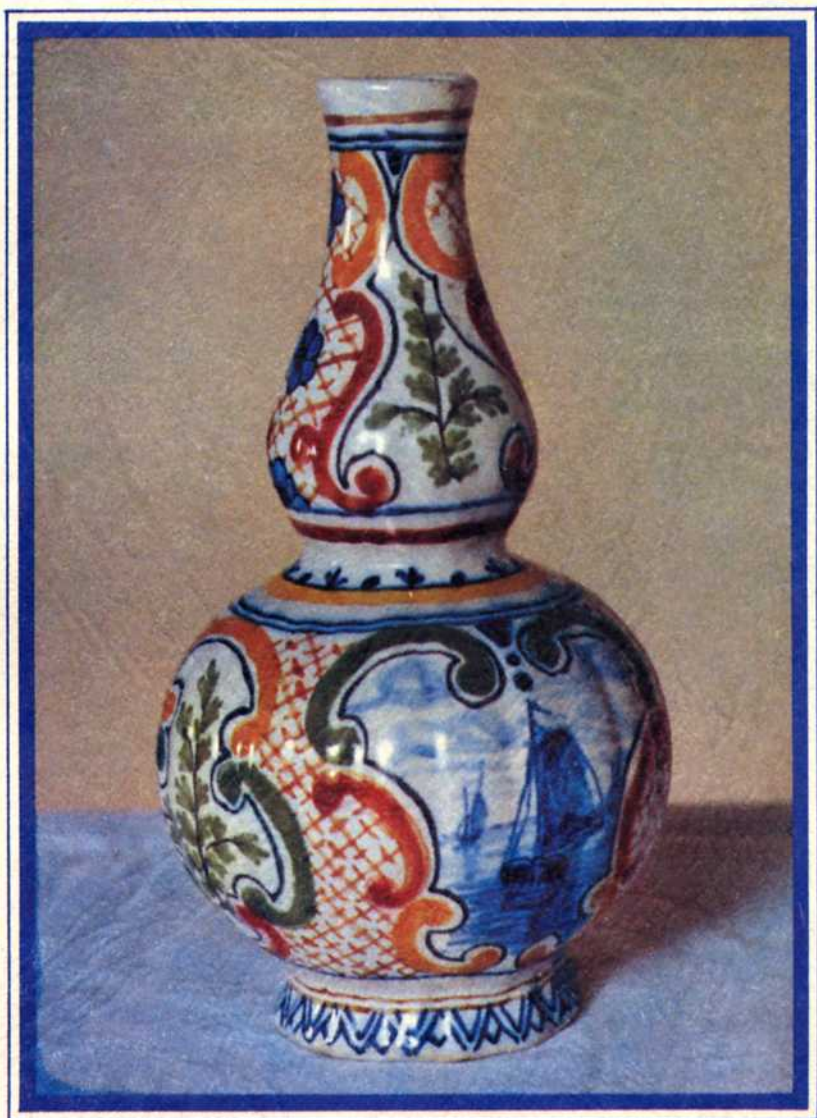


CROSS 交語 CURRENTS



LIOJ JOURNAL, AUTUMN 1973

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CROSS CURRENTS

About Our Cover

The porcelain piece (23cm high and 10cm in diameter at the widest part) on the front cover of this issue of *Cross Currents* was imported from Holland about 250 years ago. Though a "Crossed T" (*Ɔ*) inscription appears on the bottom, no one is certain who made this piece. It's unsure what to call this piece because the Dutch intended it to be used by the Japanese as a flower vase, and the Japanese consider it to be a sake bottle. The shape and designs are a fine example of the interfusion of cultural tastes and styles – Chinese, Japanese, and Dutch.

The vase's history actually begins with the famous Ming Dynasty (1368–1643) porcelains. The shape of our porcelain piece was developed in Ketokachin, China. The Ming potters decorated their sake bottles in the elegant under-the-glaze blue (*sometsuke*) manner. The cross-hatched design which appears on parts of the vase is also a Ming imitation.

The Ming styles and methods were brought to Japan and became popular about 400 or 500 years ago. Some people believe that Gorodayu Go Shonzui was originally responsible for their introduction, though Ri Sampei and many others are credited with the spread of Chinese styles in Japan. Many people might identify the basic patterning of this vase to be a Shonzui imitation.

This is possible because many of the Shonzui pieces and early Imari ware were smuggled by Chinese traders through Nagasaki to Holland beginning in the 17th Century. The bright reds, blues and greens used on our vase are painted on the surface with enamel colors. (An originally Chinese method and a style developed in part by Kakiyemon.) In this instance the Dutch have faithfully followed the method and colors chosen by Japanese potters for the ware they exported to Japan.

If the colors and patterns don't seem to reflect true Japanese taste, there is an ironic explanation. The ware produced by the Imari and other potters were designed to appeal to the Dutch and other Europeans. Many potters used bright colors profusely, and often inserted a picture in blue and white of a sailing ship or Westerners in Nagasaki. The Dutch, instead of following their own traditional delft ware patterns, imitated this style on items for export to Japan. Therefore, both the Dutch and Japanese potters produced ware based on their conceptions of the others' taste in ceramics. Neither group fully represented their own tastes and traditions.

Our simple vase, or sake bottle, is thus a creative development of different cultural methods and styles. Perhaps the fact that it is not a representation of solely one culture makes it the interesting and unique piece that it is.

(Our thanks and appreciation to Mr. Keisaku Shibata for his technical assistance and allowing *Cross Currents* to photograph the cover piece.)

