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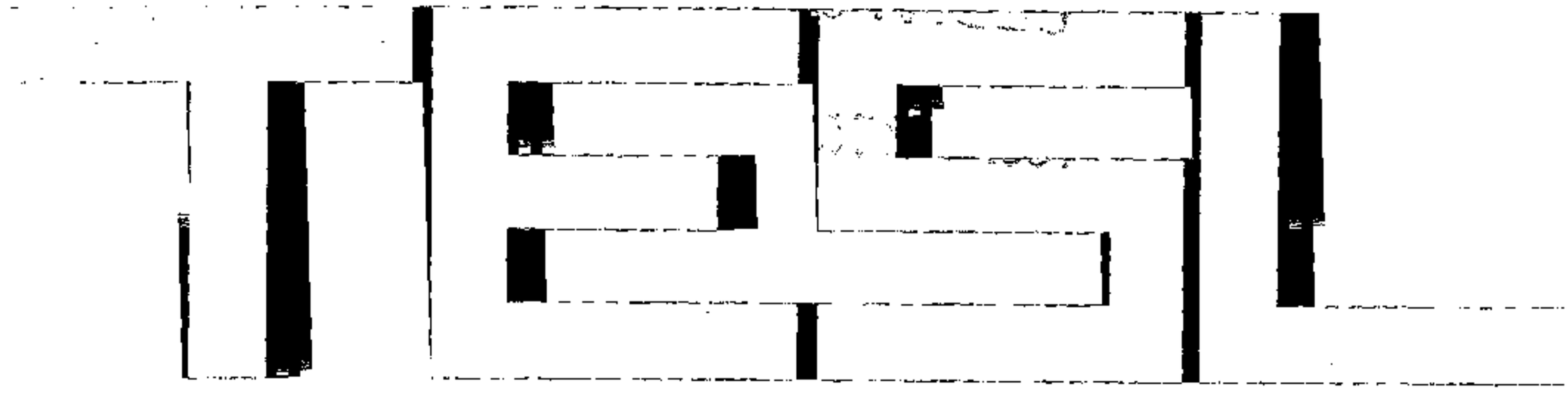

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Conference Announcements

The American Language Academy announces its first CAI (Computer-Assisted Instruction) seminar to be held November 3-7, 1981 in Washington, D.C. The theme is "Individualized Language Teaching Through Microcomputer-Assisted Instruction." For further information, contact: David H. Wyatt, CAI Seminar Director, American Language Academy, Catholic University of America, Washington, D.C. 20064 U.S.A.

The Linguistic Society of Papua New Guinea will hold its fifteenth annual congress on Friday and Saturday, September 11-12, 1981, in Ukarumpa. Potential participants are asked to inform the secretary of the Society by July 10. Write: The Secretary, Linguistic Society of Papua New Guinea, PO Box 418, Ukarumpa, via Lae, Papua New Guinea.

TESL REPORTER

A quarterly publication of the Communications and Language Arts Division of Brigham Young University–Hawaii Campus. Subscription available upon request.

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Lynne Hansen

Manuscripts relevant to teaching English as a second language, teaching standard English as a second dialect, bilingual education, and intercultural communication may be submitted to the editor. Articles dealing with classroom aspects of teaching are especially encouraged. Manuscripts should be double spaced and typed, generally not exceeding six pages. Authors should also submit a short (less than 50 words) bio-data statement. Book reviews should be limited to two pages. Contributors are asked to give an assurance that the manuscripts they submit are not under consideration by any other journal. The opinions and statements expressed by contributors are their own and do not necessarily reflect the views of the editor or Brigham Young University–Hawaii Campus.

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Abstracts of articles published in the *TESL Reporter* appear in *Language and Language Behavior Abstracts.*

The Purpose of the Passive

by Virginia French Allen

"In general, we can say that a person uses the passive when he does not consider the agent especially important and does not wish to call attention to the agent." *(Using English: Your Second Language*, p. 58)

Published in 1973, the above remark represents what has long been said about the use of the passive. The point was made more recently in James E. Redden's article, "On Analyzing and Teaching the English Passive" (*SPEAQ Journal, 3*: 3-4:102): "In other words, when the logical object of a verb and what happens to it are the center or focus of attention, a passive will be used to describe the logical object and what happens to it."

Whatever else may have changed in the teaching of grammar, students are still being given much the same impression of the purpose of the passive. They are told that it highlights an action and the receiver of the action, diverting attention from the action's agent.

How accurate is that impression? Consider the following passive sentences from a newspaper, the Boulder *Daily Camera* of December 12, 1980:

(1) The U.S. Board on Geographic Names Thursday postponed a decision until its June meeting on whether to rename the peak in Alaska "denali," the name it was given long ago by native Indians, because . . . .

[Query: Is the giving of the name really considered more important here than the identity of the givers?]

(2) The mayor called the remark "an insensitive colloquialism – the kind of remark that might have been used 20 years ago by some racists, and some who might not be."

[Query: Was the passive used here because the speaker did *not* wish to call attention to those using the "insensitive colloquialism"?]

(3) After Mrs. Faus died, the property was owned by the Blackmarr family, which also owned a furniture store for many years.

[Query: Was the passive used because the reporter did *not* consider the owner's name important?]

(4) It was purchased by the First Methodist Church in 1959.

[Query: Did the use of the passive really diminish the role of the church in that transaction? Compare the active version of the sentence: The First Methodist Church purchased it in 1959.]

Such examples raise questions about the customary explanation of the passive. Often, it seems, passive sentences with *by* do not indeed divert attention from the agents of actions. What then do they do? Another sentence from the *Daily Camera* offers a clue:

(5) She was attended by her sister-in-law, Mrs. Jeffrey Bauer, who wore an empire gown of cranberry jersey and carried chrysanthemums, carnations, and snapdragons.

If students are asked to convert this into an active sentence, one purpose of the passive should become clear. There is just too much information about the agent of this action to be stuffed into subject position. When the agent is put into a *by* phrase, however, the subject can be closely followed by a predicate verb *(She was attended)* – a favored arrangement for English sentences. Then the copious details related to the agent of the action can be spread over the open spaces beyond the verb. That seems a plausible reason for choosing the passive in the phrasing of Example 5. In that sentence, the bride and what happened to

her are certainly not the center or focus of attention; the sister-in-law clearly is.

A comparable motive may be at work in the choice of passive for the following sentence, where it would have been awkward to say enough about the agent of the action within the space normal for subject territory:

(6) The foundation was set up by the popular pianist, Liberace, who dazzles audiences with candelabras, glittering jackets and keyboard acrobatics.

It would be hard to deny that the agent (the person who set up the foundation) is the center of interest here. Putting him into a *by* phrase does nothing to dim the spotlight. On the contrary, the passive construction provides open space in which to elaborate upon him.

