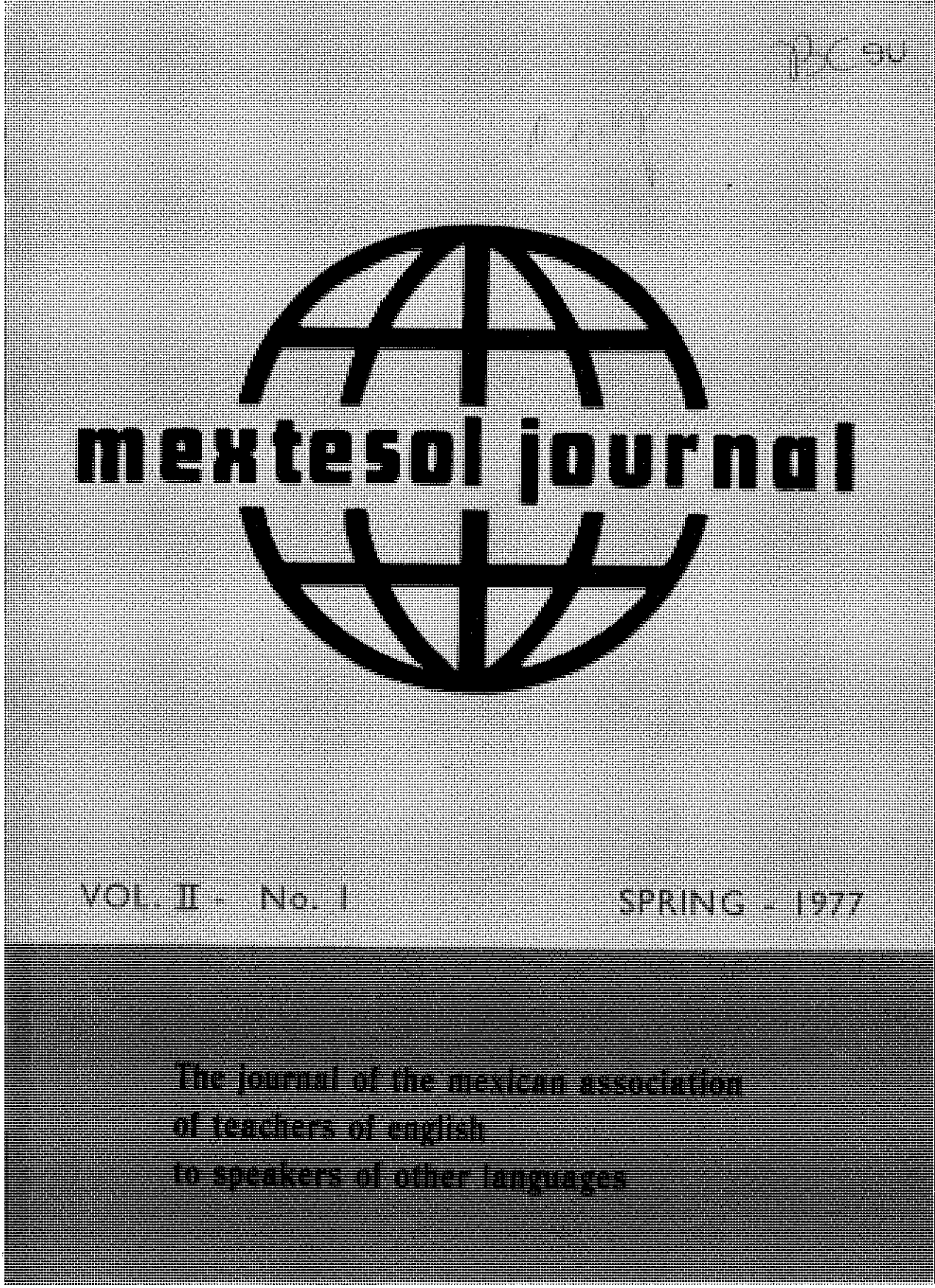

VOL. II - No. 1 SPRING - 1977

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MEXTESOL

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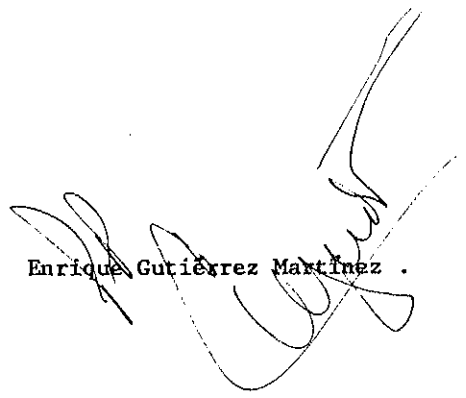
Letter from the President of the Publications Committee...

With Vol. II No. 1 we start another step in the life of the Mextesol Journal. Several adjustments have occurred in our organization due to growth and maturity. A Publications Committee has been formed in order to oversee the continuity of the existing publications, the Mextesol Journal and the Mextesol Newsletter, as well as to look into the publication of other works to meet the needs of our profession.

The editor of the Journal, Eugene S. Long, has left Mexico and is presently working in the state of Massachusetts. He has not completely left us however, and has helped very much in editing parts of this issue of the Journal. Given the heavy work load our Associate Editor, Josephine Claudio has acquired, we have appointed Peter A. Shaw, Director of courses of the Instituto Anglo Mexicano de Cultura, as Assistant to the Editors for this Vol. 11 No. 1. We thank both, Jo Claudio and Peter Shaw, for the excellent work they have done in the editing of this issue.

At this moment we are planning the publication of a book English Teaching in Mexico, which will present the State of the Art in our country. This book will consist of different articles covering the existing situation in each and every one of the various educational institutions where English is taught in the Mexican Republic. Connie Holcomb has been appointed editor of this publication.

We take this opportunity to invite every member of Mextesol interested in publications to contact the Publications Committee through our office in Mexico City to share ideas and attend our meetings. Our main goal is the use of the written word as a means of communicating with every member of Mextesol. It would otherwise be impossible to do so with more than the 1, 200 existing members of our organization.



Enrique Gutiérrez Martínez .

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E.S.L.

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Focusing on the special circumstances of teaching and learning English in Mexico, this quarterly publishes articles on linguistic research (dialectology, contrastive, and sociological studies), instructional methods and materials; testing and evaluation; curriculum planning; on research related to teaching and learning English as a foreign or second language (psychology, sociology, anthropology), and articles treating the profession in general. Review of textbooks and instructional materials are also solicited. In addition, the MEXTESOL JOURNAL publishes notices of meetings, programs and conferences of interest to teachers of EFL in Mexico.

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COMMUNICATIVE COMPETENCE, PRESUPPOSITIONS AND LANGUAGE TEACHING.

Elizabeth Brody
Berlitz School
Mexico City

The publication of Noam Chomsky's Syntactic Structures (1957) launched a theory of 'transformational grammar' (TG) based on certain radical proposals about language and language learning, the effects of which have justifiably been labelled "revolutionary." Chomsky's assertions as to the "creativity" of language, and its acquisition as a cognitive process to which the individual is inherently predisposed seriously weakened the behavioralistic explanation of language learning in terms of the stimulus-response model. Up to that time, behavioralistic theories (from Watson to Skinner) had fit in nicely with the structural linguists' description of language, and thus provided a unified basis for more than twenty years of language teaching. Now, linguists and psycholinguists were forced to reevaluate their thinking about language itself, how we acquire it, and how we use it. Subsequent developments in anthropology (ethnosemantics), sociology (sociolinguistics) and education (language teaching and testing, varieties of English) have given new insights centering around the idea of "communicative competence."

To understand "communicative competence" and the particular aspect of it called "presuppositions" which will be the focus of this paper, it's necessary to go back to Chomsky's definitions of linguistic competence and performance. Competence refers to a person's unconscious knowledge of the rules of his language. In Chomsky's own words,

> A person who has learned a language has acquired a system of rules that relate sound and meaning in a certain specific way. He has, in other words, acquired a certain competence that he puts to use in producing and understanding speech. (Chomsky, 1969)

Performance, on the other hand, refers to the actual utterances made by the language user which, due to several kinds of limiting factors, may or may not reflect his linguistic competence. Performance, too, is part of encoding and decoding as we sometimes fail to understand perfectly clear grammatical sentences just as we fail to produce them. For Chomsky the primary aim of linguists is to describe competence, that is to make this abstract, unconscious, implicit set of rules formal and explicit. The difficulty arises in trying to formulate a scientifically rigorous theory without directly observable data against which to test it. Neither linguistic

intuitions as to the grammaticality of a sentence nor performance data provide any direct indication of competence. There is, as Chomsky himself says,

> no known, mechanical, direct procedure for inferring the underlying competence from performance data, and even if the inferential process were successful, there would still be uncertainty as to the adequacy of the inferences. (i.e. the proposed grammar).
> (*Chomsky, 1965, Ch. I)

In view of the empirical difficulties of getting at competence, the scientifically justifiable step of "idealizing" the data is taken so that:

> Linguistic theory is concerned primarily with an ideal speaker-listener, in a completely homogeneous speech-community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic)in applying his knowledge of the language in actual performance. (Chomsky, 1965, p. 1)

Taking into consideration the above-mentioned limitations for the study of competence, the problem still remains as to the exact boundaries and nature of this "unconscious knowledge" and how it is reflected in the speaker's actual use of language. The answers to these questions are presently at the heart of the major dissention between theoretical linguists and those interested in the psychological and sociological aspects of language behavior.

Within TG theory, the controversy (between the "Extended Standard Theory" of Chomsky and his associates and "generative semantics" as set forth by Lakoff, McCawley, et al.) centers on the degree of independence of semantics and syntax at the deep structure level. Recent proposals in generative semantics, especially those concerned with "presuppositions", "topic", "focus", quantifiers and pronouns suggest a broadening of the concept of competence to elements previously considered with the domain of performance. By 1971 Chomsky, however, seemed to suggest that the arguments hinged on questions of theoretical formulation rather than fundamental principles:

> The notions "focus", "presupposition", and "shared presupposition" (even in cases where the presupposition

*See Chomsky, 1965, on "explanatory adequacy", Ch. 1.

> may not be expressable by a grammatical sentence) must be determinable from the semantic interpretation of sentences, if we are to be able to explain how discourse is constructed and, in general, how language is used. (Chomsky, 1971, p. 205)

The inclusion of such factors as awareness of presuppositions begins to approach a definition of "communicative competence" as proposed by Campbell and Wales, among others, as:

> the ability to produce or understand utterances which are not so much grammatical but, more important, appropriate to the context in which they are made... and... By 'context', we mean both the situational and the verbal context. (Campbell and Wales, 1970, p. 247)

Interestingly, as early as 1965, Chomsky asserts that indeed part of this ability belongs properly to linguistic competence: "an essential property of language is that it provides the means for... reacting appropriately in an indefinite range of new situations." (Chomsky, 1965, p. 6) To date, however, TG theory has not been able to fully incorporate the notion of "appropriateness" although, as we shall see, important work is being done in that direction. In like manner, the concept of an ideal speaker-listener is often not illuminating when confronted with real speakers in a real environment. A good deal of research has shown that competence may vary greatly among individual speakers in a speech-community so that, as Hymes points out, while

> a theoretical perspective is essential, and the perspective afforded by transformational grammar is particularly valuable because it gives us the concept of an idealized learner, with built-in propensities for language... (which) does away with the notion of genetic racial inferiority of any particular group or subgroup... the theoretical standpoint is... not sufficient on its own... (Hymes, 1972, p. 4)

It appears then, that while there are major points of criticism and disagreement both within the transformationalist camp, as well as among transformationalists, psycholinguists, and sociolinguists, the arguments proceed primarily from differences in focus, goals and the intrinsic nature of the disciplines. While the battles rage and the work goes on, however, valuable insights continue to come forth — insights which often may have an immediate and highly productive application to language teaching. As linguists slowly move towards a formal theory of language, the goal of the classroom teacher must be to give students the capacity to communicate meaningfully and appropriately, as well as grammatically, in whatever situations they may find themselves. We must, in other words, aim for "communicative competence."

Rather than try to discuss all aspects of communicative competence, we will look at various examples which illustrate how effective communication and even grammaticality can be determined by extra-linguistic factors.

Jakobovits makes the point that a speaker-hearer knows when the other is speaking seriously or in jest, and will use all the information he has about the other to interpret his utterances. Variables such as social class, political preferences, family life, as well as the relationship between the individuals will affect the inferences one draws from the other's utterances.

1. John: I'm sorry you failed the exam.
   Tom: The hell you are.

2. John: I don't know why Mary didn't call you.
   Tom: I'm sure you don't, you S.O.B. (Jakobovits, 1970, p. 12)

Now, assuming Tom interpreted John correctly, how would one give a semantic interpretation of Tom's utterance unless it were based on a contextual analysis which, would furthermore have to include inferences based totally outside the verbal context?

Christina Bratt Paulston describes how confusion between Swedish and American cultural codes results in a complete breakdown in communication. Paulston, as the hostess at a dinner party in Sweden, had politely and in impeccable Swedish asked a guest whom she had not been able to greet at the door, "Do you know everyone?", meaning, of course, would you like to be introduced? The sharp retort she received was, "I don't know everyone, but if you are asking me if I have greeted everyone, I have." After years of living outside Sweden, Paulston had forgotten part of the Swedish social code which says that one does not wait to be introduced at a party, but goes around to each guest, shaking hands and giving one's name. Not only was her perfectly grammatical question inappropriate, but the response indicated that a totally incorrect inference as to meaning had been made (i.e. She's reprimanding me for bad manners!). As Paulston observes, it's easier to keep our linguistic codes separate than our social codes, but for the language student learning the social code can be crucial to successful use of the new language. (Paulston, 1974, p. 351)

George and Robin Lakoff, in particular, have done some interesting work to illustrate how presuppositions, knowledge or beliefs about the world, can also influence the production of grammatically well-formed sentences. Of course, no one would deny that there are certain absolute constraints on grammaticality and that these must be learned through memorization. In some cases, one can learn a rule and then, through practice, make its application automatic. In English, for example, subjects precede their verbs

and prepositions precede the noun phrases they are associated with. These rules make the following sentences ungrammatical in any context.

3. *Gave John Bill the book.

4. * Peter climbed the tree up.

Rules for forming verb tenses, pluralization, comparisons, use of restrictive vs. non-restrictive relative pronouns, etc., as well as vocabulary items, all have to be learned in a similar fashion. Then too, every language has certain idiosyncratic exceptions which must be memorized separately. There is no rule to tell a student why 5 is good but 6 is not.

5. It's likely to rain.

6. * It's probable to rain.

Now, let's examine some other cases of so-called "rules" to see whether, as the Lakoffs propose, grammaticality may be only a relative proposition.

Traditional grammars claim that who is used to refer to humans and which and what to non-humans.

7. a) The boy who I kicked scratched me.
   b) * The boy which I kicked scratched me.

8. a) *The cat who I kicked scratched me.
   b) The cat which I kicked scratched me.

