

# TESOL QUARTERLY

Volume 10

September, 1976

Number 3

## *Table of Contents*

	To print, select PDF page nos. in parentheses
Presuppositional Rhetorical Information in ESL Discourse . . . . . Larry Selinker, R. M. Todd Trimble, and Louis Trimble	281 (6-15)
Choosing and Using Dialogs . . . . . Pat Rigg	291 (16-23)
Communication in the Classroom: Student-Improvised Dialogues . . . . . Anne Farid	299 (24-29)
Debate in the TESL Classroom . . . . . William Conway	305 (30-33)
Teaching Composition to Low-Level ESL Students . . . . . Barry P. Taylor	309 (34-44)
Peer Correction Procedures for Intermediate and Advanced ESL Composition Lessons . . . . . Michael C. Witbeck	321 (45-50)
A Basic Format for ESL Practice-Teaching Utilizing Video-Tape . . . . . Charles Parish	327 (51-63)
Reviews	
Lars Mellgren and Michael Walker: New Horizons in English (R. A. Henry) . . . . .	341
Randall L. Jones and Bernard Spolsky, eds.: Testing Language Proficiency (D. K. Stevenson) . . . . .	344
Philip D. Smith, Jr.: Toward a Practical Theory of Second Language Instruction (C. H. Blatchford) . . . . .	345
Research Notes . . . . . Diane Larsen-Freeman	347
Forum . . . . .	351
Call for Papers—1977 Convention. . . . .	355
Notes and Announcements , . . . . , . . . . .	359
Publications Received. . . . .	361
Publications Available from TESOL Central Office . . . . .	363

# A Unique New Approach to Language Acquisition:

## ENGLISH COUNTDOWN

By Marjorie Slavick-Frank  
Mary Ann Kingston Miller  
and Dwight Spenser

Any good basal ESL series should help students develop competency in listening, speaking, reading, and writing—usually achieved through an efficient organization of the material to be learned.

English Countdown goes beyond this “textbook English.” It makes the acquisition of English as a second language a meaningful learning experience for young people by enabling them to communicate their thoughts and personalities effectively in their new language.

To accomplish this, the authors first examined learners’ needs and wants in terms of language acquisition. They combined their findings with the best elements of current teaching methods to develop a program that highly motivates pupils while giving them the most pedagogically sound curriculum available.

Throughout the series, realistic dialogs, readings, and exercises encourage the development of all aspects of verbal communication and the command of English as a living language.

Consisting of six texts, six teacher’s annotated editions, four workbooks, and accompanying readers and recordings; English Countdown takes Junior High and High School level students from no knowledge of English to the advanced-intermediate level.

Give your students this realistic approach to language learning. It’s soon to be published by:

**COLLIER MACMILLAN INTERNATIONAL, INC.**

866 Third Avenue  
New York, New York 10022

# TESOL QUARTERLY

A Journal for Teachers of English to Speakers of Other Languages

---

## TESOL OFFICERS 1976-77

### *President*

Christina Bratt Paulston  
University of Pittsburgh  
Pittsburgh, Pennsylvania

### *First Vice President*

Donald Knapp  
Temple University  
Philadelphia, Pennsylvania

### *Second Vice President*

Joan Morley  
University of Michigan  
Ann Arbor, Michigan

## EXECUTIVE COMMITTEE

The Officers and  
Virginia French Allen  
Temple University  
Philadelphia, Pennsylvania  
Charles H. Blatchford  
University of Hawaii  
Honolulu, Hawaii  
H. Douglas Brown  
University of Michigan  
Ann Arbor, Michigan  
John Fanselow  
Teachers College  
Columbia University  
New York, New York  
Marv Galvan  
Austin, Texas  
Mary E. Hines  
LaGuardia Community College,  
CUNY  
Long Island City, New York  
Adele Martinez  
California State Department  
of Education  
Sacramento, California  
John W. Oller  
University of New Mexico  
Albuquerque, New Mexico  
Muriel Saville-Troike  
Georgetown University  
Washington, D.C.

## EXECUTIVE SECRETARY

James E. Alatis  
Georgetown University  
Washington, D.C.

## QUARTERLY EDITOR

Ruth Crymes  
University of Hawaii  
Honolulu, Hawaii

## REVIEW EDITOR

Richard L. Light  
State University of New York  
Albany, New York

## EDITORIAL ADVISORY BOARD

Virginia French Allen  
Temple University  
Charles A. Findley  
Northeastern University  
Sidney Greenbaum  
University of Wisconsin  
John Haskell  
Northeastern Illinois University  
William Norris  
Georgetown University  
Ted Plaister  
University of Hawaii  
John Povey  
University of California,  
Los Angeles  
Betty Wallace Robinett  
University of Minnesota  
Muriel Saville-Troike  
Georgetown University  
Bernard Spolsky  
University of New Mexico  
Earl Stevick  
Foreign Service Institute  
Barry Taylor  
University of Pennsylvania  
Rebecca Valette  
Boston College  
Margaret van Naerssen  
Sylvia Viera  
University of Puerto Rico

---

Membership in TESOL (\$14.00) includes a subscription to the journal.

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

Business correspondence should be addressed to James E. Alatis, School of Languages and Linguistics, Georgetown University, Washington, D.C.

Copyright © 1976

Teachers of English to Speakers of Other Languages

US ISSN 0039-8322

### ***Advertising***

Requests concerning advertising should be directed to Aaron Berman, TESOL Exhibits and Advertising, Apartado Postal 1124, Mexico 1, D. F., Mexico, Telephone (after July 1, 1976): (905) 528-85-69, (Air Mail Preferred).

### **Editorial Policy**

The *TESOL Quarterly* encourages submission of articles of general professional significance to teachers of English to speakers of other languages and dialects, especially in the following areas: (1) The definition and scope of our profession; assessment of needs within the profession; teacher education; (2) Instructional methods and techniques; materials needs and developments; testing and evaluation; (3) Language planning; psychology and sociology of language learning; curricular problems and developments; (4) Implications and applications of research from related fields, such as anthropology, communication, education, linguistics, psychology, sociology. The *TESOL Quarterly* also encourages submission of reviews of textbooks and background books of general interest to the profession. Submit articles to the Editor (Ruth Crymes, Department of English as a Second Language, University of Hawaii, 1890 East-West Road, Honolulu, Hawaii 96822). Submit reviews to the Review Editor (Richard Light, TESL/Bilingual Education Program, State University of New York at Albany, Albany, New York 12222).

### **Manuscripts**

Articles should usually be no longer than twenty double-spaced typed pages, preferably shorter. References should be cited in parentheses in the text by last name of author, date and page numbers. Footnotes should be reserved for substantive information, kept to a minimum, and each typed directly below the line to which it refers. An abstract of two hundred words or less must accompany all articles submitted. Authors receive 25 reprints of their articles free of charge; additional copies may be ordered from the printer at the time of publication.

### **The Forum**

The *TESOL Quarterly* welcomes questions from readers regarding specific aspects or practices of our profession. Questions will be answered in *The Forum* section from time to time by members of the profession who have experience related to the questions. Comments on published article and reviews are also welcome. Comments, rebuttals, and answers should normally be limited to five double-spaced typed pages.

### **Subscriptions**

The *TESOL Quarterly* is published in March, June, September, and December. Individual membership in TESOL (\$14) includes a subscription to the *Quarterly*. Subscriptions are not sold without membership. Dues for student memberships are \$7 per year. Dues for joint husband and wife memberships are \$21. Dues for non-voting institutional memberships (nonprofit institutions and agencies) are \$21. Dues for non-voting commercial memberships (publishers and other commercial organizations) are \$100. New memberships and renewals are entered on a calendar year basis only. Single copies are \$3.50 each. Postage is prepaid on all orders for the U. S.; 50¢ per year is added for Canada and members of the Pan American Postal Union and \$1.00 per year for all foreign countries. Members from such foreign countries who want their *Quarterly* sent air mail should so specify and add \$7.50 to their annual membership dues. Remittances should be made payable to TESOL by check, money order, or bank draft. Communications regarding orders, subscriptions, single copies and permission to reprint, should be addressed to James E. Alatis, Executive Secretary, 451 Nevils Building, Georgetown University, Washington, D.C. 20057.

### **Research Notes**

A section devoted to information about current research will appear occasionally under the sponsorship of the TESOL Research Committee. Researchers are invited to submit abstracts of completed research or work in progress or notes of interest from conferences. Contributions should be 500 words maximum, double-spaced, and should include author's name, affiliation, address, telephone number and the title of the research project or conference. Submit to Diane Larsen-Freeman, English Department (ESL), UCLA, 405 Hilgard Avenue, Los Angeles, California 90024.

## ***Presuppositional Rhetorical Information in EST Discourse*** \*

Larry Selinker, R. M. Todd Trimble and Louis Trimble

This paper examines from a discourse point of view a well-known difficulty in learning a second language: the inability of a learner to comprehend the total discourse in a paragraph even when he may understand all the words in each sentence and/or all of the sentences in that paragraph.

This difficulty has become particularly apparent to us from our observations of non-native learners of scientific and technical subject matter in the U.S. Our EST teaching and research into EST discourse have led us to believe that the ability on the part of the experienced native reader of EST to use a kind of presuppositional, or implicit, information is lacking in these second-language learners. We discuss this type of information in terms of implicit rhetorical functions, specifically those functions of definition and classification.

Over the past several years our research team has investigated the uses of presupposition in scientific and technical written English discourse (EST). In papers resulting from these investigations (Selinker, Trimble, Vroman 1972; Selinker, Trimble, and Vroman 1974) we defined presupposition in EST discourse as "information the writer assumes the reader shares with him." Also in those papers (and elsewhere) we tried to show that presuppositional elements in EST discourse, such as factivity, interact with explicit rhetorical elements and that these in turn affect surface grammatical forms, specifically the use of articles and of tense.

More recently our research has brought us to the realization that certain of these rhetorical elements appear in EST discourse in *implicit* as well as in explicit form. This realization developed within the context of

---

EST = English for Science and Technology. This paper is a revised version of a paper presented orally to the Seminar on the "Teaching and Learning of English for Science and Technological Purposes" held at the Regional English Language Centre, Singapore, April, 1975; and of a somewhat modified version presented at the IVth International Congress of Applied Linguistics, Stuttgart, Germany, August, 1975.

Larry Selinker, formerly of the University of Washington and, during 1975-76, Senior Fulbright Visiting Professor in English Linguistics at Hebrew University in Jerusalem, is on the faculty of the Linguistics Program, San Jose State University in 1976-77. He has published in *IRAL*, *Language Learning*, and the *TESOL Quarterly*. One of his best known articles is "Interlanguage." R.M. Todd Trimble is an Associate in the Department of Romance Linguistics, University of Washington. She has published in *Modern Drama* and in *Strani Jezici* (Zagreb). Louis Trimble, Professor, Humanistic-Social Studies Department, College of Engineering, University of Washington, has published in the *TESOL Quarterly* and, with Selinker and Robert Vroman, has authored *Working Papers in English for Science and Technology* (Office of Engineering Research and Humanistic-Social Sciences Department, University of Washington). He also writes novels.

the needs and difficulties of the learners we work with—foreign students and other non-native speakers of English enrolled in the courses we teach in scientific and technical communication at the University of Washington. The students in these courses are for the most part advanced in that they are proficient speakers of English who are in the process of learning their scientific and technical subject matter in that language. Also the majority of these students appear to be able to read non-technical material quite easily; however when faced with a piece of ESL discourse most—if not all—of these same students, whatever their native language, have the following problem in common:

They often seem unable to comprehend the total meaning of the EST discourse even when they understand all of the words in each sentence and all of the sentences that make up the discourse. Among the reasons that we have found for these difficulties, two seem to be most prominent. First, we find that the non-native speaker of English attempting to read EST often lacks an understanding of the relationship between the individual clauses making up the supporting information in an ESL paragraph and between those clauses and core generalizations of the paragraph. Second, we have come to realize that important parts of the supporting information are often implicitly rather than explicitly stated; further, this implicit information is frequently rhetorical in nature. It is our experience that if the non-native reader does not understand the meaning of this rhetorical information nor see the various ways in which it may relate to core generalization, then he will not be able to gain access to the total informational content of the discourse.

Thus we can sum up the problem by suggesting that the non-native reader often lacks those abilities which will allow him to recognize the existence of certain types of *implicit presuppositional rhetorical information*, abilities which the experienced native reader of EST discourse does possess and which allow him to gain access to the total informational content of that discourse.

The aim of this paper then is to present some of the facts we have been able to work out regarding this type of implicit rhetorical information (which we regard as a type of presuppositional information) and to suggest some ways in which student recognition of the information can be applied to the teaching and learning process. Specifically this paper concentrates on two rhetorical functions which are often stated implicitly as well as explicitly in EST discourse: the functions of definition and of classification.

As a background to the discussion of these rhetorical functions please note Figure 1, the Rhetorical Process Chart. This chart describes one of the basic factors of the rhetoric of EST: the inter-relations between the various levels of the rhetorical process. This process is, as the chart indicates, organized on a hierarchal basis. By using the paragraph—which we consider the basic rhetorical unit—as our point of departure, we showed in a previous paper (Lackstrom, Selinker, and Trimble, 1973) how the

generalizations on which EST paragraphs are built, intersect and interact within this hierarchical process.

At the time we first presented this hierarchical chart, we were primarily concerned with Level B—The General Rhetorical Functions Employed to Develop the Objectives of Level A. However, as we became more and more involved with the relationship of presuppositional and rhetorical notions and with the presentation of implicit rhetorical information our attention turned more to Level C—The Specific Rhetorical Functions Employed to Develop the Level B—and especially to the two rhetorical functions of definition and classification.

Figure 1  
RHETORICAL PROCESS CHART\*  
ENGLISH FOR SCIENCE AND TECHNOLOGY (EST)

LEVEL	DESCRIPTION OF LEVEL
A	<i>The Objectives of the Total Discourse.</i> EXAMPLES: 1. Detailing an Experiment 2. Making a Recommendation 3. Presenting new Hypotheses or Theories 4. Presenting other Types of EST Information
B	<i>The General Rhetorical Functions Employed to Develop the Objectives of Level A.</i> EXAMPLES: 1. Stating Purpose 2. Reporting Past Research 4. Stating the Problem 5. Presenting Information on Apparatus: Description 6. Presenting Information on Apparatus: Operation 7. Presenting Information on Experimental Procedures 8. Referencing an Illustration 9. Relating an Illustration to the Discussion
C	<i>The Specific Rhetorical Functions Employed to Develop the General Functions of Level B.</i> EXAMPLES: 1. Definition 2. Classification 3. Description: Physical and Function 4. Description: Process
D	<i>The Rhetorical Techniques that Provide Relationships Within and Between the Units of Level C.</i> EXAMPLES: 1. Time Order 2. Space Order 3. Causality 4. Result 5. Comparison 6. Contrast 7. Analogy 8. Exemplification

\* This is a revised version of the rhetorical section of the "Rhetorical-Grammatical Process Chart" (Lackstrom, Selinker and Trimble, 1973). As this paper does not deal directly with surface grammatical forms, only the rhetorical notions are shown here.



### Explicit Definition and Classification

An important and frequently employed rhetorical function in EST discourse is definition (refer to Level C, Figure 1). The core generalization of a paragraph whose purpose is to define is most commonly in the form of an *explicitly stated* definition. If this definition is a “formal” definition then it provides the reader with three kinds of important information: (1) the term *naming* the concept being defined; (2) the class (or set) of which the term is a member; and (3) selected essential characterizing information about the differences which distinguish the concept being defined from all other concepts which are members of the same class; that is, the statement of differences gives one or more the distinguishing characteristics of the particular concept being defined.

Figure 2 is an example of a paragraph which has its initial statement—the core generalization—a formal definition. The term is “barometer”; the class is “meteorological instruments”; and the essential distinguishing characteristic is expressed in terms of the use of barometers.

The paragraph shown in Figure 2 illustrates other important facts about EST discourse (and perhaps in all types of discourse): first, there are three groups of sentences set off from one another by indentation; we call these groups “physical paragraphs.” As they share a common generalization, they actually make up one paragraph. This paragraph we call a “conceptual paragraph,” and we define it as the total amount of information given to develop a core generalization. This information can be presented in one

Figure 2

#### EXPLICITLY STATED CLASSIFICATION RELATED TO EXPLICIT DEFINITION

---

*A barometer is a meteorological instrument used for the measurement of atmospheric pressure. Barometers may be classified into two general types, depending on the ways in which they record the pressure of the atmosphere. The mercury barometer is the larger and more accurate of the two types, while the aneroid barometer is more compact but less accurate.*

*The aneroid barometer is a portable meteorological instrument designed to record changes in atmospheric pressure. It consists of a thin hermetically-sealed cylindrical metal box, exhausted of air so that the ends of the box tend to approach or recede from one another with change in the pressure of the atmosphere. A train of levers within the box magnifies this movement and records it by an index arm moving over a scale that is graduated to give barometric pressure in feet and inches of mercury.*

*The mercury barometer is a meteorological instrument used for measuring the pressure of the atmosphere in terms of the height of a column of mercury which exerts an equal pressure. In its simplest form the mercury barometer consists of a vertical glass tube about 80 cm. long, closed at the top and open at the lower end. This lower end is immersed in mercury in a dish. The tube contains no air; rather it contains a vacuum.*

The term “barometer” is explicitly defined in the core statement; this term then becomes the class in the following explicitly stated classification and the statement of differences in the definition becomes the basis for classification.

(Text found by a student; source unknown)

---

or several physical paragraphs. Second, this paragraph is a good illustration of the claim that the typical EST paragraph is a rhetorical mixture. This particular paragraph contains not only the rhetorical function of definition but those of classification and physical and function description (refer to Level C, Figure 1). In addition it uses the rhetorical techniques of comparison and cause and effect (Level D, Figure 1).

Figure 2 also illustrates a second important and frequently employed rhetorical function: classification (Level C, Figure 1). As in the case of explicit formal definition, a complete explicit classification provides the reader three kinds of important information: (1) the name of the class; (2) those members of the class which the writer feels are important to the discussion at hand (in the case of very limited classes this usually includes all members); and (3) a basis for classification; that is, in what respect the members differ from one another.

In this case the class is "barometer"; the members of the class the two common types of barometers—aneroid and mercury; and the basis for classification the different ways in which each type of barometer functions to fulfill its basic purpose. The close relationship between formal definition and classification can be seen by noting the way in which the information in the three physical paragraphs interact. In the first physical paragraph the statement of difference in the definition becomes the basis for classification. In the second and third physical paragraphs, physical and function description are used to contrast the types of barometers and, further, these paragraphs are linguistically connected to the explicitly stated classification in physical paragraph 1 by the underscored phrase "the ways in which they record the pressure of the atmosphere."

### **Implicit Definition and Classification**

Above, we have presented examples of two explicitly presented rhetorical functions occurring in a piece of EST discourse: explicit definition and explicit classification. We have discovered that these particular rhetorical functions can also occur in an implicit form in written ESL discourse, and in this section we present some data and relate our discussion to practical learning problems.

In contrast to explicitly presented defining and classifying information, that information presented implicitly does not usually function as the core generalization—or part of the generalization—of an EST paragraph. Rather, we usually find some implicit information "buried" in the information which is supporting the generalization. For example, in a paragraph containing implicit information which is functioning to define, the paragraph does *not* usually have definition as its rhetorical purpose but it has as that purpose some *other* rhetorical function. This other rhetorical function may be on the same hierarchical level as definition (Level C, Figure 1) or on the level above (Level B, Figure 1). We have found in the types of discourse we have looked at that, as a rule, implicit defining information is "buried"

most frequently in paragraphs whose primary rhetorical purposes are Description, Explanation, or Classification (Level C, Figure 1) or Presenting Information on Apparatus or On Experimental Procedures (Level B, Figure 1).

An example of implicit defining information “buried” in a paragraph whose purpose is not to define but to do something else is found in Figure 3. The specific rhetorical function of this paragraph is that of description, in this case a functional description of an engine in which a particular fuel metering device is used. Buried in the information supporting this rhetorical function of description is information which by being (1) extracted from the discourse and then (2) reordered can be presented in the form of an explicit formal definition and thus can give to the reader the kinds and amount of information such a definition gives.

In fact, it is our contention that the non-native reader must extract and then reorder this information into explicit defining form if he is going to grasp the relationships of the two juxtaposed ideas which are underlined in Figure 3 and, therefore, grasp the total meaning of the discourse. In this case, the non-native reader must extract the information given in the last part of sentence 3 and the first part of sentence 4 and reorder these pieces of information to produce an explicit formal definition of “negative pressure.” This definition becomes: “Negative pressure is that type of pressure whose value is below atmospheric.”

Figure 4 presents a somewhat more complex example of implicit defining information. The theoretical complexity of the definition lies in the fact that the implicit defining information does not directly define chelating agents themselves but actually defines an unnamed class of drugs of which chelating agents is one member. Further, although the implicit defining information relates to chelation, the purpose of the paragraph is

Figure 3

SIMPLE IMPLICIT DEFINITION

---

The nature of the engine with which this fuel metering device is to be used is such that a flow of air will almost continuously be drawn through the carburetor's throat. The amount of flow entering the carburetor is also a function of how much the butterfly valve has been opened. From fluid mechanics it can be shown that as a fluid (gas or liquid) passes through a venturi, its velocity increases; but *its pressure decreases to some value below atmospheric. This negative pressure* is greatest at the point in the throat where the fuel pick-up tube is located. This differential pressure,  $P$  (atmospheric) minus  $P$  (throat), will cause the gasoline, into which the tube has been submerged, to be forced up the tube and into the air stream. The needle jet, previously described, is used to accurately control the amount of gas flow through the pick-up tube. As the gasoline enters the air stream, it is vigorously mixed with the air flow and is therefore made compatible with combustion requirements.

This implicit definition of “negative pressure” is rhetorically in a paragraph whose function is that of “description” (see Level C, Figure 1).

(Extracted from H. M. Weisman, *Basic Technical Writing*, Merrill, Columbus, Ohio, 1963)

---

Figure 4  
COMPLEX IMPLICIT DEFINITION

Finding new drugs for the treatment of human diseases is still largely fortuitous. Most of *the drugs* in current use were discovered by accident or by trial and error, and the cases *in which a clear connection has been found between a drug's action in the body and its chemical and physical properties are few*. One class of drugs for which such a connection has been established, however, is the group known as the *chelating agents*. These substances are characterized by their ability to seize and 'sequester' metal atoms. Since their various actions as drugs are apparently based at least in part on this property, it offers a promising foundation for the development of a rational pharmacology. Chelation is a common chemical phenomenon and is associated with many familiar substances. Among the well-known natural chelates are hemoglobin (containing iron), chlorophyll (containing magnesium) and vitamin B-12 (containing cobalt). Among the common substances that can act as chelating agents are citric acid, aspirin and a host of other compounds, natural and synthetic.

The basic definition is "[unnamed] class of drugs"; a member of the larger class "drugs"; differentiated by the fact that this class of drugs shows a connection between drug action in the body and chemical and physical properties. Also defined is "chelating agent," the class for which is one member of "unnamed class of drugs," and which is differentiated by the "ability to sequester and seize metal atoms."

(J. Schubert, "Chelation in Medicine," SCIENTIFIC AMERICAN, May 1966  
Extracted from J. R. Ewer and G. L. Latorre, *A Course in Basic Scientific English*  
Longman, 1969, p. 111)

not to define but rather to introduce, the topic "chelation," which is then developed in following paragraphs of the text. The implicit defining information that can be extracted and reordered is found in sentences 2 and 3 of Figure 4. This information provides the following *two* explicit definitions: (1) "A class of drugs—unnamed—is one member of the total class "drugs," and this (unnamed) class of drugs has the property of showing a connection between the action in the body of the drugs (that make up the unnamed group) and the chemical and physical properties of the same drugs"; (2) "A chelating agent is one (type) of that (unnamed) class of drugs which has the property of showing a connection between its actions in the body and its chemical and physical properties." Thus we have formal definition (and so classification) simultaneously on two levels but with one of the bits of defining information on each level not specified clearly—in (1), the term is the "unnamed class of drugs"; in (2), the class is that same "unnamed class of drugs." It is this double layer of information in which the complexity lies.

Much the same can be said of implicit classifying information as of implicit defining information: (1) a statement of implicit classification itself is seldom the generalization—or a part of the generalization—of the paragraph in which the implicit information lies; (2) for it to function for the reader, implicit classifying information must be extracted and reordered from the supporting information; (3) like implicit definition, implicit classification is found both in simple and complex form; and (4) the paragraph in which the implicit classification is found usually has some other rhetorical function than that of classification. Most commonly, we have

found that implicit classifying information is generally “buried” in paragraphs whose primary purpose is either Definition, Description, or Explanation (Level C, Figure 1) or Describing Apparatus or Presenting Information on Experimental Procedures (Level B, Figure 1).

