# TESL

# REPORTER

## Conference Announcements

The Georgetown University Round Table on Languages and Linguistics 1983 will be held March 9-12, 1983 in Washington D.C. The theme is "Applied Linguistics and the Preparation of Second Language Teachers: Toward a Rationale." Contact: Heidi E. Hamilton, GURT 83, School of Languages and Linguistics, Georgetown University, Washington, D.C. 20057.

The seventeenth annual convention of International TESOL will be held March 15-20, 1983 in Toronto, Ontario, Canada. Contact: TESOL, 202 D.C. Transit Building, Washington, D.C. 20057.

The Western Humor and Irony Membership (WHIM) announces its second conference on linguistic humor to be held in Phoenix on the 1983 April Fool's Day weekend (March 31 - April 2). The theme of the conference is "Far-Fetched Figures: The Humor of Linguistic Deviance." Contact: Don L.F. Nilsen, English Department, Arizona State University, Tempe, Arizona 85287 U.S.A.

# Story-Telling: Unexpected Returns From A Forgotten Resource

## By Earl D. Wyman

Many of our students who are very capable at doing oral exercises and drills in the classroom exhibit a contrasting reluctance to use that part of the language they have already "learned" when they are outside the protective walls of the school. For many, the barrier between controlled classroom practice and free outside conversation is a major obstacle which is never overcome.

Fear of making errors is certainly an easily-identified and significant part of this barrier. Less easily identified are the psychological and sociological causes for the fear. Logic, too, can be a part of the problem. It is extremely illogical, for many people, to struggle and communicate poorly in their second language when both speakers could use a common first language and communicate with ease. Many a teacher has mulled over the problem of how to get a Japanese to practice his English with another Japanese, or a Tongan with a Tongan, or a Greek with a Greek. This additional perspective of "first language interference" is a very challenging obstacle to overcome.

The story-telling technique discussed here has been very successfully used in several variations as a means of surmounting these psychological barriers and bridging the communication gap which lies between the classroom and the real world. The technique is not only successful in bridging this oral production gap but has to its credit a number of other positive characteristics which make story-telling both dynamic and practical.

## The Mechanics of the Technique

The first step in the technique is to select the story to be used, and this involves many possible variables. The language level, age, sex, cultural and educational background, special interests, and personalities of the students will influence the choice. So, too, will the instructional purposes of the teacher and the availability of material.

This material should consist of stories with universal themes based on human nature, clever reactions or unexpected results. Adapted versions of fables, folktales, media anecdotes, or local legends are most effective in story-telling. A workshop to which participants come prepared to exchange examples can multiply a teacher's collection of stories very quickly, and even casual observation of the story-telling class will make it immediately obvious which stories are worth using another time.

Although the first time the technique is used the teacher will want to explain the mechanics to the students, such explanation is not usually necessary a second time.

The next step, which consists of dividing the class into dyads or pairs, is similarly straightforward when initially used. However, as is usually true, practice makes perfect—or at least better. The skill the teacher has in making these dyads influences and maximizes the effectiveness of the technique. Where the nature of the class makes it possible, pairing students of different linguistic backgrounds is ideal. But the skillful teacher also considers personality types, individual language ability, rapport between individual students, and relevant factors of interpersonal relationships. As the teacher better understands the process and potential of the technique, the creation of the dyads becomes both challenging and intriguing.

Since the follow-up to creating the dyads involves sending one of each pair of students out of the classroom, an awareness of human nature dictates certain planning for this time. Especially with less mature students, additional supervision may be required, or an assignment to occupy them while out of the room. Weather, physical facilities and school policies can influence the manner in which this is handled. Where sending the students out is not possible, a tape-recorded

story and listening posts may be utilized to tell the story while the other half of each pair does a relevant seat assignment. (A crossword puzzle of vocabulary selected from the story can be worthwhile.)

Whatever approach is used, the next step requires that the remaining students hear the story from the teacher or from a recording. While the use of a recording does enable the teacher to work with the other half of the class, it also eliminates the discussion of vocabulary and comprehension until the entire story has been told. It may be necessary to repeat the story a second time, to discuss essential vocabulary, and to answer student questions in order to assure the story is understood. Third repetitions or extensive discussions are indicators that the story is too difficult.

When the teacher is satisfied that the class is ready to proceed, the dyads are restored, and the students who have been made familiar with the story relate it to their partners, all dyads working together at the same time. The teacher must determine the degree to which help from other students, dictionaries, or the instructor will be encouraged. While the students are working in their pairs, the teacher is free to move about from dyad to dyad, facilitating, making notes, and generally supervising the activity.

Just as a teacher must learn to discern when student silence is meaningful, the teacher must also realize that at times noise can be an indication of success. For a teacher with students who are trying to cross the gap to free conversation, there really can't be a more satisfying experience than to pause and observe what is happening during this story-telling. Especially after the technique has established its good reputation with the participants, the students coming in from the hall are aware that the others know something that they want to know. In this desire to know they have readied themselves to listen, and they are putting the subtle pressure of responsibility on their partners to communicate with them. The combination of this desire to hear and the obligation to dispense provides the environment in which story-telling proves its worth. At the same time, the acceptance

that it is "just a story" sufficiently reduces the level of importance with the students so that the need to use the first language is eliminated. (When asked to verify that these factors actually existed, one teacher simply responded, "The proof of the pudding is in the eating.") There should be great satisfaction in simply pausing and acknowledging that the rather high level of noise in the room is the result of the students speaking in English. This din, when studied carefully, has several individual qualities which are tremendously satisfying. Knowing the students are not only speaking enthusiastically in English but are doing so in a situation with high distraction potential (all the others speaking simultaneously) is very significant. And the look of intense involvement, enjoyment, and effort on the students' faces is an achievement the teacher should savor.