9. a) Who scratched you? The boy next door.
   b) * What scratched you? The boy next door.

10. a) *Who scratched you? The cat next door.
    b) What scratched you? The cat next door.

Looking at 9b and 10a would suggest that when the antecedent is unknown, usage of either who or what will depend solely on the presuppositions of the speaker and subsequently may or may not be determined grammatically.

* Note that an asterisk before a sentence is used to symbolize that the sentence is unacceptable in some way. Such sentences are marked according to this writer's judgements and may not be the same for all speakers.

But the case becomes more complicated with the following:

11. a) * The dead man, who I came across in the alley, was covered with blood.
    b) The dead man, who I had once come across at a party in Vienna, now looked a mess.

11b is all right because of the chronology of events, assuming the man was alive when I came across him in Vienna, but what does one do with 11a? Which seems to be no better. Perhaps there is no very satisfying answer to account for the distribution of the relative who and yet, as Lakoff suggests, it cannot depend on the single feature human, but rather that the person referred to either be presupposed to be alive at the time indicated by the relative clause or thought of as human. This would explain the oddness of 12a compared to 12b.

12. a) * We've just found a good name for our child, who we hope will be conceived tonight.
    b) We've just found a good name for our child, who we hope will grow up to be a good citizen after he is born. (Lakoff, 1971, p. 331)

Would the feature human-alive account for all the instances of who? At least it covers

13. a) * What)
    b) Who) realizes I'm a lousy cook.
    c) * The desk) believes I'm a fool.
    d) The boy) enjoys tormenting me.

but which of the following are grammatical?

14. a) My uncle)
    b) My cat)
    c) My goldfish) realizes I'm a lousy cook.
    d) My pet amoeba) believes I'm a fool.
    e) My frying pan) enjoys tormenting me.
    f) My sincerity)
    g) My birth)

a) is obviously good, but b-g would not be, according to the above proposal. A great many people including Lakoff, however, feel that b is also quite acceptable, c and d less so depending on what mental powers you attribute to goldfish and amoebae or how you feel about the ones that belong to you, and e-f probably not, at least in Western culture, but it would be necessary to check with the anthropologists as to their validity in other cultures. (Lakoff, 1971, p. 332)

Kenneth Hale, for one, says that among the Papagos, events are assumed ed to have minds so that g would be perfectly normal. It seems logical to assume that implements and qualities, too, may be believed to have minds in other cultures, just as, by analogy or metaphor, we might say, "My ego/ conscience enjoys tormenting me." Apparently verbs like realize, believe, enjoy, etc. may take subjects which are not necessarily human but only assumed by the speaker to have the necessary human capacities.

15. a) My cat, who believes I'm a fool, enjoys tormenting me.
    b) * My cat, which believes I'm a fool, enjoys tormenting me.

If 15a sounds right and not 15b, then not the semantic feature human-alive, but rather a presupposition of that feature would decide the choice of who over which. (Lakoff, 1971, p. 332)

STRESS

R. M. W. Dixson and Georgia Green have done work showing the role of stress in certain kinds of constructions involving constrasts and comparisons. In a sentence like,

16. John insulted Mary and then shé insúlted hím.

If the two individuals are being contrasted and the two verbs are the same, then both pronouns must be stressed, unlike the normal anaphoric pronouns. Equally where the verbs have opposite meanings, both pronouns cannot be stressed.

17. a) * John praised Mary and then shé insulted hím.
    b) John praised Mary and then she insúlted him.

To decide if these sentences are well-formed requires only knowledge of the rules of stress placement in such cases and knowledge of the meanings of praise and insult. Likewise, if the meaning of one of the verbs is semantically paraphrased, the stress remains the same.

18. a) John told Mary whe was ugly and then shé insúlted hím.
    b) * John told Mary she was beautiful and then shé insúlted hím.

a) is well-formed because, at least in our culture, telling a person he or she is ugly can constitute an insult, whereas b) sounds strange for the opposite reason. (Green, 1968). Lakoff then provides us with:

19. John called Mary (a whore / a Republican / a virgin / a lexicalist) and then shé insulted hím.

and says he finds all of them equally well-formed. Whereas this writer would object to some of the above, she would judge all of the following perfectly grammatical:

20. Mary called John (a pimp / a liberal / a chauvinist / a behavioralist) and then hé insúlted hér.

Obviously the conditions for well-formedness will vary with the beliefs of the individual.

TOO AND EITHER

Georgia Green has demonstrated how presuppositions can influence the use of too and either, such that in

21. a) Jane is a sloppy housekeeper and she doesn't take baths either.

b) * Jane is a neat housekeeper and she doesn't take baths either.

American cultural values operate to make b sound odd to a native-speaker, although it might not to one from another cultural background. (Green, 1968) Personal values can operate in the same way. There are people who might agree that 22b is as good as 22a and others who might not.

22. a) Mary is an intelligent student and she doesn't cheat either.

b) Mary is an intelligent woman and she doesn't read "women's" magazines either.

CO-REFERENTIALITY

There are certain idiomatic expressions in English which require that the two noun phrases in the expression refer to the same person, i.e. are co-referential. Let's look at just one to see how a speaker's factual knowledge or information may determine judgements of grammaticality and/or understanding of the sentence.

23. Mary lost her cool, but a) she) soon regained it.
b) Mary)
c) * John)
d) * I)

a) and b) are both acceptable as pronominalization is optional if co-referentiality is maintained. 24 and 25, however, would be judged grammatical depending on the speaker / listener's knowledge of the world: (Lakoff, 1971, p. 334)

24. a) * Jimmy Carter lost his cool, but the former president soon regained it.
b) Jimmy Carter lost his cool, but the new president soon regained it.

25. a) Vida Blue lost his cool, but the pitcher for the Oakland Athletics soon regained it.
b) * Vida Blue lost his cool, but the first baseman for the Yankees soon regained it.

In all of the above cases, the presuppositions involved have been attributed to the speaker, but in some cases the presuppositions may be attributed to some other person mentioned in the sentence.

26. a) Cathy claimed that her doll was pregnant.
b) Cathy heard that her doll was pregnant.
c) Cathy wished that her doll were pregnant.

27. a) Cathy expected her doll to be pregnant.
b) Cathy hoped her doll was pregnant.
c) Cathy anticipated her doll would be pregnant.

In 26, it is not assumed that Cathy believes her doll can become pregnant, whereas 27 does imply such a belief. The verbs expect, hope, and anticipate have the property that the object complement, although not true now, is thought of as possible relative to the beliefs of the subject of the verb. As Lakoff further points out, these verbs, unlike regular stative verbs, can optionally be expressed in the present progressive tense. Here, then, is an overt syntactic correlate of the semantic property. (Lakoff, 1971, p. 335)

DELETION OF WILL

Kim Burt has observed that the auxiliary will can be deleted in a rather strange set of environments.

28. a) The Yankees play the Red Sox tomorrow.
    b) *The Yankees play well tomorrow.

29. a) I get my paycheck tomorrow.
    b) * I get a cold tomorrow.

30. a) The astronauts return to earth tomorrow.
    b) * The astronauts return safely tomorrow.

31. a) Sam gets a day off tomorrow.
    b) * Sam enjoys his day off tomorrow.

What would otherwise be impossible to state as a grammatical rule, can be given or at least approximated easily in presuppositional terms: will can be deleted if it is presupposed that the event is one that the speaker can be sure of. (Lakoff, 1971, p. 339)

SOME/ANY

The general rule given for the use of some and any is that some occurs in a positive sentence, while any occurs in the corresponding negative, interrogative, or conditional. Robin Lakoff has demonstrated that such a presupposition-free generalization does not work. Among her examples are:

32. a) Does someone want these beans?
    b) Does anyone want these beans?

33. a) Who wants some beans?
    b) Who wants any beans?

34. a) If he eats some candy, let me know.
    b) If he eats any candy, let me know.

All of these sentences are perfectly grammatical and, except in the case of some and any, have identical surface structure, but it is obvious that the choice of one member of each pair would vary according to the situation. For example, either 32a or 33a might be used if the speaker expected someone to want beans or if he wished to encourage someone to eat the beans. The speaker would probably use 32b or 33b if, on the other hand, he really didn't think anyone wanted the beans or hoped no one wanted them. 34a would probably be used if the speaker wanted the other to eat the candy and 34b if he didn't. The presuppositions involved become more obvious when combined with overt statements which directly contradict them:

35. a) *? If he eats some candy, I'll spank him.
    b) *? If he eats any candy, I'll give him a reward.

(Note in 32-35 the any is unstressed, not the stressed any, any at all.)

Lakoff concludes that the choice of some or any cannot be ascribed either to anything present in the surface structure of the sentence, nor even to the speaker's knowledge of the world, but rather only to what is in the mind of the speaker at the moment. When some is used, the presupposition is necessarily positive and when any appears, it may be negative or neutral. (Lakoff, 1972, p. 69)

This conclusion corresponds nicely to observations of other linguists concerning the tendency of expressions of "positive / negative polarity" e. g. always / never, some / any, either / neither, to occur in pairs with certain verbs like expect or doubt.

36. a) I expect that you'll find some gold.
    b) * I expect that you'll find any gold.

37. a) * I doubt that you'll find some gold.
    b) I doubt that you'll find any gold.

38. a) I'm surprised that anyone could sleep.
    b) * I'm surprised that someone could sleep.

39. a) * I'm relieved that anyone found the money.
    b) I'm relieved that someone found the money.

40. a) * It's lucky that anyone came to the party.
    b) It's lucky that someone came to the party.

Notice that in 38 - 40, while there is no overt negation, the semantic properties of the verbs or expressions themselves imply the condition of an unfulfilled presupposition on the part of the speaker. As Baker puts it,

> speaking intuitively, we can say that each of these predicates expressed a relation of 'contrariness' between a certain fact and some mental or emotional state. (Baker, 1969)

In the case of 38 and 40, where either a) or b) would be acceptable to some speakers, this writer speculates that the choice of some or any may depend on the force of the presupposition held and whether the speaker wished to give greater emphasis to that presupposition or to its negation in the real world.

THE OR A?

Charles Osgood has done extensive experimentation on "perceptual presuppositions." His objective was to see if he could predict both the content and the form of the sentences speakers would use to describe simple situations (e.g. a man holding a black ball, a black ball is on the table, a black ball rolls and hits a blue ball, etc.) to an imaginary listener. The idea was that by manipulating the sequence of events, one could influence the probability that the individuals would describe the situations in a certain way, using certain language. With reference to the use of articles, Osgood found that:

1. The presupposes an already existing referent in the mind of the listener, or
2. The will reflect a perceived uniqueness on the part of the speaker, whereas
3. A is an instruction to the listener to add a new referent or
4. A is used if the object is a member of a set, as opposed to being unique. (Osgood, 1971, p. 508-09)

The above can easily be illustrated by the following:

41. a) John: I'm looking for a book on TG grammar.
    It's a big, blue one.
    b) Mary: Haven't seen it.
    (a half hour later)
    c) Mary: By the way, the book is on my desk.
    It was there all the time.

42. a) Mr. Jones is a lawyer in town.
    b) Mr. Jones is the lawyer in town.

The choice of article in "the book is on my desk" is the signal to John that she is referring to the book he wants. Of course, if she isn't sure it's the same book, then use of a is dictated. In 42 the choice of article depends on whether the speaker believes every town should have a lawyer and Mr. Jones is it, or whether Mr. Jones is simply a lawyer (one or one of several) who lives in town. The simple rule "use the when the referent is known and a when it is unknown will evidently not account for all uses of the article unless one adds something about the perceptions of the speaker.

TENSE CHOICE

Learning to use the past and present perfect tenses is one of the most difficult aspects of learning English for many foreign students, particularly if there is no equivalent tense distinction in their native language. The problem is largely due to the fact that the speaker must have certain knowledge of what is true

at the moment of speaking or make certain suppositions as to what is true. Lakoff cites an example from Jesperson:

43. a) The patient has gradually grown weaker.
    b) The patient gradually grew weaker.

In 43 a the assumption is that the patient is still alive, but in b), either the patient is dead, or at the last moment was saved by an emergency measure and is now well or growing stronger as in "the patient gradually grew weaker. Finally we had to give him a transfusion and then he began to recover."

Use of the wrong tense in context will, of course, give the listener a false impression. (Lakoff, 1972, p. 68) The same may be said of the following:

44. a) I've drunk a bottle of gin every day for ten years.
    b) I drank a bottle of gin every day for ten years.

One may either be speaking to a reformed drinker or a chronic alcoholic:

45. a) I've been to New York many times.
    b) I went to New York many times.

In the first sentence, the speaker assumes (whether optimistically or not) that he may go again in the future, whereas the second implies a presupposition that more trips to New York are highly improbable or the possibility of such trips is simply irrelevant to the present.

Robin Lakoff, in particular, has demonstrated that choice of verb tense in English is often more closely related to "the point of view of the speaker," than to the time of event or its relation to the moment of speaking. She gives the example of,

46. Those will be three for a dollar.

in which the future tense is used for a present situation. The social context is crucial in this case, as the meaning is not at all that of "Those are going to be three for a dollar." Again, in the example

47. The animal you saw was a chipmunk: see, there he is running up a tree.

she points out that the chipmunk is still alive and is still a chipmunk in the real world (and there is no dominating verb which would call for sequence-of-tense rules), but somehow that fact is no longer of interest or importance to the speaker. As Lakoff says,

> ...in some cases, at least, the realness or vividness of the subject matter of the sentence in the speaker's mind is of greater importance in determining the superficial tense to be assigned to the verb than are such factors as relative (real) time of occurrence. It is, therefore, possible for the past tense to coincide with a present-time statement if, in the mind of the speaker, the present time state ceases to be subjectively real. (Lakoff, 1970)

In recent articles in "The English Teaching Forum" and "Tesol Quarterly," Selinker and Trimble have indicated that Lakoff's conclusions correlate well with their own findings on the relationship between rhetorical techniques and grammatical choices in technical material. To date their research indicates that certain grammatical items (such as choice of articles or verb tense) appear in scientific and technical texts based on certain "built-in presuppositions" of shared knowledge on the part of the author, and that this

> assumed shared knowledge... affects surface syntax... so drastically that language and subject matter cannot be discussed separately when the focus is on discourse.

In reference to tense choice, for example, they find that if the rhetorical function is "reporting past research," the past tense is used to describe research which seems to be less importantly related to the present work, while the present perfect is employed to indicate research immediately relevant to the experiment at hand. If the rhetorical function is "describing an apparatus," the past tense will be used if the apparatus was devised solely for the given experiment, whereas the present tense is used "if the apparatus is a facility which exists and is used for purposes other than the given experiment. (Selinker and Trimble, 1976, pp 24-6)

Naturally foreign students studying science or technology in the States will be unable to understand the underlying implications or make the correct inferences from written material, nor will they be able to report their findings in a way that sounds logical and professional to the native speaker, unless they first understand the rhetorical-grammatical devices used in scientific English.

