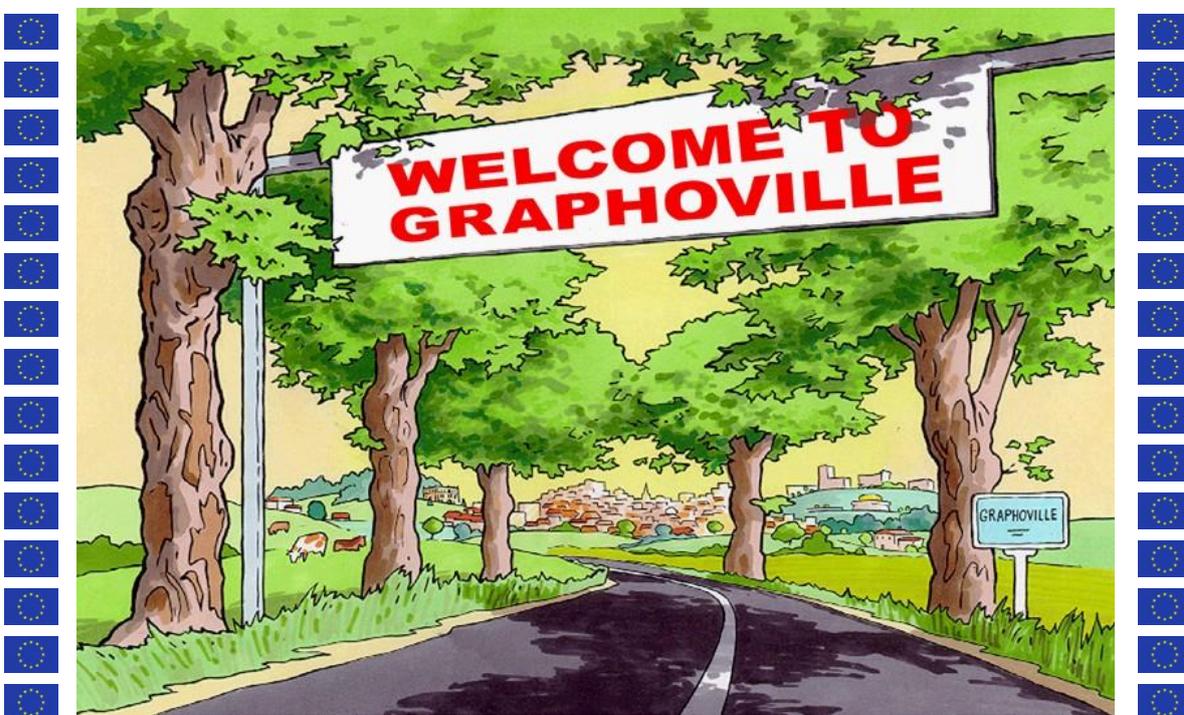


# Guide for a teacher training session



## “Welcome to Graphoville”

A different way of improving your English

*A free interactive program  
with a number of printable sequences*

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## **Specific training to get the most out of the teaching aid “Welcome to Graphoville” (in its English adaptation)**

### *On a practical note...*

#### **Aims of this training module:**

To enable teachers and instructors to get the most out of using the English version of the teaching aid “Welcome to Graphoville” with their pupils, to improve comprehension and expression in English.

#### **Target audience:**

- Teachers working with pupils of 11 years or over;
- Educators working with young people in further education;
- Educators working with adults;
- Young people and adults learning by themselves.

**Length:** one half day (4 hours) with a 20-minute break.

**Number of participants:** 6 to 15

#### **Equipment required:**

##### **For the instructor:**

- A computer with the program downloaded from the Euro Cordiale website
- An overhead projector
- The user’s guide downloaded from the Euro Cordiale website with one print copy
- The teacher’s guide for the program downloaded from the Euro Cordiale website with one print copy
- A file containing all the printed sketches
- A file to hand out to each participant containing the documents listed below

##### **For each participant:**

- Document 1: How to avoid creating doubt and confusion
- Document 2: Example of a printable sketch
- Document 3: The different parts of the program
- Document 4: Table of the 50 sequences and the 50 difficulties
- Document 5: The characters’ portrait gallery
- Document 6: Finding your way around a sequence
- Document 7: The jobs
- Document 8: List of jobs
- Document 9: Collection of printable sketches
- Document 10: Table showing the 50 difficulties in the 3 versions
- Document 11: Other free teaching aids created by the authors of *Bienvenue à Graphoville*
- Document 12: Training module assessment – Climbing the mountain!

## Suggestions for organising the training session

	Title	Page	Timing
<b>1</b>	<b>Foundations of the teaching concept</b>	<b>4</b>	1 hour
1.1	<i>Bienvenue à Graphoville</i> in a few words (just to get you interested!)	4	
1.2	Sequence 1 shown to the participants	4	
1.3	How we came to write the program	5	
1.4	An educational standpoint: never associate two difficulties which might lead to confusion. Document 1: How to avoid creating doubt and confusion	5	
1.5	A method of discovering for yourself	6	
1.6	A method of facilitation Document 2: Example of a printable sketch	7	
<b>2</b>	<b>Description of the teaching aid</b>	<b>10</b>	
2.1	2.1 The different parts of the program Document 3: The different parts of the program	10	
2.2	Sequences, spelling and grammar difficulties and characters Document 4: Table of the 50 sequences and the 50 difficulties	12	
2.3	How to follow the characters and their adventures in the town Street map of the town leading to the different districts shown to the participants	12	45 min
2.4	Meet the characters Document 5: The characters' portrait gallery	14	
2.5	One sequence in detail Sequence 2 shown to the participants Document 6: Finding your way around in a sequence	15	
2.6	The entry level test	16	
2.7	The assessments	17	
2.8	The jobs One (or more if there is time) of the jobs from the list shown to the participants Document 7: The jobs and Document 8: List of jobs	17	45 min
2.9	The collection of "Printable Sketches" taken from <i>Bienvenue à Graphoville</i> Document 9: Collection of printable sketches	18	
<b>3</b>	<b>Suggestions for use</b>	19	
3.1	Using <i>Bienvenue à Graphoville</i> in a group	19	30 min
3.2	Possible extensions to the program	19	
3.3	The <b>documents</b> to be handed out: <i>teacher's guide, user's guide, entry level test on paper, teacher's guide for the printable sketches, teacher trainer's guide</i> Plus time for any <b>questions</b> about the program from participants	21	15 to 20 minutes
3.4	The section on "Discovering jobs" and career guidance ( <i>optional</i> )	21	Optional 10 min
<b>4</b>	<b>Other teaching aids created by the same authors</b>	23	
4.1	The other two language versions of <i>Bienvenue à Graphoville</i> ( <i>if there are English or German teachers in the group</i> ) Document 10: Table showing the 50 difficulties in the 3 versions	23	Optional 10 to 15 minutes
4.2	Other free teaching aids created by the same authors Document 11: Other free teaching aids created by the authors of <i>Welcome to Graphoville</i>	24	
<b>5</b>	<b>Evaluation of the teaching aid presented and of the training session</b> Document 12: Training module assessment – Climbing the mountain!	25	10 min
<b>6</b>	<b>Documents to be distributed to the participants</b>	26 to 41	

# 1. Foundations of the teaching concept

## ***1.1 Bienvenue à Graphoville in a few words (just to get you interested!)***

Having fun while revising one's German is the challenge that the authors wished to take up in presenting 50 of the most common difficulties in the German language, with a story in which a number of characters are involved in adventures that are full of both humour and suspense.

It is in fact a complete story that works its way through fifty independent sequences, each animated by the main character for that particular sequence: there are sensational events, inexplicable thefts, the shooting of a film, a TV game show, the appearance of ghosts at Bellevue castle (so they say!), a monstrous creature who haunts the forest in broad daylight, famous people, suspicious characters, a policeman leading an enquiry and a young reporter who scours the town looking for stories.

*Bienvenue à Graphoville* is a software program that can be downloaded free from the website of the authors' Association (Euro Cordiale) and also as a collection of 169 printable sketches if you do not have access to a computer. *Bienvenue à Graphoville* currently exists in French, the original version, to improve spelling and expression, English and of course German, to improve these 2 languages, particularly oral comprehension, after 3 or 4 years studying them at school.

## ***1.2 Show sequence 1 on the OHP: Max Presents, about the present tense.***

To present the sequence: This sequence concerns a basic difficulty of the language. It is one of the longest and has the advantage of introducing a large number of the characters (22 out of 50) who can be seen again later when looking at other sequences.

Go to the presentation screen (the entrance to the town) then click on the notebook at the bottom and then on sequence 1 in the list. You get to the first Hint to solve the difficulty.

When you get to the full text of the hint, show that you can print it by clicking on the picture of a printer, bottom right. Then click on the magnifying glass at the bottom to access the clue and leave them some time to look at it. This clue allows learners to find their own ideas on how to solve the difficulty. It calls on their powers of deduction and encourages them to work things out for themselves. Then click on the key to get to a more detailed clue in case the learners have not quite managed with the first one.

Click on the notebook at the bottom to show that a little notebook is available for learners to write down what they have just understood from the clue or the key. Their notes will be shown on the last screen of the sequence and can be printed (show the printer icon bottom right). Learners will thus have their own grammar books drawn from their deductions using the hints, clues and keys for each of the 50 difficulties in the program. To remove the notebook from the screen, click again on the notebook image at the bottom.

Go back twice using the left arrow. Then continue with the right arrow.

The instructor will go over the exercises quickly while playing the characters' voices by clicking on the names in the boxes to the left of the screen.

And so on until the end of sequence 1. You can also have the participants guess each of the hints presented in the dialogues...

The instructor can say that he will come back to the program with other sequences after giving a few details on the authors' unusual educational standpoints. For the next section concerning the educational standpoint, the instructor should leave sequence 1 on the screen to show some examples.

### **1.3 How we came to write the program**

You might wonder why this fairly complex program is available for free download.

The instructor can briefly explain the background of how the program came about. This could be summed up as follows:

The authors were selected from a number of project applications by the European Commission which allocates a grant to create the program. That is why it is available for anyone to download from Internet (no subscription required and no ads!), from the authors' website [www.euro-cordiale.lu](http://www.euro-cordiale.lu).

The authors have worked with several European countries on the programming, the illustrations and the adaptations of the original French version into English and German (France, Luxembourg, United Kingdom (Northern Ireland), Belgium, Germany and Austria).

### **1.4 An educational standpoint: never associate two difficulties which might lead to confusion**

**See: Document 1: How to avoid creating doubt and confusion**

The program *Bienvenue à Graphoville* and the collection of printable sketches adhere to an educational concept that is extremely important for the authors: never associate two difficulties that might lead to confusion, which many language teaching methods still do. This is why:

Many of us have learnt English during our school years. Very often, classes were over-full and we had very little opportunity to practise speaking.