In a sentence from "Letters to the Editor," we see similar use of post-verb territory for saying all that needs to be said about the agent of the action:

(7) The day after his 11th birthday one of your *Daily Camera* carrier's bicycle was stolen from his home – along with the bicycle of his friend – by thieves who entered our courtyard after dark.

Here the passive does little or nothing to divert attention from the perpetrators of the theft. It may even be that the passive directs attention to them. The end-position of the *by* phrase makes it possible to write of them at some length, in the 7-word segment: *thieves who entered our courtyard after dark.*

Examples like the foregoing also show how suspense can be produced by the passive, since the passive can delay delivery of wanted information. Suspense, of course, accounts for the use of inversion in periodic sentences, like "In the beginning was the Word . . . ." and "Underneath are the everlasting arms." In the periodic sentence, the writer withholds until the end of the clause an element essential to the sense. And so, in a slightly different fashion, does end-placement enhance dramatic effect in aphorisms like Hawthorne's "Life is made up of marble and mud" and Shaw's "In the end there is only thought."

Quite possibly, *regard for the power of sentence-final position* is what often leads writers to choose the passive. Consider the following from Dear Abby:

(8) Not only does her beloved husband die a lingering death with cancer, she's spied upon by a nosy, suspicious, uncharitable neighbor.

This example shows how passives offer possibilities for using the powerful end-position of an English sentence. See how the colorful indignation of Abby fades in this active version: . . . *a nosy, suspicious, uncharitable neighbor spies upon her.*

Not that passives are always, under all circumstances, better than active sentences! (Unfortunately that is the message students often think they are getting from lessons on passive transformations.) On the other hand, it is equally misleading to assert that active sentences are always clearer and stronger than their passive counterparts, as gurus of "plain talk" frequently claim.

Virginia French Allen is a frequent contributor to TESOL publications (most recently, *ON TESOL '80*). Since 1978, when she retired from Temple University, her work with teachers has taken her to Mexico, Switzerland, India and the People's Republic of China.

It appears that the passive serves a number of purposes. Obviously the passive is the option to use when one cannot or should not or need not state the agent. In such a sentence, with no agent expressed, attention is naturally focused on the action itself, and on its receiver.

But that is not the only purpose of the passive.

When the *by*-phrase passive is used, perhaps it is to provide variety, a passive counterpoint to a series of active sentences. Or the passive is chosen for its effect on sentence cadence; a more pleasing arrangement of syllables may result. Contexts

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Teaching Social Rules of Behavior

by Patricia Sullivan

In my career as an ESL teacher, I have often been called upon to teach short, intensive ESP classes to groups of students who have just arrived in the United States. Since the classes are an introduction to American life as well as language, we often deal with questions of social behavior.

As teachers, we know that teaching "correct behavior" is important, but in doing so we need to address a key question: What is the best way to teach these rules of social behavior? On field trips, situations where the students violate American social standards often arise, but I have found it difficult to "correct" this behavior without being embarrassed or appearing too critical. Through trial and error, I have come up with a technique that develops an awareness of new rules of behavior by beginning with the students' own cultural perspectives. The idea is that by becoming more aware of what they take for granted, students will be more sensitive to others and other cultural points of veiw.

Preparation

While the class is in session, over a period of at least several weeks, the teacher observes and makes notes of situations, actions, or phrases which have resulted in, or might result in, a cultural misunderstanding. These may include questions that the students bring to class about why a certain event occurs, as well as actual situations that the teacher observes. This preparation could take several weeks or longer, depending on how often the class meets, and how often the teacher can observe the students in "real-life" situations. The more the teacher is with the class on trips, in stores, in homes, or with native speakers outside the classroom, the more effective the teacher will be in gathering information.

The events or situations which have been collected are then written simply in short paragraphs so that the students can read them easily. The paragraphs depict an event, and are then followed by a few questions concerning the reasons for the described behavior. The situation described can be changed slightly so that no particular student in the class recognizes him- or herself.

A situation I found common in my intensive classes was one in which my women students would pick up and kiss babies that they saw while we were out on field trips. The American mother usually seemed alarmed and offended seeing her baby being picked up by strangers. Using this situation, the paragraph for class work might look like this:

> A woman sees a baby playing in a park. The baby's mother is on a bench nearby. The woman thinks of her own child, and goes to the baby. She talks to the baby, pinches her cheek, and picks her up. She does not talk to the baby's mother.
>
> How does the woman feel?
>
> How does the baby's mother feel?

Before beginning the class activity, the teacher should have between one-third and one-half the number of situations as there are students in the class. The situations are then duplicated so that there are at least two or three copies of each situation.

Also before beginning the class activity, one copy of each situation is given to an American to fill out. More than one may be given out to get a wider range of responses. These are then kept by the teacher until after the class members have responded to their situations.

Class Activity

To begin the class activity, the situations are distributed to the students, with at least two students getting duplicate papers. The students first read and answer the questions on their papers individually. Then they find the student who has the same situation, and they compare answers. They reread and discuss the situation and the questions together, and can add to or

change their answers if they wish. If they disagree with each other's interpretations, they should discuss alternative answers that they can agree upon. The situation as written will probably be brief, and may leave out information which the students feel they need in order to answer the questions. If so, they can discuss the problem and add new information to the situation. The teacher should not interfere with the students, but let them come to some agreement by themselves as to what the situation means and what the people described are feeling. The students can assume that the event takes place in their own country if they wish. The important consideration is that they are interpreting the characters' feelings through their own cultural perspective.

After agreeing on some interpretations of behavior and feelings, the pairs (or small groups) demonstrate their situation for the whole class. The demonstrations are somewhat impromptu, though the students have had time to discuss ways to present the situations and the characters' feelings. Props can be used, if desired. The other members of the class who observe the demonstration may wish to add other interpretations of the behavior. Of course, the students always give answers and interpretations from their own points-of-view on the basis of their own cultures since that is what they are familiar with. Since all the situations have already occurred in "real life" (which was the reason for choosing them), the students are familiar with them, having experienced them personally. Therefore, they are meaningful to the students. In all classes in which I have used this activity, exciting and interesting conversations have evolved. In fact, since the students had personally taken part in such situations, and were possibly confused by them, it was hard to get the students to stop talking.

Patricia Sullivan teaches TESL methods courses and ESL classes at the University of California, Santa Cruz. She holds an MA degree in ESL from the University of Hawaii, and has previously published in the *TESOL Newsletter*. During 1981-2 she will be teaching at the Shanghai Foreign Languages Institute in China.

If the students are new to the United States, or to Western culture, they may have totally overlooked an American interpretation of their situations. In this case, the teacher (with other native speakers, if possible) can demonstrate the same situations, the teacher should use the comments previously gathered from other native speakers in order not to be biased. At this point, the students, who have already read, discussed, written-about, and demonstrated their situations may be quite surprised to see them acted out from a totally different perspective. Discussion follows easily about how we interpret actions through our own culture, and how we may often misinterpret other people's actions.