At this point, the students are tackling both of the barriers initially mentioned. They are speaking English to another person, perhaps of the same linguistic background, and they have reversed their priorities and have put the need to communicate ahead of the need to be accurate. Their fear of error has been relegated to its proper place.

But there are even more advantages to this peer communication than the reduction of these obstacles. For example, students who have developed an immunity to being corrected by the teacher, or who have disbelieved the instructor's insistence that they cannot be understood, suddenly find it believable when their partners tell them the same thing. It takes surprisingly few times for one of these immune students to accept his pronunciation weaknesses when his partner (carefully chosen by the perceptive teacher) repeatedly insists, "I can't understand what you're saying." This story-telling technique has been responsible for enabling many students to reach the state where they desire (for the first time) to actually communicate in English. A further advantage lies in the fact that several specific skills can be taught or reinforced by practice during the dyad work. By careful selection and adaptation, contextualized vocabulary and structures can be presented, along with expressions used to

politely interrupt a speaker, such as, "Excuse me. What did you say?" or, "What does 'quazzekel' mean?" or, "Do you mean that . . .?" and so on. It has been through story-telling that many students have learned the value of eye-to-eye and nonverbal communication as well as the role of lipreading in conversational English.

### Follow-Up Techniques

Story-telling is further enhanced as a teaching technique by the wide variety of follow-up activities that are possible.

A very worthwhile extension of the technique is to have the listening partner in each dyad tell the story back to the first student. This accomplishes a number of things—gives faster dyads something to keep them busy while others are finishing, enables the first student to appreciate how well he has communicated the story, and frequently leads into additional conversation. If on no other grounds than this, the rapport that is created between the students justifies the use of the technique.

Tape recording the story, as partners or as individuals, can be another follow-up procedure. Some students have recorded the story and then played it for friends, neighbors, roommates, or family members with tremendous returns in terms of enthusiasm, awareness, and confidence. In other cases, the students have been prompted to tell or record other stories which are brought to their remembrance by the stories used. (This also helps add to the teacher's reservoir of stories.)

Comprehension questions based on the story can be effectively used to continue the processes begun in the dyads. By giving each partner questions to ask the other, they continue their use of the target language with one another, reinforce their interdependence in the exercise, and extend the rapport established between them. Arranging the dyads appropriately and projecting the questions so only one of each dyad can see the questions can be an effective variation.

The use of the cloze exercise is appropriate as a reading or writing class follow-up activity. A cloze passage based on the story can be given to the students to complete by working individually, in pairs, or in teams as a competition. This can be effectively done by numbering the blanks in the passage and then projecting the exercise onto the blackboard. The teams can take turns filling in the blanks either in order or randomly with points being accumulated for correct answers. (An imaginative teacher can create many variations of this technique.)

The writing skills can be reinforced in other activities as well. Dictation is a time-proven technique that can be used as a follow-up to story-telling. It can be given by the teacher on tape or directly to the class as a whole, or it can be given in pairs, or small groups by the students themselves. Instruction on how to give a dictation properly will be necessary when peer dictations are used.

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As a step away from strictly-controlled writing, sentence completion can be used. In this technique the teacher prepares a copy of the story in which blanks are substituted for portions of sentences. The students must complete the sentences in the context of the total passage and can work individually or in pairs to do so.

Paired or group work can also be a variation of having the students write the story as they understood it. An extension of this was used by one class when they used the stories as the body of compositions for which they practiced creating titles, introductions, conclusions, and controlling ideas. The results were creative and extremely instructive as students began to identify strongly with the story and wished to apply a personal touch.

In conclusion, though by no means finally, the students can be assigned to tell the story to someone they live or work with.

It helps to suggest a way to approach these people, such as, "Excuse me. I'm taking a class to improve my English, and I wonder if you could help me with an assignment. All you have to do is listen to a short story and tell me if you understand it." After trying this post-story-telling assignment several students (with some clever planning on their own part) have developed very enjoyable friendships with the very people they asked to help them. And once they have "an English-speaking friend", tremendous progress can be noticed.

### Conclusion

Here, then, is an extremely versatile technique for getting students to speak English. In very specific and very dynamic ways, story-telling can overcome a variety of psychological and sociological obstacles. The story-telling technique can be used with most levels of students, at most ages, and for a variety of reasons. It can be one of those marvelous teaching tools that enables a student to bridge that oft-formidable gap between classroom practice and the world of communicative free conversation.

