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Contents/Contenido

From the Editor

This is a very special issue. Besides containing articles by eminences in TESOL such as Mary Ann Christison and Jodi Crandall, you might have noticed the list of members of our new Editorial Board, who will be in charge of refereeing articles. This is just one step in our campaign to professionalize the MEXTESOL Journal. By regularizing copyright and ISSN registration and instituting the inclusion of refereed articles, the MEXTESOL Journal will become a better Journal for you, our readers. If you are interested in participating in our newly renovated Journal, read the description of these recent changes in the *Editorial Policy* statement on the next page.

As I mentioned before, this issue contains some great articles. The first article by Jodi Crandall of the University of North Carolina will inform you of recent technological advances that have occurred in TESOL and which, along with some other very good ideas, let you become more professional. This is a version of the plenary address that she gave at the last National MEXTESOL Convention in Acapulco last October.

Another address that we all enjoyed in Acapulco is included as our second article. Here, Mary Ann Christison, the 1997-1998 President of TESOL from Snow College in Utah, discusses the concept of multiple intelligences and how we can include all of our students in classroom activities.

Our third article is by Coral Ibarra of the Universidad de las Américas-Puebla. Prof. Ibarra gives us a very clear overview of listening comprehension theory, including ideas for using different concepts in the classroom.

Our final article, by Vincent Carrubba, is a practical view of techniques for teaching three pronunciation problems in discourse. We also have two book reviews and a report on an important panel discussion which took place at the Convention last October.

As usual, I will close this brief introduction by asking you to participate in MEXTESOL. Attend local conferences. Write articles. Tell your friends about us. Write us and let us know your opinions. Remember, MEXTESOL is your professional organization.

The Editor

Editorial Policy

The MEXTESOL Journal is dedicated to the classroom teacher in Mexico. Articles and book reviews related to EFL teaching in Mexico and in other similar situations throughout the world are accepted for publication. Articles can be either practical or theoretical and written in English or Spanish.

<u>**Refereed Articles:**</u> Articles are refereed by members of the Editorial Board and by other experts in a field related to that of the article. The refereeing process is not blind and, if necessary, a referee will be assigned as a mentor to guide the author through the publication process. Refereed article will have a footnote referring to the fact that the article was refereed. The MEXTESOL Journal retains the right to edit all manuscripts that are accepted for publication.

<u>**Unreferred Articles**</u>: In order to open the publication process to more authors, unreferred articles will also be accepted. These articles will be read and judged by the Editorial Committee and edited by our Style Editor.

<u>**Book Reviews:**</u> The Journal welcomes previously unpublished reviews of professional books, classroom texts, video- or audiotaped material, computer software and other instructional resources. Reviews are not refereed.

<u>**Submission Guidelines**</u>: Three copies of the manuscript, including all appendices, tables, graphs, references, your professional affiliation and an address and telephone/fax number where you can be reached should be faxed or sent to the address below. Submissions are also accepted by e-mail. If you fax your manuscript, be sure also to mail three copies to the Journal since fax service in Mexico is not always reliable. Whenever possible include the article on either 5.25" or 3.5" diskettes, prepared to be read with IBM or Apple compatible program. **Please specify if you want the article to be refereed or not.**

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Membership: For information on membership in MEXTESOL, contact the *MEXTESOL Membership Service* at the above address.

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Manuscript Guidelines

1) Articles should be typed, double spaced and preferably no more than twenty pages long. References should be cited in parenthesis in the text by author's name, year of publication and page numbers. (For example: "The findings were reported (Jones 1979: 23-24) although they cause no change in policy.")

2) The list of references in an article must appear at the end of the text on a separate page titled "References". Data must be complete and accurate. Authors are responsible for the accuracy of their references. This format should be followed:

For books: Jones, D. J. 1984. How to spell. New York. ABC Press.
For articles: Moore, Jane. 1991. "Why I like to Teach." Teacher's
                 Quarterly. June, 6-8.

Note: A copy of these guidelines in Spanish is available on request from *The Editor*.

Si usted quiere obtener la versión de este texto en español, favor de solicitarla a *The Editor*.

Teacher Professionalism In Tesol

JOANN (JODI) CRANDALL, UNIVERSITY OF MARYLAND BALTIMORE COUNTY [1]

Teaching is life-long learning, or at least it needs to be. No matter how effective our teacher preparation programs, we, as teachers, must be prepared to continue our professional development--through reading and reflection; active participation in workshops, institutes, or conferences; or a variety of coaching and mentoring activities--so that we can continue to meet the incredible challenges that we face on a daily basis in our classrooms.

Teacher Preparation or Pre-service Programs

Recently, TESLJB-L, the employment-oriented segment of the TESL-L list, has been engaged in a heartening discussion of what constitutes an effective pre-service program in TESOL. This discussion has been especially interesting to me as a Co-Director of a Master's Program in TESOL/Bilingual Education, since it confirms much of what I believe to be essential features of a TESOL teacher preparation program. Among the suggested components are:

- Opportunities to construct knowledge and develop an understanding of how to apply that knowledge to the processes of learning and teaching (especially language learning and teaching) through courses in learning theory, first and second language acquisition, cross-cultural communication, and testing and evaluation; and attention to language form and use, through courses in the structure of English, sociolinguistics, and bilingualism.

- Opportunities to develop a deep understanding of the theories behind various approaches to language teaching and structured time throughout the program (not just at the end) to engage in a number of observations and practice teaching assignments to test various, reflect on the process in a prin-

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cipled manner, and engage in discussion with peers and more experienced teachers about these.

- Opportunities to engage in a number of classroom-based and other teacher research activities and project work that is closely tied to practice which will help develop better decision-making skills and strategies.

- Opportunities to evaluate curriculum and materials, to engage in adaptation of these for various learners, and to create lesson plans, units, and new materials.

- Opportunities to become familiar with and if possible, comfortable with, various types of technology that are frequently used in language teaching and learning, including some familiarity with accessing databases and the Internet.

- Encouragement to engage in ongoing language learning during the program and to keep a language learning diary to document the difficulties, successful learning strategies, and the feelings that accompany the complex and often painful process of learning another language.

One person on the list wrote of the need to address English for Specific Purposes, to which I would suggest the addition of content-based language instruction and attention to World Englishes and English as an International Language. Another noted that programs should also provide "a clear picture of the job market and access to career services, job bulletins, etc." I would add a number of other practical considerations that we address in our program. These include:

- Opportunities for writing conference proposals and time to practice giving conference presentations, with opportunities for feedback from colleagues and peers.

- Explanations of how to identify potential outside funding and some practice in writing proposals to access additional resources.

- Discussion of classroom and program management issues, including conflict resolution and peer mediation, record-

keeping, and a variety of other practical issues that can either lead teachers to remain in teaching or cause them to consider other fields soon after they begin.

- On a more positive note, development of a teaching portfolio, which reflects that teacher's emerging philosophy and gives some examples of the kinds of teaching and learning activities that the teacher has developed to date.

The Need for Continuing Professional Development

What struck me during the discussion, however, was that no matter how effective a pre-service program is, it can only begin--that is, set the direction for--a life-long learning process that will be needed if one is to be an inspired and inspirational English teacher. Teaching is life-long learning, and given the constant changes in the political, social, and educational environments in which we teach, we can only anticipate that the need to continue learning will increase. Who would have thought ten years ago that there would even be an Internet? How much technology for language teaching had even been created when you were studying to be a teacher? Who could have expected the expanding role of English in technology transfer, international commerce, and international communication and the need to not only learn how to teach English for Specific Purposes, but also the need to become familiar with English as an International Language, belonging to no one country or people? Who would have thought that there would be a North American Free Trade Agreement, a European Community, or a Pacific Rim Alliance, in which English--among other languages--would have a role?

How many TESOL professionals thought they were preparing to teach English, only to find that they have become curriculum developers, program administrators, or teacher educators, either formally through workshops, institutes, or courses; or informally, by helping new teachers or sharing insights or "activities that work" with colleagues. Others thought they would be teaching "General English," with access to a number of texts and materials, only to learn that their students needed academic English or specific English tailored to their current or future professional needs and there were no appropriate materials available, leading them to become knowledgeable about business or science so that they could design and teach specific English courses?

A teacher preparation program, no matter how comprehensive, could not possibly foresee all that TESOL professionals will be doing, but it can provide a firm foundation on which teachers can continue to develop their knowledge and skills. If one thinks in terms of the "strategic interaction" model of teaching developed by Robert Di Pietro, our pre-service education programs represent only a beginning--the rehearsal and initial performances--of a teacher's professional development. Ongoing in-service education, in a variety of forms, provides the opportunities for close examination and feedback on those performances that lead to adaptations or revisions which result in learning (Crandall 1994).

Active, creative teachers are engaged in professional development on a continual basis. Every time that teachers change their syllabuses or the texts or materials used in their courses, they are developing their teaching practice. Every time they evaluate new texts or create new materials which are better suited to the needs of their current learners, they are engaged in professional development. Every time teachers chat with colleagues in the teachers' lounge about particular students, particular problems, or particular activities, they are expanding their knowledge. Every time teachers write in their teaching journals, noting particular successful strategies or problems that arose with a particular lesson, that is cause for reflection and growth.

And it is this recognition of the need to keep current, to continue learning--from students, from colleagues, from research, and from ourselves--that characterizes TESOL as a profession and enables us to advance our profession, even when the conditions in which we work, the resources available to us, and the financial rewards may not seem to be comparable to the value of our work or the professionalism with which we undertake it.

Keeping Up To Date as a TESOL Professional

Several years ago, in the second edition of *Teaching English as a Second or Foreign Language*, edited by Marianne Celce-Murcia, I outlined some of the traditional ways in which we might accomplish our need for *"*Keeping Up to Date as an ESL Professional." While that article is limited today, given the growth of the Internet, the world wide web, and interactive teacher conversations conducted by satellite through TESOL or USIA, I think it is still useful to review some of the basic ways in which we might continue to develop as TESOL professionals after we leave our TESOL preparation programs so that we may "continue to grow as a teacher and to become better informed as an ESL professional." These include:

- Participating in professional associations concerned with the teaching of English or other foreign languages, including attending local, national, or international conferences.

- Subscribing to journals and regularly reading periodicals in the teaching of English and in related fields.

- Placing one's name on mailing lists of major ESL/EFL textbook publishers and information clearinghouses or resource centers.

- Offering to review texts for publishers or journals.

- Serving on textbook selection committees.

- Attending or giving in-service workshops and seminars for teachers.

- Participating in summer institutes or special graduate programs to augment and update expertise.

- Participating in research projects to work with researchers and other professionals who are engaged in analyzing issues relevant to the classroom.

- Working collaboratively with professionals in other fields.

(Crandall 1992, 507)

But the Internet, Tele-TESOL teacher development programs, the World Net interactive conversations sponsored by the United States Information Agency, and a number of other distance learning initiatives have made that chapter in Celce-Murcia's book dated. While these are still important and accessible ways of "keeping up to date as a TESOL professional," they are certainly not an exhaustive list. I would make a number of additions to that list today just from the many technological innovations that are becoming more available to us as teachers. These include:

- Accessing libraries and information clearinghouses around the world through computerized databases and satellite hook-ups.

- Participating in interactive conversations and discussions through electronic lists and mail on the Internet such as TESL-L with its host of specialized sub-lists dealing with K-12 issues, teacher education, or employment, or other lists such as FLAC-L (foreign language across the curriculum) or CLA (cooperative learning).

- Taking part in distance learning opportunities such as those provided by TESOL (Tele-TESOL), the United States Information Agency (World Net), and other organizations.

