

THESE REPORTER

BRIGHAM YOUNG UNIVERSITY — HAWAII
Volume 24, Number 1 • Laie, Hawaii • January 1991

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Don't Overlook the Minorities

TESL Reporter
 BYUH Box 1830
 Laie, Hawaii 96762-1294
 USA

ISSN 0886-0661

A quarterly publication of the Language, Literature, and Communications Division of
 Brigham Young University—Hawaii

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Hey Baby! Teaching Short and Fast Songs in the ESL Classroom

Dale T. Griffiee, Joshi Seigakuin Junior College

This is the third in a series of four articles on using popular songs in the second language classroom. The first article, "Hey Baby! Teaching Songs That Tell Stories in the ESL Classroom," appeared in the *TESL Reporter*, Vol. 23, no. 3 (July 1990) issue and featured four techniques: 1) *Tell Them A Story*, a way of introducing a story song; 2) *Strip Songs*, a listening technique that provides students with the lyrics; 3) *Paraphrasing*, a writing and discussion technique that uses paraphrasing as a way of working with vocabulary and meaning; and finally, 4) *Point of View*, a discussion technique for students at the intermediate and above levels.

The second article, "Hey Baby! Teaching Short and Slow Songs" appeared in Vol 23, no. 4 (October 1990) and featured five techniques: 1) *Drawing the Song*, a drawing technique which gave several ways of using drawing to work with vocabulary; 2) *Pictures*, a way to work with pictures to introduce vocabulary; 3) *The Cloze Passage*, an overused but effective listening and/or prediction technique that provides students with lyrics; 4) *Song Cards*, a listening and physical manipulation technique that gives a way to reinforce vocabulary; and 5) *Song Word Puzzles*, another vocabulary enrichment technique.

This article deals with short and fast songs. It begins with a short discussion on how to acquire song lyrics, gives a definition of short and fast songs,

continues with five techniques that are compatible with short and fast songs, and concludes with a reference list of short and fast songs. The fourth and final article in this series will discuss long songs.

How can I get the lyrics to songs?

Lyrics are the words to songs. English as a Second Language (ESL) teachers enjoy an environment rich in English language input, including English language songs from the popular media. For those of us teaching EFL (English as a Foreign Language), especially those teachers who are not bilingual, acquiring song lyrics may be a problem.

It is, however, necessary for teachers who want to use songs in their classroom to have the full lyrics or words of the song. There are at least two good reasons for having the exact and complete lyrics to any song you use. First, if you know ninety nine percent of the lyrics, but do not know one word or phrase, that is exactly the word or phrase your students will ask you about. The second reason is less pedagogical and more social. Many songs have lyrics that may be offensive to you and/or your students. This is especially true of certain types of rock songs.

If you come across what you consider to be this type of song, you have options. For example, you can explain the lyrics, you can ignore them, or you can refuse to use the song in class. You can't exercise

any of these options, however, if you are unaware of the problem. Following are some ways to acquire song lyrics:

1. Buy records, tapes or CDs that have the lyrics printed inside. In the case of tape cassettes, these printed lyrics are very small but they can be put on a copy machine and enlarged. In many cases these lyrics contain mistakes so be sure to check them carefully.
2. Listen to the song and write the words yourself. There are many songs that are slow enough for you to do this and many singers who sing quite clearly.
3. Ask your friends to help you when you can't catch a certain line or phrase. While it might be asking too much of your friends to transcribe the lyrics to a complete song, most people will help you with a difficult line. Write out the lyrics and put blank spaces where you can't catch the words. Ask your friends to listen and tell you the parts you can't catch.
4. Use songs that have had the lyrics printed. There is, for example, a paperback book that can be purchased of all the Beatles song lyrics.
5. For the latest hit songs, there are various magazines which feature song lyrics. These magazines specialize in the latest rock, punk, etc. types of music.
6. Buy ESL song collections that have a song book with lyrics, such as the BBC *Songs Alive* which features ten traditional English songs. All the songs in this collection are songs that

tell stories and BBC has a video tape in addition to a very good audio tape.

7. Get together with other teachers and share your work. Listen and transcribe a song, make a copy and pass it around and another colleague does the same. Gradually you can acquire a fairly good collection. You might be able to contact teachers at other schools or coordinate your efforts through a professional teaching association such as JALT (The Japan Association of Language Teachers), TESOL (Teachers of English to Speakers of Other Languages) or IATEFL (International Association of Teachers English as a Foreign Language).
8. Assign students the job of writing the lyrics. This can be done either in class or for homework. You can help them by listening to the song and reviewing their work.

Short and Fast Songs

What is a short song? The average song is from three and a half to four and a half minutes long. A short song is three minutes or less in duration. Short and fast songs, then, are songs that typically have one verse with no repeating phrases or refrains and have a quick tempo. Two examples are "My Favorite Things" and "I'm on Fire."