# The Impact of Parallelism: A Rationale for Teaching Parallel Structure at All ESL Levels

By Michael G. Marler

Francis Christensen has created almost a cult following with his advocacy of the cumulative sentence. His essay extolling the virtues of right-branch modification has been repeatedly anthologized, and his theoretical analysis has been adopted by one text writer after another.[1] Yet, if we can believe Robert L. Walker (1970), the cumulative sentence is neither "the most common" nor "the most fundamental" of the rhetorical schemes. Those honors, according to Walker, must go to parallelism.

Even if Walker is not right (and my purpose here is neither to support nor challenge his research), the prevalence of parallelism is not hard to understand. It can occur at virtually any point in the English sentence and can be used in a multitude of ways for as many purposes. Unfortunately, most texts, even in ESL, consign parallelism to the realm of style. Yet style is, in fact, the least important of the ways in which it impacts on the sentence. Style counts for little in a sentence which is syntactically or semantically unacceptable or where lack of clarity makes comprehension difficult.

The first part of this article, then, will examine four ways in which parallelism affects writing: syntax, semantics, clarity, and style. The discussion will be from the vantage point of ESL writing, for even though the points made will apply to all writers of English, they will have particular application for second language students who are experiencing syntactic and semantic problems in their writing. The second part of the article will be devoted to areas of ESL pedagogical concern, with constraints and implications.

## Parallelism and Syntax

Since parallelism is a structural device, its impact on syntax should not be surprising. Consider the following sentence[2]:

*There was fear, nervous and worried in me trying to figure out what my mother's reaction would be.

While it is grammatically acceptable (though not idiomatic) to say *There was fear in me* it is not grammatically acceptable to say *There was nervous in me* or *There was worried in me.* Syntactically, we must either convert *nervous* to *nervousness* and *worried* to *worry*:

*There was fear, nervousness and worry in me. . . .*

or, since this option is not idiomatic, we must transform the *There was. . . .in me* structure to an *I was (predicate adj.)* structure:

*I was fearful, nervous, and worried. . . .*

While the first part of the sentence is now syntactically and idiomatically acceptable, there are problems remaining in the second part:

*I was fearful, nervous, and worried trying to figure out what my mother's reaction would be.*

In this form, the deep structure of the second half would read, "I was trying. . . ." But does this express the relationship which could be made clear between the first and second parts of the sentence? The tense is inappropriate and the time relationship is implied rather than stated. By bringing the subject "I" to the surface structure and shifting to the simple past tense—both changes improving parallelism in the surface structure—and by linking the two parts of the sentence with a clear time expression, *as,* the sentence becomes:

*I was fearful, nervous, and worried, as I tried to figure out what my mother's reaction would be.*

It could, of course, be argued that the parallelism introduced in the second half of the sentence is stylistic, optional, not illustrative of syntactic necessity. My point would be that the parallelism in the first part is clearly a case of syntactic necessity

and that making those changes first can help us see where further parallelism would be helpful. Syntactic necessity here precedes style.

## Parallelism and Semantics

In the sentence which follows, there is no problem with syntactic necessity, yet the sentence is clearly in need of correction:

*I think the American people tend to eat too much meat and less vegetables.*

The problem is that the student has selected the wrong linker. In any parallel structure, there are at least three parts: two (or more) statements (I will label them A,B,C, etc.), and one or more linkers (L or $L_1$ and $L_2$). The linker indicates the exact relationship between the statements. In the above sentence, the second linker *less* is unacceptable. It does not collocate with the first linker, *too much*. The appropriate collocation is *too much* ($L_1$) with *not enough* ($L_2$). And why? Not simply because the two-part $L_2$ is parallel with the two-part $L_1$, and not simply because *not enough* has been linked through idiomaticity to *too much*, but because *less* does not semantically communicate as much information as *not enough*.

The semantic value of linkers can be seen even more clearly in this next example:

*That room was not air-conditioned than this one.*
    L

The linker *than* relates semantically to a "more or less" situation whereas the sentence context provides a "similar or dissimilar" situation. The need here is for the linker *like:*

That room was not air-conditioned like this one.
    L

## Parallelism and Clarity

Lack of clarity is inevitable whenever syntactic or semantic necessity are violated. However, it is possible for a sentence to be syntactically and semantically acceptable yet lack desired clarity due to faulty parallelism. Consider the following sentence:

*I was thinking only of myself and not for anyone else.*

Thinking *of* someone else and *for* someone else are two different mental processes. But who is to say what the student meant? Of course, the context may provide the answer, in which case we move on or mentally correct the text and credit the student with a semantic error. But what if the text is vague? We then go to the syntax for help. Given the first part of the sentence,

I was thinking only      of myself
            $L_1$          A

and the second linker

and not

    $L_2$

we expect the parallelism to be completed:

*I was thinking only of myself and not of anyone else.*

The problem is that there is no syntactic (or semantic) necessity here, only expectation, and expectations are often violated for good reasons. In this case and others

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like it, if the discourse context is vague, an ambiguous parallelism can only result in frustration for the reader.