Gwen Thurston Joy



TABLE OF CONTENTS

Foreword		
まえがき	Masahide Shibusawa	5
Teaching Writing in the ESOL Classroom		
英作文の教育について	Dr. Christina Bratt Paulston	13
Radio Plays		
ラジオ・プレイ	Philip Como Tara Holmes	51
Teaching Idioms		
熟語を教える	Ann Frentzen	89
Bean-Bag Talk		
お手玉会話	Toneko Kimura	107
In American Classrooms		
アメリカの教室について	Georgia Farley	117
Friends Outside		
フレンズ・アウトサイド	Paul Farley	129
Sho Ga Nai To Iwa Nai-de!		
仕様がなと言わないで!	Ray Martin	137

Foreword

— Masahide Shibusawa —
Lecturer-Administrator, LIOJ

On the occasion of the publication of the third issue of CROSS CURRENTS I wish to express my deep appreciation to those who have contributed articles to this journal. I am very grateful to Dr. Christina Bratt Paulston, Director of the English Language Institute at the University of Pittsburgh, for her permission to reprint her article which appeared earlier in TESOL Quarterly (March, 1972).

Already five years have passed since the inauguration of LIOJ. It gives me great satisfaction to realize how much this Institute has grown as a medium of education and as a place for international cooperative living. The actual results of this are manifested in the articles, "Radio Plays" and "Teaching Idioms" which both appear in this particular issue. The first one is a combined effort of Mr. Philip Como of California and Miss Tara Holmes of Alberta, Canada. The second is written by Miss Ann Frentzen of Kansas. Both of these unique articles have come out of the special environment that is LIOJ, and they point the way to new methods and fields in language teaching. They meet the needs and characteristics of the body of people called the Japanese.

I take my hat off to the efforts and spirit of our young teachers. The life which they have accepted at Odawara is by no means an easy one. Coming from all parts of Canada and America, their activities are limited to a small building called the Asia Center,

located in a small city called Odawara, and surrounded on all sides by Japanese who have completely different senses and feelings from their own. And they must live with this for months and years on end. Neither do they have private hours to call their own, as the nature of the intensive training courses requires them to be with the students from early morning until late at night.

However I have observed with great amazement that in spite of having to live in such an environment, they have not lost the atmosphere which brims over with the human touch. Day in and day out they must follow a work with set regularity, yet maintaining a fresh relationship with the students. As I observe them achieving this, I am struck with the spiritual values and the wisdom of life the young generation of America have made their own.

The fact that a place like LIOJ has been established within the framework of something that is neither America nor Japan, yet with a human touch, is indubitably due to the untiring efforts of Mr. and Mrs. Harker and others. And I must add that the young teachers have given more than their share in making this project possible.

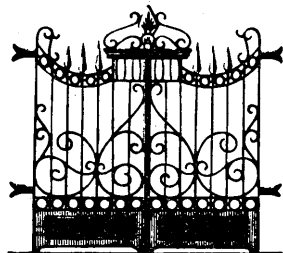
Among those whose articles appear in this issue is Miss Toneko Kimura, a bilingual and bicultural lady with a natural flair and enthusiasm for teaching. We hope very much that in the near future her articles which have come out in every issue, will be put together in some separate form.

The articles of Mr. and Mrs. Farley vividly present their experiences in the atmosphere of the spacious and vast life that is America. They have written candidly, without pomp or affectation, of the efforts of Young America to be true to themselves amidst the maelstrom of the Vietnam war and racial strife.

Raymond Martin from Boston has been in Japan for the last four years and is in charge of the Tokyo Campus of LIOJ. There are not a few Japanese who confess that when they converse with him in Japanese his fluency, which has made remarkable progress, makes them feel somewhat ill at ease. It has always been such that there is a certain tendency among the Japanese to resent foreigners speaking their language too well. They have come to believe from the depth

of their hearts that this language is capable of being spoken only by those with a Japanese face, only by those brought up in Japan, and only by those born in a Japanese society. So when they encounter a foreigner who speaks flawless Japanese, they are amazed and are also apprehensive that these foreigners can catch on to the inner workings of their hearts and to the subtle and complicated social and personal relationships that until now was reassuringly known only to fellow Japanese. To them this is like a sudden intrusion upon their privacy while they relax in dishabille in the inner room. It isn't as if they would be caught doing something wrong. It is only the feeling among the Japanese that they want to reserve their private selves only for their own people.

If this were the case with people speaking other languages, then how unfortunate are those whose language is English! People all over the world are learning their language and whatever is published in their language is read by people everywhere. Whether it be the Watergate incident or the "pink mist" (sex scandals) they are publicized immediately in detail to the ends of the earth. English speakers are not able to shut out intruders and enjoy the sanctuary of their own privacy. Whether one way is the better, or whether both ways are wrong is not the issue. It is only natural that habits and attitudes of those who live on a wide open prairie and of those who live within the confines of a wall, should differ. It could be said that LIOJ is a testing ground for people with varying senses to respect each other's differences and to discover things which they have in common. With help and encouragement from all of you we hope to continue in these efforts.



“まえがき”

英 雅 沢 浩

ク ロス・カレンツ誌第三号の発刊に当って、貴重な原稿をお寄せ下さった方がたに、心から感謝したいと思います。

ピッツバーグ大学の英語学部長をして居られるクリスティナ・ポールソン博士が、「TESOL」誌三月号に寄稿された論説の転載をゆるされた御好意に御礼を申し上げます。

LIOJも、開講以来いつのまにか5年の月日がたち、教育の機関としても、また国際的な共同生活の場としても、明らかな成長のあとがみられるようになったことを、心からよろこんでおります。そのあらわれのひとつともいべきものが、「ラジオ・プレイ」、「熟語を教える」というふたつの論文です。前者は、カリフォルニア出身のフィリップ・コモ氏と、カナダはアルバータ州のタラ・ホームズ嬢の合作、

後者は、カンサス州から来られたアン・フレンゼン嬢の力作です。両方とも、LIOJという独特の環境の中から生まれて来たユニークな作品で、日本人という集団の特殊な性質や必要に応えるための、新しい教育の分野と方法を示唆しています。