OTHER LANGUAGES

So far, we have looked at a few cases of how presuppositions operate in the use of English, but this phenomena is also present in many, if not most, other languages.

In Japanese, use of honorifics requires a student of that language to match-up presuppositions with superficial form to produce utterances which are both grammatical and meaningful. An honorific such as o or san when attached to a word carries with it the notion that the person or thing being named is in some way important to the speaker, i.e. necessary for his comfort or existence. If a person is considered important or essential to someone else, he is held in honor or exalted, whereas a thing is considered important if it is in some sense essential for life. Thus basic necessities like rice, tea, soy sauce and even toilets would receive the honorific, while other less essential items would not. If the learner whose native language does not include such distinctions tries to find a rule or formulate a generalization based on information within the sentence, he will obviously fail and may just decide the whole system is ludicrous, as are indeed such English translations as "honorable soy sauce" or "honorable toilet." One must understand the feelings of the speaker toward the person or thing if the utterance produced is to be both appropriate and intelligible. (Lakoff, 1972, p. 67)

In Spanish tense choice often requires that the speaker assume a certain mental attitude towards what he wishes to convey. This mental attitude or understanding will then dictate the form he uses.

48. a) Busco una secretaria que sabe inglés.
    b) Busco una secretaria que sepa inglés.
    (I'm looking for a secretary who knows English.)

In a) the person in question is known to exist by the speaker and thus the indicative is used. In b), however, the speaker has no particular secretary in mind and is not sure whether she exists or he could find her.

49. a) Me dijo que lo hice.
    b) Me dijo que lo hiciera.

50. a) Salgo de mi trabajo cuando suena el timbre.
    b) Salgo de mi trabajo cuando suene el timbre.

In 49a (He told me that I did it but I denied it.), the indicative is used because the speaker is only conveying information, where 49b is reporting an order (He told me to do it.) Again the indicative is used in 50a (I leave my work when the bell rings.) to indicate a habit or daily occurence, but in b) the subjunctive signals a move into the future as in "I'll leave my work today when the bell rings."

51. a) Ojalá que llueva. (I hope it rains.)
    b) Ojalá que lloviera. (I wish it would rain.)

In both a) and b) the subjunctive is used, but the difference in tense implies a difference in the strength of the speaker's belief in the possibility / probability that it will rain.

Of course, if one were speaking during the dry season, only b) would be either logical or appropriate. Other tense choices, too, may be affected by mental attitude:

52. a) Si me sacara la lotería, me compraba una casa.
    b) Si me sacara la lotería, me compraría una casa.
    (If I won the lottery, I'd buy a house.)

52 a) suggests that the person has wanted to buy a house for some time and has only lacked the money to do so, whereas b) is more hypothetical -he is only speculating on what he might do if he won the lottery.

In addition to verb tenses, other grammatical items depend on what is in the mind of the speaker:

53. a) Compré los dulces por los niños.
    b) Compré los dulces para los niños.
    (I bought the candy because of/for the children.)

The use of "por" implies that the children either wanted or needed the candy, i.e. they were the "cause" of the action. "Para" conveys the idea that the speaker decided on his own to make them a present of the candy.

Many more examples could be given, but by now it should be obvious that learning a language involves more than rote memorization of certain grammatical forms and model sentences. If cognition, as well as conditioning, plays a part in learning behavior, the teacher must help the student to make the correct generalization about language by giving him the presuppositions that underlie usage. Whether it be knowledge of social-cultural codes, rhetorical devices, or personal or collective assumptions, only when the student is given access to this information and shown how to use it will he be able to approach the communicative competence that should be the goal of classroom teaching.

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A TYPOLOGY OF DIALOGUES IN A POSTULATED ORAL COMMUNICATION SCALE FOR A STRUCTURAL - SITUATIONAL APPROACH TO EFL [1]

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DEFINITIONS

1. Every methodology has its own battery of techniques. One of the reasons for the importance of the dialogue at this time is its appearance in so many methodology batteries. This is explained not only by the usefulness of the technique but also because it appears to be closely related to the much lauded goal of communication. My purpose here is to expand the idea of communicative competence as an ultimate objective and to trace the relation of various types of dialogue, via specific objectives, to this ultimate goal.

2. With reservations which will be explained later, a dialogue is defined here as "a verbal exchange of limited length between two or more speakers." A dialogue is designed for oral practice. It is based either on certain visual prompts (which may be pictorial or simply a verbal frame) or on information which comes from the students themselves. It is not written out in full and therefore never intended to be read. Specifically excluded from consideration are textbook conversations, which are usually of some length and are to be read at some stage. Dialogues are not free conversation. A dialogue which is useful for the classroom is distinct from a "useful dialogue" between Cyrus Vance and Arab leaders.

3. The title mentions the structural-situational approach to teaching English as a Foreign language. This is not only with the intention of restricting a discussion which might otherwise be hopelessly wideranging; it also reflects a feeling that something as useful and popular as the dialogue must be specifically adapted to each methodology which exploits it. Therefore what is said here may make sense to teachers utilising other methodologies (particularly those operating in ESL conditions), may even have some implications for their classroom activities, but may be partly or wholly irrelevant to what they are doing.

[1] A section of this paper was presented to the Mexico City chapter of MEXTESOL in July 1976. I am grateful to Leslie Adams de Gogarty who made many valuable comments during its subsequent formulation and who kindly read a final version, detecting numerous errors in the process.

Stated at the most general level, the structural-situational approach introduces ("presents") and practises (there are stages of more control --or "first practice" --and of less control --"further practice") a sequence of graded structures. It is typical of the presentation stage that structures are introduced in isolation, of the further practice stage, that the new structure is combined with others previously encountered. Dialogues are thus excluded from the presentation stage; methodologies which introduce new structures in combination or in the context of other, known structures must accordingly extend the typology. However, dialogues are vital at the further practice stage. Before developing this distinction between early, restricted and later, freer practice into an oral communication scale, we must examine the nature of the dialogue a little more closely.

CRITERIA FOR DIALOGUE DIFFERENTIATION

Within the broad definition of dialogue offered above, there is considerable variation in their nature. This flexibility is an important factor in their strength and usefulness as a teaching and learning tool. If a discussion of dialogues fails to offer some account of this diversity, it fails both to give a clear explanation of their nature and to relate them to objectives. This shortcoming is illustrated in a recent article by Pat Rigg*. Rigg's objectives are not clearly stated; at times they seem to be confined to grammatical mastery, so that output is restricted to a four-line exchange; similar restrictions are imposed when the objectives are remedial. However, fluency and communicative objectives are not far away so that, as we shall see, the dialogue is to be expanded beyond its basic form. Let us, then, examine some of the ways in which dialogues may differ.

NATURALNESS. A dialogue may be more or less natural; that is, it may closely resemble an exchange between native speakers or it may be simplified and restricted to a point where a native speaker would claim, "I wouldn't say that." At one extreme, a dialogue may be a completely natural exchange. At the other extreme, we need to expand our definition of a dialogue to establish the idea of a MINIMUM LEVEL of NATURALNESS (MLN). This involves separating dialogues from drills, so that drills fall below the MLN. This is because a drill focuses on the manipulation of structure to the exclusion of other considerations. Drills may be one-phase:

John		week.
You	went to the cinema last	month.
They		Saturday.

'Choosing and Using Dialogues" TESOL Quarterly Vol. 10 No. 3 1976
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two phase:

Where did	John you they	go last	week month Saturday	?	
He I They		went to the	cinema. theatre. coast.		

four phase:

Did	John you they	go to the mountains last	week month Saturday	?		
No	He I They	didn't.				
Where did	he you they	go?				
To the	cinema. theatre. coast.					

The drills may also be multi-phase (a sequence of questions and answers). In all such cases, the drills are concerned with the manipulation of structur (the simple past in the above examples). In recent years, of course, we have witnessed an increasing concern for "meaningful drills," "communicative drills" and so on, a valuable concern which we owe to the work of Julian Dakin, among others. However, the useful and diverse drills now at our disposal remain below the MLN because they lack certain features. These features I shall now attempt to describe.

3. Naturalness features can be classified in two ways.
SOCIAL FEATURES increase naturalness because they are identified as features of an exchange between individuals in a variety of social situations. Identification of these features will often enable us to comment on the

type of exchange (we can invoke such oppositions as formal / informal, polite / impolite, technical / non-technical and so on, as well as recognising such features as topic, domain, physical situation). In addition, it is often through the social features, rather than the handling of structures that we can label an exchange as "typically British (American, Australian)".

SEMANTICO - GRAMMATICAL FEATURES involve:

(1) The so-called structure words: single words which are more than simple lexical items but do not constitute, nor are part of generalised grammatical structures.

(2) Expressions which are grammatically distinct from what the student has learned so far; they may be isolated examples anticipating a major structure ("I don't know," for example, may be taught before the present simple as a whole); or idiomatic expressions; or simply "useful expressions" (some of which are known as "social formulae").

(3) Semantic (or usage) variations in what is grammatically familiar. Examples of (1) are words like instead, enough, too. They can increase the naturalness of structures:

I bought a dress instead.
Mary's brother came too.
I haven't got enough.

Examples of (2) are:

Would you mind turning your radio down?
I don't believe it!
How about a drink?
Could you tell me where the station is, please?
What a pretty dress!

Type (3) requires a fuller explanation. I am assuming that a drill will normally employ the most common and basic usage of a structure. Thus, for example, a drill for the present progressive --based, perhaps on a picture-- might look like this:

Is he running a race?
No, he isn't.
What's he doing?
He's playing baseball.

Part of the function of a dialogue is to extend usage wherever possible. A very natural usage of the present progressive might be:

> Have you got any white paint?
> Yes, as a matter of fact, I have. Why?
> I'm painting the kitchen and I haven't got enough.

Here we can also see the use of enough mentioned above as an example of (1) and as a matter of fact as an example of (2). The usage of the present progressive is extended to indicate something taking place in the present but not necessarily at this moment. This is arguably more natural than looking at a flash card, a blackboard drawing, or a student in the classroom and announcing:

> John's reading a book.

SOCIAL FEATURES can be divided into five categories, namely

I	Ice-breakers	(IB)
II	Topic-floaters	(TF)
III	Fillers	
IV	Comments	
V	Closures	

IBs include greetings, exclamations and approaches such as "excuse me" (or Am. Eng. "pardon me"). TFs may be questions, compliments, observations, criticisms or provocations. These two categories precede the main part of the dialogue, or HEART, as we shall call it, where the important structures are to be found. Fillers are usually included in the heart. They are the many expressions we use to expand what we say without adding to the meaning. "As a matter of fact" in the example above is a filler.

> What's the matter? can be expanded with a filler:
> What's the matter with you?

or even with a double filler:

> What's the matter with you then?

Comments can be related to a particular item in the dialogue:

> He's rather silly, isn't he?

or to the whole exchange:

I never knew that.
Thank you for telling me; that was very interesting.

In either case, they follow the heart. Also following the heart come closures-leave-taking or simply remarks which leave nothing else to say.

Thus, in terms of social features, the generalised structure of a dialogue is as follows:

(IB)
(TF)
HEART (+ Filler)
(Comment)
(Closure)

For example:

(1)

- Hello, Jenny!	IB
- Hello, Sue. What a nice dress. Where did you buy it?	IB / TF HEART
- In England.	HEART
- Really! Excuse me asking, but was it expensive?	Filler / HEART
- No, it wasn't. It cost about 200 pesos.	HEART
- Wow! That IS a bargain	Comment

(2)

- O.K. Susan. It's your turn	TF
- But I can't sing. I can't do anything.	HEART
- Come on. Surely you can do something.	Filler / HEART
- Well, I can play the violin a bit.	Filler / HEART
- Quiet, everybody. Susan's going to play the violin.	Closure

I am not suggesting that dialogues should contain all five social features. One is sufficient to raise an exchange above the MLN.

Semantico-Grammatical features are also sufficient but not necessary conditions for minimal naturalness. These features may appear in any part of the dialogue, although if they are of the third type -- extensions of usage-- they will nearly always be in the heart. Types (1) and (2) may be in the heart or may be incorporated into, or identical with a social feature.

As well as being a sufficient condition for a dialogue being above the MLN, semantico-grammatical features are important in terms of long-range

objectives. Students must learn that natural fluency, a command of a language approaching that of a native-speaker, consists of more than the ability to manipulate structures. Natural speech is liberally sprinkled with useful expressions. It is reasonable to equate the ability to suitably employ such expressions with communicative competence.

5. It may be useful at this point to examine other features of "free conversation" and to relate them to dialogue variation. One interesting feature is the right of a participant in a conversation to draw a particular section or topic to a close by

i.	changing the subject	(closure + new TF)
ii.	ending the conversation	(closure).

The corollary of this is that participants can also pursue a topic as long as they please.

A second feature involves the extent to which one utterance suggests or even compels the next. In other words, must you know the answer to the previous question before asking the next? I am thinking here of "dialogues" which sound like a bureaucrat asking someone questions in order to complete a form. The order of the questions is fixed and the interrogator is not really interested in the answers. This is like the student who has five questions:

1. Where did you go last Saturday?
2. Who did you go with?
3. Did you have a good time?
4. What did you do?
5. When did you come back?

which he proceeds to fire off without listening to the answers. In normal conversation, we are very often side-tracked because we receive an unexpected answer; we pursue the implications of that answer rather than the next question we had in mind:

2. Who did you go with?
   My brother's girlfriend.
   Really! Was he there too? etc.

We thus have two features (LENGTH VARIATION and PREDICTABILITY) which help to determine, first whether a dialogue is more or less MECHANICAL, and secondly, its length. On the criterion of MECHANICALNESS, Rigg comments:

> "I try to design the dialogs so that they will stimulate further conversation between the students. For this purpose I often include optional variations and students move from the basic dialog, through the variations, into free conversation." (p. 295)

Later, we find this on the question of length:

> "Is the dialog short and simple? The students should be able to memorise the dialog without deliberately trying to do so." (p. 298)

This represents one answer to the problem of length and mechanicalness. I am inclined to reject it because it fails to account for the possible variation in dialogues and fails to account for specific objectives. In other words, a short, "basic" dialogue is fundamentally concerned with grammatical control and simple manipulation. Free conversation, on the other hand, is not developed out of a particular dialogue. It is approached by a sequence of dialogues which vary in a number of features in particular, some are longer and less mechanical. To employ an analogy from swimming: the learner is ultimately to swim easily and confidently out of his depth (free conversation). He approaches this goal by swimming first with a large pair of water wings which support him without any effort on his part. He simply rehearses the strokes without actually swimming. Over a series of lessons, the water wings are reduced in size until the learner finally discards them.