This technique of "getting at" cultural assumptions is not fool-proof, of course, and the intended outcome is not necessarily to change a person's behavior. Behavioral change is not as important in the long run as is the development of an awareness of different interpretations of behavior and a sensitivity to others.

This technique has several advantages:

1. Students discuss only situations that they or their classmates have already experienced.
2. Students give only their own opinions about the feelings that have occurred, and these comments come from their own cultural viewpoint. There are no right or wrong answers.
3. Students discuss their interpretations with another student before anyone else hears them. At least two people agree, which gives them more confidence in their interpretation.
4. Students are not "role–playing" in the sense of playing the role of another person; rather they are speaking about their own feelings.

Summary and Conclusion

The following is a summary of this technique for developing an awareness of other social rules:

1. The teacher writes short paragraphs about situations which have involved

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Teaching ESL Through Films

by Charlotte Lofgreen and Cheryl Brown

Using films in the classroom is certainly not new, but studying grammar, vocabulary, listening, speaking, reading, writing, culture and communicative skills through this audio/ visual medium can definitely add a more effective and affective dimension to your ESL teaching.

Film Selection

As the text for your class is selected according to level of difficulty, purpose of learning the language, and quality of subject matter, the selection of films for your class should be given the same careful attention. Moreover, selection of films for the ESL classroom requires some special considerations:

Length of time (A ten to twenty minute film holds attention better and leaves more time for learning and teaching.)

Realistic social situations or current issues and problems of importance (These offer material of general interest.);

Quality and technical aspects of the film such as color, continuity, clear dialogue story or narration;

Level of vocabulary, dialect and English used. (Some film suggestions are listed at the end of the article.)

Learning Activities

Once the film has been selected and considered appropriate for the class, the teacher's preparation begins in earnest. After previewing the film, these questions will get you started. What are the central concepts of the film? Will the students gain insight into another way of doing and saying things? Can they identify with the problems in the social or cultural situations experienced by the characters? Can they empathize with the people experiencing the problems? Is there an opportunity to compare and contrast cultural values? What vocabulary and language skills can best be developed through this film? Answers to these questions will provide material with which you can write a lesson objective and/or purpose for viewing the film. In addition, these questions can be a basis for selecting or creating appropriate exercises and extending the film lesson.

Each student should be provided with a brief description of the film, (the teacher may want to expand this in class) and some of the concepts or main ideas presented in the film. New vocabulary, comprehension, and language exercise worksheets, which have been carefully prepared to provide practice and help toward reaching the desired objective and purpose, can be used both before and after viewing. This introduction stage is quite important as most students report that the more they are prepared for a film the more learning they receive from it, especially if they are asked to watch for certain items while viewing the film. This implies that a film used for teaching language, as well as content comprehension, may be viewed several times for different or reinforced purposes. The teacher may want students to listen and observe when, how, and by whom key phrases, new words or concepts are used. Students may like to take notes on new cultural observations and ask questions they would like discussed after the film.

In the viewing/learning stage numerous activities may be employed. The following film related exercises have been used successfully with ESL students; moreover, they have been found to be helpful in many other English and language skills classes. Each activity is explained under one skill area. The letter(s) after each one indicate(s) other skill areas that are also taught.

KEY:

G–Grammar	V–Vocabulary
L–Listening	W–Writing
S–Speaking	C–Culture
R–Reading	CM–Communication

Grammar Exercises

1. Have the student identify specific aspects of language used in the film dialog, such as a certain verb tense, two-word verbs,

idioms, exclamations, complete sentences, or non-sentences. Have them count the times each is used or repeat the sentences where each is used. (L)

2. Have students write whatever word they heard immediately after a given word. For example, teach them the modal auxiliaries and then have them watch the film and write the words that follow each modal auxiliary used in the film. (L,W)
3. Show a scene of the film. Have students tell how they would describe the scene if it were happening right now. How would they describe it if it happened yesterday? If it were going to happen next week? etc. (CM)
4. Read part of the film dialog to the student omitting a word and let the class supply the word orally or in writing. Or, have the students read the synopsis or part of the film dialog which has been written as a cloze exercise. Let them supply the missing words either orally or in writing. (L,V,W,R)
5. Give the students a written copy of dialog taken from the film. Have them provide variations for each line of the dialog. Then put as many variations on the dialog together as possible and act them out. (V,S)
6. Have the students identify types of sentences--simple, compound, complex. Or, have the students identify transitions or reference words in dialogs. (W)

Listening Comprehension Exercises

7. Extract a dialogue excerpt from the film. Write the lines on separate cards to look at. Then play the film dialogue. Have the students put the cards in the order they were spoken. Let them practice the dialogue, after achieving correct word order. (S)
8. Have the student listen for words containing a certain sound (e.g., / θ /, / r /, / ʒ /). Divide the class into teams for competition and see which team can find the most occurrences of the sound. (S)
9. Have students listen for words that they do not understand or recognize. Teach them contextual cues to watch for and have them write down any cues which might help them discover the meaning of the words. This also teaches them how to ask questions about the meanings of words; then let them practice asking those questions to find out what their selected words mean. (V,S,CM)
10. Have the student identify errors in pronunciation made in the film (or dialectal features which they can find in the film). Have them tell how things would be pronounced in the English area where they live. (S)
11. Play a short portion of the film and then stop it. Have the students repeat as best they can the lines in the part seen, and describe what is happening. (S)
12. Have the students write a dictation exercise from a taped version of part of the film dialogue. (W)
13. Send students out with tape recorders to visit places similar to those shown in the film. Have them record the conversations they hear there. Have them transcribe the conversations and the ones in the film. Have them re-enact their conversations. (C,W,S,CM)

Speaking Exercises

14. Turn the sound off on the film and have the students narrate the film, or supply the dialogue from memory.
15. Give the students a written copy of dialogue taken from the film. Have them memorize portions for classroom role play. (R)
16. Have the students act out the situations seen in the film using whatever vocabulary or means they desire. (CM)
17. Assign students to act the parts of characters in the film. Change the situations and have them try to act as their character would in the new situation. (CM)
18. Have the students try to discover what kinds of language differences there are in the way adults and children speak in a film, or the way the educated speak and the way the uneducated speak. Get them to pay attention to register differences and try to imitate them. (CM)
19. On a written passage of dialogue, have the students mark the stress (or intonation, or any other pronunciation point).