The Internet in particular--for those who are fortunate enough to have access to it--offers a rich source of professional development. The world wide web pages introduce institutions and announce programs and the interactive lists offer an opportunity to participate in wide-ranging professional conversations on issues of methodology, program design, research, employment conditions, and teacher education and to receive almost instantaneous answers to nearly any professional question that might be posed. What makes the Internet so powerful is the way in which it facilitates interaction and interchange, encouraging us to collaboratively construct new knowledge.

The Importance of Collaboration in Professional Development

For those who are not technologically connected, however, opportunities for interaction and collaboration in research, discussion, reflection and growth abound, and they can be even more powerful and empowering than what the new technology makes available. What I want to do now is to focus on some of the innovative ways in which teachers and other professionals are continuing to learn and to develop their teaching knowledge and skills, and in doing so, discuss the value of collaboration in teacher development. If learning is social and interactive, then we need opportunities to co-construct knowledge by accessing what we already know and then analyzing it, researching it, sharing it with others, and building new knowledge in the process.

The following examples of collaboration--some of which are interdisciplinary, inter-institutional, and/or international in scope--involve teachers reflecting on their assumptions and expectations about teaching and learning and the relationships between the two and researching ways in which they can enhance both that teaching and learning. They include:

- Collaboration among teachers in the same school, at several schools, or in a variety of contexts in the same community.

- Collaboration among teachers from different disciplines, perhaps ESL and content area teachers or ESL and FL teachers.

- Collaboration between student or novice teachers and experienced teachers.

- Collaboration among teachers and students.

- Collaboration among schools and universities.

Throughout the discussion, I will be pointing to the importance of teacher research and reflection as a principal component of the professional development process. That teacher research might focus on a challenge in the classroom, a particular student or group of students, a new approach or technique, an assessment issue, or a variety of concerns that become more salient as we progress in our learning as teachers. It may involve participation in an informal group or in a more structured program, such as a graduate course or after-school program.

Teacher Collaboration

There is substantial evidence that effective schools--that is, schools where the learning of both students and teachers is greater--teachers collaborate. When teachers collaborate, not surprisingly, they generate ideas that are more effective than what would emerge from teachers working alone. Teacher collaboration, then, is not only beneficial for teacher development; it is also beneficial for learners and schools. While there are many ways in which teachers can and do collaborate, let me focus on two: peer observation and teacher inquiry groups.

Peer Observation

Teachers can learn a great deal by observing other teachers. Fortunately, observation has long been a part of pre-service teacher education. Sadly, observation often ceases after one becomes a teacher, although it is likely to be even more valuable to us after we have acquired some teaching experience. Perhaps that is because observation of teachers is too often linked with supervision and evaluation, and thus not something a teacher

welcomes. But making observation a positive experience can result in teachers agreeing to, or even welcoming, their peers. For example, at one of the campuses of the City University of New York, both novice and experienced ESL teachers are invited to observe "master" teachers during specially designated open-door periods.

Observations are also useful when they involve teachers who teach the same students, but in different subject areas. Frequently, these observations emerge naturally and result in informal exchanges of information about specific students, specific instructional strategies or goals, or about appropriate curriculum and materials to use. Observations should also be structured into many in-service programs, but on a voluntary basis. Usually, when I work with a school, a district, or a university, I include peer observations as part of the learning process. For example, in a school in which there are a number of students learning English as a second or additional language who are also enrolled in content courses where English is a medium of instruction, I try to pair the ESL and content teachers who share similar students and then give them a structured observation instrument to use in their visits to each others' classes to focus their attention and help avoid statements of judgment or evaluation about the teaching in the classrooms. The goal is not to evaluate teachers, but to learn from them. These observation instruments ask the teachers to notice what is on the walls and the chalkboard, what kinds of activities the teachers and students are engaged in, what types of materials are used, and what problems the students seem to be having with the class. Teachers are also asked to note one thing that they learned in the observation which they plan to apply when they go back to their classes. These observations are then followed by opportunities for the two teachers to share their insights and to co-plan at least some portion of their upcoming lessons.

For example, in a recent course designed to give secondary school teachers a chance to learn more about helping English language learners to succeed in school (*Strategies for Working with Linguistically and Culturally Diverse Secondary Students*), I paired ESL and other content teachers in peer observation and feedback activities which served as a basis for developing more collaborative teaching and learning. While ESL teachers learned a great deal about the difficulties confronting biology, history and advanced mathematics teachers who have English language learners in class, those other content area teachers learned ways to accommodate the learners in their observations of ESL classes. As one teacher expressed it in

her journal, in the observation she saw "ESOL teachers...using so many good teaching practices--cooperative activities, review of basic concepts, interpersonal affirmations of students, multisensory approaches, repetition and drill...that regular teachers can take note of to improve their lessons."

Teacher development, program development, and student learning are all enhanced by opportunities for peer observation, feedback, and where appropriate, peer coaching.

Teacher Inquiry Groups

While workshops and institutes provide an excellent forum for introducing new strategies or materials or even approaches to teaching, educators have long questioned whether these alone can lead to changes in professional practice. Needed, as well, are extended opportunities for teachers to come together to reflect on their experiences, share their concerns, and design small research or inquiry projects which will help illuminate the directions they might take in meeting those concerns. A variety of terms have been used to describe these groups of reflective practitioners who gather with colleagues from the same school or in various schools or programs in the same region to share questions, concerns, opinions, insights, and ideas about instruction.

Sometimes these inquiry groups are limited to educators who teach the same subject. Other times, they include teachers from across the curriculum. Sometimes, the groups include only teachers from a particular level (elementary, secondary, tertiary, or adult); other times, they cross levels. Sometimes the groups are only made up of experienced teachers; other times, they include student or novice teachers as well.

Let me describe some of these to you. For some time now, a group of adult literacy practitioners (the Adult Literacy Practitioner Inquiry Research Project) has been meeting in Philadelphia to read, research, reflect, and discuss educational research and issues related to their own adult literacy practice (Lytle, Belzer, & Reumann 1993). They have become a research community whose focus is on their own practice. Using this as a model, the state of Virginia has created an Adult Educators' Research Network, which includes a number of adult ESL teachers and administrators, to encourage these educators to develop inquiry projects with the guidance of locally trained facilitators (Drennon 1994).

My university (UMBC) has recently added a special "Experienced Teacher" strand in our Master's Program, which has proven to be particularly attractive to teachers whose major commitment is to teaching, not to moving into administration. At the core of the program are courses in Teacher Research and Reflection. They have formed an active teacher research community which regularly presents at conferences and institutes.

Another new inquiry group consists of teachers and student teachers at one elementary school who meet after school to investigate various issues related to the goals which the teachers and administrators have set for the school. The inquiry groups are facilitated by a teacher educator from a nearby university who is particularly interested in helping teachers to research their own practice. At their first meetings, teachers write about some of the issues or practices about which they want to learn more; they then narrow these to present to the group; finally, with the assistance of the group, they decide on one which they will actually study during the semester with readings, discussion, implementation in the classroom, and ongoing evaluation of the effects. What makes this community of teacher inquiry groups so interesting is that it affects the whole school and also brings student teachers in to collaborate with more experienced teachers. The student teachers are likely to learn from their more experienced colleagues about some of the issues and concerns that face even experienced colleagues; in turn, their more experienced colleagues will likely broaden their range and flexibility as they learn from the student teachers who are likely to have more current theoretical knowledge and better access to research and resources. With the presence of ESL teachers in these groups, some of that research is likely to be related to English language learners.

Bringing Students (And the Community) into the Collaboration

Too often, students are absent from teacher education. Yet, if we are to be effective as teachers, we must provide a forum for students to voice their concerns. While many teachers do that in an ongoing way in their classrooms, there are many other ways to learn from students and to make them partners in the teaching, research, and learning process. Let me describe some in which I have been involved in the past year.

I am currently directing an effort focused on helping secondary schools to improve the academic achievement of language minority students through more attention to academic English language and literacy and more appropriate and effective academic instruction across the curriculum.

As part of this effort, we have been offering graduate courses for both experienced teachers and graduate students preparing to teach ESL. (One of those courses is described above in connection with peer observation and reflection.) In the most recent course, we decided to include student informants in the actual teaching of the course and to require all who participated in the course to engage in a semester-long case study of one of the students.

Throughout the semester, then, each teacher worked intensively with a student who needed extra attention; became more knowledgeable about that student's background, prior educational experiences, and current educational expectations and needs; and used that information to help inform appropriate educational practice for this (and other similar) students. Many were students in need of extra teacher attention, so student participation was valuable to both teacher and student. As part of that attention, the teachers engaged in a dialogue journal with the students through which they came to better understand the student and also to assist that student with written English development. The teachers also audiotaped one of sessions they had with the student and transcribed a small portion of it, so that they could analyze the student's language and get a better understanding of the systematicity of that student's English.

One highlight of the course was an autophotography project designed by one of the teachers in the class (Morano-Ender) who had tried it with her students and reported on its success at the 1995 TESOL Conference in Long Beach (Morano-Ender and Ender 1995). In the autophotography project, students engaged in a kind of ethnographic research. They were given a small, inexpensive camera and were asked to use it to photograph people, places, and things that helped answer the question "Who am I?" They then wrote captions under those pictures and put them together in a kind of photoautobiographical book, which helped their teachers and other students to better understand them, hopefully leading as well to more effective English language literacy development.

A follow-up activity brought these students to the class on the night that teachers and community members discussed the socio-cultural, educational, linguistic, and other profiles of their countries. Offered perhaps their first opportunity to share their educational experiences and expectations, the students became quite eloquent in describing their former schools and contrasting these with American classrooms. In the process, teachers from across the curriculum--the course included reading, math, social studies, ESL and a number of other teachers, as well as administrators from the

school and the district--learned a great deal about how they might be more effective in helping these students, as these words from one teacher reflect:

> The students who spoke to the class regarding their educational experiences were the highlight of the class. There was humor, charm, joy, and insight. Often their interpretations of the educational systems were at odds with the adults from the countries who presented their views. That was not exactly unexpected, but it was an eye opener...Actively involving the students in our classes was a stroke of genius. The learning was immediate, human, and useful.

The students also benefited from the extra attention and the opportunity to talk about themselves and their countries in a teacher education course as was evidenced by new-found self-confidence in some of them and better academic performance in others. While learning from students is one hallmark of an effective teacher, it is also assists students.

The inclusion of graduate students in the class was an experiment that we plan to repeat: they benefited immeasurably from being in the schools, working intensively with one of the students, and discussing the student's progress (among other things) with more experienced teachers. They were also able to contribute to the teacher and the school by tutoring students in need of extra attention and helping the classroom teachers with a variety of tasks.

There are a number of other ways in which teachers can and do engage students in collaborative learning. Dialogue journals encourage students to become more reflective about their own learning and more assertive in letting teachers know when classes are less or more effective for them. When students engage in project work or help decide the thematic focus of upcoming units, they contribute to teachers' professional growth, for it is unlikely that any teacher would have the diverse knowledge required for all these projects or units. Students become teachers in these cases. Teachers can also create assignments which help bring the community into the school and engage community members in the teaching and learning process. Students can be asked to interview family members and record folk tales, proverbs, and other family wisdom, and then bring these to school to share both orally and in writing, helping teachers and other students to better understand the students' families and communities and also making parents and family members more connected with school.

Collaboration across Schools and Universities

Sometimes collaboration can extend across school boundaries. Let me describe two such collaborations with which my colleague Ron Schwartz and I have been involved. The first involves a partnership between the ESOL/Bilingual Program at our university and the English Language Teaching Faculty at the *Instituto Tecnólogico y de Estudios Superiores*, a 26-campus technological university in Mexico, commonly referred to as the TEC. This university was engaged in a substantial program review which involved finding ways to help students meet a higher English language proficiency requirement, both at entry and graduation. At the same time, several members of the English teaching faculty at various campuses of the university were enrolled in a Master's level program through distance learning. Seeing an opportunity to combine the two initiatives, but needing additional faculty and resources to undertake the project, the University contacted us to engage in a collaborative project by which the questions needing answers for the restructuring of the English program became the foci of thesis research for the Master's candidates. Thus, the teacher-researchers were engaged in the most profound form of teacher research: research on their own program, their students, and their university as part of the research needed to make informed decisions about redesigning their English programs.

