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ABSTRACT

This publication is the first in a series planned to acquaint classroom teachers with successful methods and materials being used in TESOL and bilingual contexts. M. Saville-Troike illustrates several types of conflict which may occur in elementary classrooms when teachers do not understand the nature of the linguistic and cultural diversity of their students. G. M. Blanco and C. F. Gregory explain the rationale behind their curriculum bulletin "Espanol para alumnos hispanohablantes." Several dialogue situations are discussed by A. S. Hayes and D. H. Anisman as examples of how failures in communication between teacher and student can occur. C. W. Kreidler suggests ways to improve the teaching of reading when English is a second language. Practical ways to use visual aids in teaching meaning and culture are suggested by C. J. Kreidler, and the teaching of composition is discussed in articles by M. Finocchiaro and E. Elmer. R. P. Klebaner speaks of adapting the entire school curriculum to different levels of English competence. Various methods used to stimulate student interest are described by C. Eisman, B. Matthies and J. Horan. C. Begay illustrates how cultural content can be included in a bilingual education program. The volume concludes with a selection of French games developed by the bilingual program in Lafayette, Louisiana. (PM)

Classroom Practices in ESL and Bilingual Education

Volume 1

Muriel Saville-Troike, Editor

Teachers of English
to Speakers of Other Languages

Teachers of English to Speakers of Other Languages

A Professional Organization for Those Concerned with the Teaching of English as a Second or Foreign Language

WASHINGTON, D.C.

PREFACE

This publication is the first in a series planned to acquaint classroom teachers with successful methods and materials being used in TESOL and bilingual education contexts. A publication such as this has been envisioned since the beginning of the TESOL organization, but its realization at this time stems directly from the deep desire of our president for 1972-73, Alfonso Ramirez, to make TESOL more immediately relevant to the needs of classroom teachers. In selecting articles for this publication, we have relied as much as possible on original papers submitted in response to a call for papers issued by the Publications Committee. In addition, we have chosen certain articles from early issues of the TESOL Quarterly or from the earlier series On Teaching English to Speakers of Other Languages, which are still very practical and relevant to teachers, but may not be readily available to them in their original form.

The scope of TESOL interests is very broad, including the areas of English as a Second Language, English as a Foreign Language, Bilingual Education, Standard English as a Second Dialect and Adult Basic Education. To further define this matrix of our concerns, we teach all grade levels (from early childhood to university), all language skills, and additionally need to be informed on new developments in testing, curriculum organization, and supervision. Within the framework of bilingual education, we are committed to teaching languages in addition to English, and we must always be sensitive to the cultural diversity which our students' linguistic diversity reflects.

No one publication in this series can be entirely comprehensive, of course, but as broad a scope will be presented as membership interests and available manuscripts warrant. The series can be only as good and as useful as the papers received for publication. Teachers are urged to submit papers describing their own successful methods and materials in TESOL and Bilingual Education so that subsequent volumes in this series can be even more valuable to others in this field.

Muriel Saville-Troike
Chairman, TESOL Publication Committee
School of Languages and Linguistics
Georgetown University
Washington, D.C. 20007

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BASING PRACTICE ON WHAT WE KNOW ABOUT CHILDREN'S LANGUAGE*

by Muriel Saville-Troike

The educational axiom "accept the child where he is" requires extensive knowledge about language on the part of teachers in a TESOL context. The author illustrates several types of conflict which may occur in elementary classrooms when teachers do not understand the nature of the linguistic and cultural diversity of their students. She indicates ways to apply our knowledge of language and language learning to the teaching of basic English skills. The focus here is on young children, both speakers of other languages and of diverse varities of English.

The most oft-repeated cliché in language arts as in every other area of elementary education is, "Accept the child where he is, and take him as far as he is capable of going," but even the most well-meaning teacher who believes firmly in this precept unintentionally violates it almost every day of her teaching career.

One very nice teacher I know of in Texas, who sincerely loves children and strongly supports the precept of accepting them where they are, says she doesn't believe in correcting a student when he says "I ain't" or "He don't." Instead, she gently explains that "God doesn't want people to talk like that." She sometimes adds, "You want to go to heaven, don't you?"

My own family moved to Texas from California when my son was in the second grade. One day he had an assignment in his reading work book to mark the stressed syllable on a number of words, one of which was cement. He marked it cemént, and the teacher counted it wrong. "It's cément," she said. When I explained that it was only a dialect difference and that people in California said cemént, she replied, "No, it has to be cément. Two things can't be right or it will confuse the children."

A converse example occurred when another teacher in East Texas asked this question from the work book: "What is the name of the evening meal?" Every one of her thirty students answered "supper", and every one was marked wrong because the teacher's guide said "dinner" was the correct response.

Each of these teachers is failing in some way to accept the child where he is and is showing in her classroom practice that she lacks an understanding of the nature of language and language diversity.

Several investigations into the linguistic capacity of bilingual children or children who speak a nonstandard variety of English report that many are "alingual", "non-verbal", "without language".

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*This paper was presented at the NCTE National Conference on the Language Arts in New York, April, 1972.

These researchers (including the well-known Bereiter and Engelman) are failing to recognize where the child is, and are evidencing a lack of information and understanding about normal patterns of language development and usage.

A teacher I observed in New Mexico laughed good-naturedly when a Navajo student called her "grandmother". She saw the girl's sudden hurt and withdrawal, but didn't recognize the cause in her own inappropriate response. "Grandmother" is a term of address to indicate respect and closeness in the Navajo language--a relationship no teacher should laugh at.

Another teacher in California demanded that a Spanish-speaking student look him straight in the eye while he was "talked to". This teacher was demanding disrespectful behavior from the perspective of the child's culture.

These classroom practices are also indicative of ways we do not accept the child where he is, in these cases because of lack of sensitivity to the social milieu in which language is learned.

Such violations of our basic educational precept are obvious as they occur in classroom practices, as are the communication conflicts which result. No change in methodology will improve our effectiveness as language teachers unless it is based on knowledge about children and their language systems.

I am going to at least touch on the entire spectrum of the elementary school language arts curriculum, broad as it is. I will discuss the development of both receptive and productive competence in English. The receptive skills are those required in decoding messages--either oral or written--and are usually labeled "listening" and "reading". These are the most important skills for the acquisition of knowledge, since formal learning most often takes place through the medium of language. The productive skills are those required in encoding messages, and labeled "speaking" and "writing". These are required in normal learning contexts to a lesser degree, but dominate the expressive dimension of self and culture. The fifth dimension is knowledge about language, traditionally labeled "grammar".

Because children entering school differ greatly in their ability to speak English, I will want to maintain a focus on the diversity of both our students and our methods.

Reading is certainly one of the most important language skills we teach in elementary school, considering the key role it plays in students' overall academic achievement, and I would first like to discuss reading methods in terms of what we know about language.

Linguists view reading as a complex process of decoding writing, which symbolizes speech sounds, which in turn encode messages. Success in reading English therefore requires a student to discriminate among the distinctive sounds of English, process both basic and more complex grammatical patterns, and comprehend a substantial number of words in a variety of contexts.

If a child is a native speaker of English, the grammatical structures used in the beginning reading material will be well below his threshold of oral understanding and production, even though there is seldom any attempt made to control the presentation of sentence structures in any way comparable to the carefully graded vocabulary. Control isn't necessary for this child, for he acquires the basic syntactic forms of his first language by the time he is five or six; the complex of syntactic patterns will be a part of his oral language before he begins to read.

But thousands of children understand little or no English when they enroll in school, even within the United States. Many thousands more learn English in their preschool years, but find it is a variety which is unacceptable to their teachers from kindergarten on, and a variety which is often quite different from the English of beginning books. This last group, called "speakers of nonstandard English", is far more inclusive than the black population usually identified with it. For instance, there are diverse varieties of white English, and many of the Spanish-surnamed students labeled "non-English speaking" or "bilingual" in reality speak a nonstandard dialect of English and may not speak Spanish at all. This has been quite a surprise to many teachers in bilingual programs, which usually assume anyone named Juan García must speak Spanish.

Students who are indeed non-English speakers do not have the language skills they need to decode the basal readers. The acquisition of these skills is the essential objective of a structured English as a Second Language, or ESL, program, and this close relationship shows the need to undergird the reading program with ESL instruction, and the need to use more appropriate instructional material than the basal readers for these students.

I think it is best if English is taught as a second language in the context of a bilingual education program. In this case, there should be no hurry to introduce reading in English. If reading skills are firmly established in the dominant language first, they are readily transferred to reading the structures in a second language which students have learned to decode orally. If a bilingual program is unfeasible for some reason, a strong ESL program at the kindergarten level is particularly important to build the prerequisite oral language competence. In such a case, it is not necessary or desirable to postpone initial reading for these students beyond the age considered "normal" for other children in the same educational system. The current social and academic disadvantages of not learning to read when "normal" children do outweigh all arguments to postpone reading instruction. Certainly reading is based on oral language, and oral language still comes first, but structures and words taught orally can soon be reinforced with written symbols. Statistics from the U.S. Commission on Civil Rights strongly indicate that children should not be given an extra year of beginning instruction. Their ultimate achievement level does not generally improve; in fact, the reverse is the case, and in addition, the extra year will make it far less likely the children will finish school at all.

Although the basal reader is not appropriate, part of the vocabulary content for lessons in oral and written English could be selected from the reading series the children will be expected to go into at a later stage so they would already be able to read the first books of the series without further instruction. Additional vocabulary should be selected for its usefulness and relevance for the children, and could include science, social studies, or arithmetic content. The vocabulary and structures of reading, ESL, and the other content areas should remain closely correlated until competence in all English language skills is solidly established.

When teaching native English-speaking children to read, the teacher must be a skilled and informed listener who is aware of all the language variation present in her class. Reading is based on the oral language of each child, not on the language of the teacher or whoever wrote the teacher's guide. Phonics is the method of relating symbols

to the sounds in the child's language system. One instructional program could therefore not possibly be appropriate for teaching sound-symbol relationships to all children, no matter how effective it is with a limited population. In different dialects of English, the same letter may represent different sounds, and a child just learning to read will be understandably confused if the pronunciation of the textbook writer does not coincide with what he says--perhaps not even with what he hears from the teacher. Different examples must be chosen for rhyming words and homonyms in different regions, for instance. Most students and teachers in Texas pronounce pin and pen alike, and my native California dialect does not distinguish between cot and caught. In the Northeast and in Great Britain most educated speakers pronounce which and witch alike, despite the strong social conditioning in this region to consider this "bad" English in some way. It is interesting to note that the British regard our continued distinction between /w/ and /hw/ as "archaic" and "provincial".

There are also many children who pronounce day and they the same, and say he be walking, and he don't know. These are equally systematic differences in English, but usually ones which signal social rather than regional group membership. Neither divergent pronunciation nor nonstandard forms constitutes a reading problem, but the teacher can and does when she inhibits the reading process with ill-timed "corrections".

Regional differences in standard English should merely be accepted in all cases. You may choose to teach standard English as a second dialect as an oral language skill, but the child's dialect should be accepted without question in beginning reading phases.

Differences in language signal differences in social experiences, and the same reading content will not be relevant for all children. The mother in an apron, father with a briefcase, two children and Spot is scarcely a universal family structure. Just adding color to some of the characters does not guarantee relevance, although it probably helps. One reading series just shaded in some of the children when pressured to integrate its stories. They added some unintentional humor by leaving one boy's arm white. Relevant content is important, for comprehension requires a known cultural setting within which the message can be decoded.

Appropriate lexical items and content for initial reading instruction may be found in the stories of the children themselves, and the folklore of a community provides a rich source for reading materials at all levels. Whether using experience charts, folklore, or appropriate published material, the teacher should always begin with the vocabulary of the child's native dialect and add other dialect terms, or "book" terms, as reading instruction progresses.

Writing has most of the same linguistic prerequisites as reading; it is the productive side of written communication, and also necessary to academic success. One prime area of difficulty for language teachers and their students is spelling. Although the English spelling system does not provide a perfect correspondance between sound and symbol, it does contain spelling patterns that are quite regular in their representation of English sounds.

There are some invariant patterns in English spelling. Some consonants, such as b, f, k, v, and z, almost always have the same pronunciation. Others, such as the letter c, vary according to the surrounding letters. C usually represents the sound /s/ before e, i, or y and the sound /k/ before anything else. Standard spelling does

not tolerate the same diversity as standard spoken English, and sounds and symbols therefore do not have exactly the same correspondances in any two dialects.

