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PROGRESSIVE DECONTROL THROUGH DELETION: A Guided Writing Technique for Advanced ESL Learners in Technical Fields

by Robert C. Weissberg

Second language teachers have long used the techniques of guided writing in their composition classes. To date, these techniques have been used to best advantage in developing writing skills at the elementary level, but have posed problems when adapted to the needs of advanced students. The manipulative, rigidly controlled nature of much guided writing practice is not attractive to learners who have already developed fluency, though perhaps not accuracy in their writing, and who have sophisticated, original ideas to express. The purpose of this paper is not to argue against the use of guided writing practice with advanced students, but rather to identify its drawbacks and to illustrate a technique that seems to answer them.

The teaching hypothesis underlying guided writing as a method is that by systematically building up a repertoire of writing features in the second language, students will acquire fluency in writing in a gradual, orderly fashion. Cooper's complaint (1970: 305-8) that a second language probably cannot be taught by analyzing and sequencing its discrete features need not necessarily be taken as a refutation of guided writing *per se*, but it should alert us as practitioners to dangers inherent in the method. If communicative competence is to

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be our goal in teaching writing, classroom exercises are probably valid only insofar as they are set in situationally relevant contexts. Certainly, we must guard against the use of non-contextual materials for second language learners at any level of proficiency, in any skill area.

Neither should Rivers' warning (Rivers 1972:24) against practice that excludes the original language input of the student invalidate all guided writing. However, it serves to remind us that any technique which overemphasizes manipulative operations at the expense of genuine, student-initiated communications is likely to be as ineffective in developing competence in writing as it is in speaking. Although such techniques provide intensive practice in specific areas of difficulty, they give no assurance that Rivers' "great leap" will be made from skill-getting to spontaneous skill-using (Rivers 1972: 23).

Selecting appropriate guided writing materials for advanced students is especially problematic in that these students' weaknesses are very often just those discrete points (e.g., proper use of tenses, articles and prepositions, connectives, referentials, etc.) which seem best approached through repetitive, manipulative practice. The methodologies currently available attempt to solve this dilemma through various strategies, a few of which are briefly examined here from the standpoint of the advanced learner.

1. **Step operations**: In this technique the student is asked to perform a programmed series of grammatical operations arranged according to a hierarchy of difficulty (e.g., alteration of sentence subjects in number or gender, shifting tenses, expanding existing sentences with clauses or phrases, etc.). A variety of passages is provided upon which the operations are to be performed (Paulston and Dykstra 1973). This technique has the advantage of isolating and strengthening specific grammatical problem areas, while providing a variety of contextual settings to maintain interest. Its disadvantage is that at best students are engaging in a pseudo-communicative activity (Rivers 1972:22-3) which is of questionable value if not followed by genuine skill-using opportunities. The learner is in effect abandoned at the most crucial stage in the acquisition process: just as he is ready to integrate the new item into his own writing repertoire. Also, advanced students tend to complain of the mechanical nature of such practice, sensing that the grammatical operation has priority over meaningful content.

2. **Situational models**: A series of composition models is provided, illustrating various written language situations (e.g., a cookbook recipe, a bread-and-butter letter, a political speech, a short biography, etc.) The student first copies the model, then studies various grammatical patterns and lexical features selected as typical of the modeled situation. Finally he constructs his own passage along a related topic, attempting to utilize the selected features as best he can (Baskoff 1971). To the extent that the model provides an authentic example of written language relevant to students' needs, this can be a valid and useful technique. All too often, however, the language situations presented are neither relevant nor sophisticated enough to maintain face validity for the advanced student. Also, this technique often neglects intensive written practice of discrete points in favor of its communicative bias. Unhappily, it is exactly these points which the advanced student needs to practice and refine. Thus, problems remain uncorrected and the student continues to make the many small errors whose cumulative effect is often to render his writing incoherent.

3. **Teaching cognition**: Other types of guided writing materials attempt to teach the second language student to write comprehensively by teaching him to think logically within the prose categories com-

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mon to written English (e.g., comparison and contrast, narrative sequence, cause and effect, proposal, refutation, etc.) (Lawrence 1972, Arapoff 1970). In its most useful form this technique provides students with the linguistic devices necessary to express abstract relationships in the second language. Often, however, it is tacitly assumed that the student has developed neither the cognitive processes nor the language to express them and must be instructed in both. Granting the possibility of the latter, the former is of dubious validity, especially with students at the university level, where such an approach results in a loss of student interest in the materials.

Still granting the basic validity of guided writing practice at the advanced level, the materials developer is thus faced with the task of providing students with 1) intensive practice with discrete features of the language, 2) contextual writing situations, 3) opportunities for original language use, and 4) content of sufficient interest and sophistication to maintain credibility. A technique featuring progressive decontrol through deletion meets the stated objectives.