The teachers studied a diverse set of topics: they investigated the teaching of writing on campus and compared the course content with the current and expected future writing demands on students; they analyzed the need for English for Specific Purposes on campus and identified ways in which that could be provided; they analyzed and evaluated the relative focus on social and academic language in the various curricula and texts used in the program and compared that with results from teacher and student surveys; and they wrestled with ways of meeting the administration's expectations of a high TOEFL score (focused on reading and listening comprehension) with the other practical English needs of students. Faculty from both institutions served as mentors and members of thesis committees, and graduate students on our campus assisted in locating materials, sometimes engaging in long-distance conversations about similar teaching and research interests. The collaboration benefited both institutions.

The other collaboration is between the ESOL Bilingual Program at UMBC and the English teaching program at the *Universidad Autónoma de Puebla*. Part of a redevelopment project, the focus of this effort is on help-

ing to redesign the undergraduate applied linguistics, or EFL teacher training program. Included in that effort is the design and installation of a new language lab/media center. In addition to dialogue between faculties of both institutions, the project has provided an excellent source of development for our graduate students and recent graduates, who serve as interns in the program.

Increasing Collaboration between Pre-service and In-service Teacher Education and Theory and Practice in Language Teaching

Historically, teacher education and teaching have been separated by a chasm that is only partially filled with field observation/practicum and student teaching experiences which bring aspiring and experienced teachers together. The practice of language teaching and research on language learning face a similar gap. Until recently, research on language learning rarely involved the knowledge or experiences of the language teacher, and language teachers often viewed research as remote from their concerns. It is possible for teachers, researchers, and teacher educators to collaborate, however, and to integrate teaching with teacher education and research. One means for doing so is the Professional Development School or Center.

Creating Professional Development Centers/Schools

A Professional Development School or Center (PDS/PDC) is a partnership between a teacher education program and a school focused on the improvement of teaching and learning. Modeled after the clinical experiences of other professions such as medicine and law, in a PDS, experienced and aspiring teachers, researchers, graduate students, teacher educators, and others involved in education work together (President's Commission on Teacher Education 1992). The exact form of the PDS varies substantially; in a PDC, especially, the scope of the collaboration may be limited to issues of technology in education, or assessment, or working with special populations. The PDC which I have been developing with a secondary school partner is focused on the needs of ESL students in achieving English language proficiency and academic success.

In a PDS/PDC aspiring teachers have opportunities to test theories in classes at the school and to work collaboratively with experienced teachers on an ongoing basis. Experienced teachers have opportunities to work collaboratively with teacher education faculty, graduate students, or the teacher candidates in research, curriculum development, and teacher education.

And, teacher educators, who have too long been removed from the day-to-day realities of schools, now have an opportunity to test their theories in a real "laboratory." Our collaborative experiences with this model have included a number of graduate student-teacher research collaborations, regular placement of field observation and student teachers in the school, the collaborative development of thematic units and new curriculum by teachers across the curriculum, collaborative involvement in various school activities by graduate students engaged in thesis research or final projects (for example, cross-age tutoring projects, leadership institutes, and programs to encourage students to consider postsecondary education), and most important, the enrichment of both institutions and their programs through the broad base of collaboration.

Collaborative efforts like these offer the possibility of making research more responsive to practice and practice more responsive to research. They also benefit everyone involved: the students, the teachers, the schools, the communities, and the teacher education programs. They promote a way to enrich ESL/EFL pre-service teacher education and a means of enabling ESL/EFL teachers to continue their needed life-long learning.

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Applying Multiple Intelligence Theory in the Foreign Language Classroom [1]

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> *Approach any subject in at least five ways; through narrative;*
> *through logical-quantitative approaches; through philosophical,*
> *"foundational" inquiries; from an aesthetic point of view; and in*
> *ways that create and draw upon student experience.*
> *Howard Gardner, Frames of Mind*

Introduction

You don't have to be a foreign language teacher very long before you begin to realize that your students are different, have different strengths, and learn differently. During my first year of teaching, I was very surprised to learn that the young man who was having the most trouble in my English class was the outstanding math student, and the young woman who was my "star" English student was failing in the math class. Another one of my students was failing both math and English but was the best all around athlete in baseball, tennis, and soccer, that the school had ever seen. Still, other students were doing remarkably well in all of their subjects. These students all had different strengths. I didn't realize it then, but these students were manifesting different intelligences. If you had asked me then to tell you which of these students was the most intelligent, I couldn't have answered the question. Intelligence holds a certain mystique in Western society. People are awed by their perception of it in others, perhaps even becoming defensive at the thought that their own intelligence might not measure up. I became interested in the theory of multiple intelligences initially because it alleviated some of my fears associated with the traditional view of intelligence.

Howard Gardner (1983), the originator of the multiple intelligence theory, claims that people are intelligent in different ways. Gardner believes that traditionally our Western culture has defined intelligence too narrowly. He questions the validity of measuring intelligence as the traditional

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IQ test (see Binet in Boring, 1950) by taking people out of their natural environments and asking them to do isolated tasks as a measure of intelligence. Gardner believes that intelligence has more to do with our capacity for solving problems in natural environments. As a language educator, all of these concepts make sense to me.

Some EFL educators may already know about Gardner's theory. They may even be able to name the seven intelligences and give examples of how they have used intelligences in their own lives. It has been my observation, however, that few EFL educators actually consider the seven intelligences in lesson planning and in curriculum development. The purposes of this paper are to introduce EFL teachers to the theory of multiple intelligences, help educators understand their own MI profile, explore how the theory manifests itself in the EFL classroom, and demonstrate how to use MI theory in planning language lessons and developing curriculum.

The seven intelligences

Gardner (1983) grouped human capabilities into seven categories which he called "intelligences". He also says that there may be more than seven intelligences.

Linguistic intelligence. People who are linguistically intelligent have the ability to use words effectively both orally and in writing. They are also effective in using language in a variety of ways, such as to remember information, to convince others to help them, and to talk about language itself. For example, the young woman who was the "star" English student during my first year of teaching had strong linguistic intelligence.

Logical-mathematical intelligence. People who use numbers effectively and reason well have strong logical-mathematical intelligence. The top students in the math class that I remembered from my first year in teaching had strong logical-mathematical intelligence.

Spatial intelligence. This intelligence includes a sensitivity to form, space, color, line and shape. It also includes the ability to graphically represent visual or spatial ideas. The famous architect, Frank Lloyd Wright, is an excellent example of an individual with a highly developed spatial/visual intelligence.

Bodily-kinesthetic intelligence. A person with this kind of intelligence has the ability to express ideas and feelings with the entire body. This ability in-

cludes such physical skills as coordination, flexibility, speed and balance. The world famous basketball player, Michael Jordon, is an example of an individual with highly developed bodily-kinesthetic intelligence. Many professions, such as dance, acting, surgery, and auto mechanics require and attract individuals with a highly developed bodily-kinesthetic intelligence.

Musical intelligence. One of the first persons I think of when I think of musical intelligence is Mozart. This intelligence manifests itself in people who are very sensitive to rhythm, pitch, and melody. The intelligence is demonstrated by people who have an intuitive, global understanding of music as well as by people whose understanding is more technical.

Interpersonal intelligence. If you have the ability to sense another person's moods, feelings, motivations, and intentions, you have a highly developed interpersonal intelligence. Interpersonal intelligence includes the ability to respond effectively to other people in some pragmatic way, such as administrators who are good at getting their colleagues to participate in projects and events.

Intrapersonal intelligence. If you understand yourself, if you know your strengths and weaknesses, your moods, desires, and intentions, you have strong intrapersonal intelligence.

How do you define an intelligence?

Gardner set up certain tests of criteria that each intelligence had to meet in order for it to be considered an intelligence and not just an aptitude, talent or skill. Weinreich-Haste (1985) claims that many people are surprised at some of the categories because they have never thought about these areas as being related to "intelligence." They think of the areas more as talents or aptitudes. In order to address this misconception, Gardner identified basic "signs" that each intelligence must exhibit in order to be considered an intelligence and not a talent or aptitude (Armstrong, 1994). Armstrong (1994) and Christison (1995) provide a synthesis of Gardner's work on identifying intelligences.

1. *An intelligence has been isolated through brain damage.* When people suffer brain damage as a result of an injury, one intelligence is often damaged. For example, if a person has damage to Broca's area (the left frontal lobe), linguistic intelligence may be greatly damaged. The individual may have great trouble reading, writing, and speaking. Yet, the person might still

be able to do math, dance, sing, etc. Gardner is actually proposing the existence of seven autonomous brain systems.

2. *Exceptional individuals*. In some people, we can see intelligences operating at high levels. Some individuals can calculate multidigit numbers in their heads or be able to play a musical composition after hearing it only once. Savants are people who demonstrate amazing abilities in one intelligence while other intelligences are very low.

3. *Developmental History*. Each intelligence has its own developmental history--its time of arising in childhood, its time of peaking during one's lifetime , and its time of gradual decline. Musical intelligence, for example, peaks early, but linguistic intelligence can peak very late.

4. *Evolutionary History*. Each intelligence has roots in the evolutionary history of man. For example, archaeological evidence supports the presence of early musical instruments. The cave drawings of Lascaux are good examples of spatial intelligence.

5. *Psychometric Findings*. We can look at many existing standardized tests for support of the theory of multiple intelligences. The Weschsler Intelligence Scale for Children includes sub-tests that focus on several of the different intelligences.

6. *Psychological Tasks*. We can look at psychological studies and witness intelligences working separately. For example, subjects may master a specific skill, such as an arithmetic problem, but they may still not be able to read well. Also, individuals may have a superior memory for words but not for faces.

7. *Core Operations*. Each intelligence has a set of core operations. For example, with musical intelligence, a person needs to be able to discriminate rhythmic structures and be sensitive to pitch.

8. *Symbol System*. Each of the seven intelligences in Gardner's theory is able to be symbolized. There are spoken and written languages; graphic language, computer languages, musical notation systems, and ideographic languages.

If another intelligence were to be added to Gardner's list, it would need to be considered in light of each of the above eight signs. The more of

the signs that applied, the stronger the possibility would be that the area in question would be another intelligence.

Key points about MI theory for EFL teachers and foreign language learners

According to Gardner (1983), each person has all seven intelligences to varying degrees. This does not mean that we may be highly developed in all seven areas. We may be highly developed in one or two intelligences, moderately developed in several, and even underdeveloped in one or two. Each intelligence functions in ways unique to each person; no one is the same as anyone else. In his book, *More Like Us*, James Fallows (1990) points out that there is no reason to assume that intellect is distributed on a bell-curve. Varied intelligence strengths can be manifested in a variety of ways in our classrooms.

Intelligences are dynamic. We all have the capacity to develop all seven intelligences to a reasonably high level. This is very encouraging for both EFL teachers and learners. We want to help our EFL students develop their intelligences--including linguistic intelligence--though a combination of the right environmental influences and quality instruction. Both of these are factors that we can help to control.

Intelligences work together in complex ways. This is true because no intelligence exists by itself. The world is full of successful people who are successful not because of linguistic or logical -mathematical skills but because of other qualities they possess. EFL learners benefit from a classroom environment that draws on many different intelligences. I think of several traditional EFL activities such as "Twenty Questions" or "Strip Story" (Christison and Bassano, 1995). Both EFL teachers and learners feel that learning takes place with these activities. I offer the suggestion that these activities are popular because several intelligences are needed to carry out each activity.