The impact of parallelism on clarity can also be seen in this next sentence:

*A child may be low in his academic*
                    A
*work for several days      and      some*
                        L
*days his work is considered high.*
                    B

What, exactly (and parallelism encourages, demands exactness), is the relationship between *several days* in statement A and *some days* in statement B? Do the *some days* fall before or after the *several days* or both? Why are different category words used, *several* being more specific and countable, *some* being more general and noncountable? If this lack of clarity had been

worked out, the stylistic weakness of placing statement A in the active and statement B in the passive might also have been avoided:

> *On some days a child's academic performance may be low, yet on other days it may be high.*

or

> *For several days a child's academic performance may be low, and then for several more days it may be high.*

Technically, of course, the inconsistencies in the original sentence are not violations of syntax or semantics. The sentence is grammatical, and the student could argue that each word expressed the intended meaning. My point would be that a reformulation based on parallelism would produce a sentence with greater clarity as well as one with acceptable syntax and semantic values. Of course, such a reformulation would require the student to choose between countability and non-countability. But then, if this would truly compromise what the student is wishing to say, the original is inappropriate as well because it suggests parallelism, even though it doesn't effectively work it out. And this is a point in itself: Parallelism at its best is not something that gets imposed on written expression. Often the idea to be expressed reaches out for parallelism as the only appropriate structure that will communicate the desired meaning.

### Parallelism and Style

This brings the discussion to the point where too many texts begin--with parallelism used not to improve the grammaticality, the meaning, or the clarity of a piece of writing, but its style. Unfortunately, since these other matters may be more critical in enhancing or inhibiting communication, the teacher may be tempted, with elementary and intermediate students, to forget how easily parallelism can be taught and how much it can affect the quality of even a simple sentence. For example:

> *\*Hotels in Hawaii are larger and fancy.*
> A          L     B

If the student were a beginner who had wandered into the use of a comparative structure which was too difficult to handle properly, the sentence could be written:

> *Hotels in Hawaii are large and fancy.*
> A          L     B

On the other hand, if the student were an intermediate or advanced student, he could be shown how to complete the comparative form successfully and be encouraged to try additional parallelisms:

> *Hotels in Hawaii are larger and fancier than hotels in Samoa.*
> A          $C$     $L_2$   $D$
> $L_1$     B

> *Homes in Hawaii are bigger and more expensive than homes in Samoa.*

> *Roads in Laie are wider and better maintained than roads in Apia.*

In either case, whether the parallelism is simplified for the beginner or extended for the more advanced student, it will have done much to improve the expressiveness of the writer and the pleasure of the reader.

To this point, I have focused on four primary ways in which parallelism impacts on writing. In particular, I have tried to demonstrate that parallelism should not just be a structural device we resort to in an effort to help students polish their writing once they have reached an advanced level and mastered the more basic skills. I have tried to show that parallelism itself is basic.

My next concern is with pedagogy, for if parallelism is basic, it ought to be taught throughout the ESL curriculum. However, if it is to be taught effectively, teachers will need to be aware of and pay due respect to certain pedagogical implications or constraints arising out of the very nature of parallelism and the nature of second language learning.[3]

### Skills Level

The first of these implications or constraints relates to the difficulty of managing two mental activities at one time: the manipulation of content and the manipulation of structure. ESL students at all levels have difficulty doing both of these at one time. One principle to keep in mind is that the level of complexity in the parallelism taught should match the level of the student's competence. As Carolyn Kessler (1972) points out, "structures involving rank shifts, certain types of embeddings, and

complex sets of nonmorphemic rules would then be placed among those introduced late in a course of instruction."

A second principle to keep in mind is that when teaching beginners, it will be best to provide either the content or the structure rather than requiring them to manipulate both at once. Of course, if exercises are kept appropriate to the student's skills level, the student can be eased into doing both at the teacher's discretion. However, the need for caution arises from the nature of avoidance strategies students adopt when a task becomes too difficult. Outside the classroom the student may simply choose to avoid parallelism altogether, opting for easier, though less effective ways to express himself. Parallelism may remain a classroom activity done under duress rather than one willingly practiced until acquisition occurs.

Another aspect of avoidance relates to the process of simplification. According to Jain (1969) and Bertkua (1974)[4], simplification is "the process of shortening, generalizing, or in some way simplifying English sentence structure." It is according to these authors, the "single most important process underlying the strategy of an adult speaking a second language" (Bertkua 1974: 284). While both their studies deal with spoken language, it is not difficult to see the implications for written language and in particular for parallelism. Sentences, they tell us, are simplified in one of two ways: The learner (1) "substitutes a simpler and/or shorter construction at the sentence or clause level, or (2) overgeneralizes verb morphology and eliminates functor words at the word level" (Bertkua 1974:248). Either of these simplification processes could be fatal to parallelism.

## Functional Value

Another pedagogical implication is that selecting the appropriate level of complexity in parallelism will not be enough to guarantee its use and acquisition. Students will not choose to use parallelism (outside the classroom in creative, independent production) unless they are aware of and appreciate its functional, communicative value. For this reason, I suggest that the semantic value of the linkers should be clearly taught and related to the communicative needs. Here, for example, are five typical parallel structures:

(1) A is greater than or less than B
(2) A is added to or removed from B
(3) A is similar to or dissimilar to B
(4) A is in harmony or disharmony with B
(5) A is equal or not equal to B

Only when students realize that these structures will often correspond with thoughts and feelings they may wish to express will they internalize them.

