

TESOL

A Quarterly Journal for Teachers of English to Speakers of Other Languages

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Membership — TESOL (\$6.00) includes a subscription to the journal.

TESOL QUARTERLY is published in March, June, September, and December.

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Teachers of English to Speakers of Other Languages

Editorial

It is with a great sense of pride in accomplishment for the profession that we present the first issue of *TESOL QUARTERLY*, a journal for teachers of English to speakers of other languages. Since word first went out that articles were being considered for publication, the field has responded generously, and the Editorial Advisory Board has been busily selecting manuscripts for this issue. Because we will be serving readers who have varied backgrounds and interests, the content of the journal will be varied. It is our intent to provide something of value for each reader in every issue. Although the major emphasis will be on practical matters, our interpretation of what constitutes practicality is broad. We feel, for example, that a better understanding of linguistic theory or of contrastive cultural patterns or of the problems involved in administering second-language programs may ultimately become, for the individual teacher, as important as a specific classroom exercise. To be sure, the classroom exercises and specific techniques will be here, but we would like to think that our readers are being led to search a little more deeply into the “why” of certain drills and the “wherefore” of certain techniques.

A glance through this issue will reveal the heterogeneity of our contributors and the varieties of TESOL programs which they represent—school teachers, college professors, curriculum supervisors, administrators—all of them deeply concerned with TESOL.

We plan, in later issues to review newly published texts and materials, and we invite our readers to submit questions for an “exchange of ideas” section where a forum kind of discussion can be carried on. But most of all we invite your comments and suggestions, and your manuscripts.

BWR

TESOL and the Journal

Harold B. Allen

Three out of four of the hundreds of teachers responding to the TENES nationwide questionnaire in 1965 asked for a journal that would help them in their work of teaching English to non-English speakers. The proportion was only slightly smaller among college instructors than among elementary teachers.

But a journal without a membership organization to support it can never quite adequately reflect the hopes and desires of its readers; it never can quite satisfactorily meet their needs. A subscription list is not a membership list. Without the implicit and explicit participation of an organization in the affairs of a journal, that journal never quite becomes the collective voice of its readers.

Nor without an organization can a large number of people with common interests effectively further those interests. Without an organization, teachers having a common discipline and a common subject matter will not easily come to consider themselves a professional group.

Now, within a year, we have both the organization and the publication. We have TESOL and we have its journal. Better: we are TESOL and we have our journal.

Not often has an association been formed so auspiciously; not often has a journal been founded in response to so specific and positive a demand. Fortunate in having not just two parents but rather the five that sponsored the preliminary *ad hoc* national conferences in Tucson, San Diego, and New York, TESOL began life as so

sturdy an infant that within six months it had an executive secretary and now, within a twelvemonth—after first editing the Third TESOL Conference proceedings—presents the first issue of its journal. TESOL owes much to the generous support and cooperation of the officers and leaders of those five organizations: the Center for Applied Linguistics, the English Association of the National Association for Foreign Student Affairs, the Modern Language Association, the National Council of Teachers of English, and the Speech Association of America. Yet what they laid a foundation for is only a beginning. To be, to exist, is not the be-all and the end-all.

As TESOL ends its first year, we still don't know how many persons in North America are involved in teaching English to speakers of other languages. But certainly all too few of us are as yet aware that this involvement is with activity calling for professional training with specialized knowledge and special skills. All too few of us are yet moved by a feeling of professional unity.

Yet until a wide and deep awareness of professional unity based upon a professional discipline becomes general among us all, we cannot move ahead upon a wide front toward the goal of better teaching. Only a professional group acutely conscious of itself as a group of professionals can wisely plan for growth and improvement within a discipline. Those who teach English to a mixed group of foreign students in a college, to adult emigrés in a metropolitan area, to French-speaking

pupils in a northern Maine elementary school, to Cuban refugees in a Miami high school, to the indigenous Spanish-speaking children in New Mexico, to Eskimos in the Yukon, and Slavic-speaking children in Saskatchewan—all these have in common what is so basically important that it should be the essential concern of one common professional association. TESOL can be that association.

What all of us have in common is concern for the English language and for the people to whom we would teach it. As a professional discipline, then, English as a second language relies upon English linguistics and cultural implications for its subject matter and upon the psychology of language learning and language teaching for its methods.

To improve the teaching of English as a second language we must first encourage recognition that such teaching is a specialized field, a discipline by itself. This recognition must arise in schools and colleges with non-English speaking students, in school systems and state and provincial departments of education, and particularly in the national government—in Washington and in Ottawa.

The three concerns that so urgently require more intensive and extensive research, better teaching materials, and expanded and improved preparation of a much greater number of teachers are concerns that cannot be denied. One is the concern shared with all the English-speaking world, that of teaching English as a second or as a foreign language overseas. The United States alone has commitments all over the world through the Agency for International Development, the

United States Information Agency, the Fulbright and Smith-Mundt visiting lecturer program, the teacher exchange program, and various private foundations and agencies. Particularly important are those commitments in the developing countries where the need for English as the language of commerce and education constitutes an immediate emergency. But, as Professor Albert H. Marckwardt recently estimated in a study for the National Advisory Council on Teaching English as a Foreign Language, by 1970 the demand for professionals competent to direct teacher-training programs abroad will be ten times greater than the foreseeable supply. His report added that an almost equally critical need exists for middle level specialists to work abroad on short-term assignments as teacher-trainers of foreign nationals.

The second concern is that of teaching English to the more than 100,000 foreign students in the United States and Canada. Although the increasing use of the TOEFL tests has helped to raise the level of English competence among newly admitted foreign students, the need to improve that competence after admittance still exists for most of them. The TENES survey revealed that in many colleges and universities adequate programs for improving that competence do not exist and that more than half of the instructors are without any professional training in the discipline.

The third concern is that of teaching English as a second language to the several million American residents, most of them native-born American citizens, both children and adults. It was the looming consciousness of this

concern that underlay the creation of TESOL and of this journal. Instruction of these millions desperately calls for professional training and better materials—materials prepared for the Indian children of the Southwest, the Spanish-speaking children of Texas, the Eskimos of Alaska, and the immigrant adults from many lands with many languages.

What can TESOL and the journal do? Here is a quick and incomplete glimpse into the future for TESOL and its influence. First, TESOL itself hopes to accomplish these goals:

1. A central office, with a TESOL library that can serve as a repository for TESL textbooks and other materials and hence will be able to cooperate with the Center for Applied Linguistics as a clearinghouse for the profession. This office is already beginning to function under the leadership of the executive secretary, James E. Alatis.
2. Development of the journal as the central organ of the entire profession, with articles reporting research and experiment and classroom practice, with special departments for readers' questions, book reviews and criticisms, and with descriptions of new programs and other significant developments.
3. A newsletter reporting all kinds of events relevant to the TESL field, including information about institutions and organizations and newsworthy persons.
4. A national register of competent personnel, one indicating the kind of training and experience of every individual registered, as well as his availability for temporary or long-time assignments elsewhere, especially in foreign countries. It was the need for this register that led to the appointment of the *ad hoc* committee that planned the establishment of TESOL and drew up the draft of the constitution.
5. A publishing program which, in addition to the journal and the newsletter, will offer to the profession pamphlets, reprints, special studies, recordings, and other materials not likely to be made available by commercial publishers.
6. A speaking and consulting program through which leaders will be available to colleges and schools for meetings, workshops, in-service programs, and the like.
7. The annual national convention as an opportunity for the exchange of information and for meeting people in the field, with additional pre-convention study groups to consider specific problems. TESOL's first convention in Miami Beach, prepared so excellently by the second vice president, David Harris, is only a forerunner and a model for future conventions that will have to be planned for a membership five times as large.
8. A planned program of regional and local meetings, perhaps with the cooperation of affiliate groups, that will bring together local teachers and administrators unable to attend the national convention.
9. Organizational cooperation with other organizations and institutions related to our central purpose, not only the five sponsoring organizations and the newly formed sister organization in England but also governmental departments and agencies—national, state, and local.

Second, through the influence of TESOL, the following may be accomplished:

1. Appointment of a TESL specialist in a high position in the U.S. Office of Education, one charged with responsibility for English as a second language on all levels of education and hence, desirably, associated with the office of the commissioner and not with specific departmental alignments such as

those for research and for college, secondary, and elementary education.

2. Appointment of a TESL specialist as an English-as-a-second-language consultant in every state where the TESL problem exists, and, similarly, of such a specialist as a top-level consultant in every major city where the problem exists.
3. Recognition of the problem by each relevant school administration in terms of time, materials, and preparation peculiarly required because of the special needs of students

learning English as a second language.

4. Establishment of national guidelines for the preparation and, perhaps ultimately, certification of teachers of English as a second language.
5. Increased research in the special pedagogy of English-as-a-second-language learning and pedagogy.

The future of TESOL and our profession demands much of its leaders and of its members. But it is a future with rich rewards.

UNIVERSITY OF MINNESOTA

Teaching the th Sounds of English

Elizabeth B. Carr

There is nothing boring about teaching the ancient and honorable *th* sounds of English—the phonemes which are so characteristic a part of the stream of speech in English but so rare among the other languages of the world. If instructor and learners keep even a few bits of information about the structure of English in mind, these lessons can be the most successful effort of a semester.

Zipf reported, some years ago, that in the stream of speech the word *the* occurs once in every eleven words; that is, in a large enough sampling of spoken English, the article *the* is used once for every other ten words.¹ If this is true, it is immediately evident that the voiced *th* has an extraordinarily high frequency in English. This high frequency of occurrence is a stimulating idea for a teacher, leading him to think that if he is able to develop the /ð/ even in the word *the* alone, his efforts will be well spent. But this is not the only exciting statistic connected with the voiced *th*. Black tells us that among the fifty most frequently used words on the college campus, there are six words which contain /ð/. They are *the, that, they, this, there, and with*. These six words make up twelve percent of the list of the fifty most frequently used words. In the next fifty most frequent words are five more words containing the /ð/: *them, these, thing, then, think*.²

¹George Kingsley Zipf, *The Psychology of Language* (Boston: Houghton Mifflin Company, 1935), pp. 44-48.

²John W. Black and M. Ausherman, *The Vocabulary of College Students* (Bureau of Educational Research, Ohio State University, 1955), pp. 26-28.

This high frequency of occurrence gives us a reason for learning as much as we can about several possible approaches in the teaching of the voiced fricative sound in these words and its voiceless counterpart, /θ/. Some foreign students, especially Asian teachers of English as a second language, get satisfaction from framing lessons that grow out of a knowledge of structure. However, Asian teachers, who have themselves been schooled in English literature only, tend to place literature on such a high pedestal that they find it undignified and almost insufferable to use intensive repetition of simple (and to them childish) phrases. A clear presentation of the reasons for intensive drill with these small “empty” words may help to break down a mental block that makes some Asian learners despondent.

If we begin, then, with the concept of the voiced *th*, not as an isolated entity but as a part of words and phrases that occur constantly in the stream of English speech, we have taken a step. The futility of drilling on the isolated sound alone should be pointed out, or of relying too heavily upon single-word drill, except, of course, in the necessary minimal-pair work to assist in the perception of critical contrasts and in the ability to produce contrasts. It is essential to remember, before framing lessons, that the /ð/ occurs as often inside a breath group (macrosegment) as at the beginning of one. The manner of making the close juncture with other sounds, especially other consonant sounds, is of importance and of interest. The *th* sounds, being made

with the tongue further toward the front of the mouth than for any other sounds, naturally require a somewhat special adjustment to other sounds in the flow of speech.

In spite of the decision to present the *th* sounds as much as possible in connection with other sounds, we must still put first things first and look carefully at the point of closure and manner of articulation of the sounds themselves. Foreign students need initial information and methods by which they may make lessons vivid to their own students back in the home countries, by verbal descriptions and visual aids. The skilled instructor of young teachers wishes to assist them in their search for library and laboratory aids. Here there is a problem. When we look for collateral readings to suggest to our classes, dealing adequately with the physiological formation of the /θ/ and /ð/ sounds, we uncover the discouraging fact that available texts used in America are somewhat confusing and often in disagreement. Well-known and currently popular phonetics books in America seem to be slanted toward the native speaker of English and to go under the assumption that he already knows how to make these sounds fairly well or needs only a little brushing up. They are employed mainly to train teachers of speech therapy, to upgrade pronunciation, and to study various dialects of English. Textbook writers with the native speaker in mind have the habit of describing the tongue placement for *two* allophones of the *th* sounds and letting the learner take his choice. The alternatives are the post-dental tongue-tip position and the interden-

tal one. However, for foreign students or foreign teachers of English it is important to present the interdental placement, for the simple but vital reason that the post-dental placement leads directly to the substitution of /t/, /d/, /s/, or /z/ for the English *th* sounds.

Bronstein, the author of a popular textbook, says, "The fricative continuant *th* sounds are tip of tongue-teeth sounds, emitted orally. They are made with the tongue-tip in contact with the inner surface of the upper teeth, or with the tongue-tip between the upper and lower incisors."³ He does not attempt to describe or to suggest the manner in which the fricative effect is brought about. Of his two alternatives as to placement, neither seems exact and meaningful enough for the foreign learner. If the tongue-tip is in full "contact" with the inner surface of the upper teeth, then the sound is likely to come out as a dental stop, linked as it is constantly with other stop consonants in the stream of speech. The *light* closure and slit-like opening for fricative emission is not hinted at. As to the second alternative, the words "the tongue-tip between the upper and lower incisors" is not a precise description, since it says nothing about the point of constriction and the kind of opening necessary for the particular fricative emission which will give the acoustic effect we expect of the *th* sounds. Foreign students, and indeed native speakers, deserve a more meticulous description than this one. Bronstein devotes a scant page to the

³ Arthur J. Bronstein, *The Pronunciation of American English* (New York: Appleton-Century-Crofts, Inc., 1960), p. 85.

th sounds, with no mention of their relative frequency and with the blame for inadequate production set down to "carelessness."

Thomas is considerably more helpful, although not entirely adequate. He writes: "Both [θ] and [ð] are formed by placing the tip of the tongue against either the cutting edges or the back of the upper teeth, and forcing the breath between the tip and the teeth, or through the spaces between the teeth, or through both openings."⁴ This description adds the fricative concept to the mere tongue placement. It is difficult to explain to foreign students, however, what is meant by "forcing the breath through the spaces between the teeth." (Not all speakers, by any means, have spaces between the teeth. It is conceivable that Thomas meant to write "space.") Thomas, like Bronstein, gives alternative positions for the tongue: (1) tip against cutting edges of upper front teeth (which is an interdental position, necessitating that the upper and lower teeth be slightly apart—a valuable point to stress for Asian students who often tend to form English sounds with an almost-closed mouth); (2) tip of tongue in contact (presumably light contact) with the back surface of the upper front teeth.

Thomas recognizes the difficulties of these sounds for foreign students. He adds: "The dental articulation of [t] and [d] characteristic of most European languages makes it difficult for the foreigner to differentiate [θ] from [t] and [ð] from [d]. Some-

⁴ Charles Kenneth Thomas, *An Introduction to the Phonetics of American English*, 2nd ed. (New York: The Ronald Press Company, 1958), pp. 77-80.

times he makes too firm a contact between tongue and teeth; more often he substitutes [s] or a dental [t] for [θ] . . . and [z] or a dental [d] for [ð]."⁵

Wise goes considerably further in picturing the fricative nature of the *th* sounds. However, he does not give the interdental alternative position which is helpful for Asians. Of the voiced *th* he writes: "The consonant [ð] is a voiced, dental, fricative continuant. It is made by placing the tip of the tongue in light contact with the back surfaces of the front teeth and passing a stream of vocalized air through the constricted spaces between the tongue and the teeth. The velure is closed and the sides of the tongue are in contact with the upper molars." He adds a warning, "Particularly they [foreign students] will need to avoid substituting [d] or [z] for it. They should also avoid protruding the tongue in an exaggerated interdental position."⁶

Carrell and Tiffany are helpful in the following description for the [θ]:

The sound is made by placing the tongue on, or very close to, the cutting edge of the upper central teeth and directing an unvoiced breath stream through this light "closure." The lower teeth usually touch the under-surface of the tongue tip. Velopharyngeal closure is complete, or nearly so. What is heard is the friction sound created by passage of the breath stream between the tongue and the upper teeth.