Teacher Multiple Intelligence Profiles

Armstrong (1995) believes that before we apply any model of learning in the classroom, we should apply it to ourselves as educators. Therefore, the first step in using MI theory in the classroom is to first determine our own multiple intelligence profile. If you have not taken a MI inventory recently, or if you have never taken one, I encourage you to take a few mo-

ments and take the MI inventory that I have designed for foreign and second language teachers in Appendix A.

As you learn more about your own multiple intelligence profile, you will become more confident in the choices you make that affect your teaching. The purpose of taking an MI inventory is to connect your life experiences to the ideas presented in multiple intelligence theory. The types of learning activities you choose as a teacher are often directly related to the totality of your experiences and in turn can affect the multiple intelligence profile of your EFL students. As an EFL teacher or teacher educator, you may naturally choose language teaching, activities that complement your own multiple intelligence profile. There is nothing wrong with this. The best position to be in is to be making informed choices about the activities you use in the lessons you recreate.

EFL Learners MI Inventory.

Recent research supports the idea that learners benefit from instructional approaches that help them reflect on their own learning (Marzano, 1988). Helping them do this with multiple intelligences is a three-step process. First, learners need to be introduced to multiple intelligence theory. Armstrong (1990) offers some excellent suggestions for teaching MI theory to students such as a multiple intelligence version of a favorite EFL activity called "Find someone who. . . ".and a "Multiple Intelligence Pizza". "Find someone who. . . . " is good for adults and the "MI Pizza" is good for children. The second step for students is taking a multiple intelligence inventory. In Appendix B, I offer you an Inventory for EFL learners. My suggestion is that you use the inventory in sections rather than in its entirety so that language learners will not be overwhelmed by the language information. The third step in the process is for learners to summarize their profiles, share them with classmates and teachers, and work together to prepare a profile for the class. You can compare your profile as a teacher with your students' profiles as learners.

Applying MI Theory to lesson planning and curriculum development

Although Howard Gardner was not designing a curriculum or preparing a model to be used in schools with his multiple intelligence theory (Hoerr, 1995), educators have taken the theory, put it together in different ways, and applied it to their lesson planning and program and curriculum development.

I have found two activities very helpful in applying multiple intelligence theory in my own classrooms. Both of them are reflective in nature. First, I looked at the activities that I typically included in my lessons. I then categorized these activities according to the different intelligences. These lists are not meant to be exhaustive nor are they exhaustive for activities I use in my own teaching; they are merely examples of the kinds of activities that might encourage the development of the particular intelligence in question.

Linguistic Intelligence: lectures, small and large group discussions, reading articles and books, completing worksheets, word games, student speeches, storytelling, listening to cassettes of lectures, journal keeping.

Logical-mathematical Intelligence: scientific demonstrations, logic puzzles and games, problem solving involving calculations, logical-sequential presentation of subject matter.

Spatial Intelligence: charts, maps, diagrams, painting or collages, using mind maps or graphic organizers, using videos, slides, movies, visualizations activities.

Bodily-Kinesthetic Intelligence: creative movement, hands-on activities, field trips, crafts, creating bulletin boards, cooking and other kinds of "mess" activities.

Musical Intelligence: singing, playing recorded music, playing live music like piano or guitar, group singing, Jazz Chants, playing mood music while students work.

Interpersonal Intelligence: cooperative groups, conflict mediation, peer teaching, group brainstorming.

Intrapersonal Intelligence: independent student projects, reflective learning activities, self-teaching programmed instruction, personal journal keeping, personal goal setting, individual projects.

Another idea I have found helpful is to track my teaching style as applies to MI theory. I created the chart below to assist myself.

Lesson Planning:
Using Multiple Intelligence Theory in your lesson planning and teaching.

Directions: Make notations to remind you of how and when you use each intelligence in your lessons in the coming week. At the end of the week check to see if you have focused on the seven different ways of knowing during the week. What changes, if any, do you want to make in your teaching? Why? Why not? You will need one sheet for each course or class you decide to track.

Course/class

_____

Week _____ from _____ to _____

Verbal/Linguistic	Bodily Kinesthetic
_____	_____
_____	_____
_____	_____
_____	_____

Logical/Mathematical	Interpersonal
_____	_____
_____	_____
_____	_____
_____	_____

Visual/Spatial	Musical/Rhythmic
_____	_____
_____	_____
_____	_____
_____	_____

Intrapersonal

_____

_____

_____

I reviewed the results from one of my classes and was surprised. During that two-week period I did not use any activities in my classes that focused on helping my students develop their logical/mathematical intelligence or their musical intelligence. There are several things I could have done with this information. I could have simply considered the information interesting and taken no action to change, or I could use the information to explore other ways of introducing new information and planning my lessons. I made a decision to do the latter. I tried to think of ways to include these two intelligences in my teaching.

In order to include opportunities for students to develop their musical intelligence, I taught my students the tunes and words to two very simple folk songs, "Skip to my Lou" and "Down in the valley." In a later lesson, I asked students to work in groups, take the information from the chapter, make a song, and put the words to one of these tunes. The students seemed to enjoy the activity very much. Most of the student groups performed the new songs for the entire class. They also commented to me later that the technique made it easy to remember the content.

Trying this new activity felt like a big risk for me. However, when I saw how much my students learned from each other, how much they enjoyed it, and how successful they felt about the activity, I also felt successful. It was my choice to explore additional possibilities in my lesson planning.

This experience helped me in my awareness of how MI theory informed language teaching and learning in my classroom. My decisions about activities as they relate to MI theory were made by choice and not by accident. I also learned some important facts about the relationship between the learning activities I chose and my own MI profile. I realized that I often choose activities that support my own experiences as a learner. I began to wonder about the impact this had over the long haul for my students who may have different MI profiles. Once I became better informed about MI theory and my own profile, I could begin to look at the learning activities I chose for my classes from this multiple intelligences frame of reference.

The most important point about multiple intelligence theory is simply to get started. It is not necessary to address all seven of the intelligences in all of your lessons or in every concept or fact you teach. (Gardner, 1994, 1995). What is important is that you understand the theory, your own MI profile, how it informs your teaching, and how to consciously apply it in your lesson planning and curriculum development.

It takes some patience, time, imagination and creativity to bring a new theory into your teaching. Work from your own personal strengths. It is my experience that you will be rewarded by enthusiastic learners. The growth you witness in yourself and your students will be surprising. In my experience, the rewards are worth the effort.

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Appendix A

A Multiple Intelligence Inventory For Teachers
Mary Ann Christison, Snow College

Directions: Rank each statement below 0, 1, or 2. Write 0 in the blank if the statement is not true. Write 2 in the blank if you strongly agree with the statement. A score of 1 places you somewhere in between. Compare your scores in different intelligences. What is your Multiple Intelligence Profile? What is your highest score? Your lowest?

Linguistic Intelligence
___ 1. I like to write articles and have them published.
___ 2. I read something almost everyday that isn't related to my work.
___ 3. I often listen to the radio or to cassette tapes of lectures, books, etc.
___ 4. I always read the billboards and advertisements when I am on the freeway.
___ 5. I enjoy doing crossword puzzles.
___ 6. I use the OHP, posters, and quotations frequently in my lesson planning and presentations.
___ 7. If I hear a song a few times, I can usually remember the words.
___ 8. I am a good letter writer.
___ 9. Students spend most of their time reading and writing in my classes.
___ 10. I send copies of things I have read to other people.
___ 11. I own many books.
___ 12. I have written something that I really like.

Musical Intelligence
___ 1. I have a very expressive voice in front of my class, varying in intensity, pitch, and emphasis.
___ 2. I often use music and chants in my lesson plans.
___ 3. I can tell if someone is singing off-key.
___ 4. I know the tunes to many different songs.
___ 5. I play a musical instrument.
___ 6. If I hear a new song once or twice, I can usually remember the tune.
___ 7. I often sing in the shower.
___ 8. Listening to music I like and am in the mood for makes me feel good.
___ 9. When I hear a piece of music, I can easily harmonize with it.
___ 10. I have no trouble identifying or following a beat.

Logical-mathematical Intelligence

___ 1. I feel more comfortable believing an answer is correct if it has been measured or calculated in some way.

___ 2. My classes are consistent; my students know what to expect in terms of rules and routines.

___ 3. I use problem-solving activities in my classes.

___ 4. I loved math classes in school.

___ 5. I can calculate numbers easily in my head.

___ 6. I love playing card games such as gin rummy or bridge.

___ 7. I love brain teaser games.

___ 8. When I cook, I measure things exactly.

___ 9. I am interested in new developments in science.

___ 10. I believe that most things have a logical and rational explanation.

Spatial Intelligence

___ 1. I pay attention to the colors I wear and colors other people wear.

___ 2. I take lots of photographs on trips and vacations.

___ 3. I own a camera and use it often.

___ 4. When I enter a classroom, I notice whether the positioning of the students and teacher supports the learning that is to take place.

___ 5. I like to read articles with many pictures.

___ 6. I like to use video in my lessons.

___ 7. I am partial to textbooks with illustrations, graphs, charts and pictures.

___ 8. It is easy for me to find my way around in unfamiliar cities.

___ 9. I like to draw.

___ 10. I like doing puzzles and mazes.

Bodily-Kinesthetic Intelligence

___ 1. I like to go on rides at the amusement parks.

___ 2. I like to dance.

___ 3. I engage in at least one sport.

___ 4. I do activities in my classes that require that my students get out of their seats and move around.

___ 5. I like to do things with my hands, such as knit, weave, sew, carve, or build models.

___ 6. I often get my best ideas when I am jogging, walking vacuuming, or doing something physical.

___ 7. I find it most helpful to practice a new skill rather than to read about it or watch a video.
___ 8. I love being in the outdoors.
___ 9. I find it hard to sit for long periods of time.
___ 10. Most of my hobbies involve physical activity of some sort.

Interpersonal Intelligence
___ 1. I would prefer going to a party rather than spending the evening home
       alone.
___ 2. When I have problems, I like to discuss them with my friends.
___ 3. Students in my classes have input into the choice of content and learning processes.
___ 4. People often come to me with their problems.
___ 5. I am involved in social activities several nights a week.
___ 6. I like to entertain friends and have parties.
___ 7. I have more than one close friend.
___ 8. I love to teach or show someone how to do something.
___ 9. I am comfortable in a crowd or at a party with many people I don't know.
___ 10. I consider myself a leader and often assume leadership roles.

Intrapersonal Intelligence
___ 1. I regularly spend time meditating.
___ 2. I consider myself independent.
___ 3. I keep a journal and record my thoughts.
___ 4. I frequently create new activities and materials for my language classes.
___ 5. When I get hurt or disappointed, I bounce back quickly.
___ 6. I have hobbies or interests that I enjoy doing on my own.
___ 7. I am concerned about self-concept and self-esteem for my students.
___ 8. I give my students quiet time and thinking time, time to reflect on what they are doing.
___ 9. I would rather adapt lessons and create my own rather than use lessons
       directly from a book.
___ 10. I can articulate the main values that govern my life and describe the activities that I regularly participate in that are consistent with these values.

Appendix B

Multiple Intelligence Checklist for EFL Students

Directions: Rank each statement 0, 1, or 2. Write 0 if you disagree with the statement. Write 2 if you strongly agree. Write 1 if you are somewhere in between.

Linguistic Intelligence
___ 1. I like to read books, magazines, and newspapers.
___ 2. I consider myself a good writer.
___ 3. I like to tell jokes and stories.
___ 4. I can remember peoples names easily.
___ 5. I like to recite tongue twisters.
___ 6. I have a good vocabulary in my native language.