This point of view is supported in part by an observation on reading phenomena by Ulijn. His research, he says, indicates that the mind prefers conceptual analysis to syntactic and resorts to syntactic only when the conceptual or semantic information is inadequate (Ulijn 1978:11-12). If this is also true in writing, students will be much more concerned with the selection of vocabulary than with the syntactical arrangement of the vocabulary. The challenge, then, will be to show that the syntactical arrangement itself can have a conceptual or semantic function.

Before leaving the concept of functional value, I would like to make one other observation. Most of the texts I have seen treat parallelism only in terms of style and then as if the goal were to produce grand orators or rhetoricians. For example, they select excerpts from Lincoln's Gettysburg Address, Churchill's World War II broadcasts, and John F. Kennedy's Presidential Inaugural Address. It is doubtful, however, that these types of examples reflect the communicative, functional needs of most ESL writers. Most ESL students will have little need for the highly styled prose of battle speeches or inaugural addresses. Their needs are more personal, more practical, and less dramatic. It is doubtful they will be motivated by such "foreign" samples of a foreign language. Instead, I suggest the ESL teacher begin immediately to collect his own samples from his own students' papers. If parallelism is, in fact, "the most common" and "the most fundamental rhetorical scheme" in the language, as Walker claims, adequate samples will not be hard to find, and they will truly be functional.

## Correcting Parallelism in Written Work

My last point in this part of the article may seem contradictory to what I have been trying to maintain throughout the article. I have been trying to secure for parallelism what I see as its rightful place in the ESL curriculum—a place of importance alongside vocabulary enrichment and basic grammar (however they are taught). Nevertheless, when it comes to the correction of written work, it seems that at least for purposes of grading—which inevitably leads to penalizing for errors—the focus should be clearly on grammar and mechanics. If students violate syntactic or semantic necessity while trying to employ parallelism, or if their faulty parallel structures inhibit clear expression, the errors should be noted and appropriate parallelisms suggested, but such errors should not be penalized. An overly strict approach to grading will almost certainly encourage avoidance and inhibit fluency.

In conclusion, there are many benefits which can come from teaching parallelism which I have not discussed. For one reason or another, they have seemed outside the focus of this article. They include such opportunities as a functional way to teach a "feel" for the English sentence (and with it more accurate, more appropriate punctuation), a natural approach to vocabulary discrimination and enhancement, along with improved control over word family groups, and a meaningful way to help students improve cohesiveness in their writing. In a discipline presenting so many difficulties to even the willing, anxious learner, can teachers afford to neglect a skill which can carry with it so many benefits?

## Notes

[1] Francis Christensen's essay, "A General Rhetoric of the Sentence," can be found complete in the Revised Edition of *The Norton Reader* (New York: W. W. Norton and Co. Inc., 1969); a current incorporation of Christensen's cumulative sentence rhetoric can be found in a 1982 text by Patrick Hartwell and Robert H. Bentley, *Open Language: A New College Rhetoric* (New York: Oxford University Press), pp. 230-231.

[2] The sentences used as examples in both the text and appendix have been taken from papers of ESL students in freshman composition courses at BYU—HC. Errors not related to parallelism have been corrected in the student sample to prevent their acting as distractors.

[3] The language learning concepts presented in this part of the paper have already been established by recent linguistic research. My purpose is not so much to help establish the concepts as it is to present them with a special focus on parallelism, to help assure that when parallelism is taught, potential problems are avoided.

[4] In her article, "An Analysis of English Learner Speech," Jana Svoboda Bertkua presents her own research and comments on Jain's paper.

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## APPENDIX: Additional Sentence Examples

### A. Syntactic Necessity:

1. . . .they can be classified briefly into
three groups. They are *screamer,*    *si-*
                              A              B
*lenter,*    *and*    *talker.*
   B          L         C

1. . . .they can be classified briefly into
three groups. They are *the screamers,*
                                         A
*the talkers,*    *and*    *the silent ones.*
      B              L              C

2. *I'm* *not only*    *selling tickets*    *but*
             L₁                A               L₂
*also*      *answer* all my customers' ques-
 L₂           B
tions.

2. *I'm* *not only*    *selling tickets*    *but also*
             L₁                A               L₂
*answering* all my customers' questions.
     B

3. In our Tongan customs, it is rare to find
a girl *going out*    *and*    *dates* alone.
            A            L          B

3. In our Tongan customs, it is rare to find
a girl *going out*    *and*    *dating* alone.
            A            L           B

4. The current was so strong it could
*carry* a canoe *and*      *crushed* to pieces
   A                L            B
at the bottom of the ocean.

4. The current was so strong it could have
*carried a canoe* to the bottom of the
       A
ocean *and*      *crushed it* to pieces at the
        L             B
bottom of the ocean.

### B. Semantic Necessity:

5. *Whatever she says*    *or*    *how she acts,*
          A                L           B
she never loses her charm.

5. *Whatever she says*    *or*    *however she*
          A                L           B
*acts,* she never loses her charm.

6. *In conjunction with*    *a mental growth,*
            L                       A
*your physical appearance* changes too.
              B

6. *In conjunction with*         *your mental*
            L                          A
*growth,*         *your physical appearance*
   A                            B
changes too.

### C. Syntactic-Semantic Necessity:

7. *Money* is *a problem* *to everyone,*
                  A
*but* it is *more effective* *in my family.*
  L                              B

7. *Money* is *a problem* *to everyone,*    *but*
                  A                           L
it is *especially a problem* *in my family.*
                                  B

8. *He* is stronger and more mature *than*
  A                                       L
his age.