The facial chart presented with this description is one of the most helpful to be found, showing as it does the

⁵ *Ibid.*, p. 61.

⁶ Claude Merton Wise, *Introduction to Phonetics* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1957), pp. 134-135.

upper and lower teeth as definitely apart, and the tongue as clearly in a position to be visible to the eye of the listener and observer.⁷

Among writers of textbooks for speakers (or teachers) of English as a second language, there are several which should be reviewed. The text by Brigance and Henderson, although written some years ago, was created with problems of Asian speakers of English (or second-generation Asian-Americans) in mind and has had many years of use in Hawaii, in high school and in college. The authors carefully avoid the post-dental closure in their description of the formation of the sounds in question: "Sides [of the tongue] pressed against the upper side teeth; tip pressed against the edge of the upper front teeth. Breath forced out gradually between tongue-tip and teeth with a friction-like sound."⁸This is the only text which has come to light in which the exact adaptation of the *th* sounds to other sounds is dealt with. The sections entitled "Plosives followed by fricatives," "Nasals followed by fricatives," "Fricatives followed by plosives," "Fricatives followed by nasals," and "Fricatives followed by fricatives" are particularly valuable.⁹

Black, a recent writer on foreign students' problems, is far less meticulous in his description of either the point of closure or the manner of articulation. He says:

⁷ James Carrell and William R. Tiffany, *Phonetics: Theory and Application in Speech Improvement* (New York: McGraw-Hill Book Company, Inc., 1960), p. 188.

⁸ William Norwood Brigance and Florence M. Henderson, *A Drill Manual for Improving Speech*, 3rd ed. (New York: J. B. Lippincott Company, 1955), pp. 29-31.

⁹ *Ibid.*, pp. 88-105.

The fricatives . . . are formed by partial stoppages of the breath stream and in a manner to produce one or another amount of swish-like or "frying" noise. . . . The unique character of the particular hissing or frying sound of the fricatives is determined by the place at which the partial obstruction to the air flow occurs and the size of the opening through which the air escapes. The places of articulation are: . . . [for] [θ/ð] tip of the tongue between the teeth; or—for some speakers—against the upper teeth or the gum, at about the point at which the teeth and the gum join.¹⁰

Dr. Black seems to be speaking to the native speaker rather than to the non-native one, who needs a more precise delineation of the features of this pair of sounds.

Shen, who is the most painstaking of all writers in the United States in regard to point of closure and manner of articulation, adds the concept "air escaping over the top of the tongue" and a small diagram of the *front view* of the articulators (as they appear to the listener) to her clearly interdental representation of the tongue position, given in a second side-view diagram.¹¹ Her front-view diagram makes excellent sense. We usually look at the speaker addressing us, and it is said that we are all unconscious lip-readers to a certain extent. As listeners we do not profit by the time-honored side-view diagrams, which are actually X-ray-eye-views.

It is probably clear from the survey just given that available reference ma-

¹⁰ John W. Black, *American Speech for Foreign Students* (Springfield, Illinois: Charles C Thomas, Publisher, 1963), p. 59.

¹¹ Yao Shen, *Articulation Diagrams of English Vowels and English Consonants* (Ann Arbor, Michigan: Braun and Brumfield, 1958), pp. 5, 46.

terial is less than adequate for use as outside reading for foreign students needing to improve their own concepts of these two consonant phonemes or wishing to glean ways and means of teaching them across the sea. The instructor in TESL classes in the United States should be aware of this inadequacy and give definite guidance in the matter, recommending such a careful description of the point of closure as Yao Shen gives and such clear indications of the manner of articulation as Carrell and Tiffany or Brigance and Henderson give. There seems to be no foundation at all for the fear, sometimes expressed by older writers, that the tongue may protrude awkwardly. There is much greater danger that the post-dental position may initiate and reinforce the substitution of [t] and [d] for the voiceless and voiced *th* sounds respectively.

Neither the Japanese nor the Korean language possesses the *th* sounds in its inventory of phonemes. Native speakers of these languages tend to substitute /s/ for /θ/ and /z/ for /ð/. In training or retraining Japanese or Korean teachers of English it is a good thing to convince them that they should make, and use in class, tape-recordings of native speakers of English pronouncing minimal pairs of words to show the contrasting features, acoustically, of these pairs of phonemes. Teacher-trainees need to become familiar with the tape-recorder and with the making of taped lessons for student use. They need, urgently, to have opportunities to practice using this material before a group of learners. Such a tape should begin quite simply: "This is

a lesson contrasting /z/ as in *Zen* with /ð/ as in *then*. Please listen. Do not repeat. Zoe-though; Z-thee; Zen-then; close-clothes; breeze-breathe; bays-bathe; sees-seethe; she's-sheathe; rise-writhe; tease-teethe; lays-lathe. Now please repeat after me. Zoe (pause) -though (pause); Z (pause)-thee (pause); Zen (pause) -then (pause); close (pause) -clothe (pause); etc. Now please repeat the two words together. Zen-then (pause); Zoe-though (pause); Z-thee (pause); close-clothes (pause); breeze-breathe (pause); bays-bathe (pause); sees-seethe (pause); etc. Now listen and repeat, one person at a time." The instructor calls on individual students to repeat after the tape to display the ability to make the contrast. He should teach the student-teacher how to stop and start the recorder skillfully when extra time is needed for practice.

Even a brief drill with minimal pairs of words should be planned so that it ends with a discrimination test. For example, the instructor may indicate on the blackboard that words containing /z/ will be called *No. 1* and that words containing the sound /ð/ will be called *No. 2*. The voice on the tape will pronounce only *one* of the words of each minimal pair. The students are to listen closely and to reply "One" or "Two." The tape then reads: "1. Zoe 2. thee 3. though 4. 'Z' 5. clothe 6. breeze 7. bathe 8. sees." The tape may also give the answers, to allow for immediate checking by the students themselves. It should read: "Your answers should be as follows: 1. *No. 1*; 2. *No. 2*; 3. *No. 2*; 4. *No. 1*; 5. *No. 2*; 6. *No. 1*; 7. *No. 2*; 8. *No. 1*." A similar routine may then

be worked out and put on tape for the contrast between /s/ and /θ/. Even if the instructor is a native speaker of English and usually gives the minimal-pair drill directly, with his own pronunciation, he may wish to make a tape-recording of the drill also. Students may use such a tape for extra practice in their dormitories or in the laboratory, and they may dub it off to take to their home countries for use in teaching or for refresher work in keeping their own pronunciation up to a high point of perfection. If foreign teachers of English are assisted to take a supply of tapes home with them, made by native speakers, they will not fall into the bad habit of relying upon their own pronunciation as a model for their classes. Foreign teachers often fear that tapes are too hard to make and that native speakers must always be paid for pronouncing the material for a lesson. These fears can easily be dispelled while the student-teacher is studying in the United States, and he can return home with a supply of tapes and the knowledge of how to make more.

In Thailand and in Laos the substitutions for /θ/ and /ð/ are more likely to be /t/ and /d/ respectively. Thai students seem to have more difficulty with the /ð/ than with its voiceless counterpart. This is possibly an illusion brought about by the greater frequency of /ð/ in the stream of speech in English. Minimal-pair drill contrasting /t/ and /θ/ and contrasting /d/ and /ð/ should be undertaken and continued with diligence.

During many hours of observing English classes in Thailand, the writer noticed that, although some young

teachers were familiar with the contrastive analysis of Thai and English and with the minimal-pair method of working on critical points, they wasted a great deal of time and lost momentum in their class lessons by turning away from their students and writing long lists of pairs of words on the blackboard. A suggestion which was offered there is repeated here. Minimal pairs of words may be printed by hand on *double* flash cards, in heavy black ink or paint, with the words one above the other on a card. Thus sets of cards might be made for Thai problems with pairs of words on them as follows:

dine day die load read seed
thine they thy loathe wreathe seethe

There is another quite hilarious technique called the "object box." A shoe box should be filled with miniature objects for which the English name contains one of the *th* sounds. There may be a thermometer, a thumb tack, a thimble, and a calendar showing Thursday, the third of the month, the thirteenth, and the thirtieth. There may be a small pasteboard birthday cake and a diminutive signpost showing north and south. There may be a piece of cloth. Such an object box may immediately suggest small children, but its use need not be limited to nursery school. Used along with pattern practice, for foreign students of almost any age, it helps with the lesson in two ways. It provides amusing visual cues for the pattern practice. It makes a bridge between pronunciation and grammar that is highly desirable. A greater number of Asian teachers of English feel confident in teaching pattern practice than in teaching pronuncia-

tion. If object boxes containing objects to cue in special words for the pattern substitutions are used, the drill on such difficult sounds as the /θ/ and /ð/ can proceed along with the grammar drill.

Time and thought should be spent on framing drills for listening and repeating in connected phrases. Only by hearing and speaking words in connected breath-groups can the students become accustomed to linking the *th* sounds with adjacent sounds. Such linking (close juncture) is of particular importance with these phonemes, since their point of closure is further toward the front of the mouth than in the case of other sounds. The adjustment of other sounds to them (and of them to other sounds) is a little more exacting than in the linking of other sounds. The native speaker produces these junctures automatically, but the second-language speaker may be taught to make them with near-native effect. A good beginning is with phrases containing alveolar stops and nasals before the /ð/. The prepositions *at*, *in*, *on*, and such words as *send*, *mend*, *end*, *bend* provide material for the following drill phrases, linking tongue-tip-alveolar consonants to the /ð/.

at the door	Send the boy.
at the window	End the day.
in the room	Bend the stack.
on the table	Mend the dress.

In these phrases the /t/, /d/, and /n/, by a kind of regressive assimilation, adjust themselves to the approaching /ð/. Fronted allophones of the alveolar sounds are used. This can be explained quite simply to the students by giving the direction:

“Make the closure for the /t/, /d/, and /n/ with the *blade* of the tongue on the gum-ridge, and the tip of the tongue already in the position for the *th* sound.” Students should watch the teacher produce this juncture, then should proceed with the listening-repeating method. (This is a case where hand-mirrors may be used for the moment.) The teacher should call for individual production, checking the position of the tongue to see that the tip is visible as the juncture is made. This routine is valuable for Japanese students, if they can be cajoled into doing it, because such exercises help in achieving flexibility of jaw-movement. Many Japanese speakers try to produce English sounds in the same way in which they produce Japanese speech sounds—with teeth nearly closed. They feel a great deal of embarrassment about parting the teeth and showing the tongue. Although it may be impossible to bring about change in some individual cases, still, many younger Japanese learners will try to copy the muscular habits of English. Many Asians of the younger generation are becoming enthusiastic about linguistics and consequently are ready to notice and to accept the marked differences in structure between their languages and English—and even to find these differences interesting.

Linguistic knowledge tends to be a boon to both teacher and student in the “learning English as a second language” operation. It gives the teacher knowledge on which to base lessons. It gives the student a broader point of view about languages and their differences, and it may possibly implant an enthusiasm in him which will make

him *want* to speak English in the English way. If a bright foreign student knows that he is going to pronounce the article *the* once in every

eleven words, on the average, he may possibly rise to the challenge and conquer the English phoneme /ð/.

UNIVERSITY OF HAWAII

The Language Laboratory in A Small TESOL Program

Janet Ross

The value of a language laboratory in teaching modern languages in our high schools and colleges has been well established, and the language laboratory for classes in French, German, or Spanish has become part of the equipment of the up-to-date school. However, although audio-visual courses for English as a foreign language have been developed and language laboratories are used in large-scale English-teaching programs in this country, perhaps less use of the language laboratory has been made in a small TESOL program than in other modern language teaching in our schools. One reason for this may be that fewer students are usually involved in a TESOL program than in the foreign language classes for native students, except perhaps in areas with a large foreign born population. A more important one may be that the opportunity that the laboratory provides to hear native pronunciation is not felt to be so critical for the student who is living in an environment where the language he is learning is being spoken all around him by native speakers. In many small schools a language laboratory provided for the larger number of American students of foreign languages may already be used to nearly full capacity, leaving little time or room for students in the TESOL program, and the purchase of additional expensive electronic equipment for a small number of students who do not need it in order to hear

the language spoken by natives is not felt to be justified. Perhaps the most deterring factor, however, is the time and effort involved in developing a useful language laboratory program with materials suitable to meet the needs of the particular group being instructed. Commercially prepared tape recordings and records designed to be used in learning English as a second language are not plentiful, and those that do exist have largely been planned for beginning instruction. The college TESOL program enrolls students with a fair amount of proficiency in English, but with weaknesses in varying areas. Some may need work in discrimination and pronunciation of certain sounds; some may need to develop mastery of certain structure patterns; still others need to improve listening skill. The task of the instructor in preparing his own material to meet all these varying needs is difficult and as time consuming as teaching another class. Setting up procedures for use of the laboratory and supervising it to insure that the students do more than passively play the tapes adds another chore. Thus the teacher of English as a foreign language may conclude that while the laboratory may have value, the value is not great enough to be worth the time and trouble, and that no machine can really replace the teacher.

These are valid objections. And it is also true that a language laboratory, whether for English as a foreign

language or for any other foreign language, that is inefficiently used, that is used merely as a time-saving substitute for a class period of good teacher instruction, or that is carried out with inadequate supervision, or provided with material that does not meet the instructional needs, fails to reinforce instruction. Yet the language laboratory properly used is a powerful teaching device in the TESOL program, as it is in other modern language programs, if the teacher is prepared to spend the time and energy to make it successful.

One value of the laboratory is that it provides a structured approach to listening. Although the foreign student in the United States does hear English all around him, and although through the medium of television he has an opportunity to hear it with visual stimuli to interpret and reinforce meaning, he does not hear the language in the structured, systematic way that is possible with the laboratory. The lab gives him an opportunity to train his ear by hearing meaningful sound distinctions repeated until he can discriminate them, to listen to repeated structure patterns, and to drill systematically on points of difficulty. But if the good teacher provides an opportunity for this structured approach to language through class instruction, wherein lies the advantage of the use of electronic equipment? While a class period of instruction solely by means of a tape recorder may not be a substitute for a class period of teacher instruction, one advantage of the tape recorder in the classroom is in its use when material is to be repeated. Listening comprehension ex-

ercises can be played over and over in class until sound distinctions become clear or structures are mastered, thus saving effort on the part of the teacher. Furthermore, difficult passages can be singled out for special attention. But the greatest value of the tape recorder or of a language laboratory is its use outside of class to supplement the class instruction. In this way, not only does the student get additional hours of practice in listening to language structures presented in a systematic manner, but instruction can be individualized.

This individualized instruction is a second value of a language laboratory. Outside the classroom the student can work on the particular problem of pronunciation or structure in which he is weak as he cannot in a group situation. Or he can develop the skill in which he is deficient—pronunciation, listening comprehension, or the ability to use patterns of grammatical structure. The opportunity to do this is especially important in classes made up of students of varied language backgrounds and varying levels of proficiency in English in general, or with proficiency in different language skills. Such classes pose a real problem in college or university programs, particularly in smaller schools, where the enrollment does not justify differentiated classes.

Another value of the laboratory is its directness. The student working by himself in the language laboratory booth has other aural stimuli cut to a minimum, and he can concentrate on the sounds coming directly to his ears, especially if earphones are used. Thus he can often distinguish finer

sound differences than he can in the classroom situation. Depending on the type of equipment used, he also has the distinct advantage of hearing himself and directly comparing his pronunciation and use of structure patterns with that of a native speaker.

