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CLOZE Testing and Procedure

by Alice C. Pack

Cloze testing has been tested and proven a valid procedure for testing reading ability for both native and non-native English speakers.

It is by far the easiest and fastest method yet devised for the average teacher to diagnose and place either class or individual students in a reading program. It is particularly helpful for the teacher who has ESL mixed level classes or adult education classes.

Numerous articles have been published giving testing experiments including procedures and results. Following is a list of procedures in non-technical terms which may be followed by teachers wishing to try Cloze testing.

PRETEST

1. Select self-contained reading samples on various levels of approximately 250 words

2. Delete every 5th word in the passage, leaving both the first and the last sentences intact. Every 6th, 7th, 8th, or 9th word may be deleted instead, but the samples would have to be longer as there should be 40 to 50 deleted items in each sample. Do not choose the items to be deleted--use every fifth word. It must be objective.

3. Prepare an easy sample sentence.

TEST

4. Be sure to give clear instructions to the students. They are to fill in one word in each of the blank spaces. This word should be chosen for both semantic meaning and grammatical correctness.

5. Have students do the sample sentence and answer any questions that might

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arise.

6. Test is given, but not timed. Allow the time necessary for all students to complete the test. (within practical limits)

POST TEST

7. There are two ways to grade the cloze test. Either by accepting the exact word or by accepting any other acceptable word (a synonym). Researchers indicate that it makes no difference in the final analysis which method is used. As the exact word is easier to determine, perhaps that would be the simplest.

8. Incorrect spelling should be ignored as long as the word is recognizable. However, the word must be grammatically correct. The wrong verb tense would be wrong, i.e. run, runs, ran would have to be exact.

PLACEMENT ON BASIS OF TEST

Anderson and Hunt (unpublished paper, 1970) reported cloze scores and correspondence to (1) **independent reading level** or *that suitable for independent or recreational level,* (2) **instructional level** or *that which can be used for reading with an instructor's help,* and (3) **frustration level** or *that which is too difficult even with a teacher's help.*

*Levels of Reading and Cloze Test Percentage Scores

1. Independent Level
   Above 53 per cent

2. Instructional Level
   Between 44 percent and 53 per cent

3. Frustration Level
   Less than 44 per cent

***From Anderson, Jonathan. "Selecting a Suitable 'Reader': Procedures for Teachers to Assess Language Difficulty," RELC Journal Vol. 2, No. 2, December 1971, pp. 35-42.**

Students should be reading material on the first two levels. The first level for enjoyment and information outside of class, the second level for challenging work within class. The third level should be avoided as it will discourage both the student and the teacher. As students progress in their reading comprehension they will move to more advanced material. Frequent cloze testing can be given--at least as often as advancement seems indicated.

Cloze testing has been tested and proven a valid procedure or testing reading ability both for native and non-native English speakers.

It is by far the easiest and fastest method yet devised for the average teacher to diagnose and place either class or individual students in a reading program.

Letter to the Editor

Just a line to thank you for your TESL Reporter with its consistently high quality content and especially to thank you for your last article comparing TOEFL and Michigan test scores. Your findings certainly bear out our own experiences and its nice to have them documented. We too find the Michigan very reliable for student placement and use it routinely. I especially found the correlation coefficients by countries fascinating-I have long suspected the TOEFL is less valid for native Arab speaking students than for some other populations; I shall have to look into it more carefully.

Again, thanks for a fine piece of informative work.

Sincerely,

Christina Bratt Paulston
Associate Professor of Linguistics
Director, English Language Institute
University of Pittsburgh

THE USE OF GAMES in ESL Teaching

by Miriam Fujimoto

There is a decided trend in the direction of games as an instructional aid in second language teaching. Students favor game-type activities, and recognizing this fact, teachers incorporate more and more games in their planning.

The introduction to *Language Games and Songs for Core English* states: "Language games and songs have an important part in any elementary ESL program. Both provide an opportunity for the controlled repetition which must precede fluency; and they offer, to the younger child especially, a natural incentive to master a skill by practicing it at play."