20. Prepare a questionnaire about the film's contents which students can use to verify the information given in the film. Have them get a variety of persons to fill out the questionaire to analyze if most people agree or disagree with what is taught in the film or if they are even aware of the information. (C)
21. Have each student tell what would have happened in any given situation if it had taken place in his culture. Then have the other students take the parts of the characters and try to act in accordance with what the student has explained. (CM)
22. How would a certain scene be reported if it were on a TV news report? Let the students act as if they were doing a TV news report. (G,CM)
23. Make language master cards for parts of the dialogue and have students repeat the phrases trying to match the speed and pronunciation features of the model. (G)
24. Using written copies of sections of dialogues, have choral readings of the dialogues. Divide the class into groups and do group choral readings (e.g., have the boys take one part and the girls another). (R)
25. Have the students find posters of magazine pictures portraying scenes or situations similar to those seen in the film or that demonstrate some aspect of American life which is seldom seen in movies. Have them tell why they think some aspects of American life are seen in movies and others are not. (C,CM)
26. Set up a panel discussion based on the topic introduced by the film. Have them decide what they would tell someone who had never seen the film about it. If some cultural aspect has been discussed, have the students decide what they would tell someone from their country about that aspect if the person had never been in the English-speaking country. (C,CM)

Reading and Vocabulary Exercises

27. Remind the students of any one scene in the film. Have them name the objects or things they saw in the film. (CM)
28. Remind the students of any one scene in the film. Have them name as many of the actions they saw in that scene as they can. (CM)
29. Have the students listen for idioms. Write the idioms down and make up another dialogue in which the idiom could be one of the lines. (L,G,CM)
30. Have the students read the synopsis of the film before it is shown. Have them think through the film before they see it so that they have an idea of what it is about. (W)
31. Have the students recall and write as many of the film subtitles as possible, (if there are subtitles) or turn off sound and have students write some subtitles. (W)
32. Have the students do mini-reports on some aspect of culture which relates to what they have seen in the film. The reports can be presented in writing or in front of the class. Culture capsule reports that compare and contrast work well. (W,C)
33. Have the students read and report on the kinds of things they have to read everyday which are related to things which the students might have seen in the film. (e.g. menus, greeting cards, signs, bank statements, pamphlets, etc.) (C,CM)
34. Have the students make lists of words which are used in the film which have multiple meanings. Have them gather examples of the use of the words outside of the classroom. (V)

Writing Exercises

35. Have the students write an advertisement for the film that would persuade people from different walks of life to come to see the film. How would you persuade mothers to come to see this film? How would you persuade teenagers? How would you persuade children? Have the students be honest in their ads but choose what to include according to the audience they will address. (W)
36. Have the students write instructions for doing something they saw done in the film.
37. Have the students write a comparison/ contrast essay of the various scenes in

the film. They can compare characters, settings, costumes, or information given. (W)

38. Have the students write a comparison/ contrast essay of what the situations of the film would have been like if they had taken place in the students' cultures. (C,CM)
39. Have the students write an explanation of why certain things occurred in the film. (C,CM)
40. Have the students write an extension to the film telling what the next scenes are which should be shown. Or, have the students write an extension to the film telling about their experiences with the subject of the film. (W)

Culture Exercises

41. Have a panel discussion of cultural customs compared and contrasted to your students' culture. For example, "How would a man and woman greet each other in your country?"
42. Turn the sound on the film off and have students pay particular attention to the non-verbal communication. Have the students guess what is happening as they watch the film without hearing the sound. (CM)
43. Ask the students questions which guide them to make specific observations. For example, ask: "What did John do with his hands when he was introduced to Mary?" "What clothes did the actors wear when they went to the football game?" "How close did the students stand to each other when they talked?"

General Recommendations

Each teacher will want to choose exercises and extensions according to his/her class needs and as time permits. How much time is spent on a film should remain flexible depending on interest in the film, level of students, and amount of language opportunities provided. A week or more of these activities is not unusual.

After previewing and viewing, learning activities, a film expansion assignment, report, summary cloze exercise or natural extension of concepts taught might conclude the film lesson. Several of our students have wanted to write and produce their own films as a result of dialogue study, mini dramas and other viewing exercises. This is possible by using super 8mm equipment and film which doesn't require extensive experience or lighting. However, it does require careful planning.

In summary, the film lesson requires careful selection, an introduction with an objective and/or purpose clearly stated, a brief description of the film and concepts or main ideas for the students, appropriate creation or selection of learning activities for class participation in viewing the film, and a concluding extension, expansion or summarizing exercise to conclude their English study through film.

Thus, this kind of lesson provides an interesting motivating variation from the usual text and classroom drills and exercises in the ESL classroom. Students are involved in active, realistic language learning and communicating experiences which integrate language skills as they are used in real life situations.

A Condensed Annotated List of Films For Use in the ESL Classroom

The following list is not considered comprehensive in any way. The films listed have been chosen because of their value in teaching culture or other important English skills for ESL students.

KEY:

bw–black & white	C–College
A–Adult	S–High School
J–Junior High	I–Intermediate
P–Primary	

Capital letters indicate major audience.

1. *All American Meal* (1974) 11 min., color, S, Barr Films. Hamburger, soft drink, and fries make up the "All American Meal." The sociologic aspects of nutrition and life-style of fast foods are illustrated.
2. *American English in Modern Situations* (Series) (1978-1979) color, A C S J, Alpine Film and Video Exchange. Portrays common social situations with International students and Americans who interact and experience problems and suggestions for gaining more confi-

dence in cultural English. A work book of exercises is provided with each film.

Meeting New People (12 min.)

Eating in New Places (12½ min.)

Classroom Conduct and Culture (10 min.)

Business Beginnings: Buying and Selling (10 min.)

Conversation Skills in American Culture (8½ min.)

Misunderstandings and Apologies (13 min)

Adjusting to a New Community (13 min.)

More Understanding, Please (13 min.)

Legal and Medical Emergencies (15 min.)

Effective Study Skills for ESL Learners (12½ min.)

More Efficient Reading for ESL Readers (14½ min.)

American Pattern of Writing for ESL Writers (12 min.)

3. *At Home, 2001* (1968) 12 min., color J S C, McGraw-Hill Films. Demonstrates how increasing self-sufficiency within the household will lessen the need for people to leave home to conduct everyday affairs.

4. *Communication: The Non-Verbal Agenda* (1975) 30 min., color, S C A, CRM Educational Films. Eye contact, posture, facial expression, voice tone, and other aspects of "body language" may be used to give totally different meanings to the same set of words and can produce radically different responses in the listener.

5. *Consumer Education: Buying an Automobile* (1973) 14 min., color, S C A Aims Films. Deals with these aspects in buying a car: financing, insurance, dealing with salesmen, buying used cars from private parties, etc.

6. *The English Language: Story of Its Development* (1952) 11 min., color, J S C, Coronet Instructional Films. A visual history of the English language from its roots in the Anglo and Saxon tongues, through its infusion of French and Latin, to its emergence as a printed language which is still growing and changing.

7. *Families and Learning: Everyone's a Teacher* (1967) 10 min., color, P, McGraw-Hill Films. Deals with the ways youngsters learn and teach as members of their families. Shows how children first learn from their parents, learn from each other in a teaching-learning process, and sometimes teach their parents.

8. *Interpersonal Perception* (series) (1964) 10 min. each, color, C, University of Utah Educational Media Center.

   AA Presents an interview with a widowed meter maid regarding religion, current events, and famous people.

   BB Presents an interview with a married restaurant owner regarding religion, current events, and famous people.