Figure 5 presents clear examples of implicit classification. Although there is implicit classifying information in both of the paragraphs, in neither one is classification the function of the paragraphs themselves. Rather in Paragraph A, the writer buries the classifying information in one of a series of statements which function to present problems related to water supplies. In this case, the information is comparatively easy to extract and reorder into the more familiar—and thus to the non-native student, more functional—form of explicit classification: As the diagram indicates, the class is “water reserves”; the members of the class are “underground” and “surface reserves”; and the basis for classification is the difference in the locations of the two members of the class (in this case also related to the visibility or non-visibility of the members).

Figure 5

---

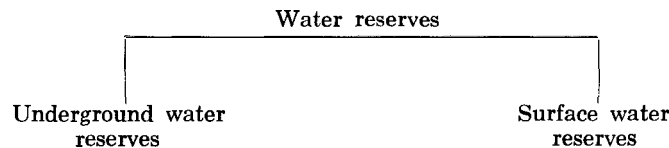
 IMPLICIT CLASSIFYING INFORMATION: SIMPLE AND COMPLEX
 

---

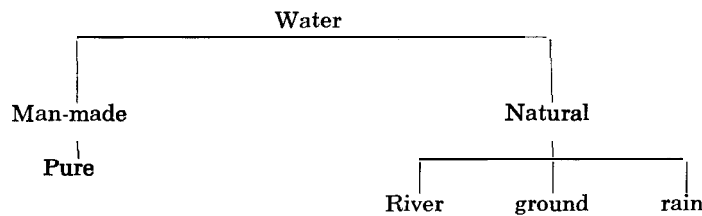
A. *Underground water reserves* are much larger than *those on the surface*, but as they are *unseen* we tend to underestimate them. It is vitally important that we make use of these underground reserves, but never haphazardly. For example, where does the water come from which we find in one or another of the underground water-bearing layers (‘aquifers’)? How does it move? How is it renewed? And if this water is used, what effect will it have on the discharge and future level of the water table? What are the laws of hydrogeology? Despite the immense progress of recent years, all these questions have still not been fully answered.

B. A similar need for scientific research exists in the branch of hydrology that deals with the quality of water. In *nature*, there is no water like the *pure water* defined by chemists, made up of only hydrogen and oxygen. *River water, ground-water*, and even *rainwater* always contain other dissolved or suspended elements, and these, even when present in small quantities, play an important role.

Paragraph A: Example of “simple implicit classification.”



Paragraph B: Example of “complex implicit classification,” two levels of generality:



(M. Batisse, *Courier*, UNESCO, July-August 1964; extracted from J. R. Ewer and G. L. Latorre, *A Course in Basic Scientific English*, Longman, 1969 p. 123)

---

Paragraph B presents two patterns of classification. The first pattern is fairly simple and easy to extract and reorder into explicit classifying form; the second is quite complex in concept and, therefore, more difficult for the reader to extract and reorder. Thus the information in sentences 2 and 3 of paragraph B can be extracted and reordered to provide a classification of the class "water" into four members: "pure water," "river water," "ground water" and "rain water" on the basis of their differing chemical compositions.

Paragraph B also presents a two level classification: as shown in the lower half of the diagram, the first level is one in which the class water is divided into the two members, "man-made water" and "natural water." The first member is deduced by the reader from the text where it states, "In nature there is no water like the pure water defined by chemists, made up only of hydrogen and oxygen," and the classification is made on the basis of the different sources of the two types of water—man-made and natural. The second level is one in which the terms of the first level become classes in their turn. Thus "man-made water" becomes a class with only the one member—"pure water"—given; and since only one member is stated, there is no way for a reader to extract a possible basis for classification. [Other possible members of this class are, of course, the many kinds of "impure water" that could be made by man, or "heavy water," etc.] In the same manner we find that "natural water" has become a class divided on the basis of different chemical compositions and different places of origin and/or existence into "river water," "ground water" and "rain water."

In informal tests, our students just did not grasp the two-level structure of this implicit classification until it was pointed out to them. After training they were able to recognize the classification "underground water" versus "surface water" and they were able to divide "natural water" up into its components; however they consistently missed on the levels and the relationship of the levels. Clearly, more testing of this sort needs to be done.

In regard to the learning strategies involved here, it seems appropriate to point out that before the learner can make full use of implicit information, he must first gain the ability to recognize *explicit* definition and classification and the amounts of information that these rhetorical functions provide him. Once the student has this ability, the teaching and learning problem in relation to his grasping the concept of implicit information becomes a more manageable one: it can now be dealt with in two steps, each of which should be relatively easy for the instructor to isolate for the learner. These two steps are (1) the extraction of information and (2) the reordering of that information into functional explicit form.

### Conclusions

In previous publications we reported on several problems related to EST discourses; in this paper we have focused on the reading difficulties of the non-native learner not completely trained in a technical discipline. Here

we pointed out the types of implicit presuppositional information—information relating to lexis and rhetorical functions—that this learner needs to know in order to gain access to the total intended meaning of a piece of technical discourse. However, we have yet to determine precisely what learners of different ages in different educational environments, studying for different technical purposes, need to be told in their instruction. Nor have we yet determined what this type of non-native reader must have practice in, in order to gain access to the full meaning of the piece of discourse. Thus we contend that researchers should begin to gather information about the reading strategies that learners use when attempting to learn to read in a second language for *professional* needs.

Note that we are talking here about EST reading *on all levels*. If we discover that at an advanced level the non-native reader must have practice in learning to extract and reorder implicit information in order to gain access to the total informational content of a piece of EST discourse, then we believe that beginning and intermediate levels of ESL training in reading must be changed from current practices. For it may be the case that without training at these levels in recognizing implicit information, the advanced reader will be hampered in his ability to get the total intended meaning of the discourse or a lack of such training may cause serious errors in terms of distortion of the intended message. Thus, it seems to us that the non-native reader must have extensive practice in discovering presuppositional information at the beginning and intermediate levels in order to be prepared for EST reading later.

What we want to avoid, it seems to us, is the creation through our teaching of a barrier preventing access by the non-native reader to all but explicit information, a barrier that tends to force the student onto a “fossilized plateau” from which he will have great trouble extricating himself.

#### REFERENCES

- Selinker, Larry, Louis Trimble, and Robert Vroman. 1972. Report No. 5, Presupposition and technical rhetoric, *Working Papers in English for Science and Technology*, Office of Engineering Research and Department of Humanistic-Social Studies, College of Engineering, University of Washington.
- Lackstrom, John E., Larry Selinker, and Louis Trimble. 1973. Technical rhetorical principles and grammatical choice. *TESOL Quarterly* 7, 127–136.
- Selinker, Larry, Louis Trimble, and Robert Vroman. 1974. Presupposition and technical rhetoric. *English Language Teaching Journal* 29, 1, 59–65.

## ***Choosing and Using Dialogs***

Pat Rigg

"Choosing and Using Dialogs" is directed to both experienced and inexperienced TESL's, and to regular classroom teachers who have only one or two ESL-speaking students in their classes. The article suggests (1) sources of dialogs; (2) ways to use dialogs in listening, speaking, reading, and writing activities; (3) ways to use dialogs to personalize instruction; and (4) characteristics to look for in choosing or in preparing dialogs.

A dialog should be a short, meaningful, natural excerpt of conversation focussed on one point of English usage and capable of stimulating further conversation. The best source of such dialogs is the students' own speech. Using their speech as indicators of what each student needs and what each student is ready for, the teacher of English as a second language can adapt published dialogs or write her/his own.

The wide variety of English proficiency which typifies so many ESL classes requires individualized, personalized instruction. This article indicates specifically how to write and present dialogs to get the most individualization possible and suggests that an informal, rather "open," classroom is probably best for this type of instruction.

In the more than ten years that I have taught ESL, I have tried a great many techniques, from programmed instruction in the auditory discrimination of isolated phonemes to very loose group discussions. Of all the techniques I've tried, one of my favorites, and one I like to use in every class, is dialogs. I build a large part of each class session around a dialog, so that the dialog becomes the core of the lesson, and the peripheral activities are adapted to the great range of ESL proficiency the students exhibit. In this article I want to suggest where to get good dialogs; how to use dialogs in all four language activities, listening, speaking, reading, writing; how to use dialogs to personalize instruction; and what makes a good dialog.

Despite all the placement procedures used, the composition of every ESL class I have had has been extremely mixed. In my ESL classes for adult immigrants, most of the students have been literate in their first language and illiterate in English. But at least one student in every class has read English quite well, and at least one has come not knowing how to read at all in his own language. The Polish priest who reads English easily but cannot intelligibly ask directions to the bus stop sits beside a Yemeni laborer who is ungrammatically fluent in spoken English but still has trouble reading his name in English. Beside him sits his friend who arrived in the U.S. from Yemen three days ago, and who cannot yet understand or answer

---

Ms. Rigg, Assistant Professor in the Reading Department of the State University of New York at Albany, is co-editor of *Current Issues in Language* (Winthrop, 1976). As former associate director of Reading Miscue Research at Wayne State University she worked on a two-year project studying the reading behavior of ESL speakers.



the question, "What's your name?" Next to him sits a seventeen-year-old girl from Albania, whose one and a half years of schooling in her homeland left her illiterate in her own language.

The number of people in class varies daily, from ten to thirty, depending on whose work shift was changed, who got hired or laid off, whose baby-sitter showed up, and whether it snowed or not. No single text or set of assignments can supply the varied needs of such a mixed group. However, a dialog offers listening and speaking activities in which the entire class can participate; the variations of the dialog offer further listening and speaking activities for those who need it, and the variable uses of the dialog offer reading material for students beginning to read English and writing exercises for the more advanced students. I use dialogs (along with activities involving pictures, games, songs, etc.) to personalize instruction as much as possible, so that each student can use his present English proficiency as a base for enlarging and improving this proficiency.

In addition to an adult class, I have worked with ESL youngsters, first grade through high school, some of whom are enrolled in special ESL classes, some of whom are in regular classes in public and private schools. These are the children of Vietnamese and Cuban political refugees, of Korean and Iranian medical students, of Greek and Polish immigrants, and of Spanish-speaking migrant workers. There are often too few ESL-speakers in a school to warrant the school's establishing a special class for them and hiring a teacher of English as a second language to teach it. The teachers of these children are usually encouraged by their principal to "do the best you can" and they certainly try, but with no training in TESL, with twenty-five native English-speaking students in class, and with ever-increasing pressure to bring all the students up to some externally determined criteria of performance, their best is not always *the* best. When I work with these teachers, I suggest dialogs as a means of assisting the single non-English speaker in class to improve his English at the same time that they offer the rest of the class reading and writing exercises.

A very good source of materials for dialogs is the students' own speech. I listen to what my students say and how they say it, and this gives valuable insights into what is meaningful to them, what structures or vocabulary they still do not have in their repertoires and what structures or vocabulary they are ready for. The last point is an especially tricky one. It is relatively easy to determine what a student needs; however, it is anything but easy to determine what he needs first. A student who says, "I no like my teacher. I no understand him," obviously needs to learn how to form negative expressions using "don't." But one must listen to that student using negative expressions with modal auxiliaries like "can" or "should" before selecting or preparing a dialog. If the same student says, "I no can understand," he probably needs a dialog or two on "can't" before getting any exercises on "don't," since *do*-insertion is grammatically more complex than simple addition of a negative marker to a modal auxiliary. Of course, grammatical com-

plexity is only one consideration; two other important considerations are frequency of use and therefore utility to the student, and interest to the student. The student who says, "I no like it; I no can do it," needs a dialog like this:

- A. Can you read the newspaper?
- B. No, I can't.
- A. Why?
- B. I can't understand the words.

A dialog for the same student later might look like this:

- A. Do you like your teacher?
- B. No, I don't.
- A. Why?
- B. I don't understand him.

Most of the dialogs that I use in my classes are ones I have written myself for the specific needs of the students, as those needs are indicated by the students' own conversations. What the students talk about is what they are interested in; those topics are then the best topics for dialogs. What structures the students use well when they talk supply the portions of dialogs already known to the students; this becomes the framework into which I fit the point of English usage I want the student to focus on. For example, one evening during class break Yolande and Magdon, two nurses from Poland, were discussing the state licensing examination for nursing.

- Magdon: Did you take the exam last week?
- Yolande: Yes, I took, but I don't think I passed.

For Yolande's benefit, I wrote a dialog focussing on the obligatory phrase after take:

- Magdon: Did you take the nursing exam?
- Yolande: Yes, I took it, but I don't think I passed it.
- Magdon: Why, was it too hard?
- Yolande: The first part took too much time.

Since it's impossible to remember every grammatical structure our students produce in conversation, I always have handy a small notebook into which I can jot down the students' expressions, so that I have a rough record of some of the things each student does and doesn't need.

Another source of dialogs is, of course, published ESL texts. Most ESL text offer a variety of dialogs, some of which can be used as is and others of which require rewriting to fit the specific needs of our students. Most beginning ESL texts have some variation of the "what's-your-name" dialog, and one can merely select the most appropriate. This dialog suits a rather formal social situation, like a job interview:

- A. What is your name, please?
- B. My name is Mr. Zorbas.

An early dialog from *New Horizons in English*, Book I, is more suitable for my class:

- A. Hi, what's your name?
- B. My name is Mary. What's *your* name?
- A. *My* name is Tom.

Some published dialogs require only a slight adaptation. This one from *English I*, uses British rather than American style:

- A. Has Mr. Spyros a job?
- B. Yes, he works in a garage. (p. 135)

This can be rewritten, using the name of a student in class rather than "Mr. Spyros," and that student's real job in place of a "garage":

- A. Does Abdo have a job?
- B. Yes, he works in a hotel.

In presenting dialogs, I have the students listen to the dialog, say the dialog, read the dialog, and practice the dialog. Because the students must receive and comprehend the message before they can meaningfully repeat it themselves, they need to hear the dialog several times before they are asked to say it. After listening to the dialog, the students repeat short segments, following the teacher's model. This can be done with the class as a whole, then with half the class taking one part, the other half taking the other. Then the teacher takes one part and asks individual students to take the other part, taking turns and starting with the more proficient students, who can act as models for the less proficient. When the students have memorized most of the dialog, the students can pair off, each taking one part and then trading parts. While the students are working in pairs, all of them simultaneously, the teacher moves from pair to pair, checking and helping. After the students have practiced listening and speaking the dialog, they are ready to read it. They read after the teacher, in short segments, a couple of times, before reading independently. The students do not see the written dialog until they have used it orally enough times to internalize it. This prevents the student who is literate in his own tongue from applying his own, non-English spelling-pronunciations to the material. The student who is not literate in English or his own language is able to read the simple, basic dialog, for the same reason that he can read his language experience stories; he knows what it means and he knows how it is expressed. The dialog is thus initial reading material for the student beginning to read English, regardless of his degree of literacy in another language. The Polish priest who reads proficiently in English but can neither comprehend nor produce much spoken English is forced by this presentation to listen carefully in order to understand and to speak equally carefully in order to be understood.

I try to design the dialogs so that they will stimulate further conversation between the students. For this purpose I often include optional variations,

and the students move from the basic dialog, through the variations, into free conversation. One way to show optional variations in dialogs is to present them a line below the basic dialog lines; the more proficient readers quickly grasp the distinction between necessary and optional parts of the dialog. However, if there are several students who are just beginning to read in English, this format is confusing. I usually have several such students in the same class as more advanced readers of English, and so I prepare two copies of each dialog. A copy with only the basic dialog is given to the beginning reader. Because he understands the meaning and has practiced it orally several times before he sees it written, he is able to read it with relative ease. The students who are more proficient at reading English receive a copy with the variations.

Basic dialog:

- A. Did you take the exam?
- B. Yes, I took it last week.
- A. Was it hard?
- B. The first part took too much time.

Dialog with variations:

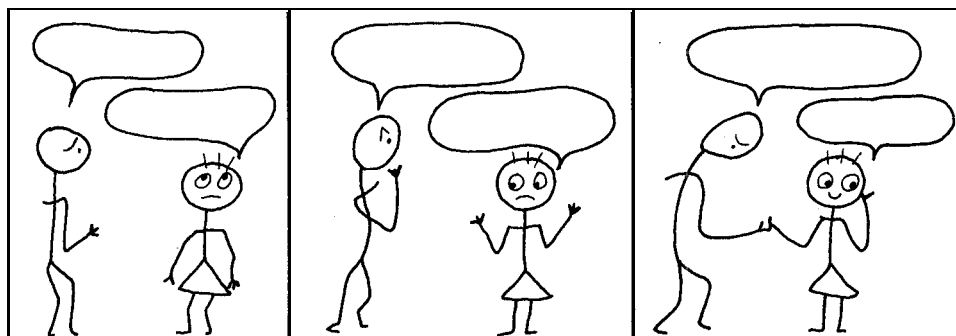
- A. Did you take the exam?  
nursing exam?  
math exam?
- B. Yes, I took it last week.  
I don't think I passed it.  
I'm not sure I passed.
- A. Was it hard?  
Why? Was it too hard?  
What happened?
- B. The first part took too much time.  
, so I didn't have time for the  
second part.  
, so I didn't finish.

I often use dialogs in conjunction with pictures; I show a picture of two people doing something, together with a dialog of their conversation. After this dialog has been listened to, spoken, and read by the students, a second picture of two different people is presented and the students are asked, "What are they saying?" When several students agree on what the conversation is, I write that conversation on the board. For the beginning readers of English, the conversation they dictate is, like any language experience material, easily readable because it is their own expression. For advanced readers who need to begin writing in English, I present a third picture of two people, and ask this group of students to decide what the people are saying and to write down that conversation.

Another writing exercise based on dialogs is aimed at the advanced ESL

student. This exercise, like all others, follows the aural-oral presentation. I ask the advanced students to write not only what the pictured characters are saying, but also to write a description of the setting in which the conversation occurs, or to explain the reasons each character has for saying what he does, or to describe the events that preceded or followed the conversation, and so forth. Such assignments allow the advanced students to use the English they have, creatively and meaningfully. Such assignments also free me to work with a different group of students for a while.

When I am working with children, either in an ESL class or as the only ESL-speakers in a regular class, I follow the same procedures. I listen to the children's natural conversation, jotting down in my notebook what they say that indicates where I should focus the instruction; I prepare the dialogs on the basis of these notes, trying to incorporate as much of the children's spontaneous speech as possible; and I follow the same method of oral-aural presentation before presenting the written form of the dialog. With elementary school children, I frequently use hand puppets to demonstrate who is saying what, and the children seem to enjoy manipulating the puppets themselves as they practice in pairs. To present the written form of a dialog, I often use cartoon strips, either drawn by me or taken from a newspaper. I show the cartoon strip with empty balloons emerging from the characters' mouths, and after the oral-aural presentation of the dialog, I write it in the balloons. As the example here so clearly shows, artistic talent is not a necessity for using this technique.



I also use these comic strips for the students themselves to dictate what the comic characters are saying. Elementary school students enjoy this very much and proudly take away with them their very own comics, which they read later to their classmates, teacher, and parents.

If the ESL-students are in first or second grade, where their classmates are also beginning readers, the dialogs serve them as meaningful, interesting initial reading material at the same time that they serve as opportunities for writing for the rest of the class.

Because children often become more restive than adults, I try to offer more activities and change activities more often than when I work with adults. The oral-aural presentation of the dialog takes about two minutes; before

moving to the reading of the dialog, I play a game for a few minutes. After reading the dialog I suggest another game or activity; this is usually followed by trying to move the student from the dialog's variations to free conversation.

Whether used with adults or children, these practices can take place only in a classroom which is not bound to any text, teacher's manual, or prescribed sequence of steps, each of which must be mastered in order before the next step is attempted. Language, unlike typewriting or keypunching, is not a set of isolated skills which can be sequentially arranged and taught on a competency-based pattern. Meaning is the core of any language activity: we use language to get meaning, to send meaning, sometimes deliberately to obscure meaning, but always the point of any message is its meaning. The point of saying, "Hand me that pencil, will you?" is not to display one's control over the imperative form, but to get a pencil. Only the students can decide what meaning they want to express. Our job as ESL teachers is to decipher as best we can what it is that the students want to say and then to help the students gain control over the language forms that will make their meanings more intelligible to more advanced English speakers. This is the primary reason I prefer dialogs to any drills I know of: the meaning of the dialog is drawn from the students; the listening, speaking, reading and writing activities based on the dialog retain meaning as the core and as the point.

Obviously, the various uses of dialogs I've suggested here require good dialogs. I try to select or prepare the dialogs I use according to the following criteria:

(1) Is the dialog meaningful to the students? If the students cannot understand the meaning, they will parrot what to them is gibberish. Often a picture, either torn out of an old magazine or a rough stick-figure cartoon on the board, can demonstrate setting and characters quickly and clearly so that the meaning of the dialog is apparent because of the context in which it occurs.

(2) Is the dialog realistic, natural conversation? Dialogs that read like textbook material are virtually useless. I ask, would I say that in this sort of situation? Would the students, if they were native English speakers? Of these two dialogs, for example, one is unrealistic and unnatural; the other is the sort of conversation that would occur in this situation.

I. A. Come, Chang. Let us play kickball.

B. Yes, let us play kickball.

A. Good, I will get the ball.

II. A. Come on, Chang. Let's go outside.

B. Ok. Let's play kickball.

A. I'll get the ball.

(3) Is the dialog focussed? Does it teach one particular point of grammar or vocabulary item? In order to focus the students' attention on the point we want to teach, everything else must be understood. One of the most common flaws in many published dialogs is the inclusion of several

---

structures or vocabulary items the students don't know; this destroys the meaningfulness of the dialog at the same time that it confuses the students as to what they are supposed to be paying attention to. An ideal dialog presents one and only one "unknown."

(4) Is the dialog short and simple? The students should be able to memorize the dialog without deliberately trying to do so. They should be able to practice the dialog themselves after hearing it three or four times.

(5) Is the dialog open-ended? Does it stimulate further conversation? If it restricts conversation, the dialog becomes a set of irrelevant formulas.

Overall, if the dialog is a short excerpt of realistic conversation focussed on only one point of English usage which our students need, I use it. If it isn't, I don't. It is true that listening carefully to the students' conversations, taking notes on those conversations, building dialogs on the basis of those notes, and using the dialogs to personalize instruction—all this takes time. It would be faster and much easier to present a set of unrelated sentences using forms of some specific grammatical point for me to model and the students to parrot, but I do not think that the number of pages in a text "covered" in the shortest number of days is any measure of helping my students learn English as a second language.

#### REFERENCES

- Buck, Catherine. 1973. Miscues of Non-Native Speakers of English. *Miscue Analysis*, NCTE/ERIC, pp. 91-96.
- Buck, Catherine and P. Rigg. 1973. The Foreign-Born Child—Oral Language and the Elementary School Classrooms. Paper presented at NCTE, Chicago, April 6-8, 1973.
- Mackey, Ilonka S. 1972. *English I*. Rowley, Mass., Newbury House.
- Mellgren, Lars and M. Walker. 1973. *New Horizons in English*. Reading, Mass., Addison-Wesley.

## ***Communication in the Classroom: Student-Improvised Dialogues***

Anne Farid

This article provides a rationale for and gives a detailed description of an ESL classroom activity to develop communicative competence: student-improvised dialogues. The major part of the article focuses on techniques suitable to small classes of mature students who have reached a high intermediate or advanced level of English proficiency, regardless of whether their previous instruction has been based on the audio-lingual or cognitive approach.

Clifford Prator has written about second language activities in the classroom to the effect that they can be placed somewhere on a scale ranging from manipulation (tightly controlled drills) at one end to communication (free or uncontrolled expression of ideas) at the other. He goes on to say:

. . . we seem to have largely lost sight of the role of communication in communication in language teaching. If meaning is not considered to be important, then neither is communication. Yet, even on the theoretical level, it should be easy to convince ourselves that communication is an essential component of language, that language bereft of its communicative function is not language at all but mere parroting. (1972:404-5)

Practice in real communication, as Kenneth Chastain points out, will be the same in any classroom, even those where manipulative activities are approached from the opposite poles of behavioral and cognitive philosophies.