Decontrol through deletion: The technique of deletion has been established as a useful means of determining second language competence, as in cloze tests (Oller 1973: 192-4). It has also been employed by Newmark (1964) in a writing text as a practice device to develop control over 'chunks" of language as cued by the surrounding context. Newmark's technique differs from a cloze in that phrasal groups as well as individual words may be deleted from a passage, and a set deletion schedule (e.g., every sixth word) is not followed. The technique to be illustrated here uses deletion-by-grammatical-category as a means of focusing attention on discrete areas of written grammar. As in Newmark, deletions need not be limited to single lexical items.

The deletions are gradually expanded, giving the student progressively more freedom to deviate from the original text. The corpus employed may represent any type of written English the instructor finds appropriate for his students. The examples given here are of the technical English found in agricultural extension bulletins, since the students with whom these materials are used are working toward graduate degrees in agricultural fields. It should be kept in mind, however, that the corpus could just as easily represent the English used in newspapers, the academic writing of the social sciences, or any other desired type.

The target feature used in the present examples is the passive voice construction, one of the most common features of technical English. In our classes the instructor precedes the deletion exercises with an introductory lesson on the passive, consisting of example sentences projected from a transparency and small-group oral drill. From there, progressive decontrol through deletion proceeds as follows:

1. **Identification**: Copies of an appropriate written sample are handed out and students are asked to identify and underline all examples of the target feature they can find. In our class, students read an extension bulletin describing a pesticide experiment, underlining passive constructions (see Example 1 for excerpts). The instructor checks the results of the exercise with the students as a group to be sure that everyone is able to identify all instances of the feature.

At this point the instructor checks students' comprehension over the passage as a whole. In our class, individual students are asked to briefly explain the purpose, method and results of the study described in the bulletin. Any problems with specific vocabulary or questions on the content of the study are dealt with at this time.

2. **Fill-in**: In a succeeding class period a ditto hand-out of the original bulletin is presented as a fill-in exercise. The target feature has been deleted at each occurence and the students are to replace it (see Example 2). From their previous exposure to the passage, students usually find it easy to replace the deleted segments. In our class exact duplication of original wording is not required, although use of the passive is, and we insist that whatever wording the students choose to use be contextually appropriate.

This exercise accomplishes two purposes: to check students' over-all comprehension of the passage, and to provide for controlled practice of the language feature as it is used in *appropriate* situations. The last is most important; in those situations where

the passive construction is inappropriate (e.g., ". . . the decrease in hoeing time *ranged* from 45% for Dacthal . . . "), the restrictions on the use of the target feature must be pointed out to help students avoid its misuse.

3. **Completion**: A new hand-out is provided in a following class period in which the same selection is reproduced, this time with whole phrases or clauses containing the target feature deleted (see Example 3). This presents more of a reconstruction problem than the fill-in, although if the passage provides enough contextual clues to support the deletions students can generally approximate the intention of the original. Use of the target feature is required in each clause or phrase replaced but variations in wording are encouraged. Following the activity, the students' completions are discussed with the class and all acceptable variations are acknowledged.

This step serves an an intermediary between mechanical fill-in of memorized segments and freer writing; although the content is predetermined, the student is given opportunity for original input. Many students will try to rewrite verbatim the missing segments, reconstructing them with little or no variation. This is not viewed as unproductive since through direct recall of the forms the student is often internalizing them, thus making them available for use in other, analogous contexts.

4. **Paraphrase**: The jump to freer writing is made here. The instructor elicits a general outline of the passage under study from the students and writes it on the blackboard. Students are asked to use the outline as a guide in composing a one page paraphrase of the original passage. A topic outline is preferable to a sentence outline as it allows the students more room for original writing. The students are asked to use the target feature in their paraphrase wherever they feel it to be appropriate, and to underline it at each occurence to aid the instructor in reviewing their paper.

Ideally, results of this exercise determine the succeeding step; if the students have demonstrated an acceptable level of control over the content and the target feature, step five is appropriate. If not, repetitions of previous steps may be called for, using different selections to maintain interest.

5. **Free composition**: The necessary extension of such a series of guided writing activities as outlined above is to allow the student to demonstrate mastery over the target feature within content he himself determines. Without this step there is no guarantee that he has in fact acquired the feature as part of his active writing repertoire. Our students are asked in a following class period to write a brief summary of a research study they have been involved in or have knowledge of. Since the students are engaged in graduate research, choosing a topic is not difficult. They are again asked to employ the target feature wherever appropriate, and to underline each occurence. Passages written at this step are kept to about the same length as the summaries produced in step four. Here, accuracy in the use of the target feature is of primary importance in evaluating students' work, although clarity and general organization are also taken into account.