それにしても、若い先生たちの努力と精進には頭の下がる思いがします。小田原での彼らの生活は決して安易なものではありません。広いアメリカやカナダの各地から集まって来て、小田原という小さな町の、アジアセンターという小さな建物にとじこめられて、意識や感覚のまったくちがう日本人に、びっしりとかこまれて長い年月を暮らすのです。集中教育の性格上、受講者との接触は朝早くから深更に及び、自分の時間というものほとんどありません。

しかし、不思議なことに、彼らはこうした環境の中で生きながら、常にヒューマンで人間味にあふれた雰囲気を見失わないのです。来る日も来る日も、きまりきった単調な仕事を続けながら、受講者との間に、いつも新鮮な関係をもちつづけてゆくこのグループをみていると、アメリカの若い世代が身につけている、精神的な質の良さと、生活の知恵といったものを感じさせられます。

アメリカでもなく、日本でもなく、しかもきわめて人間的な生活の場を、LIOJという枠組みの中につくって来ることができたのは、ハーカー先生御夫妻をはじめ皆の努力もさることながら、この若い先生たちの貢献に負うところがきわめて大きいといわなければなりません。

きわめて高度、且つ純粋な意味で、バイ・リンガル、バイ・カルチュラルな存在として、木村利根子さんの役割はきわめて重要です。彼女は人に物を教えるということに、天性の意欲と、才能にめぐまれています。クロス・カレンツ発刊以来毎号に収められた木村さんの論文は近く別冊にまとめて出版したいと考えております。

ファーレー夫妻の体験談は、アメリカという、広くて、大きくて、複雑な国の生活の雰囲気が、紙面から匂い立ってくるような文章です。ベトナム戦争や、人種問題のうず巻く中で、自分をいつわらずに生きていこうとする若いアメリカ人たちの努力が、てらいてもかざりけもなく、素直に描かれています。

レイモンド・マーテン氏はボストン

の出身、来日以来4年、今ではLIOJの東京キャンパスの責任者として活躍しています。いつのまにか日本語が大へんうまくなってしまって、彼と話していると、なんともいえない当惑を感じると告白する日本人が現われる始末です。

もともと日本人には、外国人があまりうまく日本語を話すことを迷惑がる傾向があります。日本語というものは、日本人の顔をして、日本で育って、日本の社会で生きている人間だけしか話すことのできない言葉である、といつかわれわれは心の奥で、固く信じてしまったようです。だから、なみはずれて日本語の上手な外国人に逢うと、びっくりすると同時に、日頃は日本人同志にしかわからないと思って安心していたわれわれの心の機微、日本の社会や人間関係の複雑、微妙なからくりをみすかされはしないかという危惧を感じるのではないのでしょうか。ゆかたがけでくつろいでいる奥座敷を、突然他人にのぞかれるのは困る——べつにのぞかれて困るようなことをしているわけではないけれど、内輪の姿は内輪のものだけにとどめておきたい——そんな気持ちが日本人にはかなり強いのではないかと思います。

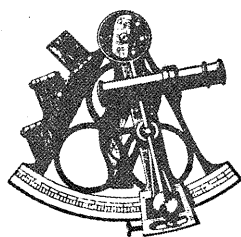
そうしてみると、英語を話す国の人びとは、なんと気の毒なことでしょう。世界中の人びとが一生けんめい彼らの言葉を勉強し、英語で出版されるものはすべて世界中に読まれてしまうのです。ウォーターゲートであれ、ピンクの霧であれ、一夜にして全世界に報道され、微に入り、細をうがって伝えられてゆくのです。他人はシャット・ア

ウトして、自分たちだけでくつろぐことのできる奥座敷など、彼らはまったくもつことができないのです。

どちらがよいとか、片方が間違っているとかいうことではありませんが、城壁の中に住む人と、広い野原に住む人とでは、生活の意識や習性がちがってくるのは当然でしょう。

L I O J は、そうした人びとが、ちがった感覚をもちながら一しょに生活し、お互いの違いを認めた上で、人間としての共通点を見い出そうとする、ひとつの試みであるともいえるでしょう。皆さまの御支援と御指導のもとに、こうした努力を、更につづけていきたいと願っています。





“英作文の教育について”

クリスティナ・ブラット・ポールストン

ポールストン博士は、女性言語学者として、TESOL (Teaching English to the Speakers of Other Languages) の世界では、万人のみとめる第一人者であり、現在は、ピッツバーグ大学の言語学部、英語学科の主任教授として、大いに活躍して居られます。

この論説では、ま[・]え[・]が[・]き[・]と[・]し[・]て、最近のアメリカの英語教育が、オーディ

オ・リンガルの面を強調するあまり、英語で文章を書くプログラムが、とかくなおざりにされているという欠陥について述べて居られます。ところが、日本の場合は、問題はむしろ逆だと思われるので、その部分は割愛し、文章教育の実際についてのべられた、本文のみを転載させていただくこととしました。

(The article originally appeared in *The TESOL Quarterly*, March, 1972, Vol. VI, No. 1, pp. 33-59.)

Teaching Writing in the ESOL Classroom: Techniques of Controlled Composition

*by Dr. Christina Bratt Paulston, Associate
Professor of Linguistics and Director of the English
Language Institute at the University of Pittsburgh*

Editor's note: The first few pages of this article, as originally written and published, contained an argument for examining the lack of writing programs in English as a Second Language classes which use an audio-lingual method. The lack of such programs has been a serious problem in America where the audio-lingual approach has become very popular. Japan, however, has not experienced such an audio-lingual boom in the nation's classrooms and such an argument is not necessary here. What follows is the major part of Dr. Paulston's article.

Let us first agree on some terms. Writing is the activity and the objective is a composition, and by composition I mean what everyone else means – writing beyond the sentence level, putting together words in a grammatically acceptable form and ordering the resultant sentences in an appropriate way. There are aspects of writing which have nothing to do with composition: we use writing exercises for memorizing patterns and vocabulary, for homework, and for testing. There are also aspects of composition which have nothing to do with writing such as information gathering and outlining, the logic of the paragraph and the clarity of thought about to be encoded. There is no such a thing as teaching controlled writing; control is a technique we use with the activity of writing in order to teach composition. Let me rephrase that. Controlled composition can be defined as employing techniques of guided writing in order to achieve a correct composition.

