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ABSTRACT
                 Developed by the Proteus Adult Education Team of
Visalia, Calif., this preservice training model, the result of a
project for teachers and teacher-aides of Mexican American adult
students, recommends a structure of 30 hours intensive training
conducted over a period of 2 weeks (to be followed by weekly 2
1/2-hour inservice sessions). This booklet contains materials and
suggestions for the four preservice training objectives: 1) to give
the participants an understanding of their motivation in wanting to
work in an ABE/TESOL program (adult basic education/teaching English
to speakers of other languages); 2) to give them a thorough
understanding of the psychology of the adult learner; 3) to give them
a first-hand experience of the difficulties involved in learning
another language; and 4) to instruct the teacher in TESOL techniques
and methodology. Under objective 1 are questions suggested for use in
small group discussions. Under objective 2 are an outline on factors
to be considered in training adults plus questions and suggestions
for micro-lab and role play techniques. The remaining 73 pages, for
objective 4, cover initial theory orientation and practical
demonstration lessons based on these concepts of the TESOL class:
sound drills, pattern practice, vocabulary development, controlled
conversation, reading, writing, and testing, warm ups, games, etc.
Suggested readings and speakers also included. [Not available in
microfiche due to marginal legibility of original document.] (JS)

ED0 45570

PRE-SERVICE AND IN-SERVICE

TRAINING MODELS

FOR

TESOL/ABE TEACHERS AND AIDES

DEVELOPED

BY

THE PROTEUS ADULT EDUCATION

RESEARCH AND DEMONSTRATION TEAM

VISALIA, CALIFORNIA

FUNDED BY:

SOUTHWESTERN COOPERATIVE EDUCATIONAL LABORATORY, INC.

ALBUQUERQUE, NEW MEXICO

FOR U.S. OFFICE OF EDUCATION

CONTRACT NO: ABE-2-17-06-00

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1968-1969

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To SWCEL, that provided the funds to conduct the program and confidence and trust in the person of Mr. Felipe Gonzales, ABE Director;

To our Director, Mr. Tom McCormick, who always had faith;

To the PROTEUS Education Department for sharing ideas and materials with us;

To the PROTEUS clerical staff for the many extra hours that went into putting this report together;

And most of all to the teachers and teacher-aides who took part in the program, and validated our finding in their classrooms.

We hope this report will provide a better way of training teachers and teacher-aides. By doing this, we will be servicing the people for whom these programs are created.

R&D TEAM

The Research and Demonstration program was created
for the purpose of determining the components of a Pre-
service and in-service ABE/TESOL teacher training model
for teacher and teacher-aides of Mexican-American adult
students.

The program was composed of three, 12½ hour workshops
and a weekly 2½ hour in-service training session covering
a period of six months.

From the research conducted by the team, information
gathered at these workshops and in-service training sessions,
plus regular classroom visitations, it has been established that
a pre-service training model should consist of 30 hours of
intensive training conducted over a period of two weeks (if
possible). A beginning five-hour session, followed by eight,
2½ hour sessions. The last five-hour session, should be
a summary of the entire training program by the participants.

It was also determined that besides the 30 initial training
hours, there should be approximately 100 hours in-service
training, meeting for 2½ hours every week.

PRE-SERVICE TRAINING MODEL

OBJECTIVES

1. To give the participants an awareness and an understanding of their motivation in wanting to work in an ABE/TESOL program.

2. To give the teacher a thorough understanding of the psychology of the adult learner,

   2.1 His needs
   2.2 His cultural background

3. To give the teacher a first-hand experience at the difficulties involved in learning another language.

4. To instruct the teacher in TESOL techniques and methodology.

NARRATIVE

Pre-Service

Objective I

   To help the participant attain an awareness and an
understanding of his motivation in wanting to work in a
ABE/TESOL class.

   Frequently, we find that those working in the ABE/TESOL
class are on a part-time basis and working full-time for a
school district or another job during the day. Because of
this, a very important determinent of the teacher's success
in the classroom is his motivation. If it is primarily a
financial motivation we find that it is especially difficult
for him to attain the extra energy or drive needed to sustain
the class at top level.

   It is extremely important then, that the teacher be
aware of his motivation for being in the class as well as
his feelings for the people he is working with. A sincere
desire to serve many times will give the teacher the extra
energy, to present a meaningful class, after all, the students
have also been working long hours.

   A method that maybe used to bring out the teacher's
motives and rationales would be through small group discussions
based on the material covered in the following pamphlet.
The groups should be kept down to about six participants
so as to maintain maximum participation. You may want to
select a recorder to keep notes for later reports to the
entire group. Also you may want to select a chairman or leader.

(This person maybe one whom you wish to bring out more and by assigning him this responsibility you also afford him the opportunity of attaining leadership status.)

1. How did you happen to hear about this job?

2. What were your qualifications?

3. How were you hired? What kind of interview?

4. How did you become interested in teaching (or the possibility of teaching) ABE or TESOL?

5. What kind of program are you involved in?

6. Who runs the show?
   the administration?
   the teachers?
   the students?

Optional 7. What kind of person is your:
   administrator?
   teacher aide?
   student?

SO YOU WANT

TO

HELP PEOPLE

forget it

unless . . . .

INTRODUCTION

THIS PAMPHLET IS DEDICATED TO ALL OF
THE WONDERFUL PEOPLE WHO SERVE, AND
WHO HAVE SERVED AS VOLUNTEERS, TUTORS,
LEADERS, ADVISORS WITH CHILDREN, YOUTH
AND ADULTS IN OUR COMMUNITIES.

OF COURSE THESE SERVICES ARE IMPORTANT,
WELCOME, AND VALUABLE. THESE "HINTS TO
THE HELPERS" MAY BE VALUABLE AS WE ALL
GIVE AND RECEIVE!

<div style="text-align: right">Opal C. Jones</div>

You.....

1. <u>Know why you want to help--in the first place.</u>
   It seems important for the "helper" to know why he
   wants to help. This, of course, is related to #20
   "Really Care"---but it is necessary to ask yourself
   this question-why do I want to help? What are my
   motives? In what do I believe? What is my philosophy
   of service to others?

2. <u>Know enough about yourself and how you feel about the
   people you help.</u> It is a good idea to look at one's
   self with these questions planted firmly in one's mind-
   what are my attitudes about people I want to help?
   How do I feel about them? Do I have problems in my
   human relations? Do I prejudge people?

3. <u>Really mean to do it.</u>
   The people we want to help have seen and met with many
   well-meaning people who start programs and projects.
   The people we want to help wait for us to come to
   the groups and help. They depend upon us. But then
   they get a call - "car trouble" - "unavoidable situation"
   - and we don't come - they begin to lose confidence
   and trust. They see us and consider us a "Hit and
   Run Volunteer." We must not let them down - once we
   make a promise-we must keep it-we must come through!

4. <u>Have sufficient knowledge, understanding and acceptance</u>
   <u>of the people you want to help.</u>

   Many times much of what we know about the people we
   want to help is based on what we have heard in a
   "round about way," what we have read in newspapers,
   what we have imagined and sometimes, other sources.
   It is important for us to have knowledge, to study,
   to observe and to investigate as much as possible.
   It is important to know, to understand and to accept:
   You must ask yourself-on what do I base my knowledge?
   What do I <u>really</u> know? Do I understand? Am I willing
   to accept the people that I want to help?

5. <u>Can "see life" through their eyes.</u>

   The people we want to help have seen and met a pro-
   cession of people who have come in and out of their
   neighborhoods, groups, agencies and communities.
   Sometimes the "helpers" see them as residents of a
   slum-ghetto without hope-and without the helpers,
   life would be impossible! It seems important to
   look at life as they see it-to look at the community
   as they see it-and understand the distrust of the
   temporary "helper" who seems to see the neighborhood
   in a negative way.

6. <u>Have respect for them and their strengths.</u>

   The need for help does not mean a state of weakness.
   The need for help does not mean that the people we

help have a lower status and that they do not deserve
our respect. It is important that we show respect
through our way of work, our conversations, our
expectations and most of all, recognize and utilize
their strength-because they have them!

7. Know how to communicate with them.

All of us need to know how to communicate with each
other no matter who we are-where we work-and what we
do! It is more important than ever for the helper to
know how to communicate with people we want to help.
There seems to be no simple answer to the question-
"How should you communicate?" The answer is like the
one Louis Armstrong gave while he was in Europe-
some one asked Mr. Armstrong if he would define
jazz and Mr. Armstrong answered,-"if you have to ask
you'll never know!"

8. Accept their opinions.

The "helped" have ideas and opinions too! They can
tell us many things. They are resourceful and creative.
They have many new and different ideas: they know that
some of the ordinary run-of-the-mill ideas have not
met their needs, hold their interest or their attendance.
Maybe we are without new ideas, maybe we are "wrung
dry" of new approaches-that does not mean that they
don't have any! They do!

9. <u>Let them tell you what they want, what they feel,</u>
   <u>they need and what they want from you.</u>

   How do you know that the plan you propose is the one
   that the people you help want and feel that they need?
   Many times you are disappointed in the response of
   the people to your plans. We all recognize and are
   proud of our talents-we want to share our talents
   and our skill. Suppose no one comes to the group
   or the class. How do we react? We become discouraged
   and we think that the people are apathetic. We need
   to ask ourselves a very important question-"<u>Did they</u>
   <u>ask for this service? Is this what they wanted?</u>

10. <u>Are willing to listen.</u>

    Most of the time the "helpers" have responsibility
    for <u>the conversation.</u> The Conversation is usually
    based on what the "helper" wants to say. Seldom are
    there questions that require more than a "yes or no"
    answer. The "helper" would be amazed and astonished
    at the answers to questions like-"what do <u>you</u> think?"
    "What are your suggestions?" "What do you think we
    need to do?" "What would work best?" The "helper"
    must not just sit there and wait his turn to speak-
    but must listen, and listen, and listen.

11. <u>Are willing to be taught.</u>

When we help the disadvantaged, the poor or the deprived,
we sometimes think we are the authorities-the only
people who are knowledgeable, and many times we regard
ourselves as the experts! One week in the community
will make us realize that there are many things we
do not know. We would be pleased and inspired by the
education that we could receive from the people we
have chosen to help.

They can teach us "how it is"-They can help us to see
life as it really is-They are realistic-and they can
help us match "what we do" with "what we think"-"with
what we feel"--

12. <u>Are willing to let them help you.</u>

For a long time helping has been one way-the poor
people, the disadvantaged were receivers of our
generosity, our knowledge and our resources. Many
times we never gave our receivers one precious and
important gift-the opportunity for them to help us.
We have discovered that this is not true. Helping
is a "<u>mutual operation</u>",-it means that the helper can
learn and can free himself of this "one way approach
to satisfaction of giving and get a "two way reward"
when we let the people we help-help us!

13. <u>Involve the local community or group in the plan</u>
    <u>right from the start.</u>

    It is important for the local community, agency or
    to be a part of the planning group as a project is
    started. The "helped" community should have a
    voice at the beginning they must not be invited
    or included as "token representatives" or "window
    dressing" - they must be a part of the <u>real</u> team
    at the start!

14. <u>Can work within the framework of the setting you</u>
    <u>have chosen to help.</u>

    When you go into the community or the neighborhood
    to help-it is important for you to work within the
    framework and the philosophy of the setting that
    you have chosen. It is necessary to realize that
    there is a structure there already-there are people
    there and they have goals, aspirations, skill,
    knowledge, and standards and plans of their own.

15. <u>Recognize that other people and groups help too.</u>
    In spite of the many problems that exist in the
    disadvantaged communities, many people, agencies,
    organizations and groups have been aware of and
    concerned with the problems that we all want to
    solve. It is important for us to realize that on
    a day to day basis, these groups and people have

been at work to try to give effective service to the people there. When we come into the neighborhood or the community to help, we must not underestimate the strengths of those who are at work . Rather, we should join the team of workers in the neighborhood and we must be careful-and we must not play the role of the "Lone Helper"-the only source of help in the neighborhood. Such action causes many problems-all of them are obvious!

16. <u>Can take criticism</u>.

It may be hard for us to take criticism from anyone but most of all from the people that we help. They disagree-and maybe, one day they will tell us what they <u>really</u> think! We may be shocked, upset-or even angry! They may seem ungrateful-for after all, we are "giving up our pleasures" to help them. The frank and honest reaction, feeling or point of view from the person we help could be the most valuable contribution to our growth and our maturity.

17. <u>Wait to form an opinion based on fact</u>.

We have said this over and over in this little document--let us not form an opinion about the people and their community until we know what we are talking about-until we have the facts.

We must not genralize on percentages and statistics
that we "invent" or "make up" so that we can sub-
stantiate our service, or worth and even our service
in the community. We must have facts and such
be based on a responsible source.

18. Can evaluate what you have done and how you have
done it.

Many times " we play by ear"-- we judge our success
by our feeling of success. It is important to
utilize the more orderly methods of evaluation. In
order to assess the value of your service or to
evaluate the effectiveness of your leadership, it
is necessary to look at what has been done and how
it has been done based on an acceptable criteria in
the field of education, social welfare or other
appropriate fields.

19. Know how long you are needed.

To "release control" for something that we have started
is a very hard thing to do. It is important for us
to know when to move out of the picture, to let
the neighbors in the community continue what we have
started. We may lose our effectiveness if we stay
for long.