Children often make spelling errors that reflect differences in pronunciation. One way to correct such errors is to teach the sound-symbol relationship in terms of the actual pronunciation of the children, even if it is considered nonstandard speech. When the sounds are omitted in their own usage, as is the case with the past tense and plural affixes for many children, they may be taught to hear them used by other English speakers. Since many children have little contact outside their own linguistic community, however, they may not hear enough of this pronunciation to make the suggestion feasible. In this case, it is possible to ask children to memorize numerous spelling patterns that do not have any auditory reality for them. It seems much more reasonable at early levels to ask teachers to accept spelling based on the children's pronunciation, to postpone correction until some fluency in reading and writing has been achieved, and until the children have a wider experience with the English of schools and books. While standard spelling is an essential system for students to master, early correction of linguistically different children may either lead them to the conclusion that spelling and language sounds have no necessary correlation, or inhibit the development of the fluency which is so vital if the children are to become successful readers and writers by the middle grades. The overcorrected, discouraged beginner can seldom be reclaimed by remedial programs.

When we talk about listening skills, we are usually talking about the children's ability to hear, understand, evaluate, and respond. It is at least equally important for the teacher to develop and practice these skills herself if she is to be an effective language teacher. She must be good at listening to children.

Our hearing, as well as the children's, is sometimes influenced by uncontrollable physical factors, such as masking noise and fatigue, but we, too, can consciously or unconsciously short-circuit the wires between hearing and understanding and hear only noise around us in the classroom or on the playground. Understanding requires attention and concentration, and we show that we are attending to children by our physical set and our responsiveness. All teachers need to listen to answer children's questions, to perceive their feelings, and to understand their ideas so that we may indeed follow our precept and begin our teaching where the children are.

It is also essential for a language teacher to listen to and understand the language system of each child, particularly in classes where children speak different varieties of English. Many teachers haven't ever listened to some of the quieter children in the room, in large part because "it's the squeaky hinge that gets the grease", and the quiet ones are ignored. Some teachers have even rated these children "non-verbal" or completely "non-English speaking", and expressed considerable surprize when the child proves to be quite fluent in English. In a visiting consultant capacity I noted one child who was literally tongue-tied and unable to speak, and another who was totally deaf. These are extreme examples, but both children were in public schools for over two years without anyone detecting their physical handicaps. Since they had Spanish surnames, their teachers had just assumed they didn't talk because they couldn't speak English. A more frequent tragedy is occurring in our newly integrated classes where some white teachers are saying they can't understand the handful of black children

assigned to them and are using other children to "translate". This is tragic because it is indicative of the teacher's rejection of these children, and sets up a solid barrier against communication on any meaningful level. Teachers who keep asking children to repeat what they have said usually cause the children to be "turned off" and adopt silence as a coping device.

There is little excuse for teachers not to understand at least a little bit of the native language of their students even when it is not English. There is no excuse at all for teachers to short-circuit their listening abilities with students who are speaking English. Some teachers don't understand because they don't want to, and others feel the burden of understanding rests on the child. He must understand her and make himself understood.

It is true that some dialects are not easily understood at first exposure, but the conscientious teacher can develop her comprehension ability in a very short period of time by attentive listening to the children and to similar tape-recorded speech samples. Understanding should be a two-way street if the teacher really cares.

We have said that both reading and writing are based on the oral language of the student. The teacher cannot begin to adapt instructional methods and materials to his linguistic system unless she knows what it is. How do his pronunciation, grammatical structures, and word choice differ from her own, and how do both differ from the language of the textbook writers?

Informed and skillful listening tells us where the children are; it gives us keys to their strengths and probable points of difficulty in the language program; and it contributes to our evaluation of our own effectiveness in teaching language skills.

Skill in speaking is also an essential component of the language arts curriculum, but one which is often based on questionable assumptions from the standpoint of children's normal language development.

We must remember that all normal children can already communicate orally by the time they come to school. With few exceptions, they have mastered the sound system of their native language and its basic sentence structures before they are five or six years old. It deserves to be emphasized again that claims about nonverbal children are largely spurious. We do not teach children to speak.

During the first years of school, we can best help children develop speaking skill with activities designed to expand their functional vocabularies, and with a relaxed classroom atmosphere which encourages talking.

Children who are learning English as a second language do additionally profit from structured oral language drills which are appropriate for their age and interest levels, but usage drills for most English-speaking children are of questionable value. Again, with few exceptions, usage drills constitute teaching students what they already know.

I cannot give you strong directives on teaching standard forms to speakers of nonstandard English. We do not have any real assurance that nonstandard speech patterns need to be changed, and speech patterns themselves often constitute a badge for group identity which must be respected. There is a high positive correlation between deviation from standard English and academic retardation and failure, but both may merely be reflexes of more basic cultural differences causing conflict between minority-group students and their schools.

There are two points I would like to make on this issue, however, based on children's language development. These suggest to some that if standard English is to be taught, we shouldn't postpone the instruction.

First, there appears to be an optimum age for adding a new language system; indeed, it is unlikely that any student can learn a new one perfectly after the age of twelve or fourteen. We therefore cannot wait so as to give students the choice of learning a new dialect or not without making this task more difficult, and even unlikely. A second language or second dialect should be added as early as possible if we are to minimize linguistic interference.

Second, I disagree with reports that young children do not perceive the significance of dialect differences, and therefore should not be taight a second dialect until they are older.

I began to come to this conclusion when I was teaching kindergarten in California. I assigned Spanish and English speaking children to alternate chairs around the tables in order to maximize the children's opportunity to use the English vocabulary and structures I was teaching. One boy started speaking English with a lisp, although he did not lisp in Spanish. The answer was his English-speaking friend, who had recently lost his front teeth. The Spanish speaker was obviously using a peer model for his English, and not his teacher. I reassigned him to sit by a boy who didn't lisp and he soon acquired a normal pronunciation. But he continued to lisp when the deviant pronunciation was appropriate--whenever he talked to his lisping friend.

I revised the age of awareness of pronunciation downward because of a colleague of mine in Texas. He is from a dialect region where creek is pronounced /krik/, and his wife pronounces it /krik/. His five year old son asked if he could go fishing in the /krik/ one afternoon. The three year old daughter corrected him, saying, "Don't you know you're supposed to say /krik/ to Mommy and /krik/ to Daddy?"

Many more supporting examples are coming from parents' complaints about integration. Young children add the appropriate dialect forms when they wish to identify with their new friends. Our Anglo students are adding the nonstandard forms of their black and Spanish speaking classmates as well as the other way around.

When we talk about teaching "speaking", we are really talking about teaching appropriate forms for specific situations, and need to recognize the validity of existing linguistic competence.

Because the decision to teach standard English is a complex one involving more than educational considerations, educators should be guided by the attitudes of parents in their community toward the language systems of their children and of the school.

Although the most significant contribution of linguistics to the teaching of English and the language arts is in helping the teacher develop a greater understanding of the nature of language, language variation, and language learning, probably the most conspicuous impact of linguistics on the curriculum has been in the teaching of formal grammar.

All of the linguistically-based approaches to grammar instruction begin with the common assumption that the student, as a speaker of the language, already knows the grammar of the language, though only unconsciously. By grammar, linguists mean the knowledge in the head of the speaker which enables him to construct and comprehend sentences in his language. One cannot speak and understand a language

without knowing its grammar. From this assumption it follows that the teaching of "formal" grammar primarily involves making the student consciously aware of what he already knows.

Rather than having students memorize rules and definitions, the study of grammar should be a process of self-discovery.

Another key concept is that language is a social phenomenon. Language would not even exist if men were not social animals who must communicate in order to cooperate. And language is always learned in a social context, from other members of the society. All language teachers need, therefore, to have some understanding of the social factors which affect language development. We need also to look more closely at some of the educationist's reactions to linguistic and cultural differences.

Many educational programs for "disadvantaged" children are based on the ethnocentric concept that to be different is to be deprived. These can be recognized whenever proponents maintain that the minority group child has no true culture of his own, but is deficient in middle-class behaviors, concepts, or speech forms; for instance, he is "non-verbal". The low expectations generated by the deficit theory contribute to children's failure, which may in turn be interpreted as evidence for their deficiency rather than evidence for weakness in the theory. This is a vicious circle in education which can do irreparable damage to the children.

The deficiency model in education can best be understood as a form of stereotyping, defining a group in terms of what it does not do, prejudging as well as describing.

Stereotyping has two major repercussions in the classroom: it builds a social barrier which inhibits communication, and it affects the self-image of those who are typed.

Stereotyping is an educational problem which can consciously be brought under control. The answer lies in the recognition and understanding of real cultural differences, not in the proclamation that all people "are the same beneath the skin." That is an extremely ethnocentric approach, saying that all people are "like me".

Two areas of cultural differences within which many stereotypes develop are in attitudes toward language and its functions and in the different social conventions used by different language groups.

Besides sharing common features of vocabulary, pronunciation, and grammar, each speech community shares a set of values regarding the uses of language in various contexts. These include judgments on the relative prestige of different regional and social dialects, group and role identifications, and feelings about the appropriateness of different styles of language for self-expression on different occasions.

Conflicting attitudes toward language create one of the greatest problems in cross-cultural communication between teachers and children; misunderstandings often occur for this reason. When the differences are understood, they may be used as an educational base. When they are not, they create a formidable barrier to learning.

One conflict occurs in different uses of voice level in different communities, with the normal projection level of the classroom teacher often interpreted as anger by children from other language groups, including many American Indians. Conversely, their low voice level contributes to the stereotype that Indian children are shy.

Another occurs because the eye contact expected between speaker and listener by white, middle-class teachers is not considered polite or respectful by several minority groups. Black, Indian, and Spanish

speaking children who avert their eyes when talking to the teacher are often stereotyped as "shifty" and "sneaky".

The social nature of language must also be taken into account in that all-important dimension--motivation for learning.

Every child learns a great deal of his language from his peer group. A child learns the subtle nuances of meanings of words by trial and error testing against other members of his group in actual communication. By the time he enters school, the child knows most of the language he feels a need for in order to communicate with other members of his own group about everything in his culture which is important to him. The educational program must give him reasons to know more language if it is to teach him more successfully.

We should therefore provide as much opportunity for inter-pupil communication as possible. Programs which assign English speaking children to one classroom and non-English speaking children to another are failing to utilize one of the most powerful psychological factors in language learning. Motivation for learning English can be fostered by the heterogeneous assignment of children to classes wherever possible, and by grouping procedures within the classrooms which will create both need and opportunity for children of different language backgrounds to talk to each other.

Placing children with varied backgrounds and needs in the same class by no means implies that they should have exactly the same classroom experiences. All teachers should strive toward meeting the individual needs of children and should adjust to varied rates of learning and levels of interest. If, for example, a class contains some children who speak Spanish but little or no English, brief periods each day should be devoted to teaching basic English sentence patterns and vocabulary to just the Spanish speaking children. These children will learn English far more efficiently if there is opportunity throughout the rest of the school day for them to participate in varied activities in the room and on the playground with English speaking classmates.

The ideal is individualized instruction. Next best is adequate grouping procedure within heterogeneous classes--in other words, integration.

The linguistic diversity in our classrooms has presented us a serious challenge, but one of the most exciting and necessary breakthroughs in this field ha already been made: the widespread realization that the academic failure of children is not necessarily the failure of children to learn, but may be the failure of the school to teach.

We must begin with an understanding of language and culture because children do not begin learning when they come to school. They are part of a social community, and have already learned much of its values and its expectations. They have acquired communication skills in at least one language, and these are already related to a way of thinking and feeling and acting.

The English-dominant, middle-class educational system must understand and accept the existing linguistic and cultural patterns of the children as resources on which to build, rather than as handicaps to be overcome, if we are to teach them effectively.

THE TEACHING OF SPANISH TO SPANISH SPEAKERS

by George M. Blanco and Clara F. Gregory

One of the most noteworthy examples of successful implementation of our educational and linguistic axiom "accept the student, his language, and his culture as a positive base upon which to build" is Español para alumnos hispanohablantes, a curriculum bulletin developed by the Texas Education Agency. The authors, foreign language consultants for the TEA, here explain the rationale behind its development, means of implementation, and sample instructional material. While the bulletin was prepared specifically for teachers of Spanish to Spanish-speaking high school students in Texas, the principles and procedures exemplified in it are equally relevant to any students who are studying their native language while learning English as a second language, or to students who speak a "non-standard" dialect of English.

Rationale

In working in a consultative capacity with foreign language teachers in Texas, the Texas Education Agency foreign language staff, during the late 60's, became particularly concerned about the teaching of Spanish to Spanish speakers at the secondary level. Many good programs were already in existence; however, many schools were failing to enroll and/or retain native speakers in Spanish classes. Some of the common problems existing in various areas of the State were as follows:

- Spanish speakers were enrolled in beginning classes with non-native speakers without recognition of the linguistic abilities the former already possessed.
- The philosophy of teaching Spanish to native speakers was, in many instances, that of "correcting" or eradicating the "bad" Spanish spoken by these students.
- Classes for native speakers of Spanish were taught as a foreign language, often using a grammar-translation approach, exclusively.
- Available teaching materials were not suitable for teaching native Spanish speakers. Basic textbooks published in the United States were relatively easy, as they were designed for English speakers, and those published in Spanish-speaking countries were too difficult if they were of comparable interest level.