6. Dialogues are thus envisaged here as stepping stones or building blocks towards free conversation. To be effective in this, their nature must vary. A further criterion for this variation is STRUCTURAL CONTENT, the items which constitute the heart of the dialogue.
Rigg writes:

> "One of the most common flaws in many published dialogs is the inclusion of several structures or vocabulary items the students don't know; this destroys the meaningfulness of the dialogue at the same time that it confuses the students as to what they are supposed to be paying attention to. An ideal dialog presents one and only one "unknown". (p. 298)

One can only agree with the comment about unknown structures and repeat that we are dealing with dialogues as a practice technique. Students are learning to put together the structures they know with useful expressions (words, phrases, formulae, new usages and so on) and appropriate vocabulary in their endeavours to achieve some measure of communicative

competence. Thus, new structures should be avoided (although the exact boundary between structure and useful expression is sometimes hard to determine). However, social features, useful expressions and some of the vocabulary should be new: the dialogue is an ideal means of presenting, not necessarily one but several unknowns. The meaningfulness of the whole depends not on restricting the number of items but on the situation. As to the number of structures and new items, it depends turning to the terminology of our title, where the dialogue falls on the scale of oral communication. Free conversation involves using a wide range of structures and expressions. The closer to that end of the scale the dialogue falls, the more such items are included. Thus, when Rigg notes:

> "Is the dialogue open-endened? Does it stimulate further conversation? If it restricts conversation, the dialogue becomes a set of irrelevant formulae." (p. 298)

I want to argue the opposite: if the dialogue is open-ended and stimulates further conversations, it takes a particular place on the scale, close to free conversation. If it is closed, it is nearer the other (drilling) end. If it restricts conversation, it is only because students are approaching unrestricted conversation through a series of exercises which are less and less restricted. Formulae are rehearsed in a restricted context in order to be exploited in a later, unrestricted conversation.

The place on the scale dictates the objectives behind any particular dialogue. These objectives in turn dictate the criteria we have been discussing: naturalness, mechanicalness, length, structural content. Thus, the crucial criterion for dialogue variation is position on the oral communication scale.

3. A Postulated Oral Communicative Scale.

1) Interestingly, a second article * discussing dialogues begins from this very point. Farid quotes Clifford Prator from a 1972 paper which outlines " a scale ranging from manipulation (tightly controlled drills) at one end to communication (free or uncontrolled expression of ideas) at the other." (p. 299). This statement is darkened by the shadow of audiolingualism which falls across it. I find it hard to accept a scale from "mere parroting" to communication. I would argue that communication can be tightly controlled or free; that we can postulate a scale of communication and break it down according to other parameters, most of which we have already discussed. Farid also quotes Kenneth Chastain, who argues that the behaviourist and cognitive teachers who differ in their

* Ann Farid: "Communication in the classroom: Student-improvised dialogues". TESOL Journal Quarterly 10.3 p. 229-304

activities when student output is tightly controlled will be barely indistinguishable at the communication end of Prator's scale. I am not arguing from a specifically cognitivist point of view; but I contest the implication that communication is, almost by definition, impossible in controlled practice. Without attempting a comprehensive definition of what does and does not constitute communication, I take it that the basis for communication between A and B is that A has information not available to B, that B has some interest in that information and, finally, that A has the means to convey it. In foreign language classes, this last point is the objective of both student and teacher. If B is interested in the information itself, so much the better, although I think we can be satisfied that B's interest in taking part in the exchange as a means of improving his performance in the target language will normally compensate for any lack of interest in the substance of the activity. The crucial point is the first: does B have access to the information or does he depend on A ? Clearly, in any kind of repetition activity, the answer is no. Thus, choral and individual repetition must be regarded as activities preliminary to communication.

Beyond these activities, I would argue that communication is possible. All drills, for example, substitution, question and answer, 4-phase and so on, have potential for communication. A lot depends on the way the information is held. If it is personal information, there is no problem. If the activity is based on visual information (wall pictures, flash cards, blackboard drawings, realia) then the teacher must seek teaching strategies whereby the information may be concealed from some students but available to others. All this refers to factual information; when the students are required to express an opinion, then communication is much easier to organise. The proper establishment of this premise requires a much fuller analysis of situations, visuals and such techniques as personalisation. However, the scale can be readily accommodated to match any doubts which may remain on this point.

3.2 One other point must be made before presenting the scale. The scale put forward here is ambiguous in that it indicates: (1) development of the students' ability to use a particular structure; it charts the students' progress in, say, the present simple from the time it is first heard to when it can be used in free conversation; (2) development in the language as a whole; it follows progress from the time when most of the students' classroom experience is in controlled practice to advanced levels, when much of the time is spent in free conversation of one kind or another.

3.3 A. Postulated Oral Communication Scale

Stage	1	2	3	4	5	6	7
Typical Activities	Choral/Individual Repetition Substitution drills Question-Answer drills	4-phase drills (1 structure) 4-phase drills (2 structures)	Personalized Practice	Mixed-Question - Answer-drills.	Oral Composition	Discussing a reading passage	Free Conversation
Dialogue Types (see section 4)	—	—	A B	C D	E	F	—
Length (utterances/lines of dialogue)	1 / 2	4	4-6	up to 12	up to 15 +	no limit	no limit
Freedom	NIL	NIL	very limited	limited	some freedom	only initial limitations	complete freedom
Structural Complexity (difference structures) employed	1	2	4	6	6+	no limit	no limit
Information Source	Teacher	Teacher	Teacher (students)	Teacher (students)	Students (teacher)	Students	Students
Social Features	NIL	NIL	1/2	2/3	3/4	no limit	no limit
Maximum number of Speakers	1 (2)*	2	2	4	4	many	many

* for Q-A drills

+ depending on the level

3.4 It should be said at once that there is nothing magical or significant about the number seven. A scale whose parameters include such clearly non-discrete items as freedom can be broken into as many or as few gradations as one likes. As for the parameters themselves, most should be self-evident from what has been said above. As a prelude to the different dialogue types, brief comments are made on each stage.

3.5 Stages 1 and 2 exhibit most control. Students are dealing with one or two structures without employing social features, so that both stages are below the MLN. The teacher provides the information in the sense that he controls the students' sentences by the visuals, realia, mime or whatever employed. The students' freedom is thus limited to choosing between the possibilities thus made available to him; his freedom to produce original utterances is nil. However, I repeat, communication is still possible: the students convey information made meaningful by the situation exploited by the teacher. Stage 3 is above the MLN. Exchanges are still short, no more than 3 or 4 structures are combined in a single exchange (and commonly only 2), few social features are employed and the students' freedom is limited to composing sentences about himself (personalised practice) and adapting simple dialogues. At stage 4, the length of the exchange increases considerably, more structures and social features are combined and more than two speakers can be involved. Stage 5 takes us to story-telling (oral composition) as a typical activity and, for the first time, the student becomes the major information source. At stage 6, it no longer makes sense to talk of the number of lines or utterances; structures and social features are employed at will and the teacher ceases to provide information. This leads to free conversation.

4. The Dialogues.

4.1 Type A (stage 3): Adapted four-phase drills.

We have discussed the distinction between drills and dialogues which was established by the concept of a Minimal Level of Naturalness and marked by the absence or presence of social features. The simplest type of dialogue can be created by adapting a short drill: for example, by adding a TF.
This would give the following kind of general structure:

TF
Inverted Question
No - answer
Wh - question
Answer

For example:

Who's your favorite actor (singer), etc?
.....
Is he from.....?
No, he isn't.
Where's he from?
He's from.....

This kind of dialogue has obvious communicative advantages over the bare drill: the introduction of the TF does away with the need for a visual prompt. The students can talk about themselves:

What a pretty ring!
Thank you.
Is it new?
No, it isn't.
When did you buy it?
Three years ago.

4.2 Type B (stage 3): Game dialogue.

The problem with many games which are suggested for language teaching is that the challenge is put into the activity and not into the language. Game dialogues are a suggestion, particularly for younger students whereby a fairly simple exchange is encased in a game context.

A simple structure would be:

Game introduction
Question
Answer
Game result

For example:

A	Jorge, choose a number.
B	I'd like number 7, please.
A	Number 7 for Jorge.
C	Where's Paris?
B	It's in France.
A	Very good. One point for (team A) or (the men)

This kind of exchange qualifies for our MLN in that the part which does not vary (the first three and the last lines) contains social (the comment "good" for example) and semantico-grammatical features (the use of "for" and "I'd like", for example). In the heart, the participant has to understand the question, select and correctly express his answer.

4.3 Type C (stage 4): Substitution dialogues.

Types A and B involve substitutions in that they involve manipulation of the heart. The limited naturalness features in type A and the game structure of type B will normally be invariable: the student is expected to concentrate on the structures in the heart. Type C is labelled "substitution" because any element in the dialogue may be varied according to the situation. Because of this we can talk of a movement towards less predictability in that students must modify not only the heart but also such social features as the comment in the light of the beginning of the dialogue (normally the TF). The emphasis is still, however, on the manipulation of the structures in the heart and there will not normally be any fillers at this stage.

This gives the following general structure:

IB and/or TF
Structure A
Structure B...
Structure X
Comment

For example:

A: Good morning!
B: Good morning. You look busy.
C: Yes, I am. Have you got any _____? (e.g. red paint)
B: No, I haven't. Why?
A: I'm _____ and I haven't got enough. (e.g. painting the kitchen)
B: Well, I've got some _____ (e.g. white paint)

Or:

(Scream): Ooooh!
What's the matter?
There's a tiger in the kitchen!
What's it doing?

It's eating a sandwich.
It must be hungry.

4.4. Type D (stage 4): Learned Dialogues.

At the same stage as type C, we can reverse the priorities of that type and utilise Learned Dialogues. Here, our objective is maximum naturalness; this means more control and therefore no substitutions. All kinds of social features are used and the structural heart is made more natural by the use of fillers. The use of the term "learned" does not imply that other dialogues are not learned; rather that the first stage in the handling of this type are such that the students are made to pay particular attention to pronunciation, stress, and intonation and to learn the dialogue through listening and repetition.

It is not strictly true to say that there are no substitutions; rather it is envisaged that students will write their own versions after sufficient practice of the original.

For example:

- Hey, George	IR
- Yes, dear?	IB
- Is this your glove?	TF
- No, it isn't. This is a woman's glove.	Heart (struct. A)
- Exactly.	Filler
- Isn't it yours?	Heart (struct. B)
- No, it isn't. I never wear purple gloves.	Heart (struct. C)
- Oh, I know. It must be Jack's golf glove.	Heart (struct. D)
His hands are very small.	Comment
- And this is his lipstick, too, I suppose?	Closure

4.5 Type E (stage 5): Open-ended.

Stage 5 ends the restriction on length. Thus, comments and closures are no longer formally built into the structure of the dialogue. Students are encouraged to continue the exchange and to conclude it with suitable comments and closures already in their repertoire.

Example:

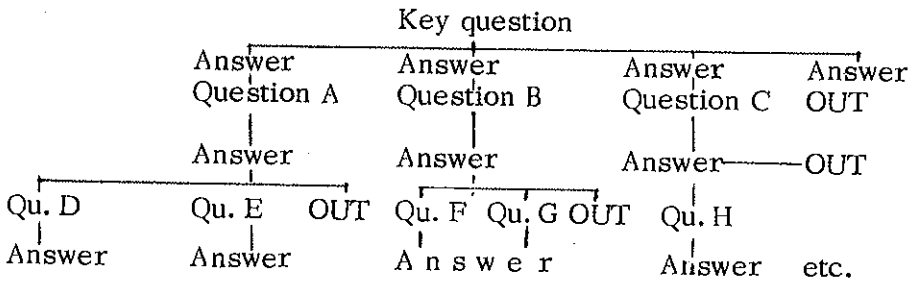
- Excuse me.	IB
- Yes?	IB
- Could you tell me where the _____ is?	TF
- Well, it's rather difficult to explain. But I can show you. I'm going there myself.	Heart
- That 's very kind of you _____.	Heart ____

This leads to continuations appropriate to what has been used in the space in the TF. Questions like: Is it interesting? How long will it take? Have you been before? suggest themselves. Students should be asked to listen carefully to the answers in order to continue the exchange as naturally as possible.

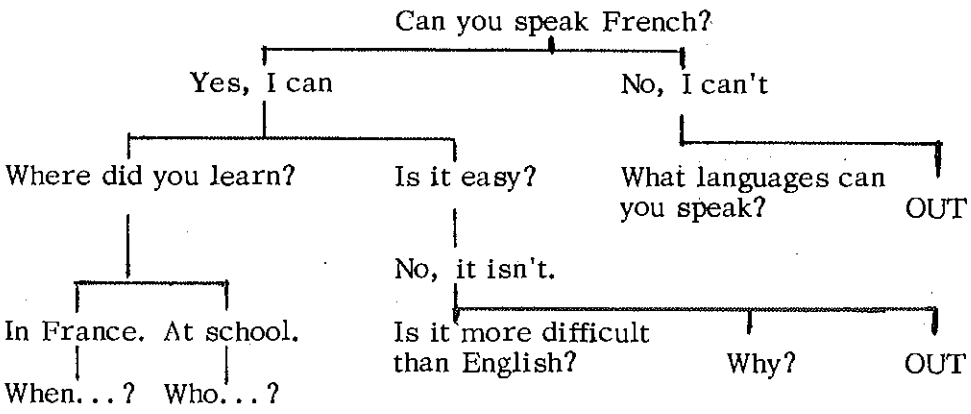
4.6 Type F (stage 6): Branching dialogues.

Dialogue structure now disappears almost entirely. This type of exchange is based upon an initial prompt whose function is to lead to an exchange within which there are numerous possibilities. These possibilities give the dialogue its name: branching. With reference to what was said about length and predictability, it should be remembered that one possibility at all stages of the branching dialogue is to end the exchange or change the subject. This possibility is indicated in the diagram below as OUT.

General structure:



Example:



I am not suggesting that the branching frame is to be put on the blackboard although it may be useful the first two or three times the exercise is attempted with a particular group. Rather, the diagram represents the teacher's plan. He has to encourage the students to listen to the answers to their questions and ask appropriate follow-up questions. If nothing occurs to them, they change the subject or keep quiet.

Other useful key questions are:

Have you ever been to _____?
read _____?
seen _____?

or questions calling for opinions:

Do you think people should _____?
What would you do if _____?

At this point stage 6 merges into stage 7 and we enter the realm of free conversation, which is the most difficult, and, at the same time, the most rewarding activity an EFL teacher can engage in. I believe that preparation through some of the activities described above can help students and teachers when the time comes for conversation sessions to be an important part of class activities.

RELATE TO WRITING

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AN APPROACH

How do you feel about teaching writing skills? Before you flip the page, let me share with you some thoughts on the subject.

If you feel negative and insecure about teaching writing, your students will probably catch on very quickly and reject the whole prospect of writing in English as futile. You will then be depriving them of a wholesome, self-fulfilling experience. For the rewards are many when the writing skills class is presented in a scenario which is achievement-oriented. Within this framework, goals are set and met. Feelings of failure are replaced by an awakened sense of potential. Passive learners become active. And they glow with the change. Teachers, heretofore drugged into noncreativity by the red-scratch syndrome, can become revitalized by doing a turn-about. How? Simply by PLUSSING acceptable work and MINUSING the non-acceptable. By so doing, you will bolster the self-esteem of your learners. And THAT'S what it is all about.