Along with textbooks, pictures, charts, and audiovisual materials, games do have their place in the promotion of learning.

Generally speaking, instructional games are selected teaching techniques to which an element of play has been added. Through this element of play, important skills and information can be communicated in a game setting which the student finds enjoyable. Often what the student cannot achieve in a formal learning situation, he can grasp in an informal game experience.

Looking through game books in all subject areas, one begins to notice that there are more similarities than differences. Many games are alike and have either been modified or adapted to teach a particular subject, skill, or grade level. One very nice thing is that often there is much room left for the teacher and students to make changes which make the game situational for them.

In the broad range from very simple to difficult, games help give practice in a particular skill while keeping the class lively and interesting. Fe R. Dacanay, in *Techniques and Procedures in Second Language Teaching*, suggests that "a game should be played briskly to keep the interest high. Once it drags, as when the pupils are not given a time limit to give their answers, the interest wanes and the purpose of the game is not accomplished. Also, the game should stop before the pupils get tired of it so that they will look forward to playing it again."

As with any other teaching procedure or material, it becomes the teacher's responsibility to judge a game's worth as an instructional tool. It is most important that both teacher and student keep in mind at all times the purpose of the game. In other words, what is it supposed to teach? Of course, it is a fun activity, but first and foremost, it is and should be a learning experience. If the game's focus is directed toward a particular objective, then it is indeed a valuable instructional tool.

Following Mary Finocchiaro's advice, I have started "on the road to collecting and adapting games" for my classes. Corresponding to the four basic aspeets of language skill, I have color-coded my collection -- Listening - yellow, Speaking - green, Reading - pink, Writing - blue, and References - white. This is just a beginning, but I think it will become a worthwhile project that I can use and share with others. Hopefully, I will be able to build it into a resource file for the students to use themselves and be encouraged to modify some old games and create new ones. Then they will really be actively participating in their own learning.

Miriam Fujimoto, a teacher in Hawaii Elementary Schools, began her game collection and wrote this paper for a TESL workshop at CCH.

A lesson plan using games to teach verb tenses follows on the next two pages.

Teaching Verb Inflections With Games (A Lesson Plan)

by Miriam Fujimoto

The following is a lesson plan incorporating an adapted game for ESL learning.

OBJECTIVE: The student will select the proper verb inflection, *-s, -ed,* or *-ing* for regular verbs and use each form correctly in a sentence.

PRESENTATION:

1. Show mechanical toys performing a specific action. e.g. robot walking, pig talking, ballerina dancing, bear jumping

T: What is the robot doing?

S: It's walking.

T: Yes, it's walking. (The robot is doing this action now, and John correctly said, "It's walking.")

T: When I saw the robot yesterday, it was also walking. What was it doing yesterday, Ann?

S: It was walking.

T: So, what did the robot do yesterday?

S: It walked.

T: Yes, yesterday it walked. The robot also did this last week. What did it do last week, Paul?

S: It walked last week.

T: Very good. Notice that when the action has already happened or has been performed in the past, we use the *-ed* ending. We say, "It walked." Now, if the robot does this sometimes what would you say, Mary?

S: Sometimes the robot walks.

T: In fact, the robot does this quite often. What does the robot do, Jim?

S: The robot often walks.

T: Very good. I suppose if I wound it up every day the robot would do this everyday. Then, what would you say, Nina?

S: The robot walks everyday.

T: Oh, very good. Notice that the words *often, sometimes,* and *everyday* are signals for you to use the *-s* inflection. This ending indicates that the action can occur at any time.

Proceed in a similar fashion with the other mechanical toys.

(Extension: The toys provide concrete examples for the student to see the acutal performance of the action. However, transparencies, comic strips, or pictures will also provide the necessary visual stimuli for student responses.)

2. Have the students perform actions, ask leading questions, and elicit responses from each other. The teacher gives an example so that the students can imitate her model.

