TESL

Teaching English as a Second Language

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TRENDS IN THE TEACHING OF READING

By Virginia French Allen

Some thirty years have passed since Michael West developed his NEW METHOD READERS, primarily for schoolboys in India. For many years thereafter, the main thrust of reading instruction was toward smoothing the road for non-English speaking students, first by limiting the vocabulary and then by controlling the grammatical constructions used in the materials. The aim was to enable learners to read English without encountering discouraging difficulties.

Today this effort persists, and it is still needed—in order to encourage students and give them the satisfaction of readily grasping ideas through the medium of print. In recent times, however, teachers have become increasingly aware of the need to train students to cope with unsimplified prose, the kind of prose found in materials for native speakers.

Dr. Virginia French Allen, a well known authority on TESL, is the author of several texts, including People in Livingston.

This address was delivered at the TESL Conference, University of Hawaii in January 1973 and is part of the working papers for that convention. It is reprinted through the courtesy of the East-West Center, Vernon Bickley and Larry Smith, coordinators.

There are several reasons for this shift in emphasis. One reason is related to contemporary recognition of the fact that the reading of written English requires special skills beyond the skills needed for understanding the spoken language, because most conversational speech is different from most written prose.

In the history of TESOL, there used to be a time when it was assumed that writing was simply talk written down—give or take a few features of intonation and punctuation used by one medium and not by the other. It was

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further assumed that any second-language learner who had mastered the rudiments of oral English could easily learn to read English since writing was merely a "record" of what is spoken. One seldom hears such claims nowadays. As David Eskey pointed out in a recent TESOL QUARTERLY, "Anything that can be written can in theory be said, but the kinds of sentences that actually *get* said and the kinds that actually get written are by no means identical." Consequently, there has been a significant shift of attention toward sentence types and grammatical constructions commonly written and read, but seldom heard. Some types of contructions that are never learned by TESOL students for conversational purposes have to be taught for reading. These include patterns with transposed elements, e.g., adverbial clauses in initial position (e.g., *Although most people deplore it,* graffiti is widespread) and prepositional phrases in initial position—often accompanied by inversion of subject and verb—(e.g., *Of special interest to teachers* is the Language Methodology Center). Participial constructions of various kinds also present great difficulties, since they are rarely taught for oral communication yet frequently occur in written English. Furthermore, they may turn up anywhere in the sentence.

Examples:

Funded by the Office of Education, the project will begin on March 1.

It occurred at a meeting *called by the district superintendent.*

Included in the discussions were comments by teachers *planning to attend the meeting scheduled for January 3.*

Since such patterns occur repeatedly in written discourse, there is currently much stress on these patterns in classes for intermediate and advanced TESOL students.

For more precise identification of grammatical constructions commonly found in expository prose, teachers are indebted to a number of linguistic studies. Jean McVonochie, in a computer study of engineering textbooks, discovered many instances of postponed subjects after *It* and *There.* She also found an extensive use of nominalization, as well as many prepositional phrases used as noun modifiers. Most of all, she found much use of *passive* constructions. An interesting sidelight upon this last point is provided by an article by Louis B. Trimble in the current issue of the *English Teaching Forum.* The article maintains that "it is inaccurate to say that passive constructions occur more frequently in technical writing than elsewhere, "because many of the so-called passive constructions found in scientific prose are actually *stative* constructions. A stative construction, like a passive, consists of a form of BE plus the past participle form of a verb, but statives differ from passives in at least three ways. First, they express states or conditions rather than actions or processes; second, they may not occur with an optional agent or instrument; and third, they may not co-occur with adverbs like *slowly.* Hence the following is an example of a stative construction:

The wells are located near the perimeter.

Whereas the following illustrates the passive construction:

The heat is recirculated in the fuel-vapor zone.

Though this distinction between passive and stative constructions should doubtless be made, the implications of the McConochie study for the teaching of reading remain valid. She concluded that TESOL students need not only to learn how to form the passive, but also to attach meaning to many irregular past participle forms which are often touched very lightly in TESOL classes. All too frequently, students are sent off to memorize long lists of irregular past participle forms, without much chance to master them. What advanced students need is guided practice in reading material comparable in difficulty to what is read by their English-speaking counterparts. If the reading component of the course deals exclusively with simplified material from which troublesome patterns

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A LESSON IN CREATIVE DRAMATICS

By Eloise Hayes and Richard Via

Creative drama is not intended to produce acting skill, but rather to help children become more aware of life, see their physical surroundings with delight, develop empathy towards others, and develop more faith and confidence in themselves. The increased language flow and growth in vocabulary are outcomes of a process in which the mind becomes free so that ideas run through it easily and flexibly, and the body becomes equally free physically. Children seem to learn quicker when movement precedes language. This may be because physical movement not only causes relaxation, enjoyment, involvement and individual expression, but also both causes and expresses thinking.

Much has been written and said about the wonderful results of creative dramatics. Unfortunately, there has not been enough simple, practical material developed for the teacher untrained in this special area. This sample plan then is to help the teacher develop her own material from her collection of favorite stories, poems or songs.

Richard Via, professional stagemanager on Broadway took *Hello Dolly* to Japan for the State Department.

He became interested in drama as a means of teaching ESL and returned as a Fulbright Scholar to Japan for five months - and remained for five years. He is currently a fellow with the Cultural Learning Institute at The East West Center, Honolulu, Hawaii.

THE STORY

Once upon a time there was a little old man who lived all alone in his tiny home near the forest. All day long he sat in the doorway of his little house and made caps. He made all kinds of caps, out of every kind of material and in every color you can imagine. There were caps with tassels, caps with visors, flat caps, pointed caps, feathered caps, red caps, orange caps, blue and green caps.

As the little old peddler finished each cap he packed it neatly into a bag he had sitting near him. When his bag was full, then he knew it was time to go out into the world and sell his caps.

One morning when he placed a cap in the bag he noticed there was no more room to put in anymore, so he tied his bag up and threw it across his shoulder. Then he was on his way to a town to sell his caps.

He walked and walked and finally arrived at the busy little village. He went into the center of the town and began to unpack his bag so the people could see his wonderful caps. Many people gathered around to look, but no one bought a cap. Soon the Mayor of the town came out to see what the crowd was looking at. The Major was a very important man, (at least he thought so,) so the little peddler presented him with his very best cap. The Mayor was very pleased and put it on his head and began to strut around the town square, feeling very important in his new cap.

When all the people saw the Mayor wearing one of the caps, then they too wanted a new cap, and soon everyone had on a cap and was walking about the square. The butcher, the baker, the store clerk, the

dentist, the lawyer, yes, the teachers all had caps on and were very proud. Naturally the peddler was very happy thinking that he would sell all of his caps.

Suddenly the Mayor took off his cap and gave it back to the little old man saying, "It's too hot to wear a cap." Of course everyone noticed that the Mayor gave his cap back, but they did not know why. However, if the Mayor did not want to wear a cap then neither did they. So one by one they gave back their caps with almost as many different reasons as there were different caps.