THE TOPIC

How do you relate to the writing skill? Do you relate to a well-turned phrase? To a well-structured sentence? To spelling and punctuation? To content? Do you consider a learner's goal? A learner's needs? (academic, social, business) A learner's limitations? Why is the learner in your class? Ask. Ask each one of your students why she or he is in the writing skills class. Find out who your students are. Business persons? College students? Career people? Housewives? On the first class day have your class write on the following theme: What My Goal Is. Tell them to feel at ease about how and what they write as it will not be graded. This will establish as quickly as possible a non-threatening teacher relationship.

To write we must have a thought. To express that thought, we must think again. To prove our thought worthy, we must write it down in such a way that another may understand what we are trying to communicate. Writing is self-expository, self-revealing. How awesome! A naked revelation of inner-most thoughts! A wisp of truth held and then released for others to condone, or, alas, condemn. Let us break the barriers and release the waves of self-esteem in our learners. For it is self-esteem that enhances a person's motivating mechanisms.

When was the last time you told a student how good you thought he or she was? And did you make him or her feel you really meant it?

Giving a learner a verbal or a written PLUS is far healthier and more stimulating to his level of acquisition than indicating everything that is wrong with that learner's performance.

Read each student's piece on GOALS. Note the word READ. Do not (repeat) do not correct. Do write in a specific comment, such as: GOOD WORK - HOPE THIS COURSE HELPS YOUR NEEDS - LET'S GET TO WORK - YOU SHOW PROMISE - YOU HAVE A NICE STYLE - I WANT YOU TO DO LOTS OF WORK FOR ME - WHAT A GOOD MIND YOU HAVE. NOW, LET'S PUT THOSE IDEAS INTO SMOOTHER ENGLISH. So, let's do it.

Reading through these short pieces will give you your perspective as to the needs of the group. You will then be able to adjust your program accordingly. Whether your learners function at a basic or more advanced level of writing competence, certain teaching attitudes can be incorporated as your mainstay. The following have worked well for me.

Whether the course objectives are geared towards achieving competence in writing a paragraph or a full composition, the students should keep a personal record of their progress. That is, students are asked to keep a Progress Sheet where they will record teacher comments, type of assignment, and underlined items. The underlined items comprise actual errors in the assignment which were underlined by the teacher. The teacher does not write in the corrections for faulty structure. The student analyzes the underlined items until he or she can correctly ascertain how to correct the mistake. It is advisable for the teacher to place a PLUS sign on the margin next to all acceptable sentences. That is, the teacher gives positive reinforcement to a well-written sentence or phrase. Error correction is left up to the responsibility and scholarship of the student. If, after reasonable scrutiny, the learner is unable to discern wherein the mistake lies, he or she may consult with the teacher. The student then writes (on a different sheet of loose-leaf) the corrected version of each of the underlined items in the original version. This underlined items assignment is handed in. At this point the instructor may choose to follow the PLUS - MINUS method or pencil in a correction here and there. Underlined items should not run over five or six per assignment. How can corrections be kept down so low?

GUIDED or controlled composition must be the keyword, especially at the elementary level. Skill acquisition in writing involves attaining control over rhetorical devices. A TOPIC or central idea must be established. The writer has to keep to the point and avoid deviating from said central idea. The supporting ideas (or body of the composition) should be presented in logical sequence.

And the total effect summed up in a final conclusion or closing thought. Completeness, unity, order, and coherence are the four features to look for in a paragraph.

The subject matter to follow will be concerned primarily with the skills involved in paragraph structure. They may well be applied to longer compositions, however.

Topics to be written about must be stringently supervised by the instructor. That is, care must be exercised in holding the student's central idea to a specific rather than a general topic. Monitoring topic-restriction should be the first concern.

Note, for example, that such subjects as: Catholicism, Marriage, Nature, Love, etc. are extremely wide and, therefore, not appropriate matter for one paragraph. Such topics may be subdivided into related sections. Blocking a broad topic into all its possible compartments becomes then one of the priorities in teaching writing skills not to be overlooked.

NATURE	COLORS IN NATURE FLOWERS TREES AIR THE SEA CLIMATE FOUR SEASONS INSECTS

After the topic has been narrowed down to a specific focus area, the writer must give his endeavor a title.

TITLES may often reflect originality, humor, or a simple label of fact. Consider the topic: Weight-loss: Special Diets.

Possible TITLES:
Lose Weight
Stay Happy
Fat is Ugly
Weight-Watchers
Keep it off Forever

OUTLINE

OUTLINING can be one of the most important writing skills your students learn.

Before handing in the finished product, the writer should submit to you an OUTLINE of his paragraph or composition. Once the restricted topic has been decided upon by both teacher and learner, scanning the OUTLINE should be a matter of seconds. Simply place a checkmark on the paper to show the student that he has the go-ahead to write his piece.

A simple OUTLINE may look something like this:

NAME:
DATE:
SUBJECT:

OUTLINE
FOR
PARAGRAPH I

TOPIC: Weight-Loss: Special Diets.

TITLE: KEEP IT OFF FOREVER

TOPIC SENTENCE: A low-fat high-protein diet has proven to be one of the most effective in taking and keeping off those unwanted pounds.

(Having the topic sentence included is optional. But I have found that checking the topic sentence before the final draft is completed saves time and assures the student of getting off to a good start.)

SUPPORTING IDEA A: definition of protein

a) protein food sources
b) daily protein requirements

SUPPORTING IDEA B: what is meant by "low-fat"

a) controlling intake of fatty foods
b) sources of fat

SUPPORTING IDEA C: explain how carbohydrate intake must be controlled and eating habits changed forever in order to keep off the excess weight

a) carbohydrate food sources

CONCLUSION: personal thought, opinion, summing up.

TOPIC SENTENCE

Except for the topic sentence, the Outline is comprised of short phrases and ideas. These chief points are later developed into fullblown sentences.

The TOPIC SENTENCE, however, is the leading idea in the paragraph. It precludes careful planning. It embodies the central idea of the entire piece following. It contains the key words that tell the reader what to expect.

It is then essential that the instructor guide the writing of the topic sentence. The student must learn how to evaluate his (or her) own topic sentence. His topic sentence must be put to the test via the outline. Structure, main thought, and style must be handled with dexterity and foresight. It is at this point that the instructor interjects his (or her) expertise and intuition in guiding the learner towards an achievable goal.

BODY

Once the topic sentence has been composed, the ensuing bulk or BODY of the paragraph usually falls smoothly into place.

The framework of the paragraph may take any of the following forms. These are the traditional classifications:

NARRATION	=	telling of a series of events or happenings
DESCRIPTION	=	depicting (as in a painting) a person, place, or thing
EXPOSITION	=	most commonly used form of writing; explaining something, process, definition, "how-to", etc.
ARGUMENT	=	expressing opinions, critiques, book reviews, pro-con, etc.

The CONCLUDING IDEA may be a very subjective, personal opinion, or summary of what the writer has stated previously.

CONCLUSION: By eating lots of protein, little fat, and very small amounts of carbohydrates, you will become healthier, stronger, and much, much lovelier.

In a five-hour a week program it is possible to assign one outline and paragraph per week. Students should be required to keep all assignments neatly in a folder.

Spelling and punctuation errors may be circled or pencilled in with the correction. Be sure to advise the class of the correcting codes you will be using. Insist on neatness. All assignments should carry the proper headings, proper indentation, adequate margins (sides, top, and bottom), and be written in ink. It is highly advisable that most work be done in class.

SUPPLEMENTARY TECHNIQUES

A command of sentence structure can be achieved by exercising accuracy rather than by repeating inaccurate patterns. This is why it is recommended that correct patterns be lauded or plussed and that a low-key attitude be maintained by the instructor in "correcting."

The most important teaching objective here is that the student write correctly the first time.

Competence in handling sentence structure can be developed by interlaying certain other manipulative activities with the afore mentioned paragraph (or composition) objectives.

Exposing a student to good writing is, of course, fundamental to an appreciation of the art. So it is that reading good literature gives one a sense, or feeling, for the written patterns. A student who would improve his writing skills would do well to read widely.

IMITATION of model paragraphs (controlled writing) is next on the list of options that may be used as supplementary activities. Conscious control over simple mechanics is a good exercise in discipline. These model paragraphs may be selected from a multitude of sources, but should be geared to the needs of the class. For example, certain grammar points may require special focusing. Third person "s" forms, adjective placement, relative clauses, word-order, and numerous other points can be zeroed in on by substituting certain features in the model passage.

For example: Instructions to the class may be to rewrite the entire passage but to change the plural "They" to the singular "He" every time it occurs in the model. Adjective enrichment may develop by having the student rewrite the passage but substituting all adjectives with near-synonyms.

Note the following taken from 10 STEPS by Gay Brookes and Jean Withrow.

EXCERPT:

[1]Movies are my idea of great entertainment.
[2]I can sit in an unlit theater for long hours.
[3]I'm comfortable looking at a screen.
[4]Being an observer rather than a participant is my style of recreation.
[5]In my opinion, films are our best educators today.
[6]They can make a dream-world seem real to us.
[7]They are one of the best ways to learn about life.
[8]To my way of thinking, a good movie is a better teacher than a human being.

Instructions:

Rewrite the passage, but change the following words: change unlit to dark in sentence 2; change observer to spectator, and change participant to actor in sentence 4; change dream to far-away in sentence 6; and change good to interesting in sentence 8.

The underlined items in the student's original work indicate some of the structural inaccuracies which need work. Extra re-write assignments should be given in these cases. Checking for accuracy in regard to the manipulation (or substitution) asked for does not take much of your time. This type of exercise does raise awareness in the student as to wherein his "minus" performance lies and how to tackle the problem.

Model passages serve as a handy reference for students to pinpoint their error proclivity. They also aid in showing the writer how to enlarge upon basic sentence frames. Expanding basic sentence patterns so that they become more meaningful and original may be an achievable goal. Before attainment of such a goal, however, basic English sentence patterns should be reviewed.

[1] Brookes, Gay & Withrow, Jean; 10 Steps, Language Innovations, Inc. New York

Often a student may study the underlined items in his original passage and not be able to identify what the mistake actually is. In such cases where inaccurate handling of sentence patterns is the problem, it is advisable to refer to the pattern in question. The student then applies the pattern to his own sentence, thus making the correction himself. Additional practice in said pattern may be obtained by having the student write 3 or 4 different sentences using the pattern again. This assignment can be easily spot-checked in class.

NINE BASIC SENTENCE PATTERNS have been clearly defined by Wishon and Burke in their text Let's Write English. I usually give my students this outline and include my own sample sentences. Each teacher can develop pertinent exercises for homework or class work. However, it is highly advisable that students do most original work in class.

PATTERN	STRUCTURE	SAMPLE SENTENCE
1	Noun + Verb	Bruce works.
2	Noun + Verb + Adverb (or prepositional phrase)	He works hard. He works at a cannery.
3	Noun + Verb + Noun (Noun substitute)	Kathy teaches American Literature.
4	Noun + Verb + Noun + Noun	The teacher assigned the students a composition.
5	Noun + Verb + Noun + Noun (or Adjective)	The committee named Kathy chairperson. The lawyer believed the man innocent. (Adjective)
6	Noun + Linking Verb + Noun	John became a priest.
7	Noun + Linking Verb + Adj. or Noun + Linking Verb + Adv. or prepositional phrase.	Lemon sherbet tastes tangy. Kathy is in San Francisco.
8	There + LV + Noun + Adv. or prepositional phrase	There were many people at the party.

92	It + LV + Adj, Adv. ,Noun or prepositional phrase.	It is warm.

NEATNESS on paper must be required at all times. An essential part of good rhetoric is that the written page present a clean, neat appearance to the eye. This should be considered in the total evaluation. All informal essays, short compositions, expository writing, and pattern sentence exercises ought to be done on large, lined looseleaf paper. Margins should be clearly delineated (an inch to an inch and a half). This means - top, bottom, and sides. Remind your students that a well-ordered paper reflects a well-ordered mind.

On the final draft which is handed in some SPELLING errors might appea These can be circled. Your students should be familiar with the marking code you use so that when they see a circled word, they will identify it as a spelling minus. Punctuation can be handled similarly, except that run-on sentences should be minused, that is, underlined.

Let me stress that it is detrimental for the student to be allowed to do most of the assignments at home. Short assignments should be done in class. Longer work may be completed at home. But the outline and rough draft should be tackled in class.

THE DICTO-COMP is another useful technique for developing good writing skills.

The Dicto-Comp[3] is a short paragraph which the teacher reads to the class several times. The objective here is for the students to try and re-write or re-construct the paragraph, keeping to the original as closely as possible. The wording used is to be the same as that of the text. The sequence of ideas is to be organized in the same order as that of the original. Check the papers for accuracy in structure and meaning. Do not write in corrections. The original may be written on the board subsequently. Evaluate the papers thus: GOOD, FAIR, and so on. If a paper is extremely poor, have the student copy the original passage a couple of times. Dicto-Comps are very challenging to the student. They should be incorporated into class activities at least once a week.

2. Burke, Julia M. &Wishon, George E. LET'S WRITE ENGLISH. American Book Co. New York. 1968.

3 "Dicto-Comp" P. M. Riley, English in New Guinea, November of 1970, reprinted in Forum, Volume 13 No. 3, 1975.

— For beginners it might be helpful to put some key-words on the board so that they may follow these clues in their re-write.

A Dicto-Comp can be taken from any longer piece of writing. It can be on any topic. The following is an example of a dicto-comp. I have underlined possible key-words.

> Whatever the reason for the letter, the key is always the same: be natural, and let our letters reflect who and what we are. A letter full of dashes, underlinings and true emotions means more than a carefully edited, stilted piece that sounds like someone else. We should let go when we write letters. If it's bad news or unhappy feelings that we're communicating, we should always keep in mind who will be reading the letter and what THEIR reaction will be. Just as we sometimes closely watch what we say, we must also be careful of what we write. Although honesty is always the best policy, there's no need to get someone upset more than is necessary. So, if we must send bad news, we should temper it with the lighter side of the story... and perhaps pictures or stationery that lets our friends know we're still looking up to brighter things.[3]

Keywords given may be as few or as many as is required by your particular class.

Exploring all the alternatives in any endeavor is fun and rewarding. An activity that delves into psychological as well as rhetorical areas is the last one I am going to mention. It is my favorite. It is referred to as SPONTANEOUS writing. This technique is also used in the speech arts. It is thus referred to as extemporaneous speaking. This simply means that you are asked to speak for a certain length of time on a topic of your choice, or a topic given to you at that time. It is carried out without any preparation whatsoever. Spontaneous Writing holds to this same tenet. Without preparation. Write about anything that comes to mind. Put pen to paper and let it all come out.

Before going on with this activity, students should be told to relax, close their eyes for a few seconds, and write. Write about anything you want to write about. Mention that this work will not be graded or otherwise evaluated. Take the pressure off completely.