20. Really Care

There is an awareness by many dedicated, sincere and
well meaning people who want to help disadvantaged
people. This is good!

The need to help people is long overdue as all
of the research studies and demonstration projects
have shown us. The national and local awareness
of problems has inspired young people and adults
to help people who need it--such needs may be
economic, educational, health, social and other.
Just to help because "it is the thing to do" has
little meaning--because you don't mean it. You
have to care about the problems that cause them to
need your help. You have to care about the way
you help. You have to care how they feel about
your help and the way you help!

In Conclusion--

<u>"Lip Service or Life Service"</u>
       which will it be?

-8-

                    WESTERN CENTER FOR COMMUNITY
                      EDUCATION AND DEVELOPMENT
                         1045 Gayley Avenue
                   Los Angeles, California 90024

Objective II

The most basic awareness that the TESOL teacher must have is
an understanding of the psychology of the adult learner in his
classroom. Some of the major points to be stressed are outlined
below: (See Attachment)

Factors to be considered in teaching adults:

1. Who is the adult learner?

   1.1 Has he ever been to school?

      1.1.1 Was he educated in Mexico, Texas, or any other
             place? Perhaps he's never been to school in
             his life.

   1.2 How does he feel about education?

      1.2.2 Is it just for young people? Is it only for
             people that have money? Is he being ridiculous
             by trying to get "an education" at this point?

   1.3 What experiences has he had with school...failure, success?

      1.3.3 Does he relate school with failure? Undoubtedly
             if he has gone to school before and "did not make
             it" he will associate school with failure. On the
             other hand perhaps he feels that school and education
             would be a success for him if only he would be given
             an opportunity.

   1.4 What is his expectation in coming to class... What does
        he want to learn?

      1.4.4 Does he associate his coming to class with good grades,
             a teacher who is the boss in the classroom and learning
             what he's taught instead of what he wants to learn? Or
             does he come to class with the expectation that he's
             going to be taught what he wants to learn?

1.5 How can you get to know this learner and identify his needs?

    1.5.5 It is important to know your learner in order to be able to help him as much as possible. Talk to him. Show him that you're his friend and let him confide in you. Respect him and learn to identify his needs and incorporate them.

1.6 What things are important to this learner? Family, job, responsibilities, etc.

    1.6.6 In order for him to function in your classroom it is important that you're aware as accurately as possible of what is on his mind. Is he worried about his family because of sickness, problems, etc.? Is he losing or not performing well at his job? Certainly there are responsibilities that keep his mind wondering during the class - his responsibility as a father, husband, adult, etc.

2. **His Physical Characteristics.**

    2.1 Age Factor.

        2.1.1 Whether he's younger or elderly, remember that he gets tired after working all day or after doing his daily chores around the house. His health may not be very good or he may have some physical defect that might affect his learning.

    2.2 Eyesight.

        2.2.2 His eyesight may not be as acute as it used to be. Perhaps he wears glasses or gets frequent headaches from reading. Little or too much light might also affect his eyesight. Also sitting too close to the blackboard or too far away from it.

2.3 Hearing and Listening Abilities.

    2.3.3 His hearing ability may not be acute. Usually he's not used to listening. He may have never been in a situation where he's required to listen. The teacher must provide listening and hearing exercises for him.

2.4 Attention and concentration span.

    2.4.4 His attention and concentration span are quite limited. He has to be provided attention and concentration exercises starting with a short time and increasing gradually.

3. Morale Characteristics.

    3.1 Does he feel he can learn?

        3.1.1 He's usually discouraged and he needs to be told constantly that he can learn, that he is learning and that learning is a life long process.

    3.2 Is he impatient to learn?

        3.2.2 He may also be discouraged because he doesn't learn quickly. He may be very impatient to learn everything in one day.

    3.3 Is he tired?

        3.3.3 He may be physically tired or just tired of the idea of going to school.

    3.4 Does he need encouragement and reward?

        3.4.4 He needs to be encouraged to practice his new language and also rewarded when he does so in some way that will make him feel that he's

learning. He has to be notified immediately when
his answer has been right.

3.5 How will his physical and morale characteristics
influence his learning?

    3.5.5 His general health has to be taken in con-
sideration as well as his morale characteristics.

4. <u>What advantages does he have over a child that may influence
learning</u>?

4.1 Educational background, speaking ability, experiences,
traveling, etc.

    4.1.1 His educational background may help influence his
learning. Also his speaking ability may have a
rather broad vocabulary in his own native
language. His general experiences in life as
well as his traveling experiences may also be
a good influence toward learning a new language.

5. <u>What things might he be sensitive about and how can you
incorporate them</u>?

5.1 His cultural background, his previous school experiences,
his religion, his habits and his role in society.

    5.1.1 The teacher should have a general knowledge of
his cultural background, his previous school
experience, his religion and personal habits so
as to pin-point on the good parts of them in an
affirmative way rather than trying to embarrass
or bother him in any of these points.

6. How do you prepare the learner to begin his new experience in the classroom?

   6.1 Motivation.

      6.1.1 The teacher should motivate the learner by explaining to him what school is all about, what the purpose of this particular class is, what you expect of him and what he may expect from you. He also has to know the reason why you do things the way you do, and why you teach what you teach.

7. Treating the adult as an adult. Adults cannot be fooled. The teacher must show the learner her respect for him as a learner, adult, and human being, by being well prepared for the day. If the teacher doesn't know an answer she should tell him so, and advise him that she will find out and let him know later.

   7.1 Is your lesson plan practical and useful?

      7.1.1 The student has a very limited time to study so the teacher has to prepare her lessons very carefully for practicality and usefulness to be used by the learner right away.

   7.2 Is it interesting?

      7.2.2 You can combine some of the learner's experiences, your own experience, vary it a little with current events, everyday needs, and presenting the lesson in different ways to make it interesting.

7.3 Is it difficult?

    7.3.3 If the lesson doesn't seem to put the idea across
        the teacher should have an alternate presentation
        of the same, and it should be flexible enough in
        order for the teacher to simplify it in any given
        case. The teacher should also plan this lesson
        so that it would allow for grouping when necessary.

7.4 Does it combine the adult experiences?

7.5 Have you planned alternate introduction medias?

8. Evaluation.

    8.1 His personal evaluation of success.

        8.1.1 Does he feel he has learned?

    8.2 His evaluation of the teacher.

        8.2.2 Does he feel that his teacher has done her best
        to help him as much as possible?

    8.3 Teacher's evaluation of the learner.

        8.3.3 Does she feel he has learned?

    8.4 Teacher's self-evaluation.

        8.4.4 Does the teacher feel that she has contributed
        to the learner's success and self-reliance
        as best as she could?

9. Testing.

    9.1 How can you test them? Teacher made tests, etc.

        9.1.1 Talk to him in the new language. Make your own
        written tests based on the lessons. Have him
        talk to you into the taperecorder, tape a con-
        versation with another learner, read a paragraph,
        etc.

9.2 How involved was he in your lesson plan?

   9.2.2 Did he participate in class when you expected him to?

9.3 Were his learning desires accomplished?

   9.3.3 Perhaps he only wanted to speak in broken English at least, can he do it now? Or if he wanted to learn standard English, did he do so? Or perhaps his motivation was to speak very good English, did he get this accomplished?

9.4 Did he feel rewarded for his efforts?

   9.4.4 Even if he didn't learn as well as you had planned it for him, did you show your approval for his efforts? Did you congratualte him for his efforts and success?

9.5 Does he have any visual proofs of his success?

   9.5.5 Can he now communicate in his second language?

9.6 Does he tend to involve in group conversations outside the class?

   9.6.6 Have you heard him conversing to his friends outside the class?

9.7 Is he able to put his thoughts across?

   9.7.7 Do you understand what he wants to put across?

9.8 Does he understand when people speak and when spoken to?

   9.8.8 Does he respond when spoken to?

9.9 Does he realize the importance of this "new experience"? Does it help any?

   9.9.9 Is he happy about being able to communicate in this new language?

9.10 Is he thankful to you, the teacher?

   9.10.10 Does he show you his appreciateion in some way?

9.11 Does he utilize his "new tool" at all possible times?

   9.11.11 Can he go to a restaurant and order his food?

      Does he go to the doctor's office by himself?

      Does he try to speak in his new language at

      all possible times?

9.12 Are you pleased with his progress?

   9.12.12 Do you feel he's done his very best to improve?

10. A follow-up on this learner of some type. (Does he have a
   better job, etc.)

   10.1 Is he doing better in his job now that he understands

      this new language? Is he more self-reliable now? Did

      you offer to help him in any way?

1. Material collected from a pamphlet written by Robert
   W. Rupert, (Supervisor of the Academic of Education)
   Sacramento, entitled "You are Teaching..But are They
   Learning?.
2. Exchanging ideas with co-workers and supervisors.
3. Personal experience in working with adult learners.

This material could be presented to a group through a variety of methods, large group, small group discussion, buzz sessions, etc. The most successful we've found, however, has been through small group discussions, it's purpose being not only to disseminate information, but possibly to change attitudes through the discussion and examination of information.

Detailed information on the uses, limitations, advantages, and procedures of a discussion group and other techniques for use with groups can be found in "24 Group Methods and Techniques In Adult Education", written by William L. Carpenter.

Talking in terms of the psychology of learning of the adult learner of ABE/TESOL, "Some Psychological Problems In Language Learning", by Eugene A. Nida and "The Social Basis of Language", by David Abercrombie would be recommended readings.

Micro-Lab

The following questions have proven most useful when used in a micro-lab format to stimulate group participation.

1. Group discussion on the psychology of the adult learner.

    1.1 What physical characteristics does the adult learner have which will influence learning?

    1.2 How does the learner feel about education and what experiences has he had with school?

    1.3 How do these experiences affect his present learning situation?

1.4 What is the cultural background of the learner, and
what part will this background play in helping him
learn?

1.5 What things are important to the learner?

1.6 What are his expectations in coming to class? (What
does he want to learn?)

1.7 What things might he be sensitive about? How can you
detect these and incorporate them?

1.8 How can you get to know your learner and identify
his needs?

1.9 How can the learner include the learner's experiences
in the everyday lesson plan to make him feel worthwhile?

The purpose of the micro-lab is to involve the participants
in the discussion to the fullest extent possible by at once
limiting or frustrating his participation while in the outer
group to impelling him to react while in the inner-circle,
therefore receiving as much input for the time utilized by
a large group.

The micro-lab consists of a group of participants numbering
not less than 10 or more than 16. This group is divided into
two sub-groups and seated concentrically, half in the outer-
circle, half in the inner-circle. The inner-circle, then,
constitutes the "micro-lab". A thought provoking or controversial
question is presented to the inner-circle. There is no "official"
chairman or leader for it is each participant's responsibility
to involve himself and those around him in the discussion.

A time limit is established prior to the micro-lab usually from
5 to 10 minutes per question, after which the inner-circle
exchanges seats with the outer-circle to discuss the same
question, or respond to comments made by the other group.
At no time is a member allowed to comment while his group
is in the outer-circle.

Role Play

Another technique which has proven successful in develop-
ing discussions of this type would be the use of role play.

Role playing is the spontaneous acting out of real life
problems and situations. The students (teachers or aides)
are asked to take on roles, and play their part so the in-
structor and other participants may evaluate what is said, and
learn by the dramatization. The instructor and participants
can determine attitudes, appreciations, and information by
these simple performances.

Presentation to the group may take the form of a large
group discussion on "Role" and "Role Playing" such as:

What is "Role", "Role Playing"?

How do we define it?

Role as expectation or perception of position by:

(1) Students

(2) Teachers

(3) Administration

(4) Supervisors

(5) Self

(6) Society

How does "Role" change?

What is self-stability?

How does "Role" and "Role Playing" relate to use, our

work, our private lives?

These questions and their answers will help us to open

our minds to others and how they see us in reality.

After the initial discussions on "Role" and "Role Playing",

the participants are asked to perform in skits taking on

different roles.

Skit I

For example using discussion question 1.6: What are his

expectations in coming to class? (What does he want to learn?)

Three Roles: Teacher, male student, female student.

<u>Teacher</u>: You have been working hard developing a unit on

"The Market", consumer buying, etc. You've made special

effort to bring in interesting visual aides, etc., but some-

how, some of your students are not responding to the lesson as

you would expect. You've put in a lot of work on this.

<u>Student A (Male)</u>: The teacher has been going on and on about

buying food, shopping tips, etc., but you want to know about

insurance and rates, etc.

Teacher 1: You're worried, too; the class ADA is low but you haven't time to go recruiting and now he's going to jump on you.

Teacher 2: Yes, the attendance is down. You and your aide have been recruiting but with little results.

Teacher 3: You work a long day at school and still teach at night. You want to keep attendance up, but there is not enough time to recruit. Then again, there are so many different levels in the class, you don't know if you could handle any more.

Teacher-Aide 1: You've gone out to recruit with your teacher, but they just don't stay in class. They want to learn everything right away and when they don't, they leave.

Teacher-Aide 2: You like your teacher pretty well, but in the class she scares them off. Sometimes she treats them like children. When the principal asks you why they don't stay in class, you hedge a lot because you don't want the teacher to look bad.

Situation: Administrator has called a conference to discuss the problem of low ADA. Why don't the students come or why do they stay away?