   DD Presents an interview with a divorced music teacher regarding religion, current events, and famous people.

   F Presents an interview with a single college girl regarding religion, current events, and famous people.

   I Presents an interview with a single college girl regarding religion, current events, and famous people.

   P Presents an interview with a married policeman regarding religion, current events, and famous people.

9. *It Must Be Love 'Cause I Feel So Dumb* (1975) 30 min., color, J S C A, Learning Corporation of America. This touching film captures the awkwardness of adolescent first love in a warm and witty manner. A thirteen year-old loner, a pretty cheerleader and a quiet young girl convey the entire scene from painful rejection through important decisions of personal values to the job of a shared emotional experience.

10. *Job Interview: Whom Would You Hire?* (1967) 17 min., color, J S C, Churchill Films.

    Film A: A hidden camera records three young women being interviewed for jobs; the viewer is asked to evaluate each applicant on dress and manner, previous experience and reasons for leaving, current and long-range goals, and education.

    Film B: Actual job interviews, photographed with a hidden camera, are presented; the viewer is asked to evaluate the three young men interviewed.

11. *Listening Beyond Words* (1973) 23 min., color, I J S C A, Brigham Young University. Points out the need to listen to the audible

communication around us, but also stresses the need to listen via actions, moods, etc. Failures and successes in communication are shown.

12. *Loneliness. . .and Loving* (1973) 17 min., color, J S C A, Learning Corporation of America. Excerpt from "Five Easy Pieces" with Jack Nicholson. The Theme is the individual's search for meaningful human relationships and love.

13. *Non-Verbal Communication* (1976) 23 min., color, S C A, Harper and Row Media. This film documents current theories on the ways people communicate without words. Leaders in the field are probed on topics including the range of behaviors encompassed by the field, the functions of non-verbal communication and laboratory findings.

14. *TV News: Measure of the Medium* (1971) 16 min., color, J S C A, BFA Educational Media. Television news is the major source of information for most people. How much confidence can we have in it? This film provides a frame of reference for critical judgment of news content and affirms the need to employ many sources of information to be well-informed.

15. *Village In the Sun* (1978) 20 min., color, J S C A, CISV, Casstown, Ohio. Eleven year olds go to International Summer Villages and learn intercultural understanding and communication under the direction of Doris Allen.

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The Purpose of the Passive

(continued from page 68)

needed for illustrating those reasons would be too lengthy for our present space.

The examples we have examined, however, suggest the following:

Sometimes the active option is rejected because much needs to be said about the agent–more than can comfortably fit before the verb. In a passive sentence, the agent (in post-verb *by*-phrase) can be treated at length.

The writer may wish to delay stating the agent as long as possible. A *by*-phrase at the end of the sentence can serve this purpose.

Like the inversion that characterizes periodic sentences, the shifting of agent to end-position in passives is a means of creating suspense.

Since the end of a sentence is often marked by pitch-change and strong stress, a writer may draw attention to the agent through use of the passive. The by-phrase is placed where the major stress falls.

Such points, among others, deserve to be mentioned when the purpose of the passive is discussed.

Can Naive Judges Recognize Improvement in ESL Compositions?

by Janet L. Kayfetz and Laurie J. Blass

Can students and teachers expect improvement in ESL composition classes at different levels? Is this improvement significant enough to be recognized by people who are not teachers of ESL? Can these "naive judges" not only perceive the improvement, but also identify specific areas of improvement? Finally, do the areas identified correspond to the classroom focus? These are the questions that guided our study.

Our questions are those that many ESL composition teachers have asked. Most ESL composition teachers are very involved with the day-to-day details of teaching, such as lesson-planning, paper-correcting, writing classroom materials, having individual conferences, etc. In addition, when we evaluate our students' writing, we tend to be very particular about correctness, allowing little room for imperfection. Because of these factors, and because we have so much contact with the students on a regular basis, we often lose sight of the overall progress of their writing ability and even doubt whether or not they improve at all.

We wondered if someone who did not have to pay attention to all the classroom details, did not see students regularly, was not an expert in grammatical correctness, and in fact knew nothing about ESL, would be able to recognize the overall improvement in students' writing that teachers often miss. We felt that such a person, unencumbered by expert "knowledge" would be able to tell us a great deal about our students' improvement.

DESIGN

The hypotheses advanced for this study are: 1) students improve in composition classes, 2) naive judges can recognize this improvement, 3) naive judges can recognize from among three choices the type(s) of improvement and 4) naive judges will identify the types of improvement as being a) clarity and b) organization and development of ideas.

The study was conducted twice with four groups of students at four different proficiency levels. These levels, which we have designated as A, B, C, and D, were beginning to advanced. The first time, samples of first and last day compositions were collected from twenty-seven foreign students attending UC Berkeley's eight-week ESL Workshop, Summer 1979 (Kayfetz, Blass, and Cato 1979). The sample was divided into two groups: group B, a beginning group of eleven, and group C, an advanced group of sixteen. The first-day composition was a placement exam and the last-day composition was a final exam given in the seventh week of class. The subject for both compositions was "Discuss some of the important consequences of the current oil shortage." In both cases, the students wrote for one hour. The teaching points in the classroom for both groups during the session were clarity and organization and development of ideas, as well as grammar.

The second time the study was conducted, first- and last-day compositions were taken from two different groups, group A and group D. Group A was a beginning group with a lower proficiency in English than group B. It consisted of nine foreign students from the Intensive English Language Center at the University of Nevada-Reno, Fall 1979. Group D was advanced, and at a higher level than group C. It consisted of fifteen students, most of whom were immigrants attending UC Berkeley's advanced ESL composition course, Fall 1979. This is a required course that is offered during the regular school year. As with groups B and C, groups A and D were given a first-day composition and a last-day composition seven weeks later. The topics for these groups differed from the one given to groups B and C. The

students in group A wrote for forty minutes describing an object for both the first- and last-day compositions. The subject for group D's first-day composition was "Should the government have the power to limit the size of families?", and for the last-day composition, the subject was "Should the government reinstate the draft?". As with groups B and C, the students in group D wrote for one hour. Again, the classroom focus for both groups was on clarity and organization and development of ideas, as well as grammar.

The rest of the procedure was the same for both studies. The first- and last-day compositions of each student were stapled together in sets. Sometimes the first-day composition was on top, and sometimes the last-day composition was. For our records, the first day compositions were marked with an ℼ on the back and the last day compositions were marked with a ℼ.

Next, naive judges were selected to read the sets of compositions. By "naive judge" we mean someone who is not an English teacher, ESL or otherwise. Our judges ranged in age from twenty-two to sixty, and had various occupations, e.g. one was a secretary, one was an accountant, one was a housewife, two were law students, one was a systems analyst, etc.