As a result of the above study of the teaching of Spanish to Spanish speakers at the secondary level, the foreign language staff contracted, during the school year 1968-69, with a committee of experienced Spanish teachers to develop a curriculum guide, which was

pilot-tested in preliminary form during the 1969-70 school year and then published in late 1970 under the title Español para alumnos hispanohablantes (Texas Education Agency Bulletin 702). Inservice workshops were conducted throughout the State after the bulletin was distributed to schools, and consultative help is still being provided on a continuing basis.

In order to alleviate the problem of retarding the learning process of the native speaker of Spanish, the Texas Education Agency foreign language staff has recommended special classes to be designated as "accelerated" for the first two years of Spanish for the following reasons:

- Because the native speaker already has proficiency in understanding and speaking, he should not be placed in a beginning class with non-native speakers where emphasis is on developing these two skills.
- The teaching of a standard dialect to the native speaker requires special techniques and materials different from those used in a class for non-natives.
- Reading and writing can be begun earlier in the first year than with non-natives.

As the degree of a student's proficiency in speaking and understanding Spanish may vary, teachers may wish to administer the speaking and listening portions of a standardized test or a locally-developed test in selecting and placing students for the accelerated classes. (The Spanish surname is not always a good criterion.) If a standardized test is used, each school should establish its own cut-off point for admission into the accelerated classes. An alternative to formal testing would be teacher evaluation through a personal interview to determine the student's degree of proficiency in the oral-aural skills.

If it is not feasible for a school to set up special classes for native speakers, then the teacher should arrange for group and individual activities related to the varying abilities and objectives of the students within the class. The make-up of the groups may be flexible depending on the type of activity, and not always should a non-native speaker be paired with a native speaker so that the latter "can help the non-native with his pronunciation." Learning activities for both groups must be carefully structured to give them the kind of language development needed.

The long-range objectives of the special program for native speakers of Spanish have been defined in Bulletin 702 so that teachers can work from these in setting up individual objectives for their students. The outcomes of accelerated classes for Spanish speakers should enable the student to:

- understand one of the various standard dialects of Spanish, dealing with topics within his experience, and to refine his listening skills in order to distinguish between standard and nonstandard Spanish
- express himself in standard Spanish without recourse to English or nonstandard forms
- read Spanish with comprehension and enjoyment
- write Spanish based on material practiced orally and/or read and on topics within his experience

- interpret the Hispanic culture and thus acquire a sense of pride in his own heritage
- become familiar with opportunities for using Spanish in the business and vocational worlds. (In communities where there are many such opportunities, schools might give consideration to courses such as secretarial training in Spanish.)

Language of the Mexican-American

One of the basic premises, if not the underlying philosophy of the entire program, speaks to the issue of the language spoken by the Mexican-American student in Texas. As was mentioned earlier, many programs have been built on the idea that the school would teach the Mexican-American "correct" Spanish. This brand of Spanish would be learned through the memorization and application of grammatical rules and paradigms. Spanish became so abstract that students often failed to see much resemblance between school Spanish and their mother tongue.

The present program is based on the idea that the language brought to school by the Mexican-American student is a linguistically valid medium of communication. This language is one of the many variations of Spanish to be found in existence today.

Many languages, including Spanish, which are spoken over a wide geographic area are subject to variation. Persons who are reared in a particular region tend to speak more or less the same way; they develop a dialect characteristic of the area. Within a given geographic area, particularly in the large urban centers, the various socio-economic classes will develop a way of speaking that will identify them as belonging to a given social class. In the Southwest, not only are there geographic and social dimensions of Spanish, but also the added feature of two languages in contact. The result is often a mixture of English and Spanish spoken by Mexican-Americans all over the Southwest. Thus, when a Mexican-American youngster is speaking Spanish, he may insert English words and phrases in a Spanish sentence. He may also shift completely from Spanish to English, or vice versa, in mid-sentence. This mixture of the two languages has been the subject of much criticism. Purists argue that such a mixture renders the language incorrect, invalid, and corrupt. Linguistic science, on the other hand, affirms that every language in actual use is a valid system of communication for the community it serves and that there is no such thing as an intrinsically incorrect language. Southwestern Spanish is no exception to this statement.

While this program speaks of "standard" or "universal" Spanish, it is recognized that no one dialect of Spanish is the only standard. In reality, a number of Spanish dialects are considered standard. A person from Mexico City may speak a standard version of the language, but so may an individual from Buenos Aires, Lima or El Paso ... all somewhat different, but still mutually understandable. The main differences between standard Spanish and the nonstandard versions widely spoken in the Southwest lie in the area of vocabulary. As has been stated, borrowings from English are numerous. The Spanish sound system and structure, however, have been only minimally influenced by English.

The school, therefore, should adopt a positive attitude regarding the language spoken by the Mexican-American student. Rather than attempting to eradicate the home language, programs should stress the

linguistic and cultural strengths which the students bring to school. By emphasizing the strengths, the school will be in a better position to extend the Mexican-American student's command of Spanish in all four language skills.

Methodology

The methodology used in a linguistically oriented course for Spanish speakers is basically a four-skills approach, with a slightly different emphasis in comparison with a class for non-native speakers. In developing the skills the teacher should begin with the degree of proficiency the student already has. The same applies to the teaching of culture: in the first year, the emphasis is on the student's Mexican-American background, then on his Mexican heritage. From the second year on to further study, the culture of the other Spanish-American countries and Spain may be pursued.

Despite the fact that a native speaker enrolls in a first-year Spanish class with a speaking and understanding knowledge of Spanish, activities based on these two skills should be planned from the very beginning. For this reason, these classes should be conducted entirely in Spanish. In order to identify the student's level of proficiency and the characteristics of his language, the teacher may have him do one or more of the following activities:

- relate his experiences of a recent trip, book he has read, or movie he has seen
- prepare a talk from the list of topics but give the talk without reference to notes or books
- give a résumé orally in Spanish after listening to a selection in English or Spanish.

If at all possible, the student's talk should be recorded so that the teacher will have an opportunity to listen later and develop exercises for both individual and group activities. One two- or three-minute tape for each of 25 or 30 students could form the basis for at least a semester's work in the areas of vocabulary, syntax, morphology and phonology. There will be common elements as the omission of /y/ in words like se llama and ella and the use of forms like semos and truje. Exercises, both oral and written, devoted to such elements can then be developed by the teacher to be used with the students as needed.

It is extremely important for the teacher to develop the attitude in the classroom that he is teaching his students another way of speaking Spanish, another dialect, and that he is not trying to eradicate the student's home language, which has served him well and will continue to do so in many situations. The language of the classroom is simply a more universal one that will give the student a wider means of communication in many areas of the Spanish-speaking world.

Oral practice for the native Spanish speaker is based on his own language background in phonology, morphology and vocabulary. This can be accomplished through dialogs, basic sentences, short reading selections, and structure drills. He would not necessarily be required to memorize the basic material, but he would need enough practice with it in order to manipulate the language, with the ultimate goal of personalization so that he gains control of the sounds, structures, etc., that are new to him.

The listening skills of the native speaker probably require the least development of any of the four; therefore this ability can be put to good use as the basis for the other three. He can prepare an oral résumé of a selection he has listened to on tape or engage in a discussion based on a listening exercise.

As many native speakers have limited reading knowledge of Spanish when they begin their formal study, the first reading practice should be preceded by listening to the material. The teacher needs to guide the student carefully in this intensive reading stage, including previous preparation of word study (definitions and examples in Spanish). There can be choral repetition of certain words, phrases or sentences according to difficulty and practice needed. Oral reading is important but should not be used to the extent that the rest of the class becomes bored or inattentive while one student reads. The students can read in the language laboratory, recording their voices for playback, and the teacher can monitor as they read. Comprehension is the goal of reading, whether it is oral or silent, and this comprehension should be directed and evaluated without direct translation to English. This can be done through short tests with various types of comprehension questions. The objective test should be used at first until the student develops proficiency in writing. Summaries of material read or the essay type of question should be done orally at this stage.

This method of teaching intensive reading will necessarily involve a great deal of class time; however it is time well spent, because intensive reading serves as a foundation for extensive and supplementary, or individualized reading, both of which can be done outside of class or at a time selected by the student if he is in an individualized or independent study type of program. Both of these two types of reading can be introduced in the first level and will become increasingly more important in the second and advanced levels. In the extensive reading phase, the teacher will need to create interest on the part of the students, explain difficult words and structures in advance, prepare an outline or questions to serve as a guide, and plan some kind of evaluation, such as an oral or written résumé.

Supplementary reading is that which the student does independently using a variety of materials, such as short stories, novels, poetry, newspapers and magazines. He should be encouraged to seek out themes of his own interests and should have a wide choice of available materials. In a regular class suggestions for this reading can be included in a unit, and in an individualized program, these can be built into the learning packet as enrichment or in the work done above the basic material. However this personalized reading is accomplished, there should be some means of recording what he has learned. If a student reads very widely, he would not have to make a formal report to the teacher on every selection he reads. An occasional teacher-pupil conference or brief written summaries would suffice. The student who reads widely is evidently interested and motivated, and progress might be slowed if he is required to give an accounting or be tested on every selection that he reads.

The writing skill is perhaps the most difficult for both the learner and the teacher. The first material written by the native speaker, as in the case of the non-native, should be that which has been practiced in listening, speaking, and reading. Even before the teacher gives short dictations of familiar material, he will find it feasible to give some instruction and practice in orthography, syllabication, phrasing, and written accentuation. The native speaker will

depend on his ears more than his eyes and will often confuse such letters as b and v, ll and y, z and s; he may omit h in words like habla and perhaps add it in other words; he may omit a in constructions like Voy a hacer and he may write no más as one word, often omitting the accent. These problems arise because he has spoken Spanish over a period of years without having written it himself. The first writing exercises should be short dictations carefully structured to help the student overcome his difficulties. Errors should be marked by the teacher, and corrections made by the student to reinforce his learning.

As the student gains control of the writing system, other exercises may be assigned as: writing short answers to questions, completing statements, filling in blanks (paragraphs or sentences with verbs, nouns, etc., omitted) from dictation, and rewriting sentences or paragraphs, changing tense or person. The first real composition of even two or three paragraphs should still be guided -- a résumé of a selection heard or read as one similar to a model developed by the teacher. The transition to free composition will probably be made on an individualized basis. The student who writes a short summary relatively free of errors may be ready to start composing on his own. Even then, he will need guidance from the teacher. One technique is to have the student read his composition to the teacher before the teacher sees it. After reading it, the teacher can very quickly point out to the student where his is having difficulty, then have the student rewrite. In no other area is immediate correction so important. The student should not be required to write lengthy compositions until he has demonstrated his control of the mechanics of writing, because he is only reinforcing his mistakes. Neither should the teacher stifle a student's creativity, if he wants to write poetry for example; the student should be encouraged in his creative expression and given help as needed. Proper balance should be given to all the language skills according to the individual student's objectives, and not everyone will have a need for writing a great deal of Spanish as an adult; therefore emphasis should be on quality, not quantity. Unlike speaking, which has various levels of acceptability, the writing system is uniform; so what the student writes, he should write well. If a Spanish course is based on the four skills, then the student's grade should not be determined solely or largely on the scores he makes on written tests.

Content

The content of the Spanish courses for Spanish speakers and the methods used in skills development are dependent one on the other. As a result, the practice provided in one of the four language skills very often becomes the actual content or objective of a lesson. Although the content recommended in this program for teaching Spanish to Spanish speakers is not revolutionary, it is innovative in its approach.

Teachers have often felt that formal grammar should receive top priority in these classes. All the Spanish textbooks on the State multiple adoption list were designed for non-native speakers of this language. Some of these textbooks reflected a grammar-translation approach and others were audio-lingual in nature. Many teachers felt

that the latter were either too easy or were not relevant to the needs of Spanish-speaking youngsters. Thus, in schools with a large concentration of Mexican-Americans, a grammar-translation Spanish textbook was usually selected on the basis that it was the more substantial one. What teachers often failed to recognize, however, was the idea that a modified audio-lingual approach could be used to present material that was commensurate with the students' linguistic abilities. Now the teacher is encouraged to select the course content from the basic text and from supplementary materials to meet the needs of the students.