The peddler was very sad, but patiently packed all the caps in his bag. Once again he put the bag on his shoulder and walked into the forest to go to the next town. He was tired and hungry and sat down under a tree to eat his lunch. It tasted so very good, and he decided to rest under the tree for a while. He must have been very tired for soon he fell fast asleep.

High up in the trees some monkeys had been watching the little man, and like all monkeys they were curious and wondered what was in the bag. When they were sure he was asleep one by one they came down the tree, opened the bag, took out a cap and scampered back up the tree to watch the little old man.

It wasn't very long before the peddler woke up, rubbed his eyes and realized that he should be on his way if he was going to sell his caps in the next town. He stood up, stretched, and reached down for his bag. He couldn't believe his eyes, the bag was empty.

"Where are my caps?" he cried.

"Chee chee che chee" chattered the monkeys.

He shook his fist at them and said, "You give me my caps."

All the monkeys shook their fists at him and said, "Chee chee che che chee." The little old man scratched his head and thought. All the monkeys scratched their heads just to copy the little old man.

"Please, little monkeys, give me my caps," said the man.

"Chee, cheche cheche, che che che che," said all the monkeys. Then the little peddler had a wonderful idea. He took his cap off and as he said,"give me my caps!", he threw it to the ground. Immediately all the little monkeys took off their caps and as they said "chee che che chee!" red caps, yellow caps, blue caps and purple caps came sailing down to the ground.

Quickly the little peddler picked up all of the caps and put them in his bag. He looked up at the monkeys and said very kindly, "Thank you, kind monkeys." And all the monkeys said, "che che, che che."

The little peddler put his bag on his shoulder and started for the next town. The monkeys laughed and laughed over the funny trick they had played on the little old man.

PREPARATION

Be sure you know your story thoroughly. Tell the story to your students; do not read it to them. It should neither be memorized nor recited, but rather told in your own words. Your changes and choice of words may actually improve the folk tale. Know your story so well that you are relaxed and can enjoy telling it. When learning and telling the story, be sure that your "monkey talk" (che che che etc.) duplicates the intonation, stress, and feeling of the lines said by the old man.

Add your own creativity to this story by giving the story a catchy title. You may also wish to change the story by adding other characters such as a wife, children, or trees. You, like the children, must be allowed to express yourself. A creative teacher, like a creative student, is a happier person.

HINTS AND THOUGHTS

All conversation about the play must be conducted in English, both between students and between student teachers.

Stories used for creative drama should deal with subjects that the children know and wish to talk about.

Use "where-when-why-who-and how" questions. (All in English)

Listen to all answers then choose the ones you wish to use. There should be no "right" and "wrong" answers or movements. This builds up a sense of security in the child.

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Richard Via with a group of **East-West Center** students from Micronesia portraying some incidents in the story.

SOME RESTRICTIONS ADJECTIVES IN ENGLISH

By John T. Platt

In an article "On Repeatability and Reduplication"[1], Peter H. Fries points out the difference between the repetition of functions as when the modifier function is repeated in *thin rectangular card* and the reduplication of a word which may be a filler of a function as in *a big big barn*. He also related reduplication to the use of intensifiers such as *very*.

He points out that "only certain fillers within (the modifier) function may undergo reduplication:

a big big barn
an old old house
a narrow narrow channel

but not

*a young young man
*an historical historical society
*a rectangular rectangular card."

What I wish to discuss are the restrictions on reduplication of adjectives. Why are the three examples above unacceptable? We can immediately rule out the last two because the adjectives are ones which do not permit of comparison and therefore do not co-occur with very as may be seen by:

*a very historical society
*a very rectangular card.

At least, *historical* does not admit of comparison in this sense where a historical society is one whose members are interested in history Why *historical* does not permit reduplication in uses like *historical building* will be suggested later.

Also, it might seem that for reduplication to occur the adjective must have an antonym. In the case of *historical* (in the first sense) and *rectangular* there are no real antonyms whereas with *big, old, narrow* - and *young* there are the antonyms: *small* or *little, new* or *young, wide, old.* Why is it then that:

*a young young man

seems to be unacceptable? Is the sequence *young young* acceptable before any nouns at all? It seems to me that if what is *young* is so young as to be newborn or newly made then *young young* is more acceptable. Thus:

a young young colt/lamb/piglet
a young young wine/nation

but it is true that *young young* does not occur as freely as *old old.* It may be that whereas *old old* refers to a concept without time limit *young young* is limited. If someone or something is *young* it cannot be younger than newborn or newly made but we cannot set a definite upper limit on age.

If we now turn to the other suggested antonyms for Fries' acceptably reduplicated adjectives, we find that *small, little, new, wide* are not equally acceptable when reduplicated. Thus:

a small small puppy
a wide wide river

are perfectly acceptable but:

a little little boy
a new new car

may seem dubious. I might mention in passing that *small small* seems to me to be more restricted than *wide wide,* possibly for the same reasons as those I have suggested for *young young.*

The reduplication of *little* and *new* appears to be more acceptable in some cases than in the examples I have given above. Thus:

a little little man in a green suit was sitting on a toadstool

seems to be quite acceptable and:

the poor little girl awoke to find herself surrounded by new new clothes and lots and lots of money

might be acceptable in a fairy story.

It may well be that although reduplication is, as Fries claims, a type of intensifier, it is not quite semantically the same as *very* or,

[1] Peter H. Fries. "On Repeatability and Reduplication" TESL Reporter, volume 3, No. 4, pp. 1-2, (1970).

ON REDUPLICATION OF

for that matter, any other intensifier. To me, the substitution of *very* for the reduplication in the last two examples would render them less acceptable whereas the substitution of *very* would produce greater acceptability in:

a very little boy
a very new car.

To me, *an old old house* may not necessarily be as old as *a very old house* but it strongly exemplifies the qualities of 'oldness'. Similarly, *a big big barn* has that air of 'bigness' even if it is not so big that one might call it *very big.*

For me, at least, reduplication is emotively stronger than the use of intensifiers like *very* and yet it does not necessarily imply that the noun modified is actually *bigger, older* or whatever it may be than when reduplication is not used. It is rather a strong 'quality' that is indicated.

If we look at colour adjectives, we find, again, that some may and some may not be reduplicated. Thus:

a yellow yellow moon
a red red rose
the blue blue sea
the green green fields of home

but hardly:

(?) the purple purple dress
(?) the puce puce wall

or even:

*the orange orange sun.

It would seem that only the 'basic' colours (not necessarily primary) plus black and white may be reduplicated. Plain 'strong' words may be reduplicated to give a strong effect.

Notice too how in exclamations reduplication is obligatory instead of *very* or some other intensifier. Thus:

dirty dirty boy!
naughty naughty girl!
silly silly child!

but not:

very/extremely dirty boy!
very/extremely naughty girl!
very/extremely silly child!

Reduplication of adjectives does not seem to occur after the copula. Thus, whilst we have:

I saw a big big barn

we do not have:

Dr. John T. Platt, Deputy Chairman, Department of Linguistics at Monash University, Clayton, Viedtoria, Australia writes, "Recently I received from Dr. Peter Fries some copies of papers by him. Among them was the article "On Repeatability and Reduplication" from TESL Reporter Vol. 3, No. 4, Summer, 1970. This set me thinking about restrictions on reduplication and this article ensued."