In teaching composition, there are basically two methods. One is free composition where the student writes whatever comes into his head. The other is controlled composition where by exerting certain controls similar to those in pattern drills, the student is helped (guided, directed, controlled; the terms are usually used synonymously) to produce a correct composition.

There is no consensus in the literature about which is the best

method. Erasmus¹ and Briere² advocate quantity of free writing rather than quality. Briere conducted an experiment to support this view although his findings seem clearly contradicted by Dressel, Schmid and Kincaid (although on native speakers) who concluded "that mere practice in writing will not improve composition skills unless attention is given to the quality of writing."³ The majority of opinion, however, agrees with Anita Pincas, who astonished at what she called Erasmus' "naive traditional views," stated that "although new teaching methods, based on the findings of structural linguistics, recognize the student's need for systematic and rigidly controlled teaching of pronunciation and grammar, they have not yet recognized the equal need in the field of composition teaching."⁴ In 1966, Slager could say, "The assumption, by now basic to the profession, is that composing – writing beyond the sentence level – must be guided or controlled."⁵

It would seem provident then to examine the major assumptions underlying controlled composition, and the practical classroom manifestations of using such procedures. Using techniques of controlled composition makes it possible to teach one thing at a time while focusing the student's conscious attention on the critical features of the language patterns,⁶ two established principles in learning theory. It gives the student maximum opportunity of practice in writing correct paragraphs, thereby learning through instrumental conditioning by immediate reinforcement of the right response. It makes possible a careful grading and sequencing of the language patterns to be written, thereby protecting the student from a hit-and-miss activity as well as from a multiple of errors. It makes it possible for the student to work within the limits of his proficiency, and with some texts at his own pace of progress, two major principles of programmed learning.

However, in my opinion, the most important theoretical justification for using controlled composition in the ESOL classroom lies in the realm of motivation. We do know that motivation is a major consideration in language learning. Hugh Fraser reports on a program using controlled composition for native speakers in Scotland and he especially comments on the motivational aspect, "The children are in fact willing enough to write, or indeed do

anything else we ask of them, provided they have a reasonable chance of success in what they are doing.”⁷ I have reported elsewhere⁸ on an experiment where a composition class was divided into two groups, Group A using a program of controlled composition and Group B writing weekly free papers. Although the findings concerning increased proficiency were inconclusive, there was a clearly discernable difference in behavior between the two groups. Group A always handed in their papers on time, asked for extra work, attended an extra conference hour and in general showed a great purpose of direction. Group B handed in late papers, very rarely attended the extra hour, frequently expressed feelings of discouragement, and certainly never dreamt of asking for extra work. When writing with controlled composition, the students become accustomed to writing correct compositions, and they will carefully ask questions if they are not certain of the correct response. And because of the nature of the control, they know exactly what questions to ask before they make a mistake.

In the real world of language teaching, we are justified to look at other than theoretical considerations. In testing, practicality is a viable concept and so it should be with teaching. A teacher with sixty students in a class and five classes a day is not likely to give daily assignments in free composition. Using controlled composition makes it possible for him to do so. Another important consideration is that of teacher control. Cobb pointed out at the Singapore Conference that “one must face the unpleasant fact that many teachers in this region do not feel adequate to the task of teaching composition. The controls of various forms of guided composition assist them as well as the pupil.”⁹ This corresponds exactly with my own experience in working with student teachers who, although native speakers of English, were inexperienced in the classroom procedures.

Owens has summarized the potential advantages of using controlled composition:

1. the new materials can be used at various levels
2. they provide plenty of practice in writing correct forms, rather than practicing the incorrect forms of too hastily required free composition.

3. they allow the teacher to gauge and control the advance of the student towards such types of free composition as may be possible within the course.
4. they cover teaching points systematically and gradually and hence link composition work to classroom instruction, and copy-writing to free-writing.
5. they are planned to fulfil a specific purpose, and are based on discernible principles.
6. they permit the learner to pace his own progress within limits.
7. they are not too difficult to produce, provided one has an itemized graded syllabus to work from, and a clear idea of the register restriction involved,
8. they lighten the teacher's load, since they are quick and easy to correct.¹⁰

Although it may be possible, albeit rather doubtful, that students would learn to write equally well on the beginning and intermediate level using free composition, the practicality of the procedure of controlled composition seems overwhelmingly in favor of adopting such a technique for teaching writing.

Writing on the advanced level presents other difficulties, which are outside the scope of this paper. Advanced level writing is clearly within the realm of rhetoric where the students need to write freely to express their own ideas. The most fruitful approach seems to be that outlined by Robert Kaplan.¹¹

Typically a controlled composition consists of a written model of some type with directions for conversion or for specific language manipulations in rewriting the model. The degree of control lies both within the model and the type of manipulation the student is asked to execute on the model. In a substitution table composition like the following, where all fillers are interchangeable, there is complete control, and all the student need do is copy correctly:

A (1) man (2) walked (3) down the street. A (4) girl (5) was waiting for him outside a (6) shop. As he approached her, she smiled (7) and said, "Hello. How are you?"