In addition to material for development of the four language skills, the content of the course recommended for Texas schools consists of five general areas: phonology, syntax, morphology, vocabulary and culture. It is necessary to break down the course content in this manner so that each of these areas receives attention. All too often, course descriptions have been vague and have indicated that students would "learn to read and write" and "learn grammar, vocabulary and culture." The other elements, such as phonology and its relationship to aural comprehension and reading, have not received as much attention as they should.

Although the new program has not eliminated the presentation of formal grammar, its role has been reduced. This decision stems from the view that the language brought to school by the Mexican-American is a valid one. Since the structure of the student's Spanish, with very few exceptions, is identical to that of a standard dialect of the language, the course content does not place too much emphasis on the learning of rules for standard grammatical items which the student already controls. In those cases where a difference does exist between standard Spanish and the student's language, a functional approach is used. Pattern drills or written exercises are used to teach the student the grammatical function of an item. If the teacher feels that a simple rule will help the student, its use is encouraged. Grammatical rules should not, however, be used in evaluating a student's control of the language. Rather, actual application of the rules in speaking or writing is recommended.

The relationship between the skills component of the course and the general content areas is found on the charts on pages 20-23. The following are content areas with illustrations of some common nonstandard features found in Texas Spanish and suggested exercises for teaching standard counterparts.

PHONOLOGY

Omission of /y/.

The students can be asked to repeat a series of words, such as the following, so that they can listen to a difficult sound and have an opportunity to produce it themselves:

> allí, aquellos, ella, estrella, se llama, anillo,
> semilla, ardilla, sencilla, rodilla, cuchillo,
> pasillo, potrillo, amarillo, milla

Simple repetition exercises, which can later be written, can also be used; for example:

¿Adónde va aquella muchacha?
¿Es para mí? No, es para ella.
Aquellos son amarillos.

MORPHOLOGY

Use of haiya for haya.

Teacher		Student
Cuando hayas terminado, ven verme.		Cuando hayas terminado, ven a verme.
	(salir)	Cuando hayas salido, ven a verme.
	(estudiar)	Cuando hayas estudiado, ven a verme.
	(comer)	Cuando hayas comido, ven a verme.
	(practicar)	Cuando hayas practicado, ven a verme.
	(terminar)	Cuando hayas terminado, ven a verme.

Use of juites or juiste(s) for fuiste.

Teacher	Student
Ayer fuiste al cine con Marta.	Ayer fuiste al cine con Marta.
(yo)	Ayer fui al cine con Marta.
(él)	Ayer fue al cine con Marta.
(nosotros)	Ayer fuimos al cine con Marta.
(ellos)	Ayer fueron al cine con Marta.
(tú)	Ayer fuiste al cine con Marta.
(ella)	Ayer fue al cine con Marta.

Questions can follow this exercise:

¿Adónde fuiste ayer?
¿Quién fue al cine con Marta?
¿Adónde fueron la semana pasada?
etc.

SYNTAX

Use of trabjar por.

The following is a repetition drill designed to show one use of para; in some parts of the Southwest, por is used in this instance.

El Sr. Méndez trabaja para la Compañía Mendoza.
Pepita trabaja para el Gobierno Federal.
José ya no trabaja para su papá.
etc.

Questions can be used:

¿Para quién trabaja José?
¿Para quién trabaja el Sr. Méndez?
¿Para quién trabaja Pepita?

VOCABULARY

The study of vocabulary should be carried out entirely in Spanish. This can be accomplished by giving simple definitions, synonyms, and antonyms. The student will often have a tendency to "identify" a word by giving its English equivalent. By showing the student ways of increasing his vocabulary in an all-Spanish context, he will be in a better position to express himself entirely in Spanish whenever the occasion requires it. The teacher can use a thematic approach to the study of vocabulary. For example: EL CINE. This topic allows the student to learn the Spanish equivalents for many concepts he has only learned through English. These items should be introduced and practiced in context:

1. Ayer Marta y yo fuimos al cine.
2. Llegamos muy temprano y la taquilla todavía estaba cerrada.
3. Todo el mundo nos había dicho que era una buena película.
4. Por fin llegó la taquillera y pudimos comprar los boletos.

etc.

The process of derivation using prefixes and suffixes can be used to extend the student's vocabulary. Again, these items should be presented in context:

1. A mí me gusta bailar.
2. Anoche fuimos a un baile en el club campestre.
3. Pavlova fue una bailarina muy famosa.

etc.

Students can also be asked to describe a photograph or to give a summary of a story or a film. This technique encourages the students to think in terms of a specific theme, and the study of vocabulary becomes related to a given event, sequence of events, or a given object.

CULTURE

The main objective in this phase of the program is to show the Mexican-American students that they have a culture and that this culture is part of the Hispanic tradition. Therefore, teachers are advised to build on the cultural strengths the students already possess. In many parts of Texas elements of the Hispanic tradition are very strong. Students thus have an opportunity to observe a living culture rather than reading about it. At the same time by studying about their own home life and customs, students will acquire a more positive self-image. Some topics that students find of interest are the following: family life, concept of masculinity and femininity, pride and dignity, gestures, cuisine, saints days and birthdays, etc. After the Mexican-American students are shown that they, too, form part of the Hispanic world, the teacher can begin to introduce them to cultural elements of contemporary Mexico and later to those of other Spanish-speaking countries.

When any new program is introduced into a school, the success of it can be measured in terms of advanced planning, including in-service training. The preliminary edition of the Texas Education Agency Bulletin 702, Español para alumnos hispanohablantes, was pilot-tested for a year in eleven school districts with 19 teachers participating. Inservice training for these teachers was provided by the Texas Education Agency foreign language staff, and each of the districts was visited at least twice during the year. Inservice workshops were held in ten areas of the state through regional service centers prior to the opening of the school year 1971-72. These were conducted by the Texas Education Agency foreign language staff and some of the pilot teachers. The sessions were six hours in length, with two general topics: linguistic theory upon which the program is based and methods and procedures for implementing the suggestions included in the guide. A one-hour video tape of some pilot classes was shown to participants. This tape showed techniques of applying the linguistic theory and methodology in Level I and Level II classes.

Developing a sympathetic attitude on the part of Spanish teachers and school administrators is also a vital part of inservice training. The staff of a school system must feel the need for a Spanish program that will motivate the native speaker to begin and continue the study of Spanish. The Texas Education Agency Bulletin 702 includes a section in English directed toward the administrator, giving the rationale for the program. Work has also been done through administrators' conferences and consultative visits on an individual basis. A teacher interested in setting up special accelerated classes for the native speaker needs administrative support in order to meet with success.

The well-prepared, competent Spanish teacher can function well in the program if he has either native or near-native proficiency and has the benefit of some inservice training as described above. His background in Spanish should enable him to identify the dialects spoken by his students and the problems encountered by interference between English and Spanish. His previous study of Hispanic culture should enable him to appreciate the Mexican heritage of his students. With teacher awareness and proficiency and strong administrative support, a school should be able to set up a Spanish program for the native speaker that will increase not only his proficiency in his mother tongue but also his pride in his heritage and its contributions to Western civilization.

ELEMENTOS BASICOS

CONTENIDO →	Fonología	Morfología
HABILIDADES ↓ ESCUCHAR	Acrecentar habilidad de entender el español universal tratándose de temas conocidos y dentro de las experiencias del alumno. Adquirir conocimiento del silabeo.	Escuchar y practicar oralmente formas típicas haciendo cambios correspondientes y usando lo que sigue: sustantivos: género, número; adjetivos: género, número, posición, grados de comparación, posesivos, demostrativos, apócope, artículo definido e indefinido; pronombres: género, número, demostrativos, posesivos, relativos, personales, complemento directo e indirecto; imperativo: formal, familiar, gerundio; participio pasivo, verbo haber y su conjugación, tiempos simples del indicativo y del presente de subjuntivo en las tres conjugaciones; presente perfecto del indicativo y del subjuntivo; verbos irregulares, verbos reflexivos, y verbos que cambian la radical.
HABLAR	Practicar oralmente por una semana y a intervalos durante el año: sistema fonológico completo con atención especial a ciertas dificultades fonotácticas (Apéndice C). Se recomiendan silabeo y pares mínimos del tipo que se encuentran en la Unidad I. Aprender a expresarse completamente en español sin usar combinaciones fonéticas no aceptadas universalmente.	
LEER	Familiarizarse por medio de práctica con el silabeo oral: monosílabas directas, inversas y mixtas, atención especial a combinaciones con g, c y u muda, polisílabas. Adquirir nociones de lo siguiente: sinéresis, hiato, sinalefa, enlace. Practicar acento tónico y entonación en la lectura.	Relacionar estudios arriba indicados con la lectura y comentar sobre ellos.
ESCRIBIR	Familiarizarse por medio de ejercicios con silabeo ortográfico. Practicar escritura por medio de pares mínimos. Practicar acentuación ortográfica. Escribir dictados cortos.	Desarrollar habilidad de relacionar la ortografía con las formas de las palabras y sus inflexiones. Ejercitarse en los cambios ortográficos de algunos verbos por medio de la escritura. Escribir lo que se aprendió oralmente.
CONCEPTOS	Adquirir conciencia clara de sonidos de la lengua materna que ya domina, y asociar el sonido con los signos gráficos. Distinguir entre lo universal y lo regional en la pronunciación española. Percibir estructura silábica de palabras.	Adquirir conciencia de palabras variables: sustantivo, artículo, adjetivo, pronombre y verbo. Conceptuar significado de los accidentes gramaticales del verbo.

OEL NIVEL I

Sintaxis	Vocabulario	Cultura
Escuchar pronunciación del profesor e imitarla repitiendo oraciones. Practicar estructuras sintácticas típicas de la lengua española, escuchando y repitiendo.	Enriquecer el vocabulario y aprender a expresarse mejor escuchando cintas, programas de radio y televisión en español.	Escuchar relatos de cuentos y leyendas de México y del sudoeste de EE. UU. Escuchar pasajes sobre la historia de México relacionados con días de fiesta y sus héroes. Escuchar y cantar canciones mexicanas.
Aprender concordancias en el habla coloquial: posición del verbo respecto al sujeto posición del adjetivo respecto al sustantivo igualdad de género y número igualdad de número y persona palabra negativa pronombres reflexivos Aprender colocación de pronombres usados como complementos.	Acrecentar el vocabulario y la expresión mediante diálogos y ejercicios orales. Más tarde se asignarán composiciones orales libres.	Comentar acerca de ilustraciones en los textos sobre la vida cultural de México. Recitar poesías cortas.
Enlazar palabras, frases y oraciones con su debida entonación. Distinguir frases, cláusulas y oraciones en la lectura.	Enriquecer el vocabulario por medio de lecturas escogidas. Buscar en el diccionario español palabras desconocidas.	Leer por lo menos una obra recreativa simplificada cada semestre.
Copiar *párrafos cortos*, escribir dictados, formular preguntas y respuestas, escribir resúmenes de cuentos, redactar composiciones dirigidas, después composiciones libres basadas en las experiencias del alumno, redactar cartas.	Guardar en un cuaderno palabras nuevas o que ha escrito mal en sus tareas. Formar palabras con prefijos. Formar oraciones y párrafos cortos.	Redactar composiciones dirigidas sobre temas culturales.
Adquirir conciencia que la oración es la palabra o conjunto de palabras con que se expresa un concepto. *Conceptuar* que concordancia es igualdad de género y número entre sustantivo y adjetivo, igualdad de número y persona entre un verbo y su sujeto.	*Adquirir conciencia* que el dominio de un vocabulario extenso se logra por medio de los cuatro aspectos del aprendizaje: escuchar, hablar, leer y escribir.	*Estimar valor cultural* que tienen relatos oídos y leídos. Adquirir conocimiento de algunos elementos de la cultura mexicana contemporánea y de la vigencia de dichos elementos en la cultura méxicoamericana.