Some techniques, typically those that do not depend on listening, work with any type of song. Other techniques work well with one type of song but not another. For example, *The Cloze Passage* works well with short and slow songs but

frequently does not work well with short and fast songs because the tempo of the short and fast song does not give students enough time to fill in the clozed passage.

A Possible Plan

This article will explain five techniques that can be used with short and fast songs. *Did You Hear It* works with all types of songs and introduces a song by means of preteaching vocabulary, *Vocabulary Song* provides students with the lyrics by means of listening. *Definitions* works with vocabulary and *Song Lists* make use of the fact that many songs include the names of objects or events and uses them for an easy discussion. For a higher level discussion use *Theme Words*.

Did You Hear It?

This technique works with the skills of listening and vocabulary and is a simple to prepare exercise that asks students to distinguish between what they did hear and what they did not hear. It can be used from very low to low intermediate students quite well.

Before you begin, list some words from a song e.g. key vocabulary or structure words. Keep the words in the same order as in the song. In other words, list words from the first part of the song first and list words from the middle and end of the song later. This makes it easier to follow and find the words. Be sure to add several distracters sprinkled throughout the list. After students have the list, play the song and ask students to circle or check the word on the list if they heard it.

Extensions

1. Instead of listing key vocabulary, list

grammatical structures (e.g. prepositions, verbs), events that happened in the song or sounds (e.g. all words beginning with an /r/ or containing an /r/ sound).

2. On the board write sentences such as "Could you say that again, please?" and "How do you spell it?" Then dictate the word list to the students. Make sure you say the words in a normal way and not clearly or slowly. The point is to encourage students to ask you for help.

Vocabulary Song

This technique works with the skills of listening and vocabulary and can be used with any song to introduce or review vocabulary and idiomatic phrases.

Before you begin, write out the lyrics and have copies ready to hand out. If you are using this technique independently, play the song with preparation or handouts. Tell the students to listen to the song and that you will give them the words in a minute. If you are using this technique in conjunction with another technique such as *Did You Hear It?* omit this step and give the students the lyrics. Tell them to listen and circle any word or phrase they don't understand. After listening, ask students what they circled and discuss.

Extensions

1. As an option, ask students to circle words they do know. Have the students tell you or each other what the word means. Then listen again and with another colored pen underline or circle words they don't know.
2. Write the vocabulary words or phrases on cards and save them for review.

3. Use the above cards for a circle conversation. Everybody sits in a circle. The teacher turns over a card. One by one every student makes a sentence. No questions allowed. Either use the vocabulary directly in a sentence or use it as a theme. For example, if the word is "love", students can make up a sentence which includes "love" or can talk about something they love without necessarily including the word.

Definitions

This is a vocabulary exercise which makes the matching of words and definitions into a game and is appropriate for low to intermediate classes.

Before you begin, select the vocabulary you want to test and write out definitions. If you haven't worked with song before, play it for general effect. Hand out the lyrics and deal with any vocabulary questions. Divide the class into pairs or teams. Read a definition of any word in the song; the first team to raise their hand can answer. The correct answer is the word in the song that fits the definition. Give one point for each correct answer. As an example, here are some words and definitions from the song "The Interview" from the ESL songbook *The Back Home Companion*. Make definitions that fit your class. About fifteen to twenty make an interesting game.

<u>Definitions</u>	<u>Words in the song</u>
a very high hill	mountain
a very big, modern aircraft	jumbo jet
a person who drives an airplane	pilot

Song Lists

Many songs describe or list events chronologically. A simple but effective exercise is to have students listen to the song and as they listen, make a list of the items or events they hear. By doing so, you can practice listening, writing, discussion and grammar. This technique works with all songs and at all student levels from very low to intermediate. For a beginner class you can stop after the listening portion, but for a more advanced class you can continue by discussing the list and then asking students to apply the list to their lives.

Before you begin, find a song that lists a series of events, objects, etc. and write them for your reference. There is a short list of songs that can be used at the end of this technique. Below is part of a list of times and actions from Chuck Berry's song "Reelin' and Rockin'". One way to use this would be to write the categories "time" and "action" on the board. Write in the action column and ask the students to listen to the song and write in the times. Alternatively, write the times and ask students to listen and write in the actions.

<u>time</u>	<u>action</u>
9:21	at a rock and roll dance
9:32	dancing
9:43	etc.

To continue this listening exercise and transform it into a more individual exercise, write out some times and events from your own schedule and title it "My Schedule." Explain your schedule to the students and then ask them for their

schedule. You can change the tense by specifying today's schedule, yesterday's schedule, tomorrow's schedule. You can list various times and ask students what they are doing at that time or make it easier by giving events such as get up, come to school, eat lunch, etc and ask them what time they do it.