(1) tall, young, well-dressed

(2) with a beard, in a black hat, with sunglasses

(3) rapidly hurriedly, impatiently

- (4) pretty, fair-haired, dark-skinned
- (5) in high-heeled shoes, with an umbrella, in a pink hat
- (6) chemist's, grocer's, bicycle
- (7) pleasantly, attractively, in a friendly manner

etc.¹²

However, if "in a pink dress" had appeared as a possible selection in (2) it would not have been an appropriate selection, and the student must know that in order to write an acceptable paragraph. Finally, the student might be asked to provide a suitable expression of his own in the appropriate place. The degree of control depends on the degree of choice the student has in writing his composition. I have argued elsewhere for a sequence of mechanical, meaningful, and communicative drills in teaching structural patterns where these three types of drills were analysed in terms (1) of expected terminal behavior, (2) of response control, (3) of the type of learning process involved, and (4) of criteria for selecting utterance response.¹³ It seems reasonable that the same type of sequence should be followed in the types of composition exercises that lend themselves to it. In the following examples of Moody's, which are similar in kind if not in format to Spencer's, the first frame is a mechanical exercise:

14

Two of our old students Mr. Oladipo Mrs. Ademola My uncle David's eldest brother	went to	England Lagos Nusukka Zaria Badagry	last year. last week. two days ago. three months ago.
--	---------	---	--

All alternatives are fully interchangeable; there is complete control that the student will write a correct composition as long as he can copy carefully, the teacher having supplied the correct answers. It is important to realize that the student can produce a correct composition from such a frame and still not understand what he has written. For any learning to take place the teacher must make sure that the student does understand, or the writing practice will become mere busy work.

The following frame is meaningful:

He She They	travelled by	sea train air car lorry bus	because	she they he	did not have a car. could not afford an air ticket. could not go there by train. knew the ships were all full. wanted to get there quickly. did not want to pay too much money.
-------------------	--------------	--	---------	-------------------	--

15

The student cannot write a correct composition if he does not understand what he is doing, structurally as well as lexically. The control is diminished, the correct response directly depending on the student's knowledge of English. The information for responding is still supplied by the teacher, but there is now a right and a wrong choice for the student to make. The final step is to have the student write a story of his own, using the same patterns as in the model but making up his own story. In the drills I have named this step communicative, since the students talk about their own world and opinions, but it may well be that in writing it is not so much communicative as imaginative. In any case there is no control of lexical items and much less of structural patterns, the student now supplies the information for responding, and the problem-solving type of learning process is very different from the habit formation of the mechanical exercises. This type of control then employs several composition exercises to cover one grammatical feature, the first rigidly controlled while the last may at times come close to free composition.

There is another type of control such as that found in my own *Controlled Composition*¹⁶ and in Sandburg's *Writing Laboratories*¹⁷ where the controls are gradually relaxed throughout the program and once relaxed do not go back to a closer control again. There is no evidence that one type of control is better than another, but for the beginning levels I believe the zigzag control from mechanical to communicative is necessary. No amount of mechanical writing is going to teach a productive generating of sentences, and the students need to work with the relaxed controls, albeit within very simple patterns. For the more advanced levels I prefer the diminishing controls where the student gains confidence by his steadily increasing liberty.

In the following list of techniques of controlling writing, I have made no attempt of classifying these techniques according to control but have listed them according to type. The reason for this is that many types of controlled composition techniques can serve with varying degrees of control. Moody makes the same "Controlled Composition Frame" above serve as the model for mechanical, meaningful, and communicative writing. The teacher should be aware of the importance of the degree of control and suit the activities according to the needs of his students.

This taxonomy of techniques has been culled from existing texts and from articles on producing materials for teaching composition. It is intended both as a guide for the teacher to prepare his own exercises and as a source of reference to more exercises of these types. I have intended it more as a catholic sampling than as a personal endorsement.

There seems to be basically five kinds of controlled composition, where the writing exercises derive from (1) substitution tables or frames, (2) from models with directions for rewriting the model, (3) (a) pictorial control, (b) with combination of pictorial control and written or oral model, (4) dictation exercises with oral control, and (5) exercises with semi-control where content and ideas are suggested but with a minimum suggestion for structural patterns. I shall limit my discussion to techniques of written control.

Substitution Tables

Substitution tales go by many names but primarily they are referred to as "tables" or "frames." They differ from the substitution conversions written from model passages in that all necessary substitutions are indicated to the student either by slot or by number. In substitution exercises in rewriting models the student has to find all necessary correlative substitutions himself. There are (1) single, (2) correlative, and (3) multiple substitution exercises. This is a single substitution exercise from Constinett¹⁸ based on a previous reading:

I feel	tired	today.
	sick	
	exhausted	
	horrible	

A correlative substitution exercise may be quite simple as this one from Moody¹⁹ (see page 22 of this article).

What they have in common is that the student is asked to choose one filler from each slot and that his initial choice will necessitate later choices. If Mrs. Ademola is chosen in the first sentence, then the pronoun must be she in the second. In the same way, in Arapoff's "Rhetoric Frames"²⁰ (see page 23 of this article) the choice in box (5) is a grammatical one, but "if a student chooses 'Hawaii's weather' in box (1)

"he will than select the parallel to this, '... 's weather' in box (6) for he will have learned that grammatical parallelism is a rhetorical device used to promote coherence between ideas in an essay,"²¹

The latter is a rhetorical choice and involves language manipulations much more sophisticated than in the Moody frame.

Multiple substitution exercises may also be very simple:

The children stole the apples
student/borrow/book; woman/choose/cake; porter/lift/suitcase²²

with the model rewritten as: The students borrowed the book, etc. They may be made meaningful by adding choices which are not appropriate as I pointed out above; a girl would not go well with a beard. Finally, a paraphrase of a model maintaining structural patterns may be considered the ultimate in multiple substitution exercises:

Mary was a foolish girl who thought only about beautiful clothes. One morning, she was walking along a road, carrying a basketful of eggs. She was going to the city to sell them and to buy clothes with the money. She was walking in the middle of the road, thinking of the clothes she was going to buy. Suddenly a big car came around the corner. Mary jumped out of the way, dropped the basket, and all the eggs were broken.