If this technique is to be productive, it is very important that no pressure be exerted on the students at this time. The exercise can be done at least once a week. The first period of spontaneous work can be limited to 10 minutes. The next to 20 minutes. It can later develop to writing for "as long as you want." Pick up the papers and read them at your leisure! How revealing they will be.

Some students may be very lengthy, others sparse. Some will tell you about their problems. (Never, never refer to these. Consider this kind of writing a confidence, a trust.) Other students will tell you in about five or six sentences that they really have nothing to say. Of course, the surprise comes when they, themselves, discover they do have something to communicate. And (oh, happiness) some students may even take care to write a neat heading on their papers!

This technique can show the teacher at a glance wherein his (or her) strategies must be directed. Mental notes can be taken of where each student's work has pitfalls. If the class is too large, this technique can define direction. That is, it points out what kind of help your class needs. It will give you the temperature of the class. It will infer to you as to how far your class has come along the long road to becoming better writers in the English language.

CONCLUSION

Let not this be the end of an article, but a beginning to new exploration. It is by re-newal that we become vital. It is through trial and error that we become more expert. And it is by over-writing that some writers can lose their readers. So, don't over-do. Just DO.

* * * * * * * * * *

TRENDS IN THE FIELD OF ENGLISH AS A SECOND LANGUAGE [1]

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Several weeks ago at the University of Arizona's Center for English as a Second Language there was a series of staff meetings to demonstrate and discuss classroom procedures at the various levels of the program. Most of the staff now employed by the Center have received the M.A./ ESL degree from the University of Arizona, where the training is still very much in the structural approach and the Audio-Lingual Method, combined, of course, with the Direct Method because of the many different native languages of the CESL foreign students. As various instructors gave forth with various techniques, especially in the teaching of oral English, one interesting characteristic emerged, the instructors were no longer adhering to the basic tenets of the Audio-Lingual Approach, which they had so carefully learned in their course work and practiced in their internships. That is, there was a drastic de-emphasis of pattern practice and the mimic-memorization procedure. What they seemed to be leaning toward was something close to a cognitive process based on Cognitive Code Learning Theory. The following are some of the characteristics of their classes:

1. The use of original subject matter related to the students themselves, their life experiences, and their previous background of knowledge.

2. The avoidance of rote learning.

3. The use of graphic explanations to clarify relationships.

4. The use of both written and spoken language to stimulate as many senses as possible, simultaneously.

5. The stressing of the functional use of grammatical patterns.

6. A concern for student attitudes as well as mastery of course content.

[1] A paper delivered at the Binational Center, Mexico City, January 3, 1977.

7. An effort to relate overtly the multiple components of language to one another.

What is indicated here is a quiet rebellion of the ESL instructor from the dicta of the entrenched methodology, thereby opening the way for the ESL professional to be responsible for his own adaptation of structural, transformative and cognitive theory to practice. Although these instructors had not given much thought to the theory behind their practices, they were made conscious of the fact that these practices were somehow incomplete without the support of a theory, just as theory is incomplete without some sort of practice to test and/or substantiate it. The key word which guided their procedures seemed to be "meaningful" --a major emphasis on meaningful learning, meaningful practice, and meaningful expression of ideas. Since the revolution in linguistics brought about by Chomsky's Syntactic Structures in the late 50's, various critics of Bloomfield and Fries' structural approach have questioned the basic notion that language is learned behavior; language, the new theorists say, is primarily a creative function of the mind. The Audio-Lingual method, the critics say further, has come full circle back to the grammar for grammar's sake of the traditional grammar-translation method, which was ridiculed prior to the advent of the Audio-Lingual approach.

Leonard Newmark, as one example, has written:

> "When structural-linguists first faced the problem of developing methods to teach exotic languages, and later languages like English, they maintained a natural emphasis on teaching concrete uses of language... As structuralists grew more and more confident about the "scientific" analyses of language, they modified their teaching programs more and more to reflect these analyses: phonemic drills and structural pattern drills were increasingly elevated from the minor role they played in the early Army language course to the major role they play in, say the Michigan English Language Institute textbooks or in recent Foreign Service Institute books. This increase in pattern drill is an index of the return from "natural" material to grammatical-illustration material." (Newmark, 1970, p. 212)

Pointing to the more specific, Newmark goes on to question the basic tenets of Charles Fries who, back in 1945, wrote:

> "In learning a new language... the chief problem is... at first... the mastery of the sound system --to understand the stream of speech, to hear the distinctive sound features and to approximate their production." (p. 3)

Newmark, however, states the following, a decidely transformational view:

> "The fact that the detailed phonological rules come late in the grammar suggests that attention to the details of pronunciation might be left until relatively late in a foreign language teaching program. Note that such delay in teaching "a good accent" is at sharp variance with the attitudes of most applied linguists today, but is in good agreement with our common sense feeling that is more important to be able to speak a language fluently and to say a lot of things in it than to have marvelous pronunciation but not know what to say. The relative lateness of phonological rules in a transformational grammar helps account for the fact that we can often understand a nonnative speaker even when he lacks most of the phonological habits of English; if we attempt to follow the order of grammatical rules in teaching simple before complex sentences, by the same token we should teach meaningful sentences before we worry much about teaching their proper pronunciation." (pp. 215-16).

Agreement and, at the same time, rebuttal, is offered by Joan Morley who wrote in 1975 that many teachers, as well as students find the pronunciation class a bore and a waste of time.

> "This is sad, because so much of the joy and the satisfaction and the power of using language comes through speaking and listening. Perhaps the problem lies in conflict... conflict between underlying concepts about language learning and language teaching which have changed a great deal during the past few years... and materials and methodologies which have not changed very much. And conflict puzzles us; it makes us uneasy and not as sure of ourselves as we once were, a state of mind which students soon sense." (Morley p. p. 9-83, 1975)

She goes on to state, however that pronunciation should definitely be taught from the very beginning and that it should be isolated from other aspects of language practice. At the root of the problem is that there are few existing materials and methodologies which encourage students to be active, not passive participants in their own learning. Teachers should emphasize active student involvement in the learning process, and at the same time assume more responsibility for their own performance. This is done by establishing ESL classes in which the students are involved cognitively and are apprised to what they are doing and why they are doing it. In other words, she is saying that the emphasis should be on learning, not on teaching. Seldom are students taught how to monitor their own speech performance; at one time

this was even considered unsound. But from my own personal experience teaching in the language laboratory, I found that after hearing a model, students were constantly correcting their own pronunciation and grammatical errors and felt that somehow this phenomenon should be exploited to the point where they could systematically evaluate their own learning progress.

What this all leads up to is that the field of ESL today as noted by numerous applied linguists is in a state of "ferment" and there is very much a need for new directions. What is happening really is a reassessment of the field, something that must occur periodically in all the arts and sciences to keep them healthy and thriving.

Another major trend, as pointed out by Muriel Saville-Troike, in both theory and methodology, is relating language use to its total cultural context. Research in ethnography of speaking is providing us with information about verbal and non-verbal routines, systems, and linguistic repertories necessary for effective social communication. This is what the CESL teachers at Arizona were doing individually and seemingly without prescribed methodology to guide them. This position they have assumed intuitively after observing the needs and goals of the university-bound students they teach and by witnessing in their classes the considerable evidence that different people learn in different ways, and that learning preferences are as important in second-language learning as they are in any other kind. Students learn through the eye as well as through the ear, by deduction as well as by induction, and by learning about as well as by learning how. Even according to Ronald Wardhaugh of the ELI at the University of Michigan -- that bastion of the A-L approach-- there is little need to abide by the order of listen, speak, read and write. "This," he says, "is particularly true when we are dealing with older children and adults who have learned to learn in certain ways." (In Lugton, 1971, p. 19)

At this point I must admit that most discussions of trends in ESL have concentrated on the teaching of English to non-native speakers in the United States. Now and then, "How to..." and "My experience in ..." articles pertaining to foreign students in foreign countries creep into the journals. Still, as it was fifteen years ago when I began my teaching career in Greece, a major problem is to create within the students studying English in Mexico, Greece, Japan and elsewhere, a true sense of urgency to learn and speak the target language. Results, as well as efforts, so far have been of varying, and to speak honestly, un-impressive, degree. Another major problem, noted by Leonard Bloomfield over fifty years ago and unresolved today is as follows:

> In spite of the fact that there has been more than a hundred years of vigorous linguistic investigation in accord with sound scientific methods, very little of the results of these investigations has actually got into the schools to affect the materials

> methods of teaching language and the actual conditions under which language teaching is attempted... Even where there are well-equipped teachers who have acquainted themselves with the modern approaches to language teaching, the administrative circumstances to which they must conform are usually such as to make impossible effective use of their knowledge and ability. In fact, the naive and conventional views of language have been so much in control that there has been little opportunity even to try materials and methods based upon our scientific knowledge and research. (In Fries 1945, p. 1)

At the same time we are reassessing theory and methods, we should also reaffirm the ultimate goal in second-language methodology. That is to discover a method which will make the process of acquiring a second language as uncomplicated as that of acquiring a native language. In all the reading and at all the ESL meetings I have attended in recent years, I haven't heard this goal or any other mentioned. Most of the material has been in one way or another, an explanation of reactionary techniques as a response to the increasing criticism against prevailing methods. Some of the transformationalist criticism I have already mentioned. Structuralists, such as Freeman Twaddell, fight back with highly inflamatory remarks. In his response to Karl Diller's article announcing the untenable position of Audio-Lingual Methods, Twaddell states,

> "I do not find that Diller's article has lightened the burden of proof on those who would reject procedures with a record of considerable success in the classroom in favor of methodologies based on theories of very dubious relevance to classroom teaching and learning. The article appears to ignore the realities of age-group differences; it --intentionally or carelessly-- misrepresents the familiar strategy of progressively changing teaching procedures to parallel a learner's progress toward control of a foreign language. The alternative praised by Professor Diller as pointing the way toward 'improving the teaching of foreign language' are either inadequately described... or are inapplicable to classroom realities to the point of freakishness..." (1976, p. 117)

Twaddell, in the same article, puts the burden of proof upon those who advocate abandoning accepted doctrine and procedure in favor of something new.

> It is a common failing of apostles of one or another variety of Transformational-Generative doctrine to assume the validity of their beliefs as given, and try to put holders of widely held views and users of successful practices on the defensive. (1976, p. 114)

In his reply to Twaddell concerning age differences, Diller says that it is much easier to adapt direct methods to different age groups through the use of meaningful practice of a language instead of mechanical drill. Age differences thus become a much less serious issue from a methodological point of view. It is on the levels of technique and content that we must take age differences more seriously. Also in his reply, Diller re-emphasizes that, in his opinion, the method of pattern drill and mimic-memorization is bankrupt and that

> "... the rationalist theory of language learning associated with generative grammar has re-opened the door to the direct method and has fostered various new language teaching methods, some of which will prove in the long run to be better than others. It seems inappropriate for anyone to be making a priori pronouncements against these methods without being willing to experiment or to examine new evidence. (1976, p. 121)

This discussion of methods, theories, and research brings up another serious problem in the field: a serious lack of means of processing and distributing the pertinent information relevant to language learning. Language is a major area of study in the fields of linguistics, education, psychology, anthropology, and philosophy, among others. Who knows from what research the principle key will come? This dearth of knowledge is certainly one reason why practice is so far behind theory, and sorting out what is essential will continue to be one of the major tasks of the applied linguist and ESL teacher. The really over-abundance of textbooks and how to select them is also a problem, especially in the United States. So many of them are packed with inflated claims in their introductions. At the same time, reviews of textbooks in journals such as the TESOL Quarterly are becoming less and less genteel. One review, that of Hall's ORIENTATION IN AMERICAN ENGLISH, states the following:

> In their promotional literature and elsewhere... the publishers and authors try to make us believe that the text is something radically new under the sun. Take the first paragraph of the teacher's manual for example: "The text is similar to other approaches in one BASIC respect --one of its major goals is

> to help people learn a language. Unlike other approaches, however, it's based on the belief that people should be able to learn to communicate as well and as quickly as possible." The absurd suggestion that "other approaches" are based on some contrasting belief is surely insulting to the reader's sense of logic. (Eugene Mohr, 1975, p. 77)

Anyone who has ever presided over a meeting of an ESL textbook committee understands the problem of choosing the right texts to satisfy student needs, as well as teachers' standards. We also understand the drastic implication of making an unwise decision in the choice of a text, however heartened we are by the notion that its basic purpose is to be a springboard for communication. Students who come to our Center after twelve years or more of schooling in their native countries have very fixed ideas about what a book should offer them. It's a source of answers and these answers must always be correct. We have found, however, that by gradually weaning the student from the bounds of his textbook, he eventually sees language learning for what it ultimately is: practice in functioning in all four skills of understanding, speaking, reading and writing, and that oftentimes, especially if he plans to study in our country, these skills will be required simultaneously. With this in mind, the Center has begun pilot programs such as the English Backup Component/Lecture Program for advanced students. Its purpose is to function as a transition between English as a second language classes and regular university course work. The students are given three hours of lectures per week in either History of the United States or Physical Science, each requiring two instructors. The lectures are complemented by seven classroom hours a week of English, devoted to developing and augmenting speaking and study skills. The students are required to participate orally in class discussions and debates. Individual oral reports on the subject matter are also required. The Backup Component stresses the development of note-taking and test-taking skills, aural comprehension and oral fluency.

Quest for Liberty, a high school text, was selected for the history section. The science section uses Guided Reading Study Guide, put out by Instructional Communications Technology, Incorporated. Reading assignments stress accuracy, comprehension, and speed. The students are tested on both the English Backup Component and the Lecture Program. They also present research projects on historical and scientific topics. The EBC reinforces and clarifies the lectures, emphasizes necessary skill and study development, and focuses on linguistic problems. What must be made clear is that we are not trying to duplicate a regular university course; the main purpose, in addition to the learning of useful or "true" material, is a bridging effort over to what I might loosely call an academic language or register.

The Center has also given up using a complete series from beginning to advanced levels. We have become too aware of the fact that different people of university age learn in different ways and that a consistent, single style of language is not what our students need; nor do they need a consistent teaching style in their five or six classes per day. It is important, however, that the students know and understand each teacher's procedure and what is expected of them. After all, these students already possess skills in another language. We must be conscious of their linguistic and cultural differences and at the same time teach them to understand our culture as it is expressed by the American English they are learning to comprehend and use. This involves (1)assisting them in learning how to learn and progress in English (2) Guiding and encouraging them in their consistent acquisition of new language forms (3) providing them with support for the English that they are learning, without overcorrection of what has not yet been mastered (4) providing them with the language--vocabulary and structures--for the concepts they need and wish to understand and/or express and (5) giving them the opportunity to ask and understand questions. Muriel Saville-Troike emphasizes these points by noting the following:

> In teaching English to foreign students at the university level, we have been recognizing that our instruction falls short of their needs. We have been leaving them inadequately equipped with the skills they need for coping with university-level instruction in English. The need is for earlier and stronger emphasis on reading processes and for teaching the more formal style required by textbooks and lectures rather than the conversational style of the Audio/Lingual materials. (Mean, p. 1, 1974)

Returning to the problems of teachers of ESL in other countries, we want first to identify the internal and external benefits of learning a second language--in our case, English. We are told that learning about another culture through language helps us to better understand our own. This is not, of course, acquired automatically in an ESL classroom. The student should also acquire an insight into the complexities of language, which controls not only one's speech, but one's thoughts, and if we adhere to Sapir-Whorf, one's view of the world. As teachers of English in a non-native speaking environment, we shouldn't think of it as just ESL --in this discussion I am using ESL-- as a cover term to cover English as a Foreign Language as well- but as SESL- that is, Sensible English as a Second Language. It is very well to say that English is English no matter where it is taught. This may be true as far as phonology, morphology, syntax, and semantics are concerned, but in each area of the world the ESL teacher must determine the goals and kinds of English suitable for his/her students. There must be more attention paid to individual student needs and their relationship to the choice of subject matter.