Logical-Mathematical Intelligence
___ 1. I often do arithmetic in my head.
___ 2. I am good at chess and/or checkers.
___ 3. I like to put things into categories.
___ 4. I like to play number games.
___ 5. I love to figure out how my computer works.
___ 6. I ask many questions about how things work.

Spatial Intelligence
___ 1. I can read maps easily.
___ 2. I enjoy art activities.
___ 3. I draw well.
___ 4. Movies and slides really help me learn new information.
___ 5. I love books with pictures.
___ 6. I enjoy putting puzzles together.

Bodily-Kinesthetic Intelligence
___ 1. It is hard for me to sit quietly for a long time.
___ 2. It is easy for me to follow exactly what other people do.
___ 3. I am good at sewing, woodworking, building, or mechanics.
___ 4. I am good at sports.

___ 5. I enjoy working with clay.
___ 6. I enjoy running and jumping.

Musical Intelligence
___ 1. I can hum the tunes to many songs.
___ 2. I am a good singer.
___ 3. I play a musical instrument or sing in a choir.
___ 4. I can tell when music sounds off-key.
___ 5. I often tap rhythmically on the table or desk.
___ 6. I often sing songs.

Interpersonal Intelligence
___ 1. I am often the leader in activities.
___ 2. I enjoy talking to my friends.
___ 3. I often help my friends.
___ 4. My friends often talk to me about their problems.
___ 5. I have many friends.
___ 6. I am a member of several clubs.

Intrapersonal Intelligence
___ 1. I go to the movies alone.
___ 2. I go to the library alone to study.
___ 3. I can tell you some things I am good at doing.
___ 4. I like to spend time alone.
___ 5. My friends find some of my actions strange sometimes.
___ 6. I learn from my mistakes.

Listen Up!

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Among the four language skills, the one we, as teachers forget most and cover least in class is listening. Why is this the "forgotten skill"? One of the reasons is that it is not as observable or measurable as the other language skills. Another reason is that the teaching field does not use a taxonomy as widely as it uses descriptions and classifications for the other language skills. And yet another reason is that we are living in a highly "visual" Western culture in which the auditory channel is not used as often as the visual channel for presenting messages.

We actually lack a conceptual framework of listening as a language skill. This is attested to by experts such as Richards and Byrnes, who mention that there is little research and theory looking into this skill, as well as little material on teaching implications. A typical case is to find some kind of "expansion" on theory about reading (as the other "receptive" language skill), or to find an "expansion" of first language listening.

As a second language teacher and teacher trainer, it would be practical to first review some authors who deal with listening in order to share a common theoretical framework, to later suggest some implications into instructional design and procedures. The authors to be presented are Lund, 1990, Richards 1982, 1987, Porter and Roberts 1987, Byrnes 1984 and Rivers 1981.

Lund (1990) presents the concepts of *listener function* and *listener response*. Listener function is defined as "the aspects of the message the listener attempts to process", that is, the listener's intention or purpose to listen to a piece of information. There are six different functions (what we do with language) that are important to first separate them from techniques, tasks, process skills, etc.

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<u>Lund's six listener functions:</u>

1. Identification
2. Orientation
3. Main idea comprehension
4. Detail comprehension
5. Full comprehension
6. Replication

Let me explain further:

1. <u>Identification</u>: "Listeners focus on one aspect of the language rather than on the content of the message." This function is typically identified with the ACTFL [2]"novice level". Here students may recognize or discriminate vocabulary of grammar items, minimal pairs in pronunciation or categories among others.

Examples: Students...
a) recognize vocabulary categories and underline with different colors.
b) check map for a route
c) distinguish meaning from given minimal pairs.
d) circle an item that does not belong to a given category of items.
e) distinguish which phrases are in simple present and which are in simple past.

2. <u>Orientation</u>. Listeners can establish essential facts about a message. In doing so, they can distinguish external factors, such as participants, their roles, the situation or context, the general topic, the feeling or the emotional tune. In this function, the listeners are getting prepared for processing the message.

Examples: Students...
a) identify the topic of a news program.
b) determine the place where a situation is taking place.
c) establish who is upset in a conversation, and in some cases, establish the general reason for that reaction or feeling.

3. <u>Main idea comprehension</u>. This is the first function to involve comprehension of the message, based on recognition of vocabulary or visual cues, among others. (This is the cut-off point between Novice and Intermediate Levels.)

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2 *ACTFL Proficiency Guidelines*. Hastings-on-Hudson, New York. ACTFL, 1983 (Revised 1985).

Examples: Students...
a) get the general idea of the message.
b) follow/draw directions to get to a place.
c) understand what product is being advertised.
d) get the main points of a message.
e) are able to give a solution to a problem posed in the message.
f) summarize main points.

4. <u>Detail comprehension</u>. The listener wants to get specific information out of a text. This may be separate from getting the main idea (when you know what specific details you are listening for). The more details students are able to grasp, the more advanced they are considered to be.

Examples: Students...
a) follow precise instructions (manual type).
b) get specific information to prepare for a trip.
c) Decide whether going camping is possible after listening to a weather fore-cast.
d) get three selling points for a product.
e) grasp three points for and three points against a specific controversial topic.

5. <u>Full comprehension</u>. This is when listeners are able to comprehend both the main ideas and the details of a message. Their comprehension involves the whole text, not just parts of it. (This is mentioned to be the goal of Listening Proficiency).

Examples: Students...
a) take detailed notes of a message (lectures, class, video, etc.)
b) outline a message.
c) select the best conclusion for a fully understood incident.
d) choose the best ad and justify their choice.

6. <u>Replication</u>. Listeners will be involved in repeating the message in the same or a different way. This does not imply a higher level of proficiency, since concentration goes into reproducing a text with accuracy rather than understanding its content.

Examples: Students...
a) take traditional dictation in class.
b) participate in a choral repetition of a message.
c) transcribe a message.
d) take a message word for word as for a phone call, a recipe, etc.
e) transcribe a script from an audio or audio-visual message.

As one can infer, a function will define <u>how</u> a listener/learner approaches a message. This will, in turn suggest what we as teachers can derive from it, such as giving a text with a specific learning objective or listening purpose paired with a listening function. When we have this combination, we have a Listening Task (Lund 1990).

Now let us move on to Lund's listener response concept. Listener response is "what the listener does to demonstrate successful listening" (Lund 1990).

<u>Lund's nine listener responses:</u>

1. Doing	6. Extending
2. Choosing	7. Conversing
3. Transferring	8. Duplicating
4. Answering	9. Modeling
5. Condensing	

This aspect of responses is very useful in the teaching field. We know that thinking (cognition) is not something overt that we can manage and observe in our ESL/EFL classes. But we also know that the order of things would be thinking-responding. Now, responding is something overt and manageable in class. It can be organized, sequenced, observed, and evaluated. Therefore, our learner's responses are behaviors or products in the teaching-learning process. In such a process we would have to start including not just specific learning objectives, but also specific learner responses for given texts. These, according to Lund, and attested by experiencing the process, can guarantee our listeners' functions, which in turn guarantee their listening performance in tasks from a textbook or material assigned to us (which also would tend to enhance motivation). This can be illustrated with the figure below.
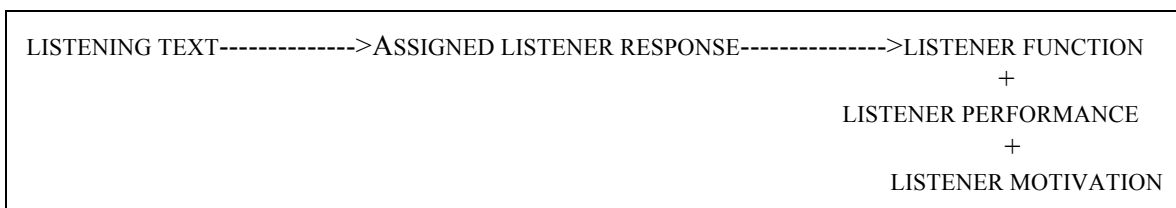

LISTENING TEXT--------------->ASSIGNED LISTENER RESPONSE---------------->LISTENER FUNCTION
+
LISTENER PERFORMANCE
+
LISTENER MOTIVATION

Figure 1

A brief definition and examples of Lund's nine listener responses follows:

1. <u>Doing</u>: Listener responds physically, imitating, following direction or building something (TPR-Total Physical Response-is based on this concept).

> Examples: Students...
> a) imitate a game from a video.
> b) learn a computer program from an instructional video.
> c) imitate or follow directions to build a model house.

2. <u>Choosing</u>: Listener chooses from alternatives.

> Examples: Students...
> a) pick up objects according to categories.
> b) match pictures with characters in a story.
> c) match graphs with given data.

3. <u>Transferring</u>: Listener transforms a given message into a different type of message.

> Examples: Students...
> a) transfer data given to a graph or chart.
> b) trace a rout on a map.
> c) fill in an information chart in which the categories correspond to *what, where, who* and *what for* questions.

4. <u>Answering</u>: Listener responds to questions or information gaps or requirements in a given situation.

> Examples: Students...
> a) give answers to *who, what, where,* or *why* questions after an incident.
> b) fill in a form that answers the basic identification questions about a character.

5. <u>Condensing</u>: Listener reduces an original message.

> Examples: Students...
> a) make an outline of a message.
> b) write a summary of a message.
> c) write an abstract of a text.
> d) prepare a script for a movie preview.

6. <u>Extending</u>. Listener gives additional information using a message as the basis for it.

> Examples: Students...
> a) provide a logical ending for an event.
> b) give a solution to a problem.
> c) fill in a story internally.
> d) make predictions based on a text.

7. <u>Duplicating</u>: Listener repeats a message in another modality.

> Examples: Students...
> a) take a dictation.
> b) participate in a choral/oral repetition.
> c) transcribe a script.

8. <u>Modeling</u>: Listener takes a message as a model to then imitate it in a similar situation.

> Examples: Given a model, students similarly...
> a) order a meal.
> b) ask for directions.
> c) give directions to build something.
> d) give a recipe.

9. <u>Conversing</u>: Listener engages actively in a conversation, controlling the message (not just in a question-answer exchange).

> Examples: Students...
> a) participate in an open-ended conversation.

Lund suggests we should, as teachers, learn to make various considerations at different proficiency levels with different groups of students.

FUNCTION +	LISTENING +	RESPONSE
(FIRST CONSIDERATION	TO MESSAGE OR	(AFTER MESSAGE
BEFORE MESSAGE)	TEXT	CONSIDERATION)

Figure 2

In his article "A taxonomy for teaching second language listening" (1990), Lund presents a Function-Response Matrix which is a very helpful tool for ESL/EFL teachers. This matrix is reproduced in Appendix 1.

Other experts also deal with listening. Let us look at Jack C. Richards' contribution in "Listening comprehension: approach, design, proce-

dure" (1982). When he presents the first aspect (approach), Richards has very interesting considerations about some message factors and some medium factors which can further help us in the teaching of English.

Message Factors

Listeners use L2 knowledge plus world knowledge in order to interpret a message. With these, they break utterances into segments (effective chunks come from grammatical competence and plausible, logical chunks come form knowledge of the world). Listeners can better understand a message if the situation and participants as well as their intentions and purposes are clear to them. In addition, listeners use background knowledge and schemata to anticipate, interpret, and infer messages they listen to.