T: Now watch me. (Teacher claps her hands.) What am I doing?

S: You are clapping your hands.

T: (Stops clapping). What was I just doing?

S: You were clapping your hands.

T: Good, Ted. And what did I just do, Joe?

S: You clapped your hands.

T: Your teacher often claps her hands. What does she do?

S: She claps her hands.

T: Now each of you will come to the front of the room and do some action as I did. First, I will whisper an action that I want you to perform. Then you will act out the action for the rest of the class to guess. You will then ask questions about what you did and the others will answer you. Try to ask as many questions as you can so that we can practice using all the inflections, both past and present. This means you are really going to have to think about your questions, doesn't it? All right, who would like to be our first actor or actress?

Students come up to perform such actions as 1) jumping rope, 2) combing their hair, 3) brushing their teeth, 4) playing the piano, and 5) skipping across the room. When a student completes his performance and questioning period, he calls on the next student to perform.

(Extension: If the students can read, the actions may be written on slips of paper and placed in a box for the student to pick. Then, too, students may enjoy thinking up their own actions to perform. The caution to be observed here, is that the student selects only regular verbs since irregular verbs are inflected differently in the past tense. (e.g. run - ran) (These may be taught at a later time)

The teacher says sentences using the different verbs. If a student has that verb on his card, he covers it with a marker. If the student does not have the verb that is used in the sentence on his card, he does not cover anything.

The student who covers his verbs in a line in any direction, horizontally, vertically, or diagonally, calls out "VERB-O". The teacher then asks the student to check his verbs against the teacher's list. The student does this by saying the verb and using it correctly in a sentence. He is then declared the winner and a new game can be started. Students may wish to trade cards for the next games.

3. For further practice, have the students play "VERB-O".

Materials for each child - 1 playing card, markers.

Procedure: Each child is given a playing card with twenty-five squares. The center square is marked "Free," while the other squares are filled with verbs. The first column will have verbs without any inflection; the second column verbs with the *-s* inflection; the third column verbs with the *-ed* inflection; the fourth column verbs with the *be & ing (present)* inflection; and the fifth column verbs with the *be & ing (past)* inflection. A sample card is shown below.

V *verb*	E *-s*	R *-ed*	B *be+ing* (present)	-O *be+ing* (past)
jump	kicks	bumped	is smiling	was hopping
crawl	skips	hopped	are playing	were laughing
play	talks	FREE	is crawling	was adding
laugh	bats	kicked	is jumping	were kicking
smile	crawls	smiled	are talking	was batting

(Extension: Rather than having the verbs already written on each card, the students may be asked to write the verbs in the squares themselves. This would constitute a learning activity for writing the inflected verb correctly. The student would also be responsible for his own choices and therefore the composition of "his card". This method would offer a more controlled situation where the teacher could vary the verbs to be practiced, and use verbs that may need working on at that particular time. In this case, blank "cards" are printed on a ditto sheet and each time a new game is played, the student is told which verbs he is allowed to use.)

Drills in Language Teaching

by Mae McCaul

The redundancy in language is one reason why a native speaker learns to use his language at an early age. The language becomes a part of a child long before he is able to verbalize, and because of the redundancy he knows the sentence patterns at an early age. The non-native speakers do not have this advantage, therefore, the teachers of English as a second language have devised drills to replace the redundancy found in the language learning of the native speakers.

Drills are very helpful tools when they are placed in the hands of an imaginative teacher who is able to create variety. Otherwise, they will degenerate into mechanical repetitions which will become extremely boring and inefficient. The Institute of Technology, as well as experienced teachers, has questioned the benefits of drill exercises which exceed fifteen minutes at a time. To be effective the fifteen minute drill period should be related to the lecture or the written work covered or to be covered in the lesson. There are many beneficial drills, but Pamela M. Riley points out in her article,"Variation in Structure Drills" that drills that involve a social situation and language in context are far more beneficial in helping the students understand, and use his new language effectively.