In the non-English speaking environment there should probably be a healthy balance of both cognitive exercises and audio-lingual practice. In other words, exercises in the comprehension of forms and the conscious selection of forms to fit a particular context, and drills to instill automatic action and reaction into the students' repertoire of verbal stimuli and responses. The ideal curriculum would emphasize a full range of study materials through which the grammar material is presented; natural, informative dialogs, clear and concise grammar explanations, useful, stimulating dictations and readings; and a variety of questions and exercises that involve vocabulary and reading development, aural-oral discrimination, and most important, opportunities for extended speaking, reading and writing.

This is probably as good a time as any to bring up the question of analogy between first and second language learning. Transformationists have made a large contribution to this field of study. In the acquisition of a first language grammar, a child learns early to do the following:

1. He can determine the linguistically significant generalizations of categories in his acoustic environment. For example, he can determine what a sentence is and what a speech sound is.

2. He can store in memory the features of the above category. That is, he can recognize a sentence. He can store in memory the functional relationships between rising and falling intonational contours.

3. He can determine the fit and structure of sequences he produces and hears.

4. He can expand and alter his structural descriptions as he matures. (Menyuk, 1969, pp. 152-153)

Difficulties for developing his grammar are created by the following four conditions, as outlined by Carol Chomsky, 1969, pp. 6-7.

1. The true grammatical relations which hold among the words in a sentence are not expressed directly in its surface structure. For example: the roaring of lions vs. the training of lions.

2. The syntactic structure associated with a particular word is at variance with a general pattern in the language.

For example: He told him to go vs. he promised him to go.

3. A conflict exists between two of the potential syntactic structures associated with a particular verb. For example: John asked Bill to leave vs. John asked Bill what to do.

4. Restrictions on a grammatical operation apply under certain limited conditions only. For example: When he was tired, John usually took a nap. He knew that John was going to win the race.

In first language acquisition then, an error shows that full competence has not yet been attained and the development of a grammar is still in an interim state; in second language learning, however, an error is taken to show that a form has been wrongly learned or is an unlearned pattern. Possibly, as suggested by some psycholinguists, the second language learner should be allowed greater freedom to make mistakes while he is testing his various grammatical hypotheses so that he can discard those that are unsuccessful. If the analogy between first and second language learning holds, the ESL teacher should not deplore a student's errors, but instead encourage a native-speaking child. But now I ask you to try to hold two opposing ideas in your mind simultaneously by adding a structuralist behaviorist view:

> ... in the audio-lingual method, the student... must not, as the small child does, experiment with new combinations and analogies, some accurate and some inaccurate. Instead he must be induced to produce the right response by the teacher's careful arrangement of the circumstances of response. His mistakes are not 'cute' but dangerous, in what they represent decremental, not incremental, learning. (Rivers, 1964, p. 102)

In the structuralist school, grammar is defined as the patterns, or arrangements of words that have a meaning over and above the separate meanings of the words in sentences and the patterns of arrangement of words into words are its grammatical structure. To test grammatical problems is learning the second language, and by testing the problems we are testing the language proficiency of the learner. As you can see, I am making no attempt to decide the issue.

I hope that it is apparent from this brief survey of trends in the teaching of ESL that a great deal of study and research must be done before we achieve even a small understanding of the complexities of second language learning. Considering the status of English in the world today, I should add that this investigagion must be an international one. For too long, teachers have relied too much on the "experts." It is the teachers who must form the basic disciplines that underline English language teaching. This you can do by carefully examining the theoretical insights and utilizing and reporting on those that show promise in improving the second-language learning process.

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CHALK TALK

SECOND LANGUAGE TEACHING IN KINDERGARTEN AND PRE-SCHOOL

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FUN! This word conjures up for most of us laughter, curiosity, trying something new, doing and achieving; in fact, the prize of effort, happiness. And that, for the great majority of us, is exactly what teaching is, or should be... FUN! This is why teaching English as a second language to young children is such a challenge.

In the first place, it is widely known and accepted that children up to the age of seven learn more quickly than at any other time during their lives; have a natural ability to pick up languages, especially the pronunciation; desire to please, therefore there is NO LIMIT to what can be taught, providing ample praise is lavished upon them justly and frequently.

Bearing these three points in mind, the challenge is worthwhile and rewarding to both parties, child and teacher.

There are two aspects of second language teaching: in one, the child learns a foreign language in his own country, and in the other the child is in the country where the second language is spoken. In my opinion, the same principles can be adhered to in both cases, although, usually, results are quicker in the latter for obvious reasons. However, let us take a closer look at each of these aspects.

The Child in His Own Country

It is preferable that the second language is begun as early as possible, around four years of age (or earlier, if the child is one of a large family). Songs and games are taught, observation and 'doing' material presented to him, and he is given as much oral work as possible in this new language. In this way, as a game, the child becomes accustomed to the sound and rhythm of the spoken word, and will participate freely, without the feeling of 'this is something strange!' Two years should be the maximum time devoted to the child's education in the foreign language before beginning to study his own, at the age of six, although still continuing with the other. Sometimes he is helped by his mother or father speaking the second language, but usually parents consider it essential for their child to learn another language because of the world we live in, and the opportunity it may offer in later life. Even so, a facility for languages should be apparent in the child so he can be completely successful.

The Foreign Child in the Country of the Language.

Many teachers and authorities consider that the foreign child should learn his own language first, but in my opinion, this is absolutely wrong. This child hears the second language all around him; most of his friends will be speaking it, and the radio and television will be on most of the time, so he will be accustomed to the sound and rhythm long before he goes to kindergarten. Only in his immediate family will he be listening to his mother tongue, however well or badly spoken, and educational authorities have no right to step into family affairs. It is all very well if the foreign child is of a majority group, such as a Spanish-speaking community, and is obliged to go to a bilingual Government School, but what if the child is of a minority group, such as a Polish, or French, or Italian speaking community? These languages are not taught in a bilingual programme, yet children coming from any of these groups are in the same boat. Unless one has lived in another country for some years, it is difficult to visualize the problem; however, let me put the shoe on the other foot.

Imagine you, the leader, who only speaks English, go with your family to live for an unspecified time in a town in Brazil. There is a small English-speaking community to which you immediately attach yourself. In all probability, there is a small English school run by one of the enthusiastic community members, to which most of the children go. But if there is NO English school, what then? Your children will have to go to the local school and learn to study in Portuguese the best they can. You will, no doubt, teach the rest at home, in English. Now, what happens if the local authorities consider that English-speaking children should go to the local bilingual school run by the government? You immediately send your children there, only to find that Brazilians are teaching them English and probably with many faults in pronunciation and structure with complete disregard to dialect. How do you feel? What would you do? Complain? Send them home? Perhaps, if you had the financial means to do so, but chances are you would do what the rest of the community would do; take them out of the bilingual school and put them into the local grammar school regardless of the language barrier, for the logical reason that "this is where we are living and the children are subject to the educational standards, which are in Portuguese. They can learn their own language at home."

This is the attitude most immigrants take, especially those of the minority language groups.

And the child? What about the feelings of the child? After all, he is the center of the problem. Let us imagine ourselves as a four-year-old capable of making ourselves understood in both languages and accustomed to hearing both. Suddenly, we find ourselves thrust into a class of thirty or forty children, and faced with a 'foreign' teacher who speaks our language 'strangely' who perhaps insists that what we are saying is incorrect (that is, grammatically incorrect) even though our parents have taught us differently.

After several months of this, we begin to wonder who is right, our parents or teacher, and how does the teacher know, if she has not been to 'our country?' So, conflict begins to grow, and it may not end here. Parents may take umbrage that their knowledge and usage of their own language is being disputed and corrected in the classroom, and therefore may ridicule or take out their dissatisfaction on us, the students, putting us in worse conflict within ourselves, and within our family. School is wrong! The teacher does not know! So, if school is wrong, why should we study? What are we studying for? Hence, the high-percentage of drop-outs in many bilingual schools.

But let us look again at the child, another four-year-old. He has seen words and letters on television, stores, articles, food products, names of streets. He WANTS to understand and to be like the other children around him in his adopted country. His parents send him to an all-English kindergarten where he learns to read and write and understand the books he looks at, the words he sees everywhere.

There is no conflict in this child: his mother-tongue exists naturally for him, at home. It is no problem. He feels secure in the knowledge that he is like his new friends; his parents trust his teacher, who knows. So the gate is open, wide-open, for him to lap up everything that is presented to him because there is no conflict in his little world. Learning is fun.

So it is obvious that due to outside influences, the foreign child learns faster and adapts himself to his new language and culture because of necessity; badly or well depends upon his introduction to school.

A Wider Look at Pre-School Teaching.

Children are naturally curious and eager to find out for themselves; so when material is placed before them that they can follow logically interest rarely wanes, and enthusiasm inspires them to want to learn more. This surely is the aim of every teacher confronted by inquiring minds. What is the secret? It is obvious and very, very simple. The material should be WHAT THE CHILD NEEDS, NOT what the adult or authorities consider the child OUGHT to need. There is an enormous difference.

Children are not complicated little creatures; they are simple, reasonable, logical in outlook, understanding and anxious to know, anxious to do. The problems are the adults or the authorities, who 'think' they know; who are incapable of 'seeing' from a child's point of view; who have to have masses of investigations, proven statistics, and concrete proof that a so-called new idea 'works', before they will venture to try or even give an opinion. This is a sad state of affairs. And in the meantime, who suffers? The children, and children are the same the world over, generation after generation.

So what is wrong now? Why is it so many young adolescents can neither read or write well, nor express themselves in words, are drop-outs, or labelled 'has a learning disability.' Some truly do suffer from a disability, but the majority are the results of poor school programmes; poor, inadequate or unnecessary material and a complete lack of understanding of scholastic needs in pre-school and primary by those in charge.

One thing is to theorize, behind a desk; another is to practice, in the classroom; yet another is to visualize results as a step upwards for the student.

Take a look at some of the reading material on the market today. Look at the stories: some of them are unrealistic with repeated vocabulary, and few words written per page. Look at the illustrations: most of them are either clear-cut, non-living and cold-looking or just out of this world. Look at the presentation; most of the books are beautifully presented in hard covers, colourful, but they do not inspire a child after the first few times of using them. In other words, few early readers satisfy or stimulate a child's curiosity or imagination.

At a recent educational materials exhibition in Texas, I was amazed to discover that some young, enthusiastic first grade teachers were so exasperated by the inadequate material provided for reading, that they were mimeographing their own first readers and achieving results with their students. This is highly frustrating to both parties. Surely every day should count. Every day should be an adventure; an adventure of trying, complying, listening, comprehending; a feeling of progress and achievement.

Reading and writing go hand in hand, and whatever is read and written should be spoken and understood. With this aim in mind, I feel children should be taught to read and write when they are first introduced to language but, let me hasten to add, that for me, presenting little challenges for young children to overcome, and praising them for every effort made, is my definition of 'teach' at this early age. Similarly, there are teachers who consider free-style painting and drawing desirable for free-expression, but sloshing paint on paper and scribbling haphazardly is precious time wasted. By all means allow free expression, but learned through 'guided' sloshing and scribbling!

This is why I have begun to write my own books for the teaching of reading and writing of English to young children of four years and above. My series of four books, sets out to teach the child, not only to read and write, but also to observe, comprehend, speak, and above all, to enjoy learning.*

* Christine Hudson, I Can Read and Write. Mexico City: Editorial Hamilton, 1976.

The books are in two colours only, on a cream background; different writing exercises are included, as well as detailed illustrations of all the stories, enabling children to observe and comment as well as letting them colour the pictures, once the stories have been read. Thus the book really belongs to and is the child's. He makes it different from the others by his own colouring and writing, so learning pride in achievement early.

It is so important to respect the child's individuality from the very beginning, and for each one to have a creative hand in his first reader seems to me a unique way of doing just this. My books are rather the opposite of most text books. They are smaller than most workbooks; hand-written to match the child's writing; soft-covered to make them less heavy and cumbersome to carry around; cream-coloured paper to eliminate glare and finger-marks; detailed illustrations with attractive and unattractive characters, (after all, we are not all blue-eyed, blonde and beautiful!); and lastly, the characters themselves talk respectfully to each other, for I believe that only by teaching respect will children learn respect. Nursery rhymes and a few traditional tales have been included; and drawing exercises, for comprehension practice, follow some of the stories so that the child learns to refer back and find out thus fostering the idea of 'research', now so essential in further education.

The secret is to demand. Expect the impossible from a young student, and he amazes you with his capabilities. Too often the adult asserts that "this is too difficult for so-and-so;" or, "you can't expect a child of his age to do this-and-that." Youth considers NOTHING IMPOSSIBLE, that EVERYTHING CAN be done. Cultivate this idea, and foster it in pre-school, then university standards will improve also. Not only that, but a contented and challenged student of any age is not a discipline problem, and therefore violence and unrest in schools and on campus, which are the product of frustration, will automatically disappear.

Thus, in conclusion, let me state that in my opinion:

a) a child learning English as a second language should start young.

b) a child living in a foreign country should DEFINITELY learn the adopted language first, in school, from all aspects.

c) Adults and authorities should choose material and equipment, not for the sake of appearance, but for the child's needs, and from HIS point of view, making sure it is a stepping-stone towards the next phase of learning.

d) Pre-school children should be guided, and encouraged to do and achieve as much as is possible, and as much as they want to, thus stimulating their curiosity and imagination.

A happy child is one who respects, and is respected.

There should never be a dull moment in his life, and we, as teachers, should never lose our love, hope, and enthusiasm for the enormous responsibility that rests upon our shoulders. In our students, we see the reflection of ourselves, our mannerisms, behaviour and speech.

Let us be true to a wonderful profession, but most of all, let us be true to our charges and ourselves.