8. *He* is stronger and more mature *than*
  A                                       L
*others* his age.
   B

9. *The way we were seated in the class-*
            A
*room was* **much different from** **the**
                    L                B
*way we have here in this classroom.*
                        B

9. *The way we were seated in the class-*
            A
*room there was* **much different from**
        A                              L
*the way we are seated here.*
                    B

**D. Clarity:**

10. *Young and mature differ from each*
            A
*other, so with freshman and graduate.*
        L                B

10. *The differences in youth and maturi-*
                                        A
*ty are reflected in freshmen and*
                    L                B
*graduates.*
    B

**E. Style:**

11. *Many elementary teachers as well*
                    A                L
*as the secondary school teachers*
L                    B
*teach only to satisfy their needs*
        $L_1$            C
*rather than satisfying students'*
        $L_2$                    D
*needs.*
    D

11. *Many elementary and secondary*
                    A        L        B
*school teachers teach only to satisfy*
                        $L_1$            C
*their own needs rather than to*
            C                    $L_2$    D
*satisfy the needs of their students.*
                            D

# Reach Out: Who? What? Where? When? Why?

## Book Review by Norma Murray

REACH OUT. Series Editor: Trudy Linfield. Joan Donnelly (WHO? Student Book 1, $2.50; Teacher Guide, $4.25); Talma Addes (WHAT? Student Book 2, $3.25; WHERE? Student Book 3, $3.25; Teacher Guide 2/3, $4.25); Marianthy McCarthy (WHEN? Student Book 4, $3.95; Workbook 4, $1.95; Teacher Guide 4/5, $4.25); Linda Barker (WHY? Student Book 5, $3.95; Workbook 5, $1.95; Teacher Guide 4/5, $4.25). New York: Collier Macmillan International, 1982.

To English teachers, wh-questions are nothing new. What is new, however, is Macmillan's use of them in their latest publication. Each one of journalism's famous five W's comprises a title for each of the five-level books of *Reach Out*, a new English as a second language series designed especially for children ages 4-12.

This series is indeed a welcome addition to the field of ESL for young children as the choice of materials has been, and continues to be very limited. Many school systems have been forced to spend considerable sums of money in the development of ESL materials for their students. This new series is quite complete and should prove interesting to students (K-7).

Materials which are included in the series, but which may be purchased separately, are the different level student books, their detailed companion teacher guides, cassette tapes, wallcharts for level one, and workbooks for students of levels four and five. For the amount of clear teaching information they provide—lesson materials, words and instructions for songs and games, and helpful hints for successful teaching techniques—these individual materials are a bargain. According to the authors, "each level offers 50-100 hours of instruction, written and tested by experienced ESOL teachers."

In an easy-to-handle 7" x 9" size, all student books are attractively laid out with colorful pictures around which student-teacher discussions are centered. Black and white illustrations which the student can color are also included for variety in face content as well as for fostering student involvement in fun learning activities.

### A Brief Look at the Five W's

*Reach Out, Who?*, student book 1, which doubles also as a workbook, features sixteen units which guide the beginning learner through a pre-reading and pre-writing level curriculum in which basic listening-speaking skills are developed. Except for the presence of a nameless cartoon character on each unit page who noticeably serves no particular purpose (the author suggests it be named and used as a referrant in class discussions), the illustrations depict real situations which occur in a typical school day.

*What?*, the second level of *Reach Out*, in true spiral form, reviews the grammar and vocabulary presented in book 1. It then introduces the alphabet and the sounds associated with them in preparation for developing reading-writing skills. Also included are lessons on the numbers 1 through 10.

*Where?* presupposes that the young learner has had at least six months of English study. This third level book emphasizes the relationship of phonemes to graphemes and provides realistic contexts spanning ten units in response to the title question.

*When?*, a twelve-unit student book with a separate workbook, is for those students who have a "working knowledge of English," since they will be required to use their language skills to a greater degree at this level. For instance, level-four students are required to write guided compositions.

The student book and the companion workbook of *Reach Out, Why?*, in twelve units provide fifth level students with opportunities for practicing and applying all their English skills, with special emphasis on reading comprehension and writing.

### The General Format

Although the number of units in each student book varies, the format of each unit

can generally be divided into three main areas: the introduction, comprehension, and the application.

The introduction is composed of an introductory page which is also the discussion page by which the teacher presents new vocabulary, explains a new grammar point, and also asks questions to assess the effectiveness of the explanations. Sometimes the introduction also includes a review of previous work.

A variety of reinforcement activities found in work pages or in student workbooks aid student comprehension—especially when immediate positive feedback is given to the student. Songs and games are often included in this comprehension section.

A list of enrichment activities are proposed to further stimulate student application of principles learned. A few examples are making picture dictionaries to illustrate "br" words, having pairs of students plan a picnic, teaching the students a poem and having them pick out all the words with the /ay/ sound.

### Completeness of Each Book

Each student book in the *Reach Out* series is extremely well balanced—technically in its graphic organization, and also in its coverage of grammar. Some continuity from one level to the next is provided by the spiraling of the vocabulary and grammar and by the appearance of the same faces at times, but each book is still complete in itself. That is, each book is independent of the others because of its target level.