My Schedule

time	action
8:00	get up
8:07	first cup of coffee
etc.	etc.

Extension

Instead of listing things mentioned in the song, ask students to list grammatical structures. For example, verbs and tense or prepositions and objects.

A Short List of Songs That Can Be Used With This Technique

1. "Rockin' and Reelin'" by Chuck Berry from the album *The Best of the Best of Chuck Berry*, Gusto Records GT-5-0004. This song gives a series of events at a dance party times and what the singer was doing at each time mentioned. Ask students for their schedule.
2. "You Bring The Hot Dogs" from *Carolyn Graham's Turn of the Century Songbook*, Regents Publishing Co. This song gives a list of food for a picnic. Ask students ten things they like to eat on a picnic.
3. "My Favorite Things" form the album *The Sound of Music*, RCA RCP-1558. The song mentions things the

singer likes. Ask students what flowers, food, things they like.

4. "Big River" from the album *Johnny Cash Greatest Hits*, CBS 25AP 2256. The song mentions six US cities. Ask students to list six cities they like and tell why.
5. "Moonlight in Vermont" from the album *Willie Nelson Stardust*, CBS FCT 35305. The song mentions several items in a winter landscape. Ask students to list as many things about winter as they can.

Theme Words

Many songs have a fairly obvious theme and you can find a song on almost any theme imaginable. This technique creatively deals with that fact and allows you to use a song's theme for class discussion. This discussion technique works with all types of songs including the short and fast type which is the primary focus of this article. Although based on listening, it is a discussion technique and works best with high beginner to intermediate students.

Before you begin, select a song that has a theme you want to discuss or one that supplements the text unit you are teaching. Brainstorm idiomatic phrases, sayings, proverbs, etc that illustrate the theme and print them on cards. Following are some themes, example songs, and some phrases.

THEME: Home

POSSIBLE SONG: "Isn't It Nice to Be Home Again" by James Taylor from the Album *Mud Slide Slim and the Blue Horizon* WB M5 2561

POSSIBLE PHRASES: Home sweet home, homesick, home is where the heart is, you can't go home again, there's no place like home, make yourself at home, home away from home.

THEME: Crazy

POSSIBLE SONGS: "Crazy" by Willie Nelson, or "You May Be Right" by Billy Joel.

POSSIBLE PHRASES: Crazy about you, —ing like crazy, drives me crazy, that's crazy, crazy in love, crazy like a fox

Select a song, present it or review it. Hand out the cards with the idiomatic phrases and sayings which illustrate the theme. Ask students to work in pairs or groups to decide what they think the phrases mean. Students can pick a phrase that interests them or you can divide them in another way. But normally each pair or group of students works with one card. Continuing in groups, ask students to come up with a situation in which they could use the phrase they are working on and write a 2 or 3 line dialogue that clearly shows the meaning. Finally, focus on one phrase. Ask students to use pencil and paper and draw something that illustrates the phrase. For example, if you used the phrase "it drives me crazy" students would draw one thing that bothers them or drives them crazy. Put all the pieces of paper in a box. Pick out the drawings one by one and guess who's it is and why.

Acknowledgements

I learned about *Did You hear It?* from Steve Lander and *Theme Words* from Joanne Sauber.

A Selection of Short and Fast Songs

- Julie Andrews. "My Favorite Things." *Sound of Music* RCA RCP-1558
- Bing Crosby. "God Rest Ye Merry Gentlemen." MCA VCM-1501
- Ella Fitzgerald. "I Get a Kick Out of You." *Dream Dancing* Pablo MTF 1097
- Waylon Jennings. "A Legend in My Time." *The Taker/Tulsa* RCA PK-1695
- Carl Perkins. "Blue Suede Shoes." *Original Rock & Roll*. GT5-6251
- Linda Ronstadt. "Am I Blue." *For Sentimental Reasons*, Elektra 6047-4-E
- Bruce Springsteen. "I'm On Fire." *Born in the USA* CBS QCT 38653
- Hank Williams Jr. "My Girl Don't Like My Cowboy Hat." *Montana Cafe* WB 25412-4

About the Author

Dale T. Griffie teaches at Joshi Seigakuin Junior College, Tokyo, Japan. He has been working with song techniques since 1983. All the techniques in this series of articles will appear in a teacher reference book Songs in Action, Prentice Hall (in press).