Students enjoy drills, and the teacher should make the drills contextualised, situational and interesting. The primary aim in the use of drills is for the student to be able to transfer his drill habits into his conversation. In order to accomplish this it is necessary for the student to be intellectually and, if possible, emotionally involved in the activity.

Those who teach English as a second language agree that oral drills are more effective than written drills.

If there is to be more than one drill practice one drill carefully before moving to the next one. It is recommended that the students practice drill number one until it is fully understood, then move on to drill number two. Before going to drill number three, review drill number one and two. Students who need extra help can listen to drills on tape or on the language master. However, it is advisable for students to practice only the drills that have been done with the teacher in the classroom.

Some of the drill practices that have been used successfully are discussed in the following paragraphs. These are basic drills which can be expanded and improvised to meet the teacher's need. Harold V. King has four drills that he recommends in his article "Oral Grammar Drills."

The Straight Pattern Practice. The teacher drills the grammatical pattern she wishes to emphasize until it is learned. She then makes a vocabulary change while leaving the grammatical structure the same. M.J. Paine refers to this as the "fixed increment" drill in his article "The Variation of Classroom Drill Techniques." It follows the straight pattern practice drill and is referred to as "the most flexible drill."

Progressive Pattern Practice. The students are given words which they must place correctly within the sentence. This drill provides a great variety of grammatical material.

Substitute Concord Drill. The student has to make grammatical changes depending upon the phrases given him. For example, in a verb substitute situation the student would have to use the two forms of a verb

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in a sentence. Example: *"They're eating the same thing they ate yesterday.."*

Question and Answer Drill. In this drill he advocates a naturalistic approach as compared with the mechanical approach which is often used in a question and answer drill. One of his examples is:

Teacher: "Why don't the children play something for us?"

Student: "They forgot to bring their instruments."

The mechanical and naturalistic responses are discussed at length in "Writing Language Laboratory and Classroom Drills," by B. Woolrich. He prefers the naturalistic drill to the mechanical because he believes there is a definite link in context or sense between stimulus and response.

One of his drills is the *sound effect prompts.* In this drill the teacher records various sounds and asks questions concerning the sound. For example, the teacher plays the sound of a car on the tape. The students listen and the teacher asks, "Where is the man?" The naturalistic response would be, "In the car."

"Drills Should be Fun" by Hana Ray discusses several types of drills which involve gestures and the acting out of dialogue. In the gesture drill the structure must first be presented in a memorable situation in the relationship of gestures and words. Sneeze, scream, grin, and cough are examples of what could be used. When the sound or gesture is given the students respond with the word.

In an *acting drill* she suggests that dolls be used to illustrate dialogue. The background for the setting (rainy day, sunny day, moon shining , thunder et cetera) should be drawn on the blackboard behind the dolls

Many improvisions can be made. In the acting drill the students could emerge in free dialogue with one another in the same setting.

Pamela M. Riley rates *dialogue drills* high on her preferences for drills. In her article "Variation in Structure Drillls" she believes that in this type of drill the student is practicing "pronunciation, stress, intonation and rhythm, as well as learning the pattern of carrying on a conversation."

The drills in *English As a Second Language* by Mary Finnacchiaro move the student through mechanical drills and naturalistic drills until he finally emerges into free response.

Regardless of the type drill chosen to use variety is the key in drilling. The greater the variety the less boredom and hopefully the greater results. Original instruction is important.

The student should always be given explicit examples in each drilling situation. Every student should understand what is to be done and how to do it in order for the drilling to be meaningful.

It would be difficult to rate one type of drill superior to another. Different types may be used more effectively in one situation or level of learning than another. All work toward the goal of free response where a student is able to communicate effectively.

Drills can be beneficial tools in teaching English as a second language. Clarity, variety, and time spent on drilling are important factors to consider in teaching the student to learn and transfer classroom knowledge to communication.