Materials based on this scheme have been found successful in our classes. Students' grammatical and stylistic repertoires have expanded and appropriately used target features appear regularly in their unguided writing. It was found that providing representative passages from a variety of different fields is essential to the success of the activities and to the quality of student wriring, as not all students can be expected to write with equal enthusiasm on herbicide application studies. In general, writing is best when face validity of materials is highest for the individual student.

Perhaps the most useful aspect of progressive decontrol as a guided composition technique is its adaptability to a variety of teaching objectives. Although the examples here deal exclusively with a grammatical consideration on the sentence level, applications can easily be made to discourse level features such as the use of intersentence connectors and enumerative devices, or to the development of a micro-vocabulary and its collocations within a specific technical field (Kocourek 1972).

Whatever aspects of written language are chosen as the teaching focus, they will

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THE SCRUTABLE CHINESE

by Jason B. Alter

The ESL practitioner may tend to ignore or be unaware of cultural nuances attendant to lexical items. What sterotypes are said to describe the Chinese, for example? Let us examine the very few words that have originated in the Chinese language, of whatever dialect. Virtually all of these borrowed words or expressions have a negative or derogatory if not a pejorative connotation. One might allege that cross-cultural antipathy, or even prejudice, is engendered through the linguistic coloration of these words.

Specifically, the following are examples that may bear out the above thesis.

1. **shanghai**

With the "s" in lower-case, this is a verb and means to abduct a person for duty on shipboard. There is no /æ/ sound in Mandarin, so the "a"in "shang-" may have to be treated in the pronunciation class. With a capital "S", of course, Shanghai is said to be the most populous city in the world. This brings up the issue of how accurate one should be to the native-speaker's pronunciation of foreign place-names.

2. **kowtow**

Literally, "to touch the head to the ground," this indicated obeisance to the emperor and other superiors. In English, "kowtow" had a toadying, subservient flavor. As a teaching item, "kowtow" may give rise to: "pow-wow," "bow-wow," "kau-kau," "lau-lau", "How now, brown cow?", and "Now,now."

3. **typhoon**

(Cf. Greek typon, violent wind.) Literally, "big wind" in Chinese, these storms are not to be found on anyone's popularity list. One might discuss whether typhoons and hurricanes are isoglosses.

4. **cumshaw**

Largely used among the military, this is derived from the Chinese word "to thank." In English, it relates to the "squeeze", or an under-the-table blandish ment.

5. **hubba hubba**

(I have Ms. Shirley Lum to thank for bringing this one to my attention.) This English interjection of approbation is purported to stem from the Chinese expression: "Hau, ba!" "Hau" literally means "good" or "ok"? and the "ba" particle has a hortatory tint.

6. **coolie**

(Cf. Urdu **kuli** and Tamil **kuli**, hire, hireling.) Literally "bitter strength" in Chinese, this nomenclature is held in disdain in English and borders on an epithet.

7. **gung ho**

Something like "to work together" in Chinese. In English, colloquially speaking, a gung ho person would fall in the category of "eager beaver." Once again, this is not a laudatory term.

8. **ketchup**

Literally, "pickled-fish brine," this is not at all derogatory, but neutral. One might discuss "ketchup," "catsup vs. cat's up," and "catchup vs. catch up".

9. **chop suey**

Literally, "mixed bits," this expression is sometimes used in English to refer to Chinese food in general. In Hawaii, "He's chop suey" refers to a person of heterogeneous racial ancestry.

10 **chinos, nankeen, shantug**

More or less neutral terms for material; the latter two from place names, and the other alluding to skin hue.

11. **tycoon**

Literally, "great prince". (Cf. Japanese, *taikun.)* Not accusatory in the true sense.

I don't include *pidgin,* which is said to be the representation of "business" as pronounced by a Chinese speaker of English. Mention, though, should be made of *pizza,* said to be derived from bing-dx, a flat, doughy, Chinese snack. (Thanks to Dr. Yao Shen for this example.)

Most of us have only a peripheral acquaintanceship with the Chinese people and their culture. It may well be the case that we are deluded, repelled, or at the very least misled about China by the surface representations of the paucity of words in English that originated in the Chinese tongue. Regrettably, among these words, none is especially charismatic. One could then theorize that these words could arouse or nurture antipathetic proclivities toward the Chinese in the English speaker's psyche.

GADGETS : Some Non-verbal Tools for Teaching Pronunciation

by Judy Gilbert

Language teachers are always asking "What's new, and how can I use it?" I think some extraordinary ideas from the fields of brain research and speech perception offer some useful answers to these questions.