“By the time the students reach the level of ‘real’ language practice, there should be no difference between an audiolingual and a cognitive class. . . . The difference lies in the approach which each takes in developing the students’ ability to this level. The audio-lingual teacher employs stimulus-response techniques while the cognitive teacher uses an approach stressing conscious, cognitive awareness of sounds, words, and forms. Therefore, the classroom activities recommended in the development of the four language skills are different for each. . . . At the level of ‘real’ language, however, both must provide the students with situations in which they hear, speak, read or write to communicate with others. (1971:316-317)

Almost all teachers pay lip-service to the value of practice in real communication in the second language, but few provide regular and frequent opportunities for such practice, even at the advanced level. “What about mistakes?” they ask. “In free discussion our students will make one error after another.” Yes, they will make mistakes, but it is the teacher’s job not

---

Ms. Farid teaches ESL classes at the English Language Institute of the American University in Cairo. She has also taught English to foreign students in Colorado and Connecticut.



only to say nothing about them, but to help the student accept the fact that he will make mistakes as he focuses on message rather than form.

To learn to use a language, the students must reach a point at which they can concentrate on what they are saying instead of how they are saying it, but they often can not reach this point because the teacher places grammatical and phonological interruptions and stumbling blocks in their way. *The language teacher tends to have an unwarranted obsession with perfection in the classroom.* (Italics mine.) He should remember that the goal is not native speech, but the ability to communicate with a native. (1971:316)

There are stumbling blocks in teachers' paths, too, and one that keeps many from doing much in the way of communication practice is that, although they are exhorted to provide such practice, they are given almost no guidance as to how to do it in the methodology textbooks they consult. The best of these textbooks do little more than throw out hints which only the most determined teacher will try to follow up and elaborate on.

In fact, it was just such a hint that led the author of this article to develop the techniques described in the following pages. Chastain had written the following:

. . . the teacher should provide opportunities for the students to create language as they seek to function in language-demanding situations. In order for the resultant expressions of language to be creative, the opportunities must be linguistically unique as far as the students are concerned. For example, preparing a dialog may provide practice in the creative recombination of language. (1971:90)

It seemed clear that the ideal communication practice in an ESL classroom would take place when two students engaged in a dialogue in English on a topic of interest to them. But, how would you choose the topic? What would the other students in the class do meanwhile? How would you revive a faltering dialogue or cut short an interminable one? How would you prevent students from feeling exposed, from feeling that they were on the spot? How would you keep the listening students from correcting the pronunciation and syntactical errors of the participants? (And from mis-correcting them?) How could you ensure maximum participation by both students engaged in the dialogue?

In other words, the dialogue activity should be structured so that:

- (a) the topic is interesting;
- (b) the topic does not lie outside their semantic skills;
- (c) the students engaged in the dialogue participate more or less equally;
- (d) the participating students experience a feeling of success, regardless of the correctness of their English;
- (e) The non-participating students are motivated to listen to content rather than to form.

During the academic year 1974–75, while teaching an advanced reading and composition class of pre-university ESL students in the English Language Institute at the American University in Cairo, the author developed materials

and techniques for student-improvised dialogues which met the requirements listed above. Let us examine them one by one.

(a) The topic is interesting.

As we covered the selections in our reading textbook, it became clear through classroom discussion which ones were of real interest and which not, and furthermore, which aspects of a selection were the most stimulating. For example, an article on Thoreau appealed to the students; in the general discussion it was made obvious that his writings as a naturalist did not catch their fancy, but they were deeply impressed by the account of his willingness to go to jail rather than pay a poll tax to a state that supported policies repugnant to him. They were intrigued with his ideas about the relative importance of work and leisure, that is, his turning topsy-turvy the proportion of six days of work and one of rest. They found his comments on political corruption timely.

If the students made it clear through enthusiastic and lively class discussion that they were interested in Thoreau's going to jail for his principles, that was a good topic for a student dialogue. But if the topic were no more than that, a mere re-hash of class discussion, it would not hold their interest. In other words, there had to be some kind of modification or some difference in the frame of reference. One way to secure this element of novelty would be to adopt the "you-are-there" approach. One of the dialogue participants would be Thoreau himself; the other, one of his contemporaries. A different kind of adaptation would be to focus on a current issue. For example, using Thoreau's ideas about political corruption, you might set up a dialogue between a parliamentary representative who has accepted a gift of land in return for support of legislation favorable to a certain industry, and his daughter, who discovers the bribery.

(b) The topic does not lie outside the students' semantic skills.

When the topic for a dialogue is something students have read about, discussed in class and possibly written about, the requisite vocabulary will be available to the students.

(c) The students engaged in the dialogue participate more or less equally.

If the participants present opposing viewpoints, there is a good chance from the start that both will speak up in attack or defense. The dialogue, therefore, should be on some point of conflict rather than on a point of agreement. To return to Thoreau, there would be little give-and-take in a dialogue between Thoreau and a sympathizer; a more promising situation might be a dialogue between Thoreau and the Concord jailer. Instructions to the student taking the part of the jailer might read: "You cannot understand why a young man like Thoreau insists on going to jail for nonpayment of taxes when he can obviously pay the tax. What if everyone did that? And does Thoreau plan to break other laws besides tax laws? Etc." Instructions to the student taking the part of Thoreau would be, "Explain and defend your principles. Try to convince the jailer to follow your example."

(d) The participating students should experience a feeling of success, regardless of the correctness of their English.

Certainly a little advance preparation before delivering a dialogue in front of the class will increase the chances of success. Notice the word "little." Note also that throughout this article these dialogues are described as student-improvised, not student-written. It might be unnerving for two students, in the most relaxed of classrooms and with the best possible rapport with the teacher, to be assigned parts in a dialogue and asked to stand up and start off that second. (Although this could be a final goal to work toward.) In actual practice, what seems to work best is to give the students about five minutes to work out with each other the arguments each will make.

In a class of fourteen, seven pairs of students will be huddled together in seven parts of the room working out and running through seven different dialogue situations. They are asked not to write anything down. They are free to consult the teacher during this preparation period on pronunciation or vocabulary choice, but (see "b" above) this is usually not necessary. The teacher may circulate and feed additional ideas and arguments to any students who seem at a loss. If a student has been absent during general class discussion where ideas relevant to the dialogue were brought out, he may need help.

During the delivery of the dialogue all students, including the two speakers, remain seated in a circle. This helps take away the feeling of being "on the spot." The teacher can establish a receptive atmosphere by listening intently without interruption. Comments made after the dialogue should be limited to the content; students should be praised for originality of argument, for the clarity with which they expressed an idea, etc.

What if the participating students start out well but then seem to falter or lose steam, and lapse into mumbling or even silence? Some of the dialogue situations which seem promising to the teacher turn out to be duds. Or perhaps the topic was good but the students haven't thought of all the angles. In either case, the teacher can turn to the listening students and ask questions along the line of, "Now that A has given arguments 1, 2 and 3, is there any way that B can answer?" Or, "What else can A say?" Or, "Can you think of an argument that B hasn't used?"

What if the dialogue starts off well, proceeds smoothly, and then the two participating students begin repeating their arguments and going in circles instead of drawing the dialogue to a close? This will happen occasionally, and the best solution seems to be for the teacher to break in and say to the two, "Let's hear the end of your dialogue," or to the students at large, "What would be a good way to end this dialogue?"

(e) The non-participating students are motivated to listen to content rather than to form.

Students will be as tolerant and receptive as the teacher. After a few experiences in this type of classroom activity, they will praise each other for ideas and content.

The teacher must take a vow beforehand that no corrections or criticisms of grammar, pronunciation or vocabulary choice will cross his lips, unless communication breaks down because of errors. In addition, he must make it clear to the students that this particular type of dialogue practice is to develop ease and fluency in communication, regardless of correctness. The teacher must not sit with pad and pencil to take down mistakes which he will later discuss with the student. If the mistakes are serious and are repeated, the teacher will remember them. I agree strongly with Chastain, who says, on the subject of providing an opportunity for students to speak without being corrected,

. . . the teacher should concentrate on establishing an atmosphere in which the students feel free to participate and to use the language. Such an atmosphere can not be maintained along with the almost constant criticism and correction which are common to many language classes. . . . As long as the teacher and the other students can understand, there should be no reference to correct pronunciation, words, or forms because the object is to concentrate on the message. Naturally, there is some overload on the students' mental processes when they begin to combine form and meaning which causes many additional mistakes to creep into their use of the second language, but this stage of faltering, hesitation, and committing errors is unavoidable in the language-learning sequence. . . . The teacher should expect this period of language weakness, and he should warn the students to expect it. By concentrating on the fact that they are learning to communicate in the language, the teacher can make this a period of satisfaction and enthusiasm as opposed to a period of frustration, embarrassment, and deflated egos. . . . Periods of uncertainty and insecurity are times for encouragement and praise, not criticism and correction. (1971: 315)

### **Developing Materials**

Dialogue situations based on selections in the reading textbook students are using can be worked up as the book is covered, by the reading teacher or by someone else who can ask the reading teacher for information as to which topics and selections really turned on the students. Once a focal point is selected, the teacher should work up as many situations as there are pairs of students.

After having participated in this type of dialogue activity a few times, students can suggest dialogue situations. Their suggestions can sometimes be used as is, but will usually need modification. Their ideas may open up new ideas for the teacher.

Instructions are typed for each of the two participating students (see "c" above). The teacher should keep copies of good dialogues, with notes for modifications that might possibly improve the dialogue. Discard the ones that didn't work out, or change them and try again with a different group of students.

You probably won't be surprised at the end of the semester when your students tell you that "the dialogues" were for them the most interesting of all their classroom activities. What may surprise you is that they will almost certainly be the most challenging and interesting for you.

**REFERENCES**

- Chastain, Kenneth. 1971. *The development of modern-language skills: theory to practice*. Philadelphia, Pa., The Center for Curriculum Development, Inc.
- Prator, Clifford. 1972. Development of a manipulation-communication scale. *Readings on English as a Second Language*, Cambridge, Mass., Winthrop Publishers.

## ***Debate in the TESL Classroom***

William D. Conway

High student interest, meaningful dialogue, combined with library research, documentation, and written reports are some of the features of this intermediate to advanced level TESOL debate unit.

In eight to ten class periods students select "propositions" to attack or defend, learn the rudiments of library research—card catalog, *Reader's Guide to Periodical Literature*, and reference collection, discuss and divide duties among team members, and participate in a carefully structured fifty minute in-class debate.

The author's students, first semester college freshman with a 350+ TOEFL score, enjoy this unit as a stimulating, enjoyable break in their composition and grammatical review class.

Looking through her heavy black-framed glasses at the clock, Sook Min Choi, a freshman student from Korea, waited for the second hand to reach 2:00 p.m. exactly. She flipped on her tape recorder, stood, faced three students seated across the table, and delivered an eight minute memorized speech in support of the affirmative accompanied by appropriate thumps on the table to emphasize points. Members of the class applauded her as Gilbert Yuen, a Chinese student from Hong Kong, rose to begin asking questions he and his two partners had been feverishly writing. I looked around the room and found fourteen students listening intently, some taking notes.

The debate unit used in my TESOL classes was born from the need to add variety and interest to a course which emphasized grammatical review for freshman students (TOEFL 350+). The prospect of actual, meaningful conversation in a TESOL classroom, combined with library research, documentation, and written reports pleased me. I developed these goals based, in part, on the four basic linguistic skills:

### Listening and Speaking

1. Students will discuss, select, and limit debate topics.
2. Team members will discuss among themselves their approach and division of duties.
3. Each team member will give an oral presentation.

### Reading and Writing

1. Students must use the library for research.
2. Each team member will be required to write note and bibliography cards.
3. Each student will submit a written summary of his research activities, notes, and bibliography to the instructor.

---

Mr. Conway is an English Instructor in TESOL at Ricks College, Rexburg, Idaho. He has taught in American Samoa and in Hawaii and has published in the *TESL Reporter*.

## Library Skills

1. Each student will use the card catalog, *The Reader's Guide to Periodical Literature*, and the reference collection.
2. Each student will learn basic bibliography form.
3. Students will gain experience in supporting their opinions with facts—documentation.

Having little background in debate, I found *Decision by Debate* by Douglas Ehninger and Wayne Brockriede (Dodd, Mead and Co., 1963) to be very helpful. My unit design called for a maximum of ten class periods, two weeks in our daily class. This also meant that the debates themselves would not exceed one period for each of the three groups. I borrowed the Michigan Style of cross examination and modified the format for use in a 50-minute period.

## University of Michigan Format

Affirmative constructive speech	8 minutes
Negative questions affirmative	5
Audience questions affirmative	3
Negative constructive speech	8
Affirmative questions negative	5
Audience questions negative	3
Negative rejoinder	<u>5</u>
Affirmative rejoinder	42 Total

I introduced debate to my class and found that many of them were familiar with the process even though no one had ever been formally involved. With their enthusiastic support, I resolved to try a debate approach to TESOL.

Our first problem was to select topics and assign class members to teams. I explained "proposition" and the need for a statement that could logically be viewed from at least two different points-of-view. With very little help from me, they soon had ten propositions on the blackboard. After further discussion on the practicality of researching each topic in our library, the class voted to accept the following topics:

1. Resolved: Abortion should be legalized in America
2. Resolved: Marijuana should be legalized in America
3. Resolved: Foreign students should be allowed to work to support their education while in America

I was surprised at the similarity of their choices to those that might have been selected by native speakers. However, having European, Asian, and South American students in the class, I felt reassured that the debaters, at least, were not typical.

During the first class period we also selected teams. I allowed them to group themselves according to their interests. The only ground rules were that English must be used at all times and that the members of our Chinese clique had to be scattered across the three teams.

Each team included three speaking parts: one to give a formal affirmative

constructive speech, one to question the negative constructive speech, and one to give the affirmative rejoinder. Similar positions were available on the negative. The organization of the debate made it imperative that the second and third members of the team be able to understand, question, and in general, react to what the opposition said. This procedure forced attention and participation on all members of each team.

In the second period, I introduced the card catalog and the *Reader's Guide* as two readily available, easily used, sources. We then visited the library where the research librarian helped students find appropriate reference books while I helped others walk through the process of finding books or periodicals. I also handed out model note and bibliography cards.

The third period was also spent in the library where I served as a consultant. The fourth was spent clarifying organization, purpose, and division of labor. The fifth was used for additional research, planning, or practice. At all times, I emphasized the need for time limits, fact, support for opinion, and careful planning.

I did not spend more than occasional moments formally attempting to teach the principles of debate. I concentrated rather on research, organization, and oral English. The structuring of debate time and the following rationale seemed to provide sufficient information for the students to participate effectively:

The rationale of debate as an instrument for settling inferential questions critically may be expressed in six premises:

1. Enter contrasting beliefs into full and fair competition so their relative worth may be assessed.
2. Let such competition consist of two phases. First, set forth each belief in its own right, together with the arguments that support it. Second, test each belief by seeing how well it withstands the attacks of an informed opponent.
3. Delay decision until both views have been presented and defended.
4. Let the decision be rendered, not by the contending parties to the dispute, but by an outside judging agency.
5. Let the judging agency act as an arbitrator, and instead of merely recording the competing arguments, weigh and consider them so as to produce a decision reflectively.
6. Let the debaters agree to abide by the decision which the judging agency awards.

*(Decision by Debate, p. 18)*

In the actual debate, students were allowed to read their opening speeches or to use notes. All data was to be supported by bibliography which could be provided at any time if the opposing team requested it. This was artificial in the sense that neither team had a chance to go check data in a 50-minute debate; however, it did teach students to be responsible and to document their opinions.

For the first debate, I chose two teams containing some of the best students in class. Time was called by a South American student who enjoyed this role. Time limits were strictly enforced, but students were allowed to



finish a sentence. The negative and affirmative questions revealed quickly who really had a grasp of key ideas.

The three student judges, members of other classes, adjourned to the hallway following the last fervent words of each affirmative rejoinder. After a short discussion, assisted by me, they returned to the room and announced their decision. I followed with praise for both teams.

Some additional advice may be useful to those who attempt to duplicate this project. Maximal guidance in the selection of the proposition is important to avoid current issues that are offensive to members of the class or, more particularly, that have not been covered in some depth for several years in periodicals and books.

I also found it advantageous to split ethnic cliques to foster verbal interaction, cooperation, and understanding. This made English the language of the student groups as they planned their approach to the debate topic.

Some students are shy about drawing attention to themselves or participating orally. I overcame this problem by approaching the project with enthusiasm and clear information; I made it abundantly clear exactly how much was required of each student. The eight minute speeches seemed to go automatically to more talkative students leaving most of the others to just three minutes.

I was particularly pleased with the enthusiastic but friendly competition this project engendered. We had many laughs as Spanish accents tried to make themselves understood in Chinese ears, etc. Months after the completion of the unit, students still recalled it with fond memories.

## ***Teaching Composition to Low-Level ESL Students\****

Barry P. Taylor

The teacher of composition to low-level ESL students is entirely justified in questioning whether the materials he has at his disposal teach anything more than grammar manipulation which happens to be in written form, because he knows that the ability to write a logical paragraph involves more than just the ability to write a grammatical sentence. Because writing topic sentences, supporting statements, and conclusions, and having them blend together cohesively, are intellectual and logical skills, rather than specifically linguistic, there is no theoretically sound reason to wait for a student to acquire advanced English proficiency before starting composition training. In fact, because learning to write takes practice, the sooner we start teaching free composition, the sooner our students will be writing well.

This paper outlines a low-level ESL composition program that can be most effective if coordinated with grammar instruction. Sample exercises, written in simple English, are offered to suggest ways to teach students to write a sentence, to organize a paragraph in chronological order, to use chronological order structure words, to write with frequency adverbs, to add additional explanatory information, to write a topic sentence, and to begin to have an appreciation for variety and style.

### **The Rationale and Theory**

Of all the language skills which are taught to low-level ESL students, composition seems to be the most difficult, and neglected, for a number of reasons. While teachers of grammar, reading, conversation, and listening comprehension have texts and materials of varying quality which they can use in their classes, teachers of composition are at a loss. The low-level composition teacher usually finds that all he has at his disposal are pattern practice exercises, grammar exercises, and controlled composition exercises. These exercises typically provide practice in carrying out various kinds of syntactic manipulations on the sentence level, manipulations such as assigning or changing verbal tense, placing or moving adverbs, and making subjects and their verbs agree. Sometimes these exercises give students the opportunity to "personalize" an essay by having them substitute facts and experiences from their own lives for information in a pre-written model essay. While these exercises are of value in giving students practice in sentence writing, the composition teacher is entirely justified in questioning whether these

---

\* This article was originally prepared for presentation at the 1975 CATESOL Mini-Conference in San Francisco. It is the basis for a text under preparation tentatively entitled *Writing in English: Composition for ESL Students*.

Mr. Taylor, Director, English Program for Foreign Students, University of Pennsylvania, has published recently in *Language Learning*, the *TESOL Quarterly*, and *On TESOL 75*. He is currently a member of the Editorial Advisory Board of the *TESOL Quarterly*.

exercises serve any function beyond grammar manipulation which happens to be in written form. In other words, it seems that we should be asking ourselves if our attempts at teaching composition skills really teach *composition*, or whether we are simply providing written practice in grammar.

It is necessary to make the distinction between written grammar and composition skills. A native speaker of English, someone who, theoretically, has mastery of the syntax and the common vocabulary of the language, will not necessarily be even a fair writer. The ability to write a clear, concise, logical, and convincing paragraph or essay involves more than just the ability to be able to write a grammatical sentence; it also requires knowledge of acceptable English rhetoric. It follows, then, that a set of well-written sentences will not necessarily form a well-written paragraph. The skill of weaving sentences together into a unified whole requires training and practice, not only for the ESL student, but for native speakers as well.

At this point, we would be quite justified in asking whether low-level ESL students have the ability to execute this kind of language manipulation. Traditionally, developers of ESL materials have thought that they did not. Many textbook writers and teachers have believed, and still do believe, that composition skills, *per se*, are best reserved for students with at least an intermediate proficiency in the language. Texts like Mary Lawrence's *Writing as a Thinking Process* are designed to teach the kind of real composition skills which I have been referring to, but they are not suitable for low-level ESL students because of the complexity of the language required.

Is it, then, possible or even desirable to teach free composition skills to low-level students? Some people have taken the paucity of texts designed to teach these skills to be indicative of our inability to do so. I prefer to think, however, that it is both possible and desirable.

As mentioned earlier, composition skills require training and practice. There is considerably more involved in writing than just being reasonably proficient in the language. While speaking and listening are skills which either first or second language learners can acquire simply from exposure to the language, writing, like reading, requires specific training because neither is entirely linguistic.

Reading involves much more than knowledge of the language. A reader must also be able to recognize shapes of words or letters, concentrate the focus of his eyes on a word, phrase, or sentence, and move his eyes from one side of the page to the other. He must also be able to see a relationship between a word, phrase, or sentence as pronounced and as symbol on paper, follow the logic of a passage in order to extract the meaning, and anticipate, both linguistically and intellectually, what is coming next so as to speed up his reading rate. Reading, then, involves not only linguistic abilities, but also visual, intellectual, conceptual, and psychological abilities and strategies. Since there are many native speakers of English who cannot read, but no normal individuals who can read but not speak, it should be clear that reading involves more than just linguistic proficiency.

Similarly, in addition to linguistic ability, writing involves the muscular

coordination entailed in handwriting. Paragraph or essay writing requires knowledge of the rhetorical rules of the language and of paragraph and essay structure. For English, these rules involve knowledge of topic sentences, supporting sentences which elaborate on or explain the topic sentence, and concluding statements. In addition, the writer must know that the supporting statements can serve any of a number of logical roles within the paragraph or essay, such as chronological order, cause and effect, process, comparison, contrast, and description. Furthermore, composition writing entails knowing the difference between a generalization and a specific piece of information. And last, the writer must know how to decide what is necessary to support his topic sentence and what is extraneous.

The above list of abilities necessary to mastering composition skills is not meant to be exhaustive. Nevertheless, I believe that it does point out the extent to which non-linguistic factors are significant in learning to write. Because these abilities are intellectual and logical rather than specifically linguistic, there is no theoretically sound reason to wait until an ESL student has mastered all or even most of the complexities of the language before we proceed to teach these free composition skills. In fact, because learning to write takes long practice, there is reason to believe that the sooner we start teaching free composition, the sooner our students will be writing well.

Teaching basic composition skills, then, does not necessitate high target language proficiency. The essential organizational structure of paragraph and essay writing can be taught as soon as students can write reasonably acceptable simple sentences. While not absolutely necessary, coordination between the grammar program and the writing program would be desirable. As students acquire mastery of more complex sentence structures, then, these sentence types could be incorporated into the writing program. Once students have learned to write sentences with subordinate clauses, for example, the writing program could reinforce this newly acquired grammatical knowledge by teaching students how subordinate clauses can be used as sentence connectors and semantic transitions between and among sentences in a paragraph. Similarly, coordination of grammar and writing would facilitate teaching students how to make structures parallel. It seems, then, that if we can devise a writing program which can teach basic composition skills to low-level ESL students, we will not only be teaching composition, but also reinforcing the grammatical structures which the students have learned and showing practical applications of those structures in writing.

### **The Method**

Training in free composition should begin at the sentence level. Before a teacher can expect to be able to teach basic paragraph structure, including topic sentences, supporting statements, and conclusions, the students must be able to write a sentence on a piece of paper. For students whose native language is written in a non-Roman alphabet, handwriting lessons may be required. Beyond handwriting lessons, students should receive practice in sentence writing. This kind of training could entail written grammar exer-

cises of various kinds. For example, the teacher could use a form of pattern practice in written form, having the students write their answers. These exercises could involve simple grammatical substitutions or making changes in sentences, such as tense or number. Alternatively, the teacher could provide an exercise in which the students answer questions on paper. The essential point to bear in mind at this level of composition training is that the students should be made aware of what a sentence is, what it looks like on paper, and how to write one.

I have used a number of kinds of exercises to teach sentence writing. For a very low-level class an exercise like the following might be appropriate.

EXERCISE I—Copy the following paragraph on a separate sheet of paper and use the correct form of the verb *be* in the present tense.

My name \_\_\_\_\_ Pablo Mendez. I \_\_\_\_\_ Mexican. I \_\_\_\_\_ from Mexico, and my language \_\_\_\_\_ Spanish. I \_\_\_\_\_ 24 years old. Akio Tanaka \_\_\_\_\_ my friend. He \_\_\_\_\_ not Mexican; he \_\_\_\_\_ from Japan. He is Japanese. His language \_\_\_\_\_ not Spanish; it \_\_\_\_\_ Japanese. He \_\_\_\_\_ 23 years old.  
etc.

---

Notice that the sentences are written in paragraph form, and there are blanks throughout. The students simply need to copy the sentences and provide the correct form of *be* in the present tense.

In Exercise II, the students are required to provide, for each question, a yes-no answer in a complete sentence, and then write a statement if their answer was “no.”

EXERCISE II—Answer these questions using complete sentences.

Example: Is Pablo from Peru?—No, he is not from Peru. He is from Mexico.