Moody, "Controlled Composition Frames"

Two of our old students Mr. Oladipo Mrs. Ademola My uncle David's eldest brother		went to		England Lagos Nsukka Zaria Badagry	last year. last week. two days ago. three months ago.
He She They	went there	to inspect a new factory, to study at the university, to see Mr. _____,			
		to meet to visit	her their his	friend _____ . sister-in-law.	
who which	works	in the Ministry of Foreign Affairs. in the office of a big company.			
	teaches takes	students	from many different countries. of many nationalities.		
	makes produces	many kinds of	tyres. cloth. electrical equipment. batteries.		
He She They	travelled by	sea train air car lorry bus	because	she they he	did not have a car. could not afford an air ticket. could not go there by train. knew the ships were all full. wanted to get there quickly. did not want to pay too much money.
His Their Her	friends brother sister	met	them him her	at the	airport, docks, bus station, railway station, motor park, hotel,
The A An	manager bus taxi old friend				
and took	her them him	to	the his her their a	house. factory. hotel. office.	

Arapoff, "Rhetoric Frames"

Hawaii's climate Hawaii's weather The weather in Hawaii The climate in Hawaii In Hawaii the weather (1)	is said to be is can be considered (2)	just as more not as less (3)	stimulating interesting comfortable monotonous enjoyable changeable (4)	as than (5)	(name of your country)'s weather. the weather in _____. the climate in _____. (6)
Hawaii Hawaii's weather The climate in Hawaii In Hawaii the weather Hawaii's climate (7)	is said to have is can be shown to be has doesn't have (9)	no variety, unchangeable, monotonous, no seasonal changes, no seasons, n't any seasons, changes, seasons, (10)	while but and however although (11)		_____ 's weather the climate in _____ in _____ the climate (12)
There are no seasons in Hawaii, (8)	and similarly (11)				there are (13)
has is said to have can be shown to have is said to be (14)	no variety no changes no seasonal changes n't any seasons monotonous (17)	either. too. (20)	In Hawaii (22)	the weather the climate (24)	is, can be shown to be, seems to be, (25)
four two no (15)	four two. (18)	seasonal changes. seasons. (19)	The weather in Hawaii The climate in Hawaii Hawaii's weather Hawaii's climate Hawaii (23)		
	changeable. a lot of variety. (19)	four two	Seasons in _____ (16)		

The student is asked to rewrite it with "John was a young man:"

John was a young man who cared mainly about lively parties. One night he was drinking at a party, enjoying an evening full of fun. He was singing to the guests to amuse them and to impress Joan with his cleverness. He was standing on the chair in the corner, singing of the girl he was going to marry. Suddenly the host came into the room. John jumped off the chair, sprained his ankle, and all the fun was spoiled.²³

The teacher needs to take care that the exercise does not become one of ingenuity even for a native speaker, but that the model merely serve as a guide of patterns and organization.

Models with directions for rewriting

The type of controlled composition, which employs a written paragraph or two with directions for rewriting it, employing specific language manipulations, is by far the most common among the extant texts. The models divide into two categories: the one where "the measure (for selection) is excellence, or at least high competence, of written expression."²⁴ The other employs unnatural, if not ungrammatical, writing in order to elicit the correct composition.

A paragraph consisting entirely of yes/no questions is a typical example of the latter type. The conversion from question form to statement form constitutes the composition:

Model: Is a foreign student an exceedingly busy person? Does he frequently study five and a half days a week? However, are weekends a little different? Does even the busiest student try to spend a few hours with his friends Saturday evening or Sunday afternoon? When such friends meet, do they often relax over a leisurely meal?

Composition: A foreign student is an exceedingly busy person. He frequently studies five and half days a week. However, weekends are a little different. Even the busiest student tries to spend a few hours with his friends Saturday evening or

Sunday afternoon. When such friends meet, they often relax over a leisurely meal.²⁵

The model paragraph can also be written as a series of either/or questions: "Is the Atlantic Ocean east or west of the United States? Is Mexico north or south of Central America? etc."²⁶

There are also exercises with *wh*-questions, questions with models and *have* questions.

Fill-in-the-blanks exercises are also examples of a faulty model as in this one on subordinate conjunctions:²⁷

- (1) Do you know _____ he came yesterday and not today?
- (2) They told him _____ they were going and _____ he was going with them.
- (3) It seemed _____ he did not know what to do.

Florence Baskoff's use of fill-in-the-blanks compositions is interesting. She correctly names them quizzes, and they serve as the cue to elicit the response the students have already studied in the preceding model which contained no blanks but consisted of a piece of natural language.²⁸

The last type of exercise with a faulty model is that which consists of reordering scrambled sentences into a coherent paragraph:²⁹

1. The people also, in ever increasing numbers, are awakening to the need for at least the rudiments of education for all.
2. These offerings have been adjusted to both elementary and secondary instruction, sometimes as additions to the regular school programs, more often in separate schools.
3. Until comparatively recent times vocational education in Latin America was neglected, for coupled with the nearly exclusive concern of the well-to-do with a classical type of education, there was the common idea that those who did manual labor needed little education.
4. The past few decades have seen a remarkable growth in schools offering commercial, technical, agricultural, and other training in trades and industries.
5. Present-day leaders, however, have come to the conclusion

that if the American nations are to develop along sound social, economic, and political lines, such development must find root through a system of universal education.

Check your work by referring back to the reading selection. If your ordering of the sentence is different from that actually used by the author, be prepared to defend it logically.

The instructors in the English Language Institute report favorably on these exercises in Baumwoll and Saitz, but they despair of the longer ones in Kaplan.³⁰

Try this one:

With two exceptions, the sentences below constitute a four-paragraph essay, but have been printed in a disordered sequence. Reconstruct the essay by dividing it into its four parts.