*I saw a barn which was big big
*Joe is tall tall.

This suggests that a transformational approach in which pre-nominal adjectives are transformationally derived from embedded relative sentences could not derive, for example, *a big big barn* from *a barn which was big big.* A tentative suggestion is that it would have to be derived from an underlying structure more like: *a barn which was big - which was big.* The justification for this is that we do have such structures as:

he's a guy who's real sneaky - real sneaky
that meal was delicious - delicious

which seem to be semantically closer to:

he's a real sneaky sneaky guy
that delicious delicious meal

than do:

he's a very real sneaky guy
that was a very delicious meal.

Thus, to summarize, it would seem that reduplication of adjectives is permissible when it is a plain, simple adjective which permits of comparison and which has a certain emotive quality and that reduplication is the only method of intensification of adjectives in exclamations.

CREATIVE DRAMATICS

(continued from page 5)

Insecure children tend to copy the teacher or their peers. If the teacher values individuality then the shy child will gradually move to unique ways.

Try to accept all answers and movement. Give special note to those that are unique, unusual, or personal. Answers which do not contribute to class thinking or action should be quietly ignored, but not in a way to cause unhappiness.

In creative activities, competition causes children to produce poorer work than when they freely respond to their thoughts and feelings.

Involved children are never a discipline problem.

Children, like everyone else, want to succeed. They are all capable of movement in their own way. This they can do, so they have tasted success early in the proceedings.

WITH YOUR STUDENTS

I. Warm up.

Before you tell the story have your students participate in some activity that is related to the story and will involve and interest them in the story to come. Some teachers prefer to have the students quiet at this stage, and do not encourage them to talk. If this is your plan you may ask these questions. Be sure to give students time to think.

ASK

Think about the animals you like very much. What does your animal do that you like to watch? Close your eyes and see your animal doing something he enjoys.

If you wish to have them talk you might ask such questions as:

What kinds of animals do we have here?
What other animals do you know?

DO

Everyone be an animal that he likes. Comment on different animals or ask the class to identify animals they noticed. If someone was a monkey have that student demonstrate his actions.

Everyone be a monkey.

ASK

What do monkeys eat?
What kind of sounds do monkeys make?

DO

Be a monkey eating.

Sitting where you are, be a monkey swinging through the trees.

ASK

(To quiet the class for the story)

Do people ever act like monkeys? How?
Do monkeys ever imitate people?
Do people ever imitate each other?

II. Tell the Story.

III. Discussion of the Story.

Sometimes it is better to omit the discussion, or to have it later.

IV. Plan and play/rehearse monkeys imitating the Peddler.

DO

Put on a "cap."

Ask several to describe their "caps."

Tell the students that you will be the old man and they are to be the monkeys. Say all of the lines that the peddler says and have them copy you in "monkey talk."

After you have done this, act out the entire last part of the story beginning with the old man sitting down to eat his lunch. It may be advisable for you to be the old man, but if one (or more) of your students shows

a desire to play that role, try it.

V. Plan and play/rehearse Peddler making caps.

ASK

What did the peddler's house look like?
How many rooms?
What was the roof made of?

DO

How does the old man work on his caps?
How does he pack his bag?

As the students are "working on their caps" and "packing their bags," the teacher may be a visitor calling on some of them. Students may or may not be asked to listen to the conversations.

VI Plan play/rehearse Mayor and Villagers.

ASK

Where did the little old man go?
Who does he see there?
How did the townspeople act like monkeys?

DO

Be a townsperson doing his job.
How does the Mayor walk?
Put on your "caps."
Walk about the room as the townspeople do.

ASK

How did the old man feel when everyone had on the caps?
How did he feel when they gave them back?

DO

How did he walk through the forest when he left the town?
Eat your lunch and fall asleep.

VII. Putting it all together. The Performance.

You have now discussed and rehearsed the entire play. You are ready to perform.

Decide where the house, the village and the forest are to be. Use all available space. Depending on the size of your class, you may have the students select the parts they want to play. You will need:

1 (or more) old man
1 (or more) Mayor
Townspeople (any number)
Monkeys (any number)

If your class is small, then the townspeople and monkeys may double. You should have a part in mind to play in each phase in case there is a lull in the action and you need to get them started again. You could be a visitor or relative when the old man is making his caps, a villager in the town scene and a monkey in the last scene.

In creative drama you do not need costume or scenery. The students are most imaginative and will create more of this in their minds than you could provide. Good luck!

Letter to the Editor

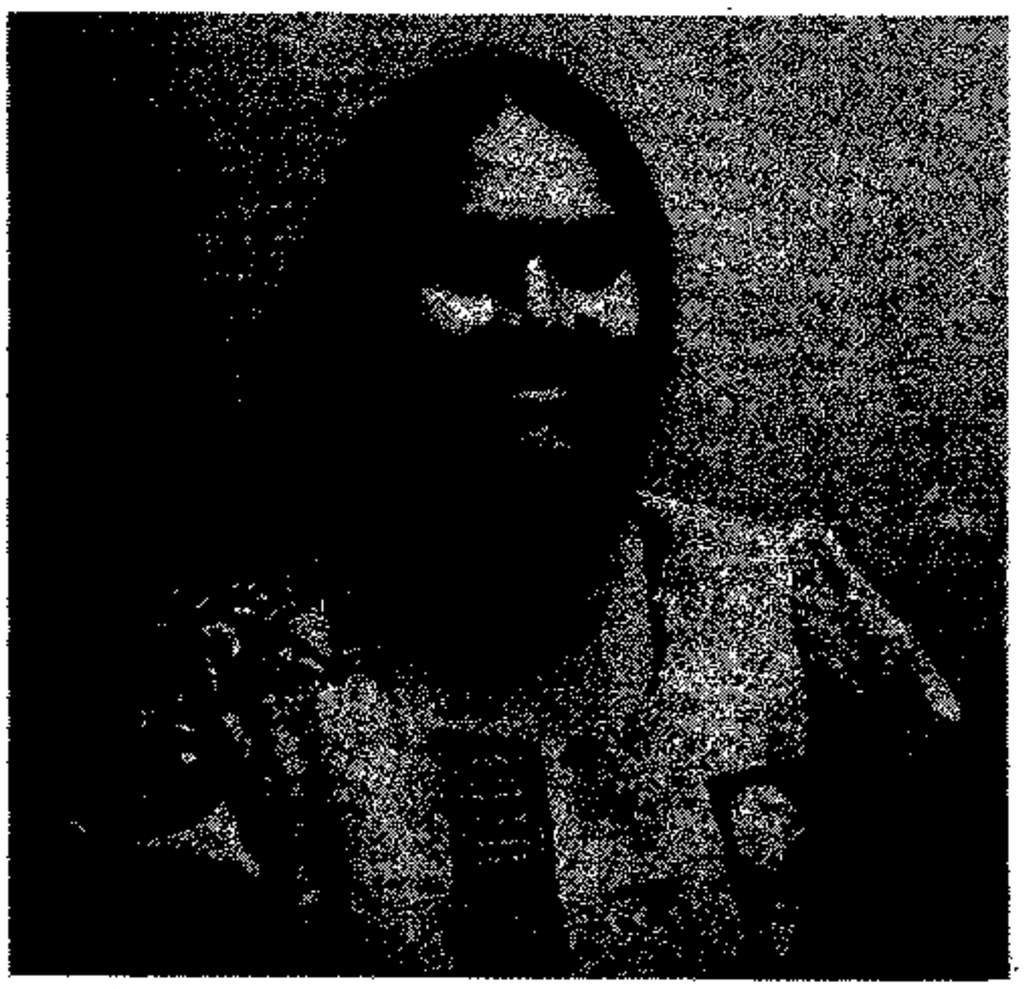
I enjoy receiving the Reporter very much. Thanks.