To sum up Richard's theoretical framework, we can consider the following figure:

```
MESSAGE---------->LISTENER--------->RE-CONSTRUCT MESSAGE--------->LONG-TERM MEMORY
                  SHORT-TERM      MEANING                       (PROCESSED MESSAGE)
                  MEMORY:
                  IDENTIFY CONTENT
                  CHUNKS (USING
                   MESSAGE FACTORS)
```
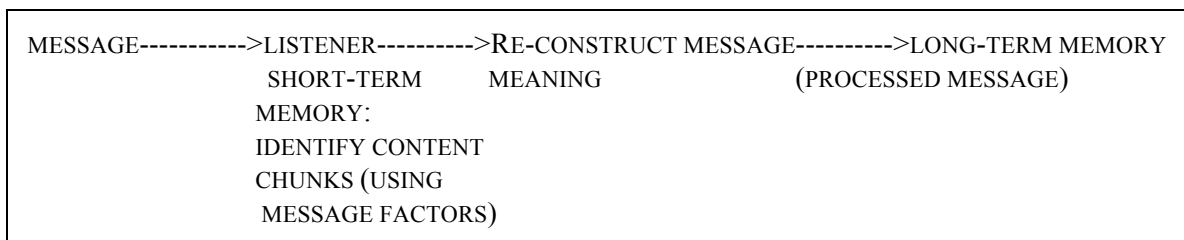
Figure 3

Medium Factors

For Richards there is a binomial which has to be considered and that is

```
        LISTENING  <-------------------------------------> SPEAKING
        (Occurs in different forms: Nine factors occur in this combination)
```

Each of the nine factors can be described as follows:

1. Clausal basis of speech. The spoken discourse unit is the clause, not the sentence.

2. Reduced forms. Slurring or disregarding unimportant words is a regular phenomenon. The articulation of C - V depends on the position or phonetic environment; assimilation and reduction are very common; there is deletion of understood parts of the message.

3. <u>Ungrammatical forms</u>. These are common when one needs to deliver a message quickly and efficiently.

4. <u>Pausing and speech errors</u>. We know that false starts and hesitations as well as corrections occur in delivering a message. There can be silent pauses or filled pauses (filled with "well, kind of, I mean", and other similar phrases). Some speakers make long, frequent pauses, others use fewer or shorter ones.

5. <u>Rate of delivery</u>. This has to do with the speed (fast-slow) of delivery. It is also combined with pausing.

6. <u>Rhythm and stress</u>. In this case we have to consider that English has a distinctive rhythm and stress (It is a stress-timed language). Words may occur in stressed, mildly stressed or unstressed forms, whether they are new or familiar words for the listener.

7. <u>Cohesive devices</u>. In order to deliver a cohesive message, there are forms used that are not as strict and "correct" as the ones used in written language.

8. <u>Information content</u>. A message is formed/constructed with both the listener and speaker taking active roles, taking turns, and giving indications of where the topic is heading in a live conversation.

9. <u>Interactive.</u> In the speaker-listener interaction, both verbal and non-verbal information is relevant, as well as the degree of formality or informality they use.

With the previous enumeration of factors, we can easily see that the processes involved in listening-speaking are quite different from the ones involved in the written language.

Richards goes further to explain how this information should be used as the EFL/ESL teacher designs his/her lessons. But simultaneously, Richards gives us a list of micro-skills, which he divides into "conversational" and "academic" skills. Richard's list of listening skills is included in Appendix 2.

As is typical of Richard's treatment of design, he helps language teachers plan and "operationalize" instructional objectives and learning experiences to specifically target listening in the teaching of L2 to avoid having a "forgotten skill". In this process four steps are considered essential, namely:

DESIGN:
1. ASSESS SS LISTENING NEEDS/SKILLS   -------------->   2. ISOLATE MICRO-SKILLS ACCORDING
ACCORDING TO SITUATIONS, PURPOSE,   TO L2 SS WILL ENCOUNTER.
DISCOURSE.

3. DIAGNOSE PRESENT LISTENING SKILLS,   4. DESIGN INSTRUCTIONAL OBJECTIVES
THEN SELECT MICRO-SKILLS FROM   -------------->   FOR A LISTENING PROGRAM
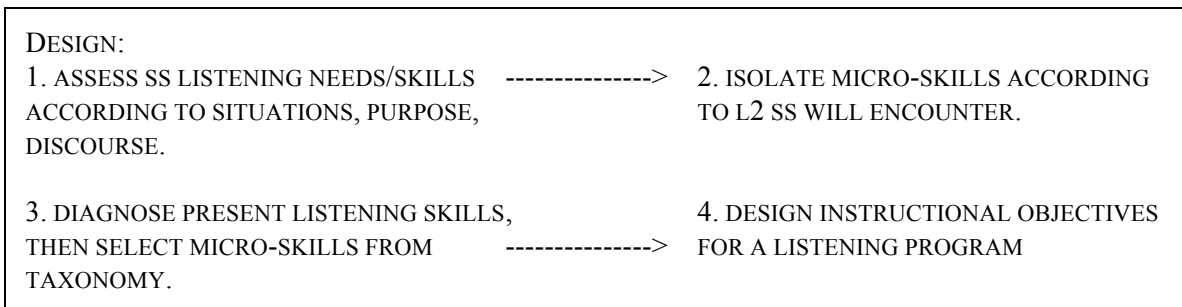TAXONOMY.

Figure 4

With these suggestions for the design of a listening program, it is apparent that we, as ESL/EFL teachers, should give our students real opportunities to acquire specific listening skills and a listening proficiency, which is quite different from just letting our students be "exposed" to L2.

Now, if we look at Lund's points of view about designing our teaching to develop proficiency in listening, we can see that underlying his theory is the idea that we learn by doing. Learning occurs as a result of experience, not mere exposure. This is indeed a key idea for the teaching of the "forgotten skill".

We should also consider other aspects, for example, letting students have a wide range of combinations of listener functions and listener responses based on Lund's Listening Matrix. An interesting test is to observe students' progress in these combinations, monitoring their transference, which has a real place if we plan our teaching with Lund's taxonomy in mind. As students progress they build up their confidence and perform better, and if the tasks help them progress further, then we can actually talk about developing listening proficiency, as opposed to taking listening as a part of the whole, which develops who knows how internally throughout the teaching of L2. With Lund's and Richard's taxonomies we, as designers of the teaching-learning process can plan for the transference of familiar function-responses with new messages and topics and/or the transference of new function-responses into old messages and topics.

As with other learning, it is advisable to build "higher level" functions and responses on "lower level" ones when developing specific lessons, while at the syllabus level or between periods, it would be highly beneficial for students to have the whole variety included.

Together with Byrnes (1984), Omaggio (1986) and Richards (1982), it is recommended to verify students' previous experience with both topics

and listener functions and micro-skills, combining these with the activation of schemata and background knowledge. This will constitute a real "pre-listening stage". The advantage for us as teachers of functions, responses and micro-skills is that they can be diagnosed, incorporated into specific instructional objectives, taught and evaluated. And most of all, they can be learned.

To sum up, Lund and Richards present us with a "functional-experienced based approach" to the teaching of listening.

Here I would like to include Rivers' idea about the design of listening tasks (1981), which is very logical and clear at this point. Her design includes the following elements:
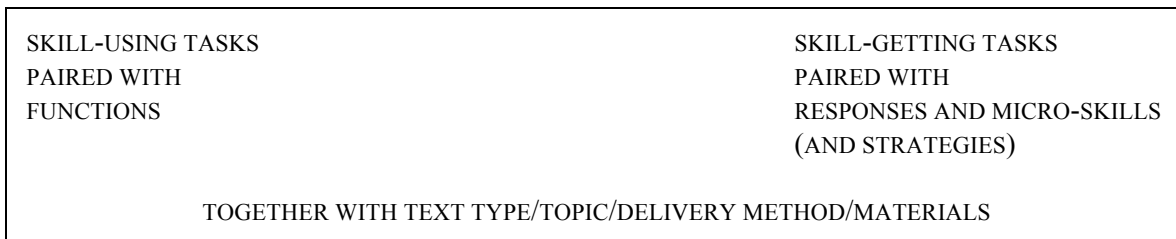
SKILL-USING TASKS PAIRED WITH FUNCTIONS	SKILL-GETTING TASKS PAIRED WITH RESPONSES AND MICRO-SKILLS (AND STRATEGIES)
TOGETHER WITH TEXT TYPE/TOPIC/DELIVERY METHOD/MATERIALS	

Figure 5

Rivers suggests we first plan for the proficiency level we want to achieve, establishing this as the instructional objective at the top, then plan in a top-down design in which the elements mentioned above are systematically incorporated.

Now let us consider the analysis of Porter and Roberts (1987). In their work entitled "Authentic listening activities", they present the discrepancy between "real language" and "authentic language". For them, "real language" is the language not intended or made specifically for the teaching of an L2, while "authentic language" is a language intended for teaching. The authors pose the problem of a mismatch between the language we listen to and the language our students listen to; also, there is a mismatch between the language students listen to and the language we ask them to produce. Why is this so? According to the authors, the main reason for this is that listening was considered "a channel" through which the other skills were taught, and not as a real skill to be developed and learned. With this we can also explain why there is little transfer from the language learned in the classroom and the language "in the real world". What do Porter and Roberts

propose as a solution for this problem? Their position is to expose students to authentic language, which should be both "real" and "authentic" under their definition. No differentiation between these two should be made. Students should be exposed to and taught to develop guessing, anticipation , prediction and purpose strategies in class and to then be able to transfer those strategies into real life listening.

Without dealing specifically with the use of "authentic language" according to various authors, we can consider the following model summarized from Porter and Roberts (1987).

ACTIVITIES (INPUT)	PROCESSES (LISTENING ITSELF)	RESULTANT BEHAVIOR
LISTENING TO PHONE CONVERSATIONS, WEATHER FORECASTS, EAVESDROPPING, FACE-TO-FACE CONVERSATION, ETC.	*WHAT DO SS LISTEN TO? WHY?*	*WHAT DO SS DO AFTERWARDS?*

Figure 6

According to Porter and Roberts, we ought to expose students to a variety of authentic language in authentic ways.

Regarding materials conducive to our listening goals, students should be in contact with materials that are as authentic as possible. It is advisable to consider whether listening is difficult "in tasks or in texts". Lund says it is good to ask, "<u>how</u> can I use this text?" rather than asking ourselves "<u>when</u> can I use this text?" At the same time, Richards provides us with a checklist, developed as a practical instrument for us to make better decisions when evaluating teaching materials. This checklist is reproduced in Appendix 3.

As was stated at the beginning of this review, EFL/ESL teachers usually lack a solid, clear framework for targeting and developing listening as a skill in a teaching-learning process. Several studies on listening have been considered here in order to provide teachers with some fundamentals about the skill which is not explicitly and thoroughly taught in typical English courses. Moreover, given the taxonomies proposed, and the design and teaching implications these may have for the teaching of English, the author

hopes better decisions can be made and renewed points of view can be brought into the teaching of the "forgotten skill", that of listening.