But also, the methods and means for learning English vie with each other to find ingenious ways of sowing doubt in our minds. For example, we usually learn to use "for", "since" and "ago" by comparing them, putting them all together and therefore linking them, so we can learn to tell them apart! Similarly, we will for a long time, perhaps always, confuse the "present perfect" and the "preterit" which are most often explained at the same time, supposedly so that we can distinguish them... And will we always have to suffer when faced with those false friends because we had a list of them to learn and therefore of course put them all in the same basket!

No, it is not your fault, all these hesitations caused by doubts that you experience when you are in an English-speaking situation!

So why is it?

Because when you were at school you worked with methods that used the "pedagogy of doubt".

The "pedagogy of doubt"?

Recent studies into how the brain works show systematically that the confusion arising out of the association of 2 different elements that have certain similarities of sound (for-four in English), of meaning (those wonderful false friends), of use (present perfect and preterit or, more generally, problems of left-right, back-front, horizontal-vertical) or of visual appearance (the road forking in two directions) and presented to the brain simultaneously, is stored in the long-term memory.

These mistakes are difficult to put right as they are firmly anchored in our brains!

By associating or confronting “**for**”, “**since**” and “**ago**” for example in the same chapter, you immediately create confusion by analogy.

If these words were not presented or explained together, there would be much less risk of confusing them later.

So how do we go about avoiding instilling doubt in our minds? You have probably guessed! Well, we avoid putting similar words together.

But that’s not all!

Making sure that each difficulty is so strongly characterised that its use is firmly fixed in our minds, whatever our favourite method of learning and remembering mode: whether we are more visual, aural or kinaesthetic.

And this is what we offer with “Welcome to Graphoville”.

Here’s the trick...

Each difficulty is represented by a picturesque character who lives or works in the little town of Graphoville. In all, 50 difficulties i.e. 50 characters.

And since we remember things better if we find them out for ourselves, the characters invite us to find out how to solve the difficulties ourselves using the hints and clues which mark out the sequences and, in the collection of sketches, with one of the images that we saw in sequence 1.

## **1.5 A method of discovering for yourself**

At some time in your life you have probably had the following, somewhat exhilarating, experience: in class or in your everyday life, someone showed you how to do something, explained how to go about it, perhaps showed you again (in exactly the same way), explained again (in the same way naturally) and... you didn’t manage to do it. Were you incapable of doing it? No. It’s just that the explanation you were given or the way of going about whatever it was did not “talk” to you. Perhaps that is why we sometimes say, “It’s double Dutch” or “It’s all Greek to me!” And then sometime later, for the very same thing, you see the light! Suddenly you work out how to do it, in your own way, with your own methods, that may just be ‘double Dutch’ to someone else! And you have had this wonderful experience of finding out by yourself the best way of doing something, the only way perhaps, at least for you. The result? You will never forget what you have just discovered.

A lot of people say they are self-taught in that they learn better and more easily what they have discovered for themselves. Moreover, apart from our years of learning at school, during the rest of our lives, we have to learn a lot more by ourselves, by doing experiments, tests (culinary for example) making mistakes (burnt! I left it too long in the oven!) which we correct until they are perfect. Think of everything we have to learn for ourselves when we start a new job! And measure what we have learnt after two months...

Discovering things for ourselves is therefore a tried and tested practice which we use throughout our lives! It's worth practising from all points of view – not to mention the independence we acquire thanks to this technique!

That is why, in all the tools that the authors of “Welcome to Graphoville” have created, the principle of discovery by yourself is applied as much as possible.

## **1.6 A method of facilitation**

The instructor can use the following as inspiration (taken from the teacher's guide) to explain the authors' educational standpoint in this program as in all the teaching aids they have created. If the group includes language teachers (English or German), we have added comments in *italics* for the English version and the German version.

### **Introduction**

Methods which, while claiming to be easier to understand, oppose in the same chapter two elements that might be confusing by analogy (or similarity) end up complicating matters rather than simplifying them, and are quite the opposite of facilitation for learners.

The teaching method recommended by the authors is one of facilitation as they are convinced that you cannot learn in conditions of pain and difficulty and it is necessary to facilitate learning as much as possible – whatever the subject – for the person attempting to learn. It is also much easier to encourage those who simply don't want to learn, or no longer want to learn.

The principles we adhere to for a method of facilitation are neither many nor complicated. They can be summed up as follows.

### **Keep things down to the basic minimum**

We have all been confronted with a document that was full to the brim of (too much) information, so much so that we had difficulty sorting out exactly what it was all about. Similarly, in certain exercises, there are sometimes several different aims which are not always clearly obvious, and which then become a source of confusion and... disappointment!

For “Welcome to Graphoville”, the aim of a sequence is always unique. There again, the methods which confront two difficulties (present simple and present progressive for example) have two badly defined aims and not just one. Whereas if the main aim is not to confuse the two difficulties, it just doesn't work!

### **Putting it into context**

How many times, when we were at school, especially primary school, did we have to do exercises with no context, of the type: Complete the sentences with “who's” or “whose”. Of course, the sentences had no connection. They appeared out of nowhere, if you like! But a context talks to the imagination, fixes the grammar point in your mind, and makes the exercise more attractive, which is always useful!

For “Welcome to Graphoville”, everything is presented in a context to aid comprehension and memorisation as much as possible by association with a character and a situation. Thus it is the clairvoyant who embodies the simple future, because she will use the future to predict the future of her clients. And as we have seen, “Max presents” presents the present!

### **Applying all possible means...**

Of course, on this point, the multimedia tool offers the most possibilities as it can combine the text and the illustration, for more visual learners, the voices, jingles, music and sound effects for the more aural learners, and the movement, the context and the scenario for the kinaesthetics. And there is plenty of all that in “Welcome to Graphoville”!

The exercises on paper can at least offer a context in addition to the text and the picture. This is the case for the collection of printable sketches, which contain many illustrations.

As we have seen in sequence 1: music is linked to the sequence right at the beginning and therefore to the difficulty, and then comes the character who represents the difficulty: Max the TV game show presenter and his typical presenter’s voice, the jingles when you do the exercises and Max’s voice to congratulate the learner.

### **Write the instructions in easy English**

How many times have we got stuck on an exercise just because we don’t understand what is expected, or to find a word in the instructions that we are not sure of... What do we do? Ask for explanations (at the risk of looking foolish) or take a chance, hoping to be lucky...

It is always possible to write a text in easy English, accessible to all. Remember that a sentence containing more than 10 words, or a subordinate clause, can be problematical to some. As for the vocabulary used, there is always a way to choose the simplest, most common words.

### **Only one unknown at a time**

Setting off to discover the unknown is fun. Two unknowns is too much! It complicates things unnecessarily and leads to confusion. We won’t bring up the example of “since” “for” and “ago” or any other equivalent again to illustrate this argument, as you have already perfectly well understood!

In the same way, it would be pointless to explain anything using terms or references that the learners might not know. Elementary, certainly, but these things have to be remembered and it is important to put yourself in the place of the learner and bear in mind what he or she might not know...

### **Present attractive teaching aids**

Can we really show respect for the learners if we give them working documents that are photocopies of photocopies of photocopies where the illustrations – if there are any – look more like ink blots and the text is crooked, cut off on the edge of the page, where the words are lost in illegible black streaks? No. Especially since when you receive a document like that, you end up feeling worthless! Facilitating also implies making them want to learn. Give them a clean document, attractively illustrated and clear and thus suggest that it might be fun to work on an exercise.

It is important to arouse interest, in any way you can, to emphasise the practical use of what you are giving them to do in the way of exercises.

And don't forget clarity of presentation: one exercise per page (or per screen) is always considered more accessible and simpler than if the page or screen has several exercises. And while we are at it, leaving an obvious space (and big enough too) for them to do the exercise may seem elementary but... And think of the answer key, if there is one. It is always more facilitating to find your way around an answer key if it has exactly the same layout as the exercise.

Let us take the example of the collection of printable sketches for those cases where a computer cannot be used.

Show or pass around the file containing all the printable sketches

The participants will look at Document 2: Example of a printable sketch

Here everything is done to make it clear and easy to understand with:

- a clear layout with a title indicating the sequence and the difficulty
- one sketch per page
- many illustrations that help comprehension – especially if the program is used in a foreign language with the English or German version – and that make it all more attractive. They also encourage comments on the characters and the situations, thereby helping oral expression.

### **No traps**

As for traps, there is no danger of finding any in “Welcome to Graphoville”! Yes, let's do everything we can to avoid confronting the learners with a difficult, or even dangerous situation, where he risks falling into a trap, finding him- or herself in a situation of failure, of being undermined or even ridiculed. That is so much worse than a very bad mark!

### **Don't show mistakes**

Under the pretence of training the eye to find mistakes, some exercises, albeit rare nowadays, actually show mistakes and ask for corrections. But everything that can be seen is absorbed into the memory. This is therefore not a facilitating method, but on the contrary highly confusing. It is better then to avoid writing up on the board any words that might contain mistakes. The principle is systematically applied in “Welcome to Graphoville”. If you try to write an incorrect word or drag the wrong answer with the mouse, the programme does not accept the answer.

## 2. Description of the teaching aid

### 2.1 The different parts of the program

Although it is divided up into 50 sequences, the story can be approached and continued from whichever sequence we begin at in the DVD-ROM and the path we decide to follow.

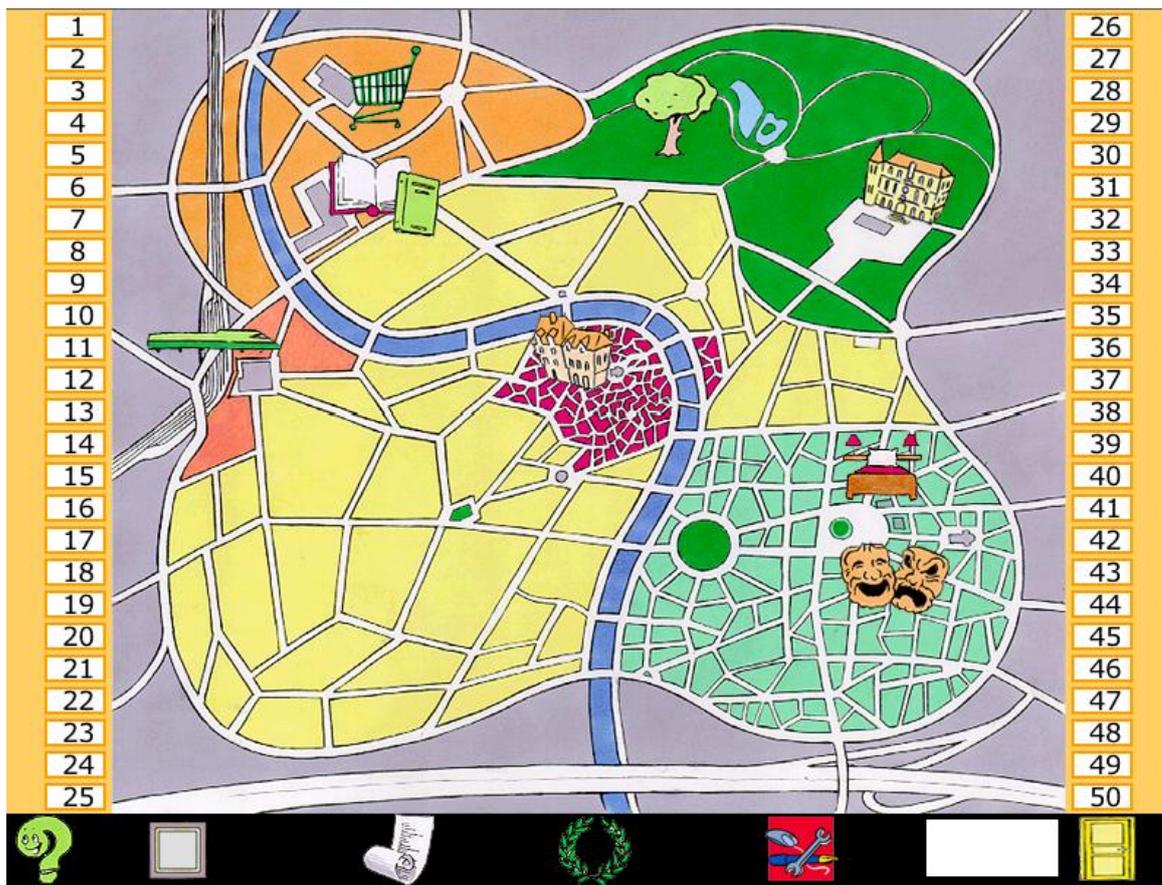
**Is it essential to do all 50 sequences and meet the 50 characters?**