* * * * * * * * * * * * *

BOOK SECTION

IDIOMS IN ACTION

George Reeves.
Rowley, Massachusetts:
Newbury House Publishers,
Inc., 1975. Pp. xiii, 100

George Reeves, in his workbook, Idioms in Action, seeks to overcome the problem of effectively teaching idiomatic expressions without boring students with lengthy idiom lists, irrelevant and sometimes inaccurate definitions or equivalents, and meaningless drills. The rationale he follows in his technique is that in order to provide the student with an understanding of idioms and the ability to produce them in speech and writing, these must be introduced and then practiced extensively in contexts which not only reinforce understanding, but which inform and even amuse the student as well as relate to their interests. His approach is to present idioms embedded in social and linguistic contexts and then to provide various speaking and writing exercises so that the student uses them repeatedly in meaningful contexts.

This workbook is intended for advanced beginning or intermediate students whose recognition vocabulary is about 2,000 words. It is divided into two parts. In the first, it is assumed that the student can manipulate the simple and progressive present, past, and future tenses. In the second part, he must be able to use the simple and progressive past and perfect tenses. The content and style of conversation in the dialogues make this book appropriate for young adults, whether young professional, housewife, or university student.

Idioms in Action treats 150 idioms frequently used in American English, each of the two parts contains fifteen exercises. Five idioms are introduced in each exercise in a dialogue between a French girl, Mimi, and a Japanese youth, Sam. These thirty dialogues represent a running commentary on modern American life as they see it.

Each of the 30 exercises consists, then, of the dialogue which introduces the five idioms in context, followed by six writing activities for the student. These activities do not vary in type from exercise to exercise, and they require responses ranging from highly structured to nearly free composition. The first activity emphasizes practice in spelling the idioms; the second requires the student to substitute each of the five idioms for their equivalents within sentential contexts. The third and fourth activities require the student to choose and use the idioms in a paragraph context, and the choice is made more difficult

because the number of options has been broadened to include idioms from the previous exercise. In the fifth activity, the student is asked to substitute the idioms for their given equivalents which are embedded in incomplete sentences, and then to complete the sentences with his own words. The last activity of each exercise requires the student to write a paragraph on a given topic in which he must use the five idioms presented in the exercise.

After every third exercise, there is a test which contains three parts. Part A consists of rearranging letters to form idioms, and then of identifying their definitions from a given list. In Part B, the student is required to complete sentences with the most appropriate idioms from a list provided using the correct tense and person. Part C of the test requires that the teacher dictate incomplete sentences using equivalents of certain idioms presented in the preceding three exercises. The student must take the dictation, change the equivalents for the appropriate idioms, and then complete the sentences with his own words. The format of each of the ten tests in the workbook is exactly the same.

The exercises and tests are laid out in such a way that each occupies both sides of one page, with spaces provided to write the answers. The pages may be detached from the book to be turned in to the teacher, or perforated and kept in a loose leaf notebook. It is this feature of Idioms in Action which makes it more like a workbook than a text book. Its semi-programmed nature makes it largely self-correctable, so that it could conceivably be used by students without much help from a teacher. There is a sample exercise at the beginning, with examples and the answers filled in so that the student has a clear idea of how to use the book before he begins it. No keys are provided for the tests or for the exercises, but the student who is working alone should be able to check his answers with his work done in the preceding exercises, with the dialogues, or with the Index at the back, without much difficulty.

One very positive feature of this workbook is the Index, which is really a sort of glossary of the idioms presented in the exercises. Each entry has the page number where it was introduced, a phrase of equivalent meaning, and a sentence in which it is used. Although it is often difficult to find appropriate equivalents for idiomatic expressions, Reeves was quite successful in doing this. His glossary would be valuable to the student as a reference even after he has finished using the workbook.

The topics of conversation treated in the commentaries between Mimi and Sam mostly concern their impressions of American life and customs. This discussion may be considered one of the salient features of this work, since many of the dialogues are really miniature culture capsules, and provide the student with glimpses into American life style. For example, topics such as the use of first names, punctuality, eating habits, finding a job, shopping

habits, religion, home construction, and dinner invitations are treated in interesting and sometimes humorous contexts. Many of these dialogues could be valuable tools for the teaching of culture, and they may be expanded and developed by the teacher into entire units on cultural characteristics of American society.

It would be appropriate to mention that many of the remarks made by Sam and Mimi, especially the latter, are quite critical of American life style; for example, about American food: "It's always the same... it's bad for the stomach;" about manners: "Americans aren't polite. On the whole, they're even impolite;" about interests: "Sex! Sex! Sex! That's all Americans talk or read about! "; about TV: "I make a point of avoiding American TV. It's for kids and idiots;" about women: "Up to now I've only suspected American women were stupid. Now I know it;" about personal habits: "... Americans eat like pigs and smoke like chimneys;" about racial equality: "Isn't the U.S. terribly racist?" Mimi especially is very critical, and at one point Sam asks her, "Why do you find fault with Americans?"

Whether or not this aspect of the dialogues is interpreted as a negative characteristic of the workbook depends largely on the teacher and how he uses the material, on the students, and on their particular learning situation. This type of commentary would certainly be more effective with mature learners. These criticisms, often in quite humorous contexts, may very well serve to heighten interest, and open discussion and enquiry into the topics at hand.

Although Reeves emphasizes the need for both extensive written and oral practice in order to make an idiom a living part of a student's new language, he offers very few suggestions for oral work. Among the suggestions he does offer to the teacher are reading the dialogues aloud, a couple of oral fill-in-the-blank-type activities, and an oral reproduction of the dialogues in role-playing activities. Whether or not this lack of ready-made oral practice exercises represents a disadvantage of the teacher who wishes to use Idioms in Action depends again on the teacher, the students, and their particular learning situation and objectives.

For those teachers and intermediate students who consider the learning of idioms important, Idioms in Action could be an excellent auxiliary workbook. Since the students can do much of the work on their own, it could be assigned as homework, and once every week or two, class time could be spent on oral practice of the idioms and discussion of the cultural content. Because it effectively combines the teaching of idioms with aspects of culture, both of which are so often ignored in basic EFL textbooks, this workbook might be just the complement needed.

Constance Holcomb
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Word Games in English.	Dwight Spencer	1976

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Linguistics and Reading: Series 1. Ed Stanley Wanat 1977

Bilingual Education: Series 5 Manuel Ramírez et al. 1977

From Evans Brothers Ltd., London.

Face to Face. Michael Long 1977

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Fall 1976.

2. CATESOL NEWSLETTER,
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Vol. 8 No. 2 September 1976
Vol. 8 No. 3 November 1976
Vol. 8 No. 4 March 1977
Vol. 8 No. 5 January 1977

3. CONNECTICUT TESOL NEWSLETTER,
Editor, Melba Grieshaber,
Winter, 1977.

4. ENGLISH AS A SECOND LANGUAGE IN BILINGUAL EDUCATION,
Editor, James E. Alatis

5. THE MODERN ENGLISH JOURNAL,
Editor, David Sell,
Vol. 7

6. NABE
Editor, Alma Flor Ada
Vol. 1 No. 1
Vol. 1 No. 2

7. NYSTESOL IDIOM,
Editor, Henry Rick
Vol. 6 No. 3 Spring 1976
Vol. 6 No. 1 Winter 1976
Vol. 6 No. 2 Winter 1977

8. ON TESOL '76
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11. TESOL NEWSLETTER,
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Vol. X No. 4 September 1976
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12. READING RESEARCH QUARTERLY,
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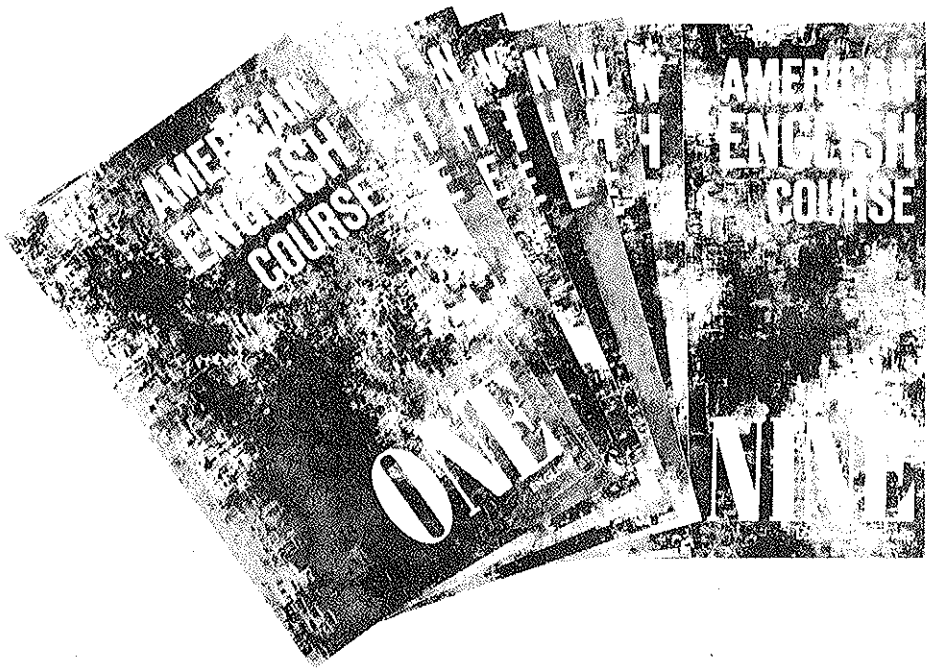

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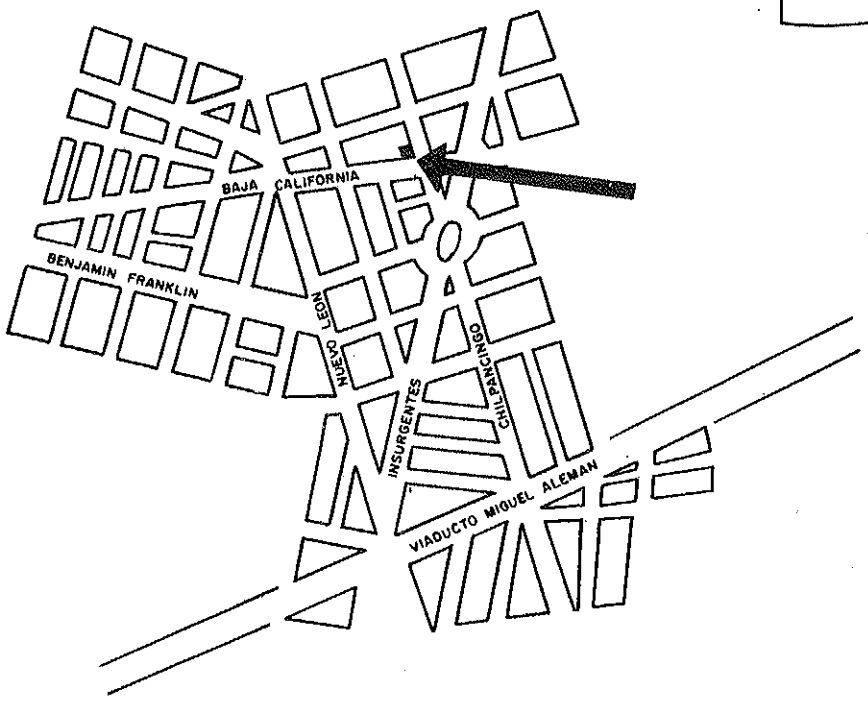

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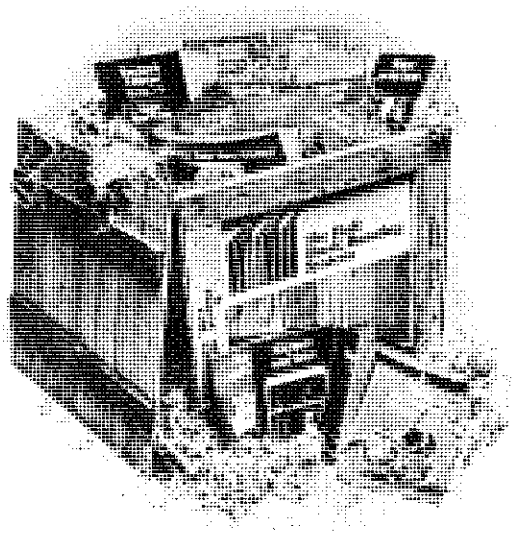

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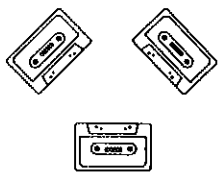

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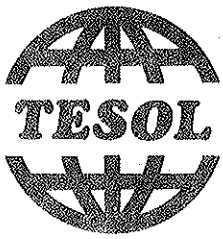

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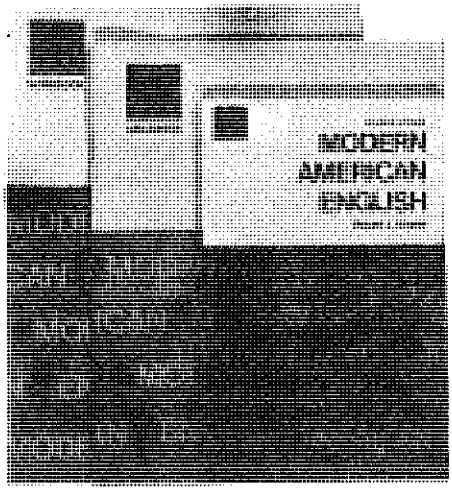

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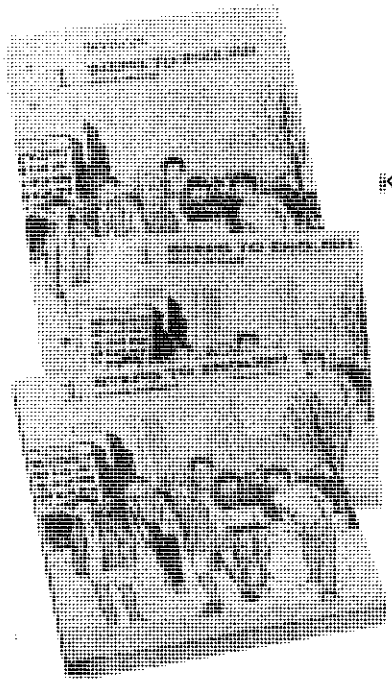

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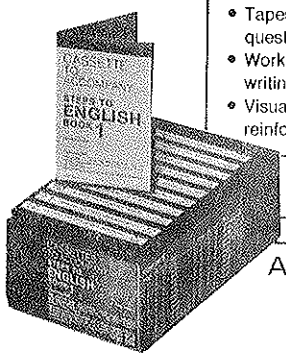

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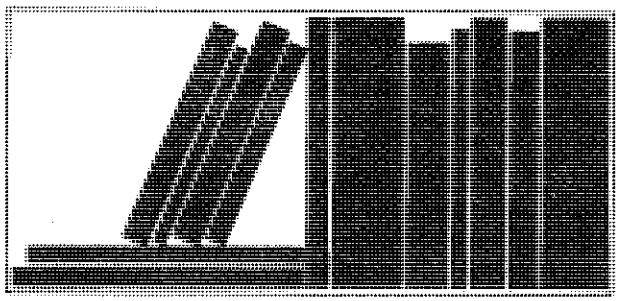

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