1. Is Pablo from Japan?
2. Is Pablo's language Spanish?
3. Is Pablo 27 years old?
4. Is Akio 26 years old?
5. Is Akio Pablo's friend?

etc.

---

Once students have learned how to write simple basic sentences, they can begin to write these sentences in paragraph form. Exercise III, for example, provides a good deal of control in paragraph structure, but not in the information conveyed. Students can be instructed to simply answer the questions in full sentence form and then write them down in a paragraph, making sure that they indent the first sentence. If each student can be assigned a partner, each can then interview the other (thereby practicing question formation) and then write a simple paragraph about his partner.

EXERCISE III—Write a paragraph answering the following questions:

1. What is your name?
2. Where are you from?
3. What is your language?
4. How old are you?
5. What is your occupation?
6. Where are you now?
7. Is this your first trip to the United States?

Now, ask your partner the questions at the top of this exercise. Write a short paragraph about your partner.

Exercise IV provides students with a dialogue which contains only one speaker's part, and they are asked to write the other speaker's part. To complete this exercise, students must be aware not only of how to write a sentence or a question, but also of semantic appropriateness.

EXERCISE IV—Write Keiyu's part in the following conversation:

Keiyu:

Carlos: My name is Carlos.

Keiyu:

Carlos: I am from Bolivia. Where are you from?

Keiyu:

Carlos: Yes. I am a student at the ALI. Are you a student here?

Keiyu:

Carlos: I'm twenty-four years old. Are you hungry now?

Keiyu:

Carlos: Good. Let's go to the cafeteria.

Now, write a short paragraph about *Keiyu*, using the information in this conversation.

Notice that in Exercise IV a student cannot write Keiyu's part until he has read Carlos' responses. Once he has written Keiyu's responses, he will have four pieces of information about Keiyu. He will know where Keiyu is from, if Keiyu is a student at the ALI, that Keiyu is hungry, and, probably, Keiyu's age. Equipped with this information, written in first person dialogue form, the student will then be able to write a short three or four sentence paragraph, in the third person, about Keiyu.

Exercise V teaches the student his first kind of logical paragraph organization—chronological order.

EXERCISE V—Copy this paragraph and write the verbs in the correct form.

I (get up) \_\_\_\_\_ every morning at 8:00. First, I (wash) \_\_\_\_\_ my face. Then, I (brush) \_\_\_\_\_ my teeth. Next, I (eat) \_\_\_\_\_ breakfast in the cafeteria. I always (have) \_\_\_\_\_ eggs, toast, and coffee. I never (drink) \_\_\_\_\_ tea. Finally, I (look for) \_\_\_\_\_ my books, (put on) \_\_\_\_\_ my coat, and (walk) \_\_\_\_\_ to the ALI. Now, write a composition. Tell what *Carlos* does in the morning.

Carlos gets up every morning \_\_\_\_\_

This exercise functions on a number of levels. Very superficially, it is an exercise in subject-verb agreement. The first part provides practice in making verbs in the present tense agree with the first person subject pronoun

“I.” When this part of the exercise is completed, students then go on to write a comparable paragraph about Carlos, a paragraph which provides practice in third person subject-verb agreement. This exercise involves more than simple mechanical syntactic manipulations, however. The students are also made aware of some of the devices which we use to convey chronological order. They learn, for example, that the order of presentation of the sentences is important—that the order, in fact, represents the order in which the activities are carried out. They also learn that in paragraphs of chronological order in which there is a sequence of events, the verbs referring to those events are all in the same tense, and chronological order structure words, such as *first*, *second*, *third*, *then*, *next*, *after that*, and *finally*, are used to help clarify the sequence for the reader.

Equipped with this knowledge of the basic structure of a paragraph written in chronological order, students can then write their own paragraphs. Given a set of questions like the following they can write about themselves or, as this exercise directs, they can interview a partner and write a paragraph about him.

EXERCISE VI—Ask your partner what he does every evening and write a paragraph that answers these questions:

1. When do you arrive at home every evening?
2. What do you do first?
3. Then what do you do?
4. What time do you eat dinner?
5. What do you eat for dinner?
6. What do you do after dinner?
7. What time do you go to bed?
8. How long do you sleep?

While this exercise seems to have a good deal of structural control, it should be pointed out to the students that the questions only provide *guidelines* for the organization of their paragraphs. The essential point for them to realize is that the real structure comes not from the questions which are asked, but rather from the inherent logical relationships which obtain among the various activities—in this case, the order in which the activities take place. If students adhere to the imposed guideline of writing down the events as they occur and insert chronological order structure words, they will not fail to produce structurally acceptable paragraphs.

One notable characteristic of student written paragraphs structured in chronological order is that they frequently sound more like lists of events or schedules than real paragraphs. One of the reasons for this particularly unnatural sounding quality is that, in their zeal for maintaining strict chronological order, students frequently leave out details and explanations. What they need to learn is how to “flesh out” their time schedules and provide more information about each particular activity which they relate.

In Exercise VI, for example, questions #5 and #8 do not further the strict chronological order. What the student eats for dinner and how long he sleeps at night, rather than conveying sequence, provide additional in-

formation about activities which *do* form part of the sequence. These two questions were inserted to have the students begin to learn how to make their paragraphs in chronological order more interesting. They also learn that if they want to provide information to explain an activity in the sequence, that information must be presented at the time the activity is mentioned, and before they go on to the next activity in the sequence.

Exercises VII and VIII provide experience in “fleshing out” chronological order paragraphs. Before students attempt to complete Exercise VII, frequency adverbs should have been presented.

EXERCISE VII—Write Akio’s part.

Carlos: I always eat dinner at 6:30 in the evening. When do you always eat dinner?

Akio: I \_\_\_\_\_. Where \_\_\_\_\_?

Carlos: I usually eat in the cafeteria, but I sometimes go to a restaurant. Do you always eat at home?

Akio: No, \_\_\_\_\_. What do you usually order in the restaurant?

Carlos: I usually order hamburgers because I like them. I never have fish. What do you usually order?

Akio: I \_\_\_\_\_, but I never order \_\_\_\_\_ because \_\_\_\_\_.

Carlos: Americans often eat hot dogs. Do you ever eat hot dogs for dinner?

Akio: Yes, I \_\_\_\_\_, but I seldom have \_\_\_\_\_.

Carlos: I like coffee very much. Do you usually drink coffee with your dinner?

Akio: No, I never \_\_\_\_\_. I always \_\_\_\_\_.

This exercise, which is a dialogue with one speaker’s part missing, gives students practice in writing sentences with the adverbs *always*, *usually*, *often*, *sometimes*, *seldom*, and *never*. After practicing writing sentences with frequency adverbs, students are then prepared to write their own paragraphs, as in Exercise VIII.

EXERCISE VIII—Write a paragraph about what your partner eats at dinnertime. Be sure to answer the following questions:

1. When does your partner usually eat dinner?
2. Does he/she always eat dinner at that time?
3. Where does he/she usually have dinner?
4. Does he/she always have dinner there?
5. What does he/she usually eat at dinnertime?
6. What does he/she never eat at dinnertime?
7. Does he/she often drink coffee with dinner?
8. Does he/she usually drink milk?
9. Does he/she ever drink tea?
10. What does he/she usually do after dinner?

Since the students now know one method of adding explanatory information to a paragraph of chronological order and how to use frequency adverbs, the paragraphs resulting from the answers to Exercise VIII will be more varied and interesting than earlier ones.

Up to this time there has been no instruction in how to write or use topic sentences. Because most of the paragraphs which students have been



writing up to this point have been strictly chronological, it has not been necessary to teach this very important device of English composition writing.

The topic sentence can be considered to be the backbone of the paragraph. It is usually (but certainly not always) the first sentence of the paragraph and tells the reader what the topic of the paragraph is going to be. The topic sentence is more than just an introductory sentence, however. It also guides the writer and the reader through the discussion which follows. It is the topic sentence which sets the tone and the focus of the paragraph and holds the supporting sentences together.

Instruction in writing topic sentences should focus on two important points. First, students should be made aware of the *introductory function* of the topic sentence. They should learn that the sentence should be direct, straight-forward, and clear; there should be no question about what the main idea of the paragraph is going to be. Second, students should learn the *unifying function* of the topic sentence. Being, in a sense, a statement of intent, the topic sentence should bear a clear relationship to all information conveyed in the paragraph. And conversely, all information in the paragraph should serve to elaborate on or explain the topic sentence. Any sentence or part of a sentence which is extraneous and does not meet these criteria should be eliminated.

I have found two successful ways of teaching students the function of a topic sentence. One, as exemplified by Exercise IX, is to give students several unrelated paragraphs without topic sentences and to have them write a topic sentence for each. If the teacher first goes through several comparable sample paragraphs with the class and suggests possible topic sentences for each, the students, after reading the sample paragraph in Exercise IX, for example, should be able to write a topic sentence such as "I have a boring job," or "My job isn't very interesting."

EXERCISE IX—Write a *topic sentence* for the following paragraph:

\_\_\_\_\_ . I get up very early every morning so I can be on time for work. I start work at 8:30 every day. Most of the time I just sit in the office and answer the telephone. I never meet the people who come to see my boss. I only answer the telephone and take messages. The other girls in the office are also bored with their jobs. One of them types; the other one files paper in a large filing cabinet. We usually go to a small, inexpensive restaurant for lunch. We only have a half hour for lunch, so we usually eat very quickly. Then we return to the office. I sit by the telephone again, Gloria sits at the typewriter, and Paula continues her filing. We are always happy at 5:00 because we are finally finished for the day.

Another way to teach students the function of the topic sentence is to give them several possible sentences and to ask them to choose the one which best expresses their own feelings. Exercise X, for example, asks students to write a paragraph about what they usually do on Saturday. The exercise asks for present tense (to indicate habitual activity), chrono-

logical order, and frequency adverbs. The exercise then offers four possible topic sentences which students could choose and includes the option of writing their own if none of the suggestions is suitable.

EXERCISE X—Write a paragraph that tells what you usually do on Saturday.

1. Use present tense.
2. Use frequency adverbs— *always, usually, . . .*
3. Use chronological order— *first, then, next, afterwards, in the morning, in the evening, in the afternoon, before lunch, after dinner, after breakfast, . . .*

Possible topic sentences:

1. I never work very hard on Saturday.
2. I always work hard on Saturday.
3. I always relax on Saturday.
4. Saturday is always a busy day for me.

Most students have no difficulty with this kind of exercise, and if a student should choose a topic which is inappropriate in terms of what he later writes, the error can be easily recognized and corrected.

One theoretical teaching principle which is rapidly gaining popularity is spiralization. Spiralization is a process by which a body of material is taught, allowed to lie dormant in the students' minds for a period of time, and is then re-taught, usually with more elaborate and complex explanations. Spiralization is especially appropriate for the kind of writing program which I have been outlining. Since new writing skills build on previously taught skills, it is an especially sound pedagogical practice to go back to the foundation periodically to see that it is still stable.

Exercise XI was designed as a review of chronological order and topic sentences, and as a vehicle for introducing the notions of variety and style in writing. The exercise consists of a chronological list of activities and a paragraph, in chronological order, relating those activities. The students' task is to improve the paragraph.

EXERCISE XI—Saturday:

- 10:00—get up
- 10:15—get dressed
- 10:30—eat breakfast
- 11:00—clean my room
- 12:00—have lunch
- 12:45—go shopping
- 2:00—play tennis
- 4:00—take a shower
- 4:30—take a nap
- 5:00—eat dinner
- 6:00—write a letter
- 7:00—watch television
- 10:00—go to Ripples
- 1:00—go to bed

Now, read the following paragraph. How can we improve it?

Saturday is always a busy day for me. First, I always get up at 10:00. Then I always get dressed at 10:15. Then I eat breakfast at 10:30. After that I always clean my room from 11:00 to 12:00. Then I always have my lunch at 12:00. Then I go shopping at 12:45. Then I always play tennis from 2:00 to 4:00. Then I always take a shower from 4:00 to 4:30. Then I take a nap from 4:30 to 5:00. Then I eat dinner at 5:00. Then I write a letter at 6:00. Then I always watch television from 7:00 to 10:00. Then I always go to Ripples at 10:00. After that I always go to bed at 1:00.

A quick reading of the paragraph in Exercise XI reveals a strict adherence to chronological order, almost to the point of absurdity. The essential problems with the paragraph are the lack of explanatory, additional information, redundancy in using both *then* and a time expression in the same sentence, and the overuse of the transitional expression *then* and the frequency adverb *always*.

Improvement of this paragraph should be a class-oriented task rather than a student-oriented task. The lesson could most profitably be undertaken by having the teacher read the paragraph to the class, accentuating the redundancy and the repetitious style. By the time the teacher has finished reading the paragraph, most students will have grasped how tedious and repetitious it is, and the teacher can then ask students to state what they think is wrong with the passage. As a group, the class can then make suggestions for improvement. Throughout the discussion of improvements, the teacher should encourage students to eliminate some of the redundancy and to vary the placement of some of the temporal adverbs. The teacher should also suggest other forms of transitional expressions that could add variety and should remind the students that it is not necessary to mention the specific time of every activity. For example, the teacher could encourage the students to rewrite the paragraph into something like the following:

VERSION 2—

Saturday is always a busy day for me. I always get up at 10:00. Then I get dressed. At 10:30 I eat breakfast. After breakfast I clean my room for an hour. At noon I have lunch. Then I go shopping. From 2:00 to 4:00 I always play tennis. After tennis I take a shower. Then I take a nap. I always eat dinner at 5:00. After dinner I write a letter. Then I watch television. At 10:00 I always go to Ripples. At 1:00 I go to bed.

While this paragraph is still not the most engrossing we have ever seen, it is a vast improvement over the original. This improvement can be attributed to a reduction of redundancy, a shift in the placement of adverbs of time, and an elimination of the specific time of every activity, allowing the chronological order to convey the sequence. With encouragement, some explanatory information such as what the writer eats for breakfast, where he goes shopping, what he eats for dinner, and which television programs he watches can be added. Finally, if students have already been taught

how to combine simple sentences with conjunctions, the style of the paragraph will be even better. Consider the following improved paragraph:

VERSION 3—

Saturday is always a busy day for me. On Saturday I get up at 10:00 and then get dressed and eat breakfast. I usually have toast and coffee, but sometimes I have eggs, too. After breakfast I clean my room and then go shopping. I like going downtown, but sometimes I go to neighborhood stores. From 2:00 to 4:00 I play tennis. After tennis I take a shower and then a nap. At 5:00 I eat a light dinner, and then I write a letter. Afterwards I watch the situation comedies on television. At 10:00 I go to Ripples and always go to bed at 1:00.

There is nothing in this improved paragraph which students do not already know. By simply reinforcing the idea of chronological order, minimal redundancy, explanation and elaboration, and variety in the use and placement of transitional expressions, a teacher can get students to write this kind of paragraph.

### **Conclusion**

The concern of this paper has been to try to demonstrate how real composition skills can be taught to ESL students whose mastery of English is limited. Several different kinds of sample composition exercises, all requiring minimal syntactic and vocabulary knowledge, have been illustrated and discussed. These exercises run from those which teach students how to write simple sentences to those which require that students vary their styles to make their essays more interesting and readable. While each exercise has its own goals, the exercises themselves are sequentially ordered to encourage maximum transfer of skills from one exercise to the next. The common goal of the exercises is, of course, to teach students to write reasonably interesting and well organized paragraphs which contain topic sentences and logically ordered supporting statements.

Although the exercises presented here have only concentrated on (but hardly exhausted) topic sentences and chronological order, similar kinds of exercises can be used to teach other logical semantic relationships such as cause/effect and comparison/contrast. As the writing program proceeds, students will need additional practice in writing appropriate topic sentences and in “sticking to the topic”—especially in maintaining focus and avoiding including extraneous, unnecessary information in their writing.

If a writing program, such as the one which has been outlined here, can be implemented in a low-level ESL program, we can expect to see rapid progress in students' writing performance well before they reach the advanced proficiency levels. Their writing will be organized, principled, and varied, and they will readily see applications for new grammatical knowledge in their writing.

## ***Peer Correction Procedures for Intermediate and Advanced ESL Composition Lessons***

Michael C. Witbeck

Dissatisfaction with the results of using conventional procedures for the correction of student compositions led me to experiment with four peer-correction strategies with intermediate and advanced ESL classes. These four strategies, along with a discussion of their advantages and disadvantages, are presented as detailed procedures that other ESL teachers, if interested, would be able to apply or modify.

I have concluded that the use of such peer-correction procedures results in increasingly more accurate and responsible written work on the part of most students and fosters a more constructive classroom atmosphere for teaching the correctional aspects of composition.

It has always seemed to me that the standard procedure for dealing with student compositions yields results that never quite justify the time and effort involved. One can always make a series of marks on a paper, hand it to the student and then hope for the best; but whether this is to be an effective teaching strategy rather than primarily a testing device depends on some complicated planning and extreme care in deciding just what those marks ought to be. Though the problem can be alleviated somewhat by assigning carefully controlled compositions (see Paulston, 1972) or by the use of a checklist (see Knapp, 1972, and Robinett, 1972, for checklist models), I have always been skeptical as to how much good it does a student to see an error marked and then, alone at his desk, fix it up as best he can. In such a situation, his chief concern, more than likely, is merely that of getting yet another homework assignment off his agenda.

Several related observations have brought me to this lack of faith in conventional composition correction techniques. First, the correction of an error in a particular context does not, in my experience, often lead to the elimination of the same kind of error in subsequent contexts, at least not without some kind of two-way discussion of the principle involved. At higher levels the written language becomes so varied and complex that it is difficult for even a conscientious student to see how a single example might relate to others. There is also a decision to be made by the teacher between giving very explicit directions as to how the error should be corrected or, on the other hand, merely making some notation indicating that

---

Mr. Witbeck is currently a Fulbright lecturer, Department of English and American Studies, Comenius University, Bratislava, Czechoslovakia.

The author wishes to thank Marianne Celce-Muria, who encouraged him to write up the results of classroom research he started at UCLA and helped him with the final draft.

an error exists. The first extreme makes the student's task a very mechanical one while the second asks him to correct an error that one assumes he would not have made had he known how to proofread and correct. The ideal is a method of marking papers that gives the student a task somewhere between these two. But in practice this is not only time consuming but requires the teacher to make almost impossible estimates of precisely what the student's learning strategies and state of mind are. Finally, it has seemed to me that conventional correction is antithetical to the teaching style best suited to ESL, which stresses back and forth communication among students and between the students and the teacher. Notes in the margin, or even cassette recordings, are after all a very oneway and inflexible form of communication.

Peer correction as a solution to these problems has been the subject of some minimal amount of research. A study by Maize in 1952, for example, attempts (for native speakers) to compare the effect of outside correction by the teacher with that of inclass correction by both peers and teachers. Students undergoing the latter procedure did improve to a significantly greater extent than those in the control group, but here, as in other studies along these lines (see additional related bibliography), the issues are clouded to some extent, first by the presence of certain other variables and second by the general difficulty of precisely measuring composition improvement. Thus even though I believe that the general thrust of researchers' conclusions is toward this sort of approach, I do not claim formal support for my suggestions here. The following assumed advantages, however, are what I have thought might be reasonable to expect from an extensive use of peer correction.

(1) The basic advantage of peer correction is that it will give students extensive practice in developing skills necessary for editing and revising their papers before they reach their final destination.

(2) Composition correction can and should be another opportunity for student-student and student-teacher oral communication.

(3) One student's correction of another student's error will reinforce and sometimes expand the former's understanding of the nature of the rule in question.

(4) Peer correction will help students see that errors in composition are in the nature of problems to be solved by all learners of the language rather than individual weaknesses or, more simply, that errors are probably a necessary part of the process of learning rather than merely indications of failure to learn.

With these points in mind I have experimented with four procedures involving peer correction of student essays. All but the last were used only with short speedwriting exercises (see Celce-Murcia, 1974) which the students understood to be practice exercises rather than graded assignments. The exact procedures for items 2, 3 and 4 are described in the appendix.

**Procedure # 1—Whole Class Correction**

The simplest and most commonly used procedure is merely to show the class one selected essay from the previous day's batch and ask for corrections. Essays should probably be put on the blackboard or projected in some way (rather than duplicated) in order to focus student attention and make it easy to write in corrections. The teacher can provide as much guidance in the discussion as is desired or necessary; but as a group, students can almost always point out and correct errors. In many cases various solutions will be proposed by the students, which is of course all to the good since this allows for discussions of the advantages and nuances involved in various modes of expression.

I believe that this method has been useful and I found that students seemed to respond quite well to it. It does, however, have several disadvantages. The first has to do with what may be going on in the mind of the student whose essay has been selected. The feeling of being the chosen one (whether the choice is anonymous or not) can be distracting in several ways depending on the personality of the student. Secondly, the discussion will very likely be dominated by certain students. This and the fact that certain students will see errors more quickly than others can be minimized to some degree by the discussion leader, but it may also turn out that for various reasons some students will simply not want to engage in such discussion. Further, it is clear that actual student-to-student communication is indirect and minimal. Students are really only talking to the teacher and may be more concerned with showing off their skills than with solving the problems at hand. The following procedures are designed to overcome some of these disadvantages as well as to help foster the kind of atmosphere necessary for any peer correction technique to succeed.

**Procedure # 2—Immediate Feedback and Rewriting**

This method is designed to give students feedback and a chance for correction before any papers are read by the teacher. Student papers are collected and then immediately redistributed to other students working in pairs. Following correction, students are given time to rewrite their papers. When I used this procedure, I asked students to look for the full range of skills involved in the speedwriting rather than for any particular errors. Since the students are in pairs, each group would ideally be correcting two papers. In practice some pairs will take longer than others. In order to insure that class time was used efficiently, I gave some of the faster pairs a third or even a fourth paper while other pairs dealt with only one. At the end of the period, both versions were collected so that I could judge the amount of improvement. Eventually one would want to collect only the revised versions.

One might be concerned with how best to choose students to make up the correcting pairs. My first strategy was to arrange it so that the members of each pair were dissimilar both in level of competence and in linguistic

background; these two students would then correct the papers of two students from still other backgrounds. I have since decided that this is not so important. The fact that students from the same background may share some of the same problems might be an advantage in this type of work since it leads to a greater degree of concentration on just those kinds of errors.

The results of this procedure were somewhat mixed though they might have been improved by greater student familiarity with it. The peer correction did not lead to noticeable improvement in all cases. The problems with it entailed first the difficulty in decoding handwriting and second the more important one of students not knowing quite what to look for. The best papers included corrections of article usage, verb forms and word choice while the worst one had corrections only for spelling and the overuse of a connective when in fact there were other more serious problems. For a few students the task was too difficult, as was evidenced by some tendency to concentrate on spelling and punctuation rather than on what I found to be more important matters.

The advantages of the procedure are that all students are involved in both correcting and rewriting and that students get immediate feedback. The results are improved when it is made clear that questionable points, either in correction or rewriting, should be handled through consultations with the teacher.

### **Procedure # 3—Problem Solving**

This procedure was designed to eliminate the problems of #2 in terms of the diffuseness of the task. The teacher assigns a pair or group of students the particular errors to be found. The teacher should select errors by determining those errors that the individual writer can most benefit from if he corrects them. The task is clear and the errors relatively easy to find, if not always easy to correct. The teacher can vary the difficulty of the task by stating the problems in different ways. One can, for example, say merely "Find three verbs that should be in a different tense." Alternatively, one might say "Find three present tense uses of *be* that should be in the past." Further, the full range of error types can be requested with instructions varying from "Find a misspelled word in the second sentence" to "Improve the topic sentence of the paragraph by supplying the controlling idea."

This procedure went very well. The only problems were the difficulty of deciphering the handwriting and the fact that it is hard for the teacher to be sure that the correctors are working on problems relevant to them—not just to the authors. Perhaps, too, the amount of preparation time is quite high here, but again there are advantages: all students are participating in both phases and students are communicating with one another.

### **Procedure # 4—Correction of Modified and Duplicated Essays**

This strategy was an attempt to solve certain problems of the previous



methods by sacrificing, first, the claim of having made the task completely integrative and, second, the advantage of having every student's paper dealt with. Students work first individually and then in groups on certain compositions which have been typed and also corrected for any errors not relevant to the points chosen for discussion. The advantages here are that the task is focused, that longer papers can be dealt with, that the essays are physically readable, and that a student first does the entire task alone and then must justify his choices to the rest of his group. It seemed to me that the reconciliation procedure involved with this last step may have been one factor in the high rate of success that I found here both in the students' ability to find errors and to make corrections.

The procedure itself works quite well; the question is what one does with the papers which were not chosen for duplication. It is conceivable, of course, that all the essays could be duplicated and that given enough class time all could be peer corrected. This would mean, however, that even with short papers a teacher would spend a lot of time and effort duplicating papers. In most cases I lean toward the idea of dealing with only four or five first draft papers and then asking students whose papers were not chosen merely to apply the same sort of criticism to their own work, which then gets marked in some systematic way by the teacher. The other students, after all, will be selected for peer correction during work on subsequent essays.