How can a language laboratory for a small program be set up and operated so that the maximum value will be realized, and the considerable time, labor, and expense involved to make it successful be justified? Some suggestions will be offered here, based on procedures used in a small program in which the author has been concerned.

Selection of equipment is the first point to consider, though the equipment itself is less important than the materials, method, and approach. If a well-equipped language laboratory is not available for the TESOL program, a great deal can be done with three or four or even with one tape recorder with which students work individually. Exercises must be developed according to what the equipment will allow. With some types, listening only is possible. With other types, the individual student has no control over stopping the machine or replaying portions according to his particular need. In some laboratories he can record, but cannot play back the original tape and his recording. If a machine is to be used by itself without other expensive laboratory equipment, a four-track machine with a headset including a microphone is most versatile. By "four-track" is meant a machine on which two channels can be played on each side of a tape. One channel thus becomes the master channel on which the record-

ing is made and the other the channel on which the student records his responses. The advantage is that after he has recorded, the student can play back the tape and hear both the master channel and his own recording and thus compare the two. Then by again setting the machine at "record" he can do over again the items on which he has errors. When the student is not recording, the double-track feature becomes less important. Any tape recorder that can be controlled by the student individually, that is not geared to a master machine played by someone else, has the advantage of allowing the student to replay portions of the tape which he did not understand or on which he needs additional drill. Many of the materials to be described here, however, can be adapted to the particular kind of equipment available.

In a program in which the writer has used the laboratory, an average of twenty-five to thirty foreign students are enrolled in two classes. While these classes represent two levels of instruction, the students in each one are most heterogeneous in their abilities and needs. The laboratory consists of six booths or "positions" with partitions rising about four feet from the floor. They were constructed by the physical plant of the school from material that had been used in another office. Each position is equipped with a four-track tape recorder and headset with microphone. The machines have been wired with a switch that can be turned off so that the master channel will not be used by the foreign students to record, as by so doing they would erase the master tape. A device has

also been added to each machine so that an extra headset can be plugged in for monitoring purposes. This kind of laboratory permits only one student to work on a particular tape at one time unless the tape is played to the whole group at once without the use of headphones. This system is adapted to a small program. If a large number of machines were used, a different system might be more effective.

A greater chore than selection of equipment is the preparation of taped material. Commercially prepared materials are expensive and may not fill the needs of a particular class, or of certain students within the class, especially at the advanced levels. With student help in preparation of scripts and in recording, and with time to do the work involved, an instructor can develop his own material.

Certain types of exercises lend themselves to use in the language laboratory. To aid in mastering pronunciation, the instructor can tape exercises in sound discrimination using minimal pairs to be listened to or repeated by the student. He can also tape phrases and sentences for imitation of stress patterns. For structure drill, transformation exercises are successful and involve more active student response than exercises calling for mere repetition. After the student gives his response, the correct response may be given on the tape, and a second pause provided, so that the student may correct his error or repeat the correct response. For more advanced students a passage may be recorded containing a number of examples of the structure to be mastered. After hearing it, the students may answer questions either orally or

in writing which call for using the structures in the passage. A great value of the tape recorder is its use in listening comprehension. For this purpose short passages may be taped to be played over and over, and questions provided to test understanding. Scripts are useful with listening exercises to establish the relationship between sight and sound. More often, however, students concentrate merely on the sound. For advanced students, taped classroom lectures provide practice in note taking. Or a short essay may be read to an advanced class on which the students take notes in preparation for writing a summary or answer to an essay-type question the following day. The essay is also taped, so that the student who has difficulty may listen as many times as necessary. Use may also be made of dialogues about practical situations—buying a shirt, ordering a meal, making a telephone call, etc. The student listens to the entire dialogue, then repeats after the master tape. Then he takes one of the parts in the dialogue and replies to the voice on the master channel. Examples of exercises of various types will be found at the end of this article.

Much of this material can be prepared in advance of the beginning of the course. Other material will be added as the class progresses in order to supplement instruction if the need arises. In the preparation, use can be made of student help. In writing structure or pronunciation tapes, the instructor can set up the pattern to be followed, and a student assistant can supply further examples. Or the instructor can select passages to be used for listening comprehension, and

student assistants, under guidance, can write questions on them. Students can also compose passages illustrating the points on which structure drills will be based, such as the use of *have* plus the past participle (*have given, have seen, etc.*) or the placement of adverbs. They can also compose dialogues. If students do the recording of the master tapes, they may need some instruction in enunciation and timing, and in the format in which the exercises are presented. For the laboratory described here, much of the material was written by the instructor, who was given a reduced teaching schedule for this purpose. Much of it was written by a graduate student working closely with her. Some exercises were developed from class assignments in a course in methods in teaching English as a foreign language. The recording was done almost entirely by student help. Not all programs will be fortunate enough to have this assistance.

With good equipment and materials, the success of the laboratory depends ultimately on how the materials are handled and how the laboratory is run. Sending the students to listen with little supervision is often a waste of time. How can the instructor insure that the student really listens or that he reproduces the patterns correctly, without spending more time in the laboratory than he perhaps spends in teaching his classes? A partial answer is to have the taped exercises culminate in writing. For example, after the student has listened to the tape and produced the correct responses orally, he can be asked to write them, or he can write the answers to questions on pas-

sages he has listened to, as suggested earlier. Pronunciation tapes can end by having the students indicate on a check list whether pairs of sounds they hear are alike or different, or by having them mark stress patterns. In the program described, each student is provided with a booklet of dittoed written exercises based on the tapes, and the use of the written exercises seems to be particularly effective. A specific assignment is made to each student, and the written exercise serves as visual proof that he has done it.

Even with this check, however, supervision is needed. The described program has been fortunate in having a graduate student as laboratory supervisor who has herself learned English as a foreign language and who plans to return to her native country to teach English. The course instructors give her an assignment sheet each week indicating what exercises each student is to do. She keeps a schedule sheet for each student on which the student indicates in the proper square the hour he came to the lab and the exercises he completed. She monitors the oral response when necessary, and the written exercises are turned in to her. Part of the success of the program may lie in the fact that she checks them immediately with the student, and if she feels he has not mastered the material, she gives him back the tape to be done again. At the end of the week she hands in a report to the instructors of the English classes telling what each student has done. An undergraduate student or, in a high school program, a competent sen-

ior could do a great deal of this supervision.

Is the language laboratory worth the time and money? It increases instruction time by providing additional contact with the language under controlled conditions. A TESOL program must take care of individual differences not only in level of proficiency in English but also in language backgrounds, and the laboratory makes it possible to do this in a way that it cannot be done in the classroom. For example, Japanese students can drill on the /r/-/l/ distinction which is difficult for them, the Latin Americans on /b/-/v/, the Germans on voicing final consonants. There are unique instructional features inherent in the laboratory method of presentation. Yet the use of a language laboratory is time consuming, and the inexperienced teacher may be at a loss as to the best procedures. Material once prepared must be constantly revised as weak points become apparent, as students tire of the material, or as new points that need drill are identified. Some of the procedures outlined here, however, have lessened the problems in the program in which they have been tried.

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Sample Exercises

A. PRONUNCIATION

1. *Distinguishing Vowel Sounds*

I will pronounce the groups of words in Section A of your script. In each group circle the word that contains a different vowel sound. I will pronounce each group twice. Here is an example:

Tape: fit, bean, bin, pit.

You should have circled the word *bean*.

1. bin, key, eat, people
2. sit, bin, build, fee
3. right, steak, height, by
4. lays, says, led, friend
5. back, cat, ten, plaid
6. ton, cup, fear, does
7. hear, fur, her, sir
8. cop, heart, are, care
9. car, ought, law, or
10. fool, good, cool, boot

First I will read the pairs of words in parentheses in the sentences. Then I will read the sentences on your script choosing one of the words in parentheses. Check the word you hear. This is an example:

Tape: knit, knot

I like to knit that yarn.

You should have checked *knit*, the first word of the pair.

1. I saw the (mate, mat) first.
2. I looked up at the (stairs, stars).
3. I (went, want) to do it.
4. Paul lay down on his (cot, coat).
5. The officer was (cut, curt).
6. There is no place for the (sheep, ship).
7. He (bet, bit) a silver dollar.
8. The (boat, boot) was not clean.
9. Put the meat in the (pit, pot).
10. The general thought his men were (fit, fat).

2. *Distinguishing /l/ and /r/*

Listen to these pairs of words.

I will say one word in the pair twice. On your script circle the word which you hear twice and then repeat the pair. For example:
late, rate, late

(Circle *late* on your answer sheet. Then repeat *late, rate*.)

1. rate, rate, late

2. rung, lung, rung
3. tell, tear, tell
4. tale, rail, tale
5. lock, lock, rock
6. lane, rain, rain
7. road, road, load
8. wall, war, wall
9. land, ran, ran
10. a roof, a roof, aloof

(The students are provided with scripts for these exercises. The student script for this last exercise will contain only pairs of words.)

B. STRUCTURE

1. *Passive Voice*

a. Transformation Exercise

You will hear a sentence in the active voice. You will change it to the passive. For example, you will hear: *John ate the apple.* You will say: *The apple was eaten by John;* or *The apple was eaten.* The passive is often used when it is not important to name who did the act. For example: *Someone found the letter yesterday.* The passive is: *A letter was found yesterday.* Now begin the exercise.

1. The present wrote a letter yesterday.
(Pause for student response.)
A letter was written yesterday by the president.
2. Someone painted the house white.
(Pause.)
The house was painted white.
(Pause.)
3. Someone mailed the letter yesterday.
(Pause.)
The letter was mailed yesterday.
(Pause.)
4. Someone finished the work by six o'clock.
(Pause.)
The work was finished by six o'clock.
5. John turned on the light.
(Pause.)

The light was turned on by John.
(Pause.)

b. Listening and Response Exercise

I will read a short passage that makes use of the passive voice. You will answer questions on it, using the correct form of the verb. Listen to the passage as many times as necessary in order to answer the questions. Here is the passage:

(The tape contains a page-long passage beginning: "In 1849 gold was discovered in California")

I will now re-read portions of the passage, and then ask questions on the portion I have read. Answer these questions, using complete sentences. After you have answered the questions, you will hear the correct answer.

In 1849 gold was discovered in California. By that time, the region had been explored by the Spanish, and they had given it its name, which means "heat of the ovens."

1. When was gold discovered in California?
(Pause for student response.)
Gold was discovered in 1849.
(Pause for student repetition.)
 2. By whom had the region been explored?
(Pause for student response.)
The region had been explored by the Spanish.
(Pause for student repetition.)
 3. By whom had the region been given its name?
(Pause for student response.)
The region had been given its name by the Spanish.
(Pause for student repetition.)
2. *Combining Sentence Patterns with Who*
In this exercise I will give you

two short sentences. Insert the second sentence into the first one by substituting *who* for the subject in the second sentence. For example:

The man came back. The man went away. If you combine these sentences with a *who*, this is the result: *The man who went away came back.*

1. The man left.
The man was here.
(Pause for student response.)
The man who was here left.
(Pause for student repetition.)
 2. The boy likes school.
The boy makes good grades.
(Pause for student response.)
The boy who makes good grades likes school.
(Pause for student repetition.)
 3. The dog bit the man.
The dog barked.
(Pause for student response.)
The dog who barked bit the man.
(Pause for student repetition.)
 4. The girl is the president.
The girl is waving.
(Pause for student response.)
The girl who is waving is the president.
(Pause for student repetition.)
 5. The boy had an accident.
The boy drove fast.
(Pause for student response.)
The boy who drove fast had an accident.
(Pause for student repetition.)
- (The students are not provided with scripts for these structure exercises.)

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The Place of Dictation in the Language Classroom

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For a long time now, language teachers have made extensive use of dictation as a teaching device. Indeed, many teachers almost always reserve a portion of class time for this activity, rarely questioning its validity as an effective language-teaching technique. In observing and consulting dozens of language teachers over the past decade, I have been surprised to find that a majority of them have been unable to tell me why they use dictation—except that they have always done so—or exactly what their students learn from it. The purpose of this article, then, is to examine critically the possible uses of dictation as a language-learning activity, and to point out several parallel pedagogical principles.

The past abuses of dictation, it seems to me, have occurred mainly because instructors have, more often than not, used the technique incorrectly and at the wrong time. While I would agree that dictation *can* on occasion be used effectively in most language classrooms, such effectiveness depends to a large extent on (a) when it is used, i.e., at what stage in the sequence of language-learning activities, and (b) how it is handled. These two important considerations can be discussed only if we agree on the purposes of dictation which, in my mind, are at least two:

1. Dictation is the transference of primary auditory language symbols (speech) into secondary graphic ones (writing). It would seem to follow that one purpose of this activity is to serve as a learning device

which promotes this ability to decode sequences of oral symbols into written ones.

2. A concurrent pedagogical purpose would be to serve as a testing device to check on student progress.

Dictation exercises, it would seem, ought to help an instructor identify specific problems in the ability to comprehend, retain briefly, and immediately write down brief stretches of language, in the assumption that such ability is closely related to general language performance. It should be mentioned that this assumption—that a correlation actually exists between the ability to take dictation and general language performance—has not, to my knowledge, been scientifically proved. Indeed, many of my colleagues have questioned the usefulness of the activity at all in their enthusiasm for a total aural-oral, or audio-lingual, approach, and perhaps not without reason. The only answers I can give such critics are necessarily impressionistic ones: It has been my observation that students who are exposed to properly handled dictation exercises not only learn to recognize the relationship of speech to writing at an earlier stage, but also improve more rapidly in their ability to comprehend stretches of spoken material—their ears, so to speak, become more sensitive and discriminating.

The ability to write and compose in a foreign language also improves, I have found, from the experience and practice of having copied down good, clear models. As an important side

result, students with exposure to dictation activities also learn to be more at ease with such graphic landmarks as capitalization, punctuation, spelling, and contractions.

Perhaps more important, however, many students begin to realize—after a short exposure to dictated material—that the omission or misuse of small function words is a serious error, that such devices are highly important to the grammatical signaling system of the language. Many students actually never hear certain unstressed syllables and one-syllable function words and, according to the authors of one article on the subject of dictation, they “never fully realize their problems in incorrectly identifying what they hear. They may be able to read and spell a word, but they don’t recognize it when it is spoken, or they confuse different words or phrases with the ones they are hearing.”¹ The student, in other words, “discovers the things he doesn’t hear”² via dictation exercises. In short, dictation activities seem to help students to become more conscious of the structure of the language, and as teachers point out how function words are being obscured and compressed, so can they teach their students to hear them better.

Since dictation employs a secondary graphic form of language, it would follow that effective utilization of the ac-

¹J. Sawyer and S. Silva, “Dictation in Language Learning,” *Language Learning* XI, 1–2 (1961), 41. This worthwhile article contains a discussion of several types of dictation activities, e.g., phonemic text vs. orthographic text dictation, as well as good suggestions for handling them in the classroom and for marking dictation papers.