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Appendix 1
Lund's Function-Response Matrix for Listening (Lund, 1990)

Function-Response	Indentifi-cation	Orienta-tion	Main Idea Comp.	Detail Comp.	Full Comp.	Replica-tion
Doing						
Choosing						
Transfer-ring						
Answering						
Conden-sing						
Extending						
Duplica-ting						
Modeling						
Conver-sing						

Appendix 2
Taxonomy of Listening Skills by Richards (1982)

Conversational (Ability to...)	Academic (Lectures) (Ability to...)
1. Retain chunks for short time	1. Identify purpose, scope of lecture
2. Discriminate different sounds of L2	2. Identify, follow topic of
3. Recognize word stress	3. Identify relationships (ideas)
4. Recognize rhythm of L2	4. Identify discourse markers in lecture
5. Recognize stress/intonation as signals	5. Infer relationships
6. Recognize stressed/unstressed words	6. Recognize jargon
7. Recognize reduced forms of words	7. Deduce meaning from context
8. Recognize word boundaries	8. Recognize cohesion markers
9. Recognize word order in L2	9. Recognize intonation as a signal
10. Recognize key vocab. words in topics	10. Follow different lecture modes
11. Assimilate accents, speed	11. Guess meaning from context
12. Recognize different parts of speech	12. Follow different styles of lectures
13. Recognize syntactic patterns	13. Recognize irrelevant information
14. Recognize cohesive devises in oral L2	14. Recognize nonverbal language
15. Recognize communicative functions of utterances in different situations	15. Knowledge of classroom-lecture conventions
16. Reconstruct situations, goals, participants, procedures	16. Recognize instructional/learner tasks (e.g., warning, advice, suggestions, instructions)

Appendix 3

Richard's' evaluating activities / exercises checklist (Richards' 1987)

Checklist items:	YES	NO	Comment
a) Content validity-Does it practice L/C or something else (reading, general information?)			
b) L/C or memory?-T/F after message is not L/C but recall of information			
c) Purposefulness and transferability-Is it "Classroom English" of real-life language and authentic listening?			
d) Testing or teaching? Is the activity really developing skills or does it assume some already mastered prerequisites? Pre-listening prepares for the task; "cold turkey listening" is likely a testing activity.			
e) Authenticity-Is it aimed at preparing SS for real-life listening?			
Exercise Types:			
f) Mode: dialogue / monologue			
g) Support: scripted / unscripted			
h) Rate of delivery: fast / slow			
i) Level of vocabulary: high / low			
j) Topic: familiar / unfamiliar			
Other			

Three Pronunciation Factors that Change Meaning in Discourse

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Introduction

Knowing what pronunciation factors change meaning in English discourse is of utmost importance for EFL/ESL teachers and students. At our very first encounter with English pronunciation we discover that the whole phonemic alphabet is based on meaning change. Three sentences can be the same except for vowel changes within them that make their meanings different: *I have a cat. I have a cot. I have a cut*. The same happens to the boy that went to *Yale* and the less fortunate one that went to *jail*. Here the consonant changes make the meaning different. Both a phonological change and a grammatical one occur in the sentences: *Dave sat there. They've sat there.* The same is true of intonation. What a meaning difference there is between: *Paul is a smart | boy, isn't he?* and *Paul is a smart | boy, isn't | he?* And also: *Are you | reading, James? Are you reading | James?*

The central focus of this article is how meaning changes, due to word stress, reduction and non-reduction and juncture.

Word Stress

A. Nouns and Verbs (of two syllables)

In this group we have the same words which are nouns when stressed on the first syllable and verbs when stressed on the second:

conduct	insult	conflict	convert	permit	suspect	contract	record
conduct	insult	conflict	convert	permit	suspect	contract	record

B. Compounds: Two Nouns / Adjective + Noun

1. goldfish	bushman	metal cutter	dog biscuits	love letter	playhouse
gold fish	Bush man	metal cutter	dog biscuits	love letter	play house

As we read across the first line of noun compounds stressed on the first noun, the meanings are: *species, an Australian woodsman, an occupa-*

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tion, a type of food, a type of letter, a theater. Those stressed on the second noun mean: *a material made of, a political supporter, a material made of, direct objects: biscuits, letter(s), house*. These meanings will be pointed out in the dialogues that follow.

2. <u>blue</u>bird   the <u>White</u> house   <u>cold</u> cream   <u>high</u> jump   <u>red</u> cap   <u>green</u>house
   blue <u>bird</u>   the white <u>house</u>   cold <u>cream</u>   high <u>jump</u>   red <u>cap</u>   green <u>house</u>

Reading across the first line of adjective + noun compounds in which the adjectives are stressed, the meanings are: *species, special place, cosmetic, type of jump, porter, place for plants*. In the second line we have: *color, color, low temperature, elevated, color, color.*

3. <u>coffee</u> cup   <u>note</u>book   <u>English</u> class   <u>baseball</u> game   <u>credit</u> card   <u>gas</u> station
   nylon <u>shirt</u>   brick <u>wall</u>   steel <u>bridge</u>   silk <u>dress</u>   cotton <u>shirt</u>   iron <u>door</u>

Another interesting group of compound nouns has unchangeable stress: when the first noun is stressed, classification or purpose is usually indicated and stress on the second noun usually indicates material made of (Prator-Wallace 1985: 54)

Discourse

<div align="center">Teacher-Student <u>Con</u>flicts</div>

I don't see why the class should pro<u>test</u> or re<u>bel</u>. There's just no way to con<u>tent</u> <u>reb</u>els. Why so many <u>pro</u>tests over the <u>in</u>crease of <u>home</u>work which is for their own good? I sus<u>pect</u> that they are in<u>clined</u> to look for <u>con</u>flicts that cause trouble and prevent <u>prog</u>ress.

<div align="center">The Estrogen Dilemma</div>

-----Pressed for her secret, the youthful matron revealed she had been taking <u>birth</u> control pills, containing estrogen and a second female <u>hor</u>mone, progester-one.-----That danger (in<u>creased</u> risk of several forms of cancer) was underscored last week by a report in the *New England Journal of Medicine* reaffirming the long-sus<u>pect</u>ed link between estrogen-re<u>place</u>ment therapy and <u>breast</u> cancer. Weighing such risks against the truly marvelous benefits of estrogen may be the most difficult <u>health</u> decision a woman can make. And there's no avoiding it. (Wallis 1996: 38)

<div align="center">Bird Watchers</div>

A. I'm glad to hear that you see different birds in your yard, Bob.
B. Yeah, I do. This morning I saw a <u>blue</u>bird and a <u>black</u>bird. Last week I saw
     three blue <u>birds</u>, but I couldn't identify them.

<div align="center"><u>Dog</u> Biscuits</div>

A. What kind of food does Terry give his dog?
B. He feeds his dog <u>biscuits.</u>
A. Biscuits?
B. Yes, he feeds it <u>dog</u> biscuits--the kind you can get at a super-
market.
A. Oh, I'll have to get my dog <u>biscuits</u> too.

C. Phrasal Verbs and Phrasal Nouns / Verbs + Prepositions

A unique case of stress is the phrasal verb, the phrasal noun and the verb with a preposition. The phrasal verb is always characterized by its stress on the adverbial particle: *shut <u>down</u>* and a phrasal noun is stressed on the first word: *a <u>shut</u>down.* The verb with a preposition is stressed on the verb itself: *<u>listen</u> to.*

come <u>back</u>	shut <u>down</u>	write <u>up</u>	hand <u>out</u>	crack <u>down</u>	break <u>through</u>	take <u>off</u>
<u>come</u>back	<u>shut</u>down	<u>write</u>-up	<u>hand</u>out	<u>crack</u>down	<u>break</u> through	<u>take</u>off
<u>listen</u> to	<u>look</u> at	<u>back</u> up		<u>pass</u> out	<u>wait</u> for	<u>crash</u> into
		(the street)		(the door)		

Discourse

<div align="center">*Rescuing Captain O'Grady*</div>

-----hours later, O'Grady's father was told that his son was in Bosnia and that he had been shot <u>down</u>. As his F-16 plane came apart, O'Grady <u>reached</u> for the ejection lanyard between his knees.----The ejection seat <u>rock</u>eted O'Grady into the air.----After punching <u>out</u> of his plane, he opened his parachute manually in- stead of waiting for it to be released. He recalls floating <u>down</u>----an seeing the Bosnian Serbs watching his progress. He landed in a grassy cleaning and <u>dashed</u> toward some bushes where he quickly dug his face into the dirt and covered his ears. After six days of hiding from the Serbs and living without food, O'Grady is reached and rescued by the Marines (Fedarjo-Thompson 1995: 26-72).

<div align="center">*Gorillas, Pottos and Turacos*</div>

----Nick spent 21 days on a platform, sitting and waiting before this gorilla sloshed <u>along</u>----one of the clearing of the Nouabalé-Ndoki forest (Congo). Re- searchers believe this may become the site of <u>break</u>throughs in the study of low- land gorillas.
Hanging <u>out</u> with style, a potto (a lower primate roughly the size of a rabbit) climbs upside down as readily as right side up, slinking <u>along</u> silently to avoid predators.

At first light the jungle comes alive with the plaintive cry of the great blue turaco (bird). Nimble climbers and acrobatic feeders, these birds are far less graceful in the air. In preparation for <u>take</u> off they <u>sprint</u> down a branch with their wings raised and tail feathers fanned. ----At touchdown great blue turacos sometimes <u>crash</u> into the forest floor, then scamper <u>back</u> to the canopy. (Chadwick 1995: 17, 20)

Passing <u>Out</u> but not <u>Passing</u> out Exams
A. What ever happened to your poor teacher this morning?
B. Well, she <u>passed</u> out the classroom door to get our final exams and then she passed <u>out</u>! The school doctor helped her come <u>to</u>, but I'm glad she couldn't pass <u>out</u> our exams to us.

Reduction and Nonreduction

Having considered the intricate details of how stress can change meaning, we now come to reduction and nonreduction. In reduction auxiliary verbs that combine with the preposition <u>to</u> are commonly reduced or contracted in informal speech. And this is a universal occurrence wherever English is spoken. It's really unfortunate that teachers who are not updated think that the use of such reductions is vulgar and careless. This is nothing but folk mythology about the language. However, if we are scientific in our approach, we accept the realities of language of which reduced forms is one. EFL teachers should know that "the second language student who cannot handle these contractions on an oral receptive level will be seriously crippled in the skill of listening comprehension. Furthermore, he will be able to communicate in his own speaking only on a level that will be considered very formal by his native, English speaking communicants, who will forgive his 'accent' because he is a 'foreigner', but who will to some extent be distracted by the way he talks" (Bowen 1975: 165)

The reduced forms we referred to above are: *hafta (have to), gonna (going to), yusta (used to), wanna (want to), gotta (got to), and hasta (has to)*. These reductions are only written in comic strips, plays, quoted dialogues or personal letters. Otherwise, the full forms are written out. Also what should be taught is that the reduced form is not emphasized, but the following principal verb is : *hafta GO, wanna COME*.

The contrast in meaning comes when the auxiliary verb becomes the principal verb: *I'm starving. What do you HAVE to eat?* (What's available?), *I GOT to see that wonderful movie yesterday.* (had the opportunity). The reductions *hafta, hasta, wanna, gotta, gonna* all refer to present and/or future time except *yusta* which refers to past habitual action or if used with

be, it means "accustomed to": *I used to (yusta) smoke, but not anymore. She's used to (yusta) working eight hours a day. Be* always precedes *gonna*: *He's, she's, I'm, we're gonna drink beer. Have* precedes *gotta* except after *I* where it is disappearing: *She's, he's I('ve), they've gotta do a lot of home-work. Have* after *you* and *we* is also losing ground.

Other meaning contrasts of reduction and nonreduction are: *She's gonna stop and shop. She's going to "Stop and Shop". (a store); The dog is yusta fish. The dog is used to fish (for the purpose of); What do you wanna sing? What do you want to sing? (how much?)*

Discourse

A. I heard you saw your doctor about a diet.
B. Yes, I did. I *have to* (*hafta*) eat only nonfattening food. I just hate the idea!
A. Oh, sorry about that.

A. Oh, I'm so hungry. What do you *have to* eat in your fridge, Lil?
B. Be my guest! I have ham, turkey, chicken salad, ice cream and chocolate cake.

A. What kind of knife is that in your hand, Betty?
B. It's a curved knife *used to* cut the inside of a grapefruit. I *used to* (*yusta*) cut grapefruit with an ordinary knife and just made a mess of everything!