### Conclusion

While all of the above procedures have their advantages and disadvantages, I have found that using them—instead of more conventional teacher-correction techniques—develops greater concern for achieving accuracy in written expression in individual students and creates a better classroom atmosphere for teaching the correctional aspects of composition. Hopefully, these procedures will stimulate other ESL teachers to develop innovative peer-correction strategies that will prove useful and rewarding to them and their students.

### REFERENCES

- Braddock, Lloyd-Jones, and Schoer. 1963. *Research in written composition*. Champaign, Illinois, NCTE.
- Brière, Eugene. 1966. Quantity before quality in second language composition. *Language Learning* 16, 141-151.
- Burton, Dwight and Lois Arnold. 1963. *Effect, of frequency of writing, and intensity of teacher evaluation upon high school students' performance in written composition*. Tallahassee, Florida State University.
- Celce-Murcia, Marianne. 1974. Report on an informal classroom experiment on speed-writing with a suggestion for further research. *Working Paper in TESL* 8, UCLA Dept. of English.
- Kitzhaber, Albert. 1963. *Themes, theories, and therapy: the teaching of writing in college*. New York, McGraw-Hill.
- Knapp, Donald. 1972. A focused, efficient method to relate composition correction to teaching aims. In *English as a second language: a book of readings*, eds. Harold B. Allen and Russell Campbell. New York, McGraw-Hill.

- Maize, Ray. 1952. A study in two methods of teaching composition. Unpublished Ph.D. dissertation. Purdue University.
- Paulston, Christina B. 1972. Teaching writing in the ESOL classroom: techniques of controlled composition. *TESOL Quarterly* 6, 33-59.
- Robinett, Betty J. 1972. On the horns of a dilemma: correcting compositions. In *Studies in honor of Albert Markwardt*, ed. James Alatis. Washington, D. C., TESOL.

### Appendix

#### Detailed Descriptions of Procedures 2, 3, and 4

##### Procedure # 2—Immediate Rewriting

- (1) Immediately on completion of speedwriting students are put in pairs and given a paper written by a third student. (Thus half the papers are still held by the teacher.)
- (2) A short discussion of what to look for or of special grammar points is useful. This can depend on what the class is presently studying or on what forms the topic is likely to elicit.
- (3) Students are told to work together making suggestions for improving the paper and to put their names on it.
- (4) As each pair finishes they are given a second paper to work on. Faster pairs are given a third to allow other pairs time to finish the first.
- (5) When all papers have been looked at they are returned to the writers for revision. Students are encouraged to revise rather than expand and they are free to consult with correctors or with the teacher as necessary.
- (6) Either both versions or only the second version *is* collected. Evaluation of the procedure can go on informally as the teacher circulates among the groups.

##### Procedure #3—Problem Solving

- (1) The teacher looks at a group of short essays and decides which errors are most useful for each individual writer to work *on*. Directions for findings and correcting these errors are written on each paper in the form of problems to be solved.
- (2) Students are put in groups of two or three (three works better but it takes longer to handle the complete set of papers) and told to correct the papers by following the directions. Group members sign the papers.
- (3) Repeat step 2 with remaining papers.
- (4) Students are given their own papers to rewrite as per corrections.
- (5) Both versions are collected.

##### Procedure # 4—Correction of Modified and Duplicated Essays

- (1) The teacher looks through a group of speedwritings or first drafts of longer essays and selects 5 or 6 for duplication. Remaining papers may be graded in the normal way.
- (2) The teacher decides on the teaching points to be covered. About three general points to concentrate on seems reasonable.
- (3) All errors not directly relevant to the teaching points are corrected by the teacher before the selected essays are duplicated. Papers are typed on dittos or otherwise duplicated.
- (4) In class, the teaching points are discussed and listed.
- (5) (Optional) All students are given a copy of one of the essays which is then corrected by general class discussion.
- (6) Students are put in groups of 2 or 3 and each group is given copies of one of the other duplicated essays. (Each group will probably work on a different essay.)
- (7) Students are told to first do corrections individually on their own copies and then asked to get together with group members to reconcile any differences.
- (8) Each group is given another copy of their assigned essay and asked to give a final report on the errors and corrections that they can agree on. The students sign this final copy and it is given to the teacher.
- (9) The teacher evaluates these and then returns them along with all first draft papers to the writers for final revision.

## ***A Basic Format for ESL Practice Teaching Utilizing Video-Tape***

Charles Parish

The organization of a practicum class in oral English for training M.A. students in the EFL/ESL program at Southern Illinois University—Carbondale is described. The obligations to the foreign students that they practice with impose important constraints on the procedures, and the coordination of both groups with video-taping facilities requires even more attention to management of the needs of both groups. A general philosophy of practicum classes is offered, comprising an analysis of the requirements of both groups and a series of solutions for compatible and productive interaction. A rationale for specific tasks and dialogue-oriented teaching materials is given, as well as a justification of the multiple-variant dialogue-alternatives which form the basis of the course.

It is suggested here that this model, either in the minimal form presented or in any proportionate expansion of it, can be utilized in any teacher-training program.

### **Introduction**

The model described in this paper outlines a set of coordination tactics for integrating various elements that have become an almost standard part of EFL/ESL teacher-training programs: the responsibility for teaching oral ESL classes for foreign students enrolled in more or less normal university course work, the responsibility for providing a supervised practicum course for M.A. students, both American and foreign, and the utilization of video-taping facilities both for monitoring live performances and for taping those performances for subsequent private viewing. This model functions in as minimal a segment of class hours as possible—one hour, the same hour every day. The assumption being made is that expansion of the model is simple: any number of hours can be utilized in the same way.

### **General Timing**

Two conditions usually obtain in the average university program: (1) owing to the density of course work in an M.A. program, it is difficult to schedule a class that meets across several hours or that meets at different hours on different days of the week; (2) the M.A. candidates usually feel that the hours of classwork should be commensurate with the credit allowed for the course. These conditions, together with the problem of scheduling ESL client-classes, put certain constraints on meeting times. The basic

---

Mr. Parish, Professor of Linguistics and Academic Director of the Center for English as a Second Language at Southern Illinois University, has taught in Burma and Italy as a Fulbright lecturer. Among his publications is *Corso d'Inglese Parlato* (in collaboration with Paul Roberts and Frederick B. Agard).

problem, then, is that of coordinating the meeting time of the client group ("C" the students enrolled in Oral English for Foreign students) with the meeting time of the trainee-practice teacher group ("T" mainly students in the M.A. program in EFL/ESL ) with the availability of the video-taping facility. A single hour was chosen—10 a.m.—five days a week, and all class activity took place within that hour.

The credit for the 2 courses—an important factor in the scheduling—is (for Oral English) 3 hours for 4 class hours, and (for Practicum in Teaching Oral English) 2 hours for 3 class hours.

### **Make-up of the Groups Involved**

**A. Client Group.** There have regularly been 2 components of this group: first, foreign students who are enrolled in the normal university program, either graduates or undergraduates (usually mixed), who may or may not have been through the intensive English language program of CESL (Center for English as a Second Language, a non-credit-granting unit within the Department of Linguistics) before taking the Oral English course; second, adults, usually wives or dependents of students, although not necessarily connected with the university. They enter the course through the Adult Education program in a non-credit status.

The range of language skill among the client group is wide: some come for "polishing," some come for basic skills. None of them, however, are beginners in English. To the extent possible, people who are at the elementary level are screened out and discouraged from attending, but if for administrative, technical, or even humanitarian reasons, an individual with inadequate proficiency is admitted, he attends merely as an auditor; no special tutoring or special attention is given him. This is made quite clear, and there have been no problems about "discriminating" against such auditors.<sup>1</sup>

**B. Trainee Group.** The students in this group are chiefly students in the M.A. program in EFL/ESL (although since we have introduced a B.A. major in Linguistics/EFL, we are also admitting undergraduates to the practicum course). They take this practicum as a required course (Linguistics 581), and the enrollment in this course may range between 15 and 25 students per semester. The trainees are both American and foreign, usually in the ratio of 3 of the former to 1 of the latter. Their experience varies: some are returned Peace Corps volunteers, some have taught EFL or ESL in a variety of situations, some are concurrently teaching as grad-

---

<sup>1</sup> The reasons for restricting the range of clients are simple and obvious: (1) we do not want to compete with the intensive programs offered by CESL, especially since they are better equipped to handle beginning students; (2) we do not want the complexity of a beginner-to-advanced range, either for materials use, teaching procedures, or scheduling; and (3) since many trainees have worked with beginners or will have other opportunities to work with beginners at CESL (in the graduate assistant program connected with the M.A. in EFL/ESL), we restrict our clientele in this way.

uate assistants in the intensive English program at CESL, and some have had no experience whatsoever. Most of the foreign trainees have taught EFL in their home country, although the extent of their experience varies widely—as does their skill with and fluency in English.

### **Problems To Be Solved For Each Group**

#### **A. Clients**

1. Teach clients as much oral English as possible and as efficiently as possible.
2. Divide them to the extent feasible into “capability groups.” Since they come to the class with a wide range of backgrounds and training, any kind of grouping is relatively arbitrary; they are usually divided into two groups, however, “upper-elementary to lower-intermediate” and “upper-intermediate to advanced,” on the basis of oral skill exclusively.
3. Minimize the interference and distraction of having a variety of trainee-instructors by making the teaching materials and the methodology as independent of the instructor as possible.
4. Minimize the movement (i.e. room-changing) of the clients to avoid a sense of instability.
5. Train the instructors as *evenly* as possible so that there is a maximum of “quality control.”
6. Compromise between the needs of the client and those of the trainees with as little a sacrifice as possible of the clients’ education.

#### **B. Trainees**

1. Provide maximum supervision by the overseeing instructor.
2. Allow them to practice without impeding the learning of the client group.
3. Vary the tasks of the trainee without skewing the education of the clients.
4. Control the materials so that all trainees get sufficient exposure to each of the skills being taught.
5. Graduate the tasks of *each* trainee so that there is a progression from simple to more complex tasks and from short to longer periods of task-responsibility.
6. Keep the teaching of all segments within the scheduled and allocated time.
7. Give each trainee as thorough a critique as possible of each of his performances, *but*
8. Also give each trainee occasional opportunities to teach free of supervision.
9. Allow the *non-native* trainee opportunities to teach, in accordance with his ability and his wishes.

#### **C. Video-taping/Monitor Viewing**

1. Give each trainee regular opportunity to be alone before the client class.
2. Provide a thorough critique of the trainee’s performance without being present while he is teaching.

3. Give other trainees opportunities to observe each other and to comment on each other's performance while it is going on.
4. Analyze the trainee's performance with the group while it is going on.
5. Help the trainees to acquire "distance," enabling them to respond honestly, directly, and understandingly to their own performance and to those of their classmates.
6. Compensate for the limited practice of the non-native trainees by providing them maximum opportunity for observation of their classmates.
7. Allow trainees to observe and comment on demonstration-performances by the supervising instructor.
8. Provide a video-tape of each student's performance, which he will himself critique and compare with the supervisor's critique.

### **Tactics of Group-Division and Meeting**

During the first week of classes, both the client group and the trainee group meet together. The supervising instructor conducts oral testing of the clients, making his evaluation while the trainees record their impressions. After two meetings, the instructor polls the trainees for their judgments, and the clients are divided into 3 groups: the lower capability, the higher capability, and the individuals who do not qualify for admission because of their inadequate English.

The clients are divided into 2 groups, C-I and C-II, and both groups will meet 4 times a week, Monday through Thursday at 10 a.m., with a fifth meeting on Friday for the first 2 or 3 weeks of classes.<sup>2</sup>

The trainees are divided into 2 groups also, equal in number, according to their preference of days. Group T-I meets 2 times a week, Monday and Tuesday; group T-II meets 2 times a week, Wednesday and Thursday. The contiguous days allow for a certain amount of carry-over: they see how the clients perform at least from one day to the next. As will be seen in the chart below, each of the Trainee Groups is subdivided into two by assignment. Both groups meet together on Friday for seminar discussion and preparation.

---

<sup>2</sup> During this fifth meeting, the clients are assigned an in-class essay, which gives some indication of their writing skill. After 2 or 3 of these essays, they are "excused" from the in-class writing, and they are given a writing assignment to be done at home and turned in at the following Monday meeting. Each of the trainees is given one or two papers to read and correct as an additional activity. This provides the clients with the additional peripheral experience of supervised composition, and it provides the trainees with a simple experience in correcting compositions. There is a further motivation for these simple compositions: since the clients are judged ultimately on their *improvement* in oral English, rather than on their reaching some objective norm, there is always an element of casualness in such a class. They tend to regard—and accept—the composition as an "objective" element in the course requirements, and they treat the course more seriously. The composition may thus be considered to have a useful nuisance value.

It is necessary to have 3 rooms, which are utilized in the following way:

(Week 3)	<i>“Camera Room”</i>	<i>Monitoring/ Taping Room</i>	<i>Other Classroom</i>
Mon	C-I	T-I(a) <sup>a</sup>	C-II + T-I(b) <sup>a</sup>
Tues	C-I	T-I(b) (with super-	C-II + T-I(a) (with
Wed	C-I	T-II(a) vising in-	C-II + T-II(b) teaching
Thurs	C-I	T-II(b) structor)	C-II + T-II(a) asst.)
Fri			T-I + T-II + instructor
<b>(Week 4)</b>			
Mon	C-II	T-I(a)	C-I + T-I(b)
Tues	C-II	T-I(b) (with super-	C-I + T-I(a) (with
Wed	C-II	T-II(a) vising in-	C-I + T-II(b) teaching
Thurs	C-II	T-II(b) structor)	C-I + T-II(a) asst.)
Fri			T-I + T-II + instructor

<sup>a</sup>The “a” and “b” next to the “T-I” and “T-II” show that each day *half* of the trainees go to the Monitoring/Taping room and the other half to the “Other Classroom,” reversing their positions the following day. The Camera Room and the Monitoring/Taping Room are usually side by side; the “Other Classroom” may be located anywhere—and usually is!

Before discussing the implications of this chart, it would be useful to talk about the Friday seminar session between the trainees and the supervising instructor. At this meeting the previous week’s performances and the following week’s activities are dealt with:

1. The instructor makes *general* comments about the week’s teaching performances.
2. The trainees have the opportunity to respond to the instructor’s critiques, generally or specifically.
3. The instructor gives the class a hand-out of task-assignments (drawn up with systematic rotation by the teaching assistant).
4. The trainees have the opportunity to “bargain” and request substitutions in the proposed task-assignments.
5. The instructor gives demonstrations of the procedures and techniques to be used during the following week’s classes, and there is an exchange of views about the rationale and effectiveness of the proposed procedures. He gives hand-outs which outline the steps of the procedures to be followed.

The importance of this session lies not only in the mechanical details of making assignments, in the analysis of performance, and in the demonstrations by the instructor. It is also occasion for developing team cooperation for the good of the clients as well as for the good of the trainees: instructor/trainee relations are strengthened, inter-personal relations among the trainees are strengthened, and there is a loosening of the tensions that build up between the observers and the observed. Issues such as self-consciousness in performance, the necessity for adhering to a rigid timetable of teaching activities, the responsibility that each trainee has in managing his teaching segment as effectively as possible are all taken up and resolved by group acceptance and consensus.

The chart shows the following about the distribution of people and the general division of tasks:

1. The clients (C-I and C-II) spend a week at a time in either the video facility or in the other classroom; hence, there is minimal daily confusion. The groups are reminded on Thursdays that they must be in other location the following week.
2. Every trainee practices some task on video-camera every week.
3. Every trainee also practices some task in the "other classroom" every week.
4. Since the instructor is always in the video facility, every student gets a critique of his performance every week.
5. Every trainee works with both client groups every week. It can be seen from the chart that in a two-week period, each trainee has been exposed to all 4 combinations of client group /videotaping /"private" session; for example, the members of T-I(a) will have seen and have worked with C-I on video, C-II in "private," C-II on video, and C-I in "private."
6. By careful planning of the tasks, every trainee is able to practice the different tasks in rotation.
7. Each trainee observes at least 3 task-performances on video-monitor each week and participates in on-the-spot comment and analysis of the performance (as well as in the seminar meeting if the particular subject is discussed).
8. There is a teaching assistant present where the instructor isn't. This assistant takes the attendance of the clients, distributes "cut-ups" of the day's dialogue, and passes on any instructions from the instructor.

### **Materials and Tasks**

All the comments that have been made about task-assignments, teaching activities, and timetables are based on a very specific format of materials and presentation of those materials. The course described above is *dialogue-oriented*, and the major activities of the class revolve around dialogues. Each day's lesson is almost completely independent of the preceding and the following days' lesson; therefore there is a new dialogue each day.

It was stated above, under "Problems to Be Solved For Each Group"-Clients, #3, that in order to minimize the inevitable distraction from the necessary rotation of practice-teachers, the teaching materials and the methodology are made "as independent of the instructor as possible." Making the daily lessons self-contained units (as much as possible) is important also because it frees the trainees from excessive interdependence and still more rigorous planning—although there is adequate justification, I believe, for the "unitary" lesson on other grounds. The model aims at making each task independently structured for the trainee; he is given a task-format to follow during the early weeks of the semester, but it does not entail articulation—except for the time allowance—with the preceding or following trainee's performance.

The segments of the daily activity for the first 5 or 6 weeks are identical in order to enable all trainees to practice each of the tasks several times,



both on video and in private. The following are the tasks (the methodology of presentation is simplified here):

**1. Review of the preceding day's dialogue.** (a) The trainee and one of his classmates act out the dialogue; (b) the clients respond afterwards in choral repetition; (c) the trainee asks whether anything needs further explanation (the class has studied the dialogue overnight); (d) two or three pairs of students are asked to try the dialogue from memory, using whatever substitutions or alternatives they can think of (as in 3 below).

**2. New dialogue and explanation.** (a) The new dialogue is presented by the trainee with one of his classmates. The dialogue consists of approximately 5 interchanges, ranging from 10 to 14 "lines" (a line may contain 2 utterances of which the first is an "introducer" or a transitional phrase and the second a "content" utterance); (b) the clients respond to choral repetition; (c) the trainee explains the dialogue via paraphrase, synonyms, and visuals where appropriate; (d) the clients respond individually.

**3. Dialogue-alternatives.**<sup>4</sup>(a) The students are given copies of the day's dialogue—"cut-ups" of the weekly dittoed sheet containing the 4 dialogues; (b) the trainee reads 2 or 3 paraphrased or rephrased alternative utterances for each line, containing the same content; (c) the students repeat chorally; (d) the trainee elicits alternatives from the students, who look at the original dialogue and try to substitute an alternative.

**4. Guided Conversation.** The students discuss the subject of the daily dialogue, and the trainee acts as a stage manager. The trainee asks questions, participates in the conversation, moderates the discussion, directs students to ask each other questions, and generally tries to keep the conversation going with as much student participation as possible.

With a class of 20 trainees—an average number—each student has the opportunity to conduct approximately 9 tasks during his 12 hours in those 6 weeks: 4 tasks per day per group X 2 groups X 4 days X 6 weeks = 192 task occasions. Of these, at least half will be conducted in front of the video camera. In actual practice, some students do more and others less: a foreign-student trainee may, because of his lack of skill in English, feel diffident about presenting the new dialogue and explanation or the dialogue-

---

<sup>4</sup>The concept of writing "dialogue-alternatives" was suggested to me by Leonard Newmark and David A. Reibel (1973:241-44). It was after I had already been writing alternatives for several years that I came across Newmark, Mintz, and Hinely's *Using American English* (1964), an "alternatives" approach to dialogues. Their alternatives, however, are "situation alternatives": they aim at lexical substitutions within more or less fixed grammatical structures, with the result that the contexts vary. My approach—independently arrived at—is like Reibel's (1965: 64, 65): I "allow the grammatical component of the exercise to vary as needed," and I "hold the contextual component constant." My assumption, like Reibel's, is "that the learner has some command of the word-forms and most basic features of sentence construction of the target language, [and therefore] it should not be impossible for him to handle short, usable dialogues built around believable situations, containing *multiple variants* for each line of a short exchange."

---

alternatives or the guided conversation, and he may prefer to try each task only once and to avoid certain tasks, spending most of his time observing the performances of his classmates.

### **Later Tasks**

After the initial six-week period, other tasks are substituted for the dialogue-alternatives and the guided conversation; the review of the preceding dialogue and the new dialogue and explanation are maintained consistently throughout the course. These other tasks include the following:

1. Grammatical explanation and exercises.
2. Pronunciation exercises in small groups, working with the specific problems of the client group, including both segmental sounds and prosodic patterns. This permits as many trainees to practice-teach this skill as there are sub-groups among the clients (e.g. Oriental students, Arabic-speakers, Iranians, Latin Americans, West Africans, etc.).
3. Skits, the topics of which are assigned in advance, usually involving three students per skit.
4. Debates, topics also assigned in advance, with the option of pro or con.
5. Prepared talks on family, customs, festivals, foreign-student problems, etc.

All of these activities are conducted on video camera, just like the preceding material, with the single exception of the pronunciation exercise and explanation. Occasionally, the clients are taken into the monitoring room to see a playback of the cassette containing a segment of guided conversation, skits, debates, and prepared talks—much to their delight. The fact of being on camera has never seemed to interfere with the clients' motivation or their performance; indeed, there is probably a positive element in their knowing that they are being recorded,

### **Video-taping and Monitoring**

The mechanics of video-taping can be quite simple, provided that there is a technician or student-operator regularly available. The operator sets up the equipment in the camera room and the monitoring room just before the start of the class; the equipment, all portable, is in fact kept in a nearby storage room and pushed on wheeled tables to the 2 classrooms for use only during the scheduled 10 a.m. hour. Afterwards, it is returned to the storage room because the class-rooms are open for general use at other hours. In the camera room there are 2 cameras, one focused on the trainee, the other on the clients. In the monitoring/taping room there is a television monitor, the video tape recorder, the "mixer," which allows the viewers to observe the clients occasionally, although the primary function is to show the performance of the trainee. Each performance is recorded on a separate cassette; these can be changed immediately since no rewinding of the used cassette needs to be done until all the day's performances are over. In that way, as soon as the performer leaves the camera room and the next trainee leaves the monitoring room—they usually meet at the door of the

camera room—the equipment is ready to record the next performance. Thus, there is maximal utilization of the 50-minute hour with a very smooth transition from one trainee's performance to the next.

The cassettes are available for viewing by the trainees the same afternoon at the Self-Instruction Center of the audio-visual center (called Learning Resources Service), and they are kept for 5 days before being erased and recycled. The supervisor instructor fills out a simple form with the name of the course, the performing trainee, and the date, and this form is kept with the cassette.

### **Sample Materials**

**A. Justification for dialogues.** Given the varying degrees of language skill in a class of this nature, the background in grammar, vocabulary, and idiom, it would be arbitrary, artificial, and even counter-productive to pay attention to certain structures in any systematic fashion; some of the clients know a lot about grammar, some know still more and some know less. Further, the progression from knowledge of grammar to the utilization of common structures in *conversational contexts* is one of the most uncontrollable factors in language teaching. It was therefore decided that natural, realistic, usable dialogues—samples of language in practical, common, everyday use—offered the best corpus of material uniformly beneficial for all the students, whether or not they already knew the range of structures contained in those dialogues. Immersing the students in something between 55 and 65 such dialogues per semester, together with the wealth of alternative and equivalent variations in the dialogue-alternatives, cannot fail to develop in them a solid and useful feeling for English; and given the size of the corpus, even a 50% retention rate would represent a significant amount of learning. In addition, the presentation of the alternatives serves to convince the students that there is no single, unvarying, or best way to use the structures and idioms to express their ideas; they learn flexibility in the use of the segments of language, and at the same time they learn to understand the variety of phrasing used by native speakers. It ceases to be necessary to explain constantly that there are “different” ways of saying the same thing. As Reibel says (1965: 66, n.1), “unless the learner is allowed to observe and practise instances of contextual as well as of grammatical equivalence of sentences, his learning of the former may be so imperfect as to make his mastery of the latter quite pointless.

**B. The week's dialogue—** 4 in the normal week—center around a fixed theme: weather conditions, vacation trips, shopping at different stores, American clothing habits, current issues that may be puzzling to the foreign student, etc. Sample 1, given below, deals with stereotypes of sex-roles. Samples 2 and 3 give original dialogues together with alternatives. The trainees write their own alternatives, submitting them to their classmates and to the instructor for confirmation of logic, fluency, and idiomaticity. They are instructed—with demonstrations—to do more than

just write synonyms for one or two words in the sentence, but rather to reverse parts of the sentence, to substitute phrases for adjectives, clauses for phrases, and so on, as well as to use synonyms.