Procedures:
1. Give each player a sheet indicating what role he is to play. Do not disclose this to others.

2. Present situation to all.

3. Begin (10 minutes).

<u>Student B (Female)</u>: You're not interested. Be billigerent
but evasive. You're interested enough in consumer buying, but
the type of food, budgets, etc. she is presenting just doesn't
fit your life style. You wish she would put the information in
a manner which would be more relevant. You want her to get on
with it. Be polite.

<u>Situation:</u> Teacher is talking to students about lesson, do
they like it, etc.

<u>Procedure</u>:

1. Give each player a sheet of paper indicating what his role
    is but do not disclose it to the others.

2. Begin (10 minutes).

3. After skit group discussion:

    - Was this typical?

    - What more could the teacher have done, etc.

    - Has this happened to you?

    - How did you handle it?

<u>Skit II</u>

  1.2 How does the learner feel about education and what
       experiences had he had with school?

  1.5 What things are important to the learner?

Six Roles: Administrator, teacher aide, teacher.

<u>Administrator</u>: The class average daily attendance has been
very poor. Financially the class is going to be impossible
to maintain if this keeps up. You've called a meeting with
some of the teachers and aides. Keep stressing money situation.
Ask why the students don't come to class, and why is the turn-
over rate so high?

4. After skit, large group discusses the dramatizations.

   a. Is this typical?

   b. Were the players realistic?

   c. Did they talk about themselves, their problems, or did they talk about the students and his problems.

   d. What would you have done?

   e. Why do you think the students do not attend class?

   f. How do you think they feel about education, etc.

The target group for this research year has been the Mexican-American adult learner in the ABE/TESOL class. It has been essential that we study not only his learning psychology, but his cultural background in order to establish his educational and social needs in the community and the classroom.

For a view into the needs and characteristics of the typical Mexican-American ABE/TESOL student "A New Look at the Attributes of the Mexican-American", by Dr. Edward J. Casavantes is a suggested reading. Other readings are listed in the bibliography.

Speakers are also available to talk to groups: Mr. Manuel de Ortega, La Raza instructor at the University of Southern California, whose backgrouns is in Mexican anthropology. Mr. John A. Aragon, Director of the Cultural Awareness Center, University of New Mexico, and Dr. Edwardo Casavantes, SWCEL, Albuquerque, New Mexico, whose background is in psychology and

sociology, particularly within the culture of poverty. Also,
Dr. Octavio Romano, Mexican-American literature instructor at
the University of California at Berkeley, and Mr. Risco, Head
of the Mexican-American studies department at Fresno State
College, Fresno, California.

Objective III

To give the teacher a first hand experience of the difficulties involved in learning another language.

A shock language experience for the participants should be included in the Pre-Service training package.

The purpose of the shock language is to expose the participant to the realities and difficulties of language learning by putting them through a lesson in a foreign language. This foreign language should be one that would provide great structural or phonological differences, such as Japanese, Hebrew, or German as opposed to any of the Romance Languages.

The lesson, to be effective, should be presented in an Audio-Lingual format so as to simulate the conditions in the TESOL class.

Objective IV

To instruct the teacher in ABE/TESOL techniques and methodology.

The purpose for having established the R&D program was
to develop Pre-Service and In-Service instruction models for
teachers and aides on TESOL techniques.

During the pre-service instruction, initial theory-
orientation and practical demonstration lessons were based on the
following components of a TESOL class: sound drills, pattern
practice, vocabulary development, controlled conversation,
reading, writing, and testing as well as other related act-
ivities such as warm up, breaks, games, hand and body signals,
etc.

Definition of Sound

Sound is the sensation of hearing, due to stimulation of certain nerves in the ear leading to the brain by vibrations usually transmitted in the air. One of a series of articulate utterances produced by the vocal organs; a speech sound. These sounds are complex structures, themselves, made up of smaller units and combining into larger sequences that follow specific patterns.

The meanings of these vocal sounds are culturally determined. They are cultural abstractions into which the event eliciting the vocal sound fits. These cultural units of meaning combine in language forming more complex units of meaning or messages.

These units and patterns of sound associated with the units and patterns of cultural meanings constitute the system of communication that is language. This system is organized as a structure into which new sounds and experiences are fitted and from which they get their significance.

Teaching Techniques - Sounds

The teacher of ESL/TESOL should keep in mind at all
times, that ear training is extremely important in the teaching
of any foreign language. A student must first hear a sound
clearly before he can reproduce it. The teacher should never
jump from one exercise to another, but should continue working
on each individual sound until the sound is heard clearly by
the students, and the proper ear and hearing habits have been
established.

Phonics - The International Phonetic Alphabet

The teacher automatically makes use of Phonetics when
she guides her students toward correct pronunciation through
drill. She makes careful distinction between one sound and
another. Phonetics is concerned with the study of speech
sounds and proper pronunciation. Phonetic Symbols remain
simply one of the tools which the phoneticist uses in analyzing
language.

Most teachers of English are familiar with the International
Phonetic Association (IPA). Phonetic symbols of this alphabet
now appear, in greater or lesser degree, in most modern text-
books. The language teacher's problem generally is to deter-
mine the extent to which she should make use of these IPA
symbols in her own teaching.

The International Phonetic Alphabet provides a single
symbol for each sound in the language. In English, for example,
where the pronunciation of a word so often fails to accord with
the spelling, we thus have a method of making the pronunciation

clear. Particularly in cases where a student cannot pronounce
a word or is confused by the obscuring of certain syllables,
it is helpful to transcribe the word into phonetic script.
Also, in teaching certain of the vowel sounds, particularly
those which are peculiar to English, it is useful to have at
hand a symbol to represent these sounds. By means of phonetic
symbols one can also indicate the voicing or unvoicing of
terminal consonants, the existence of strong and weak forms,
etc.

Despite the many advantages, many teachers have conscien-
tiously tried to use the IPA system in their work, only to
find that the results did not justify the time spent, firstly,
in teaching the symbols themselves and, secondly, in adapting
these symbols to the many subtleties of everyday English
speech.

While the general tendency toward simplification is to
be commended, various groups of authorities have recommended
unrelated changes which have only added to the confusion
already felt by many teachers regarding the use of phonetic
symbols in general.

Finally, the phonetic symbols in current school use,
without special qualifying markings, fail to indicate in
any way important differences between the production of many
English sounds and the production of the corresponding sounds
in other languages. Consequently, the English-speaking person
will give them a Spanish pronunciation, and each one will
assume that he is pronouncing the sounds correctly in the
foreign language.

Classification of Speech Sounds

There are twenty-six letters in the English alphabet, but upwards of some fifty different distinct sounds.

The sounds of any language are generally divided into two main groups--vowels and consonants. All vowels are produced with voice, the vibration of the vocal cords, and with the outward flow of sound largely unrestricted. In consonants, this flow is interrupted or diverted by one of the articulators-- teeth, tongue, lips, soft palate.

Phoneticians classify vowels as front, middle, and back vowels, depending upon the position of the tongue in the mouth during production.

Consonants are classified according to the manner of articulation as follows:

1. Stops or explosives.

   a. In the production of these sounds, the breath is checked in its outward movement, then suddenly released with a slight explosion.

2. Continuants.

   a. A continuant is a sound which may be "continued" or prolonged as long as the speaker has breath to sustain it. Continuants are further divided into nasals, laterals, and fricatives.

A further classification of consonants concerns their production with voice or with voiceless breath. Voiced consonants are produced with vibration of the vocal chords. Unvoiced consonants are produced with breath alone.

It should be further observed that most voiced and unvoiced consonants fall into pairs, one consonant of the pair being voiced and the other unvoiced, although otherwise both is are produced alike.

Stress and Rhythm – Strong and Weak Forms

Stress is the emphasis given to a particular syllable within a word or to a particular word within a group of words. In individual words, stress is referred to as accent.

In English, the accented syllable receives greater force than in most languages. The unaccented syllables, in turn, receive correspondingly less force. It may be stated as a principle in English that all vowels, when occurring in un- stressed syllables, are reduced from their normal values to the level of the neutral vowel.

In speaking English, the student naturally assumes that if he pronounces each syllable clearly and exactly, he will be better understood. Actually the reverse is true. Words in English are distinguishable by rhythm as well as by sound.

Consonants are subject to the influence of stress. One sound may be altered by the sound which follows it (progressive assimilation). Another sound may be altered by the sound which precedes it (regressive assimilation). Many teachers tend to follow the spelling of words and to teach overly-precise forms rather than accepted assimilations.

These forms occur in their own speech and in the speech of everyone who speaks everyday, normal English. Even if they can't use these and comparable assimilations, students should at least be able to recognize and understand them in the speech of others.

In English, one syllable receives considerable stress while the remaining syllables are weakened accordingly. This same principle of accent holds true in phrases. The vowels

in all unstressed syllables are reduced from their original values to the neutral vowel [ə]. One syllable words such as articles, conjunctions, and pronouns are reduced to their corresponding weak forms.

In normal, everyday, colloquial speech, all phrases carry a definite accent. To the English ear, the accent of any phrase is as clear and recognizable as the accent of any individual word. Finally, and this is a very important point-- if any phrase is accented incorrectly, the error is just as great and just as obvious as when a word is accented on the wrong syllable.

Many times a foreign student, trying to be precise, will say, for example, "I AM busy," putting stress on AM instead of on the first syllable of busy, where it normally goes. The resulting distortion is just as clear to the English ear (and just as confusing) as if the student in pronouncing the word Indiana mistakenly shifted the accent to the second syllable and said instead InDIana.

The succession of properly accented phrases in a sentence establishes what is known as the rhythm of a language. Rhythm is a definite and tangible phase, and provides a kind of musical framework for language. More important still, it also helps to convey meaning. Rhythm is a subtle matter, and is not easily grasped or appreciated by students.

The teacher can emphasize the fact that we speak in phrases, not words, and that all phrases carry a definite accent, just as words do. In reading practice sentences to the class, the teacher can emphasize the stressing of accented

syllables and the obscuring of vowels in all unaccented syllables. Students, in repeating such sentences after her, should follow the same rhythm patterns which she has emphasized. The teacher can make use of the device of rhyming, particularly in teaching contracted verb forms such as I'm, you're, we're, I'll, she'll, we've, etc. Students fail to contract many of these forms sufficiently. They pronounce them as though they were composed of two syllables rather than a single syllable. The teacher can counteract this tendency by showing that I'll rhymes with pile. He's rhymes with sneeze. I'm rhymes with time. We've rhymes with leave and so on. English rhythm falls into certain definite patterns. These patterns grow out of the grammar of English in accordance with the following general principles: In speaking we naturally stress so called content words. In most sentences, such words carry the burden of meaning. They include: nouns, main verbs, descriptive adjectives, adverbs, demonstratives and interrogatives.

In turn we subordinate all functional words, words which serve simply to define or show mood, direction, etc. The following are considered functional words in English and, accordingly, are normally unstressed: definite and indefinite articles, personal pronouns, auxiliary verbs, relative pronouns, and conjunctions.

Intonation

Intonation is the term used to describe the pitch or melody pattern of any group of words. Pitch, in case the term is not familiar to the reader, is the position of a

note on the musical scale. Pitch is determined by the frequency
of vibration at which air waves strike the ear drum.

One should be able to distinguish clearly between stress
and pitch. Variations in stress give rise to rhythm in language.
Rhythm is stable and fairly predictable.

Changes in pitch on the other hand result in varying
intonation patterns. Pitch and the resultant intonation thus
show a great variation in form and frequently carry various
emotional overtones.

The following two principles govern all basic intonation
patterns and are all any foreign student needs to know about
intonation.

1. The first principle requires that all completed
   statements, including commands, end with a down-
   ward glide of the voice, on the last accented
   syllable (Rising-Falling intonation). It is
   used for all statements and commands. The fall
   of the voice at the end of a sentence indicates
   to the listener that the speaker has terminated
   and no answer or further comment is necessarily
   expected.

2. The second principle is that all statements
   indicating incompleteness, doubt, or hesitation
   end with an upward glide of the voice on the
   last accented syllable (Rising intonation).
   In this category are included all questions
   which may be answered yes or no. Questions
   beginning with interrogative words such as
   when, why, where, since these words in them-
   selves indicate that the statement is a question,
   generally follow the first principle.

Aspiration

Aspiration is the term given to the slight puff of air
like an h which follows the production of [p,] [t,] and [k] in
English. This aspiration is strongest when [p, [t,] and [k]
are in initial position and followed by a vowel, as in the word

pen. It is next strongest when the sound are in final position after a consonant as in sent. It is weakst when the sounds occur in medial position; here the puff o, air is so slight as to be hardly perceptible as in happy.

Aspiration remains a very important characteristic of each of these sounds, especially if the sound is in initial position. For one thing, the aspiration serves to distinguish the sounds from their voiced cognates b, d, and g. The sound p, for example is more than merely the unvoiced counterpart (cognate) of b. It is unvoiced b, with a distinctive aspiration added, and this aspiration is clearly noticeable to the English ear and helps substantially in identifying sounds.

The teacher should first show the students how strong is the aspiration of p, t, and k in her own speech. She should pass among the students repeating such words as pen, ten, come. She can let students feel with the backs of their hands the strong puff of air which is emitted from her mouth each time she pronounces p, t, and k. Or the teacher can hold a small piece of paper lightly in front of her mouth as she speaks. The paper will flutter each time she says p, t, or k. A match flame, held before the mouth, shows the same effect.