For more than one hundred years, doctors have observed that the two sides of the brain have quite different functions. The most common observation was that an injury to the left brain often had a serious effect on language, whereas an injury to the right usually did not. Researchers puzzled over a variety of questions, such as: "If the left brain is so important for language, what is the *right* brain good for?" and, "Why do people with language problems (as a result of injury or disease) sometimes learn new words more easily if they *sing* them?" However, the search for direct answers was blocked by the apparent impossibility of testing each side separately.

Fifteen years ago, neurosurgeons divided a patient's brain down the middle, to treat his severe epilepsy. His condition did improve, but an incidental result was that no information could be transferred from one side to another. It therefore became possible, for the first time, to *test each side separately.* The subsequent study of this and later "split-brain" patients has produced findings of great significance for teachers.

Simply put, the left side of the brain prefers sequential thought, and the right side prefers simultaneous thought. Other labels are: logical vs. intuitive, abstract vs. concrete, and many other such pairs. A partial answer to the question, "What is the right brain good for?" is spatial relations, timbre and melody. For practical classroom purposes, I think it is useful to think of the right brain/left brain contrast as the difference between verbal and nonverbal learning. The most productive teaching would seem to be that which appeals to *both* sides of the brain.

All of us with experience in teaching pronunciation are well aware that verbal explanations have a rather weak effect. Since pronunciation processes are basically spatial tasks (and melodic, in the case of intonation), it may simply be that the verbal approach is appealing to the wrong side of the brain. This may be especially true for our students who, after all, are not very good at English. Because of this, visual and musical aids should not be just a nice supplement, but a fundamental teaching approach; the verbal and nonverbal tools should be used as a matched pair. Toward this end, I invite you to share my Right Brain Gadgets.

Vanishing Letters

This technique is based on the simple fact that a transparent red plastic sheet placed over red marks will make them disappear, if the reds are close in color quality. I use the principle to demonstrate silent letters. I have a poster with the words "Can ghosts talk?" painted in blue letters, except for the "h" and "l", which are red. There is a red cartoon ghost below. When red acetate is placed over the poster, the ghost disappears, as do the letters "h" and "l". This could be used to trigger an art project for junior high and younger; making lists of words with silent letters, in crayon or colored pencil.

The Arrow and the Stop Sign

When the language learner is puzzled about a new sound, it is helpful to identify some of the physical differences. One useful distinction is the way the air flows or stops. In technical terms, is it a stop or a continuant?

The fastest way to explain the difference is not to explain at all, but to demonstrate. You can say "This is a continuing sound" and then walk across the room holding an arrow sign, while saying 'mmmmmm . . ." After a bit, hold up a stop sign and say "puh!" Then say "That was a stop sound." March back the other way saying "nnn . . ." with the arrow; then "duh!" with the stop sign. Now ask the class to judge a sound like "s"; is it a stop or a continuing sound? (or, with a beginner class; is it a 1 or 2?) If there is doubt on anybody's face, start marching again while sounding "sss . . ." The point should be clear before you run out of air.

The Visible Tongue

There are always some students in the class who simply can't make the sounds you are teaching; for instance, "r" and "l". Or, perhaps they can't hear the distinctions. There is no use going on with the drills if this primary step isn't complete. The usual procedure with the "hard case" student is to give him a careful verbal description of the articulation. This is a classic example of the use of a linear method to teach what is in essence a composite action. Profile drawings are helpful, especially if coupled with profiles from above. The difficulty with drawings, however, is that the crucial mouth relationships are actually *three-dimensional.* Many people, including me, do not have a good enough sense of spatial relationships to put all this information together into a simultaneous gesture.

My solution is a larger-than-life plaster mouth model. I ordered it (Stone Dentoform Model S-9634-MG) for $7.00 from Columbia Dentoform Corp., 49 East 21st St., New York, N.Y. 10010. I put narrow hinges on it so that the student can look in the mouth from the back. Then I sawed the top jaw in half so that one side can be tilted back. The tongue is then visible from all angles, in its relationship to the roof of the mouth, teeth, etc. The interchangeable tongue forms are made from self-hardening clay, then painted.

Vowel Stretchers

Some students have a hard time lengthening the stressed vowel adequately. It goes against their deepest habits. Yet we know that length is the most important element in recognizing the important vowel in the important words. (Ladefoged, A Course in *Phonetics* 1975). For "right brain appeal" I use a piece of rubber sheeting, with a bar (representing the vowel) painted on in permanent ink. When stretched, this makes quite an effective visual contrast with the unstretched state. I find that putting this into the hands of students during drills adds a kinesthetic element of pulling the the vowel out while saying it, and helps focus on the task. Industrial latex can be bought from construction supply firms (see "rubber sheeting" in the Yellow Pages).

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But it's heavy and an ugly color. If you want really thin rubber in beautiful colors, you can order it by the yard ($6.00) from Inn-Skin, Box 888, Buffalo, N.Y. 14240.