For greater enjoyment, you can, of course! But to improve your English it is not at all necessary. It all depends on how much you already know... There are several ways of choosing where to begin and how to continue:

Starting with sequence 1 where we left off, the instructor will use the back arrow to come back to the list of difficulties and then immediately go to the street map by clicking on the mini map at the bottom. This screen can be used to describe the different icons at the bottom of the screen:

**2.1 On the OHP show the town street map with all the buttons that learners can click on.**

And ask them to look at document 3 in the file handed out to the participants.

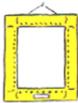




- The numbers to the left and right of the street map refer to the 50 sequences. If you know the number of the sequence you want to look at, for example after the entry level test or the training course, you can click directly on the number from this screen.



- The test enables us to measure our ability and choose, from the 50 characters in the sequences, which ones will go with us to help us improve our French



- If we take the test, for each mistake we make a window opens with the portrait of a character. At the end of the test, we will have a portrait gallery where each character will introduce himself and invite us to follow his adventure

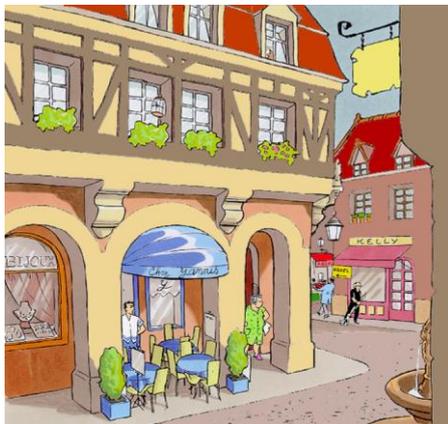


- A list of difficulties is given, which we can look at to decide what we need to improve. It is then up to us to decide to follow one or other of the characters in the town.

- Perhaps we want to revise all the difficulties listed. In that case we will follow all 50 characters, from sequence 1 to sequence 50, in that order.



- Or we can browse here and there in the different areas of the town thanks to the street map, and meet the characters at random... or we might like the look of one of them and want to follow him in each sequence where he appears.



By clicking on the map, depending on the area you chose in the town, another window opens to show us the area and the characters. They appear when you pass the mouse over certain parts of the picture. Here, we are in the old town... and we can see **Yannis** in the doorway to his restaurant, **Ginny Porter** outside the door to the block of flats she looks after, **Con Jugate** the road sweeper and **Mr Patel**, the grocer, going back to his shop.



- A laurel wreath, which the learners will certainly receive when they do the end assessment. In any case they will be congratulated by the characters!

## 2.2 Sequences, spelling and grammar difficulties and characters

The instructor should click on the *list of difficulties*, at the bottom of the screen, to show the details on the screen with:

- the sequence number
- the sequence title, most often with the name of the character
- the spelling or grammar difficulty to be studied

At the same time, the participants can look at **document 4: List of the 50 difficulties** giving a brief description of the context of the sequence and the character. The instructor can explain that, for practical reasons, particularly in the entry level test and the assessments, the authors have chosen to keep the original numbering for the 50 sequences, i.e. from 1 to 50. This explains why, in the English and German versions, the numbers do not correspond to a particular language criteria, unlike the French version.

## 2.3 How to follow the characters and their adventures in the town

Then the instructor can come back to the street map to look at it in more detail, and can use the following paragraphs as inspiration to present the characters and their context. He can remind the group that as they saw sequence 1 at the beginning of the session, they have already met almost half the characters whom they will no doubt recognise as they go along.

You could start with a quick description of the map. In the centre: **the old town** with its narrow winding streets, its little shops and old houses, bottom right **the theatre district** with its hotel where the stars are staying, top right **Graphoville park** and **Castle Bellevue**, which is not open to tourists as the owners live there (it is said that a couple of ghosts live there too), top left **the University district** and the shopping centre, with the **MASTOC supermarket** and centre left, **Graphoville station** where an unforgettable scene will unfold before your very eyes during a nocturnal film shooting.

You can begin a tour of the town and meet the characters by clicking on **the old town** in the middle of the map. If you run the mouse (without clicking) over the characters, their name appears. Characters also appear when you go to certain places. For example if you go to the jeweller's shop you see the **jeweller** examining the fruits of a theft at the hotel. The first floor windows open on to (from right to left) **Georgina Spectacle** the village gossip, who provides her ageing husband with a running commentary on everything she sees from her window, in the company of her **cat** who doesn't miss a thing, and who never takes his hungry eyes off the budgies belonging to the neighbour, **Madame Zita Future**, an extra-lucid clairvoyant, often exasperated by the authoritative commands bellowed out by her neighbour **Mr Major** who rules his household in true military style! Meanwhile, right at the top, the old miser **Vincent Blackbird** observes the toing and froing of the passers-by, unless of course he's busy counting his money, under the ironically watchful eyes of his faithful pet crow **Koko**. Down on the ground floor, **Yanis** is preparing his terrace to greet the first customers in his Greek restaurant, not far away from **Ginny Porter**, duster in hand and hair curlers on her head, the caretaker of the building. On the right, **Mr Patel** the grocer, makes his deliveries while his brother watches the shop, **Con Jugate** sweeps the roads while reflecting on philosophical questions and **Kelly** waits for customers on the doorstep of her clothing and accessory shop.

By clicking on these characters, you reach their sequence directly. The instructor can click on Mr Patel the grocer (difficulty: "Use of 'to get'") and go over two or three screens then come back to the map of the old town.

Then go back again using the left arrow and choose **the theatre district** where there is a public showing of the TV game "Good Luck" with the presenter **Maximillion**. This theatre will also be the setting for some of the scenes from the new film by the great director **Jack Clintwood**, his masterpiece: a happy combination of theatre, circus and... sentiments. Which explains why stars of these different artistic fields are staying for a few days at the **Theatre Hotel** during the shoot. But **Maggie Magpie**, a part-time hotel thief, will also be making a brief incursion by separating some of the stars from their valuables... Which is why **Inspector Polombo**, with more than a passing resemblance to one Lieutenant Columbo, happens to be making his enquiries. In the building to the left of the theatre, you can meet **Sophie** the florist, **Winston** who delivers pizzas and two other characters having lunch in the pizzeria: **Jennifer**, once elected Miss Graphoville, and now hoping for a part in Jack Clintwood's film, and **Bill Wordsmith** a reporter for the Graphoville Gazette, who is here because of the thefts at the Theatre Hotel, hoping for an interview with Inspector **Polombo**.

If you move on to the next screen, you find yourself at night in the same district. Under the theatre rooftops, **Patsy** works during the show to dress the artistes before they go on stage. The great opera singer **Maria Aria**, on the floor below, is performing the Queen of the Night on stage. Next to her is **Earnest**, the maintenance man, ready to intervene in the event of a problem, while the clowns warm up in the wings in preparation for their antics. On the ground floor, **Tricky Trisha** the magician, and **Musidora** the snake charmer rehearse their acts and check their equipment one last time. Meanwhile, back at the theatre, **Maggie Magpie** runs over the rooftops with her booty, including the opera singer's stage costumes ordered by a rich collector (but who can it be?) while in the guestrooms the actress **Edwina Arty** and her stage partner **Paul Handsome** are taking a rest while the film director **Jack Clintwood** is making a few phone calls.

The instructor will then come back twice and look at the street map again, then go and take a tour around **Bellevue Castle**.

On the first screen showing the **castle grounds**, you can imagine the travelling salesman **Peter Patter** at the wheel of his car and the gardener **Eustace Hoe**, gone to take a break having left his tools there. The next screen takes us to the front of the castle. **Archibald, Earl of Bellevue**, watches on with satisfaction as Mr Patter leaves, while his sister, **Adelaide**, looks after her rose bushes, which all but hide her, as she's so petite. **Nan** and her brother **Joe**, the turbulent great niece and nephew on holiday at the castle, have gone to have tea leaving their ball on the ground. The next screen gives us a different view of the castle with **Ivy**, right up at the top, doing the housework and, just below, **Miss Rose Thorn**, the governess hired to help the children with their lessons and complete their education (she has her work cut out there!).

The next screen takes us to night-time, and **Simon**, a distant cousin staying with Lady, is writing his novels, not far from **Harold the Hideous** and his wife **Regina**, a couple of medieval ghosts who spend all their time (and eternity is pretty long!) bickering.

By moving back three screens, to the Graphoville street map, the instructor can go first to the **University district** and then, like **Letty Posty** the postwoman, actually go inside by clicking on the Albert Einstein signpost. The doors of the corridor open onto the university's main characters: starting on the left, run the mouse over the bottom and then the top of each door: **Prof Fish**, an eminent zoologist specialising in aquatic fauna, his assistant **Mr Haddock** (top of the door), then at the bottom of the next door: **Dr Franken**, a geneticist who in the silence of the night, has created a **monster** (top of the door) who will be frightening the living daylight out of **Harry Chops** in the forest, the theatre and the darkened narrow streets of Graphoville, **Professor Albert Heritage**, historian and chronicler on the cultural radio station, specialising in the Middle Ages and... ghosts, and finally **Miss College**, a friendly and benevolent statistics teacher.



## 2.5 A sequence in detail

Come back to the town street map, go to the **University district** then to the **University** and click on the door of the monster to see what it looks like... From there, you can see the various ways of getting around the sequence and better understand the educational motives behind the sequences.

The participants are asked to look at **Document 6: Getting around a sequence**.