²Ibid.

tivity as a teaching-learning device would necessarily proceed from primary to secondary forms, from speech to writing. What this means is that students should be required—at least in the early stages of language learning—to take dictation *only after they have had plenty of practice with the spoken form of language*. To be sure, dictation can also be used occasionally to provide a change of pace, a new focus, for students who have become weary of oral drilling, but it is important that the activity follow—rather than precede—oral practice of the patterns to be dictated, and that it provide the students with additional practice in using language correctly, rather than with a tricky guessing game in which they mostly make mistakes. As for the place of dictation in the manipulation-communication scale of classroom activities, Clifford Prator has pointed out that “it is a chiefly manipulation activity, involving decontrol of all the mechanical elements of writing but preserving strict phonological and grammatical controls.”³ As such, dic-

³ Clifford Prator, personal letter and notations on previous article, January 10, 1966. Professor Prator is Vice-Chairman of the Department of English, University of California, Los Angeles, as well as head of the Certificate Program for Teachers of English as a Second Language of the same institution. For a discussion of the manipulation-communication scale, see his “Development of a Manipulation-Communication Scale” in *The 1964 Conference Papers of the Association of Teachers of English as a Second Language of the National Association for Foreign Student Affairs*, ed. Robert P. Fox (New York, 1965). Professor Prator is currently at work on a book to be entitled tentatively *The Three M's of TESOL: Matter, Methods and Materials for Teaching English to Speakers of Other Languages*, which can be expected to contain additional references to the manipulation-communication scale.

tation would certainly be one of the first writing activities that we would want to have students engage in. The suggestion that "dictation should be substituted for composition, largely if not wholly, during the earlier stages of instruction" 'is not a new idea.

In considering the classroom mechanics of dictation, we can derive some valuable pedagogical insights from looking at the activity from the point of view of programmed instruction—the theory upon which "teaching machines" are based. Most readers will probably recall that programmed learning owes its existence mainly to Harvard University's brilliant behavioral psychologist, B. F. Skinner. His life work has been an investigation of the learning process and an attempt to pin-point the "laws" that govern it. While experimenting with pigeons, Skinner discovered his birds could be taught to accomplish many astonishing feats—such as whirling in a circle or pecking out a tune on a toy piano—providing each step of their behavior was rewarded with a grain of corn. Psychologists call this process of rewarding "reinforcement," and reinforcement is central to Skinner's theories about programmed instruction. In 1954 Skinner published an article in which he argued that people could be taught the same way he had taught his pigeons—that is, they could be "reinforced" each time they took a correct step toward mastering a subject. The article signalled the birth of programmed instruction.

⁴ Edward S. Joynes, "Dictation and Composition in Modern Language Teaching," *Modern Language Association Publications*, XV, App. I (1900), xxv-xxx.

In a program for people, the reinforcement factor is not corn but a more oblique kind of encouragement. The student is "rewarded" at each step by being told instantly that his answer is correct. That is why a programmer arranges his material in a tightly graded series of small steps so as always to invite a correct response. Getting things right, says Skinner, is a pleasant experience which will encourage the student to learn more.

If a student commits an error on a program, it is considered the fault of the program, not of the student. "There are no wrong answers," runs the programmer's slogan—"only wrong questions."⁵

Certainly the basic elements in programming—the idea of breaking up the material into small steps, asking the student to respond to each item, and rewarding him for correct answers—have been practiced by good teachers for centuries. And it is precisely these elements that will produce results in language classrooms as well as in self-instructional teaching-machine programs. We can see that in dictation, for example, the student is immediately reinforced by his own—and frequently the teacher's—observation that his sentences correspond to the ones dictated. As the teacher observes the ability of his students to

⁵This discussion of programmed instruction is taken from an article by Richard Margolis entitled "Programmed Instruction: Miracle or Menace?" in *Revolution in Teaching: New Theory, Technology and Curricula*, eds. Alfred de Grazia and David A. Sohn (New York: Bantam Books, 1964), pp. 108-120.

perform this task, he is able to adjust his instructional program—by speeding up or slowing down, jumping ahead or going back to review previous material—according to the performance of the group, perhaps better than a machine can.

In order to take advantage of programmed learning techniques in classroom dictation activities, it seems to me that language instructors need to keep several important principles in mind:⁶

The Principle of Specific Objectives. This principle tells us that a dictation should be planned as an activity which involves specific structures and vocabulary—and possibly even special sounds—for specific purposes (at least two of which were stated earlier in this article).

The Principle of Appropriate Practice. In dictation, this means that the students must have had sufficient previous practice with the elements that enter into the sentences to be dictated, including written practice, before they can be expected to perform acceptably, and that they must receive, via the dictation activity, plenty of additional practice with correct forms. A dictation, therefore, should never be used as a way to catch students in as many errors as possible, but rather as another way to provide them with as many successful language experiences as possible.

⁶ For a more complete discussion of these principles see W. James Popham, *The Teacher-Empiricist, A Curriculum and Study Supplement* (Los Angeles: Aegeus Press, 1965). Another very excellent volume on the subject is Robert F. Mager, *Preparing Objectives for Programmed Instruction* (San Francisco: Fearon Publishers, 1962).

The Principle of Individual Differentiation. In giving a dictation, a language teacher needs to recognize that the speed and performance of the students will vary greatly. He should not attempt, therefore, to dictate another phrase or sentence until he has observed that all (or nearly all) of the students have written down the preceding one. Careful observation of the performance of the students is also necessary so that future classwork and dictations will reflect the various observed weaknesses and strengths in their performances. Recurring errors and problems should be pointed out to the class, and persistent individual problems should be dealt with through individual conferences, planned review sessions, and special assignments.

The Principle of Immediate Reinforcement. This is perhaps the most crucial principle to the effective outcome of dictation and the one most commonly violated by language teachers. If we can learn anything at all from Skinner's work, it is that a student—if he is to learn from his performance—is going to do so *right away* and not an hour or a day or a week later. As Goodwin Watson has pointed out:

Behaviors which are rewarded (reinforced) are more likely to recur. This most fundamental law of learning has been demonstrated in literally thousands of experiments. It seems to hold for every sort of animal from earthworms to highly intelligent adults. The behavior most likely to emerge in any situation is that which the subject found successful or satisfying previously in a similar situation. No other variable affects learning so powerfully. The best-planned learning provides for a steady, cumulative sequence of successful behaviors. Reward (rein-

forcement), to be most effective in learning, must follow almost immediately after the desired behavior and be clearly connected with that behavior in the mind of the learner. The simple word "right," coming directly after a given response, will have more influence on learning than any big reward which comes much later or which is dimly connected with many responses so that it can't really reinforce any of them. Much of the effectiveness of programmed self-instruction lies in the fact that information about success is fed back immediately for each learner response. A total mark on a test the day after it is administered has little or no reinforcement value for the specific answers.⁷

Except in testing situations, then, dictations should be (a) *corrected immediately* (b) *by the student himself*. If the teacher wants to pick up the papers for his own information, he should do so only after the students have had the chance to learn from their own responses. Indeed, most dictation activities would probably be even more effective as "reinforcement" if the students were allowed to check their work as soon as they had copied down a sentence, rather than waiting until the end of the entire dictation, since the learner cannot improve until he has been informed whether or not each effort has been successful.

The Principle of Graduated Sequence. As in oral drilling, dictation exercises will proceed most effectively from simple to gradually more complex forms, and to progressively more and more effort on the part of the students. The teacher needs to pace the increase in the speed and size of

⁷ Goodwin Watson, "What Do We Know About Learning?" *Revolution in Teaching*, pp. 82-83.

graduation so that it is consistent with the students' ability to perform, never, of course, breaking up phrases more than in normal speech. Although most students would probably like teachers to slow down on dictations—some would even prefer to have them given word by word—it is important that the teacher keep the students reaching ahead by dictating larger and larger portions of material in a series of continuous sequences, allowing as much time between word groups as may be needed for writing. While the speed of dictation should always be "normal," most language teachers would probably agree that beginning students should be dictated to in a "slow-normal" speed rather than in a super-fast speed which would hardly be appropriate even for a trained stenographer taking dictation in his own native language. Earl Stevick suggests here that "dictating this way without distortion is a valuable skill that requires practice and, for most people, some coaching—that it is not just something that comes naturally to any native speaker."⁸

In summary, I suggest that these five educational principles can direct language teachers toward the more effective use of dictation in their classrooms. The actual way that dictations are handled will, of course, have a great deal to do with the level of instruction

⁸ Earl Stevick, notation on previous version of article, January, 1966. Dr. Stevick is a resident linguist and specialist in African languages at the Foreign Service Institute. He has published several works in the teaching of English as a second language, including *Helping People Learn English* (New York: Abingdon Press, 1958) and *A Workbook in Language Teaching* (New York: Abingdon Press, 1963).

and with the ages of the students, as well as with the personality and cleverness of individual instructors. I think it is safe to say, however, that as long as these principles are incorporated into a dictation activity, positive results will necessarily follow for any level and for any teacher.

An interesting final suggestion for the use of dictation as a self-instructional device is made by Leonard Newmark who, in commenting on an earlier version of this article, wrote the following:

Since you talk about dictation in terms of programmed instruction, why not talk about it as a device that lends itself well to self-instruction with a tape-recorder? Nothing about the technique you describe requires a live teacher and certain of the principles You mention—e.g., “The Principle of Individual Differentiation”—are better served by a tape-recorder which allows the slow student to play the dictation over as many times as he needs, without forcing the good student to listen to unneeded repetitions; the poor student also benefits by not being forced to compete in the exercise against the good student. Correcting the dictation against the original script can be done in the laboratory as well as in the classroom. Of course, the teacher can be used as an expensive substitute for a machine, but I don’t quite see why he should be so used. If you feel that visual cues (lip movement and hand gestures, for example, are necessary for optimal dictation training, I suggest

you consider the possibilities now made available by videotape-recorders.⁹ This should prove to be an interesting experiment for those readers who have access to tape- and/or videotape-recorders. Anyone care to try it?

In conclusion, here are six dictation techniques suggested by Earl Stevick, which are arranged in approximate order of difficulty. “Which are suitable for your group?” he asks:¹⁰

Dictation with key words written on blackboard.

1. Each phrase or sentence repeated without limit.
2. Each phrase given only twice.
3. Each phrase given only once.

*Dictation without key words given.*¹¹

4. Unlimited repetition.
5. Each phrase given twice.
6. Each phrase given once.

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⁹ Leonard Newmark, personal letter, January 12, 1966. Professor Newmark is chairman of the Department of Linguistics, University of California, San Diego. He is one of the co-authors of *Using American English*, a highly teachable approach to dialogues and written material from an entirely fresh viewpoint—the learning and use of language wholes rather than as a patchwork of features. (New York: Harper and Row, 1964).

¹⁰ *A Workbook in Language Teaching*, p. 68.

“This heading is listed as “Dictation with key words given.” Dr. Stevick has informed me, however, that this was a typographical error and that it should read “Dictation without key words given,” as shown here.

A Second Look at Teaching Reading and Composition

Donna H. Carr

It may be that some of our assumptions about the teaching of both reading and composition to non-native speakers of English and the relationship between these two skills needs to be re-examined. While this article makes no attempt at a comprehensive re-examination, it does, hopefully, offer some suggestions that may be considered in future explorations.

Up to now many of us have assumed that the proper approach to teaching composition to non-native speakers is one that goes step by step from writing sentences to writing paragraphs to writing full length compositions—in that order—and that there should be considerable mastery of each step before the student proceeds to the next one. To be sure, this is a logical order of progression and does point in the direction a student must proceed, but in following these steps, we are forced to assume or at least to proceed as if we assumed that because a student has learned to manipulate English sentence patterns, he has somehow or other learned to handle the ideas expressed in them. Unfortunately this is not true.

All too frequently we find students who are able to write beautiful sentences but who come up with something almost unintelligible when asked to compose a paragraph, or students who seem to have mastered the simple paragraph but who explode into a chaotic discourse when asked to compose a full length essay. At the same time, students who can read and analyze a sentence, word for word, but

who can not comprehend the idea expressed are not anomalies in our classrooms. And to these same students a paragraph can be equally incomprehensible even though they understand each sentence. Such students appear to lack the ability to relate the ideas expressed and frequently pick out small, insignificant facts as the main theme.

Perhaps some of the students' difficulties stem from a confusion on the part of the teacher between "sentence-building" exercises and "composition" exercises. In sentence-building exercises the emphasis is on correctly written sentence patterns. The students' concerns are with words, word order, and grammar. But in composition exercises, the emphasis must be on the logical arrangement of ideas into paragraphs and full length compositions. It therefore doesn't follow that because a student can write sentences, he can compose. These two kinds of skills must be differentiated.

When a teacher reinforces patterns drilled orally by having her students write these patterns several times, her students are building sentences. When a teacher asks her students to write several sentences patterned after a model, again her students are building sentences—they are not composing. Even when a teacher asks her students to turn sentences into questions or questions into sentences or to rewrite a paragraph putting the verbs into another tense and making all necessary changes, she is still asking her students to concentrate on sen-

tence building. The emphasis is still on word order and grammar.

The teaching of composition to non-native speakers, then, simply stated, must be concerned primarily with getting students to relate and to organize ideas, and to express them in English paragraph and essay patterns. And it follows, of course, that composition exercises must be exercises that emphasize and concentrate on the development of these particular skills. That such exercises are much harder to develop and to handle in the classroom than are sentence-building exercises goes without saying, and may account for their scarcity. Nevertheless, they must be developed and they must be properly used.

With this definition of teaching composition in mind, it now becomes quite clear that the teaching of composition is only distantly related to sentence building. It also seems rather obvious that the teaching of composition quite probably has an affinity with the teaching of reading comprehension. Reading, too, is concerned with ideas and their relationships as expressed by their authors in paragraphs and essays.

That there is a relationship between reading comprehension and composition is not a new and startling discovery. In fact it has never been questioned. However, this relationship has never been sufficiently exploited in the classroom nor perhaps even clearly defined. It has frequently been pointed out that a composition assignment or exercise should begin with or should be based on a reading that serves as a model. But just how a reading is to serve as a model and when the student is ready for this

sort of exercise is not always clear. As many have discovered, it is not a simple read and then write process. Perhaps the following explication will suggest some possibilities.

First of all, the reading model is to be read "intensively," that is, analytically. To read a selection analytically, two basic steps are required: first, the student must glean from the reading the ideas the author is discussing; and second, he must extract from the reading the organizational pattern the author has used to express his ideas. It may be that for our non-native speakers, the first step cannot be successfully accomplished until the second step has been. Thus the importance of this second step cannot be overemphasized. It is this second step, the extracting from the reading the organizational pattern, that plays such a vital role in both the teaching of reading comprehension and the teaching of composition. And, unfortunately, it is this second step that is usually omitted.

Any student, native or non-native, will find it extremely difficult to understand completely the ideas an author is expressing until he can understand the organizational pattern the author has used to express them. For many native speakers, but by no means all of them, the organization patterns used in the English-speaking cultures have become so well established that they use them or accept them without even being aware of their existence. But for most of our non-native speakers, these patterns are alien, and until they have been taught these patterns, they will have difficulty with both reading comprehension and composition.

We all realize and are eager to point out that the structure of an English sentence differs from the structure of a sentence in another language. But too often we fail either to recognize or to point out that the structure or pattern of a paragraph or an essay in English also differs from the pattern of a paragraph or an essay in another language, in another culture.¹

The patterns of English paragraphs and essays are not so easily visualized as are the patterns of English sentence structures, but nevertheless they do exist and can and must be taught. This is one reason why it is so essential that a teacher go beyond that first step in teaching a reading analytically. Students are being shortchanged and readings not fully utilized if classroom activities are limited to just learning the meanings of new words, or to interpreting difficult sentences, or to discussing the general ideas expressed in the reading.

In the earlier stages of learning English, the students should learn to pick out the topic sentence or main idea of a paragraph and the facts, examples or whatever the author has used to develop it. They must learn to relate these facts, etc., to the main idea. On more advanced levels, the students should, in addition, be taught to find or extract the central idea, the thesis, of an essay. They must learn how to follow the author's development of the thesis, relating to it all of the ideas presented in the various paragraphs. The reading should continue to be analyzed until the students begin actually to visualize a

skeletal organization of the reading. How did the author choose to arrange his ideas? Is time important here? If so, list the times he refers to. Did the author begin with a generalization? If so, what kind of evidence has he used to support it? How is this evidence arranged? Where is the generalization physically placed? Where is the evidence physically placed? What words lead the reader from one idea to another, from one paragraph to the next one? Why must paragraph three come before paragraph four? And so on.