Each set of compositions was read by three naive judges. The judges were given a questionnaire for each set on which they gave biographical information and indicated their answers. They were asked to determine which of the two compositions in each set was better. They were also asked to indicate which of the following factors influenced their decision: a) clarity, b) organization and development of ideas, and c) grammar. Before the judges began, it was suggested that they read the compositions as they would read a news article or a memo at work. There was a space at the bottom of each questionnaire for additional comments, and the judges were encouraged to comment on each set.

The judges' responses regarding which compositions were better and the factors indicated as influencing their decisions were then tallied.

TABLE 1
Samples and Naive Judge Decisions

Sample	Total no. of comps. in group	Total no. of comps. judged to be better+		No. of votes received	
		No.	%	2/3	3/3
A_2	9	9	100.0	0	9
C_2	16	13	81.3	4	9
B_1	11	7	63.6	5	2
D_1	15	9	60.0	7	2
D_2	15	6	40.0	3	3
B_2	11	4	36.4	2	2
C_1	16	3	18.7	3	0
A_1	9	0	00.0	0	0

A = Beginning; Intensive ESL Program, University of Nevada
B = Intermediate; ESL Workshop – Summer Session, UC Berkeley
C = Low-advanced; ESL Workshop – Summer Session, UC Berkeley
D = High-advanced; ESL Subject A (university requirement), UC Berkeley

1 = Composition written first
2 = Composition written seven weeks later.
+ Represents degree of naive judge agreement.

RESULTS

The results were more revealing than we had anticipated. We had expected to find improvement at all four proficiency levels: A, B, C and D. We were interested to note that this did not turn out to be the case. Table 1 summarizes the decisions made by the judges. Specifically, according to the judges, there was significant overall improvement in groups A and C, while the judges could not detect significant improvement in groups B and D. For group A, nine out of nine last-day compositions (100%) and for group C, thirteen out of sixteen last-day compositions (81.3%) were judged to be better. These results were what we expected. For group B, four out of eleven last-day compositions (36.4%) and for group D, six out of fifteen last-day compositions (40%) were judged to be better. These results were unexpected, but they caused us to take a closer look at possible explanations.

Table 2 summarizes the types of improvement indicated by the judges. We expected that the judges would identify the types of improvement as being a) clarity and b) organization and development of ideas since they were the teaching points. This is exactly what happened. In all cases but two, groups B_1 and B_2, the total of the percentages for a) clarity and b) organization and development was higher than that for grammar, indicating that the students showed greater improvement in those areas. Even in groups B and D, where overall improvement at the end of the course did not seem to occur (according to the judges), the judges chose the better compositions because of their a) clarity and b) organization and development.

DISCUSSION

The present study allowed us to look at the broad continuum of proficiency in ESL composition, from a very beginning level (group A) to a very advanced level (group D). We offer the following as possible explanations for the results obtained for each group.

Group A (Very beginning level)

Because this group was at the very basic proficiency level in second language writing ability, the writing ability had nowhere else to go but up. This explains the unanimous agreement of the judges in selecting nine out of nine last-day compositions as being better. The judges further agreed that all three skill areas, a) clarity, b) organization

TABLE 2
Summary of Factors Influencing Naive Judge Decisions

Sample	Total no. of comps. judged to be better out of group total	Total no. of factor judgements	Clarity No.	Clarity %	Organization & Development No.	Organization & Development %	Grammar No.	Grammar %
A_2	9/9	33	11	33.3	13	36.4	10	30.3
C_2	13/16	56	8	14.3	22	39.3	26	46.4
B_1	7/11	14	1	7.1	5	35.7	8	57.1
D_1	9/15	30	5	16.7	12	40.0	13	43.3
D_2	6/15	24	5	20.8	9	37.5	10	41.7
B_2	4/11	8	1	12.5	2	25.0	5	62.5
C_1	3/16	11	3	27.3	3	27.3	5	45.5
A_1	0/9	0	0		0		0	

A = Beginning; Intensive ESL Program, University of Nevada
B = Intermediate; ESL Workshop – Summer Session, UC Berkeley
C = Low-advanced; ESL Workshop – Summer Session, UC Berkeley
D = High-advanced; ESL Subject A (university requirement), UC Berkeley

1 = Composition written first
2 = Composition written seven weeks later.

and development of ideas and c) grammar showed almost equal improvement and thus made the last-day compositions the better ones. The fact that the judges observed such "uniform" improvement at this level seems to correspond to the observation that many ESL teachers enjoy teaching a very basic level class. The same reasons apply: teachers like to see the obvious improvement in students' abilities, which in this case is very apparent after just seven weeks of instruction.

Group B (Intermediate level)

Group B's level of ability was higher than that of Group A. While the results for group A are quite clear, they are less so for group B: the judges chose only four out of eleven of the last-day compositions (36.4%) as those showing the most improvement. We suggest that a seven week period of instruction at this intermediate level has built into it the obvious limitation of time and the less obvious one of scope. It seems that, for students at this level, exposure to the range of possibilities in English writing may serve to inhibit their performance by confusing them. Furthermore, this confusion may be compounded by an increased awareness of the range of possible errors they may make. So, whereas many students felt relatively self-confident when they wrote their first-day compositions, these same students felt less confident when asked to write on the same topic for their last-day compositions, especially as this was also part of their final exam.

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The observations made here lend support to the feeling of frustration that many ESL teachers feel when working with students at the intermediate level. While it often appears that students' writing reaches a plateau, the evidence here is that it actually seems to "degenerate" for a period of time.

At this point in the discussion it seems useful to advance an additional explanation for the results observed thus far. The acquisition/learning concepts of Monitor Theory (Krashen 1977) seem to be quite useful in describing what happens as students progress from the beginning level in second language writing ability to the intermediate level. Beginners are dealing with the second language in terms of understanding and communicating a message. Because their knowledge is so limited, they can give little attention to details of grammatical correctness and organizational form. They are *acquiring* the second language itself while at the same time working with the problems of expressing this new language in writing, a task which some say is equivalent to acquiring a completely different system (Keenan 1977, Krashen 1978).

Laurie J. Blass is an associate in English as a second language at the University of California, Berkeley, and an Instructor of ESL at UC Extension. She received a masters degree in linguistics with a concentration in teaching English from the University of Pittsburgh. Her interests include the classroom applications of current issues in applied linguistics research.

As students acquire enough to gain a foundation in the new language, and understand enough of it to communicate effectively, they can then turn to some of the details of correctness and form. That is to say that they can *learn* rules that can be applied to their writing, such as grammar rules, rules of paragraph development, rules of rhetoric, etc. An over-emphasis on the importance of correctness and rule application, however, can often inhibit students' ability to communicate, since it is difficult to concentrate on both the clarity of the message and its correctness at the same time (Burt and Dulay 1978). In fact, it has been observed

that some students "over-monitor," that is they think so much about correctness that their language is stilted (Krashen and Pon 1975) and can even be less accurate than it is when there is less focus on correctness and more on natural communication of the message (Kayfetz Fuller 1978). The intermediate level, group B, in this study, seems to be at the point where they are beginning to *learn* some of the rules of form, but are not yet able to apply these rules so that their ability level is "boosted." As was mentioned above, they were probably more confused than helped, which explains their apparent regression in ability. Such a group would benefit from more *acquisition*, i.e. communication without an extreme emphasis on correctness.