ELEMENTOS BASICOS

CONTENIDO →	Fonología	Morfología
HABILIDADES ↓ ESCUCHAR Y HABLAR	Repasar conocimientos adquiridos en el primer año sobre sonidos y silabeo por medio de repasos, según se presente la ocasión, escuchando al profesor y repitiendo. Practicar entonación por medio de oraciones orales.	Emprender práctica auditiva de ejercicios para afianzar conocimientos de cambios de forma aprendidos en Nivel I. Afianzar conocimiento del imperfecto y pluscuamperfecto de subjuntivo, verbos irregulares de más uso incluyendo imperativo, verbos reflexivos en el indicativo y el subjuntivo, así como verbos que cambian la radical. Practicar uso de voz pasiva, superlativo absoluto, gerundio y participio pasivo de verbos irregulares. Emprender práctica oral de lo arriba anotado, haciendo los cambios correspondientes en la forma de la palabra.
LEER	Adquirir habilidad de leer con fluidez. Practicar lectura oral con énfasis en la pronunciación de los signos: ll, c, g, j, d (en la terminación -ado), d final, n (en las sílabas ins-, cons- y trans-), articulación, puntuación, modulación de la voz, entonación.	Relacionar estudios indicados con la lectura y comentar sobre ellos.
ESCRIBIR	Formar palabras con varias sílabas; formar familias de palabras; reconocer la raíz de una palabra, reconocer sufijos y prefijos. Escribir al dictado. Practicar uso del acento ortográfico. Aprender expresión del sentido por medio de signos de puntuación. Practicar verbos que sufren cambios ortográficos por razones fonéticas.	Afianzar habilidad de relacionar ortografía con las formas y transformaciones de las palabras. Practicar verbos de cambios radicales y ortográficos. Formular oraciones con lista de verbos en el tiempo que se indica.
CONCEPTOS	Afirmar conocimiento de lo siguiente: pronunciación entonación fonemas del idioma español relación entre sonido y signo gráfico Reconocer el por qué de los regionalismos. Reconocer verbos que sufren cambios ortográficos por razones fonéticas.	Adquirir conciencia de lo siguiente: verbos regulares sólo sufren cambios en su terminación, verbos irregulares que sufren cambios en el presente de indicativo los sufren también en el imperativo y en el presente de subjuntivo, verbos irregulares cambian, pierden o agregan fonemas en la radical y algunas veces cambian el acento.

DEL NIVEL II

Sintaxis	Vocabulario	Cultura
Revisar y afirmar conocimiento de estructuras sintácticas sobre lo siguiente: colocación de adjetivos, pronombre como complemento directo e indirecto, y del pronombre reflexivo, posición del verbo respecto a los sustantivos y de las palabras negativas, uso de preposiciones a, de, con, por, para, sobre, en y uso de comparativos. Escuchar y reconocer oraciones afirmativas, interrogativas, imperativas y admirativas. Practicar enlace de una palabra con otra dentro del discurso. Practicar configuraciones de entonación por medio de oraciones afirmativas, interrogativas, imperativas y admirativas.	Afianzar habilidad de comprender el vocabulario de un dialecto universal. Cultivar expresión por medio de un lenguaje más variado y abundante. Aumentar vocabulario por medio de modismos, sinónimos, antónimos, aumentativos, diminutivos, superlativos, despectivos y cognados. Reconocer diferencias en el habla regional.	Escuchar discos y cintas magnéticas de España y de países hispanoamericanos: canciones folklóricas, populares, y semiclásicas, poesías, prosa, comedias y zarzuelas. Oir programas de radio y televisión. Conversar sobre civilización y literatura españolas e hispanoamericanas. Relatar cuentos, leyendas y novelas españolas e hispanoamericanas. Al pasar lista de clase, contestar con un proverbio, un refrán, o una noticia, etc. Conversar sobre programas de radio y televisión.
Leer frases y cambiar orden de palabras empleadas. Leer y contestar preguntas enlazando contestaciones para formar una composición.	Buscar en el diccionario español las palabras difíciles. Seleccionar modismos de un trozo literario. Enriquecer el vocabulario formando el hábito de retener palabras empleadas por autores selectos.	Leer periódicos, revistas y novelas con el fin de enterarse de costumbres, cualidades y maneras de conducirse en España y en la América Latina.
Construir oraciones desarrollando temas opuestos a lo leído; transformar oraciones de la voz activa a la voz pasiva; separar preposiciones en una selección, explicando significado. Desarrollar composiciones dirigidas y composiciones libres. Redactar cartas familiares y comerciales.	Escribir oraciones de una lista de palabras. Acentuar correctamente listas de palabras. Escribir sinónimos y antónimos. Usar, en párrafos, temas cortos, y composiciones, el vocabulario adquirido por medio de lectura.	Redactar síntesis de cuentos, leyendas y novelas. Indicar programas favoritos de radio y televisión y dar la razón por qué. Describir en párrafo breve su música favorita y dar la razón por qué. Explicar cuál es el héroe o heroína que más admiran. Seleccionar refranes y proverbios y explicarlos.
Afianzar conocimiento de elementos sintácticos que encierra la oración. Afianzar los conceptos siguientes: oraciones y frases enlazadas debidamente facilitan el expresarse bien y el hacerse entender. la preposición tiene gran importancia en la expresión.	Entender que dominio de palabras facilita la comprensión de las ideas expresadas.	Diferenciar la leyenda de la historia. Conocer mejor costumbres y tradiciones hispánicas por medio del uso de la lengua materna.

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CLASSROOM DIALOGUES ON LANGUAGE*

by Alfred S. Hayes and Dorie Hammerschlag Anisman

These dialogues were selected from those developed by the Center for Applied Linguistics as part of a CAL project directed by Alfred S. Hayes and Orlando Taylor known by the acronym BALA (Bases for Applying Linguistics and Anthropology). They represent a unique effort to isolate some genuine, but typical, episodes in the daily drama of classroom exchanges where a lack of knowledge or understanding on the part of the teacher regarding language differences leads to failures in communication and student alienation. Such scenes are acted out day after day in thousands of classrooms around our country, with the very best of intentions on the part of the teacher, who does not see how such interchanges undermine the self-esteem of the child and proclaim the teacher's implicit rejection of the student, his values, and his group. The discussion following each observed dialogue attempts to explain in brief compass the nature of the misunderstanding and the facts about language differences relevant to the situation, and then attempts to suggest a more appropriate treatment in the light of this information.

1. OBSERVED EXCHANGE (Grade 5):

Teacher: Who can give us a word ending in N?
Student: Pen. (pin)
Teacher: Pin, O.K.--come to the board and write pin for us.
Student writes PEN.
Teacher: Oh, "pen;" I said "pin."
Pupil changes word to "pin" and takes seat.

SITUATION: Spelling class.

PROBLEM: The teacher has made one where none exists, for the student answered the question correctly.

DISCUSSION: The teacher appears not to realize that many people pronounce "pin" and "pen" the same. In some dialects, these two words and others like them (e.g., "tin," "ten," "lint," "lent") are homonymns like "buy" and "by". The child wrote the word he said, because in his dialect there is no distinction between the pronunciation of "pin" and the pronunciation of "pen." Since not making this vowel distinction

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before "n" is quite widespread, it would seem best to make sure the context is clear before asking that the word be written or spelled.

DIALOGUE:

Teacher: Who can give a word ending in N?
Student: Pen. (Pronounced the same as "pin" in teacher's dialect).
Teacher: Good. Now put the word in a sentence and write it on the board.
Student: My pen (pin) is out of ink.
Teacher: Fine.

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2. OBSERVED EXCHANGE (Grades 3 and 4):

Teacher: Give me a sentence with "him."
Black Student: I seen him.
Teacher: I what?
Student: I sss...(stops)
Teacher: I hear "I" and "him," but there's something there that rings a bell in my ear.
Student: I...(hesitates)...saw him driving his car.
Teacher: I saw him driving his car.

SITUATION: Grammar class.

PROBLEM: To confine reinforcement or correction to the item called for.

DISCUSSION: This observed exchange offers a good example of how to confuse and frustrate the student. He has responded with the item asked for (a sentence with "him"). His correct response is not acknowledged and his attention directed to another matter. Only the teacher's ego is bolstered by this tactic. From the teacher's viewpoint, a very important problem is posed here, however. Many teachers have definite and understandable feelings against allowing any non-standard form to go uncorrected. It helps, but is not by any means fully satisfying, to know that millions of people use "seen" in such sentences, that the form is the child's natural way of speaking, that he simply could not use "saw" in talking to other children who regularly say "seen," and that communication is in no way impeded by the use of the non-standard form. This knowledge would suggest that we not worry about this kind of problem, except when it is the specific subject to the lesson. Such an approach takes care of the fact that we know that if the student does not eventually acquire standard forms, there are people who will reject him on account of the way he talks. But if the teacher himself is already one of these people, feeling that forms like "seen" as past tense are somehow not "nice," and that people who use non-standard forms are not nice either, then students who use non-standard forms are

always at a disadvantage in school. Such feelings are easily transmitted to children through facial expression and gesture, and children who are constantly put down in this way can easily build feelings of resentment against the teacher and against school generally. Not much learning can take place under these circumstances. Each of the alternate dialogues below suggests a different approach to this problem.

DIALOGUE A:

Teacher: Give me a sentence with "him."
Student: I seen him.
Teacher: Good. (Then, to another student) Jim, give me a different sentence with "her."

DIALOGUE B:

Teacher: Give me a sentence with "him."
Student: I seen him.
Teacher: Fine. Very good. I saw him. (The double compliment is intentional, so that the following version in the teacher's standard language will not be misinterpreted. This would work best if the students had become accustomed to the teacher's "habit" of echoing a student's response, always in his own standard English. Under the circumstances, and given the right tone of voice, the teacher's echo will seem like a repetition rather than a correction, yet will achieve a modelling effect, probably worth much more than any amount of obvious correction.)

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3. OBSERVED EXCHANGE (Grade 3):

Teacher: Arthur, you will stay in after school.
Black Student: I ain't do nothing.
Teacher: Yes, you will stay.
Student: I ain't do nothing.

SITUATION: Administrative.

PROBLEM: The teacher has misunderstood Arthur.

DISCUSSION: Here is an example of communication breaking down because of an important difference between the standard English and Black English verb systems. The teacher understood, "I won't do it (anything)." However, the past negative of the Black English verb is regularly formed by "ain't" plus verb: "I ain't go" means "I didn't go;" "he ain't eat" means he hasn't eaten or didn't eat; "I ain't do nothing" means "I didn't do anything." The following dialogue assumes that the teacher has become aware of these grammatical differences.

DIALOGUE:

Teacher: Arthur, you will stay in after school.
Student: I ain't do nothing.
Teacher: I think you did. Let's talk about it after school.

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4. OBSERVED EXCHANGE (Grade 2):

Sentence in text reads, "Jerry's little brother came in."
Student reads: Jerry little brother came in.
Teacher: Good. Read the next one.

SITUATION: Reading class; goal: comprehension.

PROBLEM: None. Why is teacher's reaction a good one?

DISCUSSION: The more knowledge or experience with the grammar of Black English teacher has, the better. In that dialect, the possessive is regularly indicated by position alone. No s-sound is used. The student has understood the text sentence so well that he has rendered it naturally in his own dialect.

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5. OBSERVED EXCHANGE (Grade 4):

Teacher: You said "an." Say "and." Repeat the sentence. (Child has now lost her place in the book. Teacher asks the other pupils where the sentence is. A pupil finds the place, and the first pupil continues reading--but pronounces "an" exactly as before.)

SITUATION: Reading.

PROBLEM: To avoid detracting from the content of the reading and to reinforce comprehension by encouraging natural pronunciation.

DISCUSSION: This is not a dialect problem. The student's use of (an) with no final d is normal standard English, except when the word is named (how do you spell "and?") or very strongly emphasized. There is a rather widespread tendency to insist on name pronunciations of common words like and, and function words like "of" and "for". To insist on the name pronunciation when the unstressed form (an) or (ən) is called for is to force the child to read unnaturally. This reduces his comprehension. It is interesting to note that if the sentence to be read began "Jack and Mary," and the student had pronounced "and" as (ən), his reading would have sounded so natural that the teacher probably would have unconsciously

concluded that the child was making excellent progress. Yet the same teacher might very well feel that the reduced forms of these words are somehow wrong. They are not only not wrong, but the only correct unstressed pronunciations.

DIALOGUE: The teacher should let the child continue reading without interruption.

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6. OBSERVED EXCHANGE (Grade 1):

Student: Twenty. (twenē)
Teacher: Yes--4 x 5 is TWENTY. (twentē)
Student: Passively accepts.

OBSERVED EXCHANGE (Grade 5):

Student: Twenty (twenē) of...
Teacher: Twenty (twentē) of...
Student: Twenty (twentē) of...

SITUATION: Arithmetic class.

PROBLEM: To avoid putting a damper on students' successful participation in class work by unnecessary stress on pronunciation.

DISCUSSION: Both grade 1 and grade 5 teachers feel bound to insist on needless and, in this case, uninformed attention to pronunciation. In most natural American speech, "twenty" is pronounced the way the students above pronounced it, and the way the teachers probably pronounce it when not thinking about it. No t-sound is normally heard after the n in words like twenty and plenty. The pronunciation with t, with the strong puff of breath after it, called aspiration, is standard British English. This pronunciation tends to sound affected or artificial to most Americans. Insisting on it is a good way to convince children that school has little to do with the way things really are. In any case, work on pronunciation is out of place in an arithmetic class, unless communication is affected by a real mispronunciation.