In Vol. 6, No. 1, Fall 1972, there was an article: Teaching Composition to ESL Students. Several texts were mentioned which I would like to locate but there were no references given. Could you help me with these? The texts were:

1. A Programmed Approach to Writing Gordon, Burgard and Young Books 1 & 2
2. Troublesome Verbs - No author cited
3. A First Book in Composition L.G. Alexander

Betty Jacobsen
Lecturer in Linguistics
Illinois Institute of Technology

A Programmed Aproach to Writing is published by Ginn and Company, Boston, Massachusetts 02117.(I think the others are by Longman Green.) Perhaps one of our readers could supply additional information



SEINI VAMANRAV

May 1972

JULENE EVANS

May 1971

CECIL

Fifth Year Certificates

SCOTT TEMPLE

JUDY LALAU

CCH BATESL

Candidates for the degree program must complete all general and area requirements for a regular bachelor of arts degree. Americans and other native speakers of English are expected to acquire some knowledge of the cultures and languages of Polynesia and/or the Orient. Non-native speakers of English pursue competence in English throughout their entire undergraduate program.

MAJOR REQUIREMENTS INCLUDE THE FOLLOWING COURSES:

LINGUISTICS

210 Phonetics and Phonemics
310 The Grammars of English
410 Advanced Linguistics

ANTHROPOLOGY

310 Polynesian Culture

ENGLISH

340 Language in Literature
345 Literature in Polynesia
351 Shakespeare and His Age
356 United States Literature to 1900
357 Twentieth Century Literature

METHODOLOGY

466 TESL Methods
442 Professional Preparation for Teachers
499 Supervised Student Teaching

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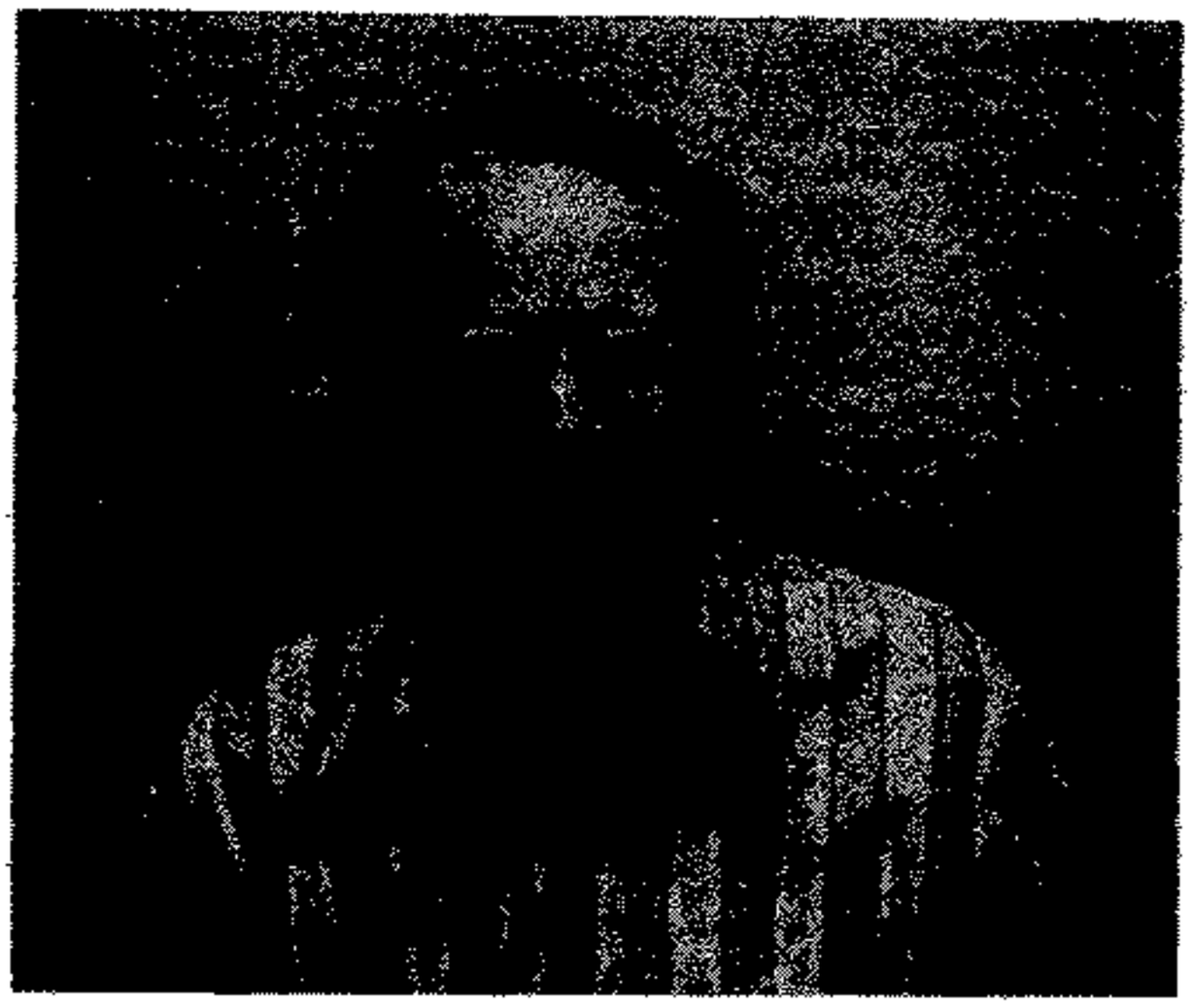


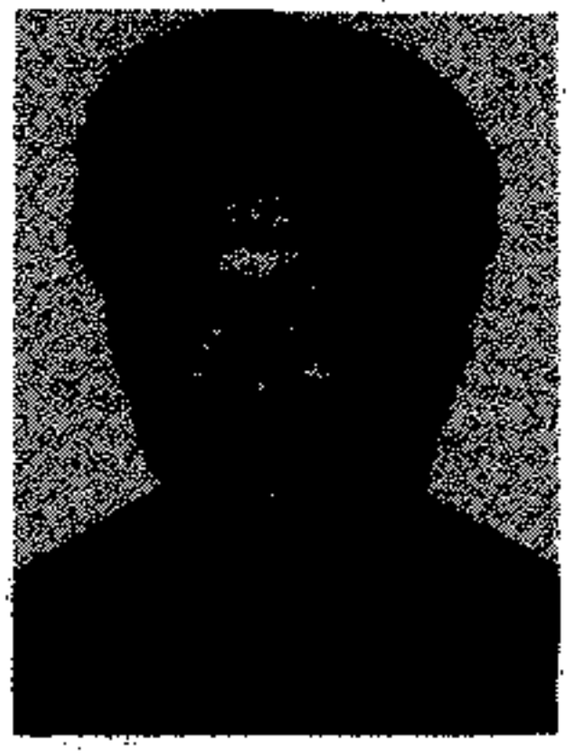
KENYON MOSS

December 1972

GRADUATES

All students must take the normal sequence of education classes if they wish to become certified teachers in TESL and in English. Supervised teaching in TESL is done in the multi-racial public schools of Hawaii.