Students should repeat aloud simple words beginning with p --pen, pay, pour, put, pear. Later they should practice with words beginning with t and k. At first, students can hold pieces of paper before their mouths to show the amount of aspiration taking place. From this point on, it is a matter of correction each time a student fails to aspirate p, t, or

fficiently.

Voicing and Unvoicing of Final Consonants

In English, all voiced consonants occurring at the end
of a word are generally held and voiced. In German, the Slavic
and Romance languages all voiced consonants, when occurring
in terminal position, are automatically unvoiced.

The foreign student in bringing to English the habits
of speech acquired in his own native language, naturally tends
to unvoice all final voiced consonants. In some cases, actual
confusion of words results. There are many pairs of English
words distinguishable only by the voicing or unvoicing of
the final consonant. Consider, to name just a few: bed, bet;
need, neat; feed, feet; buzz, bus; grows, gross; rise, rice;
raise, race; pays, pace; leave, leaf; bag, back.

As may be readily seen, it is very important to hold
and voice all such Final voiced consonants in English. The
student should then be drilled carefully on matching pairs
of words. He should be given practice with phrases and short
sentences containing final voiced consonants. It is sometimes
helpful to the student if it is explained that all vowels are
held slightly longer before final voiced consonants than before
final unvoiced consonants. The [a] in bad, for example, is
of longer duration than the [a] in bat. The [e] in bed is
held longer than the [e] of bet, etc.

How to Present a Sound

In the classroom situation, the teacher of ABE/TESOL when presenting a sound must establish a system of signals or cues to elicit student response. Also, the teacher must have the complete attention of the student; all eyes must be on the teacher.

Explanation of how a sound is produced comes first.

Do you open or close the lips?

Is the sound voiced or voiceless?

Is there a puff of air or no puff of air?

Do you press the lips tightly or round them, etc?

Present the sound in isolation, having the student repeat the sound until he can reproduce it clearly. Next, present the sound in words, using the sound in the Initial, Medial, and Final positions.

For Example: Sound P

Initial: pear, pick, pet, palm, part, poor

Medial: people, September, apple, purple, complete

Final: top, hip, pep, nap, cap, soup

Repeat the words until the student can correctly position the sound in a word.

Practice in comparison of contrasting sounds which are often confused is important in distinguishing sounds and words. This is done in a repetition drill until students are able to distinguish and compare these sounds, and words. For example:

bear – pear	big – pig
cab – cap	bath – path
be – pea	bet – pet
rib – rip	bay – pay

Thirdly, the teacher's use of the sound in complete sentences is very important. Repeat the sentence a minimum of three times and have students guess as to how many times they heard the sound in the sentence. Repeat again and have them guess the words in which the sound was used.

For example: Sound P

1. The paper was printed and published without profit.

2. We had to learn both the past and present tense of all verbs.

A sample Pronunciation exercise follows.

p as in pie, happy, hope

Pp

I. PRODUCTION:
Close your lips, then blow them open with
a puff of air, but <u>without voice.</u>

peso	porque
perro	por
peso	pueblo
pajaro	publico
Pablo	publico
poco	programa

pear	people	top
pick	September	hip
pet	apple	pep
palm	purple	nap
pert	complete	cap
poor	apartment	soup

II. COMPARISON
Practice these contrasting sounds, which are
sometimes confused. Repeat several times.

bear-pear	big-pig
rib-rip	bath-path
cab-cap	bay-pay
be-pea	bet-pet

III. SENTENCES

1. The paper was printed and published without profit.
2. He had to learn both the past and present tense of all verbs.
3. Paula carefully put the apples and peaches in the basket.
4. Our plan was opposed by almost everyone present.
5. Drops of water kept dripping from the roof.
6. The umpire, now in bad temper, argued loudly with the player.
7. Both the interest and the principal must be paid in September.
8. His only hope of escape lay through the opening in the fence.

b as in bell, rubber, globe

Bb

I. PRODUCTION:
Close the lips firmly, then open them, produc-
ing a voiced sound. Be sure no puff of air
comes out.

beso	basico
baja	bloque
barbe	bonito
barco	bueno
banco	burro
blanco	

be	about	job
big	rabbit	rib
bet	subscription	cab
bet	subtract	rob
barn	subject	robe
boot	able	rub

II. COMPARISON

rib-rip	by-pie
cab-cap	bill-pill
bark-park	bath-path
back-pack	bell-Paul

III. SENTENCES

1. The brass band played so loudly, we could hardly hear.
2. The boys assembled in groups about a block apart.
3. The cab stopped at the curb and the cab driver jumped out.
4. It was too big a job for Benny to do.
5. The waitress brought us bread but no butter.
6. It was by far the best ball game of the season.
7. The boys hid behind the back fence.
8. The rabbit ran into a hole behind the...

SUGGESTED LESSON PLAN FOR TEACHING PRONUNCIATION

1. Group and teach consonants in pairs. (p-b)

2. Show the class how this sound (p) is written and printed.

3. Ask for Spanish words that begin with this sound.

4. Explain the difference between the English (p), which is more explosive or aspirated, than the Spanish (p).

5. Explain how the sound is produced. Close your lips, then blow them open with a puff of air but without voice.

6. Practice saying words that begin with (p), end with (p) and have (p) in the middle of the word.

7. Mix up the words and ask the learners where they hear the (p) sound, at the beginning of the word, in the middle, or at the end of the word.

8. Have the learners repeat minimal pairs (words that sound alike except for one sound) together to contrast the consonant pairs (p) and (b).
   Example: bear-pear; rib-rip; cab-cap; be-pea

9. Work with one minimal pair. This time giving one word at a time and ask the learners if the word begins with a (p) or a (b). Mix up the words to test audio-discrimination.

10. Read a short sentence several times and ask the student to repeat the words that have the (p) sound.

11. During the next class period teach the corresponding sound (b).

12. Practice writing the formation of the capital (p) and the small (p).

13. Begin writing words that begin with (p).

FACIAL DIAGRAM

Key to identifying the points of articulation.

A. The upper lip.   a. The lower lip.

B. The upper teeth.   b. The lower teeth.
                                                  (Not directly used.)
C. The alveolar ridge.   c. The tip of the tongue.

D. The back edge of the alveolar ridge.   d. The front of the tongue.

E. The hard palate. (Not directly used.)
                                               e. The middle of the tongue.
F. The soft palate.
                                               f. The back of the tongue.
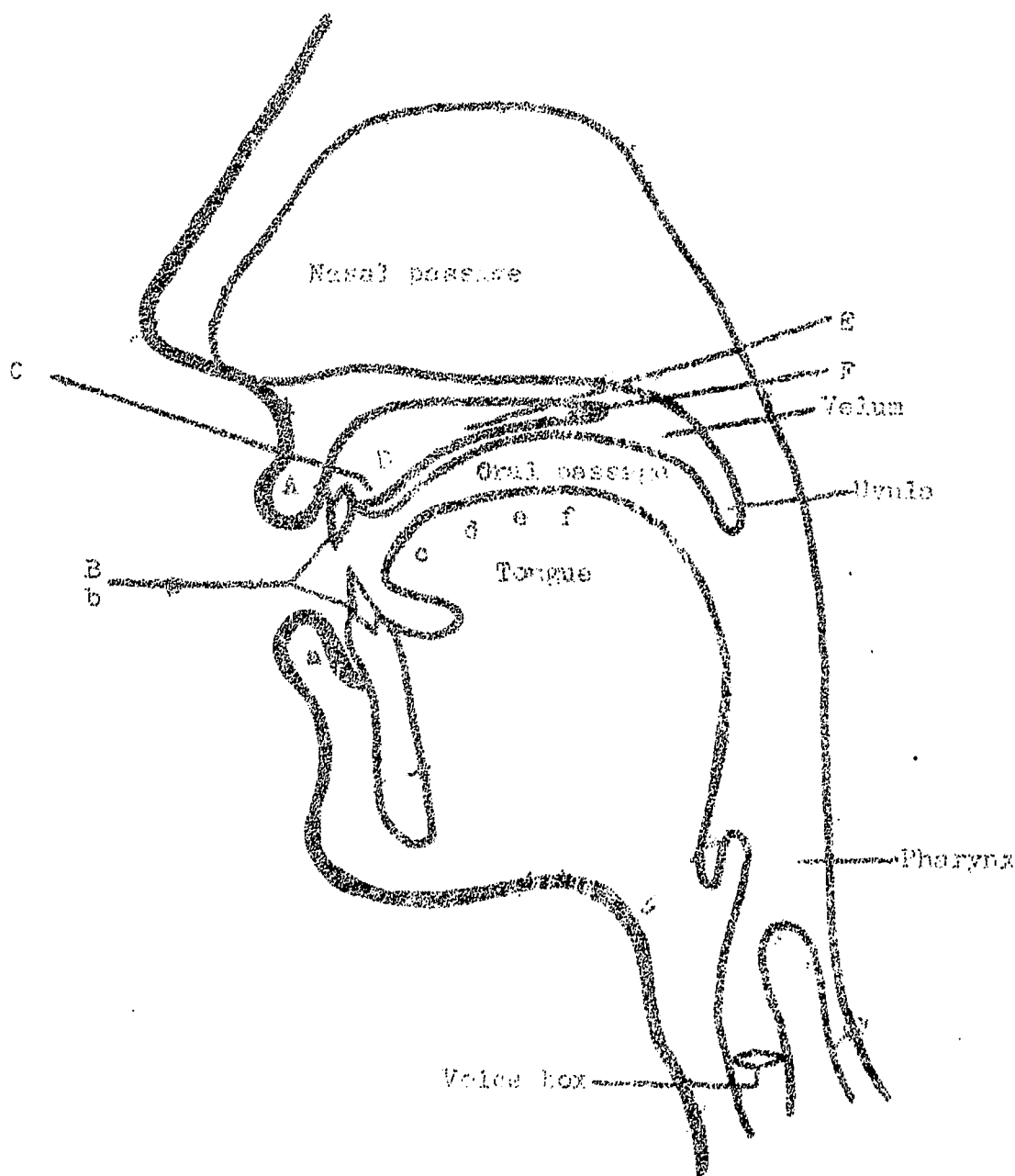
CONSONANT SOUNDS

The sounds of any language can be divided into two main groups.

Vowels:

Vowels are uninterruped voiced sounds that can be sung. The vowels are a-e-i-o-u and sometimes "y".

Consonants:

Consonants are sounds that are interrupted or diverted by one of the articulators--teeth, tongue, lips and soft palate. Consonants can be further divided according to the manner of articulation.

1. Stop or Explosives

In the production of these sounds, the breath is checked and released with a slight explosion. (p-b-t-d-k-g)

2. Continuants:

Continuants are sounds that can be prolonged. The nasal continuants (air travels through the nose) are m-n-ng. The lateral continuant is "l and er".

The fricative continuants (made by a rubbing or by friction are f-u-h-w-th-s-z-sh-zh--(pleasure).

Consonants can also be divided according to voiced and voiceless.

Voiced consonants are produced with vibration of the vocal chords. They are b-d-g-th-v-z-zh--(pleasure).

Voiceless consonants are produced with breath alone. These include p-t-k-th-sh-s-ch.

Voiced and voiceless consonants fall into pairs because the manner of articulation is the same. The only difference being that one is voiced (with vibration of the vocal chords) and the other is voiceless (without vibration of the vocal chords). These sounds should be taught in contrast.

CONSONANT PAIRS

Voiced   Voiceless

d---t

b---p

g---k

v---f

z---s

(this)   th---------------------------------------th   (thank)

j---ch

sh--zh   (pleasure)

	LABIAL	DENTO-ALVEOLAR	PALATAL	VELAR
VOICELESS	P F	TH T S	(c) CH SH	K
VOICED	B V	Th D Z	(g) J Z	G
	o→←1'	1'→←o→←1'	o→←1'	o→←1'
VOICED	W	L	R,Y	
	M	N		Z

OBSTRUENTS · ORAL CONTINUANTS · NASAL CONTINUANTS

o=occlusive
1'=fricative

SOUND CHART: CONSONANTS

b	boat	j	jet	r	rat
c	cat	k	kick	s	soap
c	city	l	light	t	tent
d	dog	m	mother	v	vase
f	face	n	nut	w	wind
g	gun	p	pot	x	x-ray
h	hat	qu	queen	y	yawn
				z	zebra

CONSONANTS DIGRAPHS

ch	chair	wh	whistle
sh	shoe	ph	phone
th	thumb		

CONSONANTS BLENDS

bl	black	fl	flame	sk	ski
br	broom	fr	freeze	sl	sled
cl	climb	gl	glass	sm	small
cr	crumb	gr	green	sn	snake
dr	drum	pr	prince	st	stick
				sw	sweet

TRIPLE CONSONANT BLENDS

scr	scream
str	street
spr	spring

FINAL CONSONANT ENDINGS

ct-fact   lt-hilt

ft-gift   lf-elf

nt-tent   lm-film

pt-kept   lp-help

st-best   lk-bulk

sk-desk   ng-ring

sh-cash   nk-ink

sp-lisp   nd-stand

                        nt-ant

mp-lamp

SOUND CHAINS

and-sand, land, brand   elt-belt, melt, felt

amp-champ, lamp, tramp   end-lend, mend, blend

ast-last, past, mast   ent-sent, lent, rent

ard-card, hard, lard   ell-tell, well, bell

all-small, tall ball

ill-will, fill, bill   old-sold, told, cold

irt-hirt, shirt, skirt   own-brown, town, down

st-dust, rust, must

TEACHING VOWEL SOUNDS

The five vowels in Spanish always have the same sounds. But in English each vowel has two sounds and vowel combinations have their own sounds as (au-caught, oo-book, oi-boil). This makes English vowels difficult to learn. Therefore, more time must be given to teaching the vowels than the consonants.