DIALOGUE (Grade 1):

Student: Twenty. (twenē)
Teacher: That's correct. And how much is 3 x 2, Manuel?

DIALOGUE (Grade 5):

Student: Twenty (twenē) of...
Teacher: Yes, go ahead please...

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7. OBSERVED EXCHANGE (Grade 1):

Teacher: Does a baby eat steak?
Student: No, 'cause he don't eat steak. He don't got no tooth.
Teacher: Because he doesn't have any teeth. Can you say that?
Student: He doesn't have any teeth.

SITUATION: Discussion

PROBLEM: To avoid detracting from the correctness of the content response by overt correction of form.

DISCUSSION: The child's double negatives are part of the systematic natural speech of millions of people. The dialogue below reflects the teacher's knowledge that eventually, in some situations, the child can be rejected by speakers of Standard English, and chooses to model the standard forms. He does this unobtrusively and without undermining the child's confidence, by first approving the correct content response, and then echoing the response in standard form.

DIALOGUE:

Teacher: Does a baby eat steak?
Student: No, 'cause he don't eat steak. He don't got no tooth.
Teacher: That's right, a baby doesn't have any teeth. Can he eat carrots?

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8. OBSERVED EXCHANGE (Grade 5):

Teacher: What does an engineer drive?
Puerto Rican Student: Fast.
Teacher: Yes, but what does an engineer drive?

SITUATION: Conversation; work on English comprehension and vocabulary.

PROBLEM: To recognize the basis of a Spanish speaker's comprehension problem.

DISCUSSION: The teacher asked for information of a certain kind and the student answered incorrectly because he had difficulty with certain English words that ask for information. It would be well for the teacher to spend some time with information questions in order to teach the appropriate response to the question words "who," "what," "where," "why," and "how." In different contexts these words do not always correspond to the same word in Spanish, and it is easy to get them mixed up. The dialogue below implies that some work has already been done with these words.

DIALOGUE:

Teacher: What does an engineer drive?
Puerto Rican Student: Fast.
Teacher: You just answered the question, "How does an engineer drive?" Let's try some different questions and see if you can answer with the information I am asking for. For example, look at this sentence. (Writes "Mary went to the store yesterday.") I will ask you questions about it. Who went to the store yesterday?
Class or individual student: Mary.
Teacher: Where did Mary go?
Student: (To the store.)
Teacher: What did Mary do yesterday?
Student: (She went to the store.)
Teacher: When did Mary go to the store?

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9. OBSERVED EXCHANGE (Grade 4):

Teacher: Tell me about the picture.
Student: They got new slacks.
Teacher: Coveralls?
Student says nothing.

SITUATION: Discussion of vocabulary.

PROBLEM: The child apparently does not know the word "coveralls" and does not know how to respond to the teacher's question.

DISCUSSION: It is wise first of all to try to find out from the class what words are in common use in the area for the article in question, in this instance an article of play or work clothing. There are a number of regional variations, including "jumper" and "overalls". One may indeed be known to adults as a general term for the article but it may not be familiar to children. A lively discussion on vocabulary differences may take place. At the appropriate time, word analysis, context, and the dictionary can be discussed as sources of new word meanings.

DIALOGUE:

Teacher: Tell me about the picture.
Student: They got new slacks.
Teacher: Yes. And what makes the slacks in the picture different from the kind we usually wear? (Class response.) Can you think of any other name to call the ones in the picture? (Proceed according to class response, looking for possible regional differences.) I usually call them coveralls, etc.

READING AS SKILL, STRUCTURE, AND COMMUNICATION*

by Charles W. Kreidler

The ability to read is usually prerequisite to success and progress at all educational levels. Reports on the reading achievement (and retardation) of bilingual students in the United States indicate that too many teachers have been failing in this critical area of instruction. Recognizing that methods and texts in common use with native speakers are not appropriate for non-native speakers, the author suggests ways which might prove more successful for teaching reading when English is a second language.

Around the age of six, usually, the native speaker of English in our society begins to learn to read. He undertakes a learning task which, if successful, gives him a new medium of communication, the power to get information—meanings—from a printed page. This ability requires new skills, skills which are partly related to skills he already has as a speaker and hearer of the language—but only partly related. These new skills involve a new structure, for the visual marks on a page are not just random scratches any more than the sounds of language are just random noises in the air. These visual marks have a definite relationship to one another and to the elements of language which they represent.

There is a vast literature dealing with the teaching of reading to native speakers of English.[1] In contrast, the teaching of reading to students for whom English is a new language is a badly neglected area of research and discussion.[2] There is nothing surprising about this scarcity of attempts to deal comprehensively with reading in English when English is a second language. Any approach to a general treatment of the topic must take into account a great diversity of learners and learning situations. A general theory has to be appropriate to children, adolescents, and adults; to those who have no previous experience in reading any language as well as those who are used to reading from top to bottom, from right to left, or from left to right; to those who are already literate in a language which uses the Latin alphabet, those who read in another alphabetic system, and those who have learned a nonalphabetic writing system.

All these different conditions seem to require different approaches to reading instruction. And yet the goal is the same for all new learners of the language, and all new learners of the language have common types of difficulty. I think we can find a basis for experimentation and for interchange of ideas and experience by considering these questions: What are the skills required for reading? What is the structure

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of the English writing system? What approaches or methods have been used for teaching reading to native speakers of English? What previous abilities does the native speaking child have which the new learner of English does not have—or does not have to the same degree? My paper is an attempt to find some answers to these questions.

We might say that reading requires four major skills: eye movement, visual discrimination, association, and interpretation. Along with these skills one generally learns the conventional names of the letters and the conventional order of letters in the alphabet, but these things are not important in the present discussion.

The term eye movement refers to the ability to move the eyes in a conventional way—for English, from left to right, back left and down a line, left to right again, and so forth. Because we write in a precise sequence, letter after letter and word after word, we are apt to think that the reader sees items in the same precise sequence. But this is a mistake. Ophthalmoscopic studies have shown that the skilled reader's eyes move in irregular sweeps, pause momentarily, and sometimes move backward. The more skilled reader differs from the less skilled one in just these particulars: the eyes move in bigger sweeps, the pauses are shorter, and there is less regression.[3]

Visual discrimination is the ability to distinguish one letter from another, one word from another, one group of words from another, and the ability to recognize repeated instances of a letter (including capital letter and small letter) as the same, repeated instances of a word or group of words as the same. To distinguish letters is obviously more difficult if the letters are similar, differing only in the arrangement of strokes (like 'p' and 'b' or 'n' and 'u') or in number of strokes (like 'm' and 'n' or 'w' and 'v'). Words are more difficult to distinguish if they are different arrangements of the same letters (like 'united' and 'untied') or if they have similar letters in identical environments (like 'come' and 'cone').

Association is the mental bond formed between visual marks—letters and written words—and the speech sounds which they represent, and the meanings which sequences of speech sounds represent.[4] Association implies the ability to recall sound and meaning immediately on sight of groups of letters.

The reader also needs the skill of interpretation, that is, the ability to solve the problem of unlocking meanings by adding together a number of associations. While one can reread a favorite passage any number of times, most reading, like most listening, is partly new experience—but only partly. Most reading, like most listening, is the reception of familiar items in new arrangements which are based on familiar patterns. Items and patterns are familiar; the particular arrangements of items, the particular manifestations of patterns, are new.

Suppose, for example, we encounter the sentence "The boy went on looking for the money he had lost." Our ability to understand the sentence depends on experience with the intricacies of English syntax—something much more than knowing the sound and meaning to be associated with each individual written word—and on our ability to relate the sentence to its total context. Or suppose we meet a word which we have never seen before—"filthy," for example. Our ability to sound it out depends on the associations we have already learned for the individual letters or letter groups in similar positions. If the word sound turns out to be something we already know in speech, our guess is verified by

the fact that the word meaning fits into the sentence meaning. All this—and much more—is the skill of interpretation.

What is the structure of the English writing system? A written or printed text is only a partial representation of speech. Vocal qualities—the speaker's tempo, loudness, gruffness, whining, for example—are not represented at all, and stress and intonation are represented only in the crudest way. Consequently, a given text can be read aloud in several slightly different ways—with different kinds of expression, we would say—all equally accurate. Yet the skilled reader finds in a page of print sufficient cues to extract meanings. If this printed page is not a faithful reproduction of what the reader might hear, it must still contain enough to remind him of whatever is embedded in his habits of hearing.

Most of the reminders, of course, are in the sound values of individual letters or groups of letters (the grapheme-phoneme correspondences, to use a more technical term). In a perfect alphabetic writing system each grapheme—each letter or sequence of letters—would represent the same phoneme or sequence of phonemes in every occurrence. Nobody needs to be reminded that this is not true for the English writing system. In our orthography the same phoneme may be represented by different graphemes; this is primarily a problem for the writer, trying to recall how a particular sound sequence should be spelled. On the other hand, in our writing system the same grapheme may have different sound values; this is a problem for the reader, trying to convert marks on paper into familiar sound sequences. Recent studies have emphasized the fact that a great number of words are spelled according to what may be considered regular patterns (for example, 'fat,' 'ten,' 'pig,' 'hop,' 'mud').[5] Nevertheless, an understanding of our writing system requires closer attention to the so-called irregularities of the system.

The accompanying chart illustrates the two kinds of multiple correspondence. If we look at the first kind, the instances in which the same phoneme or phoneme sequence is represented by different spellings, we see that in part the choice of letters is completely arbitrary (A-1), but in part the choice depends on position within the word or with respect to following letters (A-2). Moreover, there are three kinds of regular variation ('y' ~ 'i'; 'e' ~ zero; single consonant ~ double consonant), depending on whether the meaning-unit is at the end of the word or not (A-3). Finally some apparent irregularities serve a useful purpose: different spellings for homophonous words show grammatical differences, so that the writer is guided by more than sound and the reader obtains more information than how to pronounce what he sees (A-4).

Then there is the other kind of multiple correspondence, a single graph representing more than one phoneme or phoneme sequence. In part the pronunciation of a grapheme in a particular word seems to be quite chaotic (B-1), but there is some method in the madness. The reader who knows which syllable carries the word stress is better able to figure out the pronunciation (B-2). Often the pronunciation of a meaning-unit (or morpheme) depends on the other meaning-units with which it occurs or the position it has with relation to the sentence stress (B-3). One spelling is sufficient for representing the meaning-unit, even though the pronunciation varies, because the environment of the spelling tells the reader how the graph is to be pronounced—if the reader has sufficient experience in hearing and speaking English.[6]

CHART

A. *Same Sounds Represented Differently (a problem for the writer)*

1.	get guess	bed head	valid valley
2.	tell let	tack kitten cat	toy coin
3.	baby babies	carry carried	happy happiness
	make making	blue bluish	smoke smoky
	big bigger	hop hopped	cut cutting
4.	boys boy's	tax tacks	find fined

B. Different Sounds Represented Alike (a problem for the reader)

1.	bead head	get gem	thin then
2.	imply simply	allow swallow	
3.	social society	Canada Canadian	invite invitation
	I cán. I can dó it.	They háve. They could have dóne it.	
4.	the use to use	a house to house	
	a contrast to contrast	an insult to insult	
	an estimate to estimate	separate to separate	

Similarly, a pair of related words, differing slightly in pronunciation, may be represented by the same graph (B-4). Again, environment tells the skilled reader what the pronunciation is.

Many different approaches have been advocated and used in the teaching of reading—alphabetic, phonic, word, sentence, narrative, eclectic. These approaches differ in the basic unit taken as the starting point—the letter, the word, the sentence or some larger unit—and in the degree to which the procedure requires piecemeal learning or learning by analogy. Since we can not examine all these approaches here, it will be convenient to look at two diametrically opposite approaches, the "word method" and the "phonics methods."

A word method ("See and say") is a piecemeal attack on association of single word-shapes with the appropriate sounds and meanings. A few words are introduced at a time, each quite different in form and value. A small repertory of words is repeated in as many different arrangements as possible. New words are introduced at a slow but steady rate and are constantly repeated. An example:

> Look. Look, Jane, look. Look at Spot.
> Look at Spot run. Spot can run.
> Run, Spot, run. Run, run, run.