Many foreign students who come to this country to study fail or at best have a most difficult time, particularly in subjects where a lot of reading is required, because they have not been taught how to read with full comprehension. And, many teachers who work with Indian children in this country tell us that as soon as the students leave little narratives and go on to expository writing, whether it is in their history class or their English class, they begin to fall behind and have trouble. Undoubtedly some of their difficulty may result from not having been taught where and how to look for the main ideas, from not having been taught English organization patterns. They are then forced to decipher the readings according to the organizational patterns of their own culture, and, of course, confusion results.

Only after a reading has been thus taught analytically, keeping in mind both the basic steps described here, is it ready to serve as a model for composition, and perhaps at this point it should be. As using a sentence pattern orally should precede the writing

¹ See Robert B. Kaplan, "Cultural Thought Patterns in Intercultural Education." *Language Learning*, XVI, Numbers 1 and 2 (1966), 1-20.

of that pattern, reading and analyzing paragraph patterns should precede composing a paragraph. And, as writing a sentence pattern reinforces the oral use of that pattern, so does composing a paragraph following a specific model reinforce the reading comprehension of the paragraph which served as the model. That is to say, the organization of the reading selection, after the student understands and visualizes it, serves as a model for the students to imitate in composing their own paragraphs or essays. Thus the pattern is introduced in the reading and reinforced through composition. And it may be that the organizational pattern becomes visual and hence meaningful and useful to a student only when he has attempted to use it in his own composition.

As the relationship between analytical reading and composition becomes clearer, the direction that both the teaching of reading and the teaching of composition should take becomes more evident. Certainly a few very important and very basic implications about the teaching of both of these skills emerge.

First, there is an implication related to the question of when the teaching of composition should begin. If there is indeed a relationship between reading and composing as is indicated here, then it seems clear that one should begin to teach composition as soon as one begins to teach reading comprehension. This means that as soon as or very shortly after a student is able to read a paragraph, he should be taught to compose one. This in turn implies, of course, that a student will be asked to compose a paragraph while he still has only a

limited control over sentence structures and vocabulary. But this is as it should be. As has been pointed out, composition is a separate skill, something other than sentence building, and must be developed step by step as the student learns English. It is quite possible for him to compose using only his limited sentence structures and his limited vocabulary. It naturally follows then that after a student has begun to read full-length essays, he should be taught to compose them. And, of course, when he does learn to handle more complex sentence structures, he will be expected to use them in his compositions.

Also implied here is that composition *per se* should be taught much earlier than it usually is. When we think of a student progressing from writing sentences to paragraphs to full-length compositions, we can see that developing composition skills is postponed for some time. But if we think of teaching composition as a separate skill, we can see the necessity of starting it much earlier.

An important implication about the teaching of reading also becomes evident. Usually we begin our students reading little stories. Although this is a natural starting place, if our goal is to prepare these students to be able to study history, geography, science, and other courses in the English language—then the use of the little narratives is limited and should be cut short. Narrative writing is based on a simple chronological organization, one that is used in most cultures, and the students usually find narratives easy to comprehend and the teachers find them easy to teach, perhaps too easy. Undoubtedly the ease with

which these stories may be taught accounts for a great part of their popularity in classrooms. Certainly reading stories should be continued as exercises in vocabulary building, idioms, and faster reading, but the analytical reading exercises should be shifted to expository prose as soon as possible, definitely before this shift usually occurs.

Another implication, following from the previous one, is that the teacher must select her reading materials with a great deal of care. Certainly the vocabulary and sentence structures in an expository reading selection will have to be controlled at first and geared to the specific level of the students. Also, the readings will have

to be selected so as to teach the various organizational patterns the students will encounter in their classes and in expository prose in general. This again points out the need for specially prepared materials for our students in all of their classes, and it may be that the teacher will have to prepare her own until special ones are developed.

Finally, there is the implication that if this relationship between reading and composition, which so obviously exists, can be fully utilized, both the teaching of composition and the teaching of reading can be done more effectively.

UNIVERSITY OF UTAH

The Need for Materials for Teaching English to Southwestern Indian Speakers

Mary Jane Cook

One of the most pressing needs in the field of American education today is materials with which to teach English to Southwestern American Indian children whose first formal contact with English occurs on entering school and for whom English must become a fluent second language. At the present time there is an estimated total of some 200,000 speakers of Southwestern Indian languages, including, as the largest group, approximately 110,000 Navajo, and lesser numbers of Papago, Pima, Maripu, Apache, Hualapai, Mojave, Cocapah, and other tribes, as well as Pueblo Indians. By and large, the teachers of the children have been faced with a situation for which their training as elementary school teachers has not at all prepared them. First, with a few exceptions, these teachers have known little of the language of the children in their classrooms, nor have the children known English. Second, the teachers have had no training in the techniques of teaching foreign or second languages. The majority have not been required even to learn any foreign language and thus to become aware of the problems of learners of other languages. Third, there have been no materials generally designed specifically for the teaching of English as a second language to elementary school beginners, and teachers so handicapped have been left to deal with the situation as best they could.

To be sure, there have been exceptions to these generalizations. Especially recently, with the development and more wide-spread awareness of the techniques of teaching language, a number of groups have actively concerned themselves with the problem of teaching English as a second language to Southwestern Indian speakers. The Bureau of Indian Affairs is presently involved in an active program of developing materials and training teachers specifically in this field. Various denominations of missionary groups have for some time trained their members to teach English and have developed some materials. Some individual teachers, at a great cost of time, have interested themselves in the techniques of teaching English as a second language and have written their own materials. Such a text as the *Manual of Sentence Patterns for Teaching English as a Second Language*, developed by staff members of the Gallup-McKinley Public Schools, Gallup, New Mexico, is highly to be praised. Generally speaking, however, despite these exceptions, teachers in the situation of teaching elementary school beginners in English have had only those textbooks designed for teaching native speakers of English, such as the "Dick and Jane series," and any materials developed have not been available or perhaps even heard of.

The lack of specific materials for teaching English as a second language to these children may be explained partly by the fact that scientific teaching of foreign and second languages is a relatively new field. It may also be attributed partly to a mistaken notion, now fortunately disappearing from the language-teaching scene, that the way to learn another language (in this case, the way for these children to learn English) is simply through exposure, on the one hand, and by speaking and writing the new language constantly on the other, without any formal training in the language. It is true that a child who is the only non-native speaker of the language seems generally to learn a language adequately and even well simply through exposure and constant use. This, however, is not the situation which a Southwestern Indian child faces, by and large. He usually attends school with at least a majority of speakers of his own native language or possibly of Spanish. When he and his fellows are encouraged to use English constantly, without formal training, they tend to repeat and compound the phonological and syntactic characteristics carried over from their own native language. The situation is aggravated when the child speaks, outside the classroom, only his own language or the English of his friends and family. For these reasons the systematic presentation of English in carefully worked out materials is essential in the classroom. In consideration of the general lack of training in language on the part of teachers, the lack of such materials is crucial.

Another aspect of the problem, the use of texts designed for native-speak-

ing children, is closely related to the situation just described. It is assumed by the writers of such texts that the child has already mastered the structural patterns of English by the time that he has entered school. In view of the linguistic situation from which the Southwestern Indian child has entered school and in which he lives, the assumption is invalid. There are no devices by which such structural patterns as word order, article usage, tense usage, and so on, which are not problems for the native-speaking child, are taught. Materials must be worked out carefully on the basis of comparative analysis of English and the language of the speakers, and systematic presentation of English structure.

We must take note, of course, of several useful texts for teaching English as a second or foreign language which have been developed for older children, among them, for example, the *Fries American English Series* by Pauline Rojas and Staff,¹ the National Council of Teachers of English's *English for Today*,² and *English This Way*, prepared by English Language Services.³ These texts, however, have been based on the assumption that the children already read, write, and speak their own languages, and are not designed for beginners who only speak a first language. Some teachers have attempted to adapt these materials to the linguistic and cultural situation of the Southwestern Indian children in their classrooms; however, even when the work has been successful, it has

¹ (Boston: D. C. Heath and Company, 1952).

² (New York: McGraw-Hill Book Company, 1964).

³ (New York: Macmillan Company, 1964).

again been done at a great cost of time.

Thus far, my discussion has concerned only the learning of structure and the need for materials with which to teach structure in the initial stages of the child's learning of the English language. Another problem exists when the child begins to read, for generally there are no texts which at all relate to the cultural orientation of the Southwestern Indian child. He is presented with scenes of a home and community life completely foreign to him. In many cases activities described, such as cutting the lawn, cleaning the house with a vacuum cleaner, even riding to school on a bicycle, are outside his span of experience. It is difficult for the child really to understand the material and, therefore, to develop an interest in it or in reading. There are already several excellent children's books with a Southwestern Indian background which in my opinion would suit the situation very well, for example, Ann Nolan

Clark's *In My Mother's House*.⁴ What is needed, however, is a complete series of graded readers which take into consideration the needs of the Southwestern Indian child in learning to read and understand the implications of English, as well as to bridge the gap between his own cultural background and that of the predominantly Anglo culture of the United States usually presented in school readers.

It seems clear that materials in both structure and reading would best be developed by teams of linguists knowledgeable in the techniques of language teaching and elementary school teachers with experience in teaching Southwestern Indian children. It is hoped that qualified persons will soon undertake to fill the urgent need for such materials.

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⁴(New York: The Viking Press, 1941). Other appropriate books are: *Little Navajo Bluebird* (The Viking Press, 1943), *The Little Indian Pottery Makers* (Los Angeles: Melmont Press, 1955), *About the Little Indian Basket Makers* (Los Angeles: Melmont Press, 1957), and *The Desert People* (New York: The Viking Press, 1962).

A Decade of Experimentation in Teaching English to Spanish-Speaking Children in the Southwest*

Le Roy Condie

The title of this paper, "A Decade of Experimentation in Teaching English to Spanish-Speaking Children in the Southwest," does not say which decade. And so I choose to have more to say about a former decade, that of the forties, than of the past one. That is because the forties were, in their way, the Golden Years in New Mexico in the teaching of English to our Spanish-speaking children. To be sure, the effective techniques of language teaching that have been developed in the immediate past decade were not yet known in the forties, but with what they knew at that time, a number of people caused good things to happen in teaching the Spanish children.

I want to talk mostly about three or four things:

1. I'd like to try to characterize the Spanish children of the Southwest. I think I can say a few things about them that are generally true, without running the danger of stereotyping or over-simplification;
2. I'd like to tell you of what went on in what I call the Golden Years—the forties and before—and of two or three of the concerned and far-sighted people who recognized the severe problem and gave time to it;
3. I'll describe what I call the premature, the too-easy, solution of the problem—more of an attitude, it was—that emerged during the fifties;

* This paper was originally presented at the Third National Conference on Teaching English to Speakers of Other Languages in New York in March, 1966.

4. And I'll make some comments on what is happening today in New Mexico in the matter of teaching English to these children.

You already have the suspicion that I'll have most to say about the situation in New Mexico, and little about our sister states of Arizona, Texas, Colorado and California—states where the Spanish population is substantial. And you are right. I can only mention the well-conceived materials, liberally intermixed with love and patience, being produced by the Streiffs of Tucson in their work with the Mexican National children of that area, the work of Roy McCanne of the Colorado State Department of Education with the children of migrant workers of that state, and the energetic attack being made on the problem at the University of Texas and in the local school districts down there.

One more caution, or confession. You're not going to learn a thing—thing meaning technique—that you can carry back to your classroom. Such things as pattern practice, reading and writing for bilinguals, and contrastive hazards of English *vis-à-vis* Spanish must be left for someone who knows them better than I do.

The Spanish Child in the American Southwest

What is he like? What is she like? I am going to use the word *bright*. They are bright and responsive. It is easy to teach Spanish children. Easier,

I imagine, than teaching children from disadvantaged neighborhoods in our urban centers. There is a radiant, glowing spark inside them. Although they are, technically, a conquered people—referring to General Kearney's so-called conquest of 1846—this incident did almost nothing to dampen the spirit of this essentially proud people. (Although I must admit that the recent generation, seeking to cross over, as it were, into the dominant society, has sometimes been apologetic of its Spanish beginnings.) The children are dutiful and obedient. They come from homes where the church (Catholicism) exerts an all-pervading influence, where the pronouncement, "Honor thy father and thy mother," is emphasized and reemphasized. They want to please. If teacher says, "Do this," that is enough; they do it without questioning. I am not saying whether this is wholly good or not.

Many come from homes that by most measures would be called disadvantaged. Not many books. Low annual income. Meager aesthetic offerings in the community. But the term "disadvantaged" doesn't fit very well. Do we call a child disadvantaged who lives, say, in the all-Spanish village of Truchas, ninety-five hundred feet high on the slope of twelve thousand-foot Truchas peak? The child who sprints out of the door on school mornings, after having been embraced by mother and father, to join his classmates in the winding lane that leads to school? The child who is scrubbed and combed and has a breakfast in his tummy? The child who knows and loves everyone in the village, and is related to most of them? The child who sees and feels the seasons come

and go—the deep snows, the winter sunshine, the spring meadowlarks, the creek running full in summer, and the festoons of red chiles mantling the adobe walls to announce that fall has come. I know it sounds like Chamber of Commerce copy, but this is an accurate description of the Spanish towns and villages in the northern mountains. It is not quite so accurate, of course, for some of the depressed neighborhoods of Albuquerque or for some rural settlements in the southern part of the state where the population includes many recent migrants from Mexico.

What about the child's language—the language he brings to school? Generalization becomes less valid when we talk about his language. In the middle Rio Grande valley, around Sante Fe, Albuquerque, and as far south as Las Cruces, English is certainly not strange to the children. Many speak English as their first language. Others speak Spanish as their first language, but adopt the language of the classroom quite easily upon entering school.

In the villages in the northern mountains, Spanish is still the *lengua madre*. Large numbers of children, not all, come to school speaking only Spanish. So in the lower Rio Grande valley. There, many children, depending somewhat upon how long ago their parents migrated from the Republic of Mexico, must learn English upon entering school.

This is a very sketchy sketch of the language status of the Spanish school child. I might add one more point. In the northern mountains the child will often have a teacher who herself (or himself) speaks English with a

pronounced accent. I do not mean by this to disparage the teachers of Spanish parentage in New Mexico. Education—teaching and administration—has been a splendid open door for educated Spanish youths. The personnel of a number of our public school districts is almost one hundred percent Spanish. Political strategy bids fair to keep it this way for some time to come. But the effect is to perpetuate a phonetic and tonal pattern that is at marked variance with the English of the region.

The Golden Years

A book copyrighted in 1940, or 1935, or 1955 for that matter, would be viewed as positively ancient in 1966. Is the same thing true of language teaching experimentation of those decades? I hope not, because I want to tell you of things that happened during those years. I'll tell it in terms of the people involved.

George I. Sanchez was a native New Mexican. He was blessed with a brilliant mind and the reckless courage of a wildcat. In the 1930's he was a Professor of Education at the University of New Mexico. There was much enthusiasm, in those years, about intelligence testing, and New Mexico, with its multiple ethnic groups, was a kind of field laboratory for the psychologists with their newfound plaything. One by one the psychologists announced their findings: "The Spanish children and the Indian children are, as a group, less intelligent than children of the general population." Professor Sanchez took strong exception. He drew first blood in a fight that he has never laid down. He became the champion of the right

to a good education for the Spanish children of the Southwest. In effect he said to the test makers: "Come with me to the so-called Spanish districts. Look at the pitifully small budgets, the dimly lighted dirt-floored adobe schoolhouses with neither running water, electricity, nor indoor plumbing. Look at the teachers: provincial native sons and daughters with questionable credentials and a more questionable command of English. Look at the children, walking long miles, bucking snow and mud in bad weather. No busses. These low IQ's," he said, "are depressed IQ's—the product of the kind of education we are providing our Spanish children. Where are the promises of the Treaty of Guadalupe Hidalgo, when the United States pledged to provide all necessary facilities for the education of the children in the annexed territories?" So vocal was Professor Sanchez that he became *persona non grata* in New Mexico. His influence is hard to measure, but it was considerable.