When a vowel is long it says its letter name. A problem that many Spanish speakers have is to remember the English names of the vowels. They confuse them with the Spanish names. Therefore, the letter names must be drilled.

There are three general rules that can be used to determine if a vowel is long or short but many words are exceptions to these vowel rules. However, these rules are helpful and should be taught to the learners.

Vowel Rules:

1. A vowel usually has its short sound when it comes between two consonants: bad, bed, bud.
2. The _e_ at the end of a one syllable word is silent and it usually makes the other vowel long: make, hide, take.
3. When two vowels come together the first vowel is usually a long one and the second is silent: read, pail, boat.

   This not true if the two vowels are combined to make a new sound as in: house, taught, oil, book, cue.

One syllable words are useful in teaching the learners to hear the different sounds in the word and in putting sounds together to make words. This skill of breaking words into parts is an important

part of reading readiness. Ask the learners:

1. How many sounds do they hear in the word <u>can</u>?

2. What is the first sound? Say it. <u>C</u>

3. What is the last sound? Say it. <u>N</u>

4. What is the middle sound? <u>A</u>

5. Now blend the three sounds together to make a word.

<p style="text-align:center">c a n</p>

<p style="text-align:center"><u>can</u></p>

Vowel Chart

Long Vowels

a   ate

e   eat

i   ice

o   oak

u   use

y   fly, baby

Short Vowels

a   apple baa-ba (the sound of a sheep)

e   Ed (smile and say Ed)

i   it (when you see something distasteful)

o   Bob (when the doctor looks at your thoat you say "ah")

u   umpire-a boy

y   hymn

Vowel Speech Blends

au   caught

aw   saw

oo   mood

oo   book

ou   house

ow   cow

oi   oil

oy   boy

ew   new

ue   cue

eu   lieutenant

EXPLANATION OF THE FORMATION OF THE VOWELS

1. **Long ē (be)**

   Raise the tongue high in the mouth and tense the muscles of the tongue and cheeks. Draw the lips back in a "smile" and make a voiced sound.

2. **Short ĭ (it)**

   Raise the tongue high in the mouth. Keep the muscles of the tongue, lips and cheeks relaxed and make a voiced sound.

3. **Long ā (name)**

   This sound is pronounced just like the pronunciation of the letter "A".

4. **Short ĕ (Ed)**

   Draw back the lips, raise the tongue midway in the mouth and make a short voiced sound.

5. **Short ă (bad)**

   Open the mouth, flatten the tongue and make a voiced sound which is not nasal.

6. **Short ŏ (sock)**

   This sound is the same as the exclamation "AHH!"

7. **Vowel blend au (caught)**

   A low mid-back tongue position; the lips are tense and protruded.

8. **Long ō (old)**

   Round your lips and make a long "OH" sound.

9. **Vowel combination oo (book)**

   Push the lips slightly, raise the tongue midway in the mouth, and make a short, voiced sound.

10. Vowel combination oo (too)

Round the lips raise the tongue midway in the mouth and make a long, voiced sound.

11. Short ŭ (cup)

Partially open the mouth, letting the tongue rest in a relaxed fashion in the bottom of the mouth. Make a short voiced sound.

12. Long ū (use)

Round the lips in a tight o, raise the tongue midway in the mouth and make a long voiced sound.

13. Er-ir-ur (her, first, hurt)

The sound is the same as saying "err" when at a loss for words.

14. Long ī (die)

This is a dipthong, a combination of the sound of short o as in Bob and the sound of the short i as in city. Blend u and i together.

15. Dipthong ou (house)

This is a dipthong, a combination of the sound of short o as in Bob and the sound of oo as in book.

16. Dipthong oi (oil)

This is a dipthong, a combination of the sound of au as in auto and the sound of short i as in city.

Dixon, Robert, Pronunciation Exercises, Regents Company, 1963.

Problem Sounds for Spanish-Speaking Adults

a   Since a in Spanish normally sounds like the English a
    in father, the Spanish speaker tends to give this sound
    to all a's in English.   Hence he fails to distinguish
    between fate and fat.

e   The letter e in Spanish has the sound of the English a in
    mate, or of e in met (in closed syllables).   The Spanish
    speaker will, therefore, pronounce the English mere as mare.

i   The i in Spanish has the sound of e in be.   Hence the
    Spanish speaker often pronounces the English bin as bean.

u   The Spanish speaker tends to use the long u sound for the
    short u sound.

y,i The initial written y in Spanish is sometimes pronounced
    as i, so there is a tendency to confuse the two sounds.

g,j Since in Spanish the written g before e or i and all written
    j's sound like a strongly aspirated English h, the Spanish
    speaker tends to pronounce Gerry as Harry and jarred as hard.

h   Since a strongly aspirated verson of the English h sound is
    used for the written g and j, the Spanish speaker does not
    associate this sound with the written h.   In Spanish the
    written h is silent; hence the Spanish speaker will tend to
    pronounce harm as arm.

v,b In Spanish, our v sound does not exist. Therefore, the Spanish speaker's b's and v's in English all tend to sound like the English b. His vein and bane sound alike, as do the v in dove and the b in dub.

f,v Since there is no v sound in Spanish, the Spanish speaker may often confuse v with his own sound for f, saying fine instead of vine.

d,th Since the Spanish d is usually pronounced th as in English though, the English dough will often be pronounced the same as though.

t,th The th sound occurs in Spanish only as a value of the written d. Since he fails to relate the sound to the written th, the Spanish speaker may tend to overlook the h altogether, pronouncing then as ten. Even when he masters th, since his own language has only the voiced form, he may pronounce thin with th of then.

s,z The Spanish speaker almost invariably confuses these two sounds in English. Our sibilant s sound is ascribed to both written s and z in Latin American Spanish, unless the symbol is followed immediately by a voiced consonant, in which case a sound close to the English z is heard. Hence zone will be pronounced as sewn, and the s in rose as the s sound in cross. He may also ascribe the z sound to the initial s of slip, slap, and slaw since the following consonant is a voiced l.

sh.ch.   There is no sh sound in Spanish, so the Spanish
         speaker often describes our ch sound to sh and
         tends to pronounce both child and shield with the
         ch sound of the former.

r   The English value for r does not exist in Spanish, as
     the trilled value is the only one found in his own
     language.

SUGGESTED ORDER OF TEACHING SOUNDS

1. ## Consonant Pairs

p - b	k - g	ch - j
t - d	s - z	zh - sh
f - v	th - th	(pleasure)

2. ## Other Consonants

   h, l, m, n, q, r, w, x, y

3. ## Long Vowels

   (See vowel sound chart)

4. ## Short Vowels

   (See vowel sound chart)

5. ## Consonants with two or three sounds

   c - as in cake (K) and cent (S)

   g - as in girl and George (J)

   X - as in box (Ks) and X-ray

   y - as in yellow

       as in baby

       as in cry

6. ## Vowel Speech Blends

   (See sound chart)

7. ## Vowels followed by r

er - fever	or - fork
ir - bird	ar - yarn
ur - church	

8. Beginning Blends

    (See sound chart)

9. Final Consonant Endings

    (See sound chart)

10. Silent Letters

    b, g, k, t, w and s

    b   com<u>b</u>   g <u>g</u>nat   k <u>k</u>nack   t of<u>t</u>en
        lim<u>b</u>   <u>g</u>nash   <u>k</u>nock   lis<u>t</u>en

    w   <u>w</u>reck   s i<u>s</u>land
        <u>w</u>rap   is<u>l</u>e

    gh, h, and l

    gh mi<u>gh</u>t   h <u>h</u>onor   l ca<u>l</u>m
        fi<u>gh</u>t   <u>h</u>onest   fe<u>l</u>k

GUIDELINES FOR TEACHING PRONUNCIATION

1. The teacher is the model of good pronunciation.

2. The learner must hear a sound clearly before he can reproduce it.

3. Correct pronunciation can only be achieved by frequent drill.

4. Do not change from one sound to another. But continue working on a sound until the learner can hear it and know how to reproduce it.

5. In a pronunciation drill the learners do not have to know the meanings of the words. They are to concentrate on hearing and reproducing the sound.

6. The teacher must make careful distinction between one sound and another.

7. Point out the differences between the production of English sounds and the production of the corresponding Spanish sounds.

8. Explain to the learners how to move the tongue, teeth, and lips to form the sound.

9. Use props, such as mirrors, matches, hands, and even animal sounds to help illustrate the sound.

10. Make the connection between the written letter and the sound.

11. Test oral discrimination through minimal pairs (bear-pear).

12. When a grammatical problem that needs to be taught involves a pronunciation problem as well, teach the pronunciation problem first even if it does not fit the order of presentation of the sound system.

Pattern Practice

To know a language is to use its patterns of construction with appropriate vocabulary at normal conversational speed.

Understanding the grammatical structure of a pattern may help the student to learn it, but will never take the place of practicing the pattern and its variations to establish them as habits.

The patterns are internalized through repetition. The amount of repetition will be determined by how difficult the pattern is. Patterns that resemble those in the student's native language or that are of a simple structure will require less repetition.

A good model is essential. The pattern to be learned should be modeled at least three times by the teacher before any response is requested from the students. It should be modeled in a clear normal voice, with proper rhythm.

After the teacher has modeled the sentence as many times as necessary, a response should be requested from the students by previously established hand signals. The students as a group should repeat the pattern several times; then sections of the group until it narrows down to an individual. As soon as the teacher is satisfied with response from the students, the different types of substitutions or variations to the pattern should be introduced.

Repetition should not be considered dull as long as the student is learning by repeating.

Simple Substitution Drill

In this type of exercise, the substitution occurs in one given position in the pattern.

Example: I like the big house.
                       small
                       white

Simple Substitution in a Variable Position Drill

The substitution takes place in different parts of the sentence, one at a time.

Example: small   I like the small house.
               boat   I like the small boat.
               you   You like the small boat.
               white
               they
               tower
               small
               house
               I
               big

Addition Drill

The students are drilled in a basic sentence, and when given the words to add should be able to do so automatically.

Example: I must go to the bank.
               to cash a check
               before lunch
               to buy a new dress

I must go to the bank to cash a check before lunch to buy a new dress.

Transformation Drill

This type of drill requires a recall from the student. It could be a pattern to be changed from the present to the past or from the plural form to the singular form, etc.

Example: I am busy now.
               I was busy yesterday.

	They are always working
singular	He is always working.

	The students are practicing the lesson.
Question	Are the students practicing the lesson?

Completion Drill

A word is left out of the sentence, and the student is

supposed to fill it in.   Since these drills are oral work, if

the word occurs in the middle of the sentence, the teacher will

say "blank" where the word is supposed to go.

Example: We are   _____ our desks now.
             The page is_____ a book.
             The words are_____ a page.

Multiple Substitution Drill

In this type of drill, the teacher feeds the learner two

substitutions. He in turn will place them in the sentence.

Example: We are always busy.

You - tired   You are always tired.
They - sleepy   They are always sleepy.
John & Mary - happy
the students - busy
we - busy

Backward Build-up

The backward build-up technique is a very effective way of

teaching a long sentence.   The teacher will pronounce the

long sentence several times, and then will start breaking it

up from the back into .smaller parts, therefore allowing the

learners to remember the last part of the sentence and insuring

good rhythm and intonation

Example: They're going to be home early today.

                                              early today.
                                    be home early today.
                            going to be home early today.
                  They're going to be home early today.

PATTERN PRACTICE PROCEDURE

1. Model Sentence

    1.1 Normal speed and intonation

    1.2 Three or four times

    1.3 Use backward build-up for long sentences

2. Request response from the students through clear hand signals

    2.1 Entire group

    2.2 Half group

    2.3 Individual

3. Establish meaning

    3.1 Through pictures

    3.2 Dramatization

    3.3 Translation

4. Introduce variations to pattern

    4.1 Simple substituion

    4.2 Simple substitution in variable position

    4.3 Multiple substitution

    4.4 Transformation

        4.4.1 Statement to question

        4.4.2 Change in tenses

        4.4.3 Affirmative to negative

    4.5 Addition

    4.6 Controlled conversation

HOW TO USE A PATTERN DRILL

1. Study the drills yourself so that you will not have to keep your eyes on the page but can look directly at the learner.

2. Choose useful vocabulary.

3. Learner's books should be closed during the drill so that they will concentrate on listening and will watch the teacher.

4. Repeat the sentence three times so the learners can hear it. Learners listen.

5. Begin with choral repetition. Proceed through choral practice, group practice, to individual practice.

6. Be sure the learners understand the sentence and the meaning of the words.

7. Use visual aids (flash cards) whenever possible to facilitate understanding and eliminate translations.

8. Do the first change for the learners, by example rather than explanation, so that they may understand what you want them to do.