The clients are not required to memorize either the dialogues or the dialogue-alternatives; they are asked, however, to read them over at home a sufficient number of times so that they become quite familiar with the day's dialogue. A good number of the students do, however, memorize them; since that is their only homework assignment, the burden is light enough. Furthermore, since they are constantly impressed with the principle that the alternatives—either the ones offered in class or their own contributions—are equally valid and appropriate, the job of memorization is less a matter of sequence-learning than of situation-familiarization. Given also the fact of the recurrence of clichés, common structures, and high-frequency phrasing, the task of memorizing is less onerous than it would at first seem; although, theoretically, the number of sentences is infinite, when one operates exclusively and deliberately within the bounds of normal conversational language, the number of sentence types is surprisingly limited.

B. Examples.

(WEEK # 14)

Sample 1.  
Monday:

- A. Do you know how to cook?  
 B. Yes, I know how to boil eggs and make toast.  
   I also know how to make tea and instant coffee.  
 A. Come on! I mean things like fried chicken, spaghetti, and fried fish.  
 B. Well, I go to Kentucky Fried Chicken for fried chicken, the Italian Village for spaghetti, and MacDonald's for fried fish.  
 A. You really don't cook anything??  
 B. No, I don't like to, and it's cheaper for me to eat out.  
 A. Don't you get tired of that kind of food?  
 B. A little, but it's worth it, not having to bother with pots and pans.  
 A. Do you ever get invited to eat at somebody's house?  
 B. Yes, once in a while.  
   That makes life a lot more interesting.

Tuesday:

- A. Who washes the dishes at your house?  
 B. We take turns.  
   Nobody likes to do it, so we share the work.  
 A. Ah, what happened to the good old days?  
 B. What were the good old days?  
 A. That was when the wife washed the dishes and the husband watched the T.V.  
 B. Oh yes, those good old days.  
   Well, since many wives work as hard as their husbands, things had to change.  
 A. But dishwashing is really a woman's job, don't you think?  
 D. No, I think there's. no such thing as a woman's job anymore—unless it's nursing a baby.  
 A. Washing dishes, though, is such unpleasant work.  
 B. I'll tell you what: buy a dishwasher as soon as you get married.  
   That way you'll probably stay married for longer.

Wednesday:

- A. Do you believe that women are as good as men?

- B. No, I believe that women are somewhat better than men.  
 A. Do you really?  
   You know, in our country women are just starting to get some rights.  
 B. Well, I was joking.  
   I believe that men and women should have exactly the same rights.  
 A. But women can't do the same things that men can do.  
 B. That's true. But then, not all men can do the same things.  
 A. I'm not sure I understand.  
 B. Not all men can carry furniture or do arithmetic or play football.  
 A. Well, do you think women should carry furniture and play football?  
 B. Sure: if they want to, why not?

Thursday:

- A. Do you believe that men should learn to cook and clean house?  
 B. Yes, I really do.  
   I wish my mother had taught me to cook and clean up efficiently.  
 A. How long have you felt like this?  
 B. Ever since I left home.  
   It would be nice to eat decently and to keep my place neat and orderly.  
 A. Is it too late for you to learn how?  
   Why don't you buy an easy cookbook and practice some simple dishes?  
 B. That might be a good idea.  
   And where do I get help with the housecleaning?  
 A. Ask somebody to write out a list of things to do and just get started.  
   It never gets really easy, but you can get used to it.  
 B. Well, sometimes I ask myself if it's really worth it.  
 A. Sure it's worth it, especially if you marry a liberated woman.

(WEEK #1)

Sample 2.

*ORIGINAL*

- A. Did you go anywhere for the Christmas break?  
 B. Yes, I traveled around a little.  
   I went to New Orleans for two weeks and then to Florida for two weeks.  
 A. That sounds nice.  
   Did you enjoy it?  
 B. Yes, it was a real nice trip.  
 A. Which place did you enjoy more?  
 B. Well, New Orleans was more interesting to visit.  
   Relaxing on the beach in Florida was a lot of fun too.  
 A. I really envy you.  
 B. Didn't you go anywhere?  
 A. No, I just stayed in good old Carbondale.

*ALTERNATIVES*

- A. Did you do anything during the Christmas vacation?  
   Did you take any kind of trip during the break?  
   Did you do anything interesting over Christmas?  
   B. Yes, I left town for the vacation.  
     Yes, I visited some other parts of the country.  
     Yes. I saw a little of the country.  
       I spent two weeks in New Orleans and two weeks in Florida.  
       I spent a month in New Orleans and Florida.  
       I went down south for a month.  
 A. That's nice.  
   That must have been fun.  
   Sounds great.  
   Did you have a good time?

- Was it a good trip?  
Did you have fun?  
B. Yes, the trip was really great.  
Yes, it was a lot of fun.  
Yes, I had a real good time.
- A. Which place did you like better?  
What did you like the most?  
Which was the best part of it?  
B. Well, New Orleans is a really interesting place to see.  
New Orleans is unusual, and there's a lot to see.  
I found New Orleans very different from the North.  
I enjoyed swimming and lying around on the beach in Florida too.  
I also liked doing nothing on the beach in Florida.
- A. I wish I had gone too.  
You're pretty lucky, I think.  
I wish it had been me.  
B. Didn't you take any kind of trip?  
Didn't you leave town at all?  
Didn't you do anything?
- A. No, I stayed in town all month.  
No, I just stayed here and worked.  
No, I didn't go anywhere at all.

(WEEK #1)

Sample 3.

*ORIGINAL*

- A. By the way, how did you get to New Orleans and Florida?  
B. A group of us drove down there together.  
We shared the gas and the other expenses.
- A. Whose car was it, and did you have any trouble?  
B. It belongs to a graduate student, someone you don't know.  
And we didn't have any trouble at all.
- A. That was pretty lucky, wasn't it, for such a long trip?  
B. Yes, I guess so.  
It was a pretty good car, though, only two or three years old.
- A. Even so, things happen when you drive three thousand miles.  
B. Well, we drove pretty carefully, going and coming.  
Nobody wanted to take any chances.

*ALTERNATIVES*

- A. Incidentally, how did you travel to New Orleans and Florida?  
Did you fly to New Orleans and Florida or what?  
What did you do?—go to New Orleans and Florida by train?  
B. We went down by car, five of us.  
I drove there with some friends.  
A bunch of us went in a friend's car.  
We divided the expenses, gasoline, tolls, and the rest.  
We split up the cost of gas and other expenses.  
Everybody paid their share of the cost.
- A. Whose car did you go in, and were there any problems?  
Did you have any trouble with the car, and whose was it?  
Was it a good car? Did anything go wrong?  
B. It was a grad student's car; you don't know him.  
The car of a graduate student, nobody you know.  
It belongs to a friend, someone I met a while ago.  
It was a perfect trip, no problems of any kind.  
Everything went just right.  
The car was perfect, and everything went very smoothly.
- A. You were lucky that nothing happened on such a long trip.  
That was fortunate, considering how long the trip was.

That's pretty good luck for a trip that long.

B. I suppose you're right.

Yes, I suppose so.

Yeah, I think so too.

The car was only a couple of years old, though.

The car was pretty new, though, and in real good condition.

Still, the car was in very good shape, only a couple of years old.

A. I know, but a three-thousand mile trip is a long one, and things come up.

Maybe so, but you never know what will happen on such a long trip.

Oh, all kinds of things can happen when you drive that far.

B. Well, we were careful all the way.

Everybody was careful driving.

All the drivers were very cautious.

Nobody wanted anything to happen.

Everybody avoided taking chances.

Nobody took any risks.

#### REFERENCES

- Newmark, Leonard, and David A. Reibel. 1973. Necessity and sufficiency in language learning. In Mark Lester (ed.), *Readings in applied transformational grammar*, 2nd ed. New York, Holt, Rinehart and Winston, Inc. (Originally published in *IRAL*, VI,2 (1968), 145-164.)
- Newmark, Leonard, Jerome Mintz, and Jan Lawson Hinely. 1964. *Using American English*. New York, Harper & Row.
- Reibel, David A. 1965. The contextually-patterned use of English: an experiment in dialogue-writing. *English Language Teaching* 19, 62-71.

## **Reviews**

NEW HORIZONS IN ENGLISH. Six volumes with workbooks and tapes. Lars Mellgren and Michael Walker. John A. Upshur, Consulting Editor. Reading, Massachusetts: Addison-Wesley Publishing Company, Inc., 1973, 1974, 1975.

As a teacher of English as a Second Language, I have used and examined a great many texts which all claim (as does *New Horizons in English*) to be effective and entertaining. *NHE* goes a long way toward actually living up to this claim.

Two reasonable criteria available for assessing a text's usefulness for second language learning are use of realistic contexts and the adaptability of the lessons to the needs of the learner and teacher. One of the most difficult tasks in developing effective second language texts lies in creating realistic contexts, and it is in this area that *NHE* clearly supersedes any text that I have yet seen. Indeed, the series makes the other texts seem quite dull by comparison. Throughout the six volumes (as well as in the corresponding workbooks), the chief concern seems to be the use of realistic contexts. One finds no meaningless lists of drill exercise for practicing new structures. Although drill-type exercises do appear in *NHE*, the drill is always contextually coherent, and the content is often depicted graphically. In fact, pictures are used to the best advantage throughout the six volumes. For the first two texts a "Picture Show" is available. This "show" is a set of excellent pictures on large pieces of heavy-duty paper with suggestions for use on the back of each one. They are especially meaningful in that many of them are taken directly from the text while others depict characters to whom the learners have already been introduced in the text.

Examples of the context-creating used so ingeniously in *NHE* can be found on almost any page of the series. For example, the structures for indirect "yes or no" questions (Book 3, 37) occur in a context which could easily be adapted to several teaching activities in the classroom. A man is speaking to his son on the telephone and the man's wife sitting next to him tells her husband a series of questions to ask their son over the telephone.

Mother: Ask him if he has studied every day.

Father: (to his son on the telephone) Have you studied every day?

Mother: Ask if Judy has cooked dinner every night.

Father: Has Judy cooked dinner every night?

The adaptability of this lesson to the classroom situation is apparent. A toy telephone and a little role playing could easily expand this exercise for greater practice with indirect "yes or no" questions and provide a basis for further practice with indirect "question word" questions. Of course, just as the text uses the present perfect tense throughout this exercise, a teacher might adapt the material to any other tense. It seems that Mellgren and Walker have kept in mind Slager's suggestion that "a textbook



writer should do all he can to set up his lessons so that they are readily adaptable." (Slager 1973: 50)

Yet the use of realistic contexts in *NHE* presents some problems which might have been predicted in the writing of such a text. One is confronted with the old paradox: if the grammatical structures of a particular text are limited, it is extremely difficult to create realistic contexts, and if the context is to be kept realistic, it is difficult to limit the grammatical structures.

As might be imagined, the greatest problems encountered by the writer of a text based on realistic situations rather than artificial language practice will be in the very beginning of an elementary course. That is, people speak and write naturally in mixed grammatical structures. When the beginning learner has mastered only one or two grammatical structures, he may have severe problems operating in a classroom using ungraded, natural, contextually appropriate language. It is here that Book 1 of *NHE* has some definite limitations whereas Books 3, 4, 5, and 6 are quite successful.

In Book 1, with the emphasis upon real language practice in real contexts, the beginning learner is assaulted with a great many grammatical structures—perhaps too many to be handled effectively. A case in point occurs on page 90 of Book 1. There is an exercise in which the apparent goal is the use of the objective case of personal pronouns. Yet these pronouns are put into sentences with a grammatical structure (i.e., *can* in the affirmative and negative) that the student has not yet been exposed to elsewhere in the text. Such assaults of new information when a beginning student is learning other new information make the learning (and the teaching) quite frustrating. Simply in turning the page from 89 to 90 in Book 1, a teacher would presumably have to stop for two or three days to improvise and illustrate the various uses of *can* or somehow communicate the meanings of the sentences in the exercises, or proceed strictly according to the text by letting the learners change the form of the pronoun without understanding at all what the sentences mean. The uses of *can* (and other modals) are not systematically dealt with until two units later.

Fortunately the somewhat overwhelming barrage of new language un-systematically introduced abates significantly after Book 1. Book 2 presents a few problems in this regard. Books 3–6 are all fine texts with a great deal of opportunity for realistic and systematic language practice. At these levels the workbook context often departs completely from the context of the main texts though the grammatical structures practiced in each are the same. By this time, the learner is assumed to have mastered a variety of grammatical and lexical items, and the context can be made realistic without the necessity of including an overwhelming number of new structures. Both Book 3 and Book 4 have excellent exercises for intermediate language practice in realistic contexts and provide the teacher possessing a little imagination with scores of ideas for adaptation. Books 5 and 6 continue the excellent contextualization and adaptability.

Those teachers and learners who like an analytical approach to grammatical structures with precise explanations for their uses will miss them in *NHE*. A number of other standard techniques for teaching ESL texts are also missing in this series, but the strengths of the texts more than compensate for these "omissions."

Books 3 and 4 have sub-units including a section called "Warm Up" which uses the new vocabulary items and structures in a short dialog. "Read and Understand" is the second sub-division followed by "Small Talk" which usually consists of a substitution drill. The "Study and Practice" sub-unit usually lays out the grammatical structures in graphic form without explanations for their use. Some of the units also have a dialog, pronunciation drill, and a "Test Yourself" section.

Books 5 and 6 follow the format of Books 3 and 4 except for the deletion of a few of the subdivisions, and in Book 6 there is a rather lengthy section called "Follow Up" which reinforces what has been learned in the unit.

The contexts of the first two workbooks follow those of the first two texts rather closely, with the addition of some new contexts. Some of the exercises in the first workbook seem rather complex, and the teacher may experience (as I have) some difficulty in illustrating for a non-English speaker exactly what is expected of him in completing the exercises. In Workbooks 3-6, the exercises contain text-related structures but the contexts are different. This separation of contexts begins in Workbook 3 and widens with each succeeding book.

There is also a set of tapes for each of the books which consists of recordings of the complete texts verbatim. The tapes for *NHE* are not the typical recordings of stiff expressionless voices so common to ESL tapes. They are clearly recorded with realistic sound effects and natural American English pronunciation.

*NHE* is an attempt at providing real language practice with special emphasis on contextualization and adaptability of the lessons. Except for the potential problems in Book 1 discussed above, this set of texts offers both the teacher and learner a series of interesting, realistic and adaptable units organized in effective sequences. I have found learners to be more highly motivated by the real contexts in this series than by those in any other text I have used. I find myself placing a little more trust in this set of texts than I have in any other.

**RICHARD A. HENRY**

Washington Irving Educational  
Center, Schenectady, New York

#### REFERENCES

- Slager, William R. 1973. Creating Contexts for Language Practice. *TESOL Quarterly* 7, 35-50.

**TESTING LANGUAGE PROFICIENCY.** Randall L. Jones and Bernard Spolsky, editors. Arlington, Virginia: Center for Applied Linguistics, 1975. pp. v, 146.

*Testing Language Proficiency* contains ten papers and a summary statement from the 1974 Washington Language Testing Symposium which was hosted by Georgetown University and sponsored by an array of academic and U.S. Government groups and agencies. The prime reason for the symposium was to discuss the status of language proficiency testing in the U.S. Government and to exchange related information on problems and research. Much of the importance of this volume derives from the fact that very little of the extensive language testing research being done by various Government agencies is known outside of these agencies, and yet much of it has wider practical import. Criterion-referenced testing is one area, for example, in which Government language testing specialists have demonstrated a clear lead (see, e.g., Cartier 1968, and Sako 1975) and which will certainly be of greater importance in the context of educational language testing in the future.

The four papers in this volume which most closely deal with the practices and problems of language measurement within the U.S. Government (by Jones, Wilds, Bondaruk *et al.*, and Petersen and Cartier) are also of interest to the non-government ESL/EFL/SESD teacher or tester. The paper by Wilds is of special interest as the Oral Interview Test which she discusses, often referred to as the "FSI Interview," has already created interest in educational language testing circles.

Of the six remaining papers, three (by Clark, Gradman and Spolsky, and Oller and Streiff) concern topics which should be more familiar to readers (oral proficiency testing, the "noise" test, and dictation, respectively) because their topic bases have been introduced elsewhere. The remaining contributions, by Davies (Edinburgh), Groot (Utrecht), and Nickel (Stuttgart), effectively represent some of the excellent work being done in language testing in Europe. They might also serve as reminders that language testing in general, and English language testing in particular, can best profit if not viewed through cisatlantic eyes.

It would be unfair to the true worth of this volume, however, if the sum content of these papers were to be taken as representative of its real value. The topics in this volume possess a cohesion by virtue of their constant concern with very fundamental issues in language assessment. In this respect, the editors are to be commended for including much of the candid and often spirited discussion which followed each of the papers. Some of the present vitality in the field of language measurement is reflected in these discussions as many of the better known language testing scholars offer their often contrasting views on questions both varied and basic. This constant concern with rather fundamental issues, which runs through all of the papers and happily spills over into the discussions, should also help to dispel a popular myth. The myth holds that language testing is the

dry and settled domain of the unfeeling technician in which tests are as matter of factly produced as cakes are baked. But the continuing debates reflected throughout this volume should help to limit the number of times such statements as "I'm not interested in language testing theory; I just want to put together a listening comprehension test" are heard. It is this totally practical concern with "theoretical" considerations, in fact, which gives the volume a further dimension over and above the individual importance of each paper.

In summary, *Testing Language Proficiency* is one of those few volumes which offer more than their editors claim for them, and is a welcome addition to the growing quality of information on language measurement and assessment.

DOUGLAS K. STEVENSON  
University of Essen

#### REFERENCES

- Cartier, F. A. 1968. Criterion-referenced testing of language skills. *TESOL Quarterly* 2, 1, 27-32.  
Sako, S. 1975. An investigation of criterion-referenced testing of language skills. Paper presented at the Ninth Annual TESOL Convention, Los Angeles, California.

**TOWARD A PRACTICAL THEORY OF SECOND LANGUAGE INSTRUCTION.** Philip D. Smith, Jr. *Language and the Teacher: A Series in Applied Linguistics*, 16. Philadelphia: Center for Curriculum Development, Inc., 1971. 106 pp.

The purposes of this book are several and diffuse. First of all, the title of the book leads one to expect the creation of a theory—something new. In the introduction, however, one finds that the author makes "no pretense at originality" and that his "aim has solely been to state—at a nuts-and-bolts level—a more productive and practical approach to second-language teaching that has proven to be highly effective" (p. 2). A few pages on, before he even starts that tack, the author leads off in another direction by stating that the "purpose of the work is to examine the contributions of pertinent fields over the second half of the past decade to better develop a new perspective" (p. 5). Having coursed through those fields, he later states that "the balance . . . will be an attempt to relate this theoretical basis to an instructional reality via one learning strategy, a 'generative' approach" (p. 45). In short, with these varied stated purposes it is difficult to determine just what the book is about. In my opinion, it is an attempt to develop a theory *ex post facto* for the French, Portuguese and Korean language-teaching materials which the author wrote for the Peace Corps, which were apparently used successfully by teachers and enthusiastically by students, but which lacked a suitable rationale.

The book is short. With the last third devoted to example lessons, the author gives himself sixty-five pages (1) to discuss the contributions of educational psychology, linguistics, and learning theory; (2) to present some

---

diagrams of a taxonomy of second-language education, a model of second language learning, and theoretical bases for course progression; and (3) to propound his "generative" approach. It is simply insufficient space to do justice to his stated goals. The sample units of Portuguese and French illustrating the generative approach do not look very different from standard audio-lingual materials, perhaps slightly adapted. If teachers understood clearly the goals of this technique, they might be quite good generative teachers even with unsuitable materials.

But the heart of the generative approach is difficult to find in the author's prose or sample units. I gather that its goal is to provide the learners with the ability to ask questions so that they can (1) resolve ambiguity when it occurs in the foreign language, and (2) longer foreign language utterances into comprehensible chunks. The technique is generative "not in the mechanistic Chomskian definition . . . but in the larger communicative context . . . in that each utterance is designed to generate in the learner an active and logical verbal response" (p. 56). The author skirts giving a nuts-and-bolts definition or concise description of this catchy-sounding, trendy approach.

It is also difficult to determine who the intended audience of the book is. The author does not explicitly direct it to any group. The book is not for beginning teachers for it lacks the fundamental explanatory detail; it is not for trained teachers who would have read the primary references. It is not for the researcher or theoretician who will find nothing new. It is not of particular interest to teachers of any given language, EFL or otherwise. Who it is for is enigmatic.

Internally, the organization of the book does not allow the author's aims to be satisfactorily realized and the diffuse ideas do not cohere to produce, in this reader's mind, a clear theoretical foundation for or lucid exposition of the author's approach. It is gratifying to learn that the approach did work with actual classes. Whether this success was due to the approach and materials, the teachers' skills, or the students' perseverance remains unknown.

**CHARLES H. BLATCHFORD**  
University of Hawaii  
Honolulu

## ***Research Notes***

This issue of the *TESOL Quarterly* marks the introduction of a new occasional section entitled "Research Notes." As is evident from the title, this section will feature items of interest concerning current research relevant to the ESL field. Such items will take the form of abstracts of research in progress, notes that report *on* conferences past or future and articles reviewing the status of research in particular areas.

There are two main reasons why such a section is timely. First, an increasing number of significant studies in the area of psycholinguistics, sociolinguistics and language pedagogy have been undertaken recently. Unfortunately, due to the inevitable time lag in having a final report published, the contribution such studies make is often delayed, "Research Notes" will hopefully expedite the dissemination of preliminary results and observations while work is still in progress.

Secondly, it is very important that researchers themselves keep abreast of the questions their colleagues are attempting to answer. Tentative results from one study might have direct implications for another and avoid unnecessary duplication of effort. "Research Notes" will hopefully enhance communication among researchers thereby supplementing the annual opportunity for an information exchange the TESOL Convention now affords.

I am grateful to Ruth Crymes for establishing "Research Notes" as one attempt to meet these needs. I invite all researchers to submit abstracts of completed research or work in progress or notes of interest from conferences to:

**Professor Diane Larsen-Freeman**  
English Department (ESL)  
UCLA  
405 Hilgard Avenue  
Los Angeles, CA 90024

Abstracts or notes should be 500 words maximum, doublespaced, and should include the following: author's name, affiliation, address, telephone number and the title of the research project or conference.

The publishing of a research abstract would by no means preclude the author from publishing a full research report at a later date. Any contributions in the area of psycholinguistics, sociolinguistics, second language acquisition, language pedagogy or any other research relevant to ESL would be most welcome and will be given full consideration.

What follows are abstracts of papers presented during the first day of the Psycholinguistic and Sociolinguistic Research Colloquium at the 1976 TESOL Convention in New York City. Since the papers were presented in a pre-convention session and thus were not included in the Convention program, it was thought they would be of general interest.

### **ACQUISITION OF DISCOURSE STRATEGIES: SOME DIFFERENT LEVELS OF DEVELOPMENT**

Dennis Godfrey, University of Michigan

This paper reports on research in progress on spoken English text-forming strategies and devices used by Japanese and Spanish-speaking adult ESL learners at different levels of proficiency. Primary data for the study is in the form of audio tape recordings made by subjects, who, after viewing a mostly non-dialogue film, told the story of the film and then evaluated it. In general terms, the aim of the study is to test hypotheses (a) that spoken English produced by adult ESL learners at different levels of proficiency exhibits different ranges of text-forming strategies and cohesive devices and (b) that adult ESL learners at advanced levels attend more to discourse level determinants of item-selection in speech production than do learners at beginning levels. Analytic techniques being used to test hypothesis (a) draw heavily on work by Chafe (1972) and Halliday and Hasan (forthcoming), and take the primary form of analyzing and comparing several types of discourse continuity and lexical signal. The present author has refocused and thus generalized the operation of Chafe's semantic constraints so that a wider range of continuities and strategies in discourse can be accounted for. Analytic techniques being used to test hypothesis (b) take the form of analyzing learners' self-detection of errors, as demonstrated by their attempts at self-correction in the process of producing spoken English. In this endeavor, the present author cautions against too broad a generalization from the occurrence of "errors" which the learner has not self-corrected, since it is not known whether the learner could not identify the item as an error in the midst of producing speech or whether the learner has simply elected to not correct the item.

### **DISCOURSE ANALYSIS IN SECOND LANGUAGE ACQUISITION**

Evelyn Hatch, UCLA

On the basis of an investigation of input to child second language learners, we hypothesized (Wagner-Gough and Hatch) that the language addressed to child and adult second language learners differ in ways which not only might reveal important differences in the strategies used to learn discourse but also partially explain differences in child and adult success in second language learning.