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Interpretations of Kinesics Are Cultural Not Universal

by Alice C. Pack

This is the second part of a three part article on the relationship of body movement to culture, language, and language teaching. The first part appeared in the Fall 1972 TESL Reporter

Recent publications and flyers for advance publications indicate that psychologists, linguists, educators, and laymen all have an increasing interest in kinesic communication. Hewes feels that neither of the notational systems for posture and body movement developed by R. Laban and Dr. Birdwhistell are satisfactory and suggests his own terminology for the *posture domain.*

Julius Fast asks:

Are there universal gestures and expressions which are culturally independent and true for every human in every culture? Are there things every human being does regardless of race, color, creed, or culture? In other words, is a smile always indicative of amusement? Is a frown always a sign of displeasure? When we shake our head from side to side, does it always mean no? When we move it up and down, does it always mean yes? Are all these movements universal for all people, and if so, is the ability to make these movements in response to a given emotion inherited?

Bolinger concludes:

What type of gesture is a handshake?

Could you be sure, if you held out your hand to a member of some completely unkown culture, that he would not take it as a challenge to a wrestling match?

Hall cautions:

We must never assume that we are fully aware of what we communicate to someone else.

and

The ways in which man reads meaning into what other men do either reenforce or deny the spoken word.

This new interest in the communication of body movement follows the trends of many "fad" interests. Flyers are out for a new "psychological game" called *Body Talk.* Note this opening

Chances are there is a serious gap in your education. In this country, we are rarely taught how to use our bodies as effective, conscious communicators. Body Talk is designed to help remedy this situation--and it's plenty of fun, too! How do you say "I love you" without opening your mouth? How do you signal concern to another person without using words or facial expression? ...Since scientific research has indicated that as much as 93% of the impact of what you communicate to others is conveyed by nonverbal means, it is a matter of some importance that you learn more specifically what these means are. If, for example, your body communicators are giving others a different message than your words, you are in some trouble...

A recent article in the travel section of

a local newspaper was entitled "Courtesy in the Orient" and listed some definite instructions for travelers. The article ended with this observation, "While Asians are very tolerant of foreign ways, they are extremely pleased when you observe some of their more basic social conventions.

I became interested in nonverbal communication during a summer TESL workshop in Samoa when I watched a companion conduct a demonstration which called for individual and group participation. Teachers performed perfunctorily, without the enthusiasm and spontaneitytypical of Samoans, and which had been exhibited in earlier activities. I felt that somehow the audience had become alienated during the session, and I wondered why. At out next session I asked this group if they would use the gestures previously demonstrated in teaching one of their own classes. There seemed to be a definite negative reaction (though politely expressed) so I pressed the point, redemonstrating the gesture previously used--a cupped hand with the fingers curled and a movement of the fingers back and forth. When convinced that it would not be impolite to criticize the instructors, all admitted they would not use this because it would be insulting to the participants. I then altered the gesture, using one finger in a beckoning motion. As a single unit the class indicated that that was even worse. ("Only to a dog!" was the comment.) I then tried placing the hand upright instead of horizontal with the fingers curled, making the same in and out movement as in the original gesture. This was entirely acceptable and I have since used this hand movement for all class choral response.*

A Fullbright lecturer and a coordinator in Bogota, Columbia report a similar experience.

...we became aware that our messages were not getting across as well as they should have been.

In conversations with Columbians, our side of the talk seemed limp. We were making good points argumentatively, but they were winning, it seems aesthetically,. Often at crucial points in discussions when we were sure that we sounded convincing, the audience laughed.

This article is concerned with answers to the questions posed by both Fast and Bolinger--contrastive interpretations in kinesics and the implication of situational difficulties that can and do occur because of the lack of universality in kinesic communication.

In my research I have not found any single gesture that has accepted universal interpretation. Every culture has accepted interpretation of its own meaningful gestures. Sometimes these correlate with those of another culture, sometimes they contrast, and often they are unique.