9. Give the word or words, for substitution. Mouth the entire sentence with the learners in order to help them and to keep correct rhythm and stress, or use your hands to keep rhythm.

10. Use hand motions for directions of the drill rather than words.

11. Move around the classroom in order to hear individual learners.

12. Speak clearly and loud enough to be heard easily.

13. Speak at your normal speed and with natural intonation.

14. Maintain a regular pace, prompting the hesitating learners.

15. Do not call on individuals until you are sure they have learned the basic sentence. Success is important to learning.

16. Individual's needs will indicate the number of repetitions.

17. Make the drill meaningful by use of gestures and facial expressions.

18. Maintain and stimulate oral practice with variations of drills.

Vocabulary Development

In second language learning, the needed vocabulary is quite different from that of the first language. The function words, e.g. articles, prepositions, auxiliaries, etc., will be the same as for the native speaker, but the content words, e.g. verbs, nouns, pronouns, adjectives, etc., will be different due to the fact the target language will serve an entirely different purpose from that of the native language.

The vocabulary to be taught will be selected by the **teacher** according to the student's needs. The speakers of any given language know all of its function words, but we all know limited vocabularies, since no one knows all the words, of any of the major languages of the world. The architect, the mechanic, the lawyer, will have the command of the vocabulary that pertains to his profession or trade, and each will know words that the other does not. Accordingly, there are three levels of vocabulary.

1. <u>Vocabulary to operate the patterns and illustrate pronunciation</u>. It should be as simple as possible at the beginning in order to facilitate concentration on the grammatical structures and sound systems exercises. It could be selected from the immediate environment, e.g., the classroom, the family, etc.

2. <u>Vocabulary for communication in content areas</u>. These areas will vary according to age and educational background of the students.

3. <u>Esthetic and technical uses of vocabulary</u>. Mastery of the other two stages is necessary before entering this third stage of vocabulary development. Artistic expression is mostly selective use of words, and the esthetic effect is lost unless the basic communicative use is known. In technical and scientific vocabulary, words are defined for specific purposes and precision is achieved by limiting their use to these definitions. This vocabulary is learned not from aculturation, but through the study of technical matters and its vocabulary.

According to difficulty, vocabulary development can be grouped in:

1. Easy words that resemble those of the first language in form, meaning and distribution (cognates).

2. Words of normal difficulty which do not resemble those of the first language.

3. Special problem words that are particularly difficult to master.

The following steps should be followed when teaching vocabulary:

1. Hearing the word
   1.1 in isolation
   1.2 in a sentence

2. Pronuncing the word.

3. Conveying meaning.
   3.1 self-defining context
   3.2 definitions
   3.3 opposites
   3.4 synonyms
   3.5 pictures
   3.6 realia
   3.7 series, scales, systems
   3.8 parts of words

4. Illustrate sentences.

5. Practice from meaning to expression.

6. Reading and writing the word.

Since our aim is to get the student to shift his attention from the word itself to communication, learning has taken place when the student is able to use and understand a word in a situation not previously experienced by him.

STRESS AND RHYTHM

Stress is the emphasis given to a particular syllable within a word or to a particular word within a group of words. With individual words, stress is generally referred to as accent.

In English, words are very strongly accented. The accented syllable receives greater force than in most languages. The unaccented syllables, receive correspondingly less force. This tendency in English results in various sound changes. In emphasizing the accented syllable we automatically sacrifice the vowel values in the remaining unstressed syllables. All vowels when occuring in unstressed syllables are reduced from their normal values and take on the sound of a short u (Bud). An example is the a in the word attempt. In the word at the a is a short a, but the a in attempt has the sound of a short u. In Spanish each vowel is always pronounced the same and always receives the same stress. So in speaking English, the learner naturally assumes that if he pronounces each syllable clearly and exactly he will be better understood. But actually the reverse is true. Words in English are distinguishable by rhythm as well as by sound. Consequently the student will be better understood if he stresses the accented syllable strongly and softens all remaining vowels.

Although consonants do not have strong and weak forms, they also undergo changes in value, just as vowels do. They are subject to the influence of stress. They are influenced by neighboring sounds, in front of them and following them. This is called assimilation. We are lazy speakers and take the easy way out. It is much easier to pronounce the ed ending of the word looked as a t. The last letter in the word is k and k is voiceless so we pronounce the ed as a voiceless t because it is easier.

All words of more than one syllable are strongly accented in English. One syllable receives stress while the remaining syllables are weakened. This ... principle of accent holds true in phrases as well as in individual words. In all phrases, one word is strongly accented and the remaining words receive less stress. One syllable words such as articles, conjunctions, and pronouns are slid over. The article an is pronounced as an, and becomes . ' end, and can becomes cen. Almost any phrase in English can be compared, in its accent, to some individual word. Thus the phrase in the nórhing has the same accent as the word económic. The sentence I'll be thére has the same accent pattern as the word disappéar. In normal everyday speech, all phrases carry a definite accent. One can alter the pattern of any phrase and emphasize a different word or syllable from the normal stress pattern. If this is done, the meaning of the sentence is changed. But most of the time, an English sentence will be read or spoken with the same stress pattern no matter who is speaking.

What we are discussing here is really rhythm. The succession of properly accented phrases in a sentence establishes what is known as the rhythm of a language. Rhythm provides a kind of musical frame-work for language. More important still, it also helps to convey meaning. In many cases, rhythm is as important in this respect as individual words or grammar.

How should a teacher go about teaching stress and rhythm? Rhythm is a rather subtle matter and the teacher should not neglect the more basic things to concentrate on stress and rhythm. She must be aware of their importance in language learning but it is not necessary that her students study stress and rhythm as such.

There are a few things the teacher can do.

1. She can show the relation between the accenting of many common phrases and individual words. In this connection she should emphasiz the fact that we speak in phrases, not words and that all phrases carry a definit accent just as words do.

2. The teacher can teach phrasing as part of the teaching of pro- nunciation. In reading practice sentences to the class, she can emphasize the stressing of the accented syllables and the sliding ove of vowels in all unaccented syllables. Learners will pick this up by imitating the teacher.

3. The teacher can make use of the device of rhyming, particularl in teaching contracted verb forms such as <u>I'll</u>, <u>he's</u>. Learners pro- nounce these contractions as though they were composed of two syllabl rather than a single syllable. The teacher can counteract this tendency by showing that <u>I'll</u> rhymes with <u>pile</u>, and <u>he's</u> rhymes with <u>sneeze</u>.

4. The teacher can show learners how English rhythm falls into certain definite patterns. These patterns grow out of the grammar o English. We naturally stress so-called content words (words that carry the meaning). These words are usually nouns, main verbs, descriptive adjectives, adverbs, demonstratives (this, these, those) interrogatives (who, which, why, when). All functional words are normally unstressed. The following words are usually functional: **definite** and indefinite articles (a, an, the), personal pronouns (I, you, he, my, your, his, etc.), auxiliary verbs (am, are, is, will, have, may, can, etc.), relative pronouns (who, which, that, whom) conjunctions (and, but, although, if, etc).

INTONATION

Intonation is the rise and fall of the voice. Foreign languages sound strange to us not only because we do not understand the words but also because the music of the language is strange. Children and even animals respond to the intonation of the voice rather than the words used. Sometimes a learner's pronunciation is correct but because his intonation is wrong, he seems to speak with a foreign accent and his speech is hard to understand. Therefore, intonation is an important part of language learning.

The patterns of raising or lowering the pitch of the voice help the speaker to make his thoughts and feelings clear to those listening to him. A change in intonation carries a change in meaning. Intonation patterns of the English language differ from those of the Spanish language. The English sentence is spoken with more variation of pitch than the Spanish sentence in which all words seem to receive the same stress. Also the English sentence has a definite rhythm. The important words are spoken slower and the less important words are spoken more quickly and run together.

At the beginning levels, when a teacher speaks it should be so that his students can mimic and imitate his pronunciation and intonation. In all oral drills, the teacher should strive to repeat the sentence pattern with meaning and at a normal rate of speed in order to maintain the natural intonation. Intonation is taught by imitation rather than taught formally.

PITCH LEVELS

There are four pitch levels use in speech. The lowest level being pitch one and the highest level being pitch four.

pitch 4--used for calling, shouting and exclamations of joy

pitch 3--the voice is raised to this level to give stress
to a word

pitch 2--the normal speaking level

pitch 1--an ending or conclusion of a sentence

These changes in pitch are represented in books by lines, number
or musical notes. In this explanation, lines will be used.

These are the major intonation patterns in English.

1. STATEMENT INTONATION

In a statement or declarative intonation most sentences begin
on level 2, rise to level 3, and then go down to level 1.

He is a doc tor.   I need a new job.

Many times the voice does not step down but glides down. This
occures when the last word of the sentence has only one syllable.

I have a ear.   He cashes the check.

2. QUESTION WORDS

Sentences that begin with question words are said the same way
as the above examples.

When are you coming?   When did he come?

3. QUESTION INTONATION

Any question that can be answered by <u>yes</u>, or <u>no</u>, ends on a pitch
a little higher than level 3.

```
        ___|‾well?                    ___|‾go?
  Is he                         Can you
```

4. DIRECT ADDRESS

When a term of direct address is used, the sentence is spoken in
two phrases. The first phrase has a /2,3,2/ intonation. The second
phrase is usually on the pitch 2 level with a slight rise at the end.

```
     ___|‾morn|___                _____↗
  Good      ing,     Mrs. Gonzales.

     ___⌒b                        _____↗
  Good  y\                  Mr. Garcia.
         e\
          ,
```

5. EXPRESSIONS OF EXCLAMATION

These expressions require added stress on the first word, plus
downward inflection after the last stressed syllable.

```
  Look|‾___                       What|‾___
       at those t\                     a terrific c\
                 r\                                 a\
                  e\                                 r!
                   e\
                    s!
```

6. STATEMENTS CONNECTED BY: OR, BUT, IF, AND

The voice rises at the end of the first part of the sentenc[e]
before the words <u>or</u>, <u>but</u>, <u>if</u>, and <u>and</u>. At the end of the sentence it
lowers to level 1.

```
     _____|‾coat|_____
  Anna needs a          and a d\
                               r\
                                e\
                                 s\
                                  s.

     _____|‾go|_____
  I will       if he c\
                      o\
                       m\
                        e\
                         s.
```

7. STATEMENTS WITH SERIES

The voice rises after each word in the series and falls with the last item.

I see him on Fri⌐day⌐ on Satur⌐day⌐ and on ⌐Sun⌐day.

I called Bet⌐ty, Mar^y and Joe.

8. REQUESTS

Downward inflection after the last stressed syllable in requests.

Let's go⌐___ home.   Have dinner with⌐___ me.

9. NORMAL AND SPECIAL EMPHASIS

When the speaker gives emphasis to one word rather than another he changes the intonation pattern and this carries a differnt meaning.

NORMAL EMPHASIS

What's your na^m e?

How many ⌐cous⌐ins do you have?

How⌐___ many cousins do you have?

SPECIAL EMPHASIS

What's ⌐your⌐ name?

What's⌐ your name?

How many cousins do you ha^v e?

How many cousins do⌐ you ⌐ have?

How many cousins ⌐do⌐ you have?

How ⌐many⌐ cousins do you have?

Controlled Conversation

In the TESOL class the learner must be given every opportunity to practice the language which he has learned. After the formal practice, or after the learner is able to use the structure to his and the teacher's satisfaction, he should use these structures in a more relaxed, informal conversation with his fellow students. This, again, would necessitate that the structure he has been taught be relevant to his needs.

The teacher may limit or control this practice by using what is known as a Conversation Drill. At this point, the student is no longer merely repeating or manipulating the structures but, when asked a question, he chooses what he wants to say.

For example:

Student: Are you going to work tomorrow?

Student: Yes, or Yes I am. Or,

No, I'm not, or No, I'm going to school.

The teacher may use a variety of methods to stimulate this conversation. She may use pictures, objects, or leading questions.

The use of the Micro-Wave is ideal for controlled conversation.

Reading

The audio-lingual is one of several methods for teaching reading because all learners do not respond to the same method and because there are many factors which will affect an individual's ability to read:interest, curiosity, adequate hearing and vision, mental ability, memory, ability to reason, etc. The TESOL/ABE teacher must be familiar with different methods for teaching reading.

Sight Word Method

1. Filling in letters. When a student sees, in order, all the letters of a word except one or two, he should be able to fill in the ones which look right to form a word. For this exercise, words should be used which students have already learned in a pattern drill. Flash cards are good for this technique.

2. Using pictures to teach words of contrasting meanings. For example, the teachers shows pictures of an object which is new, then a picture of the same object which is old; hot - cold; short - tall; large - small; etc.

3. Jumble letters. Students unscramble a group of letters to form a word.

4. Words with distinguishing features. Students should recognize on sight, for example, words with such features as an "x" or double letters in the middle of the word.

5. Breaking words into syllables.

6. Prefixes and suffixes.

7. Compounds.

Phonetic Method

If the target language is being taught according to the audio-lingual method, auditory skills are being developed. The difference between hearing and listening is understanding. Students must learn to listen.