In addition, all majors must complete at least four semesters of an approved foreign language. (Foreign students may count English as a foreign language.)

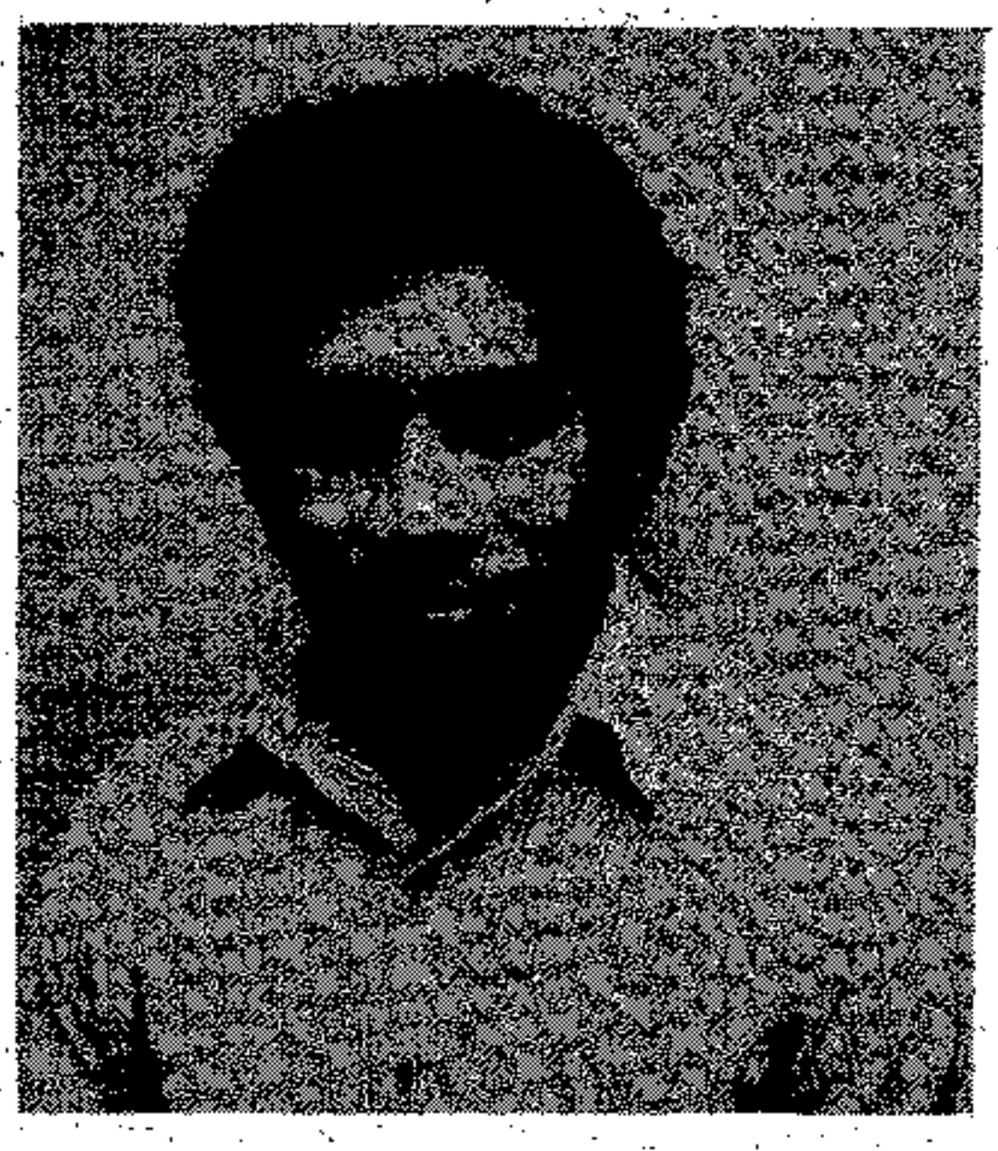


FAIGALILO AIU

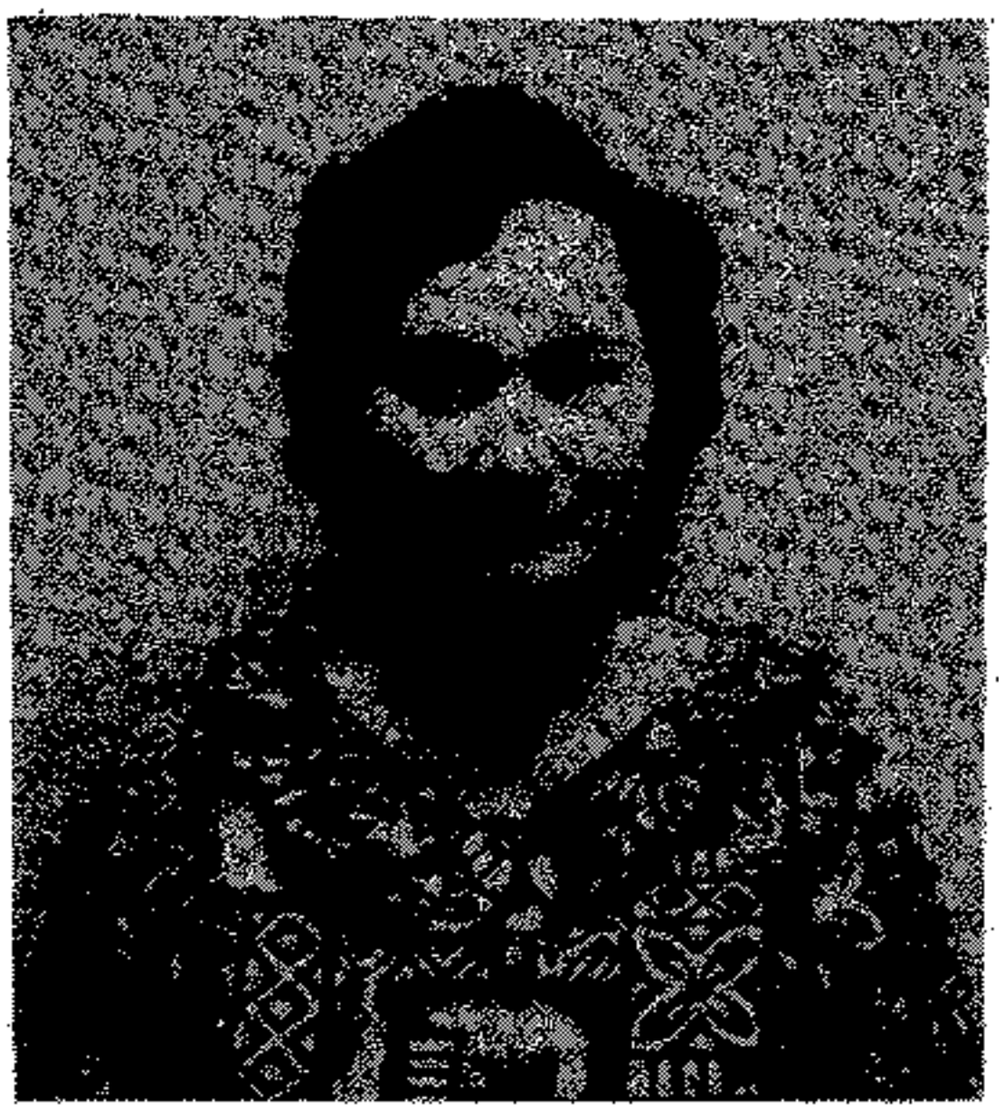
May 1973

Summer 1973

FETULIMA TAMASESE



APIKARA HEMI



"INTERCULTURAL COMMUNICATION" TRAINING A BRIDGE FOR HUMAN UNDERSTANDING

by Dr. Kenneth Eugene Mann

In today's world, "intercultural communication" is the most accepted term for describing the interaction between two people from different cultures. The following terms, however, are also used to describe the same process: "cross cultural communication," "transcultural communication," "interracial communication," and "transracial communication." Although these terms are used synonymously, "intercultural communication" is most suitable, since it describes all situations that exist when people of different cultures attempt to communicate. For example, when describing the communication between two people of the same race, country, and religion, but from different economic levels (one poor and the other wealthy), only the term "intercultural communication" is appropriate. Although some might argue that these two individuals are of the same culture, the communication difficulties that they will experience will be just as acute as when there are differences in nationality, race, or skin color.

Training in "intercultural communication" must not and cannot be limited by such things as racial differences or skin pigmentation. The major emphasis of any such program should be on individual awareness of the differences and similarities between people. Students need to realize that the more differences existing, the greater the dilemma as people attempt to communicate with one another. Whether a training program in "intercultural communication" consists of a semester course or merely a unit of study, certain approaches should be avoided. For example, most individuals think of culture as the way people dress, their beliefs, and the customs they practice.[1] "intercultural concentration on the way people dress causes problems because it is too easy to assume that those dressing alike have the same beliefs, values, and behavior. In addition, the connection between beliefs and behavior are seldom obvious. Although an examination of the customs that people practice will give some guidelines, they do not indicate how individuals will interact in an "intercultural communication" situation. In addition, "intercultural communication" training is not a matter of teaching the do's and don'ts of conversing with someone of another culture. This type of approach merely reveals a failure to understand the cultural concept. Instead of a concentration on specific rules, there should be a focus on the general rules. For example, Americans communicate praise, abuse, blame, status, and anticipation (to name only a few) by using time. It would be impossible for a foreigner in the United States to attempt to memorize all the ways in which time is employed. However, if this same individual were to learn that time awareness is a part of our cultural whole, he would begin to understand the cues or time messages that he observes and receives during his stay in the United States.

When dealing with communication," a

It becomes extremely easy for the teacher of an "intercultural communication" training program to concentrate on cultural differences, customs, and idiosyncrasies. It is entertaining for the students and rather enjoyable to parade various "strange" practices before the minds of students. Such

[1] Edward T. Hall and William F. Whyte, **Intercultural Communication: A Guide to Men of Action**, Ithaca: New York State School of Industrial and Labor Relations, 1960, page 5.

an approach, however, does not provide students with the background, the knowledge, or the skill to deal with the vast number of "intercultural communication" situations that they will likely encounter.

The objectives of a course or training program in "intercultural communication" should be to help students (1) see their own society or culture as one pattern of living among many, (2) distinguish the characteristics of at least one other culture, and (3) learn to focus on gaining an understanding of how people of other cultures attempt to communicate both verbally and non-verbally. These objectives can best be accomplished by assisting students to realize the importance of at least six areas of concern.