A phonics method, on the other hand, focuses on the single letter value as the basic unit. The attack may be piecemeal, dealing with a single graphic unit in various positions, for example the 'm' in man, music, come. Or the attack may be systematic, analogic, as in the methods proposed by Bloomfield [7] and Fries.[8] (Because the term "phonics" has been most often used with reference to a piecemeal attack on phoneme-grapheme correspondences, both Bloomfield and Fries have endeavored to dissociate their more systematic procedures from that name. I see no reason, however, why the word "phonics" can not be used to include both the piecemeal and the analogic procedures.) In the Bloomfield-Fries approaches the child is presented with constantly changing letters in fixed frames: bat, cat, fat; can, fan, man; let, met, set, etc. Sometimes frames are contrasted: hat, hate, mat, mate, mad, made, etc. After this introduction to phoneme-grapheme correspondences the repertory of words is put together in sentences, though the resources for making sentences are necessarily meagre in the early stages. An example:

> Dan had a tan hat. Nan had a fat cat.
> Dad can fan Pat. Can Pat fan Dad?

Whether or not these approaches are satisfactory for the native speaking child, they can not be satisfactory for the new learner of English. Word methods and phonic approaches build on language skills which the native speaker already has, but which the new learner of the language can not be expected to have.

The six-year-old child knows an enormous amount of his native language—though he doesn't know that he knows it. He is familiar with the subtleties of intonation melodies and the subtleties of word arrangement. He knows, for example, the difference between Your mother isn't at home and Isn't your mother at home? He can discriminate the phonemes of his language; he would see no reason why anybody should be confused about the difference between sheep and ship, coat and caught, sun

and sung. His vocabulary still needs to grow a lot, but it is already large and for each item in it he knows a wide range of meanings, that is, a wide range of possible combinations with other words. The word take, for example, is already familiar in such varied uses as Take your time, Take your elbows off the table, It's time to take your bath, It's time to take your nap, You have to take your cough medicine, We're going to take the bus. Moreover, he knows the relationship between constructions in the language—the relationship, for example, between I'm taking it and I took it, I didn't take it, I haven't taken it.

In learning to read, this native speaking child has to acquire eye movement, visual discrimination, and association of visual symbol with sound and meaning. But his skill of interpreting the total sentence sound and total sentence meaning depends largely on his previous experience with the language. Whether he learns the visual shape take as a single item or as part of a series take, make, cake, lake, he already knows much—unconsciously, to be sure—of the position of this item in various sentences, its power and its contrast.

For the student of English as a second language, reading instruction must be part of the total learning of the language, a systematic reinforcement and extension of the student's still small experience with oral language. Reading materials can not contain haphazard combinations of words, no matter how the words are chosen. The approaches to the teaching of reading which we have discussed above are too likely to introduce haphazard combinations. The sentences Look at Spot and Look at Spot run, which are juxtaposed in the illustrative sample above, seem to be quite similar, but they are really quite different as sentence types. Or compare these two sentences, taken from a single page of Bloomfield's text: Hap had a nap and Dad had a map;[3] to the native speaker of English, had is the same word in both sentences, but we can not assume that they are the "same" for the foreign student. Reading materials for the new learner need far more attention given to the relationship of word and word, word and sentence, sentence and sentence. I think this might best be accomplished through three kinds of reading practice: sentence reading, word reading, and narrative reading, introduced in that order.

By "sentence reading practice" I mean something like the pattern practice which we use for development of oral skills. The first focus of attention is not a single letter value, nor is it a few words learned as separate items. Rather the focus is the single sentence frame, with words changed in one spot. A typical early sentence frame might be "This is a _____" read with a small number of nouns filling the blank: This is a house, This is a car, This is a man, This is a woman. Or, with verbs as fillers, the frame might be "I can _____": I can walk, I can run, I can swim. When one frame has been practiced in this way, slightly different frames are introduced for practice with the same fillers: This is not a house, This is not a car, etc.; Is this a man? etc.; We can run, We can swim, etc.; Can you walk? Can you swim? etc. As new sentence frames and new word fillers are introduced, the frames become longer, combining two or more shorter frames: The man can swim, The man can read, The woman can read, etc., and then in contrast, The man is swimming, The man is reading, The woman is reading, etc. The number of word fillers and the amount of time spent on a single sentence frame depend, of course, on the oral proficiency and general sophistication of the class, but in any case no sentence is read which

has not been practiced orally before. No attempt is made at this stage to teach letter values. Words which fill the blank are learned as whole units, by piecemeal association. But something else very important is learned—where these words go, what part they have in a total sentence meaning. And the reader begins to develop the skill of seeing whole word groups at once and the skill of reading aloud with the proper intonation and stress patterns.[10]

When students have learned a number of frames and fillers by this method, they are ready to begin word reading practice. Fillers are separated from the frames in which they occur and are grouped in sets which illustrate one spelling principle at a time. These word sets include not only such regular correspondences as fat, cat, hat; they also include such irregularities as get and gem, get and guess; they include such variations as baby, babies, lady, ladies, city, cities, and swim, swimming, run, running, sit, sitting, and, at a later stage, such variations as an insult, to insult, a contrast, to contrast and invite, invitation, combine, combination. In short, word reading brings every possible contrast encountered in sentence reading to the student's attention, so that he can grasp every analogic principle in the writing system, and also the limitations of this principle.

Sentence reading practice aims to develop the learner's eye-sweep and his ability to associate visual forms with sound-meaning combinations. The purpose of word reading practice is to help the learner to discriminate more closely and to grasp the structural principles of the writing system. But the development of skills and the grasp of structure are not all of reading. Our third kind of practice, narrative reading, gives the learner experience with reading as communication, getting meanings from a longer continuous discourse. In narrative reading the sentence frames previously practiced in an orderly fashion come in the haphazard way which is typical of language used in context. The narrative contains the vocabulary already learned, but a few new items and combinations can add interest without creating great difficulty. As the student progresses, isolated sentence reading becomes less important, and narrative reading practice has a larger part in reading instruction. Skill and structural knowledge are put to use for their intended purpose, which is the purpose of any language learning activity, the exchange of meanings—communication.

NOTES

1. The most recent survey of the literature is that of Charles C. Fries, Linguistics and Reading (New York: Holt, Rinehart, & Winston, 1963).

2. The teaching of reading in English as a second language is dealt with in the following: P. Gurry, Teaching English as a Foreign Language (London: Longmans, Green, & Co., 1955), chapters 10-15; A.W. Frisby, Teaching English (London: Longmans, Green, & Co., 1957), chapters 24, 28, 30, and 33; I. Morris, The Teaching of English as a Second Language (London: Macmillan & Co., 1953), chapter 9.

3. William S. Gray, The Teaching of Reading and Writing (Paris and Chicago: UNESCO, 1956), pp. 43-60.

4. It is, of course, possible to learn to read in a foreign language without being able to speak the language or to comprehend it when heard, that is, to make a direct association between visual forms and meanings without the intermediary of speech. But this kind of reading does not concern us here.

5. This is the position, for example, of Fries, op. cit., and of Robert A. Hall, Jr., Sound and Spelling in English (Philadelphia: Chilton Books, 1961), both of whom tabulate the most regular graphemes. A more thorough analysis of the English writing system is provided by W. Nelson Francis, The Structure of American English (New York: Ronald Press, 1958), chapter 8, to which I am indebted for much of what follows.

6. This sort of morphophonemic representation is of two kinds, as the chart indicates. First, in the more learned (Latin-Greek) part of our vocabulary there are numerous bound forms (socio-, econom-, etc.) which vary in pronunciation according to what affix they occur with (soci-al, soci-ety, econom-y, econom-ic). Second, there are some fifty common "function words" (can, have, for, him, etc.) which vary in pronunciation according to their position in a sentence, chiefly a matter of whether they are spoken with heavy stress or weak stress.

7. Leonard Bloomfield and Clarence L. Barnhart, Let's Read: A Linguistic Approach (Detroit: Wayne State University Press, 1961).

8. Fries, op. cit.

9. Bloomfield and Barnhart, op. cit., p. 63.

10. A sentence pattern approach in reading instruction for native speaking children is advocated by Carl A. Lefevre, Linguistics and the Teaching of Reading (New York: McGraw-Hill Book Company, 1964). Lefevre seems, however, to advocate a much more generalized concept of sentence pattern than what is proposed here.

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PICTURES FOR PRACTICE*

by Carol J. Kreidler

Although the stated premise of this paper, that "Language is a set of habits," has been seriously questioned by many linguists in recent years, the importance of teaching meaning and maintaining student interest in language learning situations is more fully recognized today than it was in the past. The author suggests several practical ways to use visual aids in elementary level language lessons to teach lexical meaning, to test understanding, and to introduce new cultural concepts.

Modern language pedagogy has developed the audio-lingual approach in which the emphasis is on developing the students' abilities to understand, speak, read, and write the language. The audio-lingual approach to language teaching is characterized by several statements which are undoubtedly well-known to you. The statement which is most important for our discussion here today is "Language is a set of habits." O'Connor and Twaddell make the following statement regarding initial stages of school-learning of a foreign language.

> The work of the descriptive analysts has revealed the complexity of language habits, and we are nowadays aware of the enormous amount of practice needed to make these recognitions and variations and selections truly automatic and habitual and usable. When a FL habit differs structurally from a conflicting NL habit, hundreds of repetitions (simple repetitions, and repetitions within variation and selection practice) are needed to form and confirm the desired new habit. Indeed, the strategy of planning a FL class is precisely the organizing of classroom time to assure the necessary repetitions of the essential patterns, without attention-killing boredom.[1]

If this, then, is our task, any aid which helps us to accomplish it is most welcome.

There are a variety of aids available to the classroom teacher which will both add variety to the class and relieve the teacher of the necessity of talking all the time. Among these aids are the tape recorder, record player, movies, charts, pictures, film strips, puppets, songs, games, flannel boards, chalkboards, and so on. As the title of this paper implies, we will limit ourselves to a discussion of the use of still pictures—those that are commercially available or easily made by the teacher.

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The most effective practice for the automatic control of language is varied, fast-moving, and related to a situation or environment. The problem of creating interest while drilling rapidly in real situations is a considerable one. Since pictures are a recognized convention for an actual situation, they can provide a visual cue which will call to the student's mind the situation to which he should respond.

Maxine Buell suggests three important contributions pictures make to language teaching. First, pictures are practical

> ...in helping connect new and unfamiliar terms with the ideas or concepts symbolized by these terms. Pictures help make concrete what might otherwise remain verbal abstraction for the student... Pictures help us avoid verbalism in our teaching; they give reality to what we are explaining. Second, pictures help the teacher suggest contexts which are outside the classroom setting. Some contexts are very difficult to recreate in words alone, and, if the teacher does manage to recreate them, it is only with the loss of valuable time. The third advantage follows closely. Pictures help the teacher change contexts rapidly and easily.[2]

Pictures, then, can be of help to the teacher in the various segments of the class time devoted to language teaching. Most of us would agree that class time is divided into two parts: presentation and practice. The introduction or presentation of a new point takes comparatively little class time, although it may take a great deal of teacher time to plan. The use of pictures in presenting a new structure, a pronunciation point, a vocabulary contrast or context, a situation for a reading selection or composition can make the following exercise much more meaningful and often unambiguous.

The practice segment of the class time is not only the larger segment, but also much harder work for both teacher and student. Practice may be divided into two types: drill and testing, both of which are important at various stages of learning the language. Drill is the rapid, quick-moving practice of a teacher-determined point or contrast—practice which will lead to the automatic handling of that point. Substitution drills, and transformation or conversion drills are examples of the drill-type of practice. Testing is the practice of previously drilled points—a cumulative practice. In testing practice, the student is asked to call on all that he has been taught to react to the situation. Telling a story or writing a composition or some uses of dialogues are examples of testing practice. Pictures may be used either as the cue which provides the stimulus for rapid drill or as the context for testing practice.

In the presentation segment of the lesson and in the testing aspect of practice, the use of pictures has been widespread for some time. Posters and wall-charts, in addition to providing classroom decoration, can set the context for introducing a dialogue, and they can stimulate oral and written composition. Movies and filmstrips add a variety of developed situations which can stimulate composition. A series of drawings on the chalkboard can stimulate story-telling. Most of us have made use of these aids in our teaching. It is in the area of pictures for drill practice that much less has been developed for teaching English to speakers of other languages. It is this type of practice—drill—that I would like to emphasize.

Let us see now how pictures might be used in class time to relieve "attention-killing boredom." Since the teaching of language involves teaching the students to handle the basic grammatical structures, to use the proper vocabulary items in those structures, and to pronounce those vocabulary items well, I would like to discuss these parts of language teaching and how pictures can be used as an aid for teaching them. The emphasis will be on drill-type practice, but I will mention the use of pictures in presentation and the testing-type practice.

The Teaching of Pronunciation

Focus on pronunciation begins when a pronunciation point is determined by the teacher. This point will probably be presented and practiced in contrast with another sound. The teacher will want to practice the contrast in minimal pairs, other single words, and then in larger utterances. Let us assume we wish to practice /i/ contrasted with /iy/. Pictures might be used in the following ways in this part of the lesson:[3]

> For presentation the teacher holds up a picture of a ship and a sheep saying, It's a ship, It's a sheep, or It's a pick, It's a peak. This has the advantage of assuring the student that there is a difference which he must master.