This is advantageous if costs are a consideration. If a teacher felt, for example, that his/her class was at a higher level than the level two of *What?*, then the level 3 book *Where?* could be ordered along with the teacher guide 2&3, which would show the teacher the material level-two students should have been exposed to as well as provide guidelines for the level-three students. The teacher guide would be an excellent review source.

For the new teacher of ESL, *Reach Out* is a great series to use because the teacher guide is just what it purports to be: a handy, step by step, page to page description of "how to's." For the experienced teacher, there are options: more than enough activities are listed and described in full; lesson outlines are clearly presented with more than one way to put a point across; and all lessons, though structured tightly, allow for adaptability. For the student, most important of all, this series is not dull or boring but rather stimulating and surprising in the variety of materials and techniques the teacher who follows the outline will employ.

Whether experienced or not, whether their young learners require one or all of the five W's, teachers can "reach out" with confidence to Macmillan's *Reach Out*.

*Norma Murray teaches in the English Language Center at Brigham Young University (Provo, Utah Campus) where she is completing an M.A. in TESL.*

# New Publications

*Cross Currents,* a biannual journal of English teaching and cross-cultural communication published by the Language Institute of Japan, contains articles on ESL/EFL methods, book reviews, and a Bright Ideas section. Contact: *Cross Currents,* Language Institute of Japan, 4-14-1 Shiroyama, Odawara, Kanagawa 250 Japan.

*Language Testing Newsletter,* a twice-yearly publication designed to help maintain contact between all interested in language testing and evaluation, includes news of tests, research and meetings, and reviews of books. Contact the editors: Don Porter & Arthur Hughes, Department of Linguistic Science, Faculty of Letters and Social Sciences, University of Reading, Whiteknights, Reading RG6 2AA, England.

# New from Regents

# Beyond Language

## Book Review by Harry Krasnick

BEYOND LANGUAGE. Deena R. Levine and Mara B. Adelman. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1982. pp. 223. $9.95.

*Beyond Language* is an introduction to American culture designed for use as a supplementary textbook for intermediate and advanced ESL students. It grew out of the authors' experiences teaching foreign students, and is oriented toward post-secondary students studying in the United States; however, it would not be unsuitable for immigrants or refugees.

In terms of content, the book represents a communication-oriented introduction to American social patterns, including: (a) sociolinguistic etiquette and nonverbal communication; (b) basic norms and values in personal relationships, the family, school, and the workplace; (c) time and space patterns; and (d) intercultural communication and cultural adjustment. The chapter on educational attitudes is particularly relevant for college students; some teachers might wish to cover it first. Another topic which might be treated early on is cultural adjustment, which includes not only culture shock but re-entry shock, both of which can be ameliorated to some degree if anticipated and dealt with.

The organization of the chapters reflects the cultural focus of the book. In the first part there is a three-to-five page reading passage containing the basic cultural information, followed by comprehension questions, a vocabulary list, and several types of vocabulary development exercises. The authors have done an excellent job in presenting readable treatments of the areas of culture which constitute the ten chapters in the book. The comprehension questions are also excellent, as are the vocabulary exercises.

The second section of each chapter is devoted to a number of individual and group exercises where the topic is further explored. Some of these exercises are of the type familiar to ESL teachers (e.g., conversations, discussions, roleplays, and so on). Others are borrowed from intercultural communication training. These include cross-cultural comparisons, values exercises, and critical incidents and case studies. Throughout, the student is asked to think, whether this be reflecting on his/her own culture's practices, or making correct inferences about the meaning of North American behavior. The authors are careful to point out instances where American cultural patterns exhibit significant variability. Also, they rightly warn the instructor against cultural determinism, cautioning that an individual's behavior may be due more to personality than to culture.

There is enough material for one to two semesters, the authors state, depending on the level of the student's fluency and, of course, the amount of time devoted to the text. They recommend having the students pre-read part or all of the first section of each chapter, either as homework or in class as preparation for discussion. The guidelines for the teacher are quite clear and useful. No one will have any difficulty using this book. The book is well laid out, with adequate margins and appropriate graphics.

Since most ESL students are also learning a second culture and engaging in intercultural communication in their daily lives as well, a supplementary textbook such as this one is most welcome. The ESL classroom is the ideal place to assist students in adjusting to their new cultural environment. *Beyond Language* can be recommended as an excellent tool for achieving that end. It is theoretically sound, very well executed, and can be added to any curriculum. It is self-contained and ready-to-use—a true American product!

*Harry Krasnick teaches ESL at Columbia College, Vancouver, British Columbia, Canada.*

# Employment Opportunities

The following format is used for entries: 1. Name of school. 2. Position available. 3. Qualifications required. 4. Address for applications and/or requests for further information on the position. 5. Closing date for applications.

**ENGLISH AS A FOREIGN LANGUAGE** 1. Cambridge English Center, Alcira, Spain. 2. English Language Instructors (several openings). 3. Applicants should have a B.A. degree and be qualified to teach English as a Foreign Language. 4. Applications, including a c.v., names of two references and a recent photograph, to The Director, The Cambridge School of English, Avada Santos Patronos 27, Alcira, Spain. 5. When filled. Apply as soon as possible.