Curriculum Change and Programming Innovations in ESOL Programs: Making it Happen

Steve Stoyhoff, Oregon State University

Programs that teach English to speakers of other languages (ESOL) operate in many different educational and cultural settings. Despite the numerous differences that distinguish ESOL programs from each other, they share two challenges: (1) to remain relevant to the changing needs of their students, and (2) to adapt to the changing circumstances of their programs. In order to meet these challenges, it is often necessary for ESOL programs to introduce curriculum changes and programming innovations. While new initiatives occasionally encounter vigorous, organized resistance, benign indifference usually claims the greatest number of casualties in the struggle to introduce change and innovation in a program. Knowledge of the change process and the adoption of appropriate change strategies can significantly improve an ESOL professional's chances of successfully implementing a curriculum change or programming innovation. This paper addresses important aspects of both of these considerations and concludes with a list of suggestions for those persons intending to introduce a curriculum change or programming innovation.

The Nature of Educational Organizations

Educational institutions are extremely complex social organizations and, as such, they share the same features of all formal social organizations. Kimbrough and

Nunnery (1983) have defined a set of four characteristics that distinguish social organizations: (1) they select leaders; (2) they determine and assign specific roles; (3) they develop particular goals and purposes; and (4) they must attain their goals and purposes to sustain the organization. Baldrige and Deal (1983) would add one more characteristic to the set: change. According to them, "the most stable fact about organizations, including schools and colleges, is that they change. You can count on it—if you leave an organization for a few years and return, it will be different" (Baldrige & Deal, 1983:1).

While all organizations share the five characteristics identified above, no two are exactly alike. Levine (1980) asserts that every organization has a unique set of norms, values, and goals that combine to form an organizational character. This ethos contributes to a shared mystique. This notion of a collective identity affects which curriculum changes or programming innovations are likely to be embraced by an academic institution and which ones are likely to encounter resistance. Predictably, those curriculum changes and innovations that are perceived to be inconsistent with the character of the institution are the least likely to succeed.

Understanding the Change Process

Lindquist, a major figure in the academic change and innovation literature, observes,

"The obstacles to academic innovation are many and great, and the motivation appears weak" (Lindquist, 1974:330). Any change in the status quo necessitates a reallocation of the increasingly limited resources in an institution. Resources such as space, money, and release-time are scarce commodities in most schools. The implementation of a significant change or innovation of any kind is an immediate threat to secured positions and established allocation patterns in the organization. In many cases, it requires reductions in one area to fund disbursements in another. For example, an ESOL program may need to fund expenses associated with a curriculum development project by using the funds dedicated to the purchase of new office equipment, thereby postponing the acquisition of additional personal computers for the program. If there is a difference of opinion among faculty over program priorities, the curriculum change may be postponed, scaled back, or dropped. For this reason, change implementors must be prepared to accommodate and to effectively deal with the various constituencies affected by a proposed change. Moreover, commitment and interest must be sustained over the course of the change effort. Inertia is, perhaps, the most distinguishing characteristic of large social organizations, and ESOL programs are no exception.

Planned changes are introduced into academic institutions in fairly predictable patterns that have several distinct stages. Three change models found in the literature (Fullan, 1982; Levine, 1974; Hunkins, 1980) distinguish between four separate phases in the process of introducing planned changes. The first stage entails the acknowledgement of a need by an individual or group and the

development of strategies designed to satisfy it. The second stage generally involves the implementation of the change, usually on a trial basis, following the approval of the appropriate persons or units. Next, there follows a period of continuation and evaluation of the outcomes of the change. Finally, based upon the assessment of outcomes, the change is either terminated or institutionalized.

A two-year curriculum project undertaken at Lewis and Clark College's Institute for the Study of American Language and Culture followed this same general pattern. The impetus for change was the growing perception among faculty members that the existing curriculum document, which divided language skills into the traditional skill areas of reading, writing, grammar, and listening/ speaking, no longer reflected classroom practice because skills were increasingly being integrated and taught through content areas.

This, in turn, led to the development of an entirely new approach to defining and organizing the content of the curriculum. A series of linguistic and socio-cultural performance objectives were developed for each course and each level of the program. Following a one-year trial period, the project was judged to be successful and was adopted.

Adopting Successful Strategies for Educational Change

Because implementing planned change is a lengthy, complex undertaking, it is not always easy to discern when or if a given change has been successful. Baldrige observes that "Planned change is very

difficult to produce, often results in intense political conflict, and usually ends far from where its originators intended" (Baldrige and Deal, 1983:4). Certainly, the most obvious indication of whether a change has been successfully implemented is whether it is adopted and persists following a trial period and subsequent assessment. Inertia and the passage of time often combine to ultimately institutionalize a change after a trial implementation has been approved.