The Kazoo

Second langauage learners don't hear intonation very well. When they listen to speech, they are powerfully distracted from paying attention to the "music" because they are struggling to understand strange sounds, word meaning, and difficult grammar. How can we do a better job of helping the student pay attention to the intonation? My suggestion is that we should offer him a speech model stripped of everything but melody and rhythm. Once he has learned to identify the musical elements, I think he is more likely to recognize them in natural speech. How can we strip the speech model? It could be done electronically (Ohala and Gilbert, forthcoming). But that would involve elaborate equipment. For a more practical approach, I recommend the kazoo.

A small plastic kazoo is probably the best tool a pronunciation teacher could have. By

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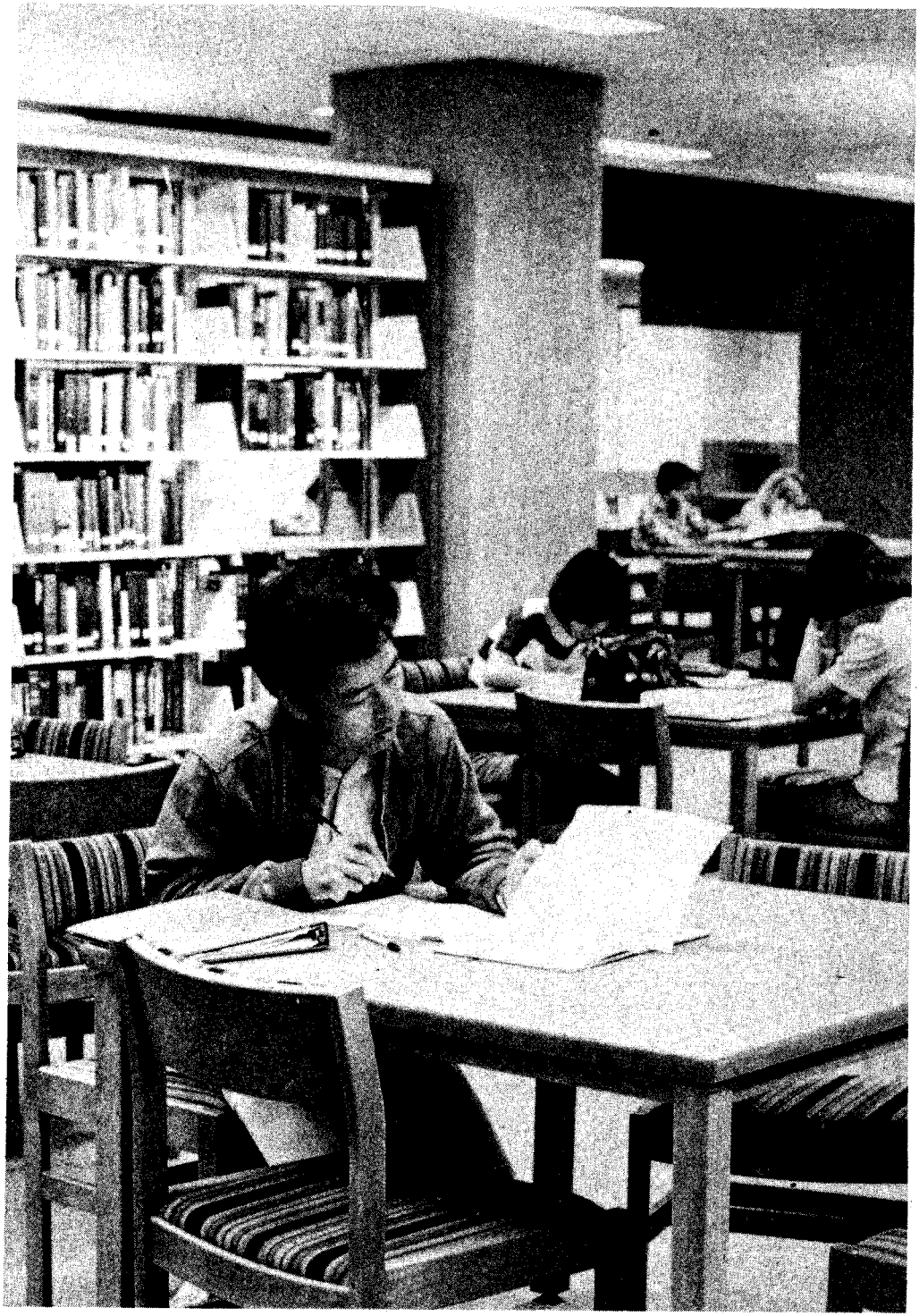