In the teaching of pronunciation the teacher spends a great deal of time in having the student recognize the sound and in guiding the student's imitation of a model. At this point pictures do not play a large part in class activity. When the class progresses to the testing phase, the production of the sounds without the teacher as a constant model, pictures can be of help.

Assuming the identification structure is already mastered, the teacher might select a number of items with the contrasting /i/ and /iy/. With the teacher flashing the picture, the students respond, It's a sheep, It's a ship, It's a peak, It's a key, It's a bridge, It's a pick, It's a fish, It's a tree, It's a pig, It's a three.

If the contrast is taught at a later stage, the structure might be a more advanced one:

You must have seen a pig / sheep / key / bridge / pick / peak / fish / tree / ship before.

After a number of verbs have been introduced, /iy/ and /i/ may be tested with pictures of actions. Notice how these pictures are handled. The cue is written on the back of the card. Moving the pictures from the back of the pile to the front allows the teacher to know which picture the class is looking at without craning his neck. For example:

He is fixing the radio.
playing pingpong.
reading the newspaper.
sleeping.
feeding the dog.
stealing the monkey.
crossing the street.
drinking milk.
swimming.
singing a song.

We all agree that review is an extremely important part of our work. Pictures can be used to provide a quick review of sound contrast; those pictures used originally to present the contrasts can be used in a quick-moving exercise using the identification structure for review of the sounds at any time after they have been taught.

The Teaching of Vocabulary

Lessons in vocabulary no longer take the form of definition-centered explanations. The audio-lingual approach takes into account three aspects in the presentation of vocabulary: the item, the structure, and the context. Each item is presented in a structure, and if possible, the structure is presented in a context.

Let us assume that the area we wish to present and practice is food. The context is "having a meal"—in this case, breakfast. The structure we will be practicing is: I like coffee; I would like a cup of coffee—count nouns or countables versus mass nouns or uncountables. Much of the learning that takes place here is the learning of the names of the items. We have: orange juice, cereal, fruit, coffee, milk, bacon, eggs, toast, etc. Drill exercises might consist of flashing the pictures with the structure set. For example:

I like oranges.	Then: I would like a	glass of orange juice.
milk.		glass of milk.
coffee.		cup of coffee.
fruit.		dish of fruit.
cereal.		bowl of cereal.
toast.		slice or piece of toast.
cheese.		slice or piece of cheese.

then mixing the items forcing a choice between:

I'd like some oranges. and I'd like a glass of orange juice.

Testing might consist of having students tell what they have had for breakfast, holding up the picture at the same time.

Items such as adjectives are often more easily presented and drilled with their opposites:

A is	large.	B is	small.
	long.		short.
	fast.		slow.
	wide.		narrow.
	tall.		short.

old.	young.
new.	old.
cheap.	expensive.
wet.	dry.

and later:

A is happier	than B.
B is sadder	than A.
A is heavier	than B.
B is lighter	than A.
A is fatter	than B.
B is thinner	than A.
A is thicker	than B.
B is thinner	than A.

The Teaching of Grammar

There are two types of commercially available pictures which can be used for drilling: context-oriented pictures and structure-oriented pictures. Context-oriented pictures[4] are those with a context set by the picture, such as a home scene, beach scene, or sports scenes. Each picture includes several objects, or actions, or relationships which may be used to practice several types of structures. Structure-oriented pictures consist of actions, objects, or relationships also. In one set of commercially-available aids the pictures are placed in chart form[5] in groups of nine to twelve items chosen for the types of structures they will drill. In the other set of aids,[5] the pictures are on individual cards, color-keyed by grammatical category, but flexible enough to allow the teacher to construct his own drills. Although these pictures may be used for vocabulary or pronunciation drill, usually the items pictured are of such high frequency that the most effective use is for drilling points of grammar. Any of these pictures could be drawn by the teacher or taken from magazines.

The pictures of adjectives with their opposites might also be used to present negatives. Let us take a picture indicating a strong man and a weak man. Presentation might be set up as follows: The teacher indicates the strong man and says, "He's strong." The teacher indicates the weak man and says, "He's weak. He isn't strong." The teacher indicates the strong man and says, "He's strong. He isn't weak."

There are a great many kinds of exercises which lend themselves to drill-type practice with pictures. These exercises include substitution and transformation or conversion, with all their variations. I would like to emphasize that the order of the structures is not necessarily the order in which I would teach them. A much more complicated structure may precede a much simpler one.

One of the most frequently used types of exercise is the substitution drill. In this the teacher sets the pattern by giving approximately three substitutions in the pattern, encouraging the students to join in when they feel confident of the pattern. The exercise would work like this:

He's a doctor.
dentist.
musician.
farmer.
waiter.
policeman.
mechanic.
clerk.

The number of new responses the teacher tries to elicit in such a drill without reviewing the items depends on the ability of the class, their familiarity with the vocabulary item, and the length of the response desired.

This substitution exercise works in the same way whether a chart or individual pictures are used. Any chart, however, is limited to the number of contexts illustrated. If there are twelve illustrations on one chart, one need not use all twelve in a drill, but it is impossible to use more than twelve contexts. Individual pictures, if there is a large enough collection, allow for more, varied contexts in which to practice a pattern.

A good set of pictures can be used to practice quite a number of structures from the simple pattern which was just demonstrated to the more complex ones. For example:

He's waiting for the bus now.
driving the car
cutting the cake
setting the table

at a later stage:

Did he pick up the magazine yesterday?
ride the bike
shop

still later:

I would like to watch TV, but I don't have time.
wash my clothes,
hold the baby,

and even later:

Have you eaten lunch yet?	Yes, I just ate lunch.
bought a coat	bought a coat.
written a letter	wrote a letter.
thrown away the paper	threw it away.

It is even possible to get a fast-moving drill going by using the pictures of a boy and girl. These can be drawn on the chalkboard more easily. Standing between the two faces (he ♂ and she ♀) and using gestures, the teacher can practice all of the pronouns. The gestures should always be from the point of view of the student. Thus, when the teacher points to himself, the students should respond you. When the teacher points to an individual student, the student responds I.

I'm working.
He's
She's
They're
We're
You're

Another type of exercise in which pictures or drawings are useful is the transformation or conversion drill.

He's a doctor;	he's not a dentist.
dentist;	musician.
musician;	farmer.
farmer;	waiter.
waiter;	mechanic.

Three symbols on the chalkboard can also help in the conversion drill. These are: + affirmative, − negative, and ? question. Then the picture may be held close to the appropriate symbols, forming a combination of substitution and conversion drills. Also verbal cues may be supplied: walk, drive, fly, eat, practice English, sing, dance, laugh.

The context-oriented pictures that I mentioned can be used for practicing verbs in answer to such questions as What is he doing? What does he do? What did he do? What has he done? Such pictures also often indicate relationships, so prepositions are easily practiced with them. One definite advantage of this type of picture is the cultural advantage it provides. It is much easier to show a picture of a supermarket than to try to explain one.

Testing practice with pictures often takes the form of story-telling or writing compositions. Pictures can be used to stimulate the imagination of the student. A series of familiar pictures from which the student constructs a story can also be a help. Such pictures can give the student cues to which some structures may be attached. In other words, he has a "home base" from which to work.

For example, we might have the students tell about John and Mary's date. Pictures can be lined up in the chalk tray, and various structures can be used in writing about the pictures. Depending on the level of the student, more complicated patterns might be elicited.

> This is John. He's a student. That is Mary. She's a nurse. John is handsome. Mary is beautiful. (Of course, the students might write: John is a handsome student and Mary is a beautiful nurse.) John called up Mary. He asked, "Would you go to the movies with me tonight?" Mary said, "Yes, thank you." In the evening they went downtown by bus. They went to a movie. After the movie they danced. They went home by taxi.

It is also a common practice to use a context-oriented picture for composition. In addition to some of the commercially available picture books for compositions, it is possible to use certain comic strips which do not use captions. Donald Duck, Henry, and Ferd'nand are examples of some of the cartoons which might be used.

Pictures are fun to make and one receives a great deal of satisfaction from using his own creations. The often heard statement,

"I can't draw," has little importance. If the essence of the object is caught, this is most important. As long as one is willing to laugh at himself, he need not worry about his drawing ability.

There are, however, several criteria for pictures which one must keep in mind when selecting or drawing those which are to be used for drill. First of all, they must be relatively free from ambiguity. The picture should call to the student's mind one quickly recognizable situation. The meaning of each of the pictures must be established the first time that it is used, and the correct response must be obtained each time the picture is flashed, if quick-moving, smooth drill is to result.

Second, pictures for drill must be easy to see and to handle. If the pictures being used are in chart form they must be placed so that all of the students can see them. A pointer will allow the teacher to indicate a part of the chart without obscuring the view of the students. If the pictures are individual ones, they should be drawn or mounted on a card which can be seen by the whole class and still manipulated easily.

The third characteristic of a good picture for drill is that it is relatively free from cultural misinterpretation. This characteristic is probably more important for pictures which are used in teaching in other countries. There are stories of the misinterpretation of pictures because of the colors used or the shapes of buildings. What passes for a church in the Western countries would not be the typical kind of building for religious services in the Far East or in Moslem countries. In most of the classrooms in this country, the student is a resident of the cultural community and familiar with most of the concepts we would be picturing. If he is not familiar with them, he must learn them.

Drill such as the kind I have tried to illustrate is most useful at the earlier stages of learning a new language. It is in the early stages where correct habits must be formed. Other habits can then build on the solid foundation of these correct habits. However, for quite a while in the learning of the language remedial drill will be necessary. In testing practice a teacher may discover several students having trouble with a particular structure. This then is the point at which drill is necessary again. Pictures can help make this drill more meaningful and add variety to the class hour.

NOTES

1. "Intensive Training for an Oral Approach in Language Teaching," The Modern Language Journal (St. Louis: National Federation of Modern Language Teaching Association), XLIV, No. 2, Part 2, (February, 1960), 5.

2. Maxine Guin Buell, "Picture Exercises for Oral Drill of Structure Patterns," Language Learning, III, 1 and 2 (January-June, 1950), 14.

3. All items used as examples in presentation or drills are picturable.

4. The ABC American English Charts with Teacher's Manual (New York: American Book Co., 1960).

5. Robert Lado and Charles C. Fries, et al., English Pattern Practice Charts (Ann Arbor, Michigan: University of Michigan Press, 1958).

6. Carol J. Kreidler and M. Beatrice Sutherland, Flash-Pictures: A Set of 252 Cards Used as an Aid to Teachers of English as a Foreign Language (Ann Arbor, Michigan: 1963) (Distributed by Follett's Michigan Bookstore).

SECONDARY SCHOOL COMPOSITION: PROBLEMS AND PRACTICES*

by Mary Finocchiaro

Of all the skills taught in the language arts curriculum, composition is by far the most difficult (as witness the plethora of freshman English composition texts). If composition is difficult for the native speaker, the difficulty is compounded for the ESL student, particularly if he is from a different national and cultural background, and even moreso if economic factors have limited the variety of his experience. Dr. Finocchiaro, a past president of TESOL, discusses the many factors to be considered by the teacher, and shares some of the techniques she has found to be successful in helping second-language learners to achieve success in their writing.

An experience I had during adolescence—a difficult period under the best of circumstances—influenced my decision to devote my professional life to teaching and to teacher training, and to select this topic for discussion. An English teacher asked the class on a Friday afternoon to return the following Monday with a 300 word composition on fire prevention. Our final grade in English was to depend on it. I had never heard the word "prevention"—I was not a native English speaker, although born in the United States—and I had never before been asked by any teacher to write a composition.

In all fairness to her, she assumed—as do so many teachers of language learners today—that some teacher before her—somewhere, sometime, somehow—had taught me what a composition was and how to write one. I do remember learning how to make French stitches in the sewing period and how to add columns of figures with great accuracy, but I had learned nothing about composition writing. My mental anguish that weekend over forty years ago was such that I have never forgotten it.

How could I have been spared the anguish then? How could we prevent similar occurrences in thousands of classes of non-English speakers today?

The topic I would like to explore with you—secondary school composition—does not lend itself to neat packaging or to well-defined boundaries even for native English speakers. This is amply documented in a publication of the National Council of Teachers of English.[1]

In considering problems in composition writing for speakers of other languages, I believe that a minimum of three sub-topics will have to be discussed: the first is related to the characteristics of our secondary school students; the second, to our definition of the term "composition"; the third, to the desired interrelationship of composition writing with the other language arts and with the very lives of the language learners.

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