Group C (Low-Advanced level)

This group's proficiency level was in the lower half of what we would call the advanced level in writing ability. These students had a good command of grammar and a fairly wide range of vocabulary. These compositions were also longer than those of groups A and B.

The judges were impressed with the improvement of these students: they chose thirteen out of sixteen of the last-day compositions (81.3%) as being better. They further indicated that in 53.6% of the cases, these choices were due to either a) clarity of the main idea or b) organization and development.

In terms of the explanation advanced thus far, Group C seems to occupy an exciting place in the continuum of second language writing proficiency. This seems to be the point at which the students are beginning to digest the knowledge that helps to improve writing skill. That is to say that these students have *acquired* enough of the second language to feel a sense of security in their ability to communicate so that some attention can be given to the rules, etc. they have *learned*. This application of some of the rules of correctness, paragraph development, rhetoric, etc. "boosts" the ability level of the writing.

ESL teachers working with students at this level predictably enjoy themselves. They can see the fruits of their labors as they watch their students' writing improve. This study has shown that even a seven week period of time is long enough for such improvement to occur.

Group D (High-advanced level)

Group D's proficiency level was in the upper half of the advanced level in writing ability. Since most of the students in this group were immigrants attending an American university, their acquaintance with the language and culture could be said to be in many ways more "intimate" than the other groups.

The judges seemed to agree that there was no clear indication of overall improvement after seven weeks of instruction: they chose nine out of fifteen first-day compositions (60%) as being better.

A reasonable explanation for the results for group D is as follows: Students at this advanced level of writing ability have a very good command of the language and have mastered many of the rules of good writing. Changes in ability at such advanced levels are usually subtle and very often occur from actually writing more, without classroom instruction. It seems to us that, in order for significant improvement to occur in a seven week period, students would have to make a conscious commitment to their own progress. That is, they would have to be sufficiently motivated to want to write, rewrite, edit, self-correct, seek help, etc. to boost their already advanced writing ability.

Many of our colleagues who teach this level of ESL composition experience a frustration and fatigue that is almost unavoidable unless their students are highly motivated and self-directed. However, while classroom teaching may be frustrating, one-on-one tutoring often seems quite successful in boosting students' writing ability at this level.

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Teaching Social Rules of Behavior

(continued from page 70)

members of the class and which might have been misinterpreted by native speakers of English.

2. Situations are passed out to each student to fill out individually.
3. Students then discuss their answers in pairs or small groups and plan a demonstration for the class.
4. When students have finished their demonstrations, the teacher demonstrates the same situations from a different cultural perspective.

Obviously, the above technique requires much initiative on the part of the classroom teacher, and it takes a lot of time, both in preparation and in the activity itself. One of the crucial aspects is the selection of appropriate situations. They have to be described briefly and clearly and be meaningful to the students. The teacher must spend a considerable amount of time with the students in order to see them interact in situations which may possibly result in misinterpretation.

This activity has been used successfully with small ESL classes in an intensive setting, where all of the students were from the same country, and all arrived in the United States at the same time.

Though the technique described in this paper might be easier to use in an intensive class, I believe it could also be adapted to other types of ESL classes, and be an important factor in the development of communication. Becoming aware of one's own cultural assumptions goes hand-in-hand with becoming aware of a new cultural perspective. Both are crucial to becoming a competent communicator in a new language.

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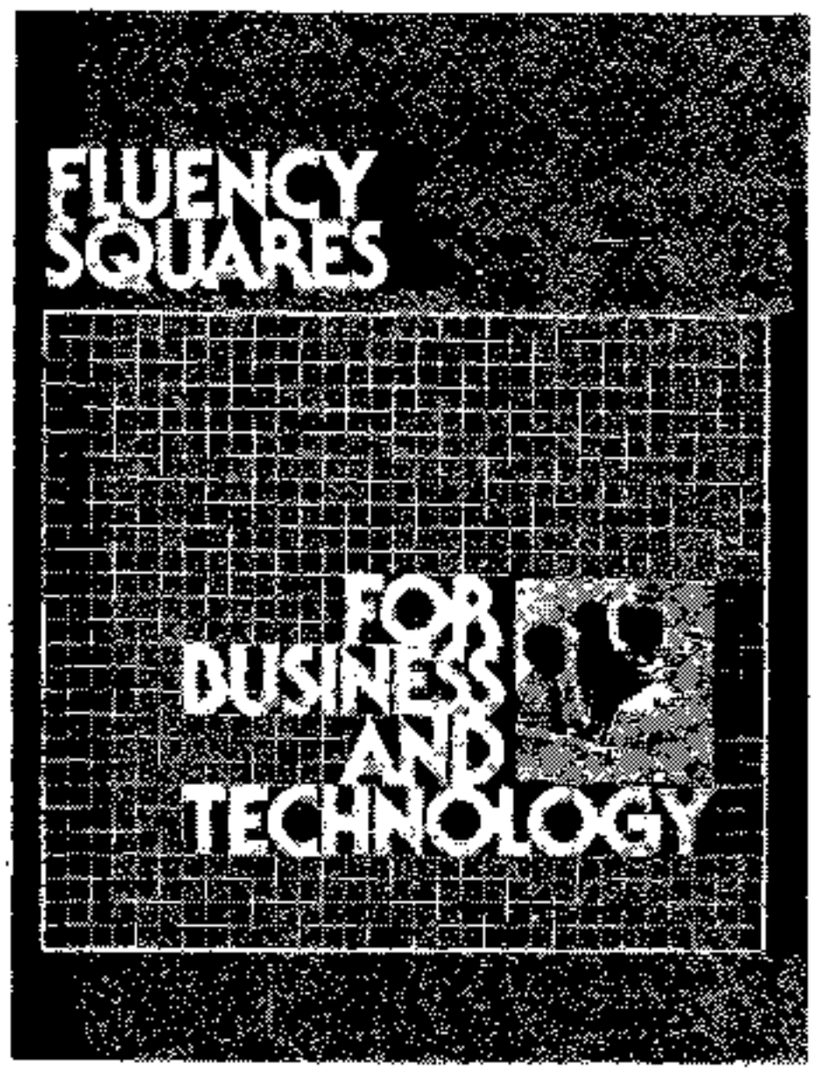