A. Did you see the Bolshoi Ballet when it was here last year?
B. Oh, sure. We *got* to see "Swan Lake" and it was excellent!
A. Well, you've *got to* (*gotta*) see the Ballet Folclórico de México, too. What brilliant dancers and colors!
B. Yes, you're right. We('ve) *got to* (*gotta*) get tickets right away. I'm *going to* (*gonna*) go to Bellas Artes this afternoon and I'm *going* to Sanborn's too.

Juncture

Besides changes of meaning due to stress, reduction and nonreduc-tion, there is juncture--the slight pause between elements: syllables, words, sentences. It is the significant boundary that divides these elements: *ni/trate-night/rate; an/ice drink-a/nice drink; a great/abbey--a gray/tabby; a Greek/spy-a Greek's/pie; Joyce/leaps-Joy/sleeps; I/scream-ice/cream.* A native speaker senses or intuits the difference between the above examples and, of course, his intuition is aided by the context of such utterances (West 1975: 104). However, EFL/ESL students need practice in hearing the dif-ferences, which can sharpen their hearing ability greatly. A teacher can read a list of these words written on the board and the students can indicate

which they hear. Also the students can say the different pairs of words as they read them from the board.

Discourse

A. Did Joan say *that all me* could come to her party?
B. No, She said *the tall men* could come.

A. Did that lady in the white coat say *night rate* or *nitrate*?
B. She's a chemist. She must have said *nitrate.*

A. Did you ask me to bring you an *ice drink* or *a nice drink*?
B. Well, I really asked you for *a nice drink*, but I would appreciate the combination--*a nice drink* that is *an ice drink* would suit me fine in this hot weather we're having.

The housemother of a woman's dormitory at an American university tells her friend Grace about her surprise.

Housemother: Oh my, didn't you know that men are not allowed to stay in this dormitory?
Grace: Well, why do you ask? The name of my friend is *Joan Elson.*
Housemother: Oh, excuse me. I though you said *Joe Nelson.*
Grace: Oh! Come on! You know I wouldn't make such a silly mistake.

Conclusion

The intention of this article has been to make EFL teachers more deeply knowledgeable of English pronunciation so that they may help their students become better communicators of English.

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Book Reviews

Peter Viney and Karen Viney. <u>Grapevine</u>. Books 1, 2 3. (Student's Books, Workbooks, Teacher's Books, Cassettes, Videos and Video Activity Books). Oxford University Press, 1989-1992.

Reviewed by Martha Maurer Ortiz Monasterio and JoAnn Miller, Universidad del Valle de México [1]

(*Note: In this review, two different writers examine the same textbook. Both authors have used the books in question in university-level classes for over two years. This format will allow us to illustrate the great differences in opinion two teachers, teaching in the same situation, can have about the same material.*)

General Overview

Grapevine is a three-level general English textbook designed to be used with both false beginners and zero beginners. At each level there is a Student's Book, two workbooks (A and B), a Teacher's book (interleaved with the Student's Book), stereo cassette and optional video and Video Activity Book. Each book consists of forty, two-page units which can be completed in thirty class hours. There is no storyline and the units are all independently developed.

Opinion One

I feel there are various deficiencies in the series:

- I find that the skills are not evenly balanced. In the Student's Book 1, the authors say that they develop the listening and speaking skills. In every unit there are exercises based on questions and answers presented in unreal speaking situations. At this level there are more listening exercises than any other kind and there are very few reading and writing exercises.

- The students find the instructions unclear. The purpose of this, as we will see later, is to allow the teacher to control the entire situation. Students nowadays are willing to learn on their own and often want the teacher to

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1 The reviewers would love to hear from readers. You can also contribute reviews through the following means or by sending them to the MEXTESOL office. Fax: (525) 550-9622. e-mail: mextslj@servidor.unam.mx.

be a guide only. They want a book that can help them to learn, not one which is primarily a foundation for the teacher to build upon.

- As I analyzed the text, I concluded that instead of being a communicative textbook, as is expressed in the Teacher's Books, it really follows the Audio-Lingual Method (ALM). As in the ALM, all the lessons are exploited based on drills and dialogues. Students are even encouraged to repeat chorally. Whenever possible, students repeat after the recorded model. This is classic ALM, where you get the students to repeat until they know the structures or functions automatically. The teacher-controlled classroom is also advocated in the ALM. The presentation of vocabulary and grammar explanations are entirely in the teacher's hands. Even the instructions for using the exercises in the Student's Book are mostly in the Teacher's Book. Only the Workbook has instructions since it is designed to be done at home.

- There is also very little opportunity for students to use language outside of the exercises. The role plays are extremely structured and students rarely create a conversation with their own ideas. The role plays are basically used when the students are asked to go through a known dialogue with free substitutions in the best of cases, though most often complete cues are supplied for the students' use. There are no exercises in the first book in which students are asked to improvise freely in a given situation.

Opinion Two

Grapevine is typical of textbooks developed in the 1980's when the overt teaching of grammar was out of favor, when communicative exercises were extremely structured and teacher-controlled and when it was felt necessary to include certain audio-lingual components in order to convince stubborn teachers to join the communicative experience.

There are no clear grammar explanations in the text. All grammar explanation is relegated to an appendix and even there it is only minimally explained. There are mostly frames and examples so that students can come to there own conclusions. Related to this limitation is the lack of comprehensive grammar exercises in either the text or the workbooks. Students are given little opportunity to compare or contrast verb tenses. Past tense appears in one unit and present perfect in another and they are contrasted in very limited situations in only one unit.

There are also few free communicative opportunities for the students. They are provided model conversations and limited situations to follow. As a result, there is very limited free student input. However, the topics presented in each unit are interesting enough to allow teachers and students to develop their own communicative opportunities.

Also the Teacher's Books carry multiple suggestions for the use of choral repetitions, substitution drills and other audio-lingual practices. These could be useful in some situations, for example with third person present tense or *to be*, but they are almost useless in many other situations.

Another weakness of the text is the lack of reading and writing exercises in the first two books. There are very few reading strategies and the students are given almost no opportunity to express themselves in writing.

However, even though there are a myriad of aspects which can be criticized in this text (as with most others), it does give good results in class. The wide variety of topics covered (especially in Books Two and Three), the great use of humor, wonderful artwork, exceptional quality and variety of recorded material and innovative video component make this text a good choice for most situations when used with experienced teachers who do not need detailed grammar explanations and who are willing to dedicate a little time to developing additional practices. In reality, most of the negative criticisms mentioned above can be overcome with some extra effort on the part of the teacher. The substitution drills are optional; a few grammar explanations (from the teacher or even from students) and fill-in-the-blank exercises take care of the lack of grammar explanation and practice. In fact, the variety of interesting and imaginative topics and rapid change of subjects considering the units are so short, let every teacher and student find something of interest.

SHORT CUT [1]

Michael McCarthy (ed.) <u>Cambridge Word Selector: Diccionario temático del inglés contemporáneo (Inglés-Español)</u>. Cambridge University Press, 1995. 464 pp.

Reviewed by JoAnn Miller, Universidad del Valle de México

Two of the major defects of both bilingual (English-Spanish) and monolingual (English-English) dictionaries in the hands of second language learners are the dictionaries and the students themselves. Dictionaries are very helpful when utilized by trained learners, but they are very confusing for most students who have never mastered the skill of using a dictionary efficiently. They look up the Spanish word they want to say in English in a bilingual dictionary and then copy down the first word in the entry, regardless of meaning, often creating very original sentences. Students are also afraid of monolingual dictionaries since they either don't understand the definitions themselves or what they really need is a translation of a Spanish word or concept.

The *Cambridge Word Selector* is an original solution to these types of problems. Besides giving translations, it also helps the students choose the correct words while they are increasing their vocabularies. The *Word Selector* isn't only a dictionary--it's more. It groups words and expressions of similar meanings under headings based on semantic fields. This allows learners to choose among various synonyms. Also the *Word Selector* doesn't just offer definitions and translations, but it also gives examples and usage information about each word. Since the *Word Selector* is bilingual and designed for Spanish-speakers, it can include information about false cognates and English words which have no exact equivalents in Spanish.

Categories include semantic groupings such as animals, geography, weather, the human body, illnesses, employment and machinery, and adjectives and verbs grouped by similar meaning: *hot, cold, wet, dry, good, evil; begin, continue, end,* etc. There is also a section that lists expressions used in linguistic functions such as introductions, complaints, preferences, etc.

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1 **cut** (kut)*....n....*7. a short passage. (*The Pocket Webster School & Office Dictionary*, 1990.)

This book, besides serving as a reference, is a great way to spend some free time. There are many drawings and explanations of differences in vocabulary between British and American English. There also are a number of slang expressions and even "dirty words" with clarification as to when they should, or shouldn't be used. The *Cambridge Word Selector* is a good addition to any reference library.

Report on the Panel Discussion on English Teaching in Mexican Public Schools [1]

DAYNA HOUSE, USIS ENGLISH TEACHING FELLOW

This year at the National MEXTESOL Convention in Acapulco, I was invited to lead a panel discussion on English Teaching in the Public Schools. The panelists were all public school teachers as well as leaders in SEP (Secretaría de Educación Pública) English programs. The purpose of the round table was threefold: first, this panel was designed for members of the SEP to discuss their experiences and knowledge about teaching English in Mexico's public schools; secondly, it was designed to empower public school employees teaching in difficult conditions and inform non-SEP teachers of the realities of public school teaching conditions; and finally, it was to help strengthen the bridge between MEXTESOL and the SEP and its teachers.

The participation at this panel was composed of a largely mixed group of both private and public school teachers that filled the room, filled in all the standing room and flowed out the doors. I personally expected, as the leader, to have to moderate gripes from SEP teachers to those who represented the SEP on the panel. What transpired, however, was quite a pleasant surprise. After each panel member spoke the floor was opened. As the first two teachers began to respond to what they heard, they recognized the effort the SEP has made in various states towards programs of English in primary schools and updating the curriculum for English in secondary schools. They expressed frustration, nevertheless, for the lack of support from the SEP in the form of scholarships for studies abroad or academic exchanges with English-speaking countries to update their teaching methods and to maintain their own level of English. Immediate response to this came in a very unexpected form. Thayne Bailey, a participant in the room stood up and identified himself as a teacher in a private institute. He then proceeded to offer his support to SEP teachers in the State of Mexico by inviting any SEP teacher of English to the in-house training seminars given at his institute to their own teachers.

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[1] The panel discussion took place at the 1995 National MEXTESOL Convention in Acapulco, October, 1995.

Jodi Crandall had spoken that same morning in her plenary session about an open-door policy among teachers in her school. In this system, teachers were welcome to drop in on any class to observe and learn from veteran teachers. This very generous offer by Thayne Bailey gave a new meaning to the open-door policy. Is it possible that teachers here in Mexico can support each other across the division of the public and private sector with this kind of cooperation that allows us to learn from each other? I think it is possible if we are willing to sacrifice a little time to communicate with one another.

The final result of this panel discussion after 1 ½ hours was the following list of people who are ready, able and willing to network within their state and to support English teachers in the art of English teaching. I submit this list so that those who attended can, in their own states, begin to take the initiative to reach out to each other by setting a date and time to meet to discuss needs, problems and solutions. I hope that this is a step towards larger multi-state meetings. I will be making efforts to contact people and organize as much as I can here in the North, but we need to work together.

Those who are willing to join this network of teachers and are not included on the list can reach me (Dayna House) at (8) 373-1781 (telephone) or (8) 373-5340 (fax). Areas with MEXTESOL affiliates: Puebla, Mexico City, Jalisco, Querétaro, Veracruz, Tamaulipas, and Nayarit should get in touch with their leadership (their names were included in the MEXTESOL National Convention Program, pp. 100-101) and request support in organizing dialogue sessions between public and private teachers. We're all English teachers. Let's not let these superficial divisions of "public" and "private" keep us apart.

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