1. That they have survived for so long in such numbers is due in large degree to the fact that they have perfected a variety of highly efficient means of defense.
2. Some butterflies have tattered wings that resemble dead leaves, or oddly patterned wings that look like colored bark.
3. Another, which feeds on oaks, is stouter and rougher; it even shows what appears to be the scars where the previous season's leaves were joined to the twig.
4. The click beetle, for example, combines a jumping organ with sound.
5. He can also jump straight up to a height equal, in human terms, to jumping over a five-story building.
6. But perhaps the most amazing of all protective devices are the ways in which insects use pattern, shape, and color as a means of disguising themselves.
7. A spectacular example of chemical defense is the bombardier beetle, which has a turret forming the rear of his abdomen, from which he can fire to all sides, as many as twenty-nine times in four minutes.

8. Some of the most fantastically camouflaged insects are those that resemble twigs.
9. A number of other insects rely upon leaping as a method of escaping from enemies.
10. The caterpillar of one month hatches from the egg in late summer and feeds on birch leaves; at that time its color is reddish-brown with some green markings, harmonizing well with the early fall foliage.
11. One kind of a twig caterpillar has a smooth, slender body like the twigs of birches on which it feeds.
12. Despite the popular belief, insects are not primarily destructive creatures.
13. For more than 300,000 million years, insects have populated the land and fresh waters of the earth with the greatest assemblage of species of any group of organisms.
14. When picked up, this beetle gives a startling click that might cause a bird to drop it in alarm.
15. The common grasshopper relies on his phenomenal leaping alone.
16. Some scientists feel that, if pesticides are not improved, insects might one day overwhelm the rest of the world.
17. A great many insects possess chemical armaments.
18. He can leap horizontally about twenty times his body length, equivalent to a man's covering a football field in three broad jumps.
19. Some simply have an evil smell or a foul taste.
20. It lies motionless for a few moments, then snaps its body and leaps high in the air with another loud click.
21. Some others have poison glands which produce large amounts of formic acid; one ant species can squirt this acid as far as a foot away.
22. But by the spring, when its color has changed, a concealing green has replaced most of the brown.

It is doubtful that it will have a negative influence on the student's proficiency to work with any of these exercises, but I am not convinced that they learn very much. My own feeling which I

recognize as one of personal bias, is that I do not like to work with faulty or unnatural language of any kind. The model, which serves to guide the student to a correct composition, should be in excellent English, and so should the resultant composition. A paragraph with ten pluperfects is just un-English, and it is not worth sacrificing a decent composition for the maximum practice. For these reasons I object to the *Ananse Tales*,³¹ as I object to the techniques of controlled composition with a faulty model, which I have outlined above.

The use of a model written in excellent or at least good English for the student to imitate in writing his own composition is probably the most common of all techniques in controlled composition, be it on the sentence or paragraph level. Essentially the techniques are those we are familiar with from pattern drills; the difference is primarily that the model is much more complicated.

Slager³² lists the characteristics of models for use in controlled composition: they should be short, contemporary and rather simple in style with a careful and obvious organization. On the more advanced level I think they should include a variety of those syntactic features which are characteristic of mature prose³³ and they should represent a variety of writing: narrative, descriptive, reflective, factual, analytical, critical, instructional and hortatory. Janet Ross³⁴ and I³⁵ have offered suggestions for preparing models: you write your own, you can adapt existing materials, or you can use passages you find in your reading.

For lower levels one should limit the vocabulary, but the sentence structures, which must of course be known by the students, control themselves, as it were. The control lies in the conversion: either you can convert a structure or you can't, and the difficulty lies in finding or writing convertible structures. Once this is achieved, the other structures in the passage are merely rewritten, and, in fact, all structures are controlled. Of course, if a structure causes semantic difficulty, that is another matter; the one necessity is that the model passage be understandable to the student.

In looking for model passages to convert to specific patterns,

one is at first likely to be discouraged since it seems at times difficult to find what one is looking for. Parallelism, for instance, is not very frequent in modern English but it can be found in essays, editorials, sermons, political speeches, in writing which attempts to convince readers. Passives are much rarer than one might think, newspaper accounts are a good place to look for them, as are grammars. You can read many pages of fiction without coming across any sentence connectives – the place to look for them is in writing which deals with involved abstract facts, especially in comparison. I remember looking for them in B.A.G. Fuller's *History of Philosophy*, and there in two short paragraphs were nine sentence connectives. Imperatives are surprisingly scarce they can be found in cookbooks and how-to books. Modifications are most easily used with fiction, i.e. the adding of adjectives and adverbs, of relative clauses and the like.³⁶

Model passages lend themselves to two kinds of writing activity: conversions and what I can only call semi-controlled composition, really an ad-hoc list of techniques, where the model passage serves to suggest content and ideas but with little structural control. The latter is an important step in going from controlled to free composition.

There are three types of conversions: substitutions, transformations, and modifications. In a substitution conversion the structural patterns of the sentence remain the same as in the model while slots are filled by a specific class of fillers. In a transformation conversion the structural patterns differ from the model although the output remains controlled by the original sentence structures. Modification exercises involve primarily expanding the patterns in the model and are the result of the student's choice.

Substitution conversions

As with substitution tables, there are single, correlative and multiple substitution conversions. They lend themselves primarily to exercises in the grammatical categories of gender, number, and tense, and in replacing synonyms and transition words. Here's a

correlative substitution conversion on gender changes.³¹

Model: from Clarence Day, *Life with Father*.

Father had the same character as a boy, I suppose that he had as a man, and he was too independant to care if people thought his name fancy. He paid no attention to the prejudices of others, except to disapprove of them. He had plenty of prejudices himself, of course, but they were his own. He was humorous and confident and level-headed, and I imagine that if any boy had tried to make fun of him for being named Clarence, Father would simply have laughed and told him he didn't know what he was talking about.

Assignment: Rewrite the entire passage, changing the word *Father* to *Mother* each time it appears. Remember to change the pronouns, nouns and names wherever it becomes necessary.