The instructor can go back over a few of the elements given during the section on educational methods, and in particular the fact that a software program allows for many possibilities corresponding to aural, visual and kinaesthetic learners. Right from the start, a short piece of music is linked to each sequence to represent the particularities of the difficulty. Here, the “monster” is portrayed as a disturbing character in the story. Therefore, we hear some discordant rather clumsy music that reinforces the link that the authors wished to make between difficulty, character and situation.

Visual learners will remember what the character looks like, and his living and working environment. More aural learners will easily remember the specific music composed for the monster and the character’s voice with its very particular way of speaking (later, his “creator”, Dr Franken will ask his sister, a speech therapist, in the “jobs” sequence to get him to work on his elocution!). Kinaesthetic learners will remember the characters’ situations, and the fact that the monster was created by a geneticist and can’t do much by itself, which is particularly suitable for the passive voice. For the authors, it is important that the learner, when writing a text, should associate the context with a character from Graphoville. In using a passive construction, the learner will have in mind, consciously or not, the character of the monster.

The instructor goes through the first part of the sequence and indicates that the words representing the difficulty are in **bold** type so that the learner can take them in at first glance. When you get to the end, you find the full text, which is used as a **hint**. The learner can now start thinking about what this hint is hinting at, as it groups different sentences in the present tense of the passive voice. The sentence is systematically taken up in the active voice by Dr Franken and the monster’s reply in the passive leads to observations on the structure and to the development of mental reflexes.

By clicking on the **magnifying glass**, you get to the **clue** which emphasises the words corresponding to the difficulty. In some sequences, you find several different colours that appeal to learners’ intuition and powers of deduction to make them work out their own solutions to the difficulty. This will be the case for hint 2 of this sequence.

At this stage, users might have an idea of how to solve the difficulty and can write it down in their personal notebook (click on the notebook at the bottom of the screen). They might write for example: “You are forgiven” then “Kong Kong is forgiven” as an example, or perhaps “be + verb”. At the end of the sequence, they may have written a certain number of reminders or solutions in the notebook and can then print it by clicking on the printer. Thus, at the end of the program, they will have their own personal grammar book with all their deductions and perhaps even some examples.

By clicking on the **key**, you find more precise clues but still no complicated written grammar explanation. What is required here is more a *feeling* for the language, just as you learn your mother tongue.

Then come back twice to continue with the exercise that follows the hint.

In **exercise 1**, the authors insist on the context and the meaning, understanding a situation that is repeated in different contexts, by having the learners write the parts that correspond to the meaning of the sentences provided, all in relation to the preceding dialogue. Here it is transforming the active into the passive. After each verb, you have to press ENTER to bring the cursor to the next empty box.

The instructions to the exercises do not appear at first, still with the aim of getting learners to find out for themselves. Here, the task is fairly clear. However, if you click on S.O.S. you get the instructions.

The second part of the sequence shows the past tense of the passive voice. This is different from what has gone before, which is why the authors did not want to put it all in the same dialogue. And of course, the story must go on, especially with the amazing things that are happening in the forest where the master has sent his monster!

The **hint** takes up the full dialogue with its words in **bold** type and the clue puts them in 2 colours. The key groups the different endings of the past participle, which up to then were shown in the same colour.

**Exercise 2**, introduced by a short animation, presents a dialogue that continues the story about the monster in the forest. As in nearly all the exercises for the sequences, the authors wished to draw the learner onwards by continuing to develop the story... This is also the case for exercise 3. The exercise concentrates only on the case that has just been addressed. So there are no examples of the present tense of the passive voice. The learner can listen to the dialogue before or after doing the exercise by clicking on the name of the character who is speaking.

**Exercise 3** provides further practice in the passive voice, this time emphasising the meaning, as in exercise 2. In this dialogue we learn that the monster has run off with the stage costumes from the roof of Graphoville theatre and has hidden them in Prof Heritage's wardrobe at the University! If you want to find out more about exactly what happened on the rooftops, you will have to go to another sequence in the program, sequence 27 covering possessives, in which Maggie Magpie has stolen the opera singer's stage costumes for a mysterious accomplice and that the monster ran off with them all.

The screen after exercise 3 shows the learners' personal notebook with any notes that were taken. It is then possible to print it.

At the bottom of the screen you will also see a drawing of a book. This is the section on "**If you want more...**" and provides more information on the difficulty: a few less common cases or curiosities. It is not found in all the sequences. Here, you first see where the passive is used with the preposition *by* then the different ways and tenses of the verb *to be*.

## 2.6 The entry level (or placement) test

This test consists in selecting underlined words in a text which might cause problems. The text refers to the Graphoville story and its characters and can be considered as an introduction to the story.

When you run the mouse over a difficulty, the face of the character in charge of the difficulty is displayed in the **Characters' portrait gallery** (bottom left of the screen).

By clicking on the difficulty, the character shows up in the portrait gallery (a white square at the bottom and in the middle of the screen) The **Characters' portrait gallery** can be consulted at any time to see how many characters you should follow in the story. In the characters portrait gallery, if you click on the portraits, the characters introduce themselves (voice included).

## 2.7 The exit test

The instructor can refer to the laurel wreath to show the test, although there is no need to spend too much time on this and just to explain that a series of illustrated mini texts connected to the story allows learners to measure their progress. The tests consist in dragging into boxes or writing the right words in the right place. The software program does not leave incorrect words on the screen so that the learners do not memorise mistakes in their mind's eye. The first 2 or 3 screens can be seen and the exercises done.

## 2.8 The jobs



In addition to the 50 characters representing the difficulties, there are other minor characters who also take part in life in Graphoville.

We therefore have 70 characters in all, each of whom has an occupation. As it is interesting to find out about occupations in career guidance courses, our characters talk to us in a friendly and amusing way about their jobs.

They tell us why they choose their profession, the human qualities they require, the type of training necessary and what the work involves.

The instructor then clicks on  and chooses from the list of jobs the one he would like to show.

If the participants have fairly weak learners in their classes, it is better to choose a job that the learners can aspire to, for example Checkout assistant, as we have already met the first customer (Georgina, the village gossip) and the second one (Mr Blackbird, the old miser) in sequence 1 and then we discover Angila, a new character, who of course has her own sequence (30: "Angila, checkout N°3").

If the instructor chooses checkout assistant, the participants can also look at **Document 7: The jobs** and **Document 8: List of jobs**.

After the end of the second screen for each job, there is a list of related jobs.

These are either on the same theme (animals, building, showbiz, cars, etc.) or the same branch (sales, caregiving, services, teaching, etc.) and can lead to other ideas for jobs.

Diplomas and educational levels are not touched on here but the list of related jobs shows jobs accessible with a variety of levels. As we have seen, Professor Fish is a zoologist. If a learner is very interested in animals but cannot see him/herself getting the necessary qualifications and degrees required to be a zoologist, the list will suggest other job possibilities involving animals:

Professor Fish might also have chosen to become: *breeder – riding instructor – groom – vet's assistant – bee keeper – dog instructor – dog handler – instructor of dogs for the blind – dog groomer – zoo keeper – animal instructor...*

The third screen for each job provides a list of the main words related to each profession, and it is followed, for those who wish, by exercises to practise writing and spelling these words in short texts, which also form part of the main story.

For those who wish, these texts are followed by exercises which help you to remember the spelling of these words in mini texts which are also part and parcel of the story.

A first text uses a lot of the words in the list. This text should be read in the knowledge that (if you look at the S.O.S. in the instructions) the following screen will show the same text but with gaps to fill in... so you have to pay particular attention to the underlined words. Screen 4 is an exercise to complete the text with the vocabulary from the list. The first letter of each word to be written is of considerable assistance. The learner can of course come back as many times as necessary to look at the original text or the words in the vocabulary list.

As for the context, you can work on the job aspect while continuing to follow the story and the adventures of all the characters. For example, Olga, Dr Franken's assistant, plucks up courage to write to him to report on the work done in the geneticist's absence but... not only that. Dr Franken's answer comes in the text about the job of geneticist...

**NB:**

*A teaching aid derived from Graphoville concerning only the exploration of various jobs and career guidance is available: "100 métiers racontés par leurs acteurs". It was created by the same authors and takes up the 70 jobs in the program with the addition of 30 new characters and therefore 30 other jobs. There is a multimedia version of this as well as a new paper version, in French, English and German. It can be downloaded for free from the Euro Cordiale website: [ww.euro-cordiale.lu](http://ww.euro-cordiale.lu)*

## **2.9 The collection of Printable Sketches" taken from *Bienvenue à Graphoville***

Before the session, the instructor should print a certain number of sketches to hand around the group. The participants will also look at **Document 9: Collection of printable sketches**.

The recent collection of "Printable Sketches" presents more than 169 sketches and short texts (mini texts) with plenty of illustrations to help learners to discover for themselves. These sketches and mini texts in each of the three language versions of "Graphoville" are taken from the 3 programs: "Bienvenue à Graphoville" to improve spelling and expression in French, "Welcome to Graphoville" to improve your knowledge of English as a foreign language and "Willkommen in Graphoville" to improve your knowledge of German as a foreign language.

The authors decided to extract sketches and mini texts from each of the programs so that they are accessible to people who do not have a computer and to allow for use in class. They are therefore plentifully illustrated with drawings from the original program and chosen as best representing the dialogues, and they have titles. The format has been transformed so that they can be printed.

About half the initial sketches in each of the programs are used to explore the difficulty and how to solve it using clues and help sections. The other half corresponds to exercises, mostly of the "fill the gap" type. Initially, to build up the collection of sketches, the authors chose to present the "fill the gap" exercises... without the gaps, so as to use them as complete sketches. Everyone is perfectly free to restore the original "gaps" using the corresponding texts in the program as a base. The authors intend to provide at some time in the future and depending on demand, a section in which the sketches will be added in the form of an exercise. The sequences numbers are exactly the same as those in the programs, which allows you to work in parallel on both resources, with a computer and on paper.

An entry-level test allows you to select the difficulties you want to work on. It can also be used to work with the program.

A teacher's guide is provided, giving the possible uses with a number of examples. The collection of sketches in the three languages and the teacher's guide (currently in French) can be downloaded free of charge from the Euro Cordiale website: [www.euro-cordiale.lu](http://www.euro-cordiale.lu).

## 3. Suggestions for use

**The instructor can use the following sections from the Teacher's Guide as inspiration to give advice on how to use the program, to which he can of course add his own.**

### **3.1 How to use "Welcome to Graphoville" in groups**

If "Welcome to Graphoville" is designed primarily for use alone, i.e. without the help of a teacher, it can also be used with excellent results in a group, whether it is pupils in mainstream schooling, in work-integrated learning situations, or adults in further education.

#### **- Using "Welcome to Graphoville" in individualised courses**

The DVD-ROM lends itself particularly well to individualised teaching in groups. For example, in a class there can be as many pupils as different spelling difficulties, even if there are some difficulties which generally cause problems for everyone...