Lloyd Tireman was also a professor at the University of New Mexico. His tenure followed, but overlapped, that of Professor Sanchez. Agreeing, for the most part, with Sanchez, Tireman thought things through a little further. The great log jam of over-age Spanish children in the first three grades seemed to him to be significant. He found this general practice: promotion was based, not improperly, upon the children's ability to read the readers prescribed for the level. But you're not likely to read very well in a language that you don't speak. So you're held back. Next fall you don't speak English a bit better than you

did last spring. And come spring you don't read much better than you did last spring. Finally you get to be too big for your desk, and you're promoted a grade. In another year or so you can persuade your parents that it's hopeless, and you drop out. To Tireman the key to this whole situation was plain. We would not now regard his deduction as remarkable, but it was for that day. He said, "The Spanish child must be given opportunity to achieve nominal mastery of oral English. His facility in speaking English must precede or parallel his encounter with reading and writing English."

Retired in Santa Fe at that time was a wealthy man by the name of Bronson Cutting. Tireman went to him with the proposal that he, Cutting, fund a project that would work out Tireman's idea. Cutting said, "Tell me more." And the East San Jose project in a deprived, all-Spanish neighborhood in Albuquerque was born. For his staff Dr. Tireman recruited Marie Hughes, then doing good things of this nature in Las Cruces, 150 miles to the south. And Mary Watson and Ann Jones and Katherine Gallegos and Laura Atkinson. What a program they put on for those children, and what progress they made! They had a statistical design, including classrooms in a neighboring school that served as the control groups, but the coefficients seemed redundant in the face of the observable overwhelming evidence.

Tireman was not content to rest there. During a year in Mexico he saw the so-called Mission School Project in action. The intent of this project was to have the school serve

as the lever for up-grading the entire community. Back to New Mexico he came and paid a visit to another Santa Fe millionaire. To make a long story short, the Nambé Project came into being. Nambé was, and is, a Spanish village situated on a mountain stream cascading down from the Sangre de Cristo Mountains. Here Tireman and his staff, now augmented by then-young Frank Angel, worked out in compelling fashion the idea of the community school. What is the community school idea? It is, or was, the fondly held dream of some educators of a couple of decades ago. The community school takes its cues for the curriculum from the child's home environment. His home, his family, the local fiestas, the religious calendar, the outdoors, the farms, the gardens, the native crafts, the sheep herds—all become the vehicles for learning what we call, unimaginatively, language arts, social studies, and arithmetic. The school becomes a community center. Parents are invited to assist in the planning. They are kept abreast of what is going on in the school. These things happened at Nambé. The classrooms were not room-bound. A morning spent at tree planting for beautification or erosion control was not considered scandalous. Pets came to school to live. There was a garden with all manner of vegetables. Parents came evenings to learn to sew or do other homemaking skills. Perhaps that's enough to give you an idea of what went on in the Nambé Project. And, implicit in everything was: speaking, reading, writing and understanding English. News of the Nambé experiment spread abroad. Delegations came from the Latin American

countries. They went away profoundly impressed.

The little school is still there in the cottonwoods. It is still in use. I hope they never tear it down, even when they build a bigger, newer one.

The Premature Solution of the Language Problem

The war years followed. New Mexico became a vast laboratory for nuclear munitions development. The population surged with the in-migration of scientists and military people. The former ratio, sixty percent Spanish—forty percent Anglo, reversed itself. In the population centers the Spanish children now heard more English than Spanish spoken. Good! Progress! Without benefit of TESL. But in the mountain villages, the situation was scarcely bettered. In a way it was worsened. Local educators, noting New Mexico's cosmopolitanism, decided to solve New Mexico's language problem at a wave of the wand. "The children are now bilingual," they said, "and we declare the language problem nonexistent. And with it we declare the appurtenances of the language problem—pre-first classrooms, emphasis on oral language, and all that—superfluous and, more than that, discriminatory." During most of the 50's language experimentation slept. The Tireman staff scattered, became, all of them, respected New Mexico educators, but none carried the baton. Even Dr. Angel, who was perhaps inoculated most tellingly of all with the spirit of Nambé, seemed not to find heart to reopen the cause,

What's Happening Now

In 1957 the "linguistic approach" (or call it by any other of its half-

dozen names) had not yet reached New Mexico. To the University of New Mexico came Professor Miles Zintz of Iowa. A kind of all-eyes-and-ears sort of man, he sensed the problem in New Mexico and also sensed the state of suspended animation, language-teaching-wise, in the state. To this interested ear Dr. Tireman and Dr. Angel were willing to tell their story, and a new man on the team seems to have made the difference. Dr. Tireman was soon to pass away, but Zintz and Angel began to lay the groundwork for programs of teacher education in teaching English as a second language to New Mexico's Spanish and Indian children. They were convinced that teacher education was the crux of the situation. These are some of the results of this resurgence of interest:

Courses were written into the College of Education catalog.

Bilingual districts were encouraged to re-examine their curricula and introduce ESL methodology in the schools.

Districts were induced to set up in-service training courses continuing through perhaps twenty weekly evening sessions. Zintz and Angel taught them.

Graduate students were assigned thesis and dissertation topics in the fields of English as a second language and education across cultures.

Row upon row of bromidic language arts books on the shelves of the College of Education library were moved over to make room for publications reflecting the new approach.

I arrived there at that time to do graduate work in my old age. I remember Dr. Zintz had borrowed from Michigan a doctoral dissertation by Pauline Rojas (a name then strange

to me) in which she asked some searching questions about the suitability of materials published in the United States for urban American children.

Winter before last, New Mexico had the good fortune to have four all-Spanish classrooms chosen as pilot classrooms for the validation of the Miami Linguistic Readers Program—a program that is traced to Pauline Rojas.

More, much more, has happened, but I won't detail it.

Now, has the modern language approach become institutionalized in New Mexico's bilingual school districts? Can you press your ear against the door of Mrs. Quintana's first-grade classroom in Truchas at half-past nine any morning and hear pattern practice going on? You cannot. The educational monolith moves with glacier slowness. But I can tell you a few things that have come to pass, out in the districts:

It is no longer insubordinate for pupils to *talk* in the classroom. Few teachers, as suggested, are using the pattern practice approach, as we wish they would. But they now realize the fundamental nature of oral command of the language. And those who don't use the foreign language approach are feeling increasing guilt. Ere long more and more will adopt the approach, or a reasonable facsimile of it, to ease their guilt.

You can mention phoneme, morpheme, tonal pattern, sentence pattern, expansion, substitution, transformation, or that distasteful word *drill* without having your audience swoon or go glassy-eyed.

When you visit the schools you see an increasing number of professional books and instructional series—for example, *The Fries American English Series*—at the teachers' elbows, suggesting that they are using them.

And when you mention the names of people prominent in the field and such terms as MLA, CAL, SAA, NCTE, NAFSA, and TESOL, you frequently observe a reassuring nod of recognition.

What is likely to happen? The problem will be resolved in one of two ways, whichever comes first: the Spanish children will become bilingual, and eventually monolingual English, by benefit of the increasingly all-pervading English-speaking environment with little help from us, or we will adopt the modern language approach and speed their mastery of English, giving them the tools for success with the prescribed curriculum. The first alternate is the more likely. The latter alternate would salvage a generation of children who could be wonderful scholars and valuable citizens, as I must quickly add, many of them are now.

UNIVERSITY OF NEW MEXICO

Current Trends in the Teaching of English in France

George Rathmell

A revolution in foreign language instruction, similar to the one in the United States, is currently taking place in France. The goals of the French modernists are the same as those of their American counterparts, and the influence of the work done by the Army Specialized Training Program at Monterey is evident, but the new methods being developed in France differ significantly from our own. This fact is not surprising; for many years French linguistic research has been moving in a different direction from ours, and foreign language pedagogy has long been different also.

These differences date generally from the turn of the century. Ferdinand de Saussure in his *Cours de Linguistique Générale*,¹ established the fundamental principles of modern linguistics, and his theories of language have been and are a considerable influence on linguists in France. Of particular importance to those linguists concerned with foreign language teaching is his concept of the *signe*. An expression which conveys meaning can be called a *signe* (sign or symbol). The *signe* has two completely interdependent parts: the *signifiants*— the sounds which make up the expression, and the *signifiés*— the ideas conveyed by the expression.

André Martinet has added to this his concept of the double articulation of any given language. The first articulation is the one according to which one's need to communicate something

is organized in a succession of *signes* whose basic units are *monèmes*.² The second articulation is the actual vocal (or written) production of *signes* whose basic units are phonemes.

Such theories have had considerable effect on foreign language teaching in France, especially in the areas of (1) how meaning is put across in presenting new material, and (2) in the importance that correct hearing and reproduction of new sounds have on comprehension.

American linguistics, on the other hand, has developed in the direction set by Bloomfield's *Language*.³ Bloomfield did not concern himself much with Saussure's meaning theories and based his own theories on the principles of behaviorist psychology. He saw meaning as the result of the situation in which a stimulus was used and the regularity of the response brought about by the stimulus.⁴ Thus American linguistics received its orientation with a descriptive and rather mechanical emphasis which, along with the lack of interest in foreign languages until recently, may account for a belated application of linguistic principles to foreign language instruction.

It is only since World War II that spoken language has played a major role in American foreign language teaching. But in France both the

² Monèmes are made up of morphemes and lexemes.

³ (New York: Holt, Rinehart & Winston, 1933.)

⁴ Charles Boutan, "La Recherche Linguistique en France," *Tendances*, XXXIX (February, 1966), p. 7-8.

¹ Ed. Charles Bally and Albert Séchehaye (Paris: Payot, 1964).

teaching of oral skills and concern for the spoken rather than the written form of language have received strong support for nearly a century. Charles Bally, one of Saussure's disciples, conceived in 1906 a complete system of language study based on spoken language with concentration on "affective expressions." Bally's emphasis on spoken language in this area was not new. The "direct method" of language teaching, developed independently by M. D. Berlitz in Germany and François Gouin in France in the 1870's, emphasized oral language skills and avoided all translation. The direct method became the accepted means of foreign language teaching at the university level in the 1890's, and nearly all the texts in current use in the public schools are based on the direct method. As early as 1863, the Ministry of Education urged that secondary students learning a foreign language "learn to speak it."

The days of the direct method however are numbered. A new pedagogy, generally called "the audio-visual method," is already well-entrenched in pilot schools and seems destined to replace the direct method at every level from elementary to adult.

The Audio-Visual Method

The foundation of the audio-visual method was established by the Commission de Recherche du Français Élémentaire, created by the Ministry of Education in an effort to assist UNESCO in finding means of disseminating the major languages among the peoples of under-developed nations. In a direct application of Saussure's *linguistique synchronique* (descriptive linguistics), the commission carried out a five-year research project

to determine the fundamental elements of spoken French. Thousands of taped conversations on a variety of social and intellectual levels were used to make a count of the most frequently-used words and structures. Since frequency counts are necessarily lacking in concrete nouns, further research added the *mots disponibles*—words whose frequency of occurrence is low and unstable but which are essential in everyday language use—words such as *eye, chair, hat*. Here the commission gave secondary students in various parts of France a center of interest (Clothing, Means of Transportation, Parts of the Body, etc.) and asked them to write the twenty words that seemed to them the most commonly used in terms of that center of interest. A frequency count was then made of these words also, and the results of the two investigations were published as *Le Français Fondamental*,⁵ a list of the 3,000 words and the elements of grammar that were essential and basic in spoken French.

The task of translating *Le Français Fondamental* into a course was given to the audio-visual center at the Ecole Normale Supérieure de Saint-Cloud. There a team of linguists, psychologists, teachers, phoneticists, and artists from Paris and the Zagreb Phonetic Institute formed the Centre de Recherche et d'Etude pour la Diffusion du Français (CREDIF) and developed a course which they en-

⁵ Ministère de l'Éducation Nationale (Paris: Institut Pédagogique National, 1954). For further information on this project, see: Joan C. Kist, *Analysis and Critique of a Major Curriculum Study: La Commission du Français Fondamental* (Philadelphia: Chilton, 1962).

titled *Voix et Images de France*⁶—the first product of the audio-visual method.

This method is similar to the direct method only insofar as it uses no translation and all instruction is done in the target language. The primary difference between the audio-visual and the direct method is that in the former, no textbook is used. The student in class sees filmstrip pictures on a screen and hears utterances from a tape recorder. He learns with his eyes, ears, and mouth. A lesson of *Voix et Images* contains three dialogs: the *sketch*, which introduces new words and structures and is based on an everyday situation; the *mécanisme*, which provides different forms of the grammatical structures introduced in the *sketch*; and the *exercices phonétiques*, which are designed for drill on pronunciation, intonation, and rhythm. Each dialog is recorded on tape, and the first two are accompanied by filmstrips in which each frame corresponds to a *phrase globale*⁷ in the dialog.

The pictures on the filmstrips are drawings in the style of cartoons, permitting a graphic representation of the meaning of the *phrase globale* with no extraneous detail that might distract or mislead the student. The use of pictures makes any translation unnecessary. Cartoons make possible the representation of abstract con-

cepts such as quality, thought, and feeling.

The *sketch* and the *mécanisme* are taught in four steps: (1) Presentation, where the students simply look at the filmstrip and listen to the tape; (2) Explanation, where the teacher verifies the students' comprehension of each *phrase globale*; (3) Repetition, where the teacher, using special phonetic principles, leads the students individually to a correct articulation of each *phrase globale*; and (4) Transposition, where the teacher directs exercises on the structures in the lesson. The language laboratory is used after thirty hours of class instruction, and after sixty hours structured exercises in writing and reading are introduced. Obviously, a teacher using this method must have special training in its techniques.

The phenomenal success of *Voix et Images* has profoundly influenced foreign language teaching in France. Since 1959, the Ministry of Education no longer requires proficiency in French of foreign technicians applying for government scholarships to French universities. Eight to ten weeks at CREDIF is usually sufficient to enable a foreign student to enter university classes. Now, *Voix et Images* is used throughout the world in some 400 CREDIF-directed centers.⁸

Audio-Visual-Structural-Globalism

A philosophy of language teaching has grown out of the continuous research related to *Voix et Images* which has come to be called "audio-visual-structural-globalism," and there are now courses based on this method in

⁶ P. Guberina and P. Rivenc, *Voix et Images de France, Premier Degré* (Philadelphia: Chilton, 1963).

⁷ A *phrase globale* is a unit of speech which expresses a single idea or action. In the sentence, "My friends have a cabin . . . in the mountains," there are two *phrases globales*, and, in an audio-visual course, a separate picture would be used to illustrate each one.

⁸ Raymond Renard, *La Méthode Audio-Visuelle et Structuro-Globale de Saint-Cloud-Zagreb* (Paris: Didier, 1965).

English, Russian, German, Spanish, Italian, and Serbo-Croatian.

An AVSG course is "audio" not only because the dialogs are recorded on tape instead of printed in a text, but also because the content of the course is based upon spoken language and because oral communication is a primary goal.

It is "visual" because the pictures are an integral part of the course, not merely an aid. The purposes of the pictures are:

1. To enable the student to grasp the meaning of new material without any mother tongue influence from overt or mental translation.
2. To relate each expression of a dialog to the context of the dialog.
3. To provide a mnemonic device to facilitate memorization.
4. To serve as stimuli for drill and conversation.