**ENGLISH** 1. Martyrs School for Boys, Papua New Guinea. 2. Elementary and Secondary School Teacher. 3. Applicants should have a B.A. degree and be qualified to take charge of the English department. Teaching experience required. 4. Applications, including a c.v. and the names of references, to Papua New Guinea Church Partnership, 3 King Orchard, London SE 9, England. 5. When filled.

**ENGLISH AS A FOREIGN LANGUAGE** 1. The English Centre, Ibiza, Spain. 2. English Language Instructors (several openings). 3. Applicants should have a Bachelors degree and be qualified to teach English as a Foreign Language. 4. Applications, including a c.v., names of references and a recent photograph, to Mrs. Sainz, The English Centre, Pedro Frances 22a, Ibiza, Spain. 5. When filled.

**ENGLISH AS A FOREIGN LANGUAGE** 1. English Language School in Catania, Sicily. 2. English Language Instructor. 3. Applicants should have a B.A. degree and be qualified to teach English as a Foreign Language. 4. Applications, including a c.v., names of references and a recent photograph, to Mr. Furia, Via Carnazzo 31, Catania, Sicily. 5. When filled.

**ENGLISH LANGUAGE AND LITERATURE** 1. The New English School, Kuwait, Arabian Gulf. 2. Secondary School Teacher. 3. Applicants should have a Bachelors degree and be qualified to teach English Language and Literature at secondary school level. 4. Applications, including a c.v., and names of references, to Director, New English School, P.O. Box 6156, Hawalli, Kuwait, Arabian Gulf. 5. When filled.

**ENGLISH AS A FOREIGN LANGUAGE** 1. Language School for Adults in Nancy, France. 2. English Language Instructors (several openings). 3. Applicants should have a B.A. degree and be qualified to teach English as a Foreign Language. Forceful, dynamic teachers required. 4. Applications, including a c.v., names of references and a recent photograph, to The McKees School, 25 Rue Lyautey, 54000 Nancy, France. 5. When filled.

**ENGLISH AS A FOREIGN LANGUAGE** 1. English Language Schools in Tokyo, Japan. 2. English Language Instructors (several openings). 3. Applicants should have a B.A. degree, be qualified to teach English as a Foreign Language and have some teaching experience. 4. Applications, including a c.v. and the names of references, to Personnel Director, International Education Services, Shin Taiso Building, 10-7 Dogenzaka, Shibuya-ku, Tokyo 150, Japan. 5. When filled.

**ENGLISH** 1. The British School, Costa Rica. 2. Elementary School Teachers. 3. Applicants should have a B.A. degree and be qualified to teach English at elementary school level. 4. Applications, including a c.v. and the names of references, to Mr. D. Lloyd, 289 Park Lane, Poynton, Storkport, England. 5. When filled.

**ENGLISH AS A FOREIGN LANGUAGE** 1. I.L.M. Language School, Nancy, France. 2. English Language Instructor. 3. Applicants should be qualified to teach English as a Foreign Language and have teaching experience in the field. 4. Applications, including a c.v. and photograph, to I.L.M., 45 Rue Henri-Poincare, 5400 Nancy, France. 5. When filled.

## Voices From the Past

It is only too evident that every lesson must be made as interesting as is compatible with pedagogic soundness. Few people learn anything well unless they are interested in what they are learning. Hope of reward and fear of punishment are certainly stimuli to work, but very poor stimuli compared with that represented by interest. If the method is the machinery of language-study (or any other study for the matter of that), then interest is the motive power. Be the clock ever so well and ingeniously constructed, it will not go without some sort of mainspring; be the method ever so efficient as a method, it will not work unless the student is interested.

> Harold E. Palmer, 1926
> *(The Principles of Language-Study.* Yonkers-on-Hudson, New York: World Book Company.)

Aptness to teach involves the power of perceiving how far a scholar understands the subject-matter to be learned, and what, in the natural order, is the next step he is to take . . . . so the mind of a teacher should migrate, as it were, into those of his pupils, to discover what they know and feel and need; and then, supplying from his own stock, what they require, he should reduce it to such a form, and bring it within such a distance, that they can reach out and seize and appropriate it.
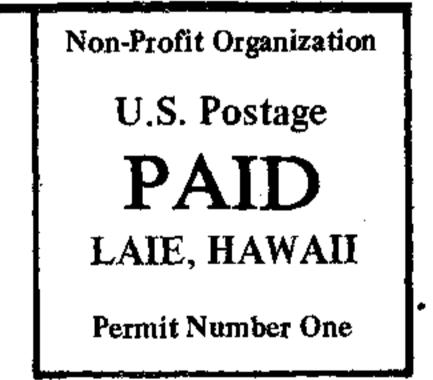
He who is apt to teach is acquainted, not only with common methods for common minds, but with peculiar methods for pupils of peculiar dispositions and temperaments; and he is acquainted with the principles of all methods, whereby he can vary his plan, according to any difference of circumstances.

> Horace Mann, 1840
> In Lawrence A. Cremin (Ed.). 1957. *The Republic and the School: Horace Mann on the Education of Free Men.* New York: Teachers College Press.