There are however considerable constraints as, like any multimedia product, ideally one computer per person is needed. This requires an entire computer room. Each pupil can take the test, identify their specific spelling problems and work on the corresponding sequences at their own pace.

#### **- Using "Welcome to Graphoville" in group lessons**

##### **- Using "Welcome to Graphoville" in group lessons**

If the necessary computer equipment is not available, there is a way to get round the problem. The teacher can have the whole group take the test by means of a video projector to use the voice of the DVD-ROM or dictate the text of the test himself. Each participant will then look at his own difficulties and the teacher can choose to work with the group on the difficulties that are common to everyone. Each sequence can then be done with the video projector, and then the suggestions for working out the solutions using the clues and help sections and the answers to the exercises can be given by the participants in turn, for example.

### **3.2. Possible extensions to *Welcome to Graphoville***

Teaching with "Welcome to Graphoville" in groups has advantages, particularly for creating extensions. Here are several possible extensions, and we are sure that the teachers will find many more themselves! Here are a few possibilities.

#### **- Acting out the dialogues**

The dialogues, as they are given and read in *Welcome to Graphoville*, can be acted out or even improvised from a difficulty that must be used.

## **- Creating dialogues with or without acting**

\* The learners can create dialogues from a basic structure or idea for a scenario with characters (and therefore specific “difficulties” to be used) from *Welcome to Graphoville*. The rule is to make the characters speak using the difficulty they represent as much as possible. The sketches created by the learners will be all the better for being acted out, particularly for improving your English as a foreign language. Here are some examples of mini scenarios that can be used by the learners to create dialogues.

- Major is walking his dog Brutus in Turnbull Street. Brutus rummages in a dustbin when his master is not looking. Ms Thorn suddenly appears and addressed the dog’s master very sharply about the bad manners that he has taught his dog. Major replies in the imperative and Rose Thorn continues her invectives with as many modal verbs as possible.

- The reporter Bill Wordsmith manages to obtain an interview with Kong Kong but accompanied by his creator and master Doctor Franken.

- Peter Wonderful tries to interest Simon the writer in the art of selling.

- Albert Heritage tells Professor Fish that he has found the Queen of the Night costume in his cupboard.

- Mr Patel talks to Yannis about a customer they have in common, who is anything but common: Edwina Arty.

- The Count explains to his sister, Countess Adelaide Snooty, that he intends to cut down her beloved rose garden to make a tennis court.

\* A long sketch, to create as a group, including as many characters as possible (and the difficulties they represent). The participants can also act out the sketch to work on oral expression. There can be several scenes.

\* The learners could create an exercise, along the lines of a TV quiz game, in which, rather like sequence 1 (“Max presents”), the characters will be asked a series of questions using the difficulties the characters represent.

## **- Creating sequences for other grammar problems**

Although many of the difficulties of the English language are dealt with in *Welcome to Graphoville*, the list of difficulties is by no means exhaustive and certain points can give rise to the creation of new sequences with new characters which can be integrated into the story. You might for example imagine a sequence on the use of hyphens in compound adjectives, with a person with a double-barrelled name. Or you might practise irregular verbs with a radio commentator talking about a show or a match (pre-recorded, of course) using only irregular verbs in the simple past...

Other examples:

- The residents of the area seen by the cat Arthur in a dialogue with the dog Brutus (representing a difficulty not dealt with in the DVD-ROM)
  
- Nan (representing a difficulty not dealt with in the DVD-ROM) can be taught “good manners” by Ginny Porter, who is rather outspoken and definitely not shy!
  
- Sabrina, checkout assistant at Mastoc (and representing a difficulty not dealt with in the DVD-ROM), sees all sorts of other characters from the DVD-ROM at her checkout (Ms Thorn, Maria Aria, Maggie Magpie, Winston, Blackbird, Bill Wordsmith, etc.)
  
- To represent other difficulties, it is possible to use all the characters in the section on “Discovering professions” to whom no difficulties have been attributed.

### **3.3 Documents available: teacher’s guide, user’s guide, entry tests on paper, teacher’s guide for the print sketches, teacher training guide Possible questions from the participants**

The instructor can first print the documents from the Euro Cordiale website for Bienvenue à Graphoville and hand them out to the group. These documents are:

- *The teacher’s guide to Bienvenue à Graphoville*
- *The user’s guide*
- *The teacher training guide*

While the participants are looking at the documents being handed out, they can ask questions about the teaching aid and about what they have discovered during the training session.

### **3.4 Discovering jobs and career guidance**

This optional section may interest teachers wishing to work in a foreign language while exploring the different kinds of jobs, and of course, career guidance professionals if there are any in the group.

#### **A tool that is perfectly suitable for describing jobs**

The idea of offering a supplement to improving English in the form of a collection of occupations first came from the wealth of the portrait gallery... Each of our 50 characters has an occupation and this was the perfect opportunity to allow them to talk about their jobs, while remaining in their everyday lives. We have added 20 more characters, who are all connected by their work, or related to the first 50, which gives us a very rich collection of occupations, common or more out of the ordinary... The fact that we find some less well-known jobs – or even fairly rare ones – shows the young people that you can move away from the ordinary traditional jobs and do other things, like for example working in the media, on or off the stage and in the circus, or work in research.

Unlike the stereotypical, technical descriptions that you find on Internet for example, on sites that give information about jobs, the section on “Discovery of occupations” makes the young people aware through the example of a character who actually does this job, who enjoys it and who gives all the information and experience, even the possible disadvantages and constraints that the job involves.

## **Young people and jobs**

Whatever their academic level, young people at school have very few ideas, perception, or information about a possible career. However, they frequent many places where they can see people at work. The trouble is, they are not very observant of professional behaviour, gestures or tasks accomplished, perhaps because they don't yet feel it concerns them, or they don't make the connection between what they see in their everyday lives and a well-defined career plan.

When we talk about this matter with them, we realise that they are not used to really observing their surroundings nor asking themselves questions about the different occupations, their advantages, disadvantages, their human aspects, or working conditions. Thirty or so week-long seminars held in Luxembourg with young people aged 14 highlighted this lack of observation. On the first day, they had a specific task: "This afternoon, you are going to watch the people you see working, and tomorrow you will tell us one of the jobs that you would like to do and one that you would not like to do." The next day, even though the young people had had a whole afternoon and evening to make their observations, there were always a few pupils who answered: "But... I didn't see anyone at work!", whereas these young people had taken the bus or walked along several streets and had therefore had the opportunity to see bus drivers, shopkeepers, delivery men perhaps, or people working on building sites, taxi drivers, lorry drivers... They did not make the link between everyday life and people's jobs!

It is true that most young people know of some jobs, often the same ones, which become stereotypes, for example, mechanic, hairdresser, sales assistant, teacher, lawyer or doctor.

But the efforts by most educational establishments to inform young people about the different occupations are rare, and this is a huge gap in education...

It is therefore particularly desirable to be able to introduce the young people to some sort of knowledge, even elementary, about professions, and through this, to another school subject, like learning English or improving spelling, which is the case with both "Bienvenue à Graphoville" and "Welcome to Graphoville".

The tests for "Bienvenue à Graphoville" and "Welcome to Graphoville" with young people in school showed that they were very interested in the sequences on the occupations, which lent themselves very well to in-depth discussions about professions. They all contribute their own observations and knowledge of certain jobs through people close to them. This pooling of experience, even if it is a bare minimum, is always fruitful.

## **Career guidance on the curriculum**

Professionals working on social and professional integration always say that a successful integration depends on the right career orientation (or reorientation) in the first place.

The section on the "discovery of occupations", addresses this concern by allowing users to discover the principal characteristics of 70 occupations embodied by the characters that they will see while working on the language aspect. Help in career orientation and especially reorientation is therefore not dissociated from the work to improve knowledge, but occupies a significant place, whereas it is almost never part and parcel of mainstream schooling or even further education.

But there is hope that this might change... At the University of Mainz, in Germany, researchers are working on the combination of career orientation and language learning. There is even a course entitled "Career guidance and foreign language learning". In June 2004, the German political SPD party of NRW demanded an improvement in career guidance in schools, particularly by including it in the school curriculum, rather than treating it separately.

In this perspective, "Bienvenue à Graphoville" and "Welcome to Graphoville" are therefore particularly... welcome!

## 4. Other teaching aids created by the same authors

### 4.1 The other two language versions of *Bienvenue à Graphoville*

*(if there are English or German teachers in the group)*

The authors and translator/adapters have made an English and a German version of the program based on the 50 French sequences. These two versions are intended for people who have studied either language for several years but who can't really use it in practical situations.

The table in **Document 10: Table comparing the 50 difficulties in the 3 versions** shows you the different language difficulties in the three languages.

50 difficulties in English have been placed in the storyline, remaining faithful to the characters, the dialogues and the intrigue. Certain difficulties have been substituted for those in the original version, like for example the passive voice which you find in the same sequence in the 3 languages. The translators often had to juggle with the situations and dialogues to present a totally different difficulty from the original one. For example sequence 14 which, in French, deals with verbs in the infinitive ending in “-er”, in English the Present Perfect and in German modal verbs.

In the English and German versions, the sequences have kept the same numbers, 1 to 50, as in the French version, but they do not correspond to a progression in the difficulties or in the frequency of use.

#### **On a practical note**

It can be very practical and helpful, if one of the three languages is the native language or a language the learners are proficient in, to work on a sequence first with this language then move on to the language being studied. They will then be familiar with the context, the storyline and what the characters say, as there is generally very little difference between the dialogues in the three versions.

Similarly, one can proceed the other way round. By addressing the less well-known language, you have to interpret what you don't understand at first, you have to guess the meaning of unfamiliar words through the context. Going to the sequence in the familiar language afterwards allows you to check what you guessed in the previous exercise.

#### **The characters' voices:**

In the original French version, you can hear some specific regional accents. For example, Ginette Latoile has a Marseille accent, Abdel a Moroccan accent, La Modérata a Romanian accent.

In the English version, a number of recordings were done by people from various regions in the UK, particularly Northern Ireland.

In the German version, there are characters who have intonations typical of certain regions in Germany and other German-speaking countries (Austria, the German speaking community in Belgium) or countries in which it is widely spoken (Luxembourg). Dialects are not represented.

## **4.2 Other free teaching aids created by the authors of *Bienvenue à Graphoville***

*(optional; the instructor can simply refer participants to Document 11)*

In the last fifteen years the authors and translator/adapters have created a wide variety of educational tools, many for young people and adults in difficulty at school or with serious literacy problems, as part of Leonardo da Vinci et Comenius European projects.

The instructor can list the teaching aids presented in the chart in document 11, especially if he or she has used or tested any of them.

## **5. Assessment of the teaching aid presented and of the training module**

The instructor asks participants to look at **document 12**, and say how they feel about the training session they have just attended and the teaching aid presented, and to find a character in the drawing (by the illustrator of Graphoville, Catherine Beaumont) that might express how they feel.

Each person should then say which character they chose and why.

NB: some participants choose 2 characters or even more...