Dr. Birdwhistell, who has initiated most of the basic work in developing a notational system for the new science of kinesics, warns that "no body position or movement, in and of itself, has a precise meaning." In other words, we cannot always say that crossed arms mean, "I will not let you in," or that rubbing the nose with a finger means disapproval or rejection, that patting the hair means approval and steepling the fingers superiority....Sometimes they are true and sometimes they are not, but they are only true in the context of the entire behavior pattern of a person.

Recently I saw a directive from a college president to a curriculum committee to develop a class which would teach the students to raise their heads and look people in the eye, so that they might find employment in the tourist and hotel business in their native countries. He recognized the fact that unless they "look them in the eye" employees are not trusted by Americans (in this case the tourists). We often hear someone considered guilty because "he wouldn't look me in the eye." Fast quotes a high school principal, "But I questioned the child myself, and if ever I saw guilt written on a face--she wouldn't even meet my eyes!" These incidents seem to imply that the inherent meaning of looking people in the eye is honesty and forthrightness; the fact is that

***SeeAlice C. Pack,'Gestures and Mannerisms: A Help or Hindrance?" TESL Reporter Vol. 2 No. 1, Fall 1968.**

honesty in our culture demands that we look someone straight in the eye.

From reports of an experiment by Dr. Ralph V. Exline of the University of Delaware, and other observation, Fast states, "Looking away during a conversation may be a means of concealing something. Therefore when someone else looks away, we may think he is concealing something. To practice deceit we may sometimes deliberately look at our partner instead of refusing to meet his glance."

Mrs. Pack would appreciate additional information or comments on contrasting or conforming cultural Kinesics by any TESL Reporter readers.

The students referred to in the directive feel that lowered eyes and bowed heads show respect, and that there is an inherent meaning of boldness and disrespect in looking someone in the eye with a raised head. To save an innocent girl, a mediator informed the "uneducated" high school principal, "In Puerto Rico a nice girl, a good girl, does not meet the eyes of an adult. Refusing to do so is a sign of respect and obedience. It would be as difficult for Livia to look you in the eye as it would be for her to misbehave...In our culture, this is just not accepted behavior for a respectable family."

This virtue (in our culture) of looking some one straight in the eye can have overaction if the gaze is held beyond acceptable time limits. People then become embarrassed and feel uncomfortable, Often a child is cautioned, "Don't stare, it's rude."

A Frenchman meets your eyes when he is talking to you, and he looks at you directly, holding his gaze. No American male looks at women like this. Instead of appreciation this would be interpreted as rudeness in an American.

Fast reports that

When two Arabs talk to each other. they look each other in the eyes with great intensity. The same intensity of glance in our American culture is rarely exhibited between men. In fact, such intensity can be interpreted as a challenge to a man's masculinity. "I don't like the way he looked at me, as if he wanted something personal, to sort of be too intimate." is typical response by an American to an Arab look.

Patting a person's head in a friendly way is often considered highly complimentary in our culture, particularly among friends or with children, especially when accompanied by the words, "Good girl or Good boy!" Miss Ruth Aust, physical therapist at Honolulu Shriner's Children's Hospital for over 15 years, who spent six months in Micronesia as a physical therapist in 1970, reports that it is very insulting to touch a person's hair or pat his head. This is also true in Thailand, where people regard the head as the most sacred part of the body.

The head is regarded as sacred by Thai people, and children are taught never to touch an adult's head. An adult letting a child sit on his shoulders and hold on to his head would be unusual in Thai society while it is common in the Western world.

In an unpublished papers, April 1967, Chamnong Vibulsri (Thai) stated, "Traditionally, children are not allowed to touch the head of the parents or older persons nor to stand in front of them."

In December 1971 one of our ELI teachers reported an incident which shocked some of the students in her class. As her arms were full she used her foot to push open the door of the classroom, and, slipping off a Hawaiian slipper, she also retrieved something from the floor with her toes. The Japanese students were aghast, and when questioned stated that it was highly insulting in their culture to use the feet in either of these manners. Children would even be whipped for pushing a door open with a foot. (This teacher had a valuable lesson as she has accepted a summer teaching experience in Japan.)

Feet also have low status in Thailand:

The feet are considered very low. That

is why Thai people usually sit with the "pab piab" position, when they can hide their feet on the back, and not show them to the people. Feet are never used to point at people however old or young because it is implied as an insult. When sitting on a chair, it is considered impolite for a Thai to sit with crossed legs, since one foot will then point to the side. Sometimes a woman may sit with crossed feet, but rarely with crossed legs facing the public. In class, a teacher never sits with his legs on the table pointing his feet at the students.

Pointing with a hand or foot is impolite in all of Southeast Asia. So is sitting with your toe pointed toward anyone, having your legs crossed or showing the sole of a foot.

Samoans and Tongans always sit with feet and legs tucked under their bodies. If legs or feet are exposed they are covered with a mat or shawl. If an honored visitor neglects to do this someone may quickly place a mat over her feet and legs. (I learned this in the usual trial and error way.)

My daughter got off to a very bad start with her future mother-in-law for not shaking hands as she left after her first meeting in Austria. Although she had studied German in college and had had a semester abroad with the language, the importance of this gesture had not been indicated. (How many German language students are taught to shake hands on leaving as well as in greeting a person?)

To most of the Thai, the "wai" is preferred to hand shaking for the reason that generally Thai people avoid physical contact in public especially between men and women.

The wai greeting is to raise both hands, join palm to palm slightly touching the body somewhere between the face and the chest. The upper parts of the arms remain close to the sides of the body without the elbows extended. The higher the hands are raised, the greater is the prespect and courtesy conveyed; that is, if it is meant for a religious figure, the fingertips touch the forehead, etc.

A travel tip for the Orient states:

Always shake hands upon meeting and leaving a person in Philippine and Indonesia cities. This is a legacy of centuries of European rule. In other parts of Asia, however, refrain from hand-shaking. The common greeting may be a bow, often with hands pressed together as in prayer. While this looks simple, it's actually quite complex and an inept performance by you makes local people feel you are disrespectful of their customs. Don't even attempt these greetings with children. A child realizes you're not following rules so it bewilders him while it displeases his mother. Simply speak a simple greeting.

Saitz and Cervenka note:

Colombians, men and women, shake hands at the beginning and end of meetings much more frequently than North Americans; it is sometimes omitted in informal meetings between friends and companions. The Colombian handshakde is likely to last longer than the North American handshake.

One of my friends who spent two years in and around Mexico City told me that demonstrating the height of a person with the hand held horizontally with the palm down is highly insulting; it is tantamount to calling that person a dog or an animal. The hand must be held in a vertical position to indicate human height. Saitz and Cervenka corroborate this in their report of Columbian gestures with this comment:

In a culture such as the Spanish, which distinguishes between animals and human beings to the extent that there are different words for a human leg (pierna) and and animal leg (pata) the North American performer may be ridiculed if he uses his general height gesture to indicate human height.

The "V for victory" sign which Churchill used during World War II (the same as the modern "Peace" sign)--the index and middle fingers raised and spread apart, the rest of the fingers curled into a fist--has been greeted with shock in some parts of the Pacific where this gesture is an obscenity.

This is the second part of a three part article. The concluding installment will appear in the Spring, 1973 TESL

EFL Administrators and TESOL Teacher Trainers from the East-West Center University of Hawaii visited CCH on October 18, 1972.

The members of the group pictured above with Larry E. Smith, University of Hawaii Coordinator and Michael E. Foley, Director, CCH English Language Institute. are Sadao Takastuki, Kiichi Mastuhita, Charles Chang, Yukio Yobuko, Banley Dardarananda, Mei-yee Cheung, Shizuko Ouchi, Rose Chow-Hong, Aaowan Indrabhakti, Vipha Muttamara, Beatrice Lou, Varunel Chantaranuvat, C. Chen, Masami Hatano, C. Hsiao.

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