The course is "structural" in two ways. It is based on a structural concept of language and on a structural concept of perception, the latter involving the relationship between the structure of meaning and the structural functioning of the human brain.

Finally, an AVSG course is "global" inasmuch as it presents every element to be learned in a context based on a situation. There are, for example, no pre-determined pattern drills in *Voix et Images*. Drills on the grammatical structures of a dialog are carried out by the teacher in terms of the situation and the context of the lesson. In phonetic drill, sounds are never corrected in isolation but always in phrases or sentences so that intonation and rhythm are practiced at the same time as pronunciation.

Audio-Visual English Courses

Of the three audio-visual courses in English currently in use in France, the one which most closely resembles *Voix et Images* is *Méthode Audio-Visuelle d'Anglais*.⁹ It consists of two levels, each containing twenty-five tape and filmstrip lessons. A lesson is comprised of a *sketch* dialog, a second dialog called "grammatical structures," and a third dialog called "grammar in pictures" where grammatical points are illustrated. The course is taught in the same manner as *Voix et Images*, and reading and writing drills (still in preparation) are introduced after sixty hours of class work. As is the case for *Voix et Images*, this course was designed for adults but is in use at the secondary as well as the adult and university levels. Pilot classes in the *lycées* cover the two levels in three years. A related course for use on the elementary level is presently in the experimental stage. *Méthode Audio-Visuelle d'Anglais* is the only officially AVSG English course. The two courses which follow vary somewhat from AVSG principles but are obviously designed in the same general terms as *Voix et Images*.

*Passport to English*¹⁰ was used experimentally in Morocco from 1956-1959 and is presently in use in several secondary pilot classes. It is also under consideration for use by the Peace Corps. This course, designed specifically for use at the eighth and ninth grade levels, contains thirty-three lessons of the *sketch* and grammatical structure dialog type. There are no

⁹ R. and L. Filipovic and L. Webster, (Paris: Didier, 1965).

¹⁰ G. Capelle and D. Girard (Paris: Didier, 1962).

pictures, however, for the second dialog. The filmstrips that make up the *sketch* dialogs are similar in style to those of the courses already mentioned, but additional graphic symbols have been used: a green background indicates the speaker; an orange background identifies the person or thing spoken of. Also, each filmstrip ends with a photograph of a scene related to the *sketch* situation. The photograph is not used for explanation but as a stimulus for description and discussion. After three months of instruction, the students receive a book which contains the dialogs and the pictures. A special set of diacritical marks in different colors printed over the dialogs indicates accent, rhythm, and intonation.

The major difference between this course and *Voix et Images* is that *Passport* contains pattern drills. They are similar to the drills found in American audio-lingual courses, but there is a significant difference in the manner in which they are used. In the audio-visual method, every phase of learning and practice must be related to a specific situation, so the pattern drills are done with a flannel board and printed cardboard pictures and symbols. For example, the teacher puts a picture of a boy and a football on the flannel board and asks, "Is Johnny playing tennis?" The student answers, "No, he isn't; he's playing football." He replies according to the situation pictured in front of him. He must understand what he is saying while he practices on variations of a structure. When used by a skillful teacher, this type of drill moves very fast, is extremely spontaneous, and is controlled completely by the teacher.

A class doing drills in this fashion bears little resemblance to one passively responding to oral cues and usually indifferent to the meaning of what they are saying. The audio-visualists refer to such activity as *psittacisme* 'parroting' and spurn it.

A second level of *Passport* is in preparation as is an elementary school course entitled *Jingle Bells* in which the flannel board will be used in place of the filmstrip.

The third audio-visual English course, *Lend Me Your Ears* by Jean Guénot, has not yet been published but is in use in pilot classes. It is designed for secondary students but is also under experiment with adult classes. The lexical content is based on Michael West's *A General Service List of English Words*.¹¹ It consists of forty lessons, each containing a *sketch* dialog, a grammatical structure dialog, and a set of sample pattern drills. The drills, which are not taped, serve as examples for the teacher to help in "fixing" structures in the students' mind.

Professor Guénot has done considerable research at the Ecole Normale Supérieure de Saint-Cloud on the "readability" of pictures and has used a caricature cartoon form that is more stylized and more humorous than those of the above courses. Background colors indicate verb tense: yellow for the past and green for the future. According to Guénot, any *phrase globale* can be broken into "semantemes" and each semanteme can be represented graphically. One of the sentences in *Lend Me Your Ears* is "Did Smith type last night?" The accompanying drawing shows,

¹¹ (London: Longmans, 1955).

over a yellow background, Mr. Smith typing, a large question mark, and a window through which the moon is visible. Both the sentence and the drawing contain five semantemes:

<i>Semanteme</i>	<i>Verbal Indication</i>	<i>Graphic Indication</i>
1. Interrogation	position of <i>Did</i>	question mark
2. Verb tense	<i>Did</i>	yellow background
3. Subject	<i>Smith</i>	character in the illustration
4. Action	<i>type</i>	typewriter
5. Specific time	<i>last night</i>	moon

Such analysis is necessary in the construction of these pictures, but the student perceives all the semantemes of a picture globally and has no need to analyze the parts.

An elementary school version of this course, called *Lend Me Your Little Ears* with forty-five *sketch* dialogs and question-and-answer dialogs along with songs and games is in preparation and is being used experimentally in Paris and Saint-Cloud.¹² A series of eight closed circuit television films, adapted from *Lend Me Your Ears* has been produced under the title *Look Here!* and has been used at the sixth grade level since 1960 with rewarding results. Other experiments in the teaching of English through closed circuit television are being carried out at the Centre International d'Etudes Pédagogiques de Sévres, the Ecole Normale Supérieure de Saint-Cloud, and the Ecole Alsacienne in Paris.

Audio-Visual Methods in the Public Schools

The work being done in the audio-visual English classes and the language laboratories of the pilot schools is im-

pressive and admirable, yet the majority of French public school students studying English spend more time translating and doing written exercises than they do speaking. In the first place, audio-visual courses require equipment and training that the average teacher doesn't have. Such courses work best in conjunction with a language laboratory—something most *lycées* don't have. Even though direct method texts, designed for extensive oral work are in general use, large classes and writing-oriented examinations force teachers to concentrate too much on grammar and analysis.

These problems and others such as lack of funds, insufficient training facilities, skeptical administrators, and conservative teachers keep the growing use of audio-visual methods at a slow pace. M. Evrard, *Inspecteur Général* for English, feels it may take as long as two generations before such courses are in general use by the 10,000 English teachers in the public schools. The change, he says, must come from the teachers themselves since neither the school nor the Ministry of Education can tell a teacher what method or text to use. The Ministry determines the goals of courses and controls the examinations, but the choice of

¹² Jean Guénot, *Pédagogie Audio-Visuelle des Débuts de l'Anglais* (Paris: SABRI, 1964).

materials is a carefully guarded prerogative of the individual teacher.

All prospective English teachers are now receiving theoretical and practical training in audio-visual language teaching. The people in charge of these courses are, however, forced to deal with the realities their students will encounter. At the Paris Institut Pédagogique National, M. Gauthier, director of the English program in thirteen student-teacher centers, has developed a course which trains teachers both in audio-visual methods and in means of applying structural linguistic principles to traditional and direct method texts. M. Gauthier, who taught in the United States on an exchange fellowship in 1959, has developed a series of remedial units called *My Friend Tony* for students whose training in English has neglected the oral skills. Each unit consists of a dialog, illustrated by means of a flannel board, and pattern drills cued by flannel board pictures. Slides for each unit enable the teacher to obtain free expression from the students. M. Gauthier feels that through such material, which can be used with a minimum of equipment, and constant pressure from teachers for the installation of language laboratories, a gradual change to more effective English teaching can be brought about in the public schools.

Conclusion

Since the courses described in this paper are based on British usage, pronunciation, and situations, they are not practical for use in the United States in their present form. But with the need for fully-developed TESOL courses that exists in our country to-

day, it appears advisable for American teachers and linguists to consider carefully aspects of the audio-visual method such as:

1. The research on spoken language as done for *Le Français Fondamental*.
2. The construction of courses by teams of teachers and researchers from various fields.
3. The use of visual elements in the place of any translation, even paraphrased.
4. The consideration of the structure of meaning and of perception as well as the structure of language.
5. The global method which opposes the isolation of problems and insists that every teaching activity be done in a situational context.

Teachers and scholars visiting Paris may arrange interviews and class observations at the following centers:

Centre International d'Etudes
Pédagogiques
1, rue Léon Journault
Sèvres

Centre de Recherche et d'Etude pour
la Diffusion du Français
8, rue Jean Calvin
Paris V

Bureau pour l'Enseignement de la
Langue et de la Civilisation Françaises
9, rue Lhomond
Paris V

Langues et Co-opération
3, place des Vosges
Paris IV

WESTLAKE JUNIOR HIGH SCHOOL
OAKLAND, CALIFORNIA

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Curriculum Trends in TESOL

Clelia Belfrom

Teachers each year in New York City are faced with thousands of pupils who have had their introduction to language in a non-English-speaking family or culture. However, the cross-over from one language to another, including skills of communication and culture, and psychological factors, long a problem to teachers, social scientists, and linguists, is being dealt with significantly.

Some Problems

English as a Foreign Language or English as a Second Language

In New York City, the emphasis is on teaching English as a second language rather than as a foreign language. It is not enough for our pupils to memorize and repeat certain set expressions to be recalled at will, upon the presentation of the correct stimulus, as may be the case in foreign language instruction. Pupils learning English as a second language in New York City are taught the curriculum of their English-speaking classmates. Naturally, this presents certain challenges which may not be evident in the teaching of English as a foreign language in another country where the language of the community is not English. Pupils, speaking other languages, who are learning English in an English-speaking school system, where English is the language of instruction and the means by which all our pupils must get their education, must be taught to

function in English as accurately as possible in the least amount of time possible.

Numbers and Concentration of ESL Pupils

Another problem in New York City is the large numbers of pupils involved: over 90,000. Many are concentrated in certain areas of the city. However, the mobility is high, and pupils learning English as a second language are found in most of our 600 elementary schools, ranging in numbers from a few pupils to over fifty percent of the pupil registration in others. On the secondary level, the ESL pupil population tends to concentrate in certain areas with about a third of the secondary schools having an ESL population of twenty percent or over.

Variety of Language Background and Cultural Background

Although the majority of ESL pupils come from a Spanish-speaking background, they represent more than fifty-five different cultural backgrounds and over twenty-eight different languages. The teacher is responsible for teaching all of them regardless of background. She must prepare them to handle the English language well enough to be able to learn the content of the various curriculum areas. At the same time, she must conduct a regular educational program for the English-speaking pupils in her class.

Pupils who come to the New York

City schools speaking little or no English have a level of fluency in their own language. They have developed speech habits using the sounds, intonation patterns, rhythm, structure and vocabulary of their vernacular. They have developed some understanding, if only subconsciously, of the nature of language. These pupils have the advantage of learning English in an environment in which English is not only the language of the school and the community, but also of entertainment and recreation. Therefore, they are motivated to learn it to some degree in order to participate in the life around them. On the other hand, they are at a disadvantage in that they are unable to understand and communicate in the language of instruction. Even under optimum conditions, their success in learning is limited unless there is a carefully planned program of instruction.

The teacher must also endeavor to orient the ESL pupil to the New York City way of life so that he and his parents may adapt themselves to living in a different cultural environment. At the same time, she must prepare the English-speaking pupils to be ready to accept and help the newcomers who are learning English as a second language.

Teacher Training Materials

There are approximately 90,000 pupils learning English as a new language in the elementary schools alone. This means that almost every teacher in the 600 elementary schools in New York City must be prepared to teach English as a second language as part of her regular language arts instruction.

It is obvious that an intensive program of pre-service and in-service teacher training is required. The teacher must have some feeling of success and satisfaction in order to continue to do a good job, and yet adequate materials which meet the varied needs of all her pupils are sorely lacking.

Some Solutions

The Educational Program in New York City

The educational program in New York City for pupils learning English as a second language provides solutions to some of these problems by seeing that the ESL pupils (1) participate in the daily classroom activities in all curriculum areas and (2) receive specific instruction in English as a second language.

Participation in Classroom Activities

Active participation in classroom experiences gives pupils the advantage of continued exposure to the new language. The teacher involves the language learners in the daily activities in which all of the pupils participate, and she encourages them to use the new language.

Participation and communication are the primary goals, but immediate assistance and correction are given when errors or inadequacies interfere with communication. Further and more detailed correction is given during the language lessons. Participation in the regular classroom experiences establishes the feeling of belonging to the group. It gives pupils the opportunity to hear and observe how English functions. It provides them with

a reason for using English and stimulates the desire to learn English.

Instruction in English as a Second Language

The language lessons develop from a class activity. The teacher capitalizes upon the pupils' experiences or creates experiences in which the need to communicate in English is evident.

She uses this context to present related language content.

She includes new vocabulary related to the experience and the language patterns appropriate for verbalizing the experience.

She provides for meaningful and varied drills to reinforce the newly acquired patterns and vocabulary.

She provides for frequent review in order to fix newly acquired language habits.

She provides for the functional application of the new language items to other situations, activities and experiences.

Materials

As a first step in the right direction, the Bureau of Curriculum Development has endeavored to prepare new materials in TESL. The only feasible way to reach all the teachers involved was to incorporate the ESL materials as part of a revision of the Language Arts Curriculum presently under way at the Bureau of Curriculum Development. At the present writing, only one handbook has been completed, the *Handbook for Language Arts: Pre-K, K, Grades One and Two*. It represents a significant gain in the preparation of materials which help the teacher develop language skills within the scope of the regular curriculum areas. English is not taught in a vacuum or as an isolated subject, but rather as part

of everyday meaningful experiences and activities.

This handbook provides the teacher with two types of materials for the language learner. There are 124 references throughout the description of the general philosophy of the language arts program and the class activities in listening, speaking, reading and writing as to how to make that specific activity a meaningful language experience for the pupils learning English as a second language. It also provides the teacher with a complete chapter devoted to the teaching of English as a second language, containing the basic philosophy and principles of second language learning and teaching. This section also dwells in detail upon such matters as teaching patterns, teaching vocabulary, teaching beginning reading, teaching beginning writing and providing samples of pattern drills.

There are many suggestions for classroom activities into which these language elements may be incorporated in a meaningful and functional manner: for example, a list of suggested patterns to teach, a comparative analysis of English and Spanish, and a comparative analysis of English and Italian, German, and Polish.

We realize that the series of language arts handbooks which are presently in preparation are only one means of providing some solutions for the ESL challenge in New York City. Educators in New York City are constantly searching for ways to meet the challenge with greater imagination and effectiveness.

BUREAU OF CURRICULUM
DEVELOPMENT
BOARD OF EDUCATION
NEW YORK CITY

English for Speakers of Other Languages: Programs Administered by the U. S. Office of Education

Richard L. Light

Recent legislation has expanded considerably the opportunities for support of programs involving English for speakers of other languages which are administered by the U.S. Office of Education. In addition to the National Defense Education Act, both the Higher Education Act of 1965 and the Elementary and Secondary Education Act of 1965, for example, support activities concerned with ESOL. Under the former act, an Experienced Teacher Fellowship Program for twenty-five teachers of English as a second language began in Fall 1966; under the latter act nearly 500 million dollars was used to support "language arts" programs, including ESOL, for roughly four million disadvantaged children. These programs and others are described in the following outline which is an effort to present an up-to-date picture of USOE-sponsored activities involving ESOL. For the purposes of this sketch the fifteen programs described are included under the categories of Teacher Training, Study Grants, Research and Development, and School Programs. Following each description is an indication of the bureau in the U.S. Office of Education which is responsible for the particular program. Much of the research which went into obtaining the information which follows was done by Miss Margaret Moore, a research assistant with the Modern Foreign Language Institutes Section of the U.S. Office of Education.