Some of the things that must be taught according to the Phonetic Method are:

        voiced and voiceless sounds
        pitch
        long and short vowels
        diphthongs
        diathongs
        simple rules of phonics
        silent letters
        word building
        rhyming words
        consonant blends

Linguistic Method

By the linguistic approach, information about a word is procured from such clues as the sentence structure, how the word is used, and from endings of the target word and words around it.

Trainees assisted the consultant in demonstrating a "slot" chart whereby words can be rearranged by the student to show how sentence structure can be altered. It is a visual substitution drill. The teacher substitues one word and calls on a student to come forward and make any other necessary changes. Example: The teacher puts up He walks to work. He then changes He to They so that the sentence reads They walk to work. The student must change the verb walks to walk so that the sentence reads correctly They walk to work.

Experience Method

In the Experience Method, the teacher gets the students to talk about someting familiar to them. Together they write a very simple paragraph. A sequential lesson could involve rewriting the paragraph in better form by combining simple sentences, and so forth.

As a student relates his experiences, his grammar and pronunciation should not be continually corrected. Rather it should be the duty of the teacher-aide to make notes (inconspicuously) as to what structures need to be taught.

Steps to follow when doing Group Composition.

1. The teachers choose a topic they wish to discuss or write about.

2. They carry on the discussion in Spanish or English, depending upon the level of the class.

3. The teacher or aide writes the content words that are used on the blackboard.

4. These words are studied:
   Their pronunciation
   Their meaning
   Their structure
   Their spelling

5. These words are then transferred to a chart.

6. The next day the learners give oral sentences using these words to express again their ideas.

7. The sentences are read and studied, mistakes corrected.

8. Then the sentences are numbered in a logical order.

9. A beginning, interest catching sentence, is composed for the first sentence of the paragraph.

10. A closing, ending sentence, is composed to finish the paragraph.

11. A title is chosen.

12. The sentences are then rewritten in order, and the finished paragraph is read by the class. By this time all class members should be able to read with understanding their own work.

Reasons for using Group Composition

1. It gives the students a chance to express their ideas on a topic of interest to them.

2. The vocabulary being learned is relevant to their needs.

The learners work as a group. All participate, giving their ideas, and helping one another express their ideas. They can not write paragraphs by themselves, but they can do this working together.

The learners can concretely see as the composition takes form, the structure of a paragraph with its beginning sentence, middle sentences, and ending sentences.

The learners can read with understanding what has been written.

They see their thoughts in print.

A feeling of accomplishment will prevail.

Writing

To write the second language is to put down the conventional symbols of the writing system that represent the spoken language that the learner is studying.

In learning to write, initially, the student associates the written symbols with the sounds which they represent. If the student is literate in his own language, it will be relatively easy for him to learn to write in English, for it merely means teaching him to choose the letters that represent the Spanish sentences he has in mind. If he is illiterate, however, he must learn to associate the written symbols with the sounds they represent as well as drawing these symbols. The learner should also be given extensive early writing practice, through copying, transcribing, writing what he has learned to speak, etc.

The writing skills in beginning writing include:

1. Identify the cursive letters by name.
2. Associate the cursive letters with the printed letters.
3. Keep the letters on the writing line.
4. Make the small letters of uniform size.
5. The final stroke of a word ends in an upward swing.
6. All letters slant in the same direction.
7. Connect the letters in words correctly.
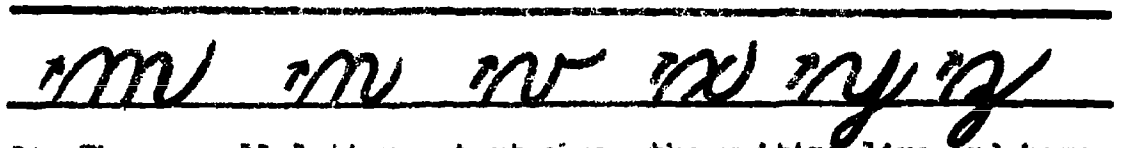8. Write the capital letters without touching the writing line above them.
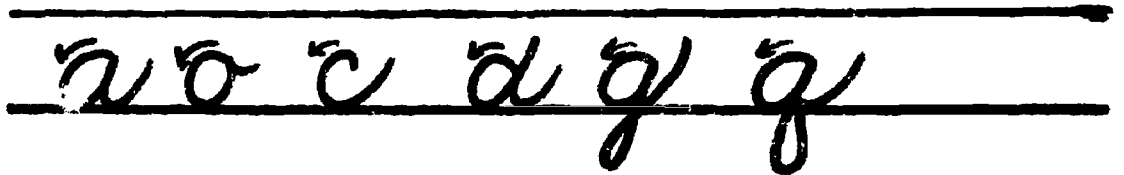
1. These are short letters which begin on the **writing line**
with an upward stroke. The <u>e</u> is looped and the <u>i</u> is not. Be
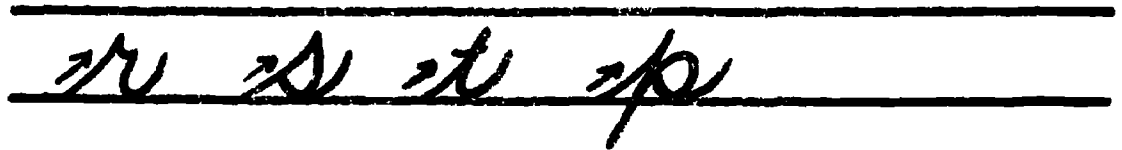sure that <u>n</u> does not look like <u>u</u> or <u>er</u>.

2. These short letters begin on the **writing line** and **form**
a "hump."

3. These small letters start above the writing line and have
rounded backs. The initial stroke as indicated by the arrow
is downward.

4. More small letters which start on the writing line:

5. These tall letters begin on the **writing line** an **upward**
stroke. Notice that the letters loop, and do not touch the
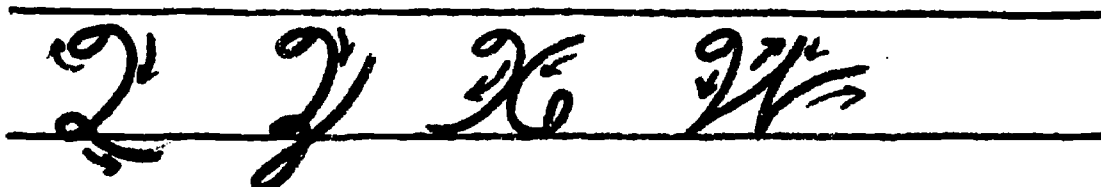above them.

WRITING CAPITAL LETTERS

1. These letters do not touch the writing line above them, but a good general guide is to make them twice the height of the small letters.
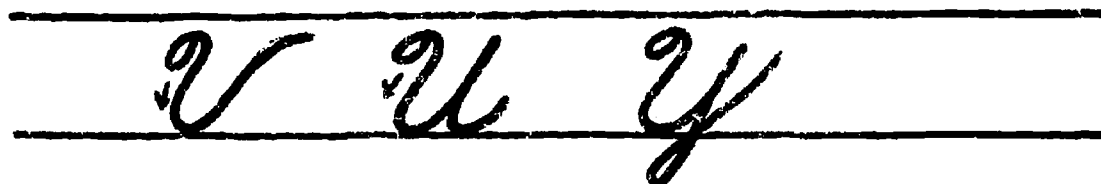
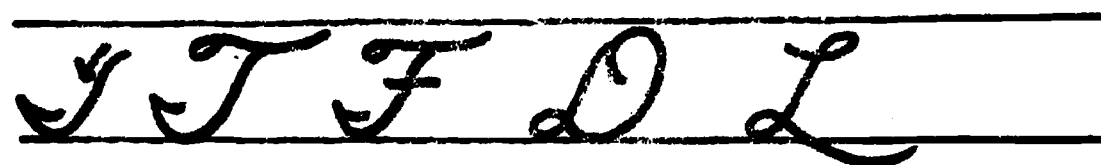*O C E a*

2. These letters begin with the same stroke.

Y M N H K

3. Demonstrate the place to start and direction to go in making these letters.

Q Y X W
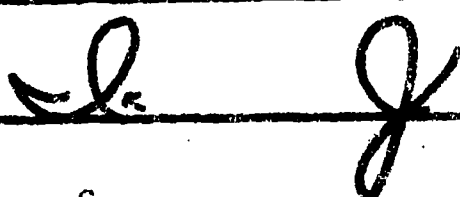
4. These letters begin in the same way.

V U Y

5. Make the stem first and then the top.

I J F D L

Notice the similarity of the L to these letters.

6. These letters begin with a similar stroke, but the J drops below the writing line in a loop.

7.

S   G

8.   V   P   B   R

Testing and Evaluation

Why Test?

We must test in order to evaluate the curriculum we are using
and our teaching methods.

Standard Tests and Teacher-Made Tests

ABLE: to measure achievement level of adults from 1 to 8
             grades in vocabulary, reading, spelling, and math.

   Advantages: Adult content, minimal amount of writing
          required.

   Disadvantages: Designed for non-literate English speaking
          adults; instructions in English. Takes too
          much time to administer and correct.

CALIFORNIA TEST BATTERIES: measure adult achievement in the basic
    skills from upper primary to Jr. High School level.

   Advantages: Oral directions. Minimal amount of writing
          Test ability to follow directions. Practice
          gives student test-taking sophistication.

   Disadvantages: Same as for ABLE

BARSIT: To indicate level of intelligence of Spanish speaking
             adults, in order to group them.

   Advantages: Good content. Excellent for grouping,
          only 10 minutes to administer.

   Disadvantages: Presupposes literacy in Spanish, to be
          given after 3rd grade level. Not
          particularly useful in testing individual.

None of these tests could be given to our learners and accurately
measure what we need to find out in order to design our curriculum
to suit their needs.

Language testing may differ in purpose, design, and suitability.

Tests may be designed for four different purposes:

   1. To find out how much of the target language a person
     actually knows (Proficiency Tests).

2. To find out how much of the target language he
   be able to learn (Prognostic Tests).

3. To find out how much of the course he has actually
   learned (Achievement Tests).

4. To determine what remains to be taught (Diagnostic
   Tests).

   1.1 A proficiency test: designed to find out how
       much of the target language a person actually
       knows prior to entering a class. It's purpose
       is to group the learners according to their
       knowledge of the language. In the case of
       our students, an oral proficiency test in an
       informal setting would be indicated.

   1.2 Prognostic tests: This type of test is intended
       to determine how well a person is likely to
       learn the target language. An artificial mini-
       language, containing in a mini-form all the
       elements involved in language learning (Phonetics,
       grammar, vocabulary and meaning) to simulate
       the conditions to which the learner will be
       exposed, is considered a good test.

       I don't particularly care for this type of test
       because a well motivated student can overcome a
       natural inability to learn a language. Also,
       a dedicated teacher is a very important factor
       in the learner's ability to perform.

   1.3 Achievement tests: Are designed to determine
       how much of a course has been mastered by the
       learner. They should only include what has
       been taught. It could be the same or a similar
       test given at the beginning and at the end of
       a course.

   1.4 Diagnostic tests: Their purpose is to find out
       what remains to be taught. Unless a teacher
       has a class of absolute beginners, in order to
       find out what the learners know, he will have
       to give some kind of a test. A diagnostic
       test very often will reveal that the most
       advanced students make very elementary mistakes.

       This is, in general, what testing is about.
       How does it apply to teacher-made tests, or
       in other words to you the teacher, in the
       classroom? What do we test?

       First you must define your teaching goals, in
       their simpliest forms, in other words, take a
       look at your objectives or expected outcomes.

Looking at the skills and attitudes involved
then you must decide what part of a determined
skill you want to test.

Let's suppose that you want to test the ability
to read.

This will include mechanical skills like:
(1) word recognition, vocabulary and fluency;
(2) intellectual skills like grasping the
general meaning of a passage, an understanding
of the words in their grammatical, syntactical
and lexical meaning and (3) appreciation of
style.

Then there is also the difference between the
ability to read a newspaper and the ability
to read a book or poetry. Having determined
the skills and abilities involved, the next
step will be to decide which aspect or aspects
are to be measured, and if possible, to measure
them separately.

In order to give validity to a test, we must
state clearly the objectives of our teaching,
the skills and abilities involved, define them
separately, and then measure each in situations
similar to those in which they will be used.

Reliability: is essential to any test. In order
to be considered reliable, a test will have to
give the same results every time, if administered
under the same conditions.

Design: They must be designed so they are easy
to administer, and to score. Whenever possible
objective. tests are desirable. If of the essay
type, they still should be confined to the skill
being tested. A test that's too comprehensive
usually doesn't measure accurately what needs
to be measured.

Suitability: The test must suit the students
and, it must take into consideration not only
what they have been exposed to in the target
language, but also their proficiency in the
native language plus their cultural background.

A translation test: is an example. It not only
tests the ability to function in the Target
Language, but presupposes the learner's fluency
in his native language.

EXAMPLES OF PRONUNCIATION TESTS
PHONETIC DISCRIMINATION (LISTENING)

INSTRUCTIONS: I will say pairs of words. If the vowel sound
is the same in both words, write 5 on your paper. If different
write D. I'll repeat each pair of words twice. Listen Carefully:

Example: head – bed   Answer: S
                             Key
1. said – led   1. S
2. bed – bad   2. D
3. would – wood   3. S
4. fool – full   4. D
5. bull – ball   5. D
6. tall – call   6. S
7. ton – tan   7. D
8. should – would   8. S

INSTRUCTIONS: There is a list of words on your paper. I
will say one of the words only. You will mark the word called
out. I'll repeat the word twice. Please listen.