The following pages present only the

### **DOCUMENTS TO BE DISTRIBUTED TO THE PARTICIPANTS**

Either as a complete file, or as and when they will be used

**Document 1: How to avoid creating doubt and confusion**



So how do we go about avoiding instilling doubt in our minds? You have probably guessed! Well, we avoid putting similar words together. And the best way is never to begin, but that does not depend on the young children in class... So how do we remedy this?

Making sure that each difficulty is so strongly characterised that its use is firmly fixed in our minds, whatever our favourite method of learning and remembering mode: whether we are more visual, auditory or kinaesthetic.

And this is what we offer with “Welcome to Graphoville”.

**Here’s the trick...**

Each difficulty is “incarnated” by a colourful character who lives or works in the little town of Graphoville. In all: 50 difficulties therefore 50 characters. Here are some examples.

Bill Wordsmith is a reporter on the Graphoville Gazette. He writes about interviews he has given, all quite correctly presented in indirect speech.



Vincent Blackbird is a miser who spends his time counting his money. He also counts the passing time, since we all know that time is money!

Johnny Guard, the stationmaster, has to organise a film shoot at the station, not without incidents, interrogations and exclamations!



**Document 2: Example of a printable sketch**

<i>Welcome to Graphoville – Printable sketches</i>	
<i>Sequence 1 - Sketch 1/10</i>	<i>Present simple</i>

**Max presents... : “Good luck” Blackbird**



**Max :** *Live from Graphoville! **You all know** me, Maximillion, (but all of **you call** me Max) here to present the game-show **you all love**, ‘Good Luck’! And here is our first contestant! Hello! What subject would you like?*

**Mr Blackbird :** ***I want** to win a lot of money.*

**Max :** *What? Mr.... Mr.. sorry, your name again?*

**Mr Blackbird :** *Mr Blackbird. **I want** a good subject to get a lot of money.*

**Max :** *What do you call a good subject?*

**Mr Blackbird :** *Money, of course. **I love** money! Do all the questions give me the same amount of money? **I always choose** the questions with the most money, **you understand**. How much do I win for each answer?*

**Max :** *So **you like** money. Well in ‘Good Luck’ **they all give** you €1000. So? What subject?*



**Mr Blackbird :** *Economics. **I usually take** economics.*

**Max :** *How surprising! Right then, ladies and gentlemen, here is the first question for Mr Blackbird of Graphoville. **You see** a TV in a shop with a 15% reduction. For the full price **you pay** €457. How much do you pay with the reduction?*

**Mr Blackbird :** *What do you think, Koko? **I often ask** Koko about money! And **I spend** a lot of time counting money.*

*Hmmm... €388.45 exactly.*

**Max :** *Yes!!! €1000 for Mr Greedy. Congratulations!*

***We all admire** your quick thinking.*

*Do you want to go on or do you prefer to stop?*



**Mr Blackbird :** *Do I risk losing my money if **I continue**? **I never risk** money!*

**Max :** *Yes you do! **You risk** losing your €1000. What do you want to do?*

**Mr Blackbird :** *No, no. I don’t want to continue. **I hate** to lose money. **I prefer** to stop, thanks all the same.*

**Max :** *Thank you, Mr Blackbird. And now for the next contestant in ‘Good Luck’.*

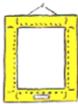
## Document 3 : The different parts of the program



- The numbers to the left and right of the street map refer to the 50 sequences. If you know the number of the sequence you want to look at, for example after the entry level test or the training course, you can click directly on the number from this screen.



- The test enables us to measure our ability and choose, from the 50 characters in the sequences, which ones will go with us to help us improve our French



- If we take the test, for each mistake we make a window opens with the portrait of a character. At the end of the test, we will have a portrait gallery where each character will introduce himself and invite us to follow his adventure

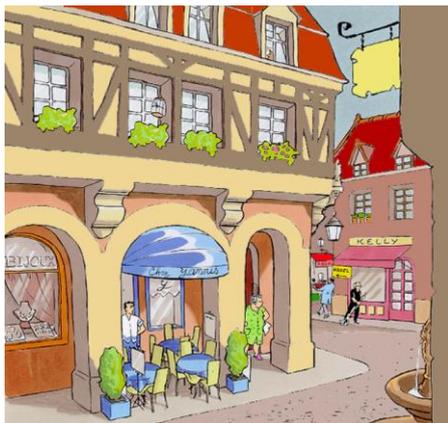


- A list of difficulties is given, which we can look at to decide what we need to improve. It is then up to us to decide to follow one or other of the characters in the town.

- Perhaps we want to revise all the difficulties listed. In that case we will follow all 50 characters, from sequence 1 to sequence 50, in that order.



- Or we can browse here and there in the different areas of the town thanks to the street map, and meet the characters at random... or we might like the look of one of them and want to follow him in each sequence where he appears.



By clicking on the map, depending on the area you chose in the town, another window opens to show us the area and the characters. They appear when you pass the mouse over certain parts of the picture. Here, we are in the old town... and we can see **Yannis** in the doorway to his restaurant, **Ginny Porter** outside the door to the block of flats she looks after, **Con Jugate** the road sweeper and **Mr Patel**, the grocer, going back to his shop.



- A laurel wreath, which the learners will certainly receive when they do the end assessment. In any case they will be congratulated by the characters!

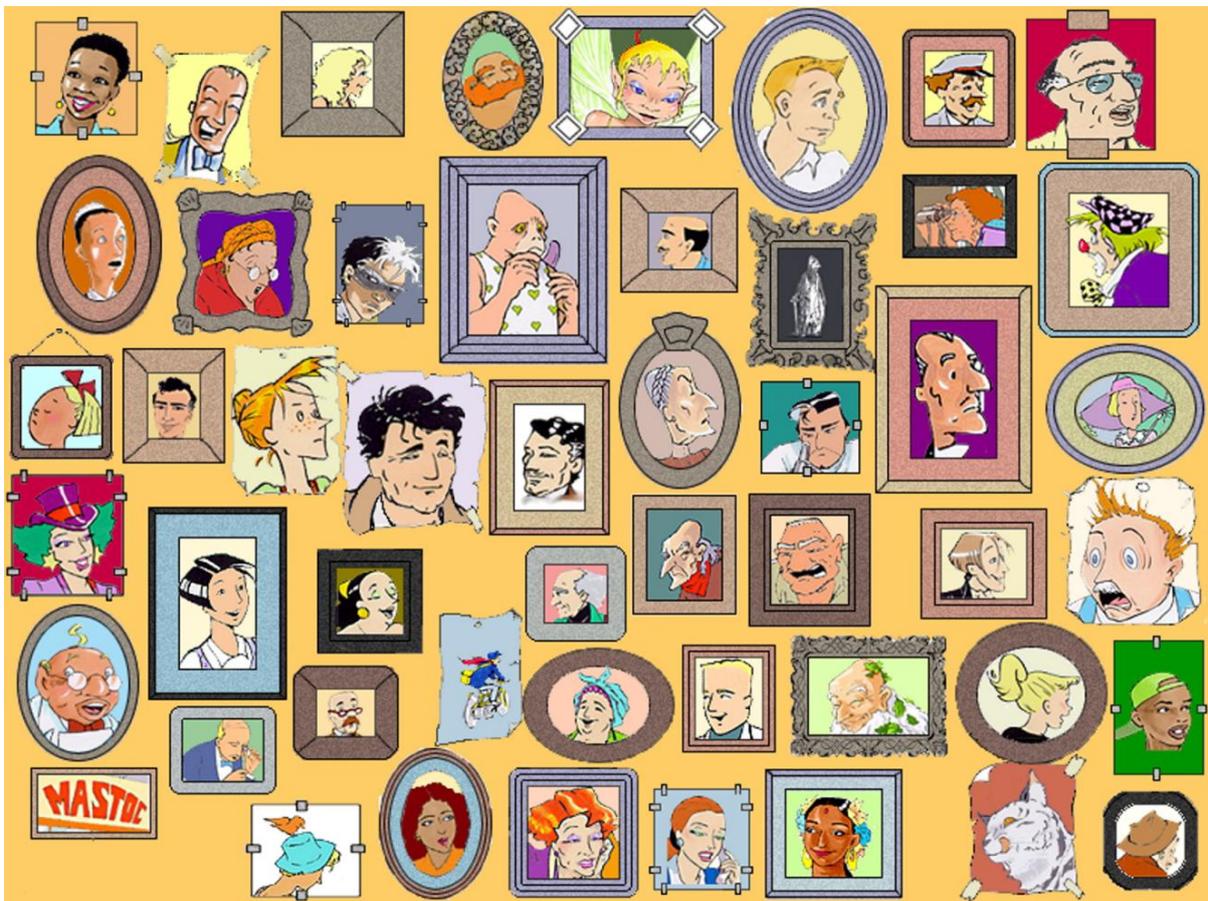
## Document 4: Table of the 50 sequences and the 50 difficulties

N°	Sequence titles	Grammar difficulty	Characters
1	“Max presents”	Present simple (affirmative, negative and interrogative), be and have	Max presents his TV programme.
2	“Professor Fish’s Fish”	Use of ‘to get’ (+ adjective or past participle)	Fishy fish...
3	“Mr Patel’s corner shop”	This/that/what/which	Mr Patel points out.
4	“Zita Future”	Future (pres. progressive, going to, will)	Zita Future, clairvoyant, predicts the future .
5	“Paul Handsome...”	Adverbs of time, frequency (often, sometimes, etc.) and place, not ending in -y	A great actor, but off stage?
6	“The story of Professor Albert Heritage”	Used to do (= imperfect)	Albert Heritage, the historian, narrates...
7	“Jack Clintwood is shooting a film”	Americanisms	A demanding director.
8	“So where is Earnest ?”	Contracted forms of be and have	Earnest is always on the set.
9	“Mastoc et Cie”	Too, enough with word order	Supermarket bargains...
10	“Dear Edwina...”	Past simple	The actress talks of her past with her partner in the film.
11	“Maria Aria”	Much, many, (a) few, (a) little, a lot of (countables and uncountables)	The singer stages her act.
12	“Inspector Polombo's investigation “	For	A tough enquiry into a series of thefts.
13	“Winston’s rap”	Phrasal verbs	Winston, the pizza delivery boy, sings rap.
14	“Arthur’s cat.”	Present perfect	Purrfectly content!
15	“Patsy and the costumes”	Irregular verbs, past participles	Will everything be ready for the shoot?
16	“Is this your notebook?”	Indefinite article	The hotel receptionist intervenes.
17	“What is new in the laboratory?”	Comparatives, superlatives	What’s up in the lab?
18	“Enter the station master”	Punctuation signs, question tags	A film shoot at the station ... not easy to organise!
19	“Ivy and the draughts”	Inverted commas, brackets, dashes	Ivy, obsessed by draughts, opens and closes doors at Bellevue Castle.
20	“Peter Patter”	Every/each, everyone/where, etc.	The sales rep and his sales pitch!
21	“His Lordship’s Possessions”	Possession (possessive adjectives and pronouns, and of)	The Count opens his castle to a journalist.
22	“The magic of Tricky Trisha”	All contracted forms	A magician who contracts verbs with her magic wand...
23	“Help! Ms. College”	Since	She helps her students in stats
24	“Mysterious Alix”	Prepositions + (verb)-ing	Alix, the little fairy who can’t help doing magic.
25	“Eustace and the sparrow”	Spelling changes (or not) with word endings (-ing, -es, etc.)	Eustace Hoe, the gardener.