ELI and ENGLISH SKILLS in JOSEPH F. SMITH LIBRARY-MEDIA COMPLEX

By Curtis Fawson, Chairman of the Division of Learning Resources

In the initial planning of the new Library and Media Center at BYU-Hawaii Campus, an English Skills Lab and an ELI (English Learning Institute) facility were a priority. This planning has brought the total ELI program into an area where basic skills can be taught in classroom facilities designed for that purpose. A program of reading, writing, speaking and listening skills developed in sequential levels has received high praise from academic leaders throughout the Pacific and Asian rim. Equally important is an English Skills Lab adjacent to the four rooms used for the ELI program. The lab, which also serves the total university, is not only a place where English language problems can be diagnosed, but a place where students can work individually or together in oral comprehension, vocabulary building, preposition, pronoun, determiner, or verb dyad programs, reading, writing, etc. When instructors recognize that a student has a particular problem they can refer the student to the lab where trained aides (usually TESL or English majors at the university) have a variety of instructional and learning resources to assist the student. Since the ELI and English Skills Lab have been housed in the Media Center and Library Complex a number of other resources are also available.

Included in the design of media support services is a twelve channel music listening system, and an eight channel T.V. system links the entire campus with a two-way video network.

The new addition has two floors. The first floor houses media materials, as well as the general collection, including Mormonism materials. It also includes a faculty research room, newspaper and magazine browsing lounge, typing room, and four small study rooms.

The second floor houses books in the Pacific Island collection, Government Documents current and retrospective periodicals, micro-media materials and readers.

With the completion of the new Joseph F. Smith Library, the facility now has over 400 student study stations, and a book shelving capacity for over 250,000 volumes. In addition to the print collections, the library carries subscriptions to over 1,000 periodicals, plus microfilm and fiche collections for research and general use.

The non-print collection includes all forms of media materials, such as a 16mm film library, phono-record collection, slides, tapes and filmstrips.

The Ralph E. Wooley Media Center also houses a variety of support services such as: University Press Services; Professional Graphics, Production Lab, and Materials Distribution Area; Photographic Services; Electronic Media and Maintenance; Technical Services and Acquisitions; Receiving; The Genealogy Library; A Model Meeting House Library to serve the BYU-HC Stake; Four multi-media classrooms and an English Skills Lab serving the ELI and the General Education Program.

AURAL COMPREHENSION

MINI LESSONS IN LISTENING COMPETENCY

The following listening comprehension exercises were developed by students in the Brigham Young University-Hawaii Campus BATESL program.

"Eggs Up"

By Mark James

There are many different ideas for short listening exercises. One idea is the use of recipes. One must be careful about the choice however. The recipe must not require too many ingredients, six being a good limit. It may prove much more difficult for students who are not familiar with cooking to remember the content. One must also bear in mind that students in some countries may not be familiar with many of the ingredients used in America. When teaching on location in foreign countries, it might be wise to use local recipes that require ingredients with which the students are familiar.

When teaching English in the United States, recipes may also serve as a cultural lesson in American cuisine. One such recipe is printed below.

The instructor should read the recipe, followed by several questions. These questions may be true or false, multiple choice, or fill in. They should be phrased in such a way that they do not parrot the phrasing of the listening exercise so they test the overall comprehension of the student and his ability to draw conclusions.

Instructor reads:

"This is a recipe to make enough Egg Nog for six people.

"6 eggs, beaten
"1/4 cup granulated sugar
"4 1/4 cups cold milk
"nutmeg.

"First combine the beaten eggs with the sugar, and beat for one minute. Add cold milk and stir well. Then pour the mixture into six glasses and top with a pinch of nutmeg on each."

The instructor should now read the questions.

"Question One. In this recipe, how many eggs are used? (a) one-half dozen, (b) one dozen, (c) two dozen, or (d) six dozen.

"Question Two. Egg Nog is most likly to be served in (a) plates, (b) cups, (c) bowls, or (d) saucers.

"Question Three. Approximately how much nutmeg is put on each serving? (a) a teaspoon, (b) more than a teaspoon, or (c) less than a teaspoon.

"Question Four. True or False: Egg Nog is sweet."

"I Did It"

By Jon Williams

The instructor should distribute a sheet of regular sized typing paper (approximately 8½ by 11 inches) to each student. Then he/she should start to read. Caution the students that the instructions will be read only once.

Instructor reads:

"Step One. Fold your sheet of paper into thirds.

"Step Two. Make a two inch vertical line in the middle of the top third of the piece of paper.

"Step Three. In the second third of the paper, about three inches from the right hand edge, make another vertical two-inch line. Join the two ends of that line with a semicircle to the right of the line.

"Step Four. Repeat step two, only this time in the second third of the paper.

"Step Five. Repeat step three, only this time begin with another vertical line two inches from the left hand edge.

"Step Six. Repeat step two, only this time in the bottom third of the paper.

"Step Seven. Again repeat step two, two inches to the right of the previous line.