First, students must realize that languages cannot be translated exactly word for word because the meanings of certain phrases change from language to language. Students need to be made aware that many misunderstandings are the result of slang and idiomatic expressions. Most teachers of English as a second language are to be commended for their efforts in this area.

A second area of concern includes the tone of voice, use of gestures, and facial expressions.[2] Students need to be aware that the tone of the voice communicates meaning just like words, but that meaning varies from culture to culture. For example, because of the intense inflections of Spanish used along the United States and Mexican border, many American observers have misinterpreted normal conversations to be angry encounters. Likewise, gestures do not have universal meanings. A wave in one culture will call someone to you in another. A perfectly acceptable gesture in one society is a means of insulting someone in another. The student must realize what ways of communicating are acceptable in the culture in which he happens to be residing.

Third, students must become aware of how a culture interprets physical contact--shaking hands, touching, and distance from each other when talking. **The Silent Language** is an excellent source for such information.[3] For those people who will be dealing with individuals of other cultures, especially in a business way, an awareness of this problem may mean the difference between success and failure.

The fourth area has already been alluded to in this paper--the dimension of time. Students of "intercultural communication" need to be aware that cultures look at time in different ways. It does not receive emphasis in some societies and varies in importance from culture to culture. It would be fruitless to instruct students in the concept of time in each area of the world, but they should be taught to be keen observers of the phenomenon.

Fifth, some topics of discussion are completely inappropriate in certain cultures under specific circumstances. This is an area that will require more than mere observation to keep from committing blunders. An additional problem is that these restraints are continuously changing at a rapid rate. For example, it has always been poor taste to discuss certain topics in mixed company in the United States. Since the origination of the current Women's Lib Movement, this restriction is being re-examined and questioned by some people.

A sixth area that students of "intercultural communication" must investigate is that of class contacts. In some societies, people perform their business in a one-to-one relationship; in others, a delegation is employed; in still others, a third party or negotiator is used. Observation will have to be the basis for

A current CCH faculty member, Gene Mann received his Ph.D. in Speech-Communication from Indiana University.

Dr. Mann has taught at Purdue and Indiana Universities and has published several articles concerning Black History.

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[2] Alice C. Pack gives examples of and discusses Kinesics and Culture in the following issues of the **TESL Reporter**, Fall 1972, Winter 1973, and Spring 1973.

[3] Edward T. Hall, **The Silent Language**, Greenwich, Connecticut: Fawrett Premier Book, 1959.

functioning correctly from one culture to another.

Any training program in "intercultural communication" should consider the above six areas as a minimum. An additional objective for such a program should be to get students to become aware of the similarities existing between people of various cultures. If individuals of various cultures come to realize that they are more alike than different, and they honestly want to work out any existing difficulties, all barriers between them can be overcome. Training in "intercultural communication" can be the bridge to help bring about understanding among peoples and nations. This type of training will enable students (future leaders of the world) to function in "intercultural communication" situations with a greater degree of success and effectiveness.