N°	Sequence titles	Grammar difficulty	Characters
26	“Musidora Charmer and her performing snakes”	Question tags	Charming, aren’t they?
27	“Maggie Magpie”	Possessives (‘s)	Maggie, the hotel thief, has something very special to steal...
28	“A window looking onto the street.”	Present progressive	The village gossip is watching what is happening from her window.
29	“Kelly and her customers”	Questions (with or without question words)	What size are you, please?
30	“Angila, checkout n°3”	Relative clauses	This customer is so spiteful!
31	“Who's afraid of Major?”	Imperatives, infinitive clauses (I want you to...)	Mr Major, retired sergeant major, rules the roost, or nearly...
32	“Letty Posty”	Definite article	The post is here!
33	“The enchanting enchanter bewitching witch”	Wish (I wish I could, I wish she wouldn’t, (hadn’t?), etc.)	The enchanter’s enchanting wishes...
34	“Conversations in the haunted manor house”	There’s a man standing...	A ghostly couple remembers the past.
35	“Simon”	Conditional	Love at first sight for a would-be novelist.
36	“Dr Franken”	Adverbs	A geneticist is up to no good ...
37	“Clowns”	When to double the final consonant	Oh do stop arguing!
38	“Rose Thorn”	Modal verbs	The governess to the Countess’s niece and nephew: she who must be obeyed?
39	“Lady Snooty and her thornless roses”	Polite requests (May I, would you, I would like, etc.)	The Countess and her roses.
40	“Vincent Blackbird, the old miser”	Numbers, cardinal and ordinal, time	Vincent counts his money!
41	“Axel Timberland”	Some, any, no	The woodcutter has a strange encounter.
42	“Sophie is so charming!”	So, (so big, so I’ll have to go)	Sophie, the florist who loves to dream, meets her prince charming (a novelist!)
43	“Yannis’s restaurant”	Be, get used to doing	Yannis in his Greek restaurant.
44	“Nan is capricious”	Neither, nor	Nan, the little girl who never agrees.
45	“Con Jugate, the self-educated man”	Ago (+ past simple)	Philosopher or road sweeper?
46	“The Creature”	Passive voice	Kong Kong, the geneticist’s “creature”.
47	“Ginny Porter”	While, during	The caretaker who looks after the people upstairs, downstairs and opposite ...
48	“The casting of Jennifer”	Most (of), some (of), all (of), etc.	Will the would-be actress have her day?
49	“The treasure of Turnbull Street”	One, ones (a real one, which ones?)	Will the jeweller authenticate Zita’s ring?
50	“Bill Wordsmith”	Indirect speech	Bill Wordsmith and his sensational articles!

## Document 5: The portrait gallery

*The software program “Welcome to Graphoville” is a story in itself, which takes place in a small town with every-day events, more out-of-the-ordinary events and even suspense. It is in fact a complete story that works its way through fifty independent sequences, each animated by the main character for that particular sequence: there are sensational events, inexplicable thefts, the shooting of a film, a TV game show, the appearance of ghosts at Bellevue castle (so they say!), a monstrous creature who haunts the forest in broad daylight, famous people, suspicious characters, a policeman leading an enquiry and a young reporter who scours the town looking for stories.*



**The portrait gallery**

The characters are as diverse as they are original – so there is no risk of confusing them!

## Document 6: Getting around in a sequence

- The rules and structure of the language are suggested through:

\* **hints** (the text itself created to highlight the difficulty),

\* **clues**  in which the text is rewritten in different colours grouping similar cases to help the user find a solution intuitively

\*and **keys**  allowing them to find the answers or rules by themselves.

It is thus up to the users to find what will most help them to avoid mistakes or to express themselves better in writing (and perhaps orally too!).

- What the user discovers can be written down in his **personal notebook**  and printed. He will thus have his own personal grammar book at the end of the story.

- The exercises do not contain any traps or pitfalls of any sort. They are simple and always based on meaning and comprehension, with the added bonus of humour! The instructions for the exercises only appear on screen if you click on the **S.O.S.**  The user is therefore invited to work out for himself what he has to do.

- The sequences can all be printed.



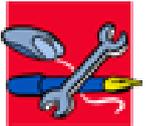
- We have used ordinary, everyday language and kept the clues, hints and aid sections as free of exceptions as possible. However, for those who want to know more, and go beyond the simple explanations, they can view the section "**To find out more**".



- The **assessment**  allows you to measure your progress: if you make a mistake, the character corresponding to the difficulty pops up and speaks to you (to repeat the association between visual and auditory aids and to create automatic responses). The difficulty is also explained in a more traditional way in one or two sentences. But it usually suffices to see and hear the character for all confusion to melt away. That's the aim of the game!

- The section "**Discover the professions**"  is a pleasant way to find out about 70 very different professions and to practise using the vocabulary concerning each of the professions by doing simple exercises that also continue the story.

**Document 7: The jobs**



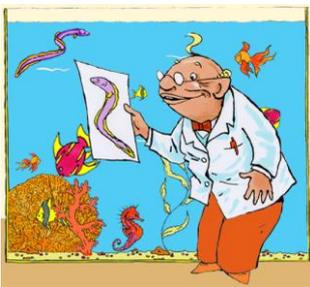
In addition to the 50 characters representing the difficulties, there are other minor characters who also take part in life in Graphoville.

We therefore have 70 characters in all, each of whom has an occupation. As it is interesting to find out about occupations in career guidance courses, our characters talk to us in a friendly and amusing way about their jobs.

Here is Kelly, manager of her own clothes shop, advising a loyal customer and neighbour, Zita Future, the clairvoyant.



They tell us why they choose their profession, the human qualities they require, the type of training necessary and what the work involves. There follows a list of related jobs.



These “relations” can refer to the same subject (animals, building, show business, cars, etc.) or the same branch (sales, caring, services, teaching, etc.) We know that Professor Esturgeon is a zoologist. You are also very interested in animals but you don’t see yourself obtaining the qualifications necessary to be a zoologist.

The professions in the same area of work that are given can also give you other ideas for jobs with animals, for example: *breeder – riding instructor – groom – vet’s assistant – bee keeper – dog trainer – dog handler – trainer of dogs for the blind – dog groomer – zoo keeper – animal trainer...*

A list of the main words related to each profession is then given, and it is followed, for those who wish, by exercises to practise writing and spelling these words in short texts, which also form part of the main story.



Trees	Watering	Border
Branches	Shrub	Shears
Cutting	Fertiliser	Grass
Leaves	Flowers	Potted plant
Park	Beds	Hot house
Spade	Lawn	Lawn mower
Pot	Rake	Clippers
Compost	Stems	Trimmer

So you can work on the professions section while still following the story and the adventures of the characters. Who do you think is the author of the mysterious letter that the post lady delivers to Doctor Franken this morning?



Here are two examples of texts from the job descriptions. We can see that they are indeed part and parcel of the Graphoville story:

### Patsy, costume designer (theatre)



*“Do not touch the costumes, my Lord. They are very delicate. The slightest touch and ... What did you say ? Yes I am the wardrobe mistress. I design and I make the costumes for films, television, stage plays, operas, musical comedies. Is it necessary to know how to sew ? Well of course. You have to master all the skills of dress making and design, cutting and assembling.*

*Oh yes. That requires taste and creativity, and knowledge of culture for the historical costumes, you know. And also lots of detail. And you have to deal with the artists. You have to have patience. You have to make and remake. Is that not so Madame Aria ?”*

### Or Anjila, cashier at Supermarket

*“Yes, it is quiet now, Mrs. Spectacle. It is the dark hour. I am going to close this position soon to tidy up and arrange things on the shelves for a little while. After, there will be a rush when people finish work! Then I will have 30 customers in the hour, you know! People think that bar codes on items make my life easier. Do you think so, Mrs. Spectacle? That it simplifies the task, is true, and allows for a greater through put of items! It is true, you know. I can put through often no less than 25 articles in a minute! It is important to keep a good output... You will ask if I make mistakes going at this speed?*

*Well, of course, that will happen from time to time. After work, I have to check that there is no difference my cash register and that which I have in the till.*



*Me, I work full time but lots of cashiers work part time. You have to be flexible because of the variable hours and the staff rotas. Here, at the Mastoc Supermarket, we are open from 9 until 10 at night, you see! As well as Saturdays, Sunday mornings and some public holidays. There is your change, Mrs. Spectacle. I am glad you find me well organised. You are very kind. Yes, a cashier must be, and methodical too, concentrating on what she is doing when a customer might distract her gossiping... And attentive too looking at credit cards and the lists of those stolen. And... friendly, of course! With difficult customers as well! But I hope soon to be promoted and to become supervisor of cashiers. Next Monday, is a public holiday, Mrs. Spectacle, but I will be behind my cash desk! So, to next Monday!”*

## Document 8: List of jobs

### List of occupations and characters (in alphabetical order)

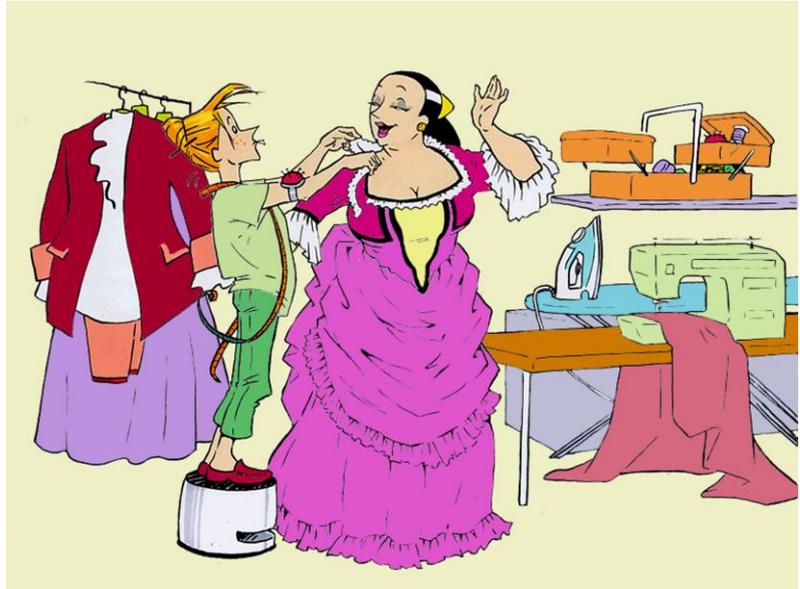
Occupations	Characters
Actress	Edwina Arty
Air Hostess	Mrs Ariel Magace
Animal trainer	Musidora Charmer
Beautician	Mrs Guard
Biology technician	Olga
Butcher	Mrs. Chop
Cashier at Supermarket	Angila
Castle Gardener	Eustace Hoe
Clown and mime artist	Riri and Lala
Costume designer - theatre	Patsy Power
Dancer	Maggie Magpie
Deliverer of Pizzas and cook	Winston
Demonstrator	Mrs Wendy Wonderful
Editor of The Gazette	Susie Penlivit
Electrician	Victor Power
Embroiderer	Miss Softly
Film director	Jack Clintwood
Florist	Sophie
Fortune teller	Zita Future
Frame-maker	David Power
Geneticist	Dr Franken
Graphist artist	Pamela Penlivit
Grocer	Mr Patel

<b>Occupations</b>	<b>Characters</b>
Guide - Interpreter	Anna
Hairdresser	Mrs Bouffant
Historian	Professor Albert Heritage
Hotel manager	Andrew Houseman
Hotel receptionist	Corrine Booker
Housemaid	Ivy
Jeweller	Mr. Diamond
Laboratory assistant	Mr Haddock
Magician	Tricky Trisha
Maintenance man	Earnest
Maintenance man and Town cleaner	Con Jugate
Mechanic	Monty Major
Media planner	Jules
Model	Jennifer
Novelist and webmaster	Simon
Nurse	Marjory Major
Nursery School assistant	Mrs Clara Hoe
Opinion poll manager	Jeanne Major
Painter decorator	Mr Fred Porter
Pastry chef	Pat Posty
Photographer	Anne
Police Inspector	Inspector Polombo
Porter in apartment block	Ginny Porter
Postmistress	Letty Posty
Primary school teacher	Rose Thorn
Radiologist	Sabrina
Receptionist	Mrs Diamond
Reporter	Bill Wordsmith
Restaurant owner	Yannis
Retired Army officer	Mr Major
Retired miserly person	Vincent Blackbird
Retired optician	Arthur Spectacle
Shop manager – sales assistant	Kelly
Secretary	Georgina Spectacle
Singer	Maria Aria
Speech and language therapist	Mrs Sonia Fish
Sports trainer	Alex Major
Stage director	Nathalie Manager
Station Master	Johnny Guard
Statistician	Mrs College
Ticket collector - railway	Jim
Travelling salesman	Celestin Wonderful
TV Presenter	Maximillion
Voice over artist	Paul Handsome
Waitress	Patricia
Wood cutter	Alex Timberland
Zoologist, researcher	Professor Fish

**Document 9: Collection of printable sketches**

<i>Welcome to Graphoville – Printable sketches</i>	
<i>Sequence 15 - Sketch 1/4</i>	<b>Irregular verbs</b>

*Patsy and the costumes: Diva's caprice*



Patsy : Here you are Miss Aria. I have **sewn** you your costume.

Maria Aria : Ah, my dear Patsy!

Just as well you **kept** on working late after what happened!

I **thought** that we would have to postpone the dress rehearsal when two of the lovely costumes you **made** for me were **stolen**.

Patsy : Yes, it **made** quite a fuss here.

Yesterday, inspector Polombo interrogated the whole staff of the theatre; he **went** over every actor's movements, **sought** out all the stage hands and **got** information out of the maintenance and front office staff. He **spoke** to everyone.

Don't move, Miss Aria, I've nearly finished.

Maria Aria : Ouch! You **stuck** a pin into me! I know I **forgot** to keep still, but you could be more careful!! Oh, something just **struck** me: I think the dress will need to be blue.



## Document 10: Table comparing the 50 difficulties in the 3 versions

N°	FRANCAIS Difficultés	ENGLISH Difficulties	DEUTSCH Schwierigkeiten
1	Le présent de l'indicatif	Present simple.	Akkusativ
2	Quand écrire "se"	Use of 'to get'.	Reflexivverben
3	Quand écrire "ce"	This, that, what, which.	Demonstrativpronomen
4	Le futur simple de l'indicatif	Future (present progressive, going to, will).	Pronomen
5	Les principaux mots invariables	Adverbs of time, frequency (often, sometimes, etc.)	Stellung der Pronomen im Satz
6	L'imparfait de l'indicatif	Used to do (= imperfect).	Präteritum
7	Quand écrire "es"	Americanisms.	Austrizismen
8	Quand écrire "est"	Contracted forms of 'be' and 'have'.	Wechselpräpositionen (Akkusativ oder Dativ)
9	Quand écrire "et"	Too, enough, with word order.	Wörter mit -sch
10	L'accord du participe passé avec l'auxiliaire "être"	Past simple.	Subjekt-Verb-Inversion
11	Les accords simples (noms et adjectifs)	Much, many, (a) few, (a) little, a lot (countables, uncountables).	Adjektive
12	Les participes passés usuels	For.	Bildung des Perfekts
13	Le participe passé terminé par "-é"	Phrasal verbs.	Genus der Nomen
14	L'infinitif terminé par "-er"	Present perfect.	Modalverben
15	Quand écrire "tout", "toute", "tous", "toutes"	Irregular verbs, past participles.	Plural
16	Quand écrire "c'est"	Indefinite article.	Präsens
17	Quand écrire "s'est"	Comparatives, superlatives.	Steigerung der Adjektive
18	Quand employer les points d'interrogation, les points, les points d'exclamation et les points de suspension	Punctuation signs, Question tags.	Fragezeichen, Punkte, Ausrufezeichen und Auslassung
19	Quand employer les guillemets, les parenthèses et les tirets	Inverted commas, brackets, dashes.	Anführungszeichen, Klammern und Gedankenstrich
20	Quand écrire "ces"	Every/ each, everyone/ where, etc.	Nominativ
21	Quand écrire "ses"	Possession : his, her/s, our/s, your/s, my, mine.	Possessivpronomen
22	L'accord du participe passé conjugué avec « avoir »	All contracted forms.	Trennbare Verben
23	Quand écrire "on ..." et "on n'..."	Since.	Wörter mit „ch”
24	Quand écrire "-aux" à la fin des noms et des adjectives	Prepositions + (verb)-ing.	Zusammengesetzte Adjektive

	<b>FRANCAIS</b>	<b>ENGLISH</b>	<b>DEUTSCH</b>
	<b>Difficultés</b>	<b>Difficulties</b>	<b>Schwierigkeiten</b>
25	Quand écrire "-eaux"	Spelling changes (or not) with word endings (-ing, -es, etc.)	Zusammengesetzte Nomen
26	«-s-» ou «-ss-» ?	Question tags.	Umlaute
27	Les accords systématiques (noms, adjectifs, participes passés, irrégularités usuelles)	Possessives.	Genitiv
28	Les adjectifs terminés par "-ant"	Present progressive.	Präpositionen mit Akkusativ
29	Quand écrire "quelle"	Questions (with or without question words).	Fragewörter
30	Quand écrire "qu'elle"	Relative clauses.	Relativpronomen
31	L'impératif	Imperative, infinitive clauses (I want you to ...) + commands.	Imperativ
32	Quand écrire "leur"	Definite article.	Präpositionen mit Dativ
33	Quand écrire "leurs"	Wish (I wish I could, I wish you wouldn't, hadn't, etc).	Konsonantenverdoppelung
34	Les verbes terminés par « -ant »	There is a man standing...	Untrennbare Verben
35	Le conditionnel	Conditional.	Konditional und Konjunktiv
36	Les adverbes terminés par "-ment"	Adverbs.	Präpositionen mit Genitiv
37	Les doubles lettres	When to double the final consonant.	Großschreibung
38	Le subjonctif (temps présent et temps passé uniquement)	Modal Verbs.	Dativ
39	La négation suivie d'un mot au pluriel	Polite requests (May I, Would you, I would like etc.)	Gebrauch des Infinitivs mit zu
40	Quand "vingt" et "cent" prennent-ils un "-s" ?	Numbers, cardinal and ordinal, time.	Nummern, Datum und Zeitangabe
41	Les mots usuels commençant par « h »	Some, any, no...	Negation
42	Quand écrire "si"	So (so big, so I'll have to go)	Höflichkeitsformen
43	Quand écrire "s'y"	Be, get used to doing.	Verben mit Präpositionalobjekten
44	Quand écrire "ni"	Neither, nor.	Negation, weder...noch
45	Quand écrire "n'y"	Ago (+ past simple).	ß
46	La voix dite "passive"	Passive voice.	Passiv
47	Quand écrire "d'en"	While, during.	Verben mit Präpositionen
48	Quand écrire "s'en"	Most (of), Some (of), all (of), etc.	Futur
49	Quand écrire "c'en"	One, ones ( a real one, which ones?)	Wörter mit -ig am Wortende
50	Le style indirect	Indirect speech.	Nebensätze

**Document 11: Other free teaching aids created by the authors of  
*Bienvenue à Graphoville***

Below is a table of teaching aids created by the authors of *Bienvenue à Graphoville*  
(Euro Cordiale Association) using the same educational principles.

Teaching aids	Languages available	Used in the mother tongue	Used in a foreign language
<b>900 entraînements à la Communication Professionnelle</b> <b>900 exercices in vocational communication</b>	French English German Bulgarian	3 levels of difficulty The basic exercises can be used to work with people with serious literacy problems. The more complex exercises can be used up to NVQ level.	Depends on the levels, but at least two years of language study are necessary
<b>Bienvenue à Graphoville</b> <b>Welcome to Graphoville</b> To improve spelling and grammar and to practise a foreign language (English and German)	French English German	Young people and adults who have difficulty with spelling and grammar	Practice in understanding and using the language. Learners should have studied the language for at least three years.
<b>100 métiers racontés par leurs acteurs</b> <b>100 job descriptions brought to life</b> For career guidance	French English German	Teachers, instructors and educators working in career guidance, for all kinds of learners aged 12 and upwards	Practice in understanding and using a language. Learners should have studied the language for at least two years.
<b>Restaurant Venezia</b> <b>Restaurant Venezia</b> A program to improve your reading, writing and understanding	French English German Bulgarian Portuguese Luxembourg	People with literacy problems for a large part of the program Young disaffected pupils	Can be used after two years studying the language
<b>Savoir Trouver</b> <b>WORK IT OUT</b> 400 exercises in logical thinking	French English German Bulgarian	Anyone, including people with serious literacy problems	Learners must be able to express themselves orally and to understand the language
<b>Educational search engine:</b> <b>Chercher, Trouver, Utiliser...</b> <b>Search? Find! Use...</b> Allows you to find all the exercises you want from the Euro Cordiale teaching aids	French English German Bulgarian	Teachers, instructors and educators working with all kinds of learners	Teachers, instructors and educators working with all kinds of learners

All these teaching aids can be downloaded for free from the Euro Cordiale website:

[www.euro-cordiale.lu](http://www.euro-cordiale.lu) where they are regularly updated. Downloading them from another website will not give you the benefit of the additions and upgrades made to the programs by the authors.

**Document 12: Training assessment – Climbing the mountain**