In an extensive review of over 1,500 studies of successful innovations, Rogers and Shoemaker (1971) have identified five critical characteristics that typify and increase the likelihood that an innovation will be adopted: (1) relative advantage, (2) compatibility, (3) complexity, (4) trialability, and (5) observability. Relative advantage is the extent to which an innovation is thought to be better than the existing idea or practice it supersedes. Compatibility is the extent to which an innovation is consistent with prevailing norms and past experiences of an organization. Complexity is the extent to which the innovation is able to be understood and is easy to use. Trialability is the extent to which the innovation may be undertaken on a limited or experimental basis. Observability is the extent to which the innovation is visible and perceived by others. Clearly, curriculum planners and program developers must carefully consider their innovations with respect to these five critical characteristics in order to optimize the success of any planned change.

Lindquist (1974:325) offers a paradigm that provides a useful means of analyzing the chances of successfully implementing a proposed change or innovation. He

identifies three different levels of need (i.e., individual, sub-group, and organization) and three different types of need (i.e., survival, status/esteem, and values or formal goals) that affect individuals' proclivity to embrace an innovation. Lindquist maintains that the more levels and kinds of needs an innovation either satisfies or enhances, the greater the likelihood that it will be successfully implemented. Conversely, the fewer levels and types of need in the grid that are satisfied, the higher the risk the proposed innovation will be rejected. Therefore, it is reasonable to assume that an innovation which threatens a large number of boxes in the grid stands little chance of being successfully implemented. (See figure one, next page.)

Lindquist hypothesizes that the strongest motivations occur in the top left corner of the grid, while the weakest motivations are found in the bottom right corner. This paradigm is consistent with Maslow's work and would seem to have face validity. That is, individual survival and self-interest prevails over abstract values and formal organizational goals during times of uncertainty or when threats are introduced into an individual's environment.

A curriculum change usually does not directly threaten the job security of individual ESL faculty members, unless those individuals lack the training or background necessary to deliver the curriculum competently. However, if a proposed curriculum requires more effort, or is construed to threaten student enrollments, self-interest is likely to take precedence over any inherent value the new curriculum may have or any recognition (status or esteem) it might bring the

	Survival	Status/Esteem	Formal Goals
Individual	holding my job	tenure, promotion, reputation	scholarship, teaching effectiveness
Sub-groups	maintaining dept. FTEs	national visibility, graduate programs	producing majors & research discoveries
Organizations	keeping up enrollments	higher educational & public acclaim	educating students, advancing knowledge, meeting student needs

Figure 1.

Source: Lindquist

program. Programming innovations that include the redefinition of responsibilities or reduction of staff are almost certain to be perceived as threats to individual survival regardless of how positively they may impact the other boxes in Lindquist's grid.

A Ten-Step Formula for Successful Change

Perhaps most useful to those persons responsible for implementing curriculum changes and program improvements is a synthesis of the theories of planned change culled from the research literature and presented here as a ten-step formula for successful change. What follows combines what this author has learned from guiding several successful curriculum projects and what Arthur Levine (1980:210) has carefully taken from the work of five significant figures in the field of planned change research (i.e., Bennis, Conrad, Lindquist, Martorana and Kuhns). These ten considerations represent a recipe, if you will, for successfully introducing change or innovation into educational settings.

(1) First foster an atmosphere that promotes change. This is achieved by persuading the affected parties to openly consider the shortcomings of the existing situation. At Lewis and Clark College, a consensus had already emerged that a curriculum change was necessary. At Central Washington University, it was necessary to lobby individual faculty members and to convince them that the existing curriculum did not adequately address the needs of students.

(2) Next, build consensus by compromising with and co-opting those who resist and reassuring those who are anxious. Deemphasize the threats associated with the proposed change and assiduously avoid stalemates and no-win situations. At Portland Community College, a curriculum team was equally divided between those who favored organizing content of the competency-based curriculum in terms of the traditional split between productive and receptive skills and those who believed in a more notional-functional orientation. In the end, the team leader was able to persuade the dissenting

members to accept a thinly veiled compromise that required oral and written production of some content and only recognition of other specific items and incorporated some notional-functional categories.

(3) Instill confidence by demonstrating that you have mastered the details and specifics related to the proposed change (i.e., be sure you know what you are talking about). Be assertive and do not settle for insubstantial changes. Tactfully outflank and confront opposition. At Central Washington University, this meant carefully reviewing curriculum models and being able to articulate the strengths and weaknesses of each vis-a-vis the CWU intensive program.

(4) Upon establishing an atmosphere conducive to introducing a change, appreciate the importance of timing. Consolidate gains before moving to the next stage in the change process. Spending an inordinate amount of time in the planning stage may be as harmful as moving to implement a trial period prematurely. At Portland Community College, pieces of the pilot curriculum were field-tested as they were developed rather than waiting to test the entire project after it was completed. This avoided the danger of getting bogged down in the planning stage and kept the process moving forward.