Teacher says: sat
Students mark: number 3

1. sit
2. set
3. sat
4. seat

<u>Producing the Sounds</u>:

The teacher will show the student a set of pictures, like a pen, a pin and a pan or a car, a card, a cart; one at a time and ask him what it is.

<u>Listening Comprehension</u>:

The teacher will say the sentence twice:
    She turned on the heat in her room.
(She will say the three choices twice, too.)

    a.   She was hungry.
    b.   She was cold.
    c.   She was too warm.
The student will have to mark the answer he considers correct, (B).

    When I have a toothache I go to see _____.
    a.   the pharmacist.
    b.   the chemist.
    c.   the dentist.
The teacher repeats the sentence and the three choices twice.
The student will mark (c) his selection on his paper.

<u>Picture Tests For Listening Comprehension</u>:

The teacher will show a picture of a boy running after a dog (A) and a picture of dog running after a boy (B).

The teacher will then say the sentence:
    The boy is running after the dog.

    A_____   B_____

The student will mark A.

<u>True or False.</u>

The teacher will show a picture.

> The sun is shining brightly, two boys are walking past an empty bench, there is a man in a boat fishing.

The teacher will say sentences that relate to the picture like:

<u>Key</u>

1. The children are walking in the park.   1._____
2. The dog is following them.   2._____
3. It's raining.   3._____
4. The man is fishing.   4._____
5. The woman is sitting on the bench.   5._____

The teacher will repeat each sentence twice.
The students will mark <u>T</u> or <u>F</u>.

<u>Examples Of Grammar Tests.</u> (orally)

Teacher: 1. Tell them your name.
          2. Tell him not to bother.
          3. Ask her to have a seat.
          4. Ask Joe how old he is.
          5. Ask me where I live.

The teacher will ask some questions like:
    1. Is Wednesday between Tuesday and Thursday?
    2. Is the United States North of Canada?
    3. Are dresses for men?
    4. Does a car cost more than a bicycle?
    5. Do most children like candy?

The student will be expected to use the short answer form.

The teacher will say the original sentence twice:
    They work hard every day.

The student will have to say the sentence according to the time expression the teacher uses.

yesterday	They worked hard yesterday.
tomorrow	They are going to work hard tomorrow.
last week	They worked hard last week.
now	They are working hard now.

Reading Comprehension.

The teacher will read a short story first. Then the student will read it out loud. The teacher will ask questions relating to the story which the student will answer selecting from three or four possible answers.

A young man was one day invited to a wedding feast. He dressed himself carefully in his best clothes and set out to walk to the house where the wedding was to be held. He had not gone far when he came across a basket of five ripe pears which someone had carelessly left on the path.

"I mustn't eat anything now," said the man to himself, "or I shan't enjoy the wedding feast." So he flung the pears into a muddy ditch and walked on. Soon he came to a river which he had to cross. The bridge, however, had been blown away in a storm. The river was deep and flowed swiftly, so that the man could not go any farther.

"No, I can't get across," he murmured. "I must go home."

Thinking of his lost feast, he turned sadly home again. He walked slowly along, looking for the ditch in which he had thrown the pears. Then he knelt down, and pulled them out one by one, wiped them on his handkerchief, and ate them thankfully.

"This is a lesson to me," he said, "never to spoil good food. Waste not, want not."

1. The young man was going (a) to a wedding (b) for a walk
   (c) to the market to buy fruit (d) to rebuild the broken
   bridge.
2. The basket of pears (a) was given (b) was found (c) was
   bought (d) was sold, by the young man.
3. The young man did not want to eat the pears because (a)
   he did not want to soil his clothes (b) the pears were not
   fit to eat (c) he wanted to enjoy the wedding feast (d) the
   pears did not belong to him.
4. The young man did not swim across the river because (a)
   the river was very swift and deep (b) he did not know how
   to swim (c) he did not want to have his clothes wet (d)
   the water was muddy.
5. The young man did not go to the wedding because (a) he
   had not been invited (b) he could not get across the river
   (c) he was not dressed in his best clothes (d) he did not
   want to walk.
6. The lesson that the man learned was (a) don't eat pears
   (b) don't go to feasts (c) don't waste good food (d)
   don't be careless.

Give the student a bus timetable. Have him locate and give the
information requested.

Q: When's the next bus to Los Angeles? Please!

A: There is a bus at 10:15 a.m.

Q: How much is the fare?

A: $12.65, please!

<u>Written Tests.</u>

Word Order.   Statements and Questions.

long	wood	blue or gray	I
that	made of	sky	at home
fifty	are	is	usually
road	pencils	usually	an
miles	.	the	weekend
is		?	every
.			.

Fill each blank with <u>at,</u> <u>in</u> or <u>on.</u>

Mr. Thompson had a toothache _____ September 30th.
He walked out of his house _____ 8:15 a.m. _____
the first day of October. He arrived at the dentist's
office _____ 8:45.

Mr. Thompson's next visit to the dentist will be _____
November. He will go to the dentist's office again _____
the fifth of November, _____ 10:00 a.m.

Mr. Thompson's first visit to that dentist was _____ 1959.
According to the dentist's records, Mr. Thompson was there
_____ February 10, 1959, _____ four o'clock in the
afternoon.

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<u>Related Activities</u>

INSTRUCTIONAL GAMES

Presentation of instructional games may be handled in
a number of ways. You may want to sub-divide the instructional
games into categories: (1) Listening games (2) Speaking
games (3) Reading games (4) Writing games

Taking one sub-division at a time, such as the speaking
games, you discuss and demonstrate the use of several games
such as "The Here and There Game", "What's in it?", "Who did it?",
etc. After the demonstration the group is given time to list
or think of other speaking games. If there is time available,
the participants are asked to demonstrate their game. A list
of these games should be compiled for distribution to the
participants. The other sub-divisions may be handled in
the same manner--demonstration, discussion, implementation.
At the end of the presentations on instructional games, the
participants should have copies of all games presented through
demonstration as well as in discussions with group.

MICRO-WAVE

There are also techniques available to use in variation
of TESOL components, such as the Micro-Wave which combines
the pattern practice and controlled conversation into one very
short exercise.

What is a Micro-Wave? Basically, Micro-Wave is a technique for teaching oral language. It's major emphasis is placed on using the the pattern or sentence structure which the student has learned in a conversation immediately. For example, if a student has learned to say "My name is _____ " and "What is your name?", he immediately uses these two structures to carry on a meaningful conversation.

The rationale or reason for the major emphasis having been placed on conversation in the Micro-Wave technique is that although traditional methods of language teaching have allowed for a conversation period within the lesson, not enough time for controlled conversation is given to the student to practice the new language in a secure atmosphere.

A comparison of Micro-Wave to Audio-Lingual follows below:

Micro-Wave	Audio-Lingual
1. Structure is presented ex: The lesson is interesting.	1. Structure is presented ex: The lesson is interesting.
2. Mimicry of structure-- Repetition drills inc." work on pronunciation and intonation. No sound drill as such.	2. Meaning--The meaning is presented here whether in translation, context, visuals, etc.
3. Manipulation--Substitution drills. Here the students handle simple substitutions, etc.	3. Mimicry--Repetition drills for fluency and intonation. Sound drills on different sounds may be presented prior to pattern drills.
4. Meaning--Only after the student is able to handle drills without difficulty is he given the meaning.	4. Manipulation--Substitution drills, etc.

5. Communication--Here student uses whatever structures he has learned to carry on meaningful conversation between he and the teacher or other students. This also gives him opportunity for immediate reward of what he learned giving him a sense of accomplishment.

5. Communication--Here the student uses the structures he has learned in chain drills, conversation drills, etc.

As you can see, in the above comparison, the major difference between micro-wave and audio-lingual is where the "meaning" or understanding of the structure is given. Micro-wave stresses giving meaning only <u>after</u> the structure has been mastered by the student (stress and intonation, pronunciation) so that the student can give his whole attention to the problem of producing the structure without confusing him with associating meaning with sounds.

Also, although not a major difference, in Micro-wave a much greater emphasis is placed on the conversation or communication period.

How do you teach Micro-Wave?

Micro-wave is taught in Cycles. Each cycle consisting of two phases--the M-phase and the C-phase.

The "M" in the M-phase stands for <u>Mimicry</u>--repetition of the structure until the stress and intonation as well as the pronunciation is up to the expectation of the teacher. <u>Manipulation</u>--once the student can handle the structure in mimicry, he is given changes or substitutions on cue from the instructor, simple substitutions. <u>Meaning</u>--at this point the student is given the meaning of the sentence.

Each section of the M-phase is based on a single sentence or
structure.   There may be one, two, or more sections in the
M-phase, but seldom more than three.   The sentence may stand
by itself, or it may develop into a simple drill with sub-
stitutions in only one slot such as:

    M-1 I went to school last night.
                  church
                  town

    M-2 What did you do last night?

The second phase of the cycle is the C-phase.   The C-phase
is the real heart of micro-wave.   It stands for COMMUNICATION.
The student here uses the structures he has learned through the
proceeding M-'s and uses them in "real-life" situations in
controlled conversation.   Here, however, the student is allowed
more freedom to practice and can add vocabulary that he has
learned on his own.

    M-1 I went to school last night.
                  church
                  town

    M-2 What did you do last night?

    C-1 A. What did you do last night?
         B. I went to _____.

Because of its emphasis on communication, Micro-Wave is
taught in dialogues of from two (to insure two-way conversation)
to not more than six lines (2-6).   The dialogues are very short,
therefore providing for frequent rewards from having learned
meaningful bits of language.

MICRO WAVE

TEACHING THE M-PHASE

The M-phase consists of four or more sub-M's (ex: M-1, M-2, M-3, M-4) each has four sentences.

1. The teacher says the first sentence M-1 twice in English while the students listen.

2. The students repeat the sentence chorally two or more times and then each student recites the sentence individually.

3. When the teacher is satisfied with the pronunciation he gives the student the meaning of the sentence in Spanish. This is the only time that the teacher uses Spanish in the classroom.

4. The teacher then proceeds in the same way with each sentence in that particular sub-M.

5. At the end of each sub-M, the teacher gives the first sentence and then the key word in the left-hand column in English. If the student can produce the sentence fluently by inserting the key word in the correct slot, the M-phase is completed.

TEACHING THE C-PHASE

1. The sub-C's (ex: C-1, C-2, C-3) of the C-phase are situational. They represent a short conversation that would occur in a real-life situation.

2. If the sub-C is of the question and answer type, begin by asking the first question and have a student respond until the sub-C is completed.

3. Then have the same student ask the first question in the sub-C to another student until it is completed.

4. Do this until each student has played both roles.

5. As a variation of this you may divide the class in half and have one group ask the questions and the other give the answers. Then switch roles.

Remember, do everything you possibly can to keep the conversation bound to real-life in the C-phase. This phase is the part of the cycle which is not rigid and which allows the student to vary and re-arrange what he has learned.

THE TOTAL PHYSICAL RESPONSE

The TPR or Total Physical Response is another activity
that may be brought into the class for variation, while at
the same time developing the listening skills.

The TPR is a technique developed by James Asher at San
Jose State, its major emphasis placed on developing listening
comprehension. This approach has some similarity to how
children seem to learn their first language. For example,
young children in America acquire a high level of listening
fluency for English before they make English utterances. The
strategy of the total physical response is to have the students
listen to a command in a foreign language and immediately obey
with a physical action.

For example, two students will sit on either side of the
instructor. In Japanese the instructor will say "tate" (stand)
and immediately, along with the instructor, the students stand
up. He may then say "aruke" and everyone walks forward. Other
commands may be "tobe" (jump), "maware" (turn), "kagame" (squat)
and "kashire" (run). The training begins with brief, one-word
utterances, but within thirty minutes, the morphological and
syntactical complexity of the commands has been increased as
illustrated in the following commands:

1. Isu kara tatle, kokuban no anata no nanae o kese.

   English: Stand up and erase your name from the blackboard.

2. Kara no nanae o enpitzu de konokami ni kake.

   English: Take the pencil and write his name on this paper.

DEVELOPING YOUR TPR LESSON

Below are some of the things you will want to remember when developing your own lesson.

1. Have a good tape recorder. Check it out before you start.

2. Start with very simple one or two word commands and gradually develop them into more complex ones.

3. Be sure to repeat the command a minimum of 4 times at a given point, going back now and then for reinforcement.

4. Before you tape the lesson, go through a "dry run" with your teacher or aide to check for continuity. (You wouldn't want to leave the student with his mouth open, or legs up too long.)

5. In order to obtain better spacing of the commands on tape, one of you should probably go through the commands while you are taping. Remember, however, that the student will need a bit more time to respond.

6. Remember not to introduce too many commands in a lesson.

7. Let's not get too over-ambitious; even 10 minutes of intensive listening is a long time for the student.

8. Be sure the student knows what is expected of him. The instructions at the start of the tape should probably be in the student's language.

9. After the first part of the lesson before the test phase, be sure that the student does not speak to anyone else or he may be distracted.