This paper presents evidence for this hypothesis primarily from conversations between Butterworth and a teen-age learner (whose acquisition of English is reported in Butterworth, 1973). Additional data included telephone conversations of three adult learners with various service personnel, conversations between Shapira and an adult learner, and conversations between an adult learner and Brunak, Fain and Villoria.

The data show that discourse topics addressed to the adult are much more varied and abstract than those addressed to the child. In order to participate in such conversations, it seems unlikely that the adult learner can attend to phonetic, phonemic, syntactic, and semantic detail. Rather it seems more likely that he transfers discourse frames based on his first language. Once he identifies the topic, he can then predict what questions might be asked about the topic. If he is correct, and orders the questions correctly, it is possible for him to participate in discourse which appears to require a sophisticated understanding of syntax.

## **TWO MEASURES OF AFFECTIVE FACTORS AS THEY RELATE TO PROGRESS IN ADULT SECOND-LANGUAGE ACQUISITION**

Nancy Backman, Boston University

The purpose of this paper is to report on an exploration of the problem of ways of assessing attitude and motivation in adult second language acquisition.

The research was done at Boston University over a three-month period as a requirement for my research methods course in the Psycholinguistics Program. I will show that for the best and worst language learners in my sample of 21 Venezuelan students learning English, an interview technique yielded more insights into motivation than did a written attitude scale.

## **AN EXPLANATION FOR THE ORAL PRODUCTION ORDER OF GRAMMATICAL MORPHEMES**

Diane Larsen-Freeman, UCLA

This paper suggests that the frequency of occurrence of grammatical morphemes in native-speaker speech is the principle determinant for the oral production morpheme order researchers (Dulay and Burt, 1974; Bailey, Madden and Krashen, 1974; Larsen-Freeman, 1975) consistently find.

In pursuit of an explanation for why ESL learners seem to continually score better on some morphemes than others, Larsen-Freeman examined the data from her study in light of all of the following: the syntactic, semantic and phonological complexity of the morphemes, the perceptual saliency of the morphemes, the cognitive abilities of the learners, affective variables influencing the learners, possible learner strategies (Slobin's operating principles), the syllabi used in the ESL classes these learners attended and the frequency of occurrence of these morphemes in native-speaker speech.

When the morpheme frequencies in native-speaker speech (based on the frequencies Brown (1973) reported for the three sets of native English-speaking parents of the subjects in his study) were compared with the morpheme order second language acquisition researchers report, highly significant correlations were found to exist.

## **A CASE STUDY OF A SECOND LANGUAGE LEARNER AND ITS IMPLICATIONS FOR SECOND LANGUAGE ACQUISITION RESEARCH**

Kenji Hakuta, Harvard University

This paper summarizes the findings of a naturalistic, longitudinal study of a five-year old Japanese child, Uguisu, learning English as a second language. Spontaneous speech was collected bi-weekly for a period of 15 months. The data are seen in light of a framework of two complementary processes, internal and external consistency, set forth in an earlier paper (Hakuta, in *Georgetown Round Table on Languages and Linguistics*, 1975). Prefabricated patterns (Hakuta, 1974, in *Language Learning*, 24:2) are viewed as evidence for a process of external consistency; they are utterances which match external forms from the input and are used in roughly appropriate contexts, but lacking in internal structure. The order of acquisition of grammatical morphemes is analyzed in terms of features, which are amenable to the process of external consistency, such as salience and frequency, along with internal consistency, such as presence or absence of the semantic notion in L1. Evidence for transfer, such as interference errors as well as structural avoidance (Schachter, 1974), are presented in the framework of internal consistency, i.e., consistent with L1. Through a detailed analysis of a single learner, it becomes apparent that present theoretical frameworks (e.g., creative construction hypothesis, interlanguage



hypothesis) are inadequate to account for the full complexity and richness of the learning process; in fact, when viewed in light of rich data, they are practically indistinguishable from each other. It is argued that what we need now are more carefully documented data on various aspects of the learner, and that a "fishing expedition approach," equipped however with empirical tools, is recommended so as to enrich the empirical base upon which to formulate theories in the future.

### **SYNTACTIC PRODUCTIVITY IN INTERMEDIATE LEARNERS OF ESL**

Jacquelyn Schachter and Beverly Hart, University of Southern California

In a study of learner production of English based on 375 subjects with five language backgrounds at three levels of proficiency, the authors found that there was a statistically significant relationship between level of proficiency and the number of attempts to produce the major complex English constructions and the passive. Ten of the fourteen constructions showed correlations significant at the .05 level. They also found that the correlation between language background and the number of attempts to produce 8 of the 14 constructions was statistically significant at the .05 level. With regard to relative clauses, the data indicate that the differences in word order between the native language and English do not account for errors made, but such differences do correlate with attempts to produce the construction. The authors conclude that as long as acquisition of the target language is occurring, the structures of the native language influence the acquisition process.

### **SOCIAL DISTANCE AS A FACTOR IN SECOND LANGUAGE ACQUISITION**

John Schumann, UCLA

This paper examines a series of societal factors that promote either social distance or proximity between two groups and thus affect the degree to which a second language learning group (2LL group) acquires the language of a particular target language group (TL group). It is argued that social distance and hence a bad language learning situation will exist where the 2LL group is either dominant or subordinate, where both groups desire preservation and high enclosure for the 2LL group, where the 2LL group is both cohesive and large, where the two cultures are not congruent, where the two groups hold negative attitudes toward each other and where the 2LL group intends to remain in the target language area only for a short time. It is also argued that social solidarity and hence a good language learning situation will exist where the 2LL group is non-dominant in relation to the TL group, where both groups desire assimilation for the 2LL group, where low enclosure is the goal of both groups, where the two cultures are congruent, where the 2LL group is small and non-cohesive, where both groups have positive attitudes toward each other, and where the 2LL group intends to remain in the target language area for a long time. Examples of both good and bad language learning situations are drawn from actual contact situations: Americans living in Saudi Arabia, American Indians in the U.S. and American Jewish immigrants in Israel.

DIANE LARSEN-FREEMAN \*  
University of California, Los Angeles

---

\* Ms. Larsen-Freeman, Research Notes Editor, is a member of the TESOL Research Committee, one of the standing committees of TESOL. Now an assistant professor at UCLA, she received her doctorate from the University of Michigan in 1975. She has published in *On TESOL 74* and in the *TESOL Quarterly*.

## ***The Forum***

The *TESOL Quarterly* welcomes questions from readers regarding specific aspects or practices of our profession. Questions will be answered in this section of the *Quarterly* from time to time by members of the profession who have experience related to the question. Comments on published articles and reviews are also welcome. Comments, rebuttals, and answers should normally be limited to five double-spaced typed pages.

### **A Note on Vivian Zamel's View of Research in the Teaching of Composition**

In discussing the O'Hare (1973) research in sentence combining, Zamel (1976) correctly reports that O'Hare discovered an improvement in overall writing ability of the experimental students but immediately adds a disclaimer:

it does not seem likely that that skill in and of itself was responsible for the successful performances (1976:73).

In doing so, she neglects O'Hare's explanation for such improvement and evidently did not have access to some other important documents which discuss this very point. O'Hare himself says:

It was evident to this researcher that the post-treatment compositions written by the experimental group had more detail . . . Perhaps the syntactic manipulative skill the students had developed, because it entailed a wider set of syntactic alternatives, *invited* or *attracted* detail. Perhaps knowing *how* does help to create *what* (1973:72).

He then goes on to suggest that maybe the sentence combining exercises generated confidence on the part of the students and thus set them free to write with more ease.

Stotsky (1975:55) in her review article notices the same improvement in overall improvement of writing quality and comments:

This finding might suggest that the practice of paying mentally with syntactic structures leads to a kind of automatization of syntactic skills such that mental energy is freed in a Brunerian (1964, 1970) sense to concentrate on greater elaboration of intention and meaning.

She then quotes from the late Isador Philipp, professor of pianoforte at the National Conservatory of Paris, stating that the pianist must first be master of technic so that his mind can be free to express meaning.

In different studies, Ney (1975) and Combs (1975b) have corroborated the O'Hare findings. Although the former has written extensively on the hypothesized reasons for the improvement in overall writing ability (Ney

1974), the latter has neatly anticipated objections of the sort that Zamel raises with the following:

Skepticism about sentence combining practice (Christensen, 1968; Moffett 1968; Cazden 1972) derives from a belief that syntactic manipulation encourages over-complicated, badly-conceived prose. Unless one is willing to entertain the counter-intuitive assumption that such prose is consistently preferred by teacher-raters, the present study shows that students in the experimental group wrote sentences of improved "quality" (Combs 1975a: 18).

(He can make such a statement because three studies employed professional teachers to judge the overall quality of compositions (O'Hare 1973; Combs 1975b; Ney 1975).) Thus it would appear that the Zamel disclaimer is at best disputable.

JAMES W. NEY

Arizona State University

#### REFERENCES

- Combs, Warren E. 1975a. Further effects of sentence combining practice on writing ability. *Studies in Language Education, No. 16*. Athens, Ga, Department of Language Education, The University of Georgia.
- Combs, Warren E. 1975b. Some further effects and implications of sentence-combining exercises for the secondary language arts curriculum. Unpublished Ph. D. diss., Minneapolis, Minn., The University of Minnesota.
- Ney, James W. 1975. *Linguistics, language teaching and composition in the grades*. The Hague, Mouton.
- Ney, James W. 1974. Notes towards a psycholinguistic model of the writing process. *Research in the Teaching of English 8*, 157-169.
- O'Hare, Frank. 1973. *Sentence combining: improving student writing without formal grammar instruction*. Urbana, Ill., NCTE.
- Stotsky, Sandra L. 1975. Sentence-combining as a curricular activity: its effect on written language development and reading comprehension. *Research in the Teaching of English 9*, 30-71.
- Zamel, Vivian. 1976. Teaching composition in the ESL classroom: what we can learn from research in the teaching of English. *TESOL Quarterly 10*, 67-76.

#### A Reply to Professor Ney's "Note"

Professor Ney cites recent evidence to support O'Hare's experimental findings. The issue, however, is not whether facility with syntax will aid students' writing ability; no one doubts that practice with syntactic manipulation will help improve the writing performance of students. Rather, the issue concerns the often-unspoken assumption that seems to underlie many of the approaches used by both teachers and researchers: grammatical practice with sentences will result in better-structured and more creative writing. This, as the research cited in my article indicates, has not been the case.

Students should, I believe, be provided with experiences that allow them to compose at all stages of their syntactic proficiency. Manipulation of grammatical forms will of course help them, but should not be expected to be the determining factor in overall writing ability. It should be kept in

mind that Mellon's experimental group, while writing systematically mature sentences, wrote compositions that were judged qualitatively inferior and that Combs, cited by Ney, talks about "sentences of improved 'quality'," while I am concerned with composition in the true sense of the word.

In the same way that none of us can identify the best teaching method, if, indeed, such a method exists, none of us can presume to know the answer to this controversial issue. Thus, I would agree with Professor Ney that my disclaimer is "at best disputable." But, at the same time, it must be recognized that O'Hare's conclusion is also tentative. Finally, while it may be true that an accomplished pianist must first be a "master of technic" before his or her "mind can be free to express meaning," many amateur pianists, such as myself, are capable of musical expression, their technique or lack of it, notwithstanding.

VIVIAN ZAMEL



NEW FROM ADDISON-WESLEY  
Publishers of *New Horizons in English*  
**EXCITING SUPPLEMENTAL MATERIALS**  
for any basic program in English for  
Speakers of Other Languages

**READING . . . PLUS**

An innovative new series of highly pictorial readers prepared in response to teachers' requests for materials especially designed to extend and enrich the reading experience of their ESOL students. Exercises which follow each selection give students a variety of language tasks. Many can serve as a basis for further language activities in and out of the classroom, and are the "plus" in *Reading . . . Plus*.

Level A of the series has the following controls: present tenses; simple past and future tenses; controlled use of high-frequency *can*, *want*, and *like*; and some sentence combining.

Topics stress real people and true events — a cross-country footrace in the USA, thrill-seeking sports, sports greats, such as Pelé and Roberto Clemente — as well as a new look at some old fables and folk tales.

Titles just published in Level A: *One of a Kind*, *Danger Ahead*, *Two Champions*, and *Sour Grapes*. Softbound, 32 pp each.

**WRITE!**

A softbound, guided composition text for beginning to intermediate students of English by Mellgren and Walker, authors of *New Horizons in English*. This 64-page booklet may be used as a supplement to *New Horizons* or any other basic ESOL program. *Write!* contains 19 lessons, all with a central theme related to everyday life. Each lesson has three levels of difficulty, building from easy, controlled writing tasks to challenging ones which encourage free expression of students' own ideas and opinions. Entertaining artwork, model dialogues, paragraphs, and questions stimulate and guide the students' responses.

For full details and sample copies, teachers are invited to write Mr. Samuel B. Warren, care of the publishers.



ADDISON-WESLEY PUBLISHING COMPANY  
Reading, Massachusetts 01867

# 1977 TESOL CONVENTION

## April 26 – May 1

**Americana of Bal Harbour, Miami Beach Florida**

TO: TESOL MEMBERS AND FRIENDS

RE : SECOND CALL FOR PARTICIPATION IN TESOL 1977

Most of us who are concerned with the Teaching of English as a Second or Foreign Language and of Standard English as a Second Dialect are involved in more than one of the many specialties which TESOL encompasses. Each of us is committed to service on behalf of one or more of the special interest areas listed on the left; each of us assumes day-to-day job responsibilities related to one or more of the professional activities listed on the right.

### INTEREST AREAS

1. Applied Linguistics
2. Standard English as a Second Dialect
3. ESL in Bilingual Education
4. ESL in Adult Education
5. ESL for U.S. Residents in General
6. EFL in Foreign Countries
7. EFL for Foreign Students in the Us.

### PROFESSIONAL ACTIVITIES

1. Teaching
2. Conducting Research
3. Administering and Supervising
4. Designing Curriculum
5. Developing Materials and Methods for Teaching/Testing
6. Training Researchers
7. Training Teachers

This year in asking for your participation in the 1977 TESOL Convention we invite you to submit proposals which fit into any one or any combination of the above areas/activities or others which you may wish to add.

We believe that we have much to say to each other within our circles and across our circles of endeavor. TESOL 1977 will be pointed toward a balance of communication:

- . . . *within* our interest areas / professional activities
- . . . *across* our interest areas / professional activities
- . . . from disciplines *outside* TESOL without whom we would not exist (Linguistics, Psychology, Sociology, Education, Anthropology, and others).

Your proposals for pre-convention contributions and/or convention contributions— *within, across, from outside*— are herewith invited.

Joan Morley,  
Convention Chairwoman  
Carlos Yorio,  
Pre-Convention Chairman

## CALL FOR CONVENTION PAPERS AND DEMONSTRATIONS

Due Date: OCTOBER 15, 1976

Mailing Address: Joan Morley  
English Language Institute  
The University of Michigan  
Ann Arbor, Michigan 48109

We are asking for proposals for TESOL 1977 in five different categories. For clarification, brief definitions of each have been prepared. Two appear here and three in the call for pre-convention presentations which follows.

### TESOL PAPERS

A TESOL *paper* provides a vehicle for telling about something you are doing or have done in relation to theory or practice in the interest areas/professional activities listed above; often this information is accompanied by the use of audio-visual aids and handouts.

The abstract should be a summarized version of the conceptual content of the paper (central idea, issue, or purpose—details of description, procedures, evidence, or argument—a summary, conclusions, applications or implications). Papers selected for TESOL 1977 presentations *should not have the conceptual content changed substantially after acceptance.*

### TESOL DEMONSTRATIONS

A TESOL *demonstration* provides a vehicle for “showing how” you do something. Techniques used in teaching, testing, or gathering research data often lend themselves well to this kind of presentation.

The abstract should include a brief statement of your rationale and a description of *what* you will demonstrate and *how* (i.e., video demonstration + narration, “live” students, audience participating as “students” or “subjects”).

### PROCEDURES:

1. Before OCTOBER 15, 1976, send the following items to the above address:
  - a. Six (6) copies of your 200–250 word typewritten abstract, 3 copies with your name ON and 3 copies with your name OFF. Prepare the abstract as you would wish it to be printed in the program. Indicate whether it is a proposal for a paper or a demonstration.
  - b. If you wish, attach 6 copies of a two-page double-spaced typewritten summary of your paper for use by the panels of readers. Again, prepare 3 copies with your name ON and 3 copies with your name OFF.
2. Include 2 copies of a separate sheet which contains:
  - a. A 50–75 word bio-data statement. Prepare this as you would wish it to be printed in the program. Follow the format used for the bio-

data statements which accompany articles appearing in the *TESOL Quarterly*.

- b. A list of all equipment you require (from a simple blackboard or lectern to more complex equipment).
- c. Time desired: (30 minutes or 60 minutes).
- d. A list of primary audiences intended (as many as you feel are appropriate). Prepare this by referring to the lists of interest areas and professional activities on the previous page.
- e. The number of handout pages you plan to distribute.
- f. The following information with items 1-3 as you wish them to appear in the program:
  - (1) preferred name
  - (2) preferred professional title (only one)
  - (3) preferred affiliation
  - (4) preferred mailing address
  - (5) preferred telephone number (for TESOL contact).

PLEASE DOUBLE CHECK BEFORE YOU SEND.  
INCOMPLETE PROPOSALS ARE DIFFICULT TO EVALUATE  
AND DIFFICULT TO PROCESS.

---

## **CALL FOR PRE-CONVENTION WORKSHOPS, MINI-COURSES, AND COLLOQUIA**

Due Date:           OCTOBER 15, 1976

Mailing Address: Carlos A. Yorio,  
Department of Linguistics,  
University of Toronto,  
47 Queen's Park Crescent East,  
Toronto, Ontario, M5S 1A1  
Canada.

### **TESOL WORKSHOPS**

In a *workshop*, a leader or group of leaders work with a group of interested people, helping them to solve a problem, or to develop a specific teaching or research technique.

The abstract should include the goal that the leader (s) intend to accomplish, a summary of the theoretical framework or approach to the specific problem or technique, and the tasks to be performed during the workshop.

### **TESOL MINI-COURSES**

In a *mini-course*, one or more lecturers deliver a series of talks on a specific topic.

The abstract should include a description of the overall content of the mini-course and a list of the sub-topics to be included.



## TESOL COLLOQUIA

In a *colloquium*, a relatively small group of people with a common interest discuss their current research and/or concerns under the leadership of a chairperson. It is the responsibility of the chairperson to secure the participation in the colloquium of a number of representative people in the field.

Proposals should include a description of the area of interest, and the names, affiliation and specific contribution of each invited participant.

### PROCEDURES:

1. Before October 15, 1976, send the following items to the above address:
    - a. Six (6) copies of your 200-250 word typewritten abstract or proposal, 3 copies with your name ON and 3 copies with your name OFF. Prepare the abstract or proposal as you would wish it to be printed in the program. Indicate clearly whether it is a proposal for a workshop, a colloquium or, a mini-course.
  2. Include 2 copies of a separate sheet which contains:
    - a. A 50-75 word bio-data statement. Prepare this as you would wish it to be printed in the program. Follow the format used for the bio-data statements which accompany articles appearing in the *TESOL Quarterly*.
    - b. A list of all equipment you require (from a simple blackboard or lectern to more complex equipment); in addition, indicate the type of seating arrangement which would be most appropriate for the proposed workshop, mini-course or colloquium.
    - c. Time desired:

Workshops:	3 hours (½ a day)
	6 hours (1 day)
Colloquia:	6 hours (1 day)
	12 hours (2 days)
Mini-courses:	6 hours (1 day)
	12 hours (2 days)
- Notes:
- I) Morning sessions will run from 9:00 to 12:00; afternoon sessions will run from 1:30 to 4:30.
  - II) The limitations imposed on the duration of workshops and the addition of the mini-course format of presentation will give TESOL members broader possibilities of participation in the activities of the pre-convention.
- d. A list of primary audiences for whom your workshop, mini-course or colloquium is intended (as many as you feel are appropriate). Prepare this by referring to the lists of interest areas and professional activities given above.
  - e. The maximum number of participants which you will accept.
  - f. The following information with items 1-3 as you wish them to appear in the program:
    - (1) preferred name
    - (2) preferred professional title (only one)
    - (3) preferred affiliation
    - (4) preferred mailing address
    - (5) preferred telephone number (for TESOL contact).

## ***Notes and Announcements***

### **Forthcoming Conferences**

Third Annual MEXTESOL Convention. Guadalajara, Jalisco, Mexico, October 7–11, 1976. Theme: Teaching and Learning English as a Medium of Communication.

National Council of Teachers of English. Chicago, Illinois, November 22–27, 1976.

American Council on the Teaching of Foreign Languages. New Orleans, Louisiana, November 25–28, 1976.

Linguistic Society of America. Philadelphia, Pennsylvania, December 28–30, 1976.

5th International Congress of Applied Linguistics. Montreal, August 21–26, 1978. Information: Jacques D. Girard, Secretary of the AILA Congress 1978, University of Montreal, Box 6128, Montreal 101, Canada,

### **CAL-ERIC/CLL Series on Languages and Linguistics**

The Clearinghouse has just published the 1974 *ACTFL Annual Bibliography of Books and Articles on Foreign Language Pedagogy*. The bibliography comprises nearly 200 pages of entries, many of which relate to English as a second language. Materials processed into the ERIC system have *not* been included. Copies may be purchased at \$5 each (prepaid only) from User Services, ERIC Clearinghouse on Languages and Linguistics, Center for Applied Linguistics, 1611 North Kent Street, Arlington, Virginia 22209. *ERIC Documents on Foreign Language Teaching and Linguistics: List Number 15*, which includes a list of all of the English as a second language documents processed into the ERIC system between January and June 1975, is also available from User Services, free of charge.

### **New Survey of ERIC Data Base Search Services**

The ERIC Facility is completing work on a new edition of *The Survey of ERIC Data Base Search Services*. There are now 211 listings of institutions which conduct computer searches of the ERIC file, 88 more than contained in the last survey. Write to User Services, ERIC/CLL, Center for Applied Linguistics, 1611 North Kent Street, Arlington, Virginia 22209, for a list of search services in your area.

### **ERIC Document Reproduction Service**

As of June 10, 1976, prices of ERIC documents have been increased. Please use the following price schedule when ordering from the ERIC Document Reproduction Service:

**PRICE LIST**

MICROFICHE PRICES			HARD COPY PRICES	
Pages	Requisite MF	Price	Pages	Price
1-480	1-5	\$0.83	1-25	\$1.67
481-576	6	\$1.00	26-50	\$2.06
			51-75	\$3.50
			76-100	\$4.67
			101-125	\$6.01
<p>Add \$0.167 for each additional 96-page increment (or fraction thereof).</p> <p><i>Postage: \$.13 for one to three microfiche; \$.24 for four to seven microfiche.</i></p>			<p>Add \$1.34 for each additional 25-page increment (or fraction thereof).</p> <p>\$.21 for first 60 pages; \$.09 for each additional 60 pages.</p>	

## ***Publications Received***

- Allen, George J., Jack M. Chinsky, Stephen W. Larcen, John E. Lochman and Howard V. Selinger. *Community Psychology and the Schools: A Behaviorally Oriented Multilevel Preventive Approach*. Hillsdale, New Jersey: Lawrence Erlbaum Associates, Publishers, 1976.
- BBC Modern English*, 1, 7, December 1975.
- Best, Jeanette and Donna Ilyin. *Structure Tests-English Language*. Rowley, Mass.: Newbury House Publishers, Inc.
- Black, Colin. *Advanced Listening Comprehension*. London: Evans Brothers Limited, 1976.
- Boatner, Maxine and John Edward Gates. *A Dictionary of American Idioms*. Revised edition edited by Adam Makkai. Woodbury, N. Y.: Barron's Educational Series, Inc., 1975.
- Brewster, E., Thomas and Elizabeth S. Brewster. *Language Acquisition Made Practical*. Colorado Springs, Colo.: Lingua House, 1976.
- Brown, H. Douglas, editor. *Papers in Second Language Acquisition. Language Learning*. Special Issue, Number 4, January 1976.
- CATESOL Newsletter, 1, 5, March 1976. California Association of Teachers of English to Speakers of Other Languages.
- Chastain, Kenneth. *Developing Second-Language Skills: Theory to Practice*. Second Edition. Chicago: Rand McNally College Publishing Company, 1976.
- Clarke, Waldo. *A Short History of English Literature*. London: Evans Brothers Limited, 1976.
- Close, R. A. *A Reference Grammar for Students of English*. London: Longman Group Limited, 1975.
- DeCharms, Richard. *Enhancing Motivation: Change in the Classroom*. New York: Irvington Publishers, Inc., 1976.
- Fitzgerald, Susan. *Reading Your Way to English, Book Three*. Rowley, Mass.: Newbury House Publishers, Inc., 1975.
- Golby, Michael, Jane Greenwald and Ruth West, editors. *Curriculum Design*. New York: John Wiley and Sons (A Halsted Press Book), 1975.
- Goldstein, Wallace. *Teaching English as a Second Language*. New York: Garland Publishing, Inc., 1976.
- Harris, Alan, Martin Lawn and William Prescott, editors. *Curriculum Innovation*. New York: John Wiley and Sons (A Halsted Press Book), 1975.
- Harrison, Deborah Sears and Tom Trabasso, editors. *Black English: A Seminar*. Hillsdale, New Jersey: Lawrence Erlbaum Associates, Publishers, 1976.
- Idiom, 6, 3, Spring 1976. The New York State Teachers of English to Speakers of Other Languages and Bilingual Educators Association.
- International Journal of the Sociology of Language*. No. 6. The Hague, Mouton, 1975.
- Johansson, Stig. *Papers in Contrastive Linguistics and Language Testing*. CWK Clearup (Liber-Laromedel Lund), 1975.
- Kagan, Fred *et. al*, editors. *Hypnotics*. New York: John Wiley and Sons (A Halsted Press Book, 1975.
- Language Learning*, 25, 2, December 1975.
- MEXTESOL Journal*, 1, 1, April 1976. The journal of the mexican association of teachers of english to speakers of other languages.
- Modern English Teacher*, 3, 3, 1975.
- Morris, Ivor. *Aspects of Educational Change*. New York: John Wiley and Sons, 1976.
- Oppenheimer, Zelda V. *Carrers for Bilingual*. Volume One. Chicago: Relatina Publications, 1975.