(5) Adapt proposed changes or innovations to your own particular setting. It is unrealistic and may even be counterproductive to attempt to adopt a change or innovation from another institution without considering its

implications for your institution and circumstances. The intensive program at Lewis and Clark was staffed principally by full-time faculty and it experienced low turnover rates. Intensive programs that also operate as teacher training programs (e.g., Central Washington) often utilize fewer full-time faculty and employ teaching assistants who generally have shorter tenures in the program. Attempting to adopt a curriculum that functions well in one setting without considering its implications for your own specific circumstances may be a mistake.

(6) Adequately communicate with and disseminate information regarding the change to all affected individuals and units. Ignorance of the rationale for and the value of a proposed change are frequently the biggest obstacles to obtaining support for it. Prior to implementing its competency-based survival skills curriculum, Portland Community College preceded with an extensive, paid in-service training of the part-time faculty who were expected to deliver the curriculum. The importance and value of the change was communicated thereby contributing to its successful introduction.

(7) Ensure that key administrators and "gatekeepers" are behind the innovation, if possible, before attempting to broaden support for the proposed change. At Central Washington, this took the form of ensuring that program faculty knew that the Director of International Programs shared the author's interest in and enthusiasm for the curriculum project.

(8) Then, expand support to like-minded individuals and begin

to build coalitions. Encourage ownership of the change, so that active support is maximized. Because the curriculum committee at Lewis and Clark was a committee of the whole, it was relatively easy to assure that all members of the faculty shared a sense of ownership for the final product. In larger programs, or where curriculum development is the responsibility of a select group, it is necessary to allow adequate opportunities for the other members of the program to review and make suggestions regarding the project or one risks resistance to it.

(9) Build in rewards and incentives to promote cooperation among other units and outside individuals. At Portland Community College, this took the form of permitting other teachers to use the materials and lessons that had been developed in the project in their own classrooms.

(10) Finally, prepare for the post-adoption period. As Cicero observed, "Nothing quite new is perfect" (Rawson & Miner, 1986:248). An ongoing evaluation component should be built into the curriculum or the program, so that data can be collected that will facilitate periodic refinements and modifications to the institutionalized change or innovation. The author left Lewis and Clark before the evaluation component could be developed, but work had begun on this critical aspect of the curriculum.

Conclusion

Attempts to change curricula are especially challenging. Hilda Taba (1962:454-5), in her classic work *Curriculum Development: Theory and*

Practice, noted that "To change a curriculum means, in a way, to change an institution. "Changing the curriculum also involves changing individuals. Therefore, to be effective, the process must be systematic and appreciate the human dynamics involved in getting individuals to accept and to implement desired changes. Adequately communicating and mutually working out the specifics of a change reduces individuals' hostility toward it and establishes a sense of ownership towards the final change product. Incorporating tangible as well as intangible rewards for individual cooperation reduces resistance and indifference. Finally, those individuals fortunate enough to possess or to have developed the leadership skills that enable them to motivate and effectively manage colleagues will be especially successful at gaining support for proposed curriculum changes.

To summarize, this paper has presented research and practical evidence that suggests curriculum developers and program administrators may increase the likelihood of implementing curriculum changes and programmatic improvements in their ESOL programs by understanding the change process and adopting appropriate change strategies. This, in turn, will permit ESOL programs to more effectively respond to the challenges of remaining relevant to the needs of their students and to more successfully adapt to the changing circumstances of their programs.

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About the Author

Steve Stoyneff is assistant professor of education at Oregon State University, where he teaches graduate courses in TESOL and adult learning and development. His research interests include curriculum development and program evaluation in ESL/EFL settings.

Announcements

"Theory Construction and Methodology in Second Language Acquisition Research" is the theme of a conference on applied linguistics to be held at Michigan State University October 4-6, 1991. Plenary speakers will be Kevin Gregg, Patsy Lightbown, Michael Long, and John Schumann. Contact: Alan Beretta and Susan Gass, Conference Co-chairs, Department of English, 201 Morrill Hall, Michigan State University, East Lansing, Michigan 48824. Tel: (517) 353-0800. Fax: (517) 336-1149.

Chulalongkorn University Language Institute (CULI) will hold its Second International Conference on "Explorations and Innovations in English Language Teaching Methodology" December 2-4, 1991 at the Royal Orchid Sheraton Hotel in Bangkok. Contact: Malinee Chandavimol, Director, Chulalongkorn University Language Institute, Phaya Thai Road, Bangkok 10330, Thailand. Tel: (66-2) 250-0982 or 252-1491 or 252-1498. Fax: (66-2) 252-5978 or 255-4441.