1. TEACHER TRAINING

a. *NDEA Institutes for Advanced Study in ESOL* are authorized under a 1964 amendment to the National Defense Education Act of 1958. The first such institutes were conducted in the summer of 1964 at the University of Puerto Rico and the University of California at Los Angeles for 110 elementary and secondary teachers and supervisors of ESOL. The following summer the program was expanded with institutes at four universities (two in New York City, one in Arizona and one in Puerto Rico) for 190 teachers and supervisors. During the summer of 1966 five such institutes for 208 participants were held (three in New York City, one in California and one in Texas). Appended to this article is a list of NDEA Institutes for Advanced Study in ESOL for the summer of 1967 and the academic year 1967-68.

The ESOL institutes typically include study in some combination of applied linguistics concerned with the application of the insights of linguistics to the problems of language teaching; methodology of second language teaching and when possible, demonstration classes for observation and supervised practice teaching; the analysis and comparison of coexisting cultures and the problems of accommodation when two cultures meet; opportunity to begin, or refresh a knowledge of, a modern foreign language. In addition, proposals to hold institutes which show

new directions in solving problems in ESOL teacher training are encouraged.

(Bureau of Elementary and Secondary Education)

b. *NDEA Institutes for Advanced Study in English, in Reading, and in Disadvantaged Youth*, also authorized under Title XI of the NDEA, are sometimes concerned with problems involving ESOL. They may be concerned with teaching Spanish-speaking students, American Indians, or speakers of non-standard English. Here the methods and materials of ESOL are pertinent; in such an institute a component in linguistics, language, or ESOL methodology may be included. Such institutes under the 1966 *English* program included the following:

At Southern University, Baton Rouge, Louisiana: For teachers of rural and semi-rural youth with non-standard English dialects.

At the University of Chicago: For teachers of disadvantaged inner-city secondary students in Chicago.

Institutes under *Disadvantaged Youth* in 1966 and relevant to ESOL included the following:

At the University of Texas, Austin: For teachers and supervisors of Spanish-American students.

At Western Montana College: For teachers and supervisors of American Indian students.

Reading institutes in 1966 with relevance to ESOL included:

At Our Lady of the Lake College, Texas: For teachers of Spanish-speaking Mexican children.

At the University of Puerto Rico: For teachers of Spanish-speaking children.

(Bureau of Elementary and Secondary Education)

c. *The Experienced Teacher Fellowship Program*, which provides for training of teachers of ESOL, is authorized under Title V of the Higher Education

Act of 1965. Fellowships of up to two years are authorized for elementary and secondary school teachers; the fellowships are for graduate study leading to a master's degree but not to the doctorate. Fifty such fellowship programs were announced in Spring, 1966 and one is to be held for teachers of ESOL at New York University, September 1966 and June 1967. There are twenty-five teachers of secondary school students involved in the program which includes instruction in linguistics, culture, and ESOL methodology.

(Bureau of Elementary and Secondary Education)

d. *The Prospective Teacher Fellowship Program*, authorized under Title V of the Higher Education Act, provides fellowship grants for graduate study which may in some cases involve ESOL. The 1966-67 program, for example, includes grants for four prospective teachers of Indian children to study elementary education at Montana State University; four prospective teachers of Spanish-speaking children have grants to study at Texas Western College; and a program at Teachers College, Columbia University concentrates on English education of the disadvantaged.

(Bureau of Higher Education)

e. *The Teacher Exchange Program and the Teacher Development Program*, authorized by the Mutual Educational and Cultural Exchange Act of 1961, both provide for teacher training in ESOL. The programs are administered by the Bureau of Elementary and Secondary Education under contract with the Department of State; the Teacher Exchange Program involves in part American school teachers traveling to teaching jobs abroad, while the Teacher Development Program in-

cludes work with foreign teachers of English coming to the United States for study. Training in ESOL is provided for some teachers in both programs and generally takes place under contract with universities in the United States. The programs in ESOL typically include instruction in linguistics, methodology and materials for teaching ESOL, and language instruction.

(Bureau of Elementary and Secondary Education)

f. *The National Teacher Corps*, authorized under Title V of the Higher Education Act of 1965, includes teacher-training programs which are sometimes concerned with the problems of teaching English to speakers of other languages. In the summer of 1966 there were forty-two pre-service programs conducted under contract to universities for teachers and interns in the Teacher Corps. Problems of teaching ESOL are involved where the students with whom the teachers or interns are working speak Spanish, an American Indian language, or non-standard English. In these situations, instruction in linguistics, language, and ESOL methodology is pertinent.

(Bureau of Elementary and Secondary Education)

g. *The Planning Center for the Teaching of English, Hebrew University of Jerusalem*, authorized by the Agricultural Trade Development Act of 1954, as amended, is administered by the U.S. Office of Education through its Bureau of Research as a Special Foreign Currency Education Research Program. In 1965, the U.S. Office of Education and the Ministry of Education of Israel began a five-year program in English as a foreign language. In the summers of 1965 and 1966, teacher-training institutes, following the basic outlines of the NDEA Insti-

tutes, were conducted for Israeli teachers of English as a foreign language. Under this same arrangement, these PL-480 funds are also being used in English curriculum revision in Israel.

(Bureau of Research)

2. STUDY GRANTS

National Defense Graduate Fellowships are authorized under the provisions of Title IV of the NDEA for graduate study in a variety of subject areas. Though there are no programs designed specifically for students in ESOL for 1966-67, there are graduate fellowship programs in linguistics at twenty-two universities and in languages and linguistics at two universities. Most of these programs would presumably be of benefit to graduate students interested in ESOL.

(Bureau of Higher Education)

3. RESEARCH AND DEVELOPMENT

a. *Educational Research*, authorized by the Cooperative Research Act of 1954 and expanded under Title IV of the Elementary and Secondary Education Act of 1965, authorizes the U.S. Office of Education to contract with persons to conduct research, surveys and demonstrations in the field of education, and to disseminate the results of this research. A number of projects supported under this Act are directly concerned with ESOL. These include:

William Labov and Uriel Weinreich at Columbia University: *A Study of the Structure of English Used by Negro and Puerto Rican Speakers in New York City*.

John Manning and Fred Brengleman at Fresno State College: *A Linguistic Approach to the Teaching of English as a Foreign Language to Kindergarten*

Pupils Whose Primary Language Is Spanish.

Alva L. Davis at the Illinois Institute of Technology: *A Conference on Urban Dialects and Language.* (A report of the proceedings and conclusions of the conference was published as *Social Dialects and Language Learning* by the National Council of Teachers of English.)

Harold B. Allen at the University of Minnesota: *Comprehensive Survey of the Teaching of English to Non-English Speakers in the United States, with a Subsequent Conference for Determining Areas and Means of Cooperation and Development.* (A report of the survey was published by the National Council of Teachers of English.)

San-su C. Lin at Claflin University, South Carolina: *Pattern Practice in the Teaching of Standard English to Students with a Non-Standard Dialect.*

The above are typical of the projects relevant to ESOL and supported under the Educational Research Program; roughly twenty-five such projects have been identified as particularly pertinent to ESOL.

(Bureau of Research)

b. *The Foreign Language Research Program*, authorized under Title VI of the National Defense Education Act, supports a number of projects which are pertinent to ESOL, although it is primarily concerned with foreign language research. The studies which are useful for teachers and specialists in ESOL include the contrastive studies of the sound systems and grammatical systems of English and certain foreign languages. (The studies involving English and Spanish, Italian, and German are completed.) Other studies concerned with language learning in general would also be of interest to the ESOL specialist.

(Bureau of Research)

c. *Research on Utilization of Mass Media in Education* is supported under Title VII of the National Defense Education Act and provides for experimentation in the use of television, radio, motion pictures, and related media for educational purposes, including the teaching of ESOL. Completed projects supported under this title which have implications for ESOL include the following:

Cynthia Buchanan at Hollins College, Virginia: *An Experimental Investigation of the Principles Involved in Adapting Linguistic Materials for Use with Automatic Teaching Devices.*

Ruth I. Golden in the Detroit Public Schools: *Developing Magnetic Tapes for Improving Patterns of Speech of Southern Migrants to Northern Urban Areas and Determining Their Effectiveness.*

Marion Cline, Jr. at New Mexico Highlands University: *Improving Language Arts of Bilingual through Audiovisual Means.*

James J. Asher at San Jose State College: *Factors within the Program of a Teaching Machine Which Influence Foreign Language Learning.*

Charles E. Johnson at the University of Illinois, Urbana: *Development of Methods and Materials to Facilitate Foreign Language Instruction in Elementary Schools.*

(Bureau of Research)

d. *Educational Research Information Centers*, supported in part under the provisions of Title VI of the National Defense Education Act, are being instituted to provide access to research information in a variety of subject areas. Under this program the Center for Applied Linguistics in Washington, D.C. will maintain the ERIC center for linguistics and the uncommonly taught languages, while the Modern Language Association of America in New York

City will operate a center for information concerning the teaching of foreign languages. The ERIC center will store the full texts of documents on microfilm, making the documents available to the education community at nominal cost in pamphlet or microfilm form, and publish announcements of all new acquisitions. The location of a Center for ESOL is currently under consideration.

(Bureau of Research)

4. SCHOOL PROGRAMS

a. *Programs for the Disadvantaged* are supported under Title I of the Elementary and Secondary Education Act of 1965. The legislation authorizes assistance to local public education agencies for special programs for educationally deprived children in attendance areas where low-income families are concentrated. Improvement of language skills plays an important part in these educational programs. The National Advisory Council on the Education of Disadvantaged Children stated in their Annual Report (Washington, D. C., March, 1966) that "... the major weakness that undermines [the educational achievement of disadvantaged children] lies in the area of the language arts." Their report states further that Title I programs concerned with improvement of language skills of the disadvantaged during Fiscal Year 1966 involved close to 500 million dollars and 4½ million children. Some 22,000 projects were supported by Title I during this period. Projects involving ESOL include programs for the Spanish-speaking, for speakers of American Indian languages, and for speakers of non-standard English.

Specific examples of such projects supported during Fiscal Year 1966 include the following:

At Tuba City, Arizona: A project which includes "teaching English as a second language to Navajo and Hopi Indian students." The project is designed to provide a materials center and a language laboratory that will be utilized to develop materials and skills useful in teaching English as a second language.

At Gallup, New Mexico: A project designed to overcome problems of American Indian and Spanish-American students in speaking, reading, and writing English.

At Blissfield, Michigan: A summer program to improve auditory discrimination, vocabulary, and reading skills for students, including a number from Spanish-speaking families.

At Magdalena, New Mexico: A ten-month program "to improve reading skills and literary appreciation" of Navajo Indian children.

At Deming, New Mexico: A five-month program "aimed at correcting language deficiencies" of students whose native language is Spanish.

At Rochester, New York: A project to improve "pronunciation, usage, and comprehension of English" for speakers of other languages.

(Bureau of Elementary and Secondary Education)

b. *Supplementary Educational Centers and Services* are supported under Title III of the Elementary and Secondary Education Act of 1965. Support is provided for projects of local public educational agencies for educational services not available in sufficient quantity or quality, and in developing or establishing exemplary school programs to serve as models for regular programs. Among the projects supported during Fiscal Year 1966 which involve English for speakers of other languages are the following:

The Department of Education, San Diego County, California: A project for a supplementary educational center. Among the specific center projects to be considered are English as a second language for the Spanish-speaking community and programs for the economically and educationally disadvantaged.

The Alpine Public Schools, Alpine, Texas: A project designed to learn about improving the English language skills of native speakers of Spanish. Innovative ideas to be investigated include language teaching by "leased wire and voice-writer."

El Paso Independent School District, El Paso, Texas: The project is the first phase in the establishment of an "El Paso Language Training and Instruction Center" for teaching ESOL and Spanish. The Center will be equipped with the latest materials for language teaching. Instruction will be given children in elementary and high school and to teachers and other adults.

(Bureau of Elementary and Secondary Education)

c. Improvement of Instruction in Public Schools is supported under Title III of the National Defense Education Act of 1958. Funds are authorized, on a matching basis, for grants to states for use by public school systems, and for loans to private schools, to help equip and remodel language laboratories and classrooms, to purchase instructional materials, and to provide supervisory and related services in various subject areas. For the purposes of this program, "English" is defined as "the study of the English language in its spoken and written forms regardless of the primary language of the student, and training and practice in the communication skills of listening, speaking, reading and writing. It includes speech, grammar, literature, language arts and linguistics."

Funds are therefore available to the states for strengthening instruction in English for speakers of other languages through 1) the acquisition of laboratory and other special equipment and materials, and 2) state supervisory and related services to improve the teaching of ESOL in public elementary and secondary schools.

(Bureau of Elementary and Secondary Education)

If further information on any of these programs is desired, a request may be sent to the bureau concerned, U.S. Office of Education, 400 Maryland Avenue, Southwest, Washington, D. C. 20202.

Appendix
NDEA Institutes
in
English for Speakers of
Other Languages
1967-68

These institutes are designed to improve the qualifications of individuals who are engaged in, or who are preparing to engage in, the teaching or supervision or training of teachers of English for students whose native language is not English or is a "non-standard" dialect of English. Programs usually include study in some combination of applied linguistics, English phonology and grammar, methodology of foreign language teaching, culture, and instruction in a foreign language (if appropriate).

Institutes are designed also for teachers with specific backgrounds and professional responsibilities. Others may focus on a particular population, e.g., American Indians or Spanish-speaking youth. In these cases the special nature of the institute is indicated in a short note.

Codes for ESOL:

- (1) A minimum of 18 semester hours, or the equivalent, in linguistics and/or methodology of teaching English to speakers of other languages.
 - (2) A minimum of 9 semester hours, or the equivalent, in linguistics and/or ESOL methodology.
 - (3) Little or no training in linguistic or ESOL methodology.
- University of Arizona, Tucson. 36 teachers (grades 1-12; Indian, Southwest). June 12-July 24. Cecil Robinson. (3)
- University of California, Berkeley. 54 teachers and supervisors (grades P-8; Navajo Indian, Southwest). June 19-August 11. Arden K. Ruddell.
- University of Southern California, Los Angeles. 54 teachers and supervisors (grades 1-12; Southwest and Pacific States). June 26-August 12. Robert B. Kaplan and John A. Carpenter. (3)
- Georgetown University, Washington, D.C. 27 teachers and supervisors (grades K-12; youths with a non-standard dialect, Greater Washington, D.C.). June 19-July 28. David P. Harris.
- Roosevelt University, Chicago. 27 teachers (grades 1-8; Midwest). June 26-August 4. Ernestine Neff. (3)
- Boston University, Boston. 27 teachers (grades K-12; New England). Part-time September 1967-June 1968. Robert L. Saitz. (3)
- University of Montana, Missoula. 36 teachers and supervisors (grades K-6; Indian, Northwest and Plains). June 19-July 28. Carling I. Malouf.
- New York University, New York. 54 teachers (grades 7-12). July 5-August 15. Joseph H. Sheehan. (3)
- University of Puerto Rico, Rio Piedras. 36 teachers (grades 7-9; Puerto Rico). June 5-July 21. Aida S. Candelas. (1)
- Our Lady of the Lake College, San Antonio. 36 teachers (grades K-6; Spanish-speaking, Southwest). July 6-August 30. Jacques M. P. Wilson. (3)
- University of Texas, Austin. 27 teachers and supervisors (grades P-3; Spanish-speaking, Southwest). June 5-August 4. Carl R. Personke.
- College of the Virgin Islands, St. Thomas. 31 teachers and supervisors (grades P-6; Virgin Islands and Puerto Rico). July 10-August 26. James C. Hall, Jr.

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