"Step Eight. Make a straight horizontal line about two inches long. The center of the line should touch the top of the line you drew in step seven.

When completed your drawing should look like this.

I
DID
IT

"Keep Tuned"

By Jonathan S. Durrett

This exercise was written for a group of Japanese students studying English at BYU-Hawaii Campus. It follows the conventional form of reading followed by questions. A creative teacher will be able to write many exercises similar to this one in order to test and hone aural skills. The difficulty level of the questions can be tailored to the abilities of the students. To be successful, readings should be kept topical and meaningful .

1. Tell the class to listen very carefully to the following reading. Explain to them that this is typical of something they might hear on television. Tell them to be prepared to answer questions

"Good afternoon, television viewers. For your Saturday afternoon TV viewing pleasure, at 1.00 there will be live tennis coverage from Wimbledon. See Chris Evert defend her World Championship crown in her exciting finals match against Britain's Virginia Wade.

"At 3:00 it will be John Wayne in *True Grit.*

"At 4:30 it will be *Wild Kingdom,* where we will be learning all about the American grizzly bear.

"At 5:30 Coach Dick Tomey will host highlights from the University of Hawaii-Idaho football game.

"And at 6:00 we will join Barbara Tanabe and the *Evening News."*

2. Ask the following questions:

"A) What program can we watch to learn about the daily happenings or world affairs?

"B) What time is the news?

"C) What program can we watch to see a movie?

"D) Which programs can we watch to see a sporting event?

"E) What program can we watch to learn about the American wilderness?

"F) What time does the *Wild Kingdom* come on?"

3. Reread the selection, explaining that your questions will be more detailed after the second reading. Then ask the following questions.

"A) What is done at Wimbledon?

"B) At what time can you watch the Western?

"C) What program can we watch to see a pretaped sports event?

"D) What does Barbara Tanabe do?

4. Discuss the questions and give a final reading.

TOPICS IN CULTURE LEARNING VOLUME FIVE NOW AVAILABLE

Volume 5 of *Topics in Culture Learning* is available at no charge from the Culture Learning Institute at the East-West Center. The volume contains 14 articles related to four areas of research interest within the institute: "Crisis in Cultural Values: Reforming and Extending Cross-Cultural Educational Programs," "Culture and the Interactive Process," "Methods for Analyzing Cultural Misunderstanding," "Transnational Organizations and Networks: Policy Options for Global Interdependence." The volume also contains a special section containing five articles devoted to the theme, "Cross-Cultural Empirical Research: Investigative Strategies." Articles are aimed at the general reader rather than to specialists in any one discipline.

The fourteen articles are:

MAU PIALIGUG'S NAVIGATION OF HOKULE'A FROM HAWAII TO TAHITI
David Lewis
THE NEW WORLD ORDER AND THE GLOBILIZATION OF SOCIAL SCIENCE: SOME IMPLICATIONS FOR TEACHING CROSS-CULTURALLY
Amarjit Singh
PONAPE: CROSS–CULTURAL CONTACT, FORMAL SCHOOLING, AND FOREIGN DOMINANCE IN MICRONESIA
Nat J. Coletta
EFFECTS OF MOTIVATIONAL AND EMPLOYMENT PROGRAMS ON SCHOLASTIC BEHAVIOR AMONG STUDENTS FROM ECONOMICALLY DISADVANTAGED GROUPS
Carl P. LaPointe
IN A JERUSALEM ULPAN
Cynthia Pincus
SOCIOLINGUISTIC COMPETENCE AND SECOND LANGUAGE LEARNING
Janet Holmes and Dorothy F. Brown
POPULAR CULTURE IN CROSS-CULTURAL PERSPECTIVE
Margaret J. King
TEACHING THE TEACHERS OF HAWAIIAN CHILDREN: TRAINING AND CONSULTATION STRATEGIES
Junko Tanaka-Matsumi and Roland G. Tharp
CULTURE AND THE ROLE OF CLIENT EXPECTANCY IN PSYCHOTHERAPY
Howard N. Higginbotham
SOME EPISTEMOLOGICAL AND METHODOLOGICAL ISSUES IN THE DESIGN OF CROSS-CULTURAL RESEARCH
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The volume can be obtained at no charge by writing the Director, Culture Learning Institute, East-West Center, Honolulu, Hawaii 96848.

Gadgets...

(continued from page 7)

humming into it, you can demonstrate the intonation in a way which makes students more sharply aware. For instance, the kazoo can bring a very quick comprehension of the stress contrast between fifTEEN and FIFty. I make two columns on the blackboard for "teens" and "tens" and then ask students to tell me if I'm humming column one or two. In my experience, this gets faster results than simple visual cues, although I sometimes use these too. If students have their own personal kazoos (it takes just a small scuffle of time to help them learn to use it) the effect can be increased. The kazoo is useful not only for syllable stress, but for demonstrating emotional patterns.