Student's Composition:

Mother had the same character as a *girl*, I suppose that *she* had as a *woman*, and *she* was too independant to care if people thought *her* name fancy. *She* paid no attention to the prejudices of others, except to disapprove of them. *She* had plenty of prejudices *herself*, of course, but they were *her* own. *She* was humorous and confident and level-headed, and I imagine that if any boy had tried to make fun of *her* for being named *Clarissa*, *Mother* would simply have laughed and told him *she* didn't know what he was talking about.

If the student is asked to underline his changes from the model, the teacher can correct the composition at a glance.

The following exercise is a multiple substitution conversion. As is obvious from this example, substitution exercises need not be as easy as those cited above.

Model: from Gerald Dykstra, "A New Dimension in Laboratories."³⁸

"The National Interest and Teaching of English as a Foreign Language," a document prepared by the National Council of Teachers of English, quotes a conservative estimate that 400 million people now speak English. Since a very large part of this number speaks English as a second language, the continuing need for teachers of English as a foreign or second language is immediately apparent. In addition, there are millions who are now in English classrooms who will not make extensive use of English as a spoken language but who will use textbooks, reference books and scholarly work in English to complete their own education in almost all professional fields. All of these need qualified teachers. Finally, of course, there are the vast numbers studying English who will never advance far enough to make practical use of English, spoken or written, but who might do so if they had qualified teachers now.

Assignment: Rewrite the entire passage, changing ... *400 million people now speak English* to ... *400 million men are now learning to cook*. Follow the general structure of the model but make whatever changes in vocabulary that are necessary for the passage to make sense. Use your imagination freely.

This is my contribution to the women's liberation movement; the resulting compositions from this exercise are always very funny. I will let the reader concoct his own.

Transformation conversions.

The usual transformation conversions are exercises on changing the imperative to various tenses, passive to active and active to passive, statements to questions and questions to answers, negative to positive and positive to negative, adjectives and adverbs to clauses and phrases, clauses to phrases and phrases to clauses, direct

to indirect and indirect to direct speech. There are as well, in Dacanay's terminology, intergration, reduction, and transposition exercises.³⁹

Here is a typical transformation conversion from Baskoff:

Change the following sentences from passive to active voice.

Note: If there is no agent you must supply one as the subject in the active voice.

1. First I was directed to my seat by the stewardess.
2. We were told to fasten our seatbelts.
3. A few minutes after take-off, magazines and newspapers were distributed.
4. I was given some gum to chew because my ears hurt.
5. We were given instructions on what to do in case of an emergency.

etc.

The student's composition will be something like this:

First the stewardess directed me to my seat. Then she told us to fasten our seatbelts. A few minutes after takeoff, the stewardesses distributed magazines and newspapers. One of them gave me some gum to chew because my ears hurt. The captain gave us instructions on what to do in case of an emergency.⁴⁰

The next exercise is a direct to indirect speech transformation conversion from Arapoff. This exercise is very complicated and is followed by two pages of analysis (in the form of questions) in order to enable the student to write such a conversion himself. Nancy Arapoff believes writing is a thinking process.⁴¹

Conversation:

John: I've heard San Francisco is a beautiful city.

Bob went there on his vacation.

Don: I didn't know that. I've been thinking he'd gone to Los

Angeles. I'd have liked to've heard about San Francisco. I am planning to go there on vacation.

John: He might've visited both cities. He'll be arriving in a few minutes. You can ask him then.

Indirect address:

John mentioned to Don that he had heard San Francisco was a beautiful city. Bob had gone there on his vacation.

Don replied that he hadn't known that. He had been thinking Bob had gone to Los Angeles. He would have liked to have heard about San Francisco. He was planning to go there on his vacation.

John said that Bob might have visited both cities. He would be arriving in a few minutes. Don could ask him then.⁴²

Integration exercises – joining sentences by conjunctions and relative pronouns – appear in most texts. These examples are on the sentence level:

Cue: The suitcase is lost, and the handle of the suitcase is red.

Response: The suitcase, whose handle is red, is lost.⁴³

Cue: Steve never watches commercials. Stan does not like them.

Response: Steve never watches commercials, nor does Stan like them.⁴⁴

They are pure pattern drill, and very effective. They should be taken to the paragraph level.⁴⁵

Model: from Ernest Hemingway, *A Farewell to Arms*.

I did not believe the Germans did it. I did not believe they had to. There was no need to confuse our retreat. The size of the army and the fewness of the roads did that. Nobody gave any orders, let alone Germans. Still, they would shoot us for

Germans. They shot Aymo. The hay smelled good and lying in the barn in the hay took away all the years in between I listened to the firing to the north toward Udine. I could hear machine gun firing. There was no shelling. That was something. They must have gotten some troops along the road. I looked down in the half-light of the hay barn and saw Piani standing on the hauling floor. He had a long sausage, a jar of something and two bottles of wine under his arm.

"Come up," I said. "There is the ladder."

Assignment: Hemingway is describing the retreat in Italy during World War I. One of his stylistic characteristics is his short sentences. Rewrite the entire passage, combining with subordinate conjunctions as many sentences as you can with ease. See Appendix V (which contains a list of conjunctions.)

A less controlled integration exercise, which I have classified as a modification rather than as a transformation conversion, presents a model with the directions to add a relative clause a reason clause, a purpose clause, etc. to certain specified sentences:

Model: from Irving Howe, "T.E. Lawrence: The Problem of Heroism."

1) To an age that usually takes its prose plain, Lawrence's style is likely to seem mannered. 2) Unquestionably there are passages that fail through a surplus of effort; passages that contain more sensibility than Lawrence could handle or justify. 3) But it is dangerous to dismiss such writing simply because we have been trained to suspect the grand, etc.

Assignment: Rewrite the entire passage, adding comparison clauses to sentences 1 and 3. See Appendix V (which lists conjunctions to use for comparison clauses.)

The student's composition may look like this:

To an age that usually takes its prose plain, Lawrence's style is likely to seem *more mannered than we are used to*. Unquestionably there are passages that fail through a surplus of effort; passages which contain more sