

# *Stellenbosch Safari*

**A multimedia program based on Suggestopedic principles for the teaching of Afrikaans  
to international students at Stellenbosch University**

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Thesis presented in partial fulfilment of the requirements for the degree of

Master of Philosophy

Pectora roburant cultus recti

at

Stellenbosch University

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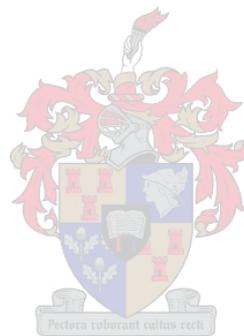
April 2007

## Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety, or in part, submitted it at any university for a degree.

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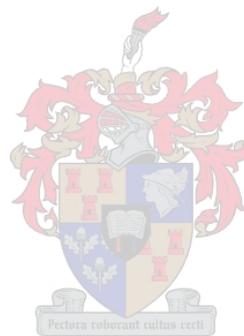
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## **Abstract**

I developed this multimedia computer program for use by international students who want to learn specific vocabulary and sentence structures to help them when dealing with administrative and help desk personnel at Stellenbosch University.

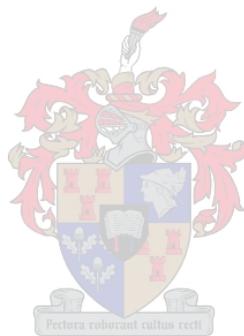
I describe the main late 20<sup>th</sup> century theories of second and foreign language acquisition, as well as the principles and methodology of Suggestopedia, which the program structure is based on. I give a detailed analysis of the program structure and its contents, as well as recommendations to enhance the program in future iterations.



## Opsomming

Ek het hierdie multimedia program ontwikkel vir gebruik deur internasionale studente aan die Universiteit Stellenbosch wat hulp nodig met die aanleer van spesifieke woordeskat en sinstrukture om te gebruik wanneer hulle met administratiewe en hulptonbankpersoneel te doen kry.

Ek beskryf die belangrikste laat-twintigste eeuse teorieë rakende die aanleer van tweede en vreemde tale, asook die beginsels en metodiek van Suggestopedie, waarop die programstruktuur berus. Ek gee 'n volledige beskrywing van die programstruktuur en –inhoud, en doen voorstelle aan die hand oor die moontlike verbetering en uitbouing van die program in die toekoms.



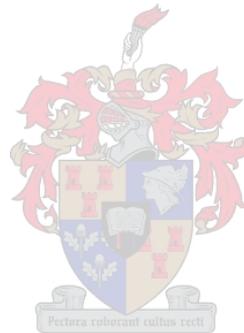
# Acknowledgements

## *The women*

- My mother, who once told me “We know you can do better”.
- Christa, Connie, Lucille – where would I be without you?

## *The men*

- My father, who, back in the 1980s, kept on paying without complaining.
- Jan Louw, who never complains.
- Hennie Kotzé, for forbearance.



*He even took the gramophone on safari.*

(Isak Dinesen, *Out of Africa*)



*Behold! human beings living in an underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads.*

*Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.*

[...]

*And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.*

[...]

*Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?*

[...]

*And of the objects which are being carried in like manner they would only see the shadows?*

[...]

*And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?*

[...]

*And suppose further that the prison had an echo which came from the other side, would they not be sure to fancy when one of the passers-by spoke that the voice which they heard came from the passing shadow?*

[...]

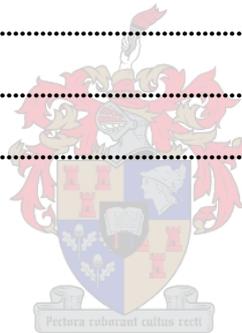
*To them, I said, the truth would be literally nothing but the shadows of the images.*

(Plato, *The Republic*, Book VII)

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# Chapter One - Introduction

## *The program*

*Stellenbosch Safari* is a multimedia computer-based language learning program designed for international students at the University of Stellenbosch who need to learn Afrikaans vocabulary and sentence constructions that are used specifically in two situations that occur on campus every day: dealing with administrative staff, and asking for assistance at the Computer Users' Area (CUA).

I intend the program to be used by students working in the CUAs of Stellenbosch University, where the work station settings are relatively uniform. Thus I designed the program for a screen resolution of 1024 x 768 pixels, which is the current default setting in all the CUAs.

The program was authored in Macromedia Authorware 7. The CD-ROM version should open the program automatically with an *autorun.ini* file, but it may take a few seconds, depending on the read speed of the CD-ROM drive.

## *Shadows of images*

The design of a multimedia language learning program is reminiscent of Plato's cave fable: what emerges at the end of the design process is a faint evocation of the real world. A computer-based program can only ever be a shadow of the image of the ideal world, where people learn foreign languages optimally by going to stay in a foreign country, and by interacting with the people of that country. Even with the use of multimedia, no electronic program can be a substitute for face-to-face contact with a human teacher or immersion in a linguistic and cultural context.

Given this rather fatalistic outlook on the degree of verisimilitude that any computer-based program can aspire to, it remains to say by way of introduction that the *Stellenbosch Safari* program is thus necessarily the result of choices: what goes in, what is left out, how is that which did go in presented to the user? The shadows on the wall of this cave are the result of my choices; another multimedia instructional designer may have chosen quite differently.

My own choices were also prone to change over time; the current version of *Stellenbosch Safari* is the third iteration of the program. I include a section of the second version on the CD-ROM for comparative purposes, and I explain the interface design of all three versions in Chapter Four.

The rest of this document attempts to identify the choices I finally made, and to explain the reasons why I made those choices.

### ***Why this program?***

One of the primary choices I made was to decide on the basic content of the program. The choice was made easier by certain inherent limitations. The first of these is that Afrikaans is my mother tongue, and English is my second language. I don't know any other language well enough to presume to teach it to other people.

There seems to be enough English language programs available commercially to satisfy anybody's heart's desire; but there is a dearth of Afrikaans programs. The existing Afrikaans programs all deal with basic level general conversation competency.

A second limitation is that I was trained in the suggestopedic method, and I have used this method for about five years when I taught language acquisition skills, both at Stellenbosch University and at the Accelerated Language Learning school in Stellenbosch. Familiarity with the method, and the principles on which it is based, has made me an advocate for its efficacy.

Another inherent limitation is that I know the university environment quite well, but not the commercial environment outside academia. So the scope was limited to an Afrikaans or English program that would alleviate some need at the university, and which would incorporate some of the principles of suggestopedia.

The current (2002 to the present) university context also pointed out the way to me in no uncertain terms.

### **Language issue on campus**

The university's language policy and plans have been contentious issues ever since 2002, when the University Council adopted the "Taalplan". Advocates of Stellenbosch as a predominantly Afrikaans university have voiced their strong scepticism about the merits and the viability of the language plan, in particular at the Convocation meetings of 2002 and 2005.

My decision to design an Afrikaans program was not a political one. I firmly believe that a university's task is not the protection of language or culture, but the dissemination of knowledge. The choice of languages it uses to reach that goal is immaterial.

The choice was rather based on pragmatic considerations related to student needs.

## Needs of international students

The university's International Office is one of the institution's success stories. With its focus on strategic alliances and student exchange programmes with tertiary institutions around the world, it has seen the number of international students studying at Stellenbosch rise from 983 in 2000 to 2085 in 2006.

Since the university's official language of administration and tuition is Afrikaans, the international students have to learn at least the basics of conversational ability. The Sentrum vir Afrikaans at the university's Language Centre offers beginner's courses, based on the suggestopedic model, in both the first and second semesters. The classes are small, in keeping with the prescriptions of suggestopedia. The Language Centre's staff cannot possibly cope with the large number of international students, so these courses are voluntary, not compulsory. Many students, whose experience of their time spent at Stellenbosch could have been enhanced by a working knowledge of Afrikaans, leave the campus after a semester or two without having had the opportunity to gain that enhancement.

The *Stellenbosch Safari* program is a small attempt to enable international students to learn the basic Afrikaans skills that will facilitate their contact with personnel in the administration section of the university (historically quite notorious for being 'difficult' with non-Afrikaans speakers) and the help desk staff of the CUAs.

### ***What the program does not claim to be***

- A comprehensive program that teaches basic Afrikaans. The scope of work as set down in the requirements for the MPhil degree luckily does not ask this of the candidate. *Stellenbosch Safari* will keep the student busy for two hours; that is what is required.
- A teaching program that encompasses all the Afrikaans conversational needs of international students at Stellenbosch University. The program is simply an extra feature that students may decide to use if they so wish. It is seen as an add-on to the existing face-to-face suggestopedic Afrikaans courses offered by the Sentrum vir Afrikaans at the university's Language Centre.

### ***The rest of this document***

In Chapter Two I give a brief overview of the relevant language teaching and learning theories that underlie the choices I made when I compiled the program's contents.

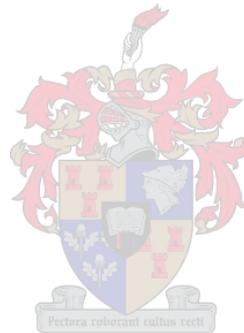
Chapter Three is a summarised analysis of Suggestopedia, which is the methodology I used as the basis for the program's structure.

In Chapter Four I give a detailed technical analysis of the program, with specific reference to the programming, the flowline structure and the contents of the Authorware icons used.

I examine ways of overcoming the obvious shortcomings of the program, ways of sharpening the vague shadows on the wall, in Chapter Five, entitled "Conclusion and recommendations" at the end of this document.

Appendix A contains the complete suggestopedic texts of both Acts One and Two.

Appendix B contains an example of one of the storyboards used for the program.



# Chapter Two – Language Learning and Teaching Theories Relevant to the Program

## *Introduction*

One of the most important choices I had to make was that of the theoretical substructure of the program: in which theory would I embed the contents?

Language learning and teaching is a vast theoretical field, with many gurus and many more followers who approach the successful acquisition of a second or foreign language from many different angles. What follows in this chapter is a contextualising of my choice of Suggestopedia as the structural basis of *Stellenbosch Safari* from the many options available.

Choice is of necessity personal. I am guided in my choice of theoretical basis by the reading I have done on the efficacy (or otherwise) of the theories postulated post-1980, as well as by my own experience of the practical application of a limited number of these theories.

Older theories of learning, such as the Grammar-Translation Method, Direct Method and Behaviorism have, on the whole, been replaced by the catch-all of the Communicative approach (although some vestiges of these older theories still remain in practice in South Africa), so it is not necessary to discuss them here. It is, however, important to realise that current theory is not contextless – it is simply the latest developments in a long history of theories of how humans learn, in this case languages. We can only see further because we stand on the shoulders of giants.

## *The Monitor Model*

Possibly the most ambitious attempt at synthesising the often bewildering plethora of language theories is Krashen's Monitor Model (McLaughlin, 1987: vii). Although critics like McLaughlin have shown why this theory is not the be-all and end-all of language acquisition theories, it is still an important point of departure.

Krashen himself provides a succinct summary of the theory:

*[...] people acquire second languages only if they obtain comprehensible input and if their affective filters are low enough to allow the input 'in'. When the filter is 'down' and appropriate comprehensible input is presented (and comprehended), acquisition is inevitable.*

(1985: 4)

The Monitor Model is based on five hypotheses:

- The Acquisition-Learning hypothesis states that there is a difference between acquisition of a second language and learning it – “ ‘Acquisition’ is a subconscious process identical in all important ways to the process children utilize in acquiring their first language, while ‘learning’ is a conscious process that results in ‘knowing about’ language” (Krashen, 1985: 1).
- The Natural Order hypothesis states that there is a natural order in which humans acquire the rules of a language – some rules are acquired later than others.
- The Monitor hypothesis states that the conscious knowledge or learning part of language serves only as a monitor for the acquired part: “We appeal to learning to make corrections, or change the output of the acquired system” (Krashen, 1985: 2).
- The Input hypothesis states that humans acquire language by receiving comprehensible input.
- The Affective Filter hypothesis states that the learner should be open to the input. An affective filter is “a mental block that prevents acquirers from fully utilizing the comprehensible input they receive” (Krashen, 1985: 3).

In his detailed study Botha (1986) analyses the ways in which Suggestopedia adheres (or does not) to Krashen’s hypotheses. It is beyond the scope of this document to refer to this in any way other than the most cursory: the subconscious nature of real language acquisition, and the potentially inhibiting roles of affective filters also form part of the theoretical bedrock of Suggestopedia.

### ***Constructivist learning theory***

One of the theories that appeals to my sensibilities, simply because it makes so much sense, is that of cognitive learning psychology and its corollary, constructivist learning theory.

The origins of cognitive learning psychology lie in the influential work of Jean Piaget, whose model of child development and learning is based on the idea that “the developing child builds cognitive structures [...] for understanding and responding to physical experiences within his or her environment” (On Purpose Associates 4, 2006). Thus we construct our own understanding of our environment, and we learn by adjusting the models and structures to accommodate new experiences. This has the important result that there is no right answers to memorise, because learning is the construction of an individual’s own meaning through

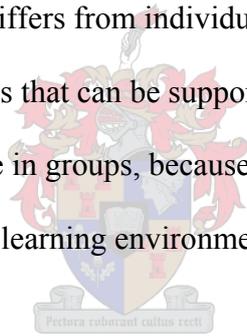
her/his own experiences.

Wolff (1996) summarises the basis of cognitive learning psychology as follows:

Human beings are equipped with an information processing device, i.e. the brain. The brain receives external stimuli, translates them into information, and stores them in a structured way that makes them accessible at all times. New knowledge is created through the interaction between existing knowledge and incoming stimuli, and relies on a restructuring of the totality of information. Only information that can be connected to existing knowledge is understood and learnt. The connections and structures differ from person to person, and therefore knowledge is always subjective.

When we synthesise what we know of cognitive learning psychology and constructivist learning, the model suggests that learning is

- an active construction process of discovery involving both incoming stimuli and existing available information;
- an autonomous process that differs from individual to individual;
- controlled by mental strategies that can be supported by external measures;
- particularly successful if done in groups, because of the social interaction;
- enhanced by a rich, authentic learning environment.



### ***Other theories***

Some of the other learning theories that either re-iterate or emphasise some or all of these assumptions are that of brain-based learning, multiple intelligences and learning styles.

### **Brain-based learning**

Some of the core principles of brain-based learning, resulting from advanced research into the way the brain functions, are summarised on the Funderstanding website (On Purpose Associates 1, 2006):

- We now know that emotions are critical to learning, and that therefore learning is enhanced by challenge and inhibited by threat.
- The brain processes wholes and parts together, and therefore teachers must immerse learners in complex experiences that are rich and real.
- Learning involves both focused attention and peripheral perception, as well as both

conscious and unconscious processes.

## Multiple intelligences

Howard Gardner's theory of multiple intelligences states that there are at least seven ways in which people perceive and understand the world, i.e. at least seven different "intelligences":

1. Verbal-Linguistic – *The ability to use words and language.*
2. Logical-Mathematical – *The capacity for inductive and deductive thinking and reasoning, as well as the use of numbers and the recognition of abstract patterns.*
3. Visual-Spatial – *The ability to visualize objects and spatial dimensions, and create internal images and pictures.*
4. Body-Kinesthetic – *The wisdom of the body and the ability to control physical motion.*
5. Musical-Rhythmic – *The ability to recognize tonal patterns and sounds, as well as a sensitivity to rhythms and beats.*
6. Interpersonal – *The capacity for person-to-person communications and relationships.*
7. Intrapersonal – *The spiritual, inner states of being, self-reflection, and awareness.*

(On Purpose Associates 3, 2006)

This obviously has implications for more balanced curriculum design, that incorporates the arts, physical education, self-awareness and communication; and for instructional methods that appeal to all the intelligences by including story telling, reflection, role playing and visualization.

## Learning styles

The learning styles theory, which has its origins in the classification of psychological types, stresses that individuals process information in very different ways, and that learning will only take place if the instructional or learning experience is structured for that particular style of learning (On Purpose Associates 2, 2006). There are two main classifications of learning styles, viz. the difference between concrete and abstract perceivers, and the difference between active and reflective processors. The differences are explained as follows:

1. Concrete and abstract perceivers – *Concrete perceivers absorb information through direct experience, by doing, acting, sensing and feeling. Abstract perceivers, however, take in information through analysis, observation, and thinking.*

2. Active and reflective processors – *Active processors make sense of an experience by immediately using the new information. Reflective processors make sense of an experience by reflecting on and thinking about it.*

(On Purpose Associates 2, 2006)

Once again the implications point to more balanced curriculum design that must emphasise intuition, imagination and feeling; and to instructional methods that appeal to all four styles of learning by combining experience, experimentation, reflection and conceptualization.

The emphasis of all these theories seems to be on the assumption that learning is an individual act, and teaching must take account of this.

### **A synthesis?**

When we take the tangencies between all these theories, we end up with the following brief summary of the most important assumptions underlying our current knowledge of language learning:

The whole brain is used as an agent to structure input from external sources according to an individual order. The internal processes used to structure comprehensible input are both conscious and subconscious, and they differ from individual to individual according to preferred intelligence and learning style. The emotions are of prime importance because they act either to inhibit or to promote learning.

The Suggestopedic method is based on most of these assumptions. In the next chapter I discuss the method in more detail, and link it to the theoretical background in this chapter, where possible.

## Chapter Three - Suggestopedia

### *What is Suggestopedia?*

Suggestopedia, also sometimes referred to as “Accelerated Learning”, is a teaching method based on contemporary understanding of the workings of the human brain and of effective learning techniques (Suggestopedia, 2004). It is “a method to increase the capacity for memory or retention of learned material by the use of suggestion under highly favorable conditions of physical and mental relaxation” (Caskey, 1980: 15). Rokofsky (2004) describes it as “a system of suggestive-accelerative learning and teaching techniques designed to facilitate the learning process”. It borrows eclectically from some of the learning theories discussed in Chapter Two, but also introduces its own principles and methodologies.

### **Philosophical and didactic principles**

In summary, there are three basic assumptions underlying the practice of Suggestopedia:

- If there is joy, there is learning.
- When both sides of the brain are used simultaneously, learning improves.
- Tapping each student’s unique potential helps learning to flourish.

(Rokofsky, 2004)

There seems to be general acceptance of the role that a student’s self-image plays in her/his academic achievements. “For generations, wise teachers have sensed the significant and positive relationship between a student’s concept of himself and his performance in school” (Purkey, 1970: 14). A student’s self-image translates into attitudes regarding what that student is able to do or not:

*...the assumption that human ability is the most important factor in achievement is questionable, [while] the student’s attitudes limit the level of his achievement in school.*

(Purkey, 1970: 14)

*To a large degree a person’s goals and achievements are limited to what he thinks he can achieve. Virtually everyone eventually develops definite ideas about his limitations. It seems likely that, more often than not, people “sell themselves short”.*

(Bigge, 1964: 289)

The way in which self-image and attitudes limit human potential is seen by the creator of Suggestopedia, Dr Georgi Lozanov, as a result of the fact that “as we get older we accept

social norms and adjust our personalities to conform to them” (Adamson, 1997). This is actually a subtle lifelong process:

*From the moment a child is born till the end of life, each individual is constantly influenced by suggestions coming from the social as well as the physical environment [...] The influence which all ... these factors have on the individual can basically be seen as a set of suggestions, suggesting to the individual his or her specific position and function within the prevailing social and physical setting. [...] The accumulative effect of all suggestions on an individual is a specific self image: people acquire a specific view of their own identity, their own abilities and limitations. It follows that suggestions have a determining effect on a person’s attitude towards learning.*

(Bodenstein, 1985: 1)

A logical outcome of the acquired view of abilities and limitations is that people set up psychological barriers to learning, “based on fears that they will be unable to perform and are limited in terms of their ability to learn” (Suggestopedia 2, 2004). This corresponds to Krashen’s ‘affective filters’.

There are three types of anti-suggestive barriers:

- The *emotional barrier* rejects anything likely to produce a feeling of losing confidence or security.
- The *rational barrier* rejects suggestions which the mind has judged unacceptable on the ground of reasoning.
- The *ethical barrier* rejects anything that is out of harmony with the ethical views of the personality.



(Bodenstein, 1985: 3)

Suggestopedia counters these fears and barriers by *desuggestion*, a process where the facilitator in the learning experience suggests appropriate alternatives to the current negative suggestions, thus enabling the student to break through the barriers by accepting a new set of suggestions about his/her own abilities and capacities.

*The only effective means of getting past irrational beliefs, which may be stopping students from realizing their potential is, therefore, to harmonize with them. Let it be o.k. that student x is clinging to irrational belief y. But suggest an alternative, gently and consistently.*

(Bodenstein, 1985: 3)

Since this process of suggestion/desuggestion operates on an unconscious or slightly conscious level, special attention must therefore be given to non-verbal communication (Bodenstein, 1985: 4). So-called “double-plane congruency” is thus very important in Suggestopedia: “harmonizing with a specific barrier verbally and consciously will not have

the required effect, unless the non-verbal and unconscious messages, which accompany what [the facilitator] want[s] to indicate, coincide therewith” (Bodenstein, 1985: 4).

Another principle is the authority of the teacher/facilitator. Because “the teacher-student relationship is by its very nature powerfully suggestive” (Bodenstein, 1985: 4), the teacher’s role in the classroom is that of complete authority and control (Suggestopedia 2, 2004; Jensen, 2000: 105). Authority here does not carry the conventional meanings of authoritarianism or strictness, but relies rather on the teacher’s “integrity, credibility, trustworthiness, fairness and tolerance”, as well as “subject knowledge, interesting personality and didactic finesse” (Bodenstein, 1985: 4).

Since the classroom, the physical environment in which learning takes place, “has a very strong suggestive impact” on students (Bodenstein, 1985: 5), the suggestopedic classroom is arranged to suggest joy and harmony. “Learning is facilitated in an environment that is as comfortable as possible, featuring soft cushioned seating and dim lighting” (Suggestopedia 2, 2004).

The further decoration of the classroom is also important to facilitate de-focused, subliminal learning. “‘Peripheral’ learning is encouraged through the presence in the learning environment of posters and decorations featuring the target language and various grammatical information” (Suggestopedia 2, 2004). This can take the form of “pictures of pleasant scenes of countries where the target language is spoken as well as specific pictures and tables depicting aspects of the contents of the course (short dialogues, keywords, grammar tables etc.)” (Bodenstein, 1985: 5). The importance of peripheral stimuli is stressed by most advocates of whole-brain learning:

*Since colors, decorative elements, sounds, smells, and other stimuli are processed by the brain on a priority basis, these elements should be considered important in the planning of optimal learning environments.*

(Jensen, 2000: 59)

The use of music is of the utmost importance to create the correct state of mind, receptive to suggestions, in the students.

*As music is processed in the right [brain] hemisphere, it opens the mind to experience and thereby it breaks down resistance to emotional involvement. Amongst all other forms of art, music plays a special role in creating a relaxed and pleasant atmosphere where students can learn because they want to.*

(Bodenstein, 1985: 5)

This receptive state of mind is one of the prerequisites for effective suggestion. Gently leading students into a mode of pseudopassiveness is one of the ways to ensure that effective

suggestion takes place. There are certain moments in the suggestopedic cycle where pseudopassiveness, where students appear to be physically passive, but with a highly active mind, is extremely important “as [these moments] allow each student to have a very personalized, private experience of what he or she is learning” (Bodenstein, 1985: 5).

The use of visualization also leads to a more receptive state of mind for positive suggestions: a study by Drake (quoted in Jensen, 2000: 87) “found that visualization before a learning activity improved learning”. The use of the student’s imagination during the visualization activities is of extreme importance: “[...] imagination is also needed to create a suggestion [that] can bring about a permanent and far reaching change in [...] attitudes and capabilities” (Rose, 1985: 84).

Another principle underlying the practice of Suggestopedia, which links with that of pseudopassiveness, is infantilization, “a child-like receptiveness and eagerness to learn” (Bodenstein, 1985: 6).

*Students are encouraged to be child-like, take “mental trips with the teacher” and assume new roles and names in the target language in order to become more “suggestible”. [...] Errors are tolerated, the emphasis being on contents and not structure.*

(Suggestopedia 2, 2004)

One of the ways of making the students think that this is a fun way of learning is to let them choose a new identity from the culture associated with the new language. This not only suggests a playful way of learning a new language, it also makes taking risks seem less threatening, and it creates an opportunity for introducing authentic materials from the target culture. “Playing new roles generally leads to students becoming amazingly creative and it really is a wonderful way of getting them to use the new language spontaneously in situations which they would otherwise never encounter” (Bodenstein, 1985: 6).

The application of all the principles noted above leads to students having a positive expectation of success (Suggestopedia 1, 2004). This is built on by the carefully structured approach of the method.

## **Methodology**

The methodology employed has seen several changes since its inception in the early 1960s. Felix (2004) charts these changes from the earliest to the latest (c. 1984) models of Suggestopedia.

Felix (2004), Baur (1990: 94-102) and Caskey (1980: 54-55) describe the structure of the current Lozanov model of the suggestopedic cycle as follows:

### ***Preparation***

This is related to setting up the room, welcoming the students and giving them information about what to expect in the course of the teaching. None of the peripheral material in the well lit, comfortable room is referred to at this stage; it only acts as stimuli. At the start of the very first session students choose new identities from the target culture.

### ***Presentation***

The basic materials for the first cycle, usually in the form of a lengthy dialogue, is handed to the students. The texts are of singular importance since “[s]uggestopedic courses are organized entirely around their texts” (Kussler & Bodenstein, 1985: 13).

The first part of the presentation is called the *Decoding*. The text, characters and settings are introduced by the teacher using mime and body gestures. Since the text is presented in both the target language and in translation, students do not feel threatened that they will not understand it. The teachers’s gestures and mime help the students to memorise the text globally.

This is followed by the ritualized *Concert* session, which is divided into an *Active* and a *Passive Concert*.

During the Active Concert the students follow the text while the teacher reads (actually sings) the text to the accompaniment of a piece of music taken from the Vienna Classical or the Romantic periods. At the end of the Active Concert the students are allowed to stand and stretch for a few moments, but not to talk.

During the Passive Concert the students do not have texts to refer to. The music used as accompaniment is taken from the Baroque period. The music is specially selected to bring the students into the optimal mental state for the effortless acquisition of the material. The teacher reads the text with normal everyday diction. The session ends with the teacher and students leaving the classroom quietly. The students are supposed to read the text on their own twice before the next day’s session starts: once before going to bed, and once on waking up.

### ***Review and Elaboration***

This session occurs only on the day after the concert session. The text is read in chorus form by the students. The text items are then elaborated on and “activated” through sketches, role-playing, songs, games and relaxation and visualization exercises.

## ***Suggestopedia on the PC***

It should be clear by now that much of the success of a suggestopedic approach to teaching a foreign language depends on the availability and efficacy of elements that cannot be duplicated on a computer. It is for this reason that *Stellenbosch Safari* is not intended as a complete suggestopedic course, but simply as an adjunct to the existing introductory courses in Afrikaans for foreign students that use this methodology.

One of the most important shortcomings of the computer is that it has no non-verbal communication skills, which are so important in creating the right “suggestible” state of mind in the student. And since artificial intelligence is still only a vague ideal, a computer also cannot assess the negative suggestions that a student labours under. The important suggestion/desuggestion process that characterises the teacher/student relationship in suggestopedia contact sessions is thus impossible to recreate exactly in any computer program.

The multimedia instructional designer can, however, try to replicate the authority of the teacher, simply by using the existing authority that people attach to a computer. Most computer end-users tend to associate a computer with the values of credibility and subject knowledge that also underlie the teacher/student relationship. The presence of the other values (integrity, trustworthiness, fairness, tolerance, interesting personality and didactic finesse) in this relationship will depend on the way in which the program is structured, and the way in which it responds to the student’s input.

Also obviously absent from a computer-based intervention is the specially arranged classroom. Most of the students from the target group will interact with the program at one of the University’s Computer Users’ Areas. While quite comfortable, the CUAs certainly do not have soft cushioned seating and dim lighting. This precludes the inclusion of relaxation exercises that necessitate students having some space in which to stretch or jump. The designer can and should, however, try to replicate the effect of the peripheral material within the confined space of the computer monitor.

The computer excels, obviously, at the use of music, other sound files and video. Both the concert readings can be included, and, since they can be recorded as many times as is necessary, they can be almost perfect. Electronic delivery of the concert sessions do, however, lose the animated gestures that the teacher would use during the first concert reading, unless a video recording is used. Inducing a pseudopassive state during the second concert reading is obviously also a strong point of computer-based delivery, once again because the reading can be recorded until it is perfect.

The principle of infantilization can be effected in the overall look and feel of the interface design, as well as in the choice of activations and exercises. Programming the intervention to include the possibility of the students choosing new identities from the target culture is also possible. This should only be done, however, if the new identity is going to be an important feature of the rest of the program; if the new identity is only chosen at the beginning of the program, and then never referred to again, it serves no purpose.

The following table represents a summary of the possibility of duplicating the elements of the suggestopedic cycle on a computer.

<b>Elements in the suggestopedic cycle</b>	<b>Possible to do on computer</b>
<i>Preparation</i> Setting up room with peripheral material Welcoming students Students choose new identities	Duplicate peripheral material on screen Welcoming screen at start of program Students can choose new identities
<i>Presentation</i> Materials in form of dialogue handed to students Teacher decodes text using mime and gestures Active Concert Passive Concert Students read text twice before next session	Text and translation included in program Only if video recording of decoding is used Possible using sound or video file Possible using sound file Possible if students can print texts
<i>Review and Elaboration</i> Chorus reading of text Elaboration and activation through games	Not possible, only solo reading Possible

### ***Elements of the suggestopedic cycle incorporated in Stellenbosch Safari***

In the program I have included peripheral material reflecting some of the landmarks of historic Stellenbosch. The panel with photographs on the right hand side of the screen shows photos of six buildings of architectural significance (in my opinion, that is). There is no further reference to any of these buildings; they are simply there as reminders of the journey through the village activated by the safari theme. Hopefully the student's curiosity will prod him/her to ask which buildings these are, and where they are situated (if they have not seen them before). In this way interest in the so-called "Landeskunde" or geographic and cultural knowledge of the area is stimulated (Kussler & Bodenstein, 1985: 15).

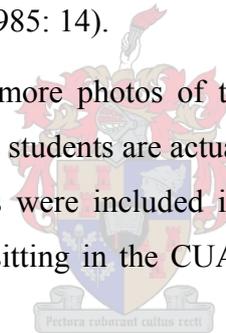
The welcoming screen shows the logo, which is designed in striking primary and complementary colours. The process of infantilization is helped by the use of these specific colour combinations, since they remind the student of the almost garish finger paint

colours used in pre-primary school or kindergarten. The squirrel and acorn elements link the logo to Stellenbosch, which is also known as “die Eikestad”, or ‘town of oaks’.

The program does not make provision for the student choosing a new identity, since the structure of the rest of the program does not really allow for this to be used or elaborated on further.

The two texts, both in the form of dialogues, are included together with their translations for the Active Concert. The texts are presented in the form of two scrollable text boxes next to one another. The student can thus follow both the Afrikaans and English texts as he/she listens to the sound file of the concert session. I have tried to follow the golden rule of the suggestopedic text, viz. that “the suggestopedic text should enhance the general atmosphere of relaxation, happiness and lack of anxiety in class” (Kussler & Bodenstein, 1985: 13). In choosing which lexical items to include in the texts, I have also tried to provide and balance two further essential elements of suggestopedic texts: “[f]amiliarity with phenomena (which will lead to identification) as well as a certain strangeness (which will create interest and curiosity)” (Kussler & Bodenstein, 1985: 14).

Peripheral material in the form of more photos of the Stellenbosch landmarks are shown during the Passive Concert, when the students are actually required to close their eyes and just listen to the sound file. The photos were included in case some of the students felt self-conscious closing their eyes while sitting in the CUA, where other students might be busy working.



The concert readings are included in the form of sound files only. Thus the teacher’s decoding of the text is not included, since there is no use of video files in the program. The decoding of certain words and phrases used in the text is done via games in the three days preceding each concert reading.

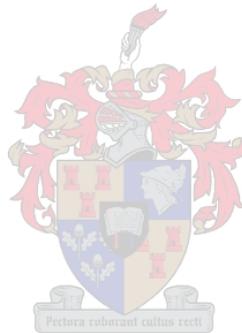
The student has the option of printing the text of both Acts, to read through before attempting to do the exercises based on that text. The translated list of words and phrases used in the decoding is also available as a printable option.

The words and phrases from each Act’s text are activated through games. There are three games for each Act.

The choice of which elements of the suggestopedic cycle to include was limited by a few factors:

- the simplicity of the program structure;
- the adjunct nature of the program (in comparison to the choices that would have been available if it were a comprehensive suggestopedic package);
- my programming knowledge and experience.

In Chapter Four I elaborate on the technical aspects of the program, with occasional reference to the motivation for the contents choices I made.



## Chapter Four - Stellenbosch Safari: the contents of the program

### *The interface design*

The importance of the design of the visual user interface (VUI) of the program is apparent in this quotation from Bruce Tognazzi, one of the world's leading experts on usability design:

*Effective interfaces are visually apparent and forgiving, instilling in their users a sense of control. Users quickly see the breadth of their options, grasp how to achieve their goals, and do their work.*

(Tognazzi, 2006)

The underlying metaphor that I use for the program, that of the safari, lends itself well to designing an interface for the program that adheres to Tognazzi's maxim that "[g]ood metaphors are stories, creating visible pictures in the mind" (2006). The design for every program is the equivalent of the design of a whole world that has its own logic and rules. The challenge is to convey that logic and those rules to the user through the design elements and the way they are positioned on the screen, the borders of which constitute the boundaries of that world. The challenge is to use the shadows on the cave wall to populate a planet of the designer's devising.

### **Old vs New**

As I mentioned in the introductory chapter, the current version of the program is the third iteration. The program changed not only in terms of contents and structure, but also in terms of the interface design.

#### *Version 1*



Figure 01: Logo for Version 1

The main metaphor for this iteration was the *Survivor* reality television show. The logo was

designed according to the original *Survivor* logo, with added African elements. The colours were faded oranges, browns and greens, with occasional accents of blue and purple hues.



Figure 02: Colour scheme for Version 1

The contents screens had a background design that featured a pattern of African animal tracks, a bottom border of stylized African patterns (presumably originating in beadwork patterns), a compass in the top left corner to suggest that this would be the navigation area, and a downward spiralling oval as a border on the right hand side. This last element was supposed to suggest the lazy spiralling fall of the dried seed pod of the acacia tree, which features on the logo.

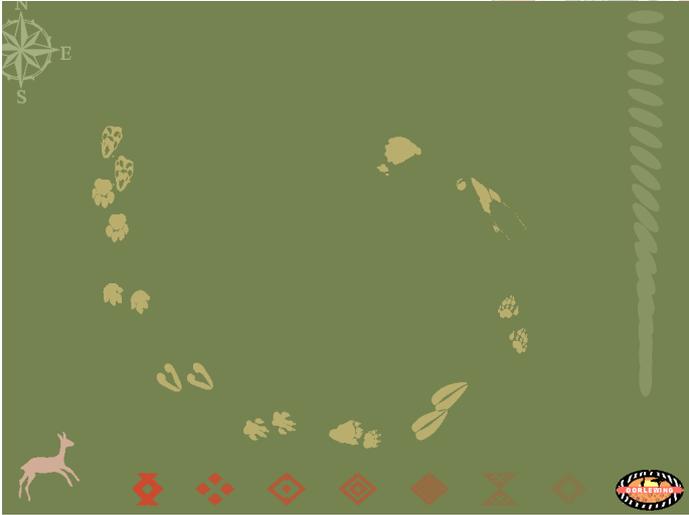


Figure 03: Screen background for Version 1

The main reason for not using this design was that it is too intricate; it does not help to achieve the effect of infantilization that is necessary when students work within the suggestopedic framework of the program. The faded colour scheme is actually a bit boring, and the fact that there is no clearly delineated contents area adds to its unsuitability: the area within the animal tracks would have been the main contents area, but the circular form makes it difficult to create contents to fit inside it. The compromise, to use another background over

the tracks, just complicated the space issue; the use of a stylized animal skin on top of the animal tracks was simply too much of a good design thing...

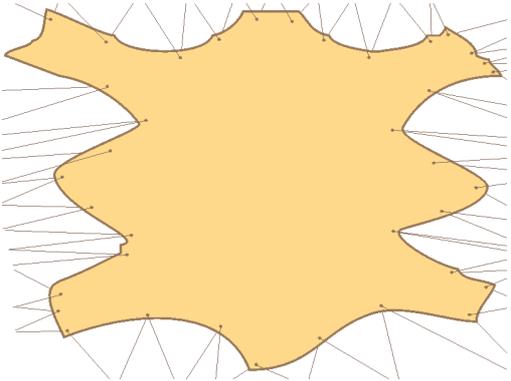


Figure 04: Stylized animal skin

The navigation buttons were also not really usable: the concepts were feasible, but the execution left much to be desired since the graphics were too small to see all the detail.

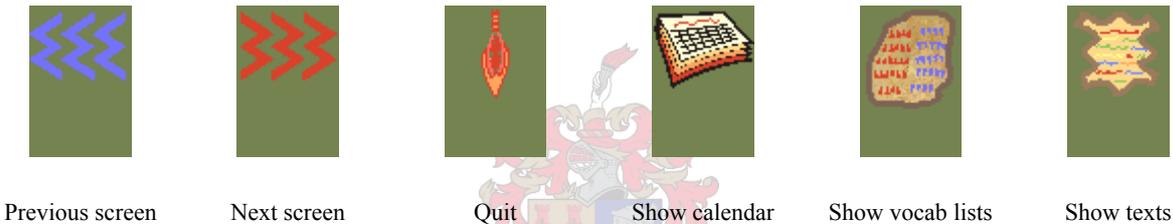


Figure 05: Navigation buttons for Version 1

## Version 2

I retained the *Survivor* metaphor for this version. The logo stayed the same. The colours included more primary hues, with a few lighter tints of the main colours. I used the lighter tints mainly as background fills for contents areas.



Figure 06: Colour scheme for Version 2

The overall “look and feel” was given a photographic rather than a drawing/cartoon treatment, in an attempt to make the material look authentic. The theme was still African, in keeping with the attempt to make the international students from other continents feel that this is part of their “African experience”.

The contents screens had a light green background, with clearly delineated areas for main contents and navigation. The decoration consisted of the logo in the bottom right corner, together with an example of Xhosa beadwork. This was balanced in the top right corner with an acacia branch in bloom underneath an African eagle.

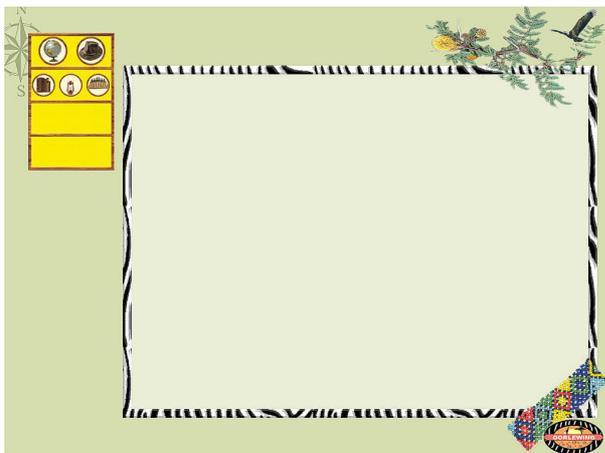


Figure 07: Screen background for Version 2

This design was also too sophisticated, mainly because of the photographic treatment. It is too serious; it doesn't feel like fun.

The navigation scheme was also too complex, because the structure of the program at this stage was too ambitious. The concepts behind the images used for the navigation buttons were also not clearly thought out.

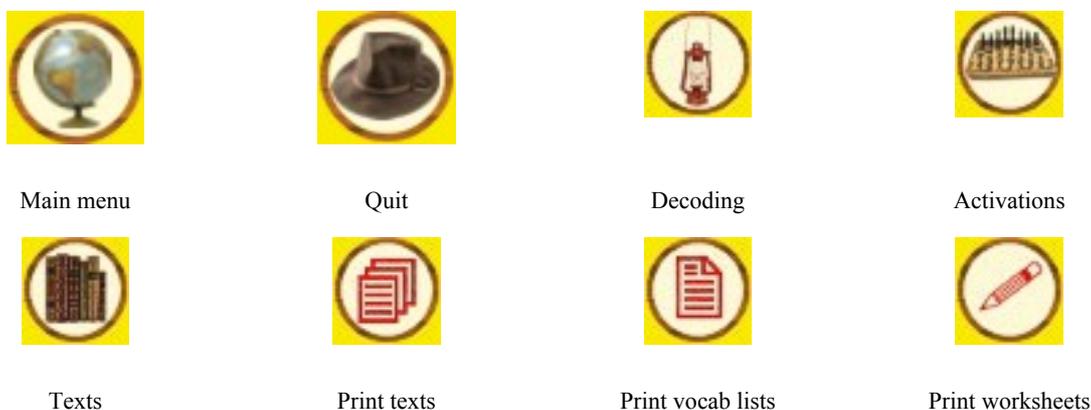


Figure 08: Navigation buttons for Version 2

### ***Version 3***

The biggest interface change came with version 3. I simplified the structure of the program quite drastically, and this gave me the opportunity to also simplify the basic metaphor as well as the navigation structure.

I retained the original metaphor only in the most basic sense: *Survivor* is linked to a safari only in the sense that both reflect some form of a journey, and *Survivor* only in the personal, not the literal, sense. "Safari" does keep the underlying African theme, however; even though in this case the safari is only through Stellenbosch, which is one of the most Europeanised towns in the whole of South Africa. I hope that the students will pick up on the irony. Language teaching, after all, is not only about the literal values of the words, but also about the other modes of usage.

The logo design kept the original oval form of the *Survivor* logo, but all the elements inside were changed and simplified to reflect the change from continental to local. The squirrel and acorn are used to symbolise Stellenbosch, the Eikestad. Both the squirrel and acorn are used again in the rest of the program, even though the squirrel appears in a different form.



Figure 09: Logo for Version 3

The colour scheme for this version is primary red, yellow and blue with orange, purple, fuchsia, green, lime green and teal added.



Figure 10: Colour scheme for Version 3

The overall “look and feel” is given a simple, childlike, almost naïve treatment, in keeping with the suggestopedic principle of infantilization. Photographs are used in conjunction with drawings, hopefully without any loss of a sense of unity. This mix of drawing-style and photographic treatments results in a combination of elements of authentic cultural content (like the photographs of the Stellenbosch buildings) and elements that have been infantilized.

The main menu page shows only a calendar with sixteen days marked on it, three explanatory buttons, a Quit button and the squirrel in front of its designated path through life. The design is in answer to the usability question “Would a reader be intimidated by a complex menu scheme?” (Web Style Guide: INTERFACE DESIGN, 2002) The answer is obviously “Yes”,

and so the menu structure is kept as simple as possible.

The calendar metaphor also adheres to another usability principle, viz. that the designer should not “trap users into a single path [...] but [should] offer them a line of least resistance” (Tognazzi, 2006). The student can access any of the days on the calendar, giving her complete control over the order of the material to be interacted with. And yet the hierarchical chronological structure of a calendar suggests that it would be a good thing to start with Day 1 and work your way from there in the usual sequence.

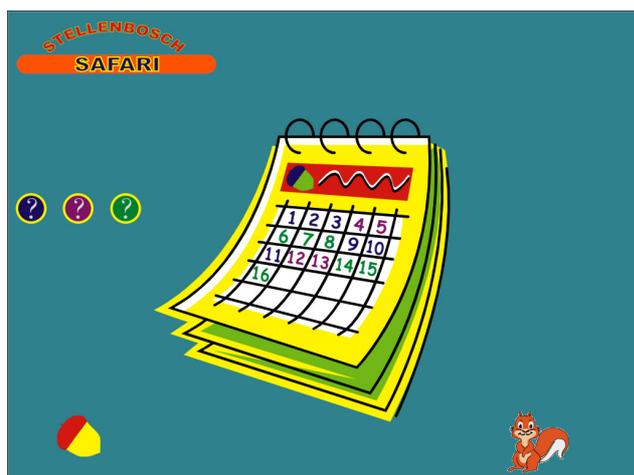
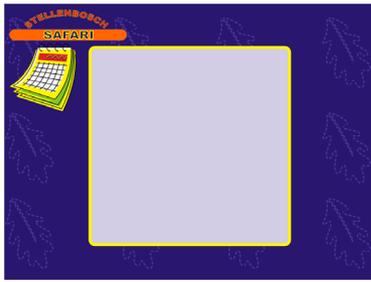


Figure 11: Main menu page

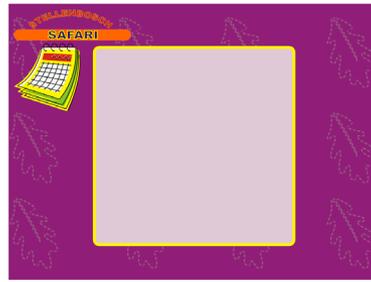
The days are in different colours: blue, purple and green. This is to differentiate the three different stages of the cycle from one another. Blue is used to indicate the decoding section; purple is used for the concert readings of the two texts; and green is reserved for the activations of the words and phrases. The main menu page thus also contains three explanatory buttons that, on rollover, tell the student what to expect in the screens of each colour.

The calendar is the main navigation system, and is copied, in smaller format, to all the other screens, or days, in the cycle. Thus all the contents in the program is always accessible from every screen, in keeping with the principle of student autonomy in deciding which contents to access.

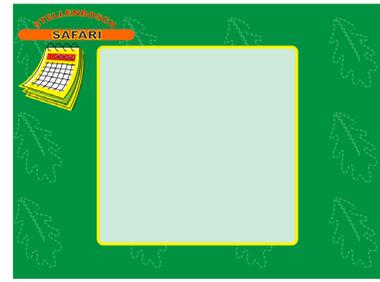
The contents screens all look the same, except for their background colours, in keeping with the usability principle that “stable visual elements not only enable people to navigate fast, they [also] act as dependable landmarks, giving people a sense of ‘home’” (Tognazzi, 2006).



blue (decoding) days



purple (concert reading) days



green (activations) days

Figure 12: Colour-differentiated backgrounds for contents screens

Consistency in the visual design is a key to creating user confidence:

*By providing your own consistent and predictable set of navigation buttons you also give the user a sense of your site's organization and make the logic and order of your site visually explicit.*

(Web Style Guide: INTERFACE DESIGN, 2002)

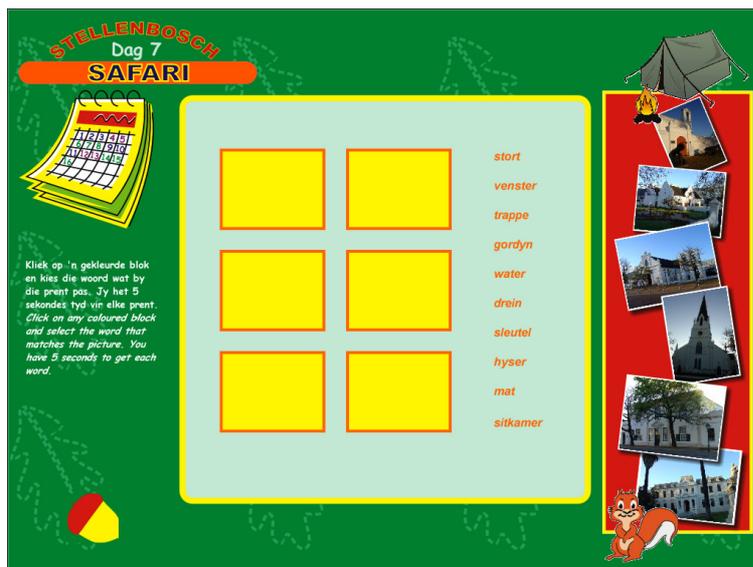


Figure 13: Screen background for Version 3

The consistent features of the screen design are:

- The background features an oak leaf, stylized and in outline, as a design element.
- The main navigation, the calendar, is in the top left corner, under the *Safari* logo.
- The space underneath the calendar is used for any specific explanations or instructions necessary for the student to understand what to do on that screen. Any screen-specific buttons are positioned underneath the text explanations/instructions.

- The Quit button is always in the bottom left corner of the screen, in keeping with the design principle that you should “always allow a path out” so that “users [...] never feel trapped” (Tognazzi, 2006).
- The main contents area is clearly indicated in the centre of the screen.
- The area to the right of it is taken up by a series of photographs of Stellenbosch buildings. These photographs mark the squirrel’s progress on his “safari” through the town, depending on the student’s successful completion of the activation exercises contained in the green days.

### ***The texts***

The guideline I used for choosing what to include as lexical items in the two texts is JA van Ek’s *The Threshold Level for Modern Language Learning in Schools*, compiled in 1976 for the Council of Europe. This has subsequently been subsumed in the Common European Framework of Reference for Languages, but I started out using the original 1976 version, so that’s what I kept to throughout.

Van Ek specifies the following language functions as the threshold for “beginners needing a minimum general proficiency in a foreign language” (1976: 10):

*The learners will be able to use the foreign language to fulfil the following (general) functions:*

1. *imparting and seeking factual information*
2. *expressing and finding out intellectual attitudes*
3. *expressing and finding out emotional attitudes*
4. *expressing and finding out moral attitudes*
5. *getting things done (suasion)*
6. *socializing*

*They should also be able to function particularly in respect of the following topic-areas:*

1. *personal identification*
2. *house and home*
3. *life at home*
4. *education and future career*
5. *free time, entertainment*
6. *travel*
7. *relations with other people*
8. *health and welfare*
9. *shopping*

- 10. *food and drink*
- 11. *services*
- 12. *places*
- 13. *foreign languages*
- 14. *weather*

(Van Ek, 1976: 25)

The specific nature of the two texts used in the program, focusing as they do on specific language acts and functions used in very particular circumstances, obviously meant that I did not include all of the language functions and topic areas Van Ek mentions; I only used those that would fit naturally into the dialogues. This was also done in response to Kussler and Bodenstein's *caveat*: "On no account may the didactic considerations interfere with the narrative and the psychological credibility of the story" (1985: 15)

The following is a detailed summary of the language functions and topic areas covered in the two texts.

## Act One

### **Functions: Imparting and seeking factual information**

Identify



Ek het 'n noodgeval: die stort in my kamer by Akademia lek, en die water loop al tot in die kombuis.  
 Ek moet drukkrediete koop.  
 Ongelukkig kan u slegs 'n minimum van R20 se krediete op 'n slag koop.  
 Teen die tyd dat u by Humarga kom, sal dit reeds op die stelsel wees.

Report

Daar lek water uit die stort uit, en die hele kombuisvloer is nou al oorspoel.  
 Ek het handdoeke oral gegooi.

Ask

Is dit dadelik geaktiveer?  
 Waar doen ek dit?

### **Expressing emotional attitudes**

Gratitude

Baie dankie ...

### **Expressing moral attitudes**

Apologize

Ongelukkig;  
 Ek hoop ek hoef u nie weer vandag te pla nie.

Appreciation ek waardeer dit baie

### **Socializing**

Greeting people Hallo.  
Goeiemôre.

Taking leave of people Geniet die dag.  
Totsiens.

### **Getting things done**

Requesting others to do something Verduidelik asseblief vir my ...  
sê net eers gou vir my ...

Requesting assistance Kan u my help, asseblief?

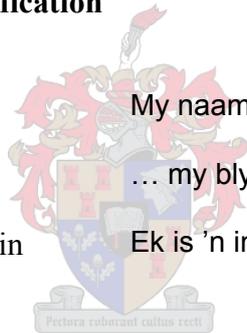
### **Topic areas:**

#### **Personal identification**

Name My naam is ...

Address ... my blyplek in Akademia ...

Nationality/origin Ek is 'n internasionale student.



#### **Places**

Give directions Dis op met die trappe of met die hyser tot op die eerste vloer, in die gang af tot amper heel onder, die tweede-laaste kantoor aan die regterkant; daar by die venster op regs

#### **Life at home**

Daily routines Toe ek vanoggend opstaan en badkamer toe gaan om te gaan stort ... Ek het nou 'n klas ...

## House and home

Amenities                      Badkamer, sitkamer, muurtjie, drein, mat,  
vloer, stort, deur, kantoor, kamer, sleutel

## Topic specific structures and vocabulary

Rooplein, Victoriastaat, kampus,  
Administrasiegebou, Inligtingstoonbank,  
Akademia, Instandhouding, opsigter, werkers,  
kassiere, drukkrediete, studentekaart,  
kwitansie, stelsel

## Act Two

### **Functions: Imparting and seeking factual information**

Identify                      Eintlik het ek kom hulp vra.  
Dis in Microsoft Word gedoen.

Report                      Die aflewering was vanoggend, en daar is so  
baie papier dat ons daarvan in die kluis moet  
stoor.  
Ek kry nie my taak gedruk nie.  
Dit het gewerk.

Ask                      Het jy genoeg drukkrediete?  
In watter program het jy die taak gedoen?  
Het jy die taak hier in die RGA getik, of op jou  
rekenaar by die huis?  
So hoe maak ek dit reg?

### **Expressing emotional attitudes**

Gratitude                      Baie dank vir jou hulp.

Satisfaction                      Dan sal ek tevrede wees.

### **Expressing moral attitudes**

Appreciation                      Ek waardeer jou hulp baie.

### **Socializing**

Attracting attention                      Hallo. Is daar iemand hier?

Taking leave of people    Totsiens.  
Tata.

### **Getting things done**

Requesting assistance    Eintlik het ek kom hulp vra.  
So hoe maak ek dit reg?

### **Topic areas:**

#### **Education**

Academic year routines    Dis omdat almal take het om in te handig.  
Dis daai tyd van die kwartaal.

Daily routines    Nou kan ek dit gaan inhandig by die klas.

Infrastructure    hyser, RGA, werkstasie, USB disket,  
Hulptonbank, skootrekenaar, drukker,  
rekenaar

#### **Topic specific structures and vocabulary**



Lettere-gebou, Sosiologie, Humarga, kluis,  
drukkrediete, studentekaart, verstek-opsie,  
bladsygrootte, rugsak

Not all the lexical items identified here are necessarily used for the decoding and activation exercises. Some of them are simply left in the texts, and never elaborated on further, in keeping with the suggestopedic principle of peripheral learning.

The competencies I focus on in *Stellenbosch Safari* are those of listening and, to a lesser extent, reading. In the Chapter on Recommendations I elaborate on some suggestions for incorporating speaking exercises in the program.

### ***The program***

In the rest of this Chapter I give a detailed screen-by-screen explanation of the contents of the program. I focus on the structuring of the Authorware icons, in an attempt to document the process that I followed, in the hope that it will be of some use to others who want to achieve the same effects in Authorware.

I use the Authorware flowline of the program as the structure for this section.

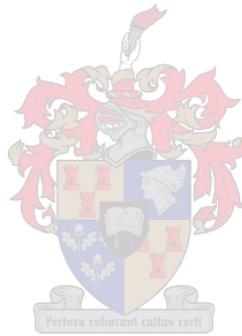
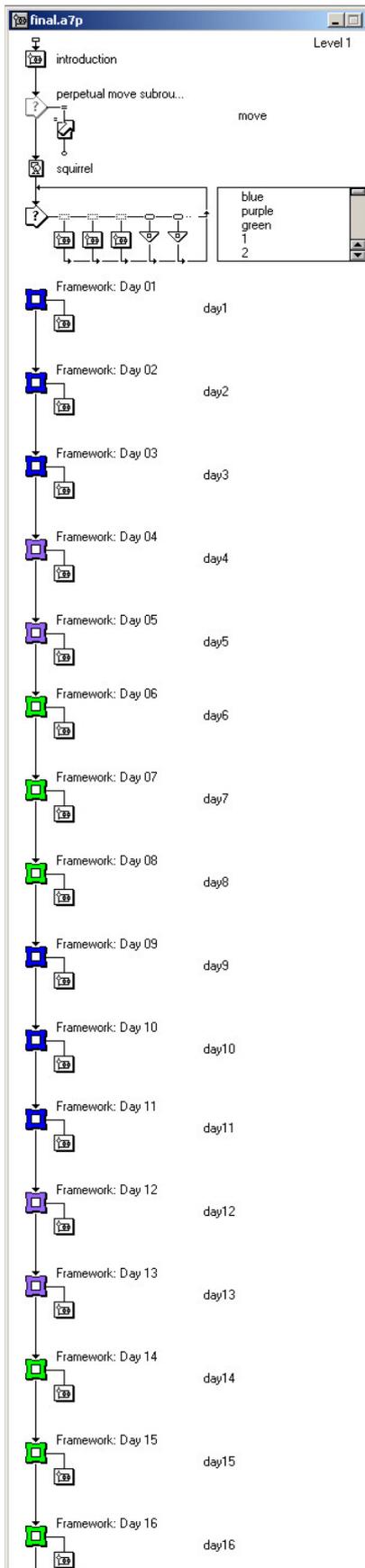


Figure 14: The Authorware flowline of *Stellenbosch Safari*

## Introduction

The program starts with an introduction of music, and the logo that appears.

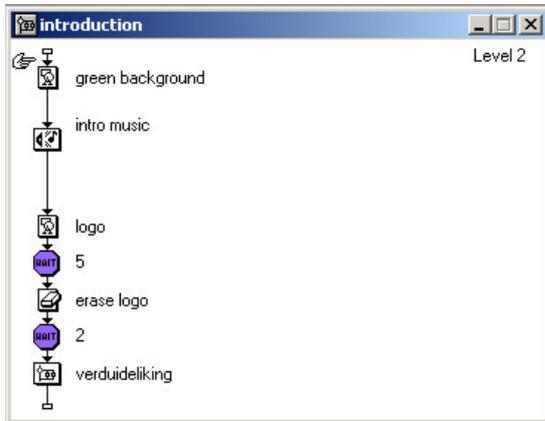


Figure 15: *introduction* Map icon

I ‘composed’ the music using Adobe Audition, and specifically the Audition Loopology loop sequences. Although it is reminiscent of classical music, the mood is light and bright, suggesting that it will be fun to use this program. The music also links with the students’ experience of the face-to-face suggestopedic sessions that they have already had in their structured beginners’ courses, where classical music is also used in the Concert sessions.

The Audio icon’s Timing property is set to Concurrent, so that the logo graphic can appear while the music is playing.

The Wait icon’s properties are set as follows:

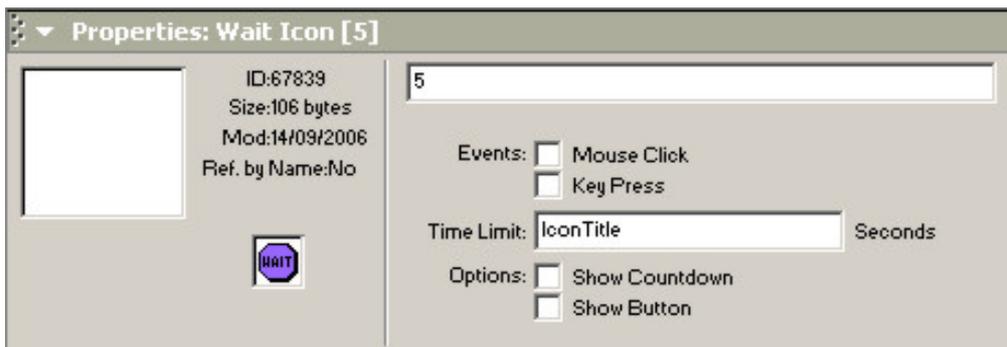


Figure 16: Wait icon properties

This means that I could create one Wait icon, save it as a Model, and use it over and over again wherever I needed it in the program, simply changing the icon title to the desired number of seconds.

The logo graphic is erased after the 5 second wait. After another 2 seconds the explanation

screen appears.



Figure 17: Icon structure of *verduideliking* Map icon

The Display icons in this structure show the following explanatory screen that explains to students what can be expected in terms of the layout of the interface:



Figure 18: Explanatory screen

The student must click on the large *Begin* button at the bottom of the screen to continue.

The next element that is seen on the screen is the main menu. On the flowline, however, there is a perpetual conditional subroutine and a Display icon before the main menu interaction.

## Perpetual Conditional Subroutine

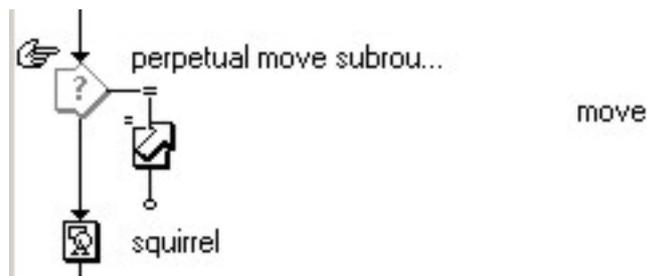


Figure 19: The perpetual conditional subroutine and *squirrel* Display icon

The perpetual conditional subroutine is necessary to move the squirrel on top of the series of six photographs of Stellenbosch buildings. It has to be placed this high up on the flowline to ensure that it is available right from the outset, since some students will start doing the green day activation exercises before they do anything else.

The Move icon's condition is set to **move**. For the icon to activate, the variable **move** must be equal to **TRUE**. The Move icon's Destination property is set to the following co-ordinates:

**X = DisplayX@"squirrel"**

**Y = DisplayY@"squirrel"-100**

This means that the squirrel Display icon, which contains the "cute" squirrel graphic, will be moved 100 pixels to the top every time the **move** condition is **TRUE**.

The Move icon also has a Calculation ornament attached to it. This contains the script

**move:=FALSE**

Every time the subroutine executes, the value of the condition has to be reset to **FALSE**, to ensure that it becomes available again immediately (Ganci 1, 2005: 118).

## Main Menu

The main menu screen is contained in the Interaction icon that follows on the flowline. The Interaction icon itself contains the background of the calendar graphic, as well as the three graphics that function as the triggers for the explanations of what the blue, green and purple colours mean. It also contains the text explaining the meaning of the squirrel's movement.

There are three hotspot interaction attachments, and seventeen button interaction attachments, sixteen for the different days on the calendar, and one for the Quit function.

### *Explanatory hotspots*

Each of the three hotspots contains the same icon structure in the Map icons attached to

them. I use the *blue* hotspot here as an example.



Figure 20: Example of one of the three explanatory hotspots

The first Display icon contains the text that explains what kind of contents the student can expect to find in the blue days. The second Display icon contains the rollover graphic to create a button effect using a hotspot. The Audio icon contains the sound recording of the explanatory text in Afrikaans. Its Timing property is set to Concurrent.

The hotspot's Match property is set to Cursor in Area, which means that the Map icon will be executed every time the mouse cursor is inside the hotspot. The rollover effect, the explanatory text and the sound file thus become activated when the mouse rolls over the original graphic, and not when the student clicks on the graphic. I wanted this rollover effect because I needed the text and sound to disappear when the mouse moved outside the hotspot. If I used a button attachment type, the student would have had to click on the button for the text and sound to become active, and then I would have had to use an Erase icon to get rid of the text again.

### ***Button interactions***

Each of the seventeen button interaction types contains a Navigate icon that uses a Jump to Page function to jump to a Map icon attached to a Framework icon. For each of the sixteen days there is one Framework icon with one Map icon attached to it.

The last button interaction contains a Calculation icon with the normal Quit function inside it:

**Quit()**

## **Day 1**

### ***Framework icon***

The Framework icons for the sixteen different days all contain the same icon structure, so I will only explain it once, using Day 1 as an example.

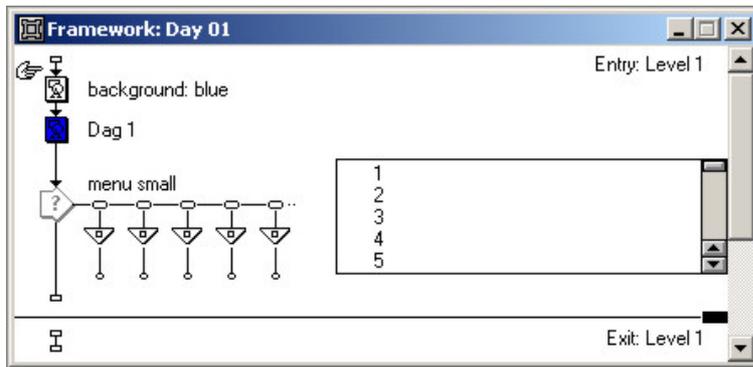


Figure 21: Contents of Framework icon for Day 1

Each Framework icon contains a Display icon with the correct colour background, and a Display icon with the number of the day. The function **{IconTitle}** is used in the text, and the icon title thus references the correct day, as in this case *Dag 1*. Using this function meant that I did not have to change the text inside the Display icon each time; I only had to change the icon's title.

The menu used in each of the Framework icons is the small version of the calendar, situated in the top left corner of the screen. Thus there are sixteen button interactions containing Navigate icons that jump to the different days, and one button interaction containing the ubiquitous Quit Calculation icon.

### ***Day 1's contents***

The Map icon attached to the Framework icon for Day 1 contains the following icon structure: a Display icon, a Map icon and an Interaction icon.

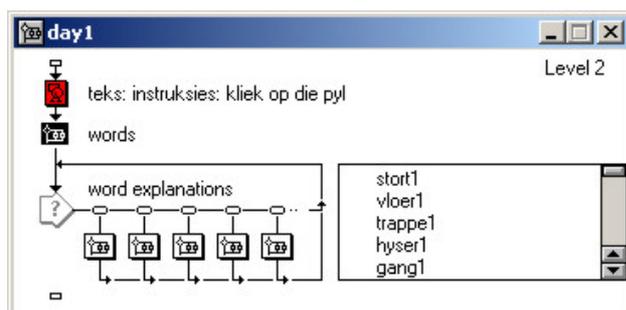


Figure 22: Contents of *day1* Map icon

The Display icon contains the instruction text that tells the student what to do to access the decoding information contained in this screen - s/he has to click on the arrow next to each word on the screen to see a picture that explains the word's meaning and to hear the word pronounced correctly.

The Map icon contains the ten words that are decoded, each one in its own Display icon:



Figure 23: Display icons in the Map icon

The Interaction icon contains the ten arrow buttons, each with a Map icon attached. All of the buttons are available simultaneously, so all of the button interactions are attached to the same Interaction icon. The student can thus decide in which order to access the information; there is no set sequence, and no limit to the number of times s/he can see and hear the same word's explanation.

The Map icon attached to each of the button interactions all contain the same icon structure: a Display icon and an Audio icon. The Display icon contains the graphic that explains the meaning of the word, and the Audio icon the sound file that plays the correct pronunciation.

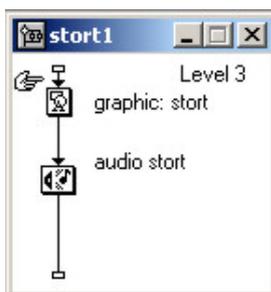


Figure 24: Icon structure of each Map icon

## Day 2

The Map icon attached to the Framework for Day 2 contains the following icon structure:

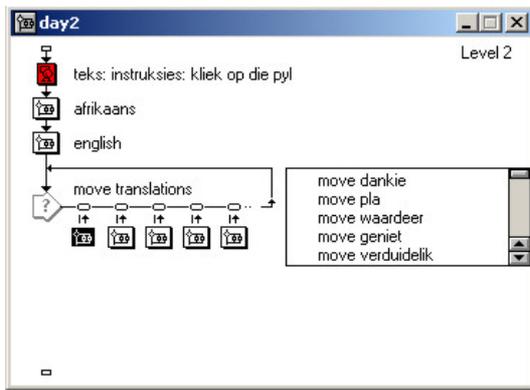


Figure 25: Icon structure of Map icon for Day 2

The Display icon contains the instruction text that tells the student what to do to access the decoding information contained in this screen – s/he has to click on the arrow next to each phrase on the screen to hear the Afrikaans phrase and then see the English translation first flash on the screen and then move to just beneath the Afrikaans version.

The two Map icons following contain the Afrikaans and English versions of the phrases, respectively. Each phrase is in its own Display icon. Although this is not strictly necessary for the Afrikaans phrases (since they are static, they could all have been contained in one Display icon), it is necessary for the English phrases to be in separate Display icons, since they are to be moved with a Move icon each.

The Interaction icon contains the ten button interaction types, one for each phrase, each with a Map icon attached. Each button's Branch setting is set to Continue.

Each Map icon contains the same icon structure:

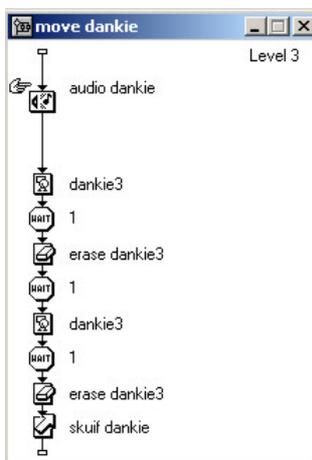


Figure 26: Icon structure for each Map icon

The Audio icon contains the sound file of the recording of the Afrikaans phrase. The Timing is set to Wait Until Done, so that the student has to listen to the sound first, and then see

the correct English phrase flashing on the screen.

The sequence of Display, Wait and Erase icons create the flashing text phrase on the screen. After the original orange phrase has flashed twice in navy blue, the orange text is moved to a position directly underneath the Afrikaans text. Once all ten English phrases have moved to their respective resting places, the student can review them – there is no time limit to the decoding.

### Day 3

The Map icon attached to the Framework for Day 3 contains the following icon structure:

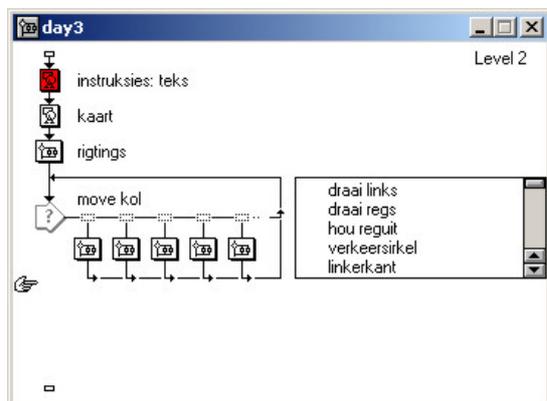


Figure 27: Icon structure of Map icon for Day 3

The Display icon contains the instruction text that tells the student what to do to access the decoding information contained in this screen – s/he has to click on the phrase itself to see the decoding happen on the map graphic.

The next Display icon contains the map graphic. It is a stylized map of some of the main streets in Stellenbosch, chosen in keeping with the principle of using authentic materials for the purpose of teaching “Landeskunde” at the same time as teaching language usage.

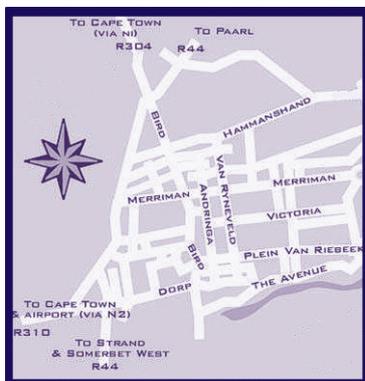


Figure 28: Map of Stellenbosch streets

The Map icon called *rigtings* contains the words and phrases to be decoded: *noord, suid, oos, wes, draai links, draai regs, hou reguit aan, by die verkeerssirkel, die tweede straat op linkerhand/aan die linkerkant, die derde straat op regterhand/aan die regterkant.*

I use movement, either from point A to point B, or simple flashing movement, to decode the words and phrases on this screen. The movements are all contained in the Map icons attached to the hotspot interaction types attached to the Interaction icon.

### ***Flashing movement***

I explain only one example of the flashing movement here, since they all operate on the same principle. The decoding for *noord* serves as the example.

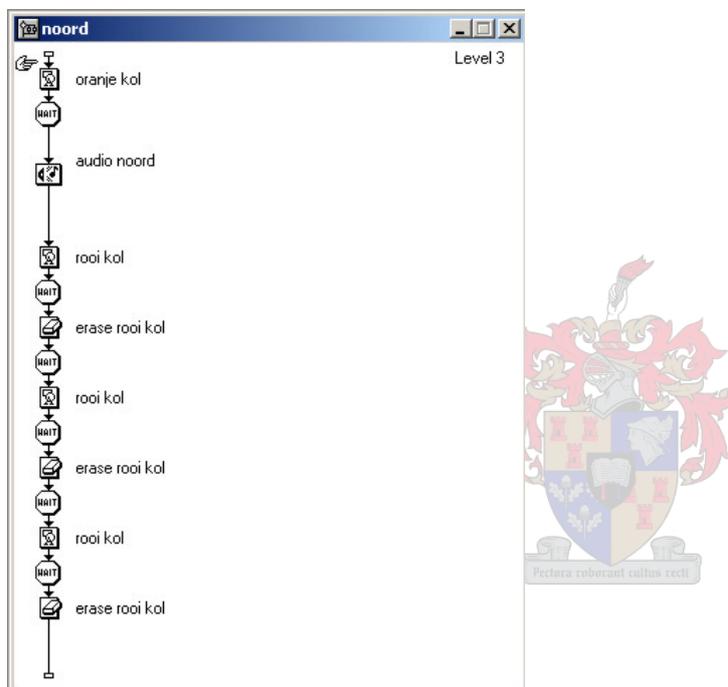


Figure 29: Contents of *noord* Map icon

When the student clicks on the *noord* hotspot an orange circle appears at the top of the compass needle on the map. The sound file of the recording of the word *noord* is then activated after an interval of .5 seconds. The Timing setting of the Audio icon is set to Wait Until Done. When the sound file has finished playing, the orange circle is substituted by a red one, that flashes on and off three times. The flashing is created by the sequence of Display, Wait and Erase icons. The flashing movement attracts the student's attention to the northern tip of the compass needle. In the same way the other three main compass directions are decoded as well.

### *Movement from one point to another*

I explain only one example of the linear movement here, since they all operate on the same principle. The decoding for *draai links* serves as the example.



Figure 30: Contents of *draai links* Map icon

When the student clicks on the *draai links* hotspot an orange circle appears at the western end of Merriman Avenue on the map graphic. After an interval of 1 second, the sound file is activated, allowing the student to listen to the correct pronunciation of the phrase. When the sound file has ended, the Move icon moves the orange circle, first along Merriman Avenue, and then at an angle into Bird Street, which constitutes a left-hand turn.

The Move icon's properties are set as follows:



Figure 31: Move icon's properties panel

The path used is indicated on the edit screen by means of triangles at each node:



Figure 32: Movement nodes indicated along the path

## Decoding ordinals

The last two hotspots decode not only direction, but also the use of the ordinals *tweede* and *derde*. The decoding for *die tweede straat op linkerhand / aan die linkerkant* serves as the example.

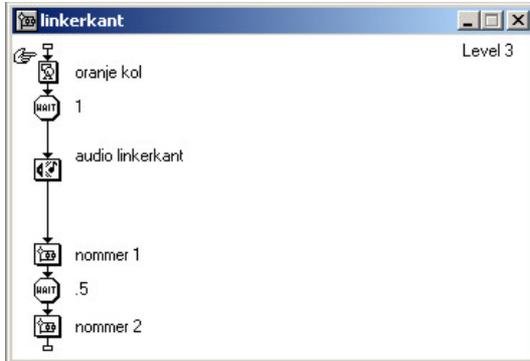


Figure 33: Contents of *linkerkant* Map icon

After listening to the sound file, the number 1 appears in flashing movement form. This is shown in the contents of the Map icon *nommer 1*:

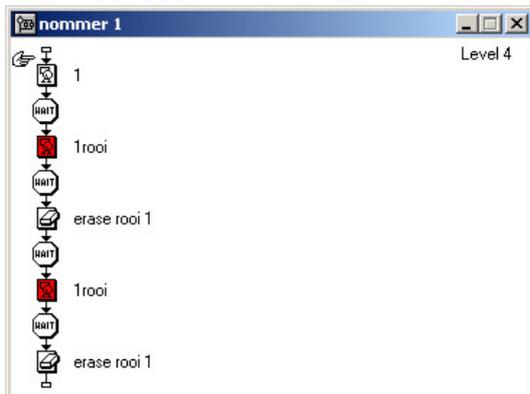


Figure 34: Contents of *nommer 1* Map icon

The usual sequence of Display, Wait and Erase icons constitutes the flashing appearance.

After an interval of .5 seconds the number 2 appears in the same way. This indicates that the second street on the left hand side would indeed be Bird Street.

In the same way the third street on the right hand side would be Andringa Street.

## Day 4

This screen contains the Active Concert reading of Act One's text.

The Map icon attached to the Framework for Day 4 contains the following icon structure:

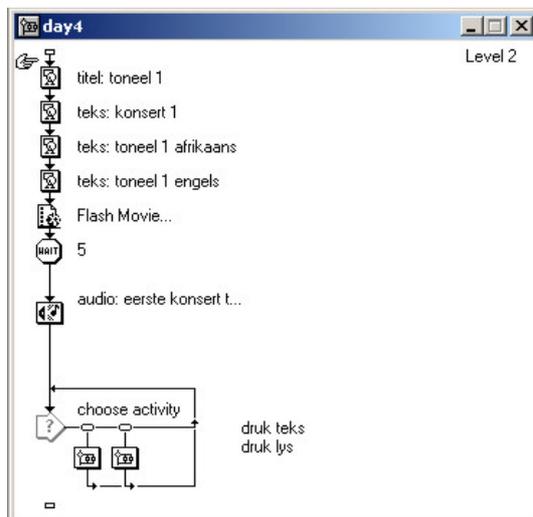


Figure 35: Icon structure of Map icon for Day 4

The first two Display icons contain the screen legends *Toneel 1* and *Eerste Konsert*. The next two Display icons contain the Afrikaans and English texts of Act One, respectively.

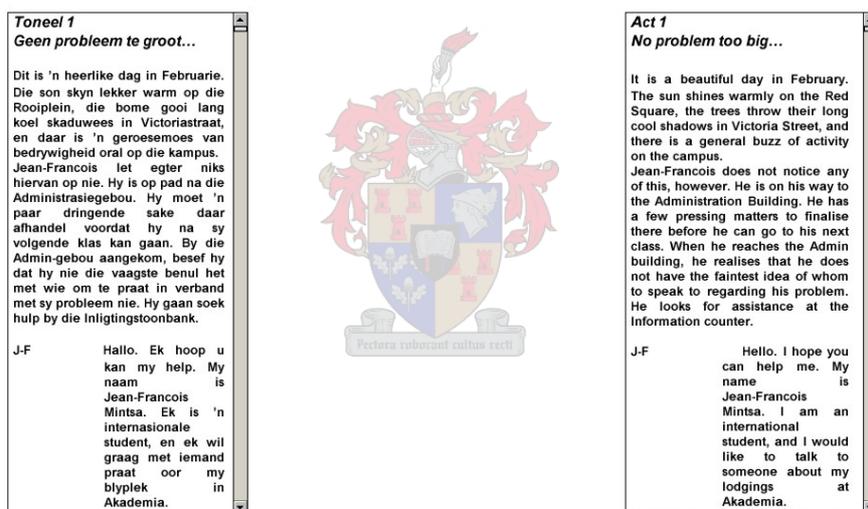


Figure 36: Afrikaans and English texts of Act One, formatted in scrolling text boxes

The complete text of Act One, in both Afrikaans and English, is available as Appendix A.

The instruction to the student, viz. that s/he has to read the text with the narrator, is conveyed via a Flash animation file of the squirrel following a text with his eyes. The sound file of the Active Concert reading of Act One starts after an interval of 5 seconds after the Flash file ends. The Audio icon's Timing setting is set to Concurrent. As soon as the sound file starts, two buttons become available. These allow the student to print either the complete text in both Afrikaans and English, for re-reading at home, or the list with words and phrases used in the three preceding decoding days/screens.

The two buttons that activate the printing both contain a Calculation icon each, with the following script:

```
JumpPrintReturn(“”,FileLocation^“filename.pdf”)
```

This activates the **JumpPrintReturn** system function that looks for the named file in the same root folder as the Authorware file or the published \*.exe file, opens it in the associated program, prints it using the default printer and print settings, closes the associated program and returns to the Authorware file.

## Day 5

This screen contains the Passive Concert reading of Act One’s text.

The Map icon attached to the Framework for Day 5 contains the following icon structure:

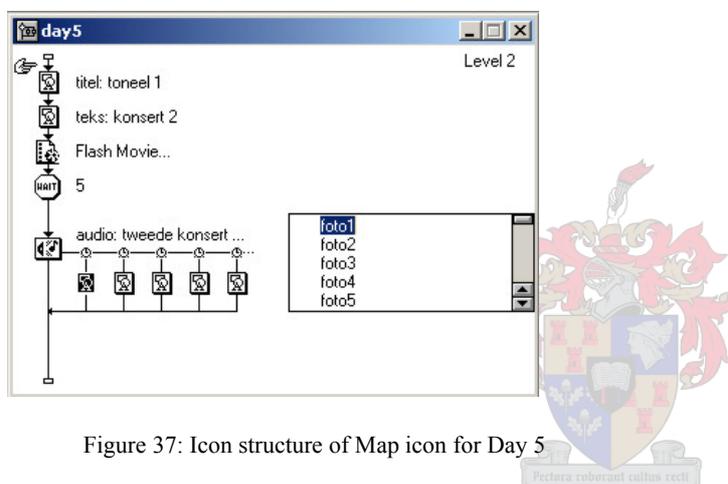


Figure 37: Icon structure of Map icon for Day 5

The first two Display icons contain the screen legends *Toneel 1* and *Tweede Konsert*.

The instruction to the student, viz. that s/he has to close her/his eyes and simply listen to the reading, is conveyed via a Flash animation file of the squirrel closing his eyes. The sound file of the Passive Concert reading of Act One starts after an interval of 5 seconds after the Flash file ends.

Six photos, two each of the first three buildings on the “safari progress” strip, are synchronised with the audio file. These are included in case the students do not wish to close their eyes; then they would at least have something to look at while listening to the reading.

## Day 6

The Map icon attached to the Framework for Day 6 contains the following icon structure:

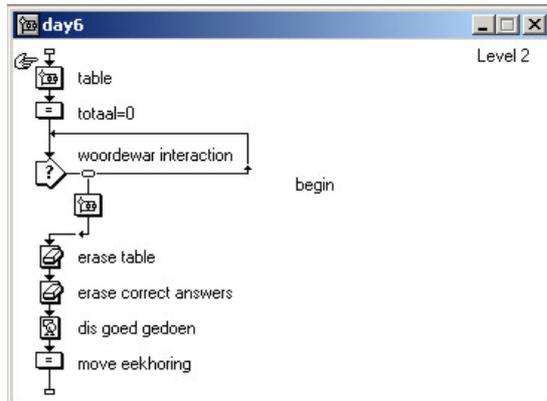


Figure 38: Icon structure of Map icon for Day 6

The first Map icon includes Display icons that create the word puzzle elements:



Figure 39: Word puzzle

The Calculation icon contains this script:

```
totaaldag6:=0
```

This resets the value of the user variable **totaaldag6** to 0, so that if the student decides to do the exercise again after having done it once already, the score for the exercise is calculated from a value of 0 again.

The Interaction icon contains the text instructions to the student, telling her/him to search for the word that will complete each sentence, and to form the word by clicking on each letter in turn, starting with the first letter.

The attached button interaction type starts the exercise with the first sentence. The Map icon

contains a Decision icon with the ten sentences attached.

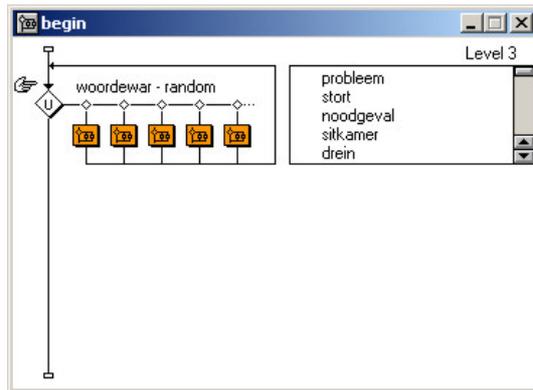


Figure 40: Word puzzle decision icon

The Decision icon's properties are set as follows:

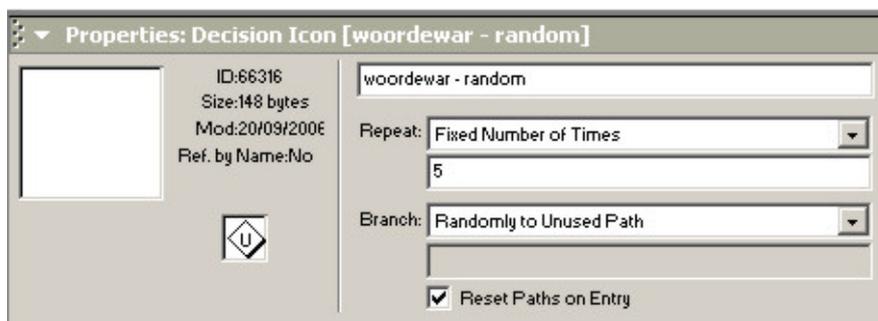


Figure 41: Decision icon's properties

Only five of the ten possible sentences are available to the student. The five sentences are chosen at random by the program itself. Thus it is possible that the student can do this exercise four or five times without getting the same combination of sentences. When the exercise is done, the paths are reset to all appear as unused paths again, so that a second attempt may utilise some of the sentences that might have been used in the first attempt, and so on.

The Map icons for each sentence contains different elements, but all work on the same principle. I use the icon that has the word *stort* as answer as an example.

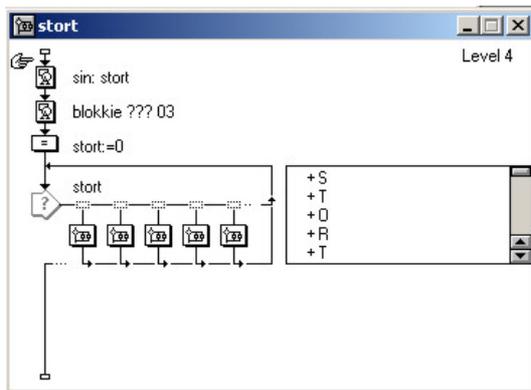


Figure 42: Icon structure for Map icon *start*

The two Display icons contain the sentence that has the word missing from it, and a yellow rectangle with three red question marks inside it to indicate the place in the sentence where the missing word should appear.

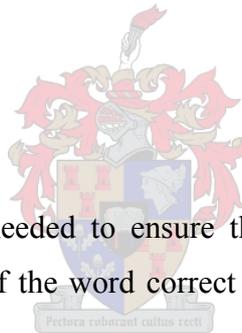
The Calculation icon contains the following script:

```

een:=0
twee:=0
drie:=0
vier:=0
vyf:=0

```

This initialises the user variables needed to ensure that the student only gets the correct “marks” if s/he gets all the letters of the word correct within the maximum number of tries allowed.



The Interaction icon has nine attachments: five hotspots for each one of the correct letters that make up the word *start*; one hotspot that gives feedback when the student clicks on an incorrect letter anywhere in the word puzzle; one button (looking like an ambulance, indicating first aid help) that gives the correct answer immediately, but does not award the student the mark for getting the word right; a tries limit set to one more try than there are letters in the correct word; and a conditional which is activated when the student has identified each letter of the word correctly, that displays the correct word in the place of the yellow rectangle, and calculates the correct score.

I explain each of these in detail below.

### ***Correct letter hotspots***

The hotspots that are activated by the student clicking on the correct letters of the word all contain the same elements, so I only explain one example here, that of the letter *S*.



Figure 43: Icon structure of Map icon *S*

The first Display icon places a red letter on top of the correctly clicked black letter in the word puzzle. The second Display icon gives the feedback that the letter was correctly identified. After an interval of 1 second, the Calculation icon updates the user variable *een* to take on the value of 1:

**een:=1**

This is necessary for the conditional attachment to work properly.

The Erase icon erases the feedback, but leaves the correct red letter in place.



### ***Incorrect choice hotspot***

The hotspot that deals with the student clicking on an incorrect letter contains the following icons:



Figure 44: Icon structure of incorrect choice hotspot

The Display icon contains the text feedback that tells the student that the choice was incorrect, and that s/he should try again. After a .5 second interval the feedback is erased. The hotspot covers the whole 1024 x 768 pixel screen area, so a click anywhere on the screen will count as an incorrect choice.

### **Show answer button**

The Map icon attached to this button contains the following icon structure:



Figure 45: Icon structure of *oplossing: stort* Map icon

When the student clicks on the button, all the correct letters are displayed in red on top of the original black letters in the word puzzle. The Erase icon erases the yellow block with the red question marks in the sentence. The *stort* Display icon inserts the correct word in red in the right place in the sentence. The *geel blok* Display icon draws a yellow rectangle around the correct word in the word puzzle. After an interval of 5 seconds the Erase icon erases the solution, and carries on to the next sentence.

### **Tries limit**

The Map icon attached to the tries limit interaction type contains the following icon structure:



Figure 46: Icon structure of *6 keer probeer* Map icon

The tries limit has a maximum tries of 6, one more than the total number of letters in the correct word. This means that the student can only get one letter wrong before the solution

appears automatically.

When the student reaches the maximum number of tries, the solution is given in the same way as in the previous situation: the correct letters are shown in red, surrounded by a yellow rectangle, while the correct word is inserted in the place of the yellow block with red question marks in the sentence. This is displayed for 5 seconds, and then erased, to make place for the next question.

### *Conditional*

The conditional interaction type has its condition property set to

**een=1&twee=1&drie=1&vier=1&vyf=1**

This means that the conditional interaction type's Map icon is activated when the five user variables are all equal to 1, which can only happen if the student has identified all five letters correctly before the maximum number of tries is reached.

The Map icon has the following icon structure:

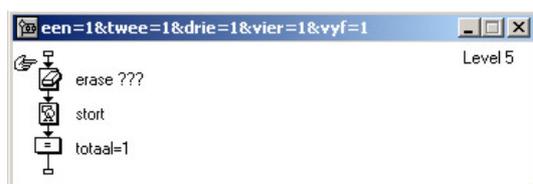


Figure 47: Icon structure of conditional type's Map icon

The Erase icon erases the yellow block in the sentence, while the Display icon inserts the correct word in its place. The Calculation icon increments the user variable **totaaldag6** by 1:

**totaaldag6:=totaaldag6+1**

When the student has attempted to complete five sentences, the Decision icon flows on the flowline out of the original Interaction icon, to the last part of the icon structure:

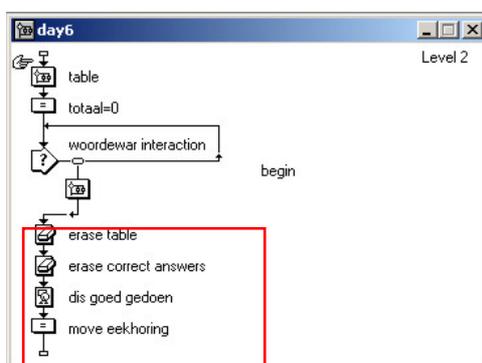


Figure 48: Last part of icon structure initiated after Decision icon finishes

The Erase icons erase the original word puzzle elements, as well as all the correct answers in red. This is replaced by the text in the Display icon that tells the student that s/he has finished the exercise. The Calculation icon contains the following script:

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(totaaldag6=5, move:=TRUE))
```

This tests to see whether the squirrel graphic is movable. If the graphic's top side is less than 60 pixels from the top of the screen, then it can still be moved. This is simply to limit the squirrel's movement to the extent that it can only move as far as the tent of the base camp. If the graphic's top side is more than 60 pixels from the top of the screen, the third parameter is activated. This tests to see whether the user variable **totaaldag6** is equal to 5, which will only happen if the student completed all five questions correctly within the maximum number of tries. If this is the case, the user variable **move** is set to TRUE, which makes the squirrel move 100 pixels to the top of its current position.

## Day 7

The student is asked to click on any one of the six yellow blocks on the screen. This displays a picture (all of which were decoded previously) which the student has to identify by clicking on the correct meaning of the word represented by the graphic. There are more possible meanings than there are pictures. There is a time limit of ten seconds for every picture, and a maximum of 5 tries.

The Map icon attached to the Framework for Day 7 contains the following icon structure:

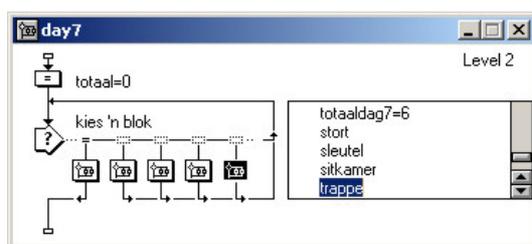


Figure 49: Icon structure of Map icon for Day 7

The Calculation icon initialises the user variable **totaaldag7**, and sets its initial value to 0:

```
totaaldag7:=0
```

The Interaction icon contains the instruction text, and has six hotspot attachments, and one conditional attachment.

### *Hotspot attachments*

Each of the six hotspot attachments works in exactly the same way, so I use only the *stort*

hotspot as an example.

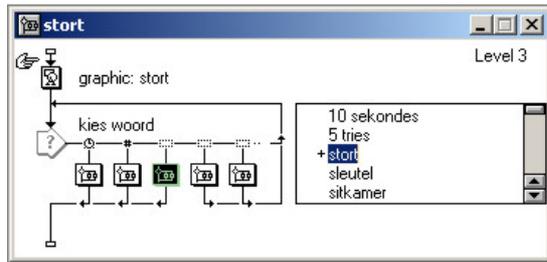


Figure 50: Icon structure of *stort* Map icon

When the student clicks on the hotspot that covers the yellow block on the screen, the Display icon displays the graphic in the yellow block.

### Time limit

The time limit interaction type is set to a time limit of ten seconds that start to be counted as soon as the graphic is displayed. When the student takes longer than ten seconds to choose the correct word, a text message is displayed informing the student that the time has elapsed. After an interval of three seconds the flowline leaves the Interaction icon, and goes back to the original Day 7 Interaction icon.

### Tries limit

There is a maximum of five tries for each picture displayed. After five tries the correct answer is displayed, after which the flowline leaves the Interaction icon.

### Hotspots

#### Correct answer

When the student clicks on the hotspot covering the correct answer, the following icons are activated:



Figure 51: Icon structure of correct answer Map icon

The Display icon contains the text telling the student that the answer is correct.

The Calculation icon increments the user variable **totaaldag7** with this script

**totaaldag7:=totaaldag7+1**

After an interval of three seconds the flowline leaves the Interaction icon.

### Incorrect answers

Clicking on each of the nine incorrect answers initiates the same icon structure:

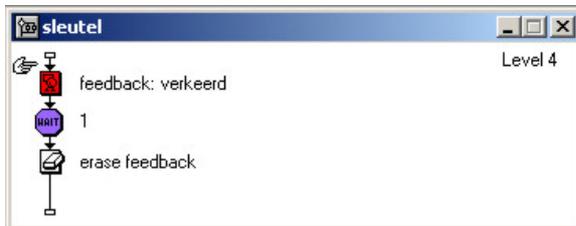


Figure 52: Icon structure of incorrect answer Map icon

Text feedback tells the student that the clicked answer is the incorrect one. This is erased after a one second interval, after which the flowline returns to the *kies woord* Interaction, to give the student another chance at choosing the correct answer.

### Conditional attachment

The attachment's condition is **totaaldag7=6**. This can only be true if the student chose all six correct word meanings within the time limit and within the maximum number of tries. When the condition is found to be true, the following icon structure is invoked:

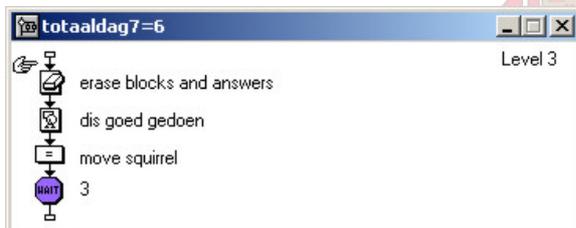


Figure 53: Icon structure of conditional Map icon

All the possible answers as well as the yellow blocks are erased, and replaced by text telling the student that s/he has completed the exercise successfully. The Calculation icon contains the script

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(totaaldag7=6, move:=TRUE))
```

which moves the squirrel 100 pixels to the top of its current position, if that position is not less than 60 pixels from the top of the screen.

After an interval of three seconds the flowline exits the Interaction icon.

## Day 8

On this screen the student is asked to complete sentences by dragging the second half of the sentence to complete the first half.

The Map icon attached to the Framework for Day 8 contains the following icon structure:

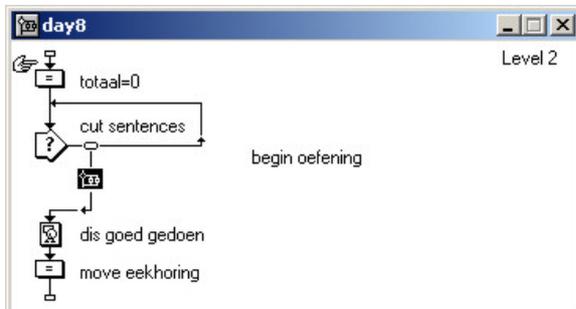


Figure 54: Icon structure of Map icon for Day 8

The Calculation icon initialises the user variable **totaaldag8**, and sets its initial value at 0.

The Interaction icon contains the instruction text that tells the student to drag the correct sentence half to complete the sentence correctly. There are twelve possible answers, but only eight sentences to complete, of which the student only sees five picked at random by the program.

The button interaction type contains the following icon structure:

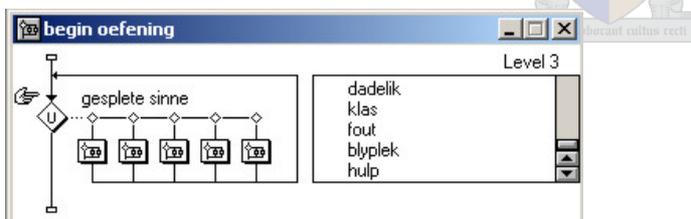


Figure 55: Icon structure of *begin oefening* Map icon

The Decision icon contains the eight Map icons with the sentences to be completed. The Decision icon's properties are set as follows:



Figure 56: Properties for Decision icon

Only five of the eight sentences are displayed to the student. These are chosen randomly from the unused paths available.

Each of the Map icons contains the following icon structure:

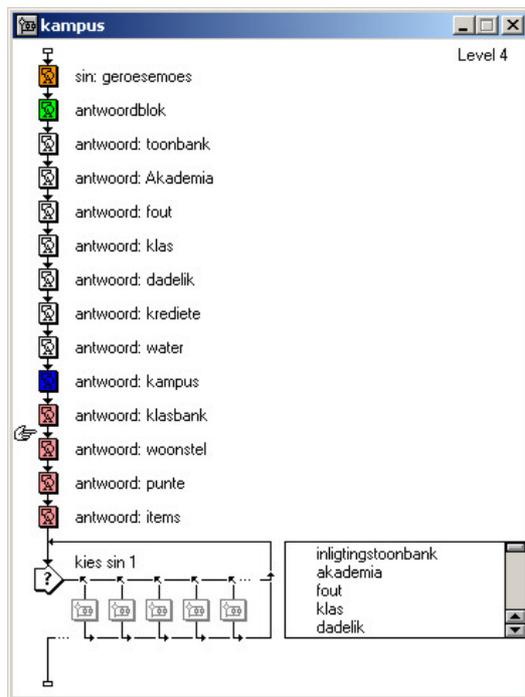


Figure 57: Icon structure of Map icon containing sentence to be completed

The first Display icon contains the first half of the sentence. The second Display icon (*antwoordblok*) contains a coloured rectangle positioned underneath the incomplete sentence, which is the place where the second half of the sentence is to be dragged to. The following Display icons in white contain the possible answers, all of them incorrect. The blue Display icon contains the correct sentence fragment. All the different answers have to be in separate Display icons, because they all have to be able to be dragged, whether they are correct or not. The pink Display icons contain the red herrings that are incorrect for all the sentences.

The Interaction icon has twelve target area attachment types, one for each of the twelve possible answers, and one tries limit attachment type.

#### ***Incorrect answers target area***

The Map icons attached to the incorrect answers are all empty, because the target areas are all set to put back the answer if it is dragged anywhere on the screen, meaning that the student will know that the answer is wrong without any further feedback. The branching is set to Try Again.

### *Correct answer target area*

The Map icon attached to the correct answer contains the following icon structure:



Figure 58: Icon structure of Map icon for correct answer

The Display icon tells the student that s/he has chosen the correct answer. The Calculation icon increments the user variable with 1:

**totaaldag8:=totaaldag8+1**

After an interval of 5 seconds the flowline leaves the Interaction icon.

### *Tries limit*

There is a maximum of three tries for every sentence. When that has been reached, the following icon structure is activated:

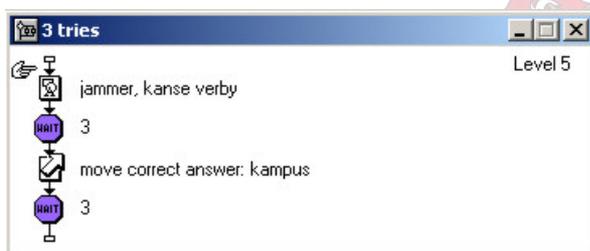


Figure 59: Icon structure of Map icon for tries limit reached

The Display icon tells the student that s/he has had three tries. After a three-second interval the Move icon moves the correct answer to the coloured block underneath the first half of the sentence.

When the student has completed five sentences, the flowline moves on to the Display icon that tells her/him that the exercise is over. The Calculation icon then tests whether the squirrel can be moved or not:

**Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(totaaldag8=5, move:=TRUE))**

If all five sentences were answered correctly within the maximum number of tries, the value of the user variable **totaaldag8** will be equal to 5, and the squirrel will move 100 pixels to the top of its current position.

## Day 9

This is the first decoding day for the second text. It lists ten Afrikaans words from the text of Act Two, the English translations of which the student can see by clicking on the translate button.

The Map icon attached to the Framework for Day 9 contains the following icon structure:

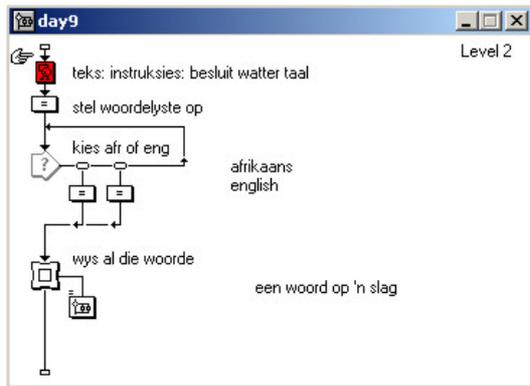


Figure 60: Icon structure of Map icon for Day 9

The Display icon contains the text instructing the student to choose in which language, Afrikaans or English, s/he wants to see the words first.

The Calculation icon sets up the two word lists using the following script:

```
afrikaans:= [ ]
english:= [ ]
afrikaans[1]:= "drukkrediete"
english[1]:= "print credits"
afrikaans[2]:= "oorgenoeg"
english[2]:= "more than enough"
afrikaans[3]:= "program"
english[3]:= "application"
afrikaans[4]:= "RGA (Rekenaar Gebruikersarea)"
english[4]:= "CUA (Computer Users' Area)"
afrikaans[5]:= "skootrekenaar"
english[5]:= "laptop"
afrikaans[6]:= "verstek-opsie"
english[6]:= "default option"
afrikaans[7]:= "bladsygrootte"
english[7]:= "page size"
afrikaans[8]:= "rekenaarkennis"
english[8]:= "knowledge of computers"
afrikaans[9]:= "rugsak"
```

**english[9]:= "rucksack"**

**afrikaans[10]:= "inhandig"**

**english[10]:= "hand in"**

(Ganci 1, 2005: 75)

The two button interaction types, *afrikaans* and *english*, both contain a Calculation icon each.

The Calculation icon for the *afrikaans* button contains this script:

**ShowAfrikaans:=TRUE**

The Calculation icon for the *english* button contains this script:

**ShowAfrikaans:=FALSE**

The Framework icon contains one Navigate icon that goes on to the next screen when clicked.

There is only one Map icon attached to the Framework. This Map icon contains the following icon structure:



Figure 61: Icon structure of Map icon attached to Framework

The Map icon has a Calculation ornament that contains the following script:

**woordnommer:=woordnommer+1**

**if woordnommer > ListCount(afrikaans) then woordnommer:=1**

This increments the user variable **woordnommer** by one every time the Map icon is accessed. If the Map icon has been accessed ten times (the total number of words in the list), the variable is reset to 1, and the list starts from the beginning.

Inside the Map icon the Interaction icon contains two pieces of text. The first shows the number of the word in the list, using the text

**Woord nommer {woordnommer}**

using the user variable **woordnommer** to count the words from 1 to 10.

The second piece of text shows the word(s) from the list, using this text:

**{Test(ShowAfrikaans, afrikaans[woordnommer], english[woordnommer])}**

This tests whether the Afrikaans or English button was clicked. If the student clicked the *afrikaans* button, then **ShowAfrikaans** is **TRUE**, which means that the text displayed will be the

word from the Afrikaans list. If the *english* button was clicked, **ShowAfrikaans** will be **FALSE**, and the word from the English list will be displayed.

The Display icon attached to the Decision icon inside the Map icon contains this text:

**{Test(ShowAfrikaans, english[woordnommer], afrikaans[woordnommer])}**

Thus when the *translate* button is clicked, the word from the other list than that used above will be displayed.

Using the list function makes it easy to add words to the lists, or to change the lists altogether. The changes only have to be made in the Calculation icon where the lists are initialised.

## Day 10

The student sees ten English phrases from the text of Act Two. S/he hears one of the phrases in Afrikaans. When s/he clicks on the *translate* button, the correct English phrase changes colour.

The Map icon attached to the Framework for Day 10 contains the following icon structure:

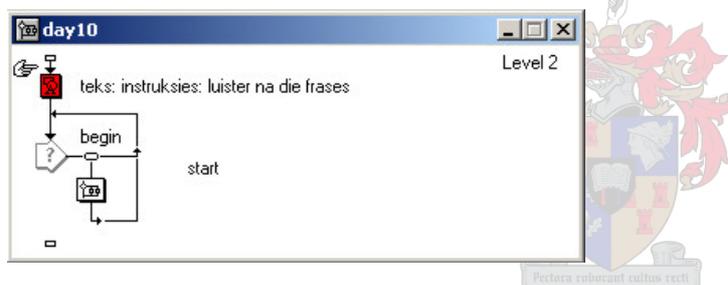


Figure 62: Icon structure of Map icon for Day 10

The Display icon contains the instruction to the student to listen to the Afrikaans translation, and then to click on the translate button. The *start* button attachment starts off the sequence of sentences.

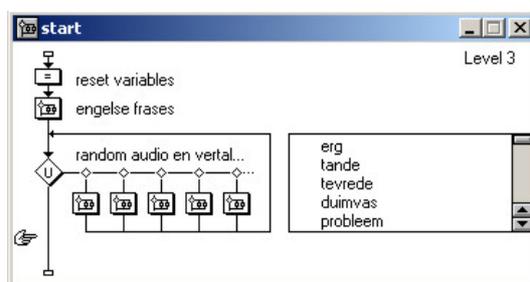


Figure 63: Icon structure of *start* Map icon

In the Calculation icon a user variable is initialised for each of the ten phrases.

The *engelse frases* Map icon contains ten Display icons, one for each of the English phrases displayed. These phrases are graphics, and not simple text. In the Properties: Image dialog box for each image the File setting is set as follows:

**=Test(moeite1=1,FileLocation“\\graphics\\moeite2.png”,FileLocation“\\graphics\\moeite1.png”)**

(Ganci 2, 2005: 15)

This means that if the user variable **moeite1** equals 1, the second version of the graphic (that shows the text in orange) should be displayed, otherwise the first version (that shows the text in navy blue) must be displayed. When the screen opens, all the user variables are set to 0, so the texts all display as blue.

The Decision icon displays all the sentences randomly. When the Map icon for *moeite*, for example, is displayed the following icon sequence is activated:

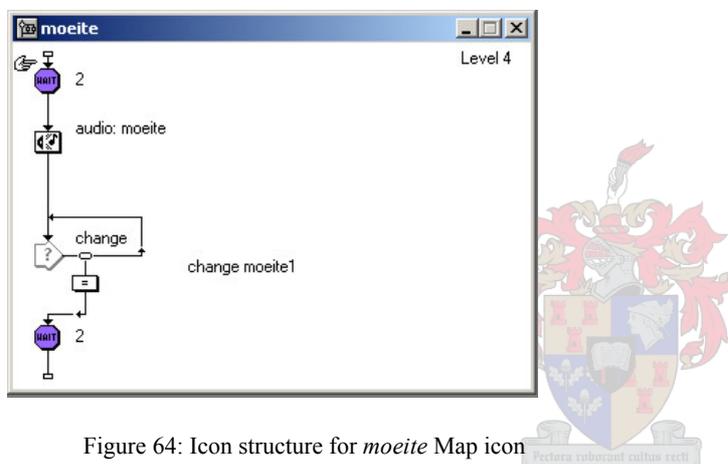


Figure 64: Icon structure for *moeite* Map icon

The audio file of the Afrikaans translation of the English phrase plays. The *translate* button appears simultaneously. When the button is clicked, the user variable **moeite1** changes its value to 1 in the Calculation icon:

**moeite1:=1**

Since the original Display icon with the navy blue phrase is set to Update Displayed Variables, the icon changes to display the second version of the graphic, viz. the one with the text in orange.

When all ten phrases have been translated and changed colour, the *begin* button appears again, and the student can start the process all over again.

## Day 11

The student can click on any one of the pictures representing words from the text of Act Two. The word's meaning and its English translation then appears in two coloured boxes to the right of the pictures.

The Map icon attached to the Framework for Day 11 contains the following icon structure:

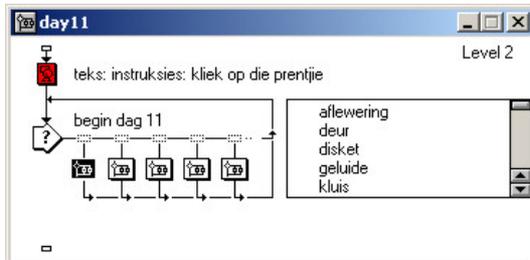


Figure 65: Icon structure of Map icon for Day 11

The text instruction in the Display icon tells the student to click on any of the pictures to hear and see the meaning of the word it represents.

The Interaction icon contains the ten graphics and the two coloured boxes for the Afrikaans and English texts. There are ten hotspot attachment types, one for each of the ten pictures. The Map icon for each of the hotspots contains a very simple icon structure:

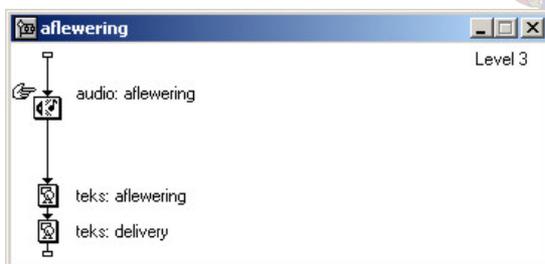


Figure 66: Icon structure of *aflewering* Map icon

The Audio icon is set to run concurrently, so the two Display icons become visible immediately the sound file starts to play.

The student can review the meaning of each picture as many times as s/he likes.

## Day 12

This is the Active Concert reading of the text of Act Two.

The Map icon attached to the Framework for Day 12 contains the following icon structure:

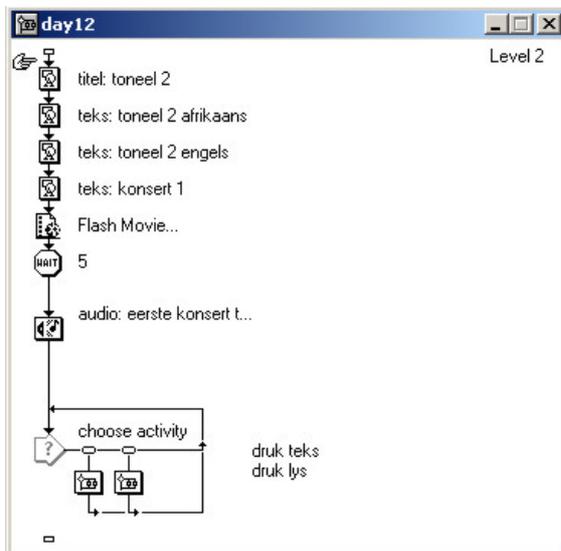


Figure 67: Icon structure of Map icon for Day 12

The first two Display icons contain the screen legends *Toneel 2* and *Eerste Konsert*. The next two Display icons contain the Afrikaans and English texts of Act Two, respectively.

**Toneel 2**  
*Dis my werk...*

*Jean-Francois is op pad na die Lettere-gebou. Hy moet sy taak vir Sosiologie gaan druk, en dit dan inhandig. Hy is opgewonde oor die taak, want hy het baie moeite daarmee gedoen, en hy is seker hy kan 'n goeie punt daarvoor verwag.*

*Hy gaan met die hyser op na die derde vloer, waar hy met sy studentekaart toegang tot Humarga verkry. In die Oop Area gaan hy sit by 'n werkstasie, koppel sy USB disket, maak die taak oop, en probeer dit druk. Daar gebeur egter niks.*

*Hy besluit om hulp te gaan vra by die Hulptoonbank. Hy stap in die gang af na die Hulptoonbank, maar daar is niemand te siene nie. Die deur van die kluis staan egter oop, en dit klink of iemand binne-in die kluis besig is.*

J-F: Hallo. Is daar iemand hier?

Nomusa(binne die kluis):  
Hallo, ja, ek sal nou daar wees.

**Act 2**  
*It's my job...*

*Jean-Francois is on his way to the Arts building. He must print his assignment (task) for Sociology and then hand it in. He is excited about the assignment because he went to a lot of trouble with it, and he is sure that he can expect a good mark for it.*

*He goes to the third floor in the elevator, and gains access to Humarga with his student card. In the Open Area he goes to sit at a work station, links his USB disk, opens the task and tries to print it. Nothing happens, however.*

*He decides to go and ask for help at the Help Desk. He walks down the passage to the Help Desk, but there is no sign of anybody. The door to the safe is open, however, and it sounds as if someone is busy inside the safe.*

J-F: Hello. Is there somebody here?

Nomusa (from inside the safe):  
Hello, yes, I will be there now.

Figure 68: Afrikaans and English texts of Act Two, formatted in scrolling text boxes

The complete text of Act Two, in both Afrikaans and English, is available as Appendix A.

The instruction to the student, viz. that s/he has to read the text with the narrator, is once again conveyed via a Flash animation file of the squirrel following a text with his eyes. The sound file of the Active Concert reading of Act Two starts after an interval of 5 seconds after the Flash file ends. As soon as the sound file starts, two buttons become available, since the Audio icon's Timing setting is set to Concurrent. These allow the student to print either the complete text in both Afrikaans and English, for re-reading at home, or the list with words and phrases used in the three preceding decoding days/screens.

The two buttons that activate the printing both contain a Calculation icon each, with the following script:

```
JumpPrintReturn(“”,FileLocation^“filename.pdf”)
```

This activates the **JumpPrintReturn** system function, as described previously, that looks for the named file in the same root folder as the Authorware file or the published \*.exe file, opens it in the associated program, prints it using the default printer and print settings, closes the associated program and returns to the Authorware file.

## Day 13

This screen contains the Passive Concert reading of Act Two's text.

The Map icon attached to the Framework for Day 13 contains the following icon structure:

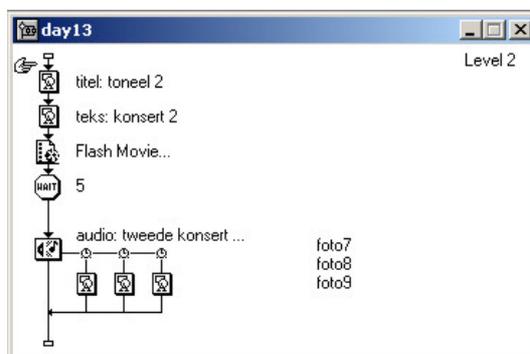


Figure 69: Icon structure of Map icon for Day 13

The first two Display icons contain the screen legends *Toneel 2* and *Tweede Konsert*.

Just as is the case with Day 5, the instruction to the student, viz. that s/he has to close her/his eyes and simply listen to the reading, is conveyed via a Flash animation file of the squirrel closing his eyes. The sound file of the Passive Concert reading of Act Two starts after an interval of 5 seconds after the Flash file ends.

Three photos, one each of the last three buildings on the “safari progress” strip, are

synchronised with the audio file for the students who do not wish to close their eyes while listening to the reading.

## Day 14

Words from Act Two are activated by playing dominoes.

The Map icon attached to the Framework for Day 14 contains the following icon structure:

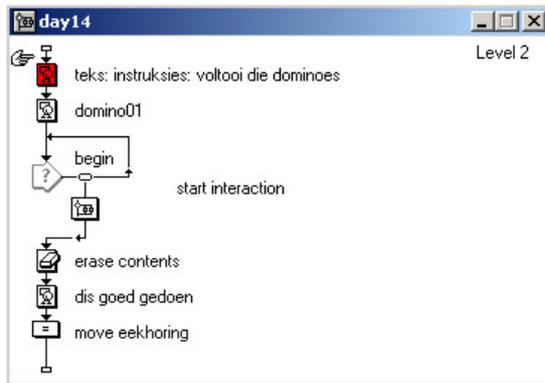


Figure 70: Icon structure of Map icon for Day 14

The Display icon contains the text instructions to the student, telling her/him to drag the domino with the correct English translation of the word next to the domino with the Afrikaans word.

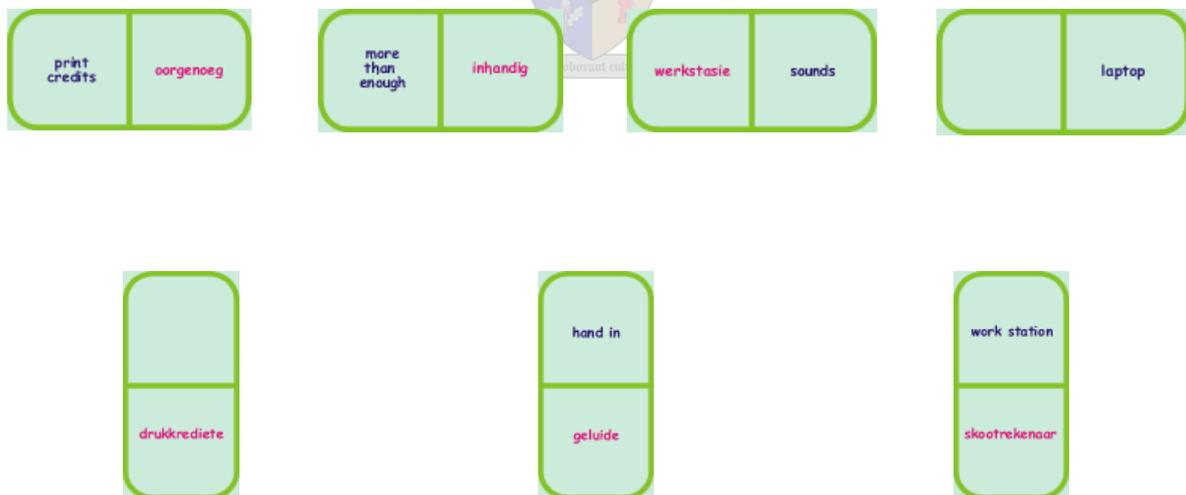


Figure 71: The seven dominoes used in the activation for Day 14

The first domino is shown to the student when the screen opens. The *begin* button starts the sequence of further Interaction icons. I only show the first section of the continuation of the flowline here, since all of the Interaction icons work in exactly the same way.

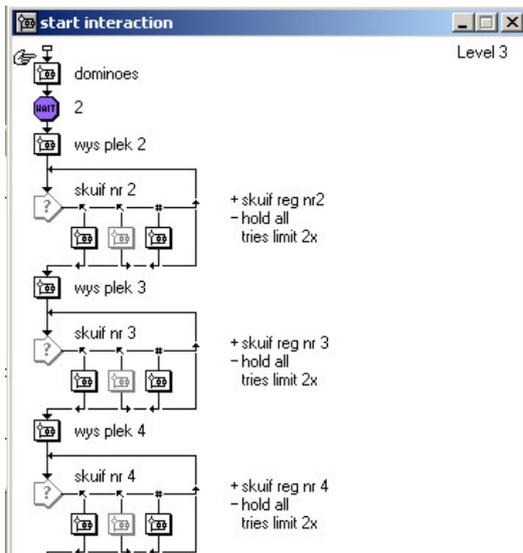


Figure 72: Section of the flowline showing Interaction icons following on one another

The *dominoes* Map icon contains all the other domino graphics, each in its own Display icon, since they have to be moved individually. After a 2 second interval the Map icon called *wys plek 2* is activated. Using the by now well-known sequence of Display, Wait and Erase icons it flashes an outline of the position where the next domino is supposed to be placed.



Figure 73: Display, Wait and Erase icons resulting in flashing placeholder

There are two target area and one tries limit interaction types for each of the dominoes to be moved. The first target area is activated when the student moves the correct domino.



Figure 74: Icon structure for correct target area

The Display icon tells the student that this is indeed the correct answer. The Calculation icon increments the user variable **skuif** with 1. After a 1 second interval the feedback is erased, and the next placeholder flashes.

The target area for the incorrect answers is attached to an empty Map icon, since the incorrect dominoes will be put back to their original places. There is thus no need for any other feedback.

There is a maximum number of 2 tries for each domino. When the student reaches that limit, the following icon structure is activated:

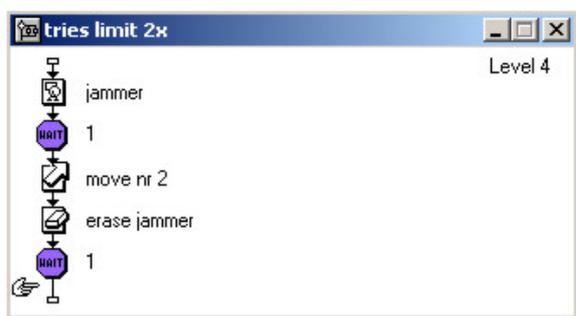


Figure 75: Icon structure for tries limit interaction type

The Display icon gives the student the feedback that s/he has reached the maximum number of tries. The correct domino is then moved to its designated place, after which the text feedback is erased. The flowline then continues to the next flashing placeholder.

When all six dominoes have been moved and the flowline leaves the *begin* Interaction icon, the domino graphics are all erased and replaced by the *dis goed gedaan* Display icon, which tells the student that s/he has finished the exercise.

The Calculation icon contains this script:

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(skuif=6, move:=TRUE))
```

If the student moved all six dominoes correctly within the maximum number of tries, the user variable **skuif**'s value will be equal to 6, and then the perpetual conditional subroutine will move the squirrel 100 pixels to the top of its current position.

## Day 15

The student is asked to complete the sentences by dragging the correct words to the open spaces in the text. It is a conventional cloze exercise.

The Map icon attached to the Framework for Day 15 contains the following icon structure:

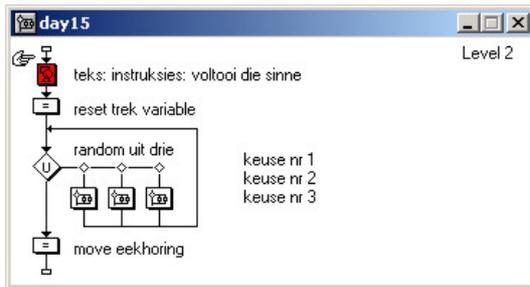


Figure 76: Icon structure of Map icon for Day 15

The Display icon tells the student that s/he has to drag the correct words to the open spaces in the sentences displayed on screen. There are three different exercises, but the student will only be asked to do one of the three. The Decision icon decides which one of the three, since it is set to branch randomly to any of the three paths. The Calculation icon initialises three user variables, viz. **trek**, **trek2** and **trek3**. These will be used at the end of the exercise to determine whether the squirrel can move.

Each of the three Map icons attached to the Decision icon work in the same way, so I only explain the first one here.

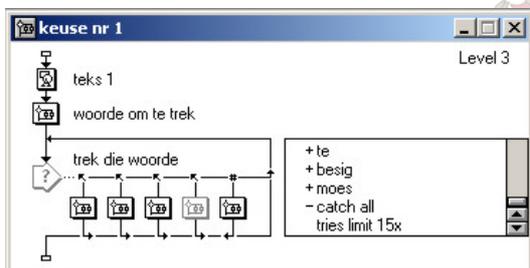


Figure 77: Icon structure of keuse nr 1 Map icon

The Display icon shows the text with the open spaces where the correct words have to be dragged to.

The Map icon contains all the words, each in its own separate Display icon.

There are eleven target area interaction types, ten for the correct words and one “catch-all” for the incorrect tries. There is also one conditional and one tries limit interaction type attached to the Interaction icon.

The ten target area types for the correct words drawn to the correct places all contain only one icon in the attached Map icon, viz. a Calculation icon that increments the value of the user variable, in this case **trek**, with 1.

The target area for the incorrect tries has an empty Map icon attached to it, since the word will simply be put back to its original position.

The conditional interaction type is activated when the following condition is true:

**trek=10**

Its attached Map icon has the following icon structure:



Figure 78: Icon structure of *trek=10* Map icon

This simply erases the sentence and the words that were drawn to their correct positions, and replaces it with text telling the student that s/he has successfully finished the exercise.

The tries limit interaction type is set to 15 maximum tries. When this is reached the following icon structure is activated:

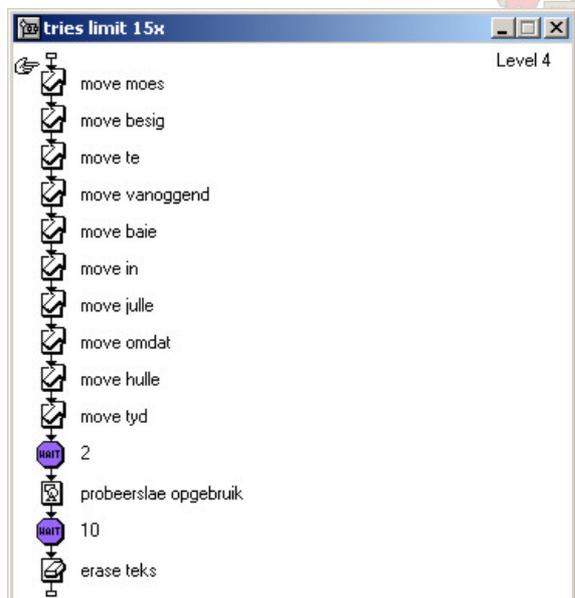


Figure 79: Icon structure of *tries limit 15x* Map icon

This moves all the words to their correct places, and tells the student that s/he has used all the tries s/he had. The correct answers are left for a further 10 seconds, and are then erased.

The flowline now moves back to the original *day15* Map icon. The *move eekhoring*

Calculation icon tests whether the squirrel should move or not:

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(trek=10, move:=TRUE))
```

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(trek2=10, move:=TRUE))
```

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(trek3=10, move:=TRUE))
```

## Day 16

This activation consists of the student having to click on the correct word that is represented by the picture that is displayed.

The Map icon attached to the Framework for Day 16 contains the following icon structure:

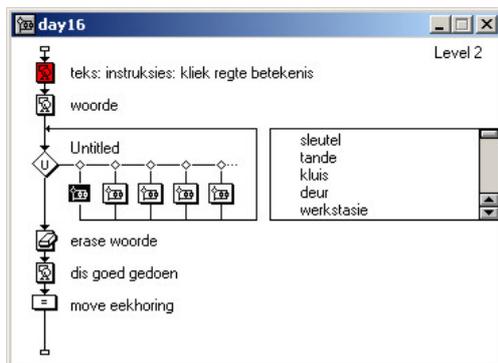


Figure 80: Icon structure of Map icon for Day 16

The text in the first Display icon tells the student that s/he has to click on the correct word for each picture displayed.

The next Display icon contains the eight word choices. Since they are static and do not have to be moved individually, they are all contained in the same icon.

The Decision icon is set to repeat five times, which means that only five of the eight graphics are displayed each time the student goes through the activation. The five graphics are chosen at random from the unused paths.

Each of the eight Map icons attached to the Decision icon has the same icon structure, so I only explain one of them:

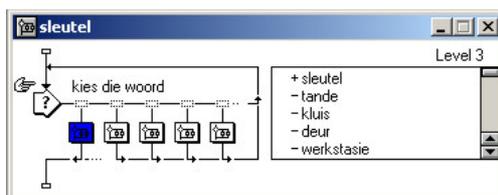


Figure 81: Icon structure of *sleutel* Map icon

The Interaction icon contains the graphic. There are eight hotspot and one tries limit interaction types attached to the Interaction icon. One of the hotspots is for the correct answer, and the other seven for the incorrect answers.

### ***Correct answer hotspot***

The Map icon for the correct answer contains the following icon structure:



Figure 82: Icon structure for correct answer

The Display icon shows text that tells the student that s/he has made the correct choice. The Calculation icon increments the value of the user variable **match**:

**match:= match+1**

After an interval of three seconds the flowline exits the interaction, and returns to the *day16* flowline.

### ***Incorrect answer hotspots***

The Map icons for the incorrect answers contain the following icon structure:



Figure 83: Icon structure for incorrect answer

The Display icon contains text that tells the student that s/he has not made the correct choice. After an interval of three seconds the feedback text is erased, and the flowline returns to the interaction to give the student another chance at choosing the correct answer.

### *Tries limit attachment*

There is a maximum number of three tries. The Map icon for the tries limit attachment contains the following icon structure:



Figure 84: Icon structure for tries limit attachment

The Display icon contains feedback text that tells the student that the last choice was not correct. The graphic is erased, and an orange rectangle is displayed around the correct answer. After an interval of five seconds the flowline returns to the *day16* Map icon.

The *erase woorde* Erase icon erases the eight word choices from the screen. The following Display icon contains text that tells the student that s/he has finished with this exercise.

The Calculation icon tests whether the squirrel should move with the following script:

```
Test(DisplayTop@"squirrel"<60,move:=FALSE,Test(match=5, move:=TRUE))
```

The user variable **match** will only be equal to 5 if the student chose all five words correctly within the maximum number of tries allowed.

If the student completed all six activation exercises correctly, the squirrel should have completed its "safari" of the Stellenbosch landmarks, and arrive safely at the base camp.

## Chapter Five – Conclusion and Recommendations

In Chapter One I stated some of the limitations that affect the program. Here I suggest some ways of remedying some of those limitations.

- The international students who attend Stellenbosch University can be divided into a few large groups according to their first language. Most of them have English/American as their first language, many of them have German, a large group coming from West Africa have French, and many more of the African students have Portuguese.

The program already makes provision for giving text instructions in English as well as in Afrikaans. The program could be adapted to include instructions in German, French and Portuguese, to make it more accessible to students for whom those are their first language. This could be done in one of two ways:

1. Make a separate program for each language by copying the current program and inserting the relevant text instructions in the Display icons (I have already made provision for this by colouring each Display icon that contains instruction text red, so that it would be easy to identify the places where text replacements must be done). Then a new menu page is needed, where students first have to choose which language they want as the secondary medium of instruction. Their choice will then make the program jump to the correct version by using a **JumpFileReturn** function.
  2. Give different language options by using **Test** functions in the Display icon text, so that the language that is displayed is determined by a user variable, the value of which is determined by a choice the student makes at the beginning of the program.
- Printable worksheets containing written exercises can be added to the green activation days. A simple icon button can be used to trigger the printing process, as is the case currently with the printable texts and vocabulary lists.
  - The speaking competency is not addressed by the current program. This can be remedied by including speaking exercises, by using the CMI system functions that capture the student's voice on the PC's hard drive and can then play it back again. The exercises will be nothing more than pronunciation practise, but that will already be an improvement on having no speaking exercises at all.

- The current program can be improved further by including more of the same kind of exercises that are already available. All the green activation days are structured to use random selection in some way. This means that more of the same exercises can be added to the randomised list so that the student can have a richer experience when s/he returns to the program more than once. This can be done without altering the basic structure of the program in any way.
- More texts can be added according to the changing needs of the international students. This will obviously mean that more days will have to be added to the calendar, since each new text will also have to have the necessary decoding and activation days attached to it.

Even when all these recommendations are followed, however, the program will still not be the ideal way to learn a foreign language. It will still be only a reflection of the reality of staying in a community and learning the language from its members.

Still, we can at least loosen the chains of the denizens of the cave, so that they can turn their heads and see where the reflection comes from.

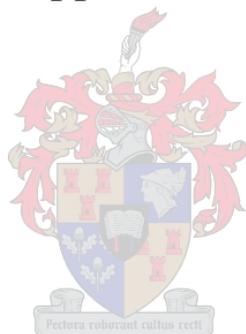


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## Appendix A



**Toneel 1**  
**Geen probleem te groot...**

Dit is 'n heerlike dag in Februarie. Die son skyn lekker warm op die Rooiplein, die bome gooi lang koel skaduwees in Victoriastraat, en daar is 'n geroesemoes van bedrywigheid oral op die kampus.

Jean-Francois let egter niks hiervan op nie. Hy is op pad na die Administrasiegebou.

Hy moet 'n paar dringende sake daar afhandel voordat hy na sy volgende klas kan gaan.

By die Admin-gebou aangekom, besef hy dat hy nie die vaagste benul het met wie om te praat in verband met sy probleem nie.

Hy gaan soek hulp by die Inligtingstoonbank.

**Act 1**  
**No problem too big...**

It is a beautiful day in February. The sun shines warmly on the Red Square, the trees throw their long cool shadows in Victoria Street, and there is a general buzz of activity on the campus.

Jean-Francois does not notice any of this, however. He is on his way to the Administration Building.

He has a few pressing matters to finalise there before he can go to his next class.

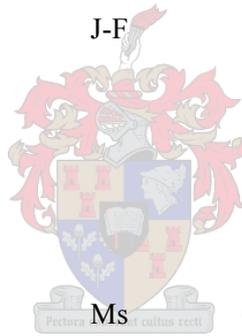
When he reaches the Admin building, he realises that he does not have the faintest idea of whom to speak to regarding his problem.

He looks for assistance at the Information counter.

J-F           Hallo. Ek hoop u kan my help. My naam is Jean-Francois Mintsas. Ek is 'n internasionale student, en ek wil graag met iemand praat oor my blyplek in Akademia.

Me Siebrits    Goeiemôre meneer. Ek sal probeer om u te help, maar dit sal afhang van wat presies die probleem is. Miskien kan ek u na die regte persoon verwys as u vir my sê wat fout is met die verblyf in Akademia.

J-F           Daar lek water uit die stort uit, en die hele kombuisvloer is nou al oorspoel. Ek het handdoeke oral gegooi, maar dit gaan nie vir baie lank meer die water kan keer nie.



J-F           Hello. I hope you can help me. My name is Jean-Francois Mintsas. I am an international student, and I would like to talk to someone about my lodgings at Akademia.

Ms Siebrits    Good morning, sir. I will try to help you, but that will depend on what exactly the problem is. Maybe I can refer you to the correct person if you tell me what is wrong with your rooms at Akademia.

J-F           Water is leaking from the shower, and the whole of the kitchen floor is flooded already. I put out towels all over, but that is not going to stop the water for much longer.

- Me Siebrits Dit klink na 'n baie dringende probleem. Die persoon wat sulke noodgevalle hanteer is mevrou Steenkamp by Koshuise. Haar kantoor is nommer 1465. Dis op met die trappe of met die hyser tot op die eerste vloer, in die gang af tot amper heel onder, die tweede-laaste kantoor aan die regterkant.
- J-F Baie dankie, ek sal dit kry.
- \*\*\*\*\*
- Jean-Francois het Mev Steenkamp se kantoor gekry. Die deur staan oop, en hy klop.
- Mev Steenkamp Kom binne.
- J-F Hallo mevrou. Ek het 'n noodgeval: die stort in my kamer by Akademia lek, en die water loop al tot in die kombuis. Kan u my help, asseblief?
- Mev S O jinne. Ons sal dadelik iets daaraan moet doen. Sê net eers gou vir my, wat is u naam, en in watter kamer is u?
- J-F My naam is Jean-Francois Mintsa, en ek bly in kamer E23.
- Mev S Meneer Mintsa, verduidelik asseblief vir my presies wat die fout is, dan weet ek wat om vir die mense van Instandhouding te sê as ek hulle vra om te gaan kyk.
- Ms Siebrits This sounds like an urgent problem. The person who deals with emergencies like this is Mrs Steenkamp at Residences. Her office is number 1465. It is up the stairs or with the lift to the first floor, down the passage until almost at the end, the second-last office on the right-hand side.
- J-F Thank you very much, I will find it.
- \*\*\*\*\*
- Jean-Francois found Mrs Steenkamp's office. The door is open, and he knocks.
- Mrs Steenkamp Come inside.
- J-F Hello ma'am. I have an emergency: the shower in my room at Akademia is leaking, and the water is already in the kitchen. Can you help me, please?
- Mrs S O gosh. We will have to do something about that immediately. Just tell me first, what is your name, and in which room are you?
- J-F My name is Jean-Francois Mintsa, and I stay in room E23.
- Mrs S Mr Mintsa, please tell me exactly what the problem is, then I know what to tell the people at Maintenance when I ask them to go and have a look.



- J-F            Toe ek vanoggend opstaan en badkamer toe gaan om te gaan stort, was daar niks verkeerd nie; maar toe ek klaar gestort het, sien ek dat die water nie by die drein afloop nie, maar deur 'n kraak in die muurtjie deurloop op die badkamervloer. Ek het toe handdoeke opgerol en dit op die vloer gesit, maar dit kon nie al die water opvang nie. Ek is net bang dit loop tot in die sitkamer, want die mat daar kan dalk beskadig word.
- J-F            When I got up this morning and went to the bathroom to shower, there was nothing wrong; but when I had finished showering I saw that the water wasn't going down the drain, but was running through a crack in the little wall onto the floor of the bathroom. I rolled up towels and put it on the floor, but it could not mop (catch) up all the water. I'm just afraid that it will run into the lounge (*sitting room*), because the carpet there may be damaged.
- Mev S            Ek wonder of die drein nie dalk verstop is nie. Ek bel somer nou vir Instandhouding. U gaan nie dalk nou terug na u kamer toe nie? Net ingeval die werkers 'n sleutel nodig het om in te kom.
- Mrs S            I wonder whether the drain isn't blocked. I'm phoning Maintenance right away. You aren't perhaps going back to your room now? Just in case the workers need a key to get in.
- J-F            Nee, ek het ongelukkig nou 'n klas – ek wil nie in my eerste week al klasse bank nie.
- J-F            No, unfortunately I have a lecture now – and I don't want to cut classes in the first week already.
- Mev S            Nee, ons wil nie dit hê nie. Die sleutel behoort nie 'n probleem te wees nie. Die werkers kan maar by die opsigter 'n spaarsleutel kry. Ek sal seker maak hulle gaan nou dadelik; u hoef nie verder bekommerd te wees nie.
- Mrs S            No, we don't want that. The key should not be a problem. The workers can get a spare key from the caretaker. I will make sure that they go immediately; you do not have to worry anymore.
- J-F            Baie dankie, mevrou. Ek waardeer dit baie.
- J-F            Thank you very much, ma'am. I really appreciate it.
- Mev S            Dis 'n plesier. Geniet die dag.
- Mrs S            It's a pleasure. Enjoy the day.
- J-F            Dankie, dieselfde. Totsiens.
- J-F            Thank you, the same (to you). Goodbye.

\*\*\*\*\*

\*\*\*\*\*

Jean-Francois	is terug by die Inligtingstonbank.	Jean-Francois	is back at the Information desk.
Me Siebrits	Het u toe reggekom by mevrou Steenkamp?	Ms Siebrits	Did Mrs Steenkamp help you? ( <i>Did you get right at Mrs Steenkamp's?</i> )
J-F	Ja, baie dankie. Alles is nou onder beheer. Maar ek het netnou vergeet dat ek drukkrediete moet koop, terwyl ek nou hier is. Waar doen ek dit?	J-F	Yes, thank you very much. Everything is now under control. But I forgot that I have to buy print credits, while I'm here. Where do I do that?
Me Siebrits	Dis by die kassiere, net agter u... daar by die venster op regs.	Ms Siebrits	That is at the cashier, just behind you... at the window on the right.
J-F	Dankie. Ek hoop ek hoef u nie weer vandag te pla nie.	J-F	Thanks. I hope that I won't have to bother you again today.
Me Siebrits	U pla nie – dis my werk om mense te help.	Ms Siebrits	You don't bother me – it's my job to help people.
Jean-Francois	stap na die kassiere se venster.	Jean-Francois	walks to the cashier's window.
J-F	Goeiemôre. Kan ek asseblief R15 se drukkrediete koop?	J-F	Good morning. Can I please buy R15's print credits?
Kassiere	Hallo. Ongelukkig kan u slegs 'n minimum van R20 se krediete op 'n slag koop. Vir watter RGA is dit?	Cashier	Hello. Unfortunately you can only buy a minimum of R20's worth of credits at a time. For which CUA is it?
J-F	Dis vir Humarga.	J-F	It's for Humarga.
Kassiere	Kan ek u studentekaart kry, asseblief?	Cashier	Can I have your student card, please?
Jean-Francois	gee sy studentekaart en die kontant aan die kassiere. Sy gee sy kaart en 'n kwitansie aan hom terug.	Jean-Francois	gives his student card and the cash to the cashier. She gives his card and a receipt back to him.
J-F	Baie dankie. Is dit dadelik geaktiveer?	J-F	Thank you very much. Is it activated immediately?
Kassiere	Ja, teen die tyd dat u by Humarga kom, sal dit reeds op die stelsel wees.	Cashier	Yes, by the time you get to Humarga it will already be on the system.
J-F	Goed dan, totsiens.	J-F	That's good then, goodbye.

**Toneel 2**  
**Dis my werk...**

Jean-Francois is op pad na die Lettere-gebou. Hy moet sy taak vir Sosiologie gaan druk, en dit dan inhandig. Hy is opgewonde oor die taak, want hy het baie moeite daarmee gedoen, en hy is seker hy kan 'n goeie punt daarvoor verwag.

Hy gaan met die hyser op na die derde vloer, waar hy met sy studentekaart toegang tot Humarga verkry. In die Oop Area gaan sit hy by 'n werkstasie, koppel sy USB disket, maak die taak oop, en probeer dit druk. Daar gebeur egter niks.

Hy besluit om hulp te gaan vra by die Hulptoonbank. Hy stap in die gang af na die Hulptoonbank, maar daar is niemand te siene nie. Die deur van die kluis staan egter oop, en dit klink of iemand binne-in die kluis besig is.

J-F           Hallo. Is daar iemand hier?

Nomusa   Hallo, ja, ek sal nou daar (binne die kluis) wees.

Daar is nog 'n paar geluide van binne die kluis, en dan kom Nomusa uit, trek die kluis se deur agter haar toe, en sluit dit met 'n lang sleutel.

Nomusa   Jammer dat jy moes wag. Ek was net besig om die papier weg te pak; die aflewering was vanoggend, en daar is so baie papier dat ons daarvan in die kluis moet stoor. Julle druk teen 'n spoed!

**Act 2**  
**It's my job...**

Jean-Francois is on his way to the Arts building. He must print his assignment (task) for Sociology and then hand it in. He is excited about the assignment because he went to a lot of trouble with it, and he is sure that he can expect a good mark for it.

He goes to the third floor in the elevator, and gains access to Humarga with his student card. In the Open Area he goes to sit at a work station, links his USB disk, opens the task and tries to print it. Nothing happens, however.

He decides to go and ask for help at the Help Desk. He walks down the passage to the Help Desk, but there is no sign of anybody. The door to the safe is open, however, and it sounds as if someone is busy inside the safe.

J-F           Hello. Is there somebody here?

Nomusa   Hello, yes, I will be there now.

There are a few more sounds from within the safe, and then Nomusa comes out, pulls the door of the safe shut behind her, and locks it with a long key.

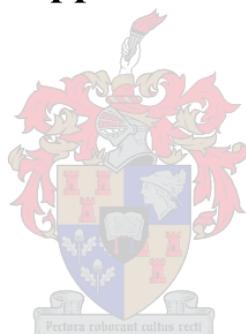
Nomusa   Sorry that you had to wait. I was just busy packing away the paper; the delivery was this morning, and there is so much paper that we had to store some of it in the safe. You are printing at a pace!

J-F	Dis omdat almal take het wat hulle moet inhandig. Dis daai tyd van die kwartaal...	J-F	It's because everybody has assignments that they have to hand in. It's that time of the term (quarter).
	Eintlik het ek hulp kom vra. Ek kry nie my taak gedruk nie.		Actually I came to ask for help. I cannot get my assignment printed.
Nomusa	Het jy genoeg drukkrediete?	Nomusa	Do you have enough print credits?
J-F	Ja, ek het vroeër vandag krediete gelaai, so daar is oorgenoeg.	J-F	Yes, I loaded credits earlier today, so there is more than enough.
Nomusa	In watter program het jy die taak gedoen?	Nomusa	In which programme did you do the assignment?
J-F	Dis in Microsoft Word gedoen.	J-F	It was done in Microsoft Word.
Nomusa	Het jy die taak hier in die RGA getik, of op jou rekenaar by die huis?	Nomusa	Did you type the assignment here at the CUA, or on your computer at home?
J-F	Ek het dit op my skootrekenaar by die huis gedoen, en het toe die taak op my USB disket gestoor. Ek probeer dit nou van die disket af druk.	J-F	I did it on my laptop at home, and then I saved the assignment on my USB disc. I am now trying to print it from the disc.
Nomusa	Dis dalk waar die probleem lê. Die verstek-opsie vir die bladsy-grootte in Word is die Amerikaanse "Letter"-grootte. Die weergawe van Word wat hier in die RGA gebruik word, is egter gestel om op A4-grootte papier te druk. Jou dokument is heel moontlik vir die "Letter"-opsie gestel, en daarom kan die drukker dit nie druk nie.	Nomusa	That may be where the problem lies. The default option for the page size in Word is the American Letter size. The version of Word that is used here in the CUA is set to print on A4 size paper, however. Your document is most probably set up for the Letter option, and that is why (thus) the printer cannot print it.
J-F	So hoe maak ek dit reg? Jammer dat ek so baie vrae vra, maar my rekenaarkennis is maar baie beperk.	J-F	So how do I correct it (make it right)? Sorry that I ask so many questions, but my knowledge of computers is very limited.
Nomusa	Vra gerus; mens kan altyd iets doen aan beperkte kennis.	Nomusa	Ask away; one can always do something about limited knowledge.

	Jy stel die bladsy grootte onder File, Page Setup, Paper, Paper Size. Daar is 'n paar opsies, so maak maar net seker dat jy die A4-opsie kies.		You set the page size under File, Page Setup, Paper, Paper Size. There are a few options, so just make sure that you choose the A4 option.
J-F	Reg, ek sal so maak. Baie dankie vir jou hulp.	J-F	Right, I will do that (so). Thank you very much for your help.
Nomusa	Dis 'n plesier.	Nomusa	It's a pleasure.
	Jean-Francois gaan terug na die werkstasie, maak die veranderinge soos Nomusa aan hom verduidelik het, en druk die taak.		Jean-Francois goes back to the work station, makes the changes as Nomusa explained to him, and prints the assignment.
	Hy pak sy goed terug in sy rugsak, en op pad uit gaan groet hy gou by die Hulptoonbank.		He packs his things back into his rucksack, and on his way out he goes to say goodbye (greet) at the Help Desk.
J-F	Baie dankie, dit het gewerk. Nou kan ek dit gaan inhandig by die klas, en dan begin duim vashou vir 'n goeie punt. Dan sal ek tevrede wees. Ek waardeer jou hulp baie. Dit is verbasend dat jy so vriendelik bly ten spyte van al die studente wat jy moet help. Ek neem aan jy moet partykeer maar hare op jou tande hê.	J-F	Thank you very much, it worked. Now I can go and hand it in at the class, and then start to hold thumbs for a good mark. Then I will be satisfied. I appreciate your help a lot. It is surprising that you stay so friendly despite all the students that you have to help. I suppose you have to be patient (have hair on your teeth) sometimes.
Nomusa	Dis darem nie so erg nie. Die meeste mense wil ons nie graag lastig val nie; maar partykeer kan hulle nie anders nie, en dan is ons daar om te help. Dis my werk om seker te maak ander mense kan hulle werk gedoen kry.	Nomusa	It's not really that bad. Most people do not want to bother us; but sometimes they have no other way and then we are there to help. It is my job to make sure that other people can do their work.
J-F	Nou ja, lekker dag vir jou verder.	J-F	Well, have a nice day (a nice day for you further).
Nomusa	Dankie, vir jou ook.	Nomusa	Thank you, (for) you too.
J-F	Totsiens.	J-F	Goodbye.
Nomusa	Tata.	Nomusa	'Bye.



## Appendix B



Instruksies – Afrikaans  
Instructions - English

Uit

Frase Afrikaans 1	▶	Phrase English 3
Frase Afrikaans 2	▶	Phrase English 8
Frase Afrikaans 3	▶	Phrase English 1
Frase Afrikaans 4	▶	Phrase English 6
Frase Afrikaans 5	▶	Phrase English 4
Frase Afrikaans 6	▶	Phrase English 10
Frase Afrikaans 7	▶	Phrase English 2
Frase Afrikaans 8	▶	Phrase English 7
Frase Afrikaans 9	▶	Phrase English 5
Frase Afrikaans 10	▶	Phrase English 9

Aim: To decode specific phrases from Act One	
Text: Klik op die pyl langs elke frase om die betekenis te sien. <i>Click the arrow next to a phrase to see its meaning.</i>	Style: Instructions
Text: U hoef nie verder bekommerd te wees nie ; Sê net eers gou vir my...; Ek hoop ek hoef u nie weer vandag te pla nie ; Ongelukkig kan u slegs...; Kan u my help, asseblief?; Verduidelik asseblief vir my...; Baie dankie.; Geniet die dag.; Ek waardeer dit baie.; Waar doen ek dit?	Style: Frases_afrikaans
Text: Thank you very much.; I hope that I won't have to bother you again today.; You do not have to worry anymore.; Unfortunately you can only...; Where do I do that?; Can you help me, please?; Just tell me first...; Please explain to me...; I really appreciate it.; Enjoy the day.	Style: Frases_engels
Navigation: Calendar	Branches to: All 16 days
Navigation: Quit	Branches to: Exits program
Audio: dankie.swa; pla.swa; waardeer.swa; geniet.swa; verduidelik.swa; help.swa; ongelukkig.swa; waar.swa; eers.swa; bekommerd.swa	
Video: None	
Animation: None	
Graphic: background_blue.jpg	
Test item: Question: None	
Answer: N/a	Feedback: N/a
Template used: None	