BOOK REVIEW

Writing as a Thinking Process
by Mary S. Lawrence
University of Michigan Press 1972

Price $3.95 paperback

An excellent new text for teaching expository writing to high intermediate and advanced ESL students. Included are daily in-class writing assignments and exercises that emphasize the distinction between content and organization, and between cause, effect, and inference. Student's writing is based on content given through illustrations, statistics, tables, graphs, etc.

Each lesson has additional vocabulary, including structure words usually used for the specific purpose of the writing. The following is from the lesson on introducing generalizations and specifics.

Structure Vocabulary

The following is a list of *some* of the structure vocabulary you need when you support a generalization with specific details.

for example
for instance
for one thing
to illustrate
in one instance
in other words
as follows
as proof
let me illustrate
let me cite as proof
in substantiation
to substantiate
as an illustration
in one instance, in this instance
as an example
take _____, for example
consider _____, for example
in practice
according to statistics
according to statistical evidence

The following words and phrases are used for generalizations.

generally
generally speaking
on the whole
all
every
never
always

ESL teachers whose students have mastered English grammar, but have not learned to write in acceptable English style, will welcome this helpful text.

Alice C. Pack

READING

(continued from page 2)
have been eliminated, students will forever find textbooks outside the TESOL class almost impossible to read.

Another recent study designed to help teachers train students to cope with unsimplified prose is a Ph.D. dissertation by Mary Eleanor Pierce, who was teaching in Egypt when she first perceived the special problems TESOL students encounter while reading textbooks intended for native speakers of English.

Gradually she came to realize that TESOL students need to be trained to make speedy predictions about what to expect from each succeeding sentence in a passage of connected discourse. Without reading the entire sentence, students need to decide instantly whether or not the sentence advances the theme to any significant degree, whether the sentence merely offers illustrative detail, whether in fact the sentence just restates an idea previously presented–in which case it can safely be left unread.

The Pierce study stresses the need for teaching TESOL students how to "take advantage of the high redundancy in written English by following procedures which the native speaker uses automatically." In particular, as the writer points out, students need help in (a) distinguishing between main ideas and supporting details, (b) recognizing repetitive statements, (c) identifying the subject of a complex sentence, and (d) developing expectancy for the type of predication such a subject might require.

In a related vein, Thomas Buckingham (addressing the 1971 TESOL Conference) urged teachers to give students practice in "guessing what might come next."

In effect, both statements emphasize the importance of increasing the student's awareness of the specific roles played by individual sentences within a passage of prose. Both also call attention to the able reader's habit of predicting from the Subject of a sentence how the rest of a sentence will probably go.

What classroom activities might be suggested by these observations? To illustrate, let us look at a passage constructed for the purpose by Mary Eleanor Pierce, and then decide how it might be used.

What classroom activities might be suggested by these observations? To illustrate, let us look at a passage constructed for the purpose by Mary Eleanor Pierce, and then decide how it might be used.

(1) A college is not just a place for studying. (2) Most colleges offer many other things. (3) Students can meet people from different places. (4) They can learn from these people as well as from class work. (5) A student's most valuable and useful information is sometimes gained from such informal conversations. (6) Many opportunities for cultural activities are also present on the campus. (7) The theatre workshop, or drama group, is always popular. (8) Students who are interested in music can join the band or the orchestra. (9) Those wishing to develop their ability in painting can join art classes. (10) There are many additional pursuits for those who are interested. (11) It is possible to find someting for every taste.

If a passage like the Pierce paragraph is used, students might:

1. identify the Subject of each sentence (separating it from the Predicate by a /);

2. discuss the kind of predication which they would expect to find for each Subject;

3. discuss the degree to which each sentence either introduces a main idea or repeats an idea previously presented;

4. discover the words that link one idea to another (e.g., *other, they, these, as well as, such, also, additional...)*

In short, exercises related to such a passage ought to train students to react to written discourse as experienced English-speaking readers do.

Now that we have looked at some reading material and considered some procedures for using it in class, we might ask how these procedures relate to current trends in reading. One of the most obvious is the

emphasis upon *expectancy*. TESOL specialists are devising techniques which specifically train second-language students to form expectations about forthcoming sentences on the basis of specifically identified linguistic clues.

A second, related trend has to do with *redundancy*. Students are being trained to make use of the redundancy found in language. Their natural tendency is to treat each sentence as though it imparted an important new idea. This is a habit they must learn to overcome, through exercises in discerning and assessing the relative significance of succeeding sentences—and of becoming aware of the redundant nature by language.

A third emphasis today is the emphasis upon *connected discourse*—upon paragraphs and whole essays. While isolated sentences are, and perhaps always will be, the subject of much analysis, there is now a growing concern with the problems which arise when sentences are woven together into the fabric of a paragraph.

Hence we find evidence of a third development in TESOL reading obviously related to expectancy and redundancy. This is the current concern with *sequence signals*. Special attention is being paid to sequence signals like *moreover, however, nevertheless, under such circumstances, then, too,*—etc. These are elements which do not enter into the construction of a sentence uttered in isolation; each of them presupposes the existence of other sentences, in an utterance larger than a single sentence.

A fourth emphasis in present-day reading instruction is clearly related to all of these. It has to do with a *means* of developing expectancy, with regard to certain types of sentences, a *means* of interpreting the grammatical constructions commonly found in written prose. I refer to an instructional policy which is not new, but which has taken on added significance in recent years. This is the policy of having students practice *writing* the kinds of English prose which they will need to *read*. In composition courses for native speakers of English most teachers have traditionally stressed the "reader-writer contract" and the close relationship between the way something is written and the way it is to be read. But it seems to me that today we are finding renewed emphasis on composition as *training for reading*. This may be due in part to the generative grammarian's concern with deep structure *vis a vis* surface structure. It may also arise out of the fact that, in many schools today, TESOL is taught by elementary school teachers for whom the "experience chart" has long been a standard instructional device. Such teachers have commonly encouraged students to compose orally a story or essay, which is then written down and edited into a form appropriate to connected discourse. It is during the "editing" stage that students learn to apply processes of deletion, embedding, and transposition. In the process, students become engaged in what H. Douglas Brown calls "creatively struggling with the language."

Through such cooperative ventures in constructing written prose, students may note how constructions like participial modifiers relate to simpler constructions. They also learn to recognize synonymous sentences, to detect potential ambiguities, to appreciate the function and force of various sequence signals. We might say, then, that a fourth trend in present-day TESOL reading instruction is toward increased attention to *writing as training for reading*.

Ventures in cooperative composition writing can begin well before the advanced stage of instruction, and the students may be either children or adults. For younger learners, the exercise in prose writing may evolve from something as simple as a passage of "Tarzan Talk." Suppose the following is written on the chalkboard:

Big crocodile swim river. Pretty girl swim river. Girl see crocodile. Crocodile see girl. Crocodile hungry. Crocodile open mouth. Eat girl?

Using this as raw material for a story, the class decides what to do about the first sentence. What other words should be added in order to convert this "Tarzan Talk" into the kind of writing normally found in

books? Someone may suggest: "A big crocodile is swimming in a river." Another may propose: "A big crocodile *was* swimming in *the* river." A third may choose to combine the first two sentences: "A big crocodile and a pretty girl were swimming in the river." A fourth may think the story would be improved by writing, "While a pretty girl was swimming in a river, a big crocodile was swimming there, too."