"Nationalism and Internationalization" is the theme of the 1991 Internationalization Forum to be held at the East-West Center October 1-15, 1991. Contact: Larry E. Smith, IF Coordinator, Institute of Culture and Communication, East-West Center, 1777 East-West Road, Honolulu, Hawaii, USA. Tel: (808) 944-7634. Fax: (808) 944-7670.

Express Yourself

Review by Marcia Z. Buell, Ohio University

EXPRESS YOURSELF. Trish Shannon. New York: Random House, 1989. Student's Book, pp. ix+166.

By its very nature, a conversational textbook ought to embrace communicative competence as its chief goal. However, because full communicative competence involves so many variables, the task of integrating useful vocabulary and structures with themes conducive to communication is a formidable one. Consequently, many conversational textbooks written for intermediate ESL students include both pattern recognition exercises and interactive communicative activities. *Express Yourself* is no exception.

As stated in its preface, the intention of *Express Yourself* is to enable learners to "articulate the full range of their experiences" by manipulating the functional forms needed to express or describe feelings associated with "common human interactions." The book is divided into ten chapters, each highlighting one emotion such as happiness, sadness, humor, anger, love or hatred. Within each chapter, exercises follow the same format. Each unit opens with a picture description exercise, includes controlled vocabulary and dialogue practice along with open-ended role plays and problem-solving discussions, and closes with a grammatical review and discussion questions.

Each chapter begins with a series of pictures depicting a story. The book's author suggests that pairs or small groups

of students tell the story and describe the characters' emotions. In performing this task, the learners' limited vocabulary and inaccurate structures will establish the key teaching points for the unit. More expressive vocabulary is introduced on the pages following the pictures.

A listen-and-repeat approach is recommended for introducing new vocabulary and sample dialogues that occur later in the chapter. To reinforce the new vocabulary, students are supplied with questions about the pictures which they answer in pairs, incorporating the new words whenever possible. For additional practice, students discuss pictures illustrating nonverbal expressions of the target emotion, and discuss cultural differences in showing the particular emotion.

Shannon recommends that students practice the dialogues in pairs after they repeat the teacher's model, by inserting the phrases written below the dialogue in place of the ones underlined in the text. After completing the controlled activities, students try to incorporate key words and concepts into interviews, role plays and problem-solving discussions. The pattern practices serve as a kind of build-up or rehearsal for the more authentic communication tasks.

For teachers who want to emphasize true communication, the role plays and problem-solving discussions can help to generate spontaneous speech focused on a particular task. However, when using

Express Yourself (or any book that suggests situations and topics), teachers must consider whether or not the suggested themes are relevant to the students. A scene in which a frantic parent struggles to describe the symptoms of a sick child (chapter 6: Fear) might reflect an event that learners will encounter in an English-speaking country. On the other hand, a role play where a parent uses English to scold his/her lazy teenager (chapter 4: Anger) is improbable because an adult ESL learner would be more likely to use the family's native language in a family setting.

The same selectivity must apply to the topics chosen for discussion. Some problem-solving activities bring up difficulties that second language learners may actually encounter. For instance, the chapter on humor asks students to come up with plausible defenses against ethnic slurs in the work place. This is a common problem, so discussion might be highly beneficial. Unfortunately, some of the suggested problems may bring up topics which the learners would not care to discuss. In the first unit, the problem-solving activity requires that students imagine themselves to be victims of a serious accident and destined never to walk again. For many people, visualizing

themselves in this situation is hardly the way to lower the affective filter and may even inhibit communication, particularly as this exercise falls in the first unit, when class members are just getting to know each other, and may therefore hesitate to discuss such a personal issue.

Even though some of the discussion and problem-solving situations are inappropriate, *Express Yourself* makes a good attempt at providing the language needed for everyday interactions centered around emotional situations. The suggested methodology is a mix of audiolingual approaches and communicative activities, but some teachers may feel that the text's emphasis rests more on memorization, repetition, and substitution than on the expression of original ideas, especially in the early sections of each chapter. In addition, many students view emotional expression as a low priority on their proficiency agendas. Thus, despite the fact that *Express Yourself* introduces some useful phrases and offers some beneficial situational practice, it may function better as a supplementary text than as a main text for a listening/speaking course.

Marcia Z. Buell is studying TESL/TEFL in the Linguistics Department at Ohio University.

Don't Overlook the Minorities

(Continued from page 20)

Inner Mongolia University and Inner Mongolia Teachers' University, the two major universities of the Region, though ostensibly devoted to 'developing the education of the Mongol nationality', and having foreign language departments which teach English (using the Han language as the language of instruction), require students to pass a Han-language entrance exam, regardless of nationality, before they can be admitted. Since the reopening of institutions of higher learning in China during the closing years of the Cultural Revolution (1966-1976), both universities' English departments have graduated no more than four or five students fluent in Mongol.