Summary

Tasks vary, students vary. There is no *best* side of the brain; no single *best* way to teach. We can be certain only that the goal of efficient language learning cannot be achieved through narrow channels, limited means.

Variety is the spice.

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COMING UP

The next issue of the TESL Reporter will feature a detailed report on the Second Annual "Year of Composition" workshop held February 17-18 on the BYU-Hawaii campus. Attended by an international group of English and ESL educators, sessions, centering around the theme 'Practical Solutions to Practical Problems," should be of great interest to ESL teachers. The workshop, sponsored jointly by the Hawaii Council of Teachers of English and the Brigham Young University-Hawaii Campus is held annually.

There will also be a more detailed description of the operation of the new English Skills Laboratory at BYU-HC.

TESL Reporter

A quarterly publication of the English Language Institute and the BATESL program of the Brigham Young University–Hawaii Campus.

Editor . . . . . Alice C. Pack

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Greg Larkin
James Ford

Articles relevant to teaching English as a second language in Hawaii, the South Pacific and Asia, may be submitted to the editor through Box 157, Brigham Young University–Hawaii Campus, Laie, Oahu, Hawaii, 96762. Manuscripts should be double-spaced and typed, not exceeding six pages.

Progressive Decontrol

(continued from page 4)

receive greater legitimacy in the mind of the learner if they are introduced in relevant, meaningful contexts. There is a greater likelihood of their being established in the learner's active repertoire if he is given opportunities to employ them in progressively longer segments of original output. Progressive decontrol provides for these features and so proves a useful addition to existing methods of instruction in guided writing.

Example 1: Exerpt from Extension Bulletin 213, "Weed Control in Chili Peppers," by Phillip M. Trujillo and J. Wayne Whitworth, New Mexico State University, October, 1971.

> . . In 1966, chili was seeded by hand into the beds to obtain between two and five plants per hill spaced at three-foot intervals. In 1967 and 1968 the seeds were hand-planted with the intent of obtaining one plant per each foot of row on the beds. The same variety of chili, Espanola No. 1, was seeded each year. Irrigation immediately followed planting, with additional irrigations as needed. A randomized block design was used each year with three replications in 1966 and five in 1967 and 1968 . . .

Example 2: Fill-in

> . . . In 1966, chili ____ ____by hand into the beds to obtain between two to five plants per hill ____ at three-foot intervals. In 1967 and 1968 the seeds ____ ____ with the intent of obtaining one plant per each foot of row on the beds. The same variety of chili, Espanola No. 1, ____ ____ each year. Irrigation immediately followed planting, with additional irrigations as ____. A randomized block design ____ ____ each year with three replications in 1966 and five in 1967 and 1968 . . .

Example 3: Completion

> . . . In 1966, chili _____ the beds to obtain between two to five plants per hill _____ intervals. In 1967 and 1968 _____ with the intent of obtaining one plant per each foot of row on the beds. The same _____ each year. Irrigation immediately followed planting, with _____. A randomized _____ each year with three replications in 1966 and five in 1967 and 1968 . . .

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BOOK REVIEW

Edward David Allen and Rebecca M. Valette, *Classroom Techniques: Foreign Languages and English as a Second Language.* Harcourt Brace Jovanovich, Inc., 1977 Price $6.95

The title of this revised and expanded second edition indicates that Allen and Valette's book now includes materials specifically designed for the ESL classroom. There is a certain logic to gathering all "foreign" language teaching techniques together. However, some ESL teachers, especially the more linguistically grounded, may resist this yoking, feeling it to be a dilution rather than an enrichment. Such feelings may be reinforced by the book's format, which spreads itself among Spanish, German, French, and ESL materials designed for use on the elementary, intermediate and advanced levels. Still, ESL teachers of all orientations should find help here.

The authors advance no one basic method. Rather, their materials are suited to all methods. As they point out in the preface, even in the case of a brand new teacher who first meets with an established program, "the manner in which the content is presented to the student . . . is left to the determination of the teacher." And "manner" equals the "techniques" of the title. Techniques ranging from art work to organizing group activities to eavesdropping are organized according to a Dewey Decimal-like system for easy retrieval.

These techniques are distributed through four parts and an appendix of sample lesson plans. Part One gives an overview of the language classroom; Two uses traditional terminology to present techniques for teaching sound systems, grammar, and vocabulary; Three treats the developmental skills of listening, speaking, reading, and writing; and Four offers techniques for introducing students to the target culture.

While experienced teachers may find the book a convenient supplement and rejuvenator, it is likely to be most attractive to new teachers who are accumulating their own arsenals of classroom techniques.

JAMES E. FORD

Entrance to the new BYU-Hawaii Campus Library and Learning Resource Center

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