Guided by the teacher, the class discusses the possibilities, and the effects of the various arrangements are considered. Thus the students learn that a single idea may be expressed in two or more different ways, and that various effects are produced by choosing from among various grammatical constructions.

Teachers who engage their students in such exercises avoid the *misuse* of linguistics that Dwight Bolinger must have had in mind when he deplored the fact that, in his view, "Both structuralism and transformationalism concentrate on the form of sentences and their parts, and neglect meaning, which is the part of language that most eludes the student's grasp." The group-composition session, in which students work from idea to surface structure, can show how writers arrive at the forms of sentences found in written prose.

Another exercise leading to a meaningful grasp of surface structures is suitable for junior or senior high school. Classified ads clipped from a newspaper are distributed among the students, and each student interprets his ad to the class. For instance, "LOST: Child's glasses, brown rims" may be interpreted as "Some child has lost his glasses. They have brown rims," or "Glasses with brown rims have been lost by a child," or "A pair of child's glasses with brown rims has been lost." The student is encouraged to explain the ad in as many different ways as possible. This sort of exercise develops versatility with regard to surface structures. It prepares the student to recognize synonymous sentences when he meets them in his reading. Practice in comparing various types of sentences is excellent preparation for the reading of textbooks in the subject-matter fields.

All too often, the development of skill in recognizing synonymous sentences is left to chance. Teachers have traditionally called attention to synonyms for individual words, but less has been done with alternative ways of handling larger units. Hence, in many classes, students need practice in deciding which two sentences from a set of threehave approximately the same meaning. Sets like the following may be considered and discussed:

1. (a) The boys did not mention their suspicions to the mechanic.

(b) The boys did not say anything to the suspicious mechanic.

(c) The boys did not tell the mechanic that they were suspicious.

2. (a) Reaching out desperately, Frank grasped Ken's shirt.

(b) Desperately, Frank reached out and grasped Ken's shirt.

(c) Frank desperately reached Ken; who grasped his shirt.

3. (a) Ed had to stop running long enough to catch his breath.

(b) Although Ed longed to stop and catch his breath, he had to keep running.

(c) Ed longed to stop and catch his breath, but he had to keep running.

Thus we might sum up this fifth trend by noting that there is growing emphasis upon the *comprehension* of the very complex network of linguistic features found in written discourse.

All of these efforts and emphases are related to a sixth over-arching phenomenon in TESOL which becomes apparent as we move forward through the 1970's. I have saved it for last, since it is in many ways the most significant of all those mentioned. Furthermore, it is implicit in most of the other tendencies I have touched upon. This is the move to restore Reading to a position of high priority in the process of learning a second language. In the not-too-distant past, it was fashionable to assume that reading instruction could and should be postponed until after several more important matters had been attended to. In many programs, in fact, there was an attempt to "protect" students

from the damaging effects of contact with the written language. It was often said that an oral command was a necessary prerequisite to reading, and that even if reading skills were the air of the program, oral/ aural work provided the only defensible means of reaching that goal. After three decades in which Reading was thus down-graded, I find impressive significance in the title of a 1972 article by Robert Lado in the *Foreign Language Annals:* "Evidence for an Expanded Role for Reading in Foreign Language Learning." Lado cites data derived from several studies, one of which involved Japanese junior high school students studying English at the beginning level. The experimental group was not presented with the written language until after the first month of instruction. The control group learned the written form along with the spoken form, beginning with the first lessons. The control group demonstrated superior skill in tests of aural perception, and also in comprehension and integrative tests.

On the basis of findings from such experiments, Lado arrived at the following conclusion: "...although it is possible to learn to speak without reading, it seems a more effective strategy to learn to read simultaneously with learning to speak."

Thus we find that Reading instruction is back in style. Reading is even to be given an expanded role in beginners' classes. How much more vital, then, is efficient reading instruction in courses for intermediate and advanced students, many of whom are forced to cope with textbook prose during their non-TESOL hours, every school day.

I hope that ESL teachers will never lose sight of the need for oral practice, especially at the elementary levels. But the recently renewed appreciation of the role played by reading bodes well. It should improve our teaching of the more advanced classes.

Luckily this trend toward a greater sense of responsibility for the teaching of reading coincides with other current developments, as we have seen. It comes at a time when teachers are gaining new insights into the reading process, into the uses of redundancy, into the features that distinguish written connected discourse from conversational talk. Many of today's new insights are proving useful in helping TESOL students learn to read.

Another fifth tendency in present-day reading instruction is suggested by the foregoing four. Today there appears to be a trend away from *simplifying* the language learning process, a trend toward acknowledging its complexity. In an earlier day, the emphasis was upon streamlining the process, on identifying the *smallest* number of language features and elements essential to the expression of ideas. Teachers in my generation were brought up on the Fries dictum that "language is learned when within a *limited vocabulary* the student has mastered the sound system and the *basic structural devices.*" In those days–and even today in elementary courses–the stress was on supplying a limited set of signalling devices for the student's use in *production* of English sentences. Today attention has shifted–particularly in more advanced classes–to *comprehension* of a vastly expanded repertoire of patterns.

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VERB CHARTS

Begin in next issue

Students often have problems with the verbs *be, have, do, can,* and *will* because of their multiple functions. Starting with the next issue the TESL Reporter will publish grammatical outlines with numerous examples which should prove helpful to ESL students. Included will be:

The Functions of be in English

The Functions of have in English

The Functions of do in English

The Functions of can and will in English

BOOK REVIEW

Improving Aural Comprehension
by Joan Morley
The University of Michigan Press
Under the Auspices of the English Language Institute at the University of Michigan 1972

Teacher's Book of Readings – price: $3.95
Student's Workbook – price: $4.95
Tapes with answer book for lab work – price $80.00 (8 reels)

A structured listening program for adult ESL students which incorporates basic auditory discrimination and aural grammar in an interesting and practical way. Students are guided in coping with tasks of when to listen, what to listen for, and how to listen. Written assignments must be completed in the workbook as the student listens to the readings. Intermediate and advanced students could complete their workbooks in Lab assignments or all students might listen to a native speaker in a classroom situation.

This excellent material fills a real need in the ESL field, particularly for students in an individualized study program.

Alice C. Pack

TESL REPORTER

A quarterly publication of the English Language Institute and the BATESL program of The Church College of Hawaii.

Editor ....,Mrs. Alice Pack, Assistant Professor of English and TESL.
Staff .....,Api Hemi, Jovy Moss

Articles relevant to teaching English as a second language is Hawaii, the South Pacific and Asia, may be submitted to the editor through Box 157, The Church College of Hawaii, Laie, Hawaii 96762. Manuscripts should be double-spaced and typed, not exceeding three pages.

FIJIAN GUIDES AND ENTERTAINERS at the Polynesian Cultural Center are enrolled in special classes at the Church College of Hawaii. Pictured above in an ESL class are (left to right) Joanna Drawe, Joeli Verebasaga, Livai Volavola, Francis Vesekieru, Alice Pack (Instructor), Matelita Kirikirikula, Raijeli Monika, and Bale Tagi.

TESL REPORTER

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