This is a classic Catch-22 situation. Students can not learn English in Mongol language middle schools because there are no teachers who can teach English in Mongol. Yet there can not be any such qualified teachers until students who graduate from Mongol language middle schools know English well enough to pass the Han-language entrance exam and score well enough on the English section to be admitted into an English department.

The Case of Qinghai

Nearly 40% of Qinghai's four million inhabitants are minority people. 700,000 Tibetans represent the largest group. To my knowledge, at this writing, there is not a single soul in this province fluent in Tibetan and English and the three institutions of higher learning that have

English departments have never, in their history, graduated students fluent in Tibetan. Major reasons for this are identical to those in Inner Mongolia.

Possible Strategies for TESL to Minorities

I will use my own experience in both Inner Mongolia and Qinghai to illustrate possible ways of helping minority people learn English. In the case of Inner Mongolia, where I lived from 1984-1987, I contacted the Inner Mongolia Television and Radio Station (which had daily Mongol language radio and television broadcasts) and explained that I was interested in teaching English in Mongol and that, as I had no fluency in this language, I had several Mongol friends and that together we could put together a radio/television program. After a number of discussions, this was agreed to and additionally, we secured a promise from the local Education Publishing House to publish an English-Mongol text that would accompany the program. This work began in 1985 and continued for one and half years. Hopefully, pending publication of the text, the program should be broadcast sometime in 1990-1991 throughout the Region.

In Qinghai, where I have lived since 1987, I suggested to Qinghai Education College (which educates primarily middle school teachers for an additional two years of study) that a special class of Tibetan-language speakers be brought in and taught English for three years after which they would teach English in the Tibetan language to middle school students. After considerable discussion, this program was agreed to and presently we are teaching just such a class of

students. Additionally we are presently working on preparing a television program teaching English in Tibetan.

Conclusions

With recent political changes in the Soviet Union and Eastern Europe, there should be a surge of interest in English and a consequent demand for more TESL. The sizable minority populations within these areas, as well as in countries that have yet to experience such dramatic political change, should not be overlooked by those who teach English. Local minority media organizations are often eager to work with TESL teachers to make English available to their audiences. Because minority learners are no longer dependent on a poorly-understood second language to learn English, there is likely to be pronounced interest.

A number of challenges remain. For example, the Tu (Monguor) and Salar

minorities in Qinghai and the Daur, Evenk, and Oroqen minorities of Inner Mongolia have no written language used in education. Additionally, there are often considerable differences within these minority languages. Developing English-teaching programs in such languages poses a number of unique difficulties. But with interest among students and an awareness of problems on the part of TESL professionals, the possibilities for developing institutional programs are considerable.

About the Author

Kevin Stuart has taught English for three years in Inner Mongolia Autonomous Region and for four years in Qinghai, where he presently lives. His interests include research on north China minorities.

Announcements

"During the past four years, more than one hundred papers dealing with education and schooling in the Third World have been written for Project Bridges. The Research Report Series is a collection of literature reviews and original research reports. The literature reviews summarize the state of the art in a particular area of educational research and suggest policy alternatives to improve the quality of education in the Third World. The original research reports focus in-depth on those policy options that have been identified as most promising. For further information contact: Publications Coordinator, BRIDGES Publications, One Eliot Street, Harvard University, Cambridge, MA 02138. Tel: (617) 495-9786. Fax: (617) 495-0527.

The Twelfth Second Language Research Forum will be held April 2-5, 1991 at Michigan State University. Deadline for submission of abstracts is October 15, 1991. Contact: India Plough, Conference Chair, English Language Center, 1 Center for International Programs, Michigan State University, East Lansing, Michigan 48824.

Don't Overlook the Minorities

Kevin Stuart,

Qinghai Education College, Xining, PRC

Minority peoples who speak their own languages and are immersed in their respective minority culture are often excluded from learning English when it is taught in a third language. Let me illustrate this using China, where I have taught English for seven years.

The Case of Inner Mongolia

Though Inner Mongolia is officially touted as a 'minority autonomous region' only 13% of its more than 20 million inhabitants are Mongols, who are rapidly being Sinicized. After establishment of the Inner Mongolia Autonomous Region in 1947 (the first minority autonomous region established in China) the ever-growing number of Mongols born and educated in major metropolitan areas such as Hohhot, the capital, have little or

no fluency in Mongol. They speak only the Han language.

However, there remain, particularly in remote areas, a number of Mongol schools where students are taught primarily in Mongol. After graduation such students are well-versed in Mongol but have difficulty functioning in the Han language.

Passage of university entrance exams written in Mongol provides entree to only a handful of departments in a few colleges and universities in Inner Mongolia and several 'nationality institutes' scattered about China. Very few students educated in Mongol language middle schools annually pass nation-wide Han language university entrance exams.

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