- Paulston, Christina Bratt and Mary Newton Bruder. *From Substitution to Substance: A Handbook of Structural Pattern Drills*. Rowley, Mass.: Newbury House Publishers, Inc., 1975.
- RELC Newsletter*, VIII, 3, September 1975. SEAMO Regional English Language Centre, Singapore.
- Ridout, Ronald. *Puzzle It Out*. London: Evans Brothers Limited, 1975.
- Ritvo, Edward, R., editor. *Autism*, New York: John Wiley and Sons (A Halsted Press Book), 1976.
- Schumann, John H. and Nancy Stenson, editors. *New Frontiers in Second Language Learning*. Rowley, Mass.; Newbury House Publishers, Inc., 1975.
- Sleeman, Phillip J. and D. M. Rockwell, editors. *Instructional Media and Technology: A Professionals Resource.*, Stroudsburg, Pa.; Dowden, Hutchinson and Ross, Inc., 1976.
- Wallace, Catherine. *Women in Britain: Seven Women Talk about Their Lives*. London: Evans Brothers Limited, 1975.

## PUBLICATIONS AVAILABLE FROM THE TESOL CENTRAL OFFICE

### *Reference Guidelines . . .*

- TESOL, 1967-68: A Survey.** Kenneth Croft. Washington: TESOL, 1970. 33 pp. Paper. \$1.00.
- A TESOL Bibliography: Abstracts of ERIC Publications and Research Reports, 1969-1970.** Anna Maria Malkoç (compiler). Washington: TESOL, 1971. 310 pp., annotated. Paper. \$2.00.
- Reference List of Materials for English as a Second Language. Part I: 1953-63. Texts, Readers, Dictionaries, Tests.** Sirarpi Ohannessian et al. (eds.). Washington: Center for Applied Linguistics, 1964. 152 pp., annotated. Paper. \$6.00.
- Reference List of Materials for English as a Second Language. Part II: 1953-63. Background Material, Methodology.** Sirarpi Ohannessian et al. (eds.). Washington: Center for Applied Linguistics, 1964, 105 pp., annotated. Paper. \$6.00.
- Reference List of Materials for English as a Second Language. Supplement: 1964-68.** Dorothy A. Pedtke, Bernarda Erwin, Anna Maria Malkoç (eds.). Washington: Center for Applied Linguistics, 1969. 200 pp., annotated. Paper. \$8.50.
- TESOL Training Program Directory, 1974-76.** Charles H. Blatchford. Washington: TESOL, 1975. 92 pp. Paper. \$1.50 to TESOL members, \$2.00 to non-members.
- A Composite Bibliography for ESOL Teacher-Training.** Kenneth Croft (compiler). Washington: TESOL, 1974. 30 pp., 607 items, classified. Xeroxed, paper. \$1.00.

### *Other TESOL Publications . . .*

- English as a Second Language in Bilingual Education.** James E. Alatis and Kristie Twaddell, eds. A collection of readings from TESOL publications and other sources, together with an appendix of important related documents. Washington: TESOL, 1976. Paper. 350 pp. \$7.00 to TESOL members, \$8.25 to non-members.
- On TESOL 75: New Directions in Second Language Learning, Teaching and Bilingual Education.** Marina K. Burt and Heidi C. Dulay, eds. Thirty-five selected papers from the Ninth Annual TESOL Convention in Los Angeles, 1975. Washington: TESOL, 1975. 380 pp. Paper. \$5.00 to TESOL members, \$6.50 to non-members.
- Papers on Language Testing 1967-1974.** Leslie Palmer and Bernard Spolsky, eds. A collection of papers on the subject of language testing from the International Seminar on Language Testing, San Juan, 1973, and from the **TESOL Quarterly**. Washington: TESOL, 1975. 227 pp. Paper. \$5.00 to TESOL members, \$6.50 to non-members.
- On TESOL 74.** Ruth Crymes and William E. Norris, eds. Twenty-three selected papers from the Eighth Annual TESOL Convention in Denver, 1974. Washington: TESOL, 1975. 240 pp. Paper. \$5.00 to TESOL members, \$6.50 to nonmembers.
- Studies in Honor of Albert H. Marckwardt.** James E. Alatis (ed.). Washington: TESOL, 1972. 166 pp. Paper. \$3.00 to TESOL members, \$4.00 to nonmembers.
- A Handbook of Bilingual Education.** Revised Edition. Muriel R. Saville and Rudolph Troike. Washington: TESOL, fifth printing, 1975. 71 pp. Paper. \$1.75 to TESOL members, \$2.00 to nonmembers.
- Classroom Practices in ESL and Bilingual Education.** Muriel Saville-Troike (ed.). Washington: TESOL, 1973. 84 pp. Paper. \$1.75 to TESOL members, \$2.00 to nonmembers.
- Program of the Ninth Annual TESOL Convention, March 4-9, 1975, Los Angeles.** Contains 96 abstracts of papers presented at the Convention. 183 pp. Paper. \$1.50 to TESOL members, \$2.00 to nonmembers.
- Program of the Eighth Annual TESOL Convention, March 5-10, 1974, Denver, Colorado.** Contains the abstracts of papers presented at the Convention, and art from the Southwest, 139 pp. Paper. \$1.00 to TESOL members, \$1.25 to nonmembers.

**Program of the Seventh Annual TESOL Convention, May 9-13, 1973, San Juan, Puerto Rico.** Includes abstracts of papers presented at the Convention, 102 pp. Paper. \$1.00.

**Series of papers delivered to ESL teachers at the Lackland Air Force Base, Texas, in 1974.** All xerox, paper.

1. "The Crucial Variable in TESOLD: The Teacher," Mary Finocchiaro. 31 pp. \$1.00.
2. "Developing Communicative Competence: Goals, Procedures and Techniques," Christina Bratt Paulston. 28 pp. \$1.00.
3. "Innovative Approaches to Second-Language Teaching," G. Richard Tucker. 10 pp. \$.50.
4. "Error Analysis in the Adult EFL Classroom," Marina K. Burt. 18 pp. \$.75.
5. "Practical EFL Techniques for Teaching Farsi-Speaking Students," Robert L. Allen. 19 pp. \$.75.
6. "Practical EFL Techniques for Teaching Arabic-Speaking Students," Richard Yorkey. 36 pp. \$1.25.

"In Search of a Method," Clifford Prator. Paper delivered at the 1974 MEXTESOL Convention. Xerox, 166 pp. \$.75.

### **From Other Publishers . . .**

**Adapting and Writing Language Lessons.** Earl W. Stevick. Washington: Foreign Service Institute, 1971. 431 pp. Paper. \$4.30.

**Essays on Teaching English as a Second Language and as a Second Dialect.** Robert P. Fox (ed.). National Council of Teachers of English, 1973. 116 pp. Paper. \$2.50.

**Issues in the Teaching of Standard English.** Alfred C. Aarons, ed. Special Issue of the Florida FL Reporter, 12:1 and 2 (spring/fall 1974). 4 pp. Paper. \$8.50.

**Linguistic-Cultural Differences and American Education.** Alfred C. Aarons, Barbara V. Gordon, and William A. Stewart (eds.). Special Anthology Issue (Vol. 7, No. 1) of the Florida FL Reporter, Spring/Summer, 1969. 175 pp. Paper. \$8.50.

**Social and Educational Insights into Teaching Standard English to Speakers of Other Dialects.** Maurice Imhoof (ed.). Viewpoints: Bulletin of the School of Education, Indiana University, Vol. 4, No. 2 (March, 1971). 135 pp. Paper. \$2.00.

**Studies in English to Speakers of Other Languages and Standard English to Speakers of a Non-Standard Dialect.** Rodolfo Jacobson (ed.). The English Record. Vol. XXI, No. 4 (April, 1971) New York State English Council. 185 pp. Paper. \$4.25.

### **Back Issues of the TESOL QUARTERLY**

(1967) Vol. 1 #2,4	\$1.00 each number
(1968) Vol. 2 #1,2,3,4	\$1.00 each number
(1969) Vol. 3 #1,2,3,4	\$1.00 each number
(1970) Vol. 4 #2,4	\$2.00 each number
(1971) Vol. 5 #1,2,3,4	\$2.00 each number
(1972) Vol. 6 #1,4	\$2.00 each number
(1973) Vol. 7 #2,3,4	\$2.00 each number
(1974) Vol. 8 #1,2,3,4	\$3.00 each number
(1975) Vol. 9 #1,2,3,4	\$3.00 each number
Total for All Volumes, 1-9	\$56.00

**ORDER FORM**

**TESOL**

Date \_\_\_\_\_

455 Nevils Building  
Georgetown University  
Washington, D.C. 20057

Please ship to: \_\_\_\_\_

\_\_\_\_\_  
ZIP  
\_\_\_\_\_

Quantity	Title	Unit Price	Cost
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

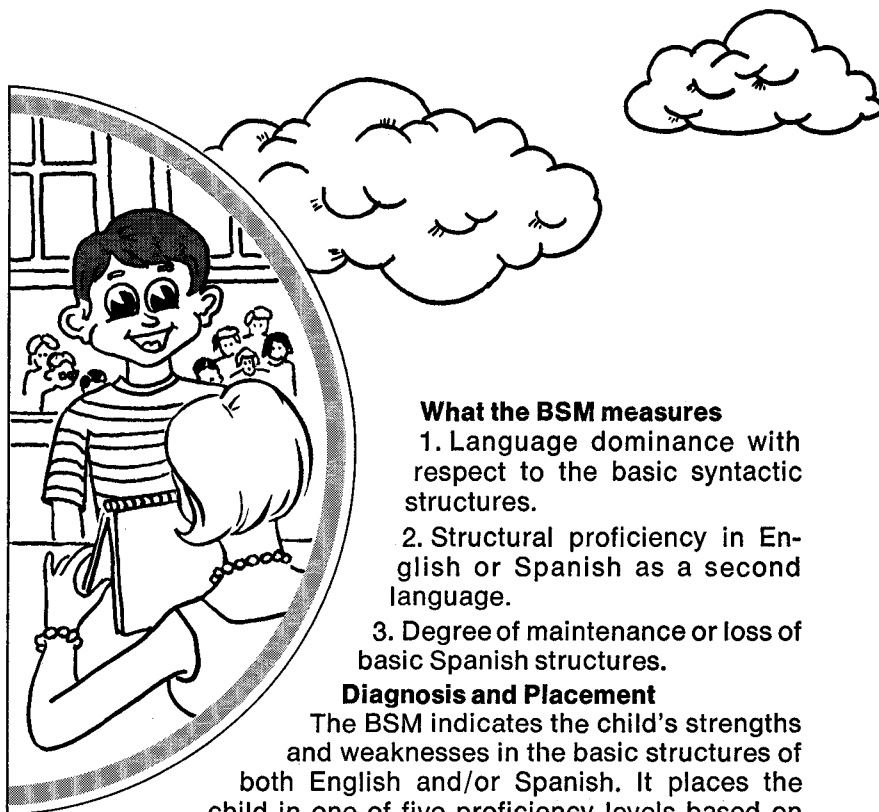
TOTAL \$ \_\_\_\_\_

- \_\_\_\_\_ Check, cash, or money order for \$ \_\_\_\_\_ enclosed (POSTPAID).  
ORDERS FOR LESS THAN \$10.00 MUST BE PREPAID.
- \_\_\_\_\_ Please bill me (a postage charge will be added to orders not prepaid).
- \_\_\_\_\_ I am a TESOL member.

Please make checks payable to TESOL. When sending funds from outside the U.S., please remit in the form of a U.S. Postal Money Order, a check drawn on a U.S. bank or a foreign bank draft on a U.S. bank. Do not send checks drawn on foreign banks.

Prices subject to change.





**What the BSM measures**

1. Language dominance with respect to the basic syntactic structures.
2. Structural proficiency in English or Spanish as a second language.
3. Degree of maintenance or loss of basic Spanish structures.

**Diagnosis and Placement**

The BSM indicates the child's strengths and weaknesses in the basic structures of both English and/or Spanish. It places the child in one of five proficiency levels based on grammatical structures most children at that level possess. The BSM can be used to determine the level of second language instruction, in English or Spanish, appropriate for the child.

**Bilingual Syntax Measure Materials**

Picture Booklet • Child Response Booklet • Respuestas del Niño • Manual English • Manual Spanish • Class Record

**Tests to help people**



Test Department  
**Harcourt Brace Jovanovich, inc.**  
 757 Third Avenue, New York, N.Y. 10017

TS6

Please send me additional information on Bilingual Syntax Measure.

Name \_\_\_\_\_

Title \_\_\_\_\_

School \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# **Bilingual Syntax Measure... using natural speech to measure oral language proficiency.**



The Bilingual Syntax Measure (BSM) uses the child's natural speech to measure oral proficiency in English and/or Spanish grammatical structures. As the child expresses thoughts and opinions freely, his language usage indicates his structural proficiency. The BSM is for children who are 4 to 9 years of age, in grades K-2.

#### **Eliciting Natural Speech**

Simple questions, with cartoon-type pictures, provide the framework for a conversation. An analysis of the child's speech in answering these questions yields a numerical indicator and a qualitative description of the child's structural language proficiency.

---

# Are You an Up-to-Date Teacher?

**QUICK QUIZ:** Check any of these outstanding Newbury House resource books for language teachers which you haven't read. Because Newbury House is the leader in publishing innovative new language scholarship and teaching guides, here's a good test of how much you're missing from pacesetting new research and analysis. (And you can even use this page as an order form, to bring your professional reading up to date!)

## New This Fall!

**Speaking in Many Tongues: Essays in Foreign Language Teaching** (Augmented 2d Edition). *Wilga M. Rivers*. Adding six new essays to an established masterwork, one of the true deans of language teaching examines such new concerns as individualization and bilingual education. \$6.95 (Oct.)

**Designs For Foreign Language Teacher Education.** *Alan Garfinkel and Stanley Hamilton, editors*. Eight penetrating papers on planning of foreign language methods courses, pinpointing essential competencies required of all teachers. \$4.95 (Nov.)

**Exploration of the Linguistic Attitudes of Teachers.** *Frederick Williams et al.* Eye-opening research on the subtle prejudices many teachers display toward pupils whose language patterns place them outside the mainstream. \$5.95 (Nov.)

**Learner-Centered Language Teaching: Methods and Materials.** *Anthony Papalia*. How to apply the latest materials and techniques to the emerging concept of the language teacher as a flexible strategist, maneuvering to serve the varied needs of individual students. \$6.95 (Nov.)

**Orientation to Reading.** *Aaron S. Carton*. What is really happening, internally, when pupils read — and when reading teachers teach. \$6.95. (Nov.)

## Recent Standouts

**The Contexts of Language.** *Ronald Wardhaugh*. A comprehensive, contemporary, relevant guide to the wider applications of linguistics — for students, for language and linguistics teachers, for scholars in other fields. \$5.95

**Memory, Meaning, and Method.** *Earl W. Stevick*. An unusually clear view of the psychodynamics of language learning; what takes place in the student's mind — and between student and teacher. \$5.95

**New Frontiers in Second Language Learning.** *John H. Schuman and Nancy Stenson, editors*. How common student errors provide keys to more effective teaching strategies. \$6.95

**Creativity in the Language Classroom.** *Irene Stanislawczyk and Symond Yavener*. "Idea-starters" for increasing classroom motivation in the light of changing student interests. \$5.95

I enclose \$\_\_\_\_\_ for the books checked above. Ship promptly to:

\_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

[Payment must accompany order.]

Mail  
to:

## Newbury House Publishers

68-AB Middle Road \* Rowley, MA 01969

For some answers on  
**Bilingual and TESOL programs**

read

**TEACHING ENGLISH AS A  
SECOND LANGUAGE**

Revised Edition

by **Mary Finocchiaro**

**\$8.95**



*Harper & Row, Publishers, Inc.  
10 E. 53d Street  
New York, New York 10022*

**NOW YOU CAN HAVE READERS GRADED  
BY VOCABULARY AND STRUCTURE!**

**STRUCTURED ENGLISH READERS**

By George P. McCallum  
Director of the English Department  
at the International Institute in Madrid

This new series of graded readers consists of six paperback books of original short stories. They range from the 500 word level to the 2,000 word level, utilizing vocabulary and structures found in most basic texts. The structures stressed in each story are noted in the table of contents, and each is introduced as many times as possible without sacrificing naturalness of style. Every story is followed by exercises, for which a key is provided at the end of the book.

Home From the Pacific (500 Word Level)  
The Prettiest Girl in Town (750 Word Level)  
On Goes the River (1,000 Word Level)  
Tales of Mystery and Suspense (1,200 Word Level)  
The Secret Formula (1,500 Word Level—Forthcoming)  
Impossible Dreams (2,000 Word Level—Forthcoming)

---

For further information, please contact:  
COLLIER MACMILLAN INTERNATIONAL, INC.  
866 Third Avenue  
New York, New York 10022

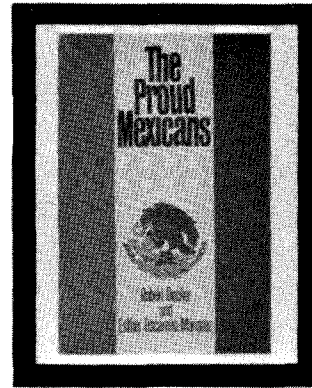


# The Proud Mexicans

by Robert Decker and Esther Tiscareño Márquez

*The Proud Mexicans* is an unusual collection of biographical sketches of sixty Mexicans who have contributed significantly to the growth of Mexico. It is written in clear English and in a crisp narrative style. Each one of the biographies has been selected for variety, historical value, and cultural significance. Patriotism, courage, devotion, creativity, and perseverance are illustrated through the lives of soldiers, clergymen, statesmen and humanitarians. Special attention is given to the heroism of young people and to the early struggles of Mexicans who achieved fame later in life. Also included are the stories of many who rose from poverty to become defenders of the oppressed and leaders of their people.

Especially relevant to Mexican Americans and the Spanish surnamed, *The Proud Mexicans* is a culturally enriching resource for all. It provides an increased understanding and appreciation of the richness of the heritage of the Mexican people.



This unusual reader features the following:

- **Suggestions for Use:** A detailed section on how and where in the curriculum the material can be used.
- **Comprehension Questions:** Designed to encourage retention, verify comprehension, and stimulate interpretation.
- **Activity Questions:** Intended to provoke personal involvement through a variety of discussions, observations, and investigations.
- **Pronunciation Guide and Index:** Phonetic transcriptions of all non-English proper nouns.
- **Illustrations:** Exceptional photographs and drawings to enhance each unit.

#18450

\$3.95

## Little Stories for Big People

by Sol Gonshack

These mini-stories, designed for low intermediate to advanced students of English, are amusing, emotion-centered vignettes that have universal appeal. Charmingly illustrated, these stories present the humorous side of life through natural, conversational English. New vocabulary and idiomatic expressions are stressed. Each anecdote is followed by questions for discussion that encourage students to talk about their own experiences in English.

#18475

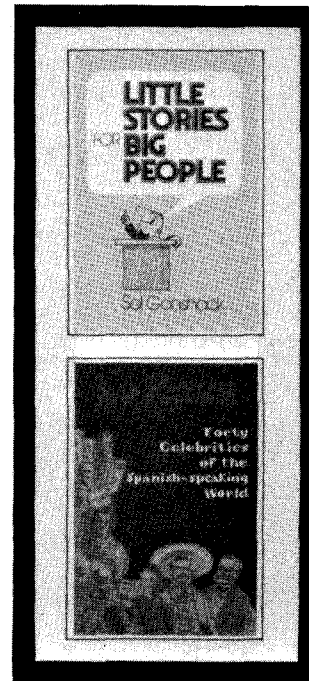
\$1.95

## La Raza: Forty Celebrities of the Spanish-speaking World

by Gary Wohl and Carmen Cadilla Ruibal

*La Raza* is an exciting collection of forty biographies and glimpses of some of the most distinguished men and women of the Spanish-speaking world of yesterday and today. This generously illustrated book profiles some of the novelists, playwrights, doctors, rebels, liberators, musicians, statesmen, artists, entertainers, and others who have made and are making significant contributions to the world, including Cervantes, Bolívar, Muñoz Marín, Juárez, Borges, Mistral, Cantinflas, etc. The book is intended for intermediate and advanced English-as-a-second-language students and includes exercises for each of the twenty-nine longer biographies.

In preparation



Regents Publishing, Inc. 2 Park Avenue New York, N.Y. 10016

For English Language Learners—  
Reference Books from Oxford



**A Practical American English Grammar**

**Milton Saltzer**, American Language Institute, New York University; **A. J. Thomson**; and  
**A. V. Martinet**

This new American version of *A Practical English Grammar* deals with the structure of English from an elementary to an advanced level and has been designed especially for English as a Second Language students. The authors avoid highly technical language to provide a straightforward, easily understood reference. Numerous examples of English usage are given in sample sentences reflecting the patterns of the language.

1976 320 pp. paper \$3.00

**Oxford Dictionary of Current Idiomatic English**

**Volume I: Verbs with Prepositions and Particles**

**A. P. Cowie** and **R. Mackin**

This new dictionary, to be completed in two volumes, records and describes some 20,000 idiomatic expressions. For both the native and non-native speaker of English, this valuable reference explains such expressions as "put up with," "make advances," "get into," and "be up to one's ears in work." "This is an important compilation."—Anthony Burgess in the *Times Literary Supplement*

1975 478 pp. \$13.50

**Oxford Advanced Learner's Dictionary  
of Current English**

**Third Edition**

**A. S. Hornby**

Greatly enlarged and abundantly illustrated, this dictionary incorporates the latest developments in teaching methods and lexicography to provide authoritative modern coverage of both written and spoken English. "I shall certainly recommend it to TESOL teachers... and to school librarians."—Virginia French Allen, Temple University. Also available: Hornby's *Guide to Patterns and Uses in English* (1975, cloth \$7.00; paper \$4.25)

1974 1,088 pp.; 1,000 illus. \$10.95

**An English-Reader's Dictionary**

**Second Edition**

**A. S. Hornby** and **E. C. Parnwell**

For many years this pocket dictionary has provided sufficient information on grammar and style to aid elementary-level learners of the English language in reading, writing, and speaking contemporary English. Each headword is syllabified and a full phonetic transcription provided.

1969 640 pp.; 300 illus. paper \$2.50

**Progressive English Dictionary**

**Second Edition**

**A. S. Hornby** and **E. C. Parnwell**

Designed for students with an elementary command of English, this dictionary offers a unique pocket guide to the meanings, structure, and usage of current English. It explains idiomatic expressions simply and concisely and includes modern terminology for travel, currency, and leisure-time activities. A special set of exercises teaching dictionary usage is also included.

1974 352 pp.; illus. paper \$1.50

English Language Teaching Department

**OXFORD UNIVERSITY PRESS**

200 Madison Avenue  
New York, New York 10016

*Prices and publication dates are subject to change.*