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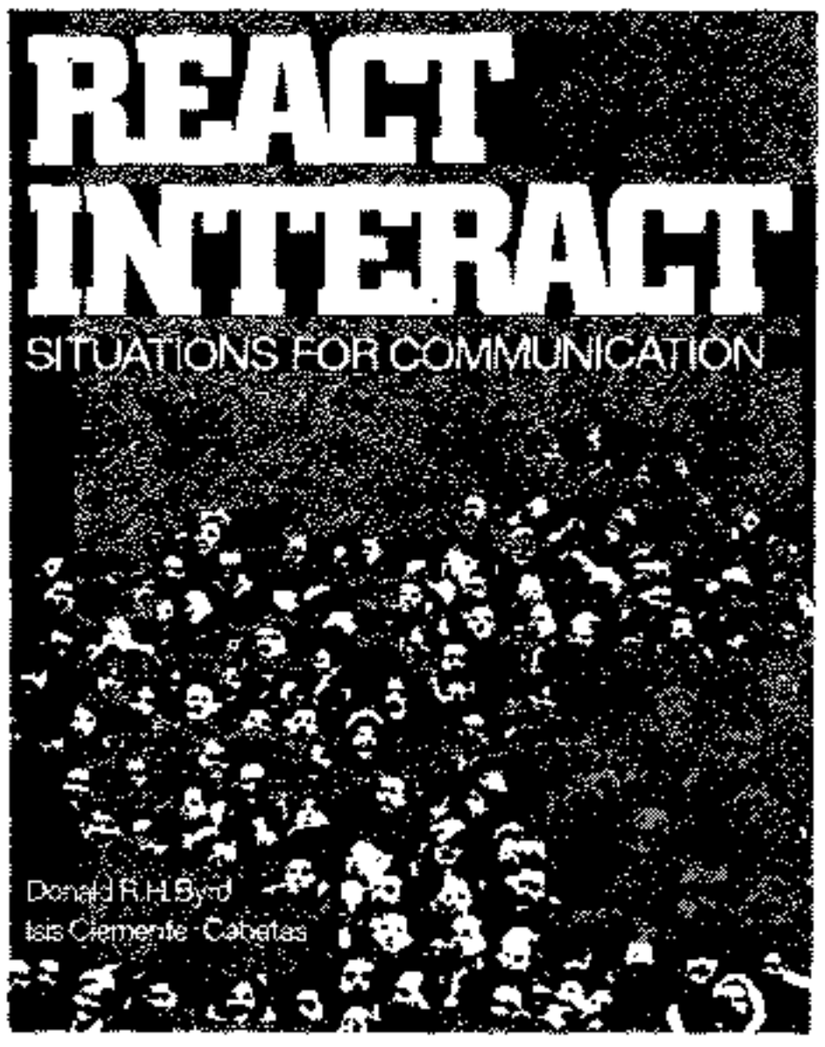

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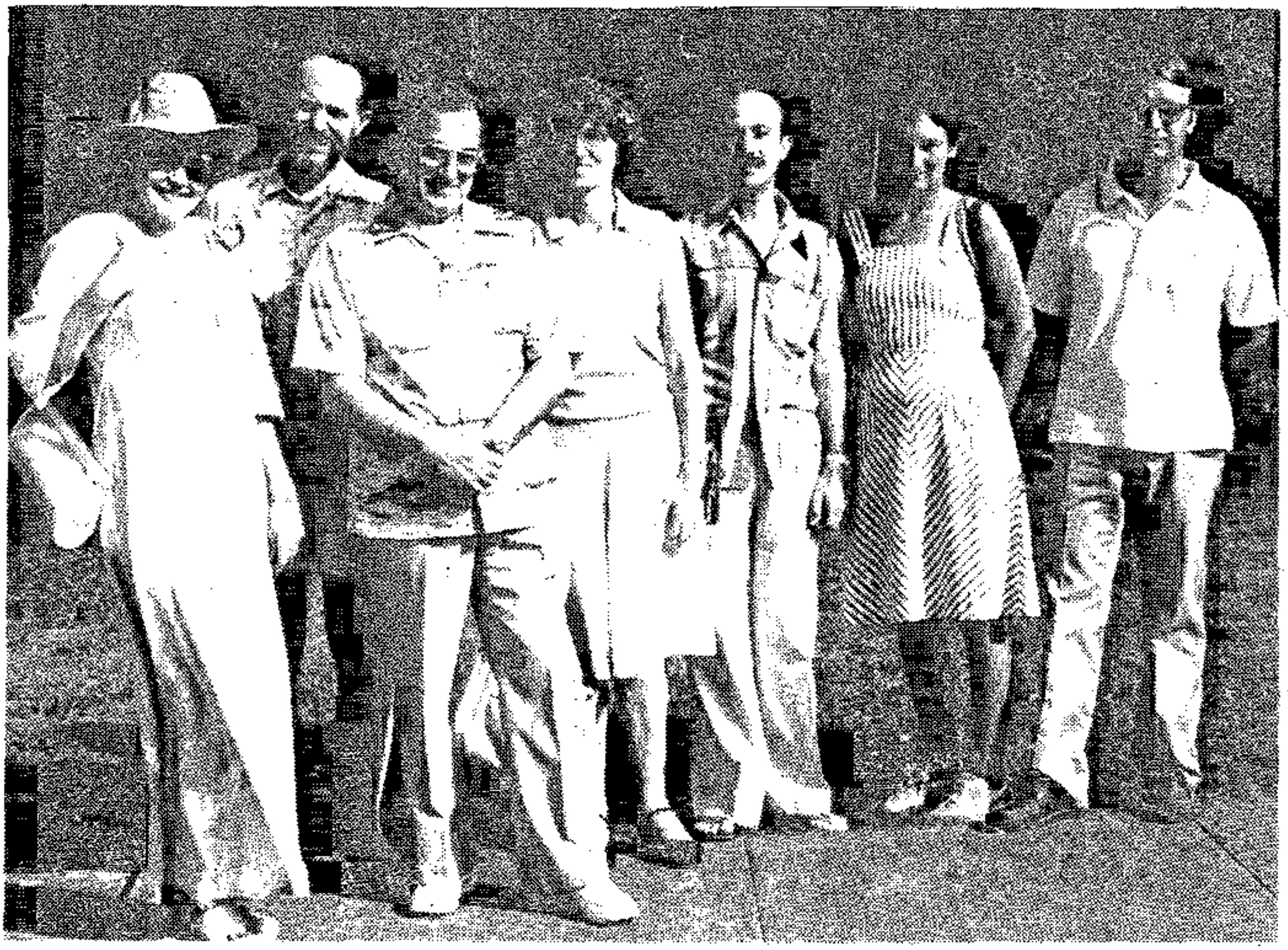

TESOL Planning Committee Visits BYU-HC

In preparation for the 1982 TESOL convention, to be held in Honolulu next May, members of the convention planning committee visited the BYU–Hawaii Campus recently. Pictured are Wilma Oksendahl, local co-chair; Aaron Berman, TESOL development and promotions, James Alatis, TESOL executive secretary; Carol LeClair, TESOL central office; Simon Almendariz, development and promotions; Jean Handscombe, associate chair; and Mark Clarke, convention chair. The deadline for submission of proposals for presentations at the convention is September 15. Contact: Mark Clarke, UCD, Education, 1100 14th Street, Denver, Colorado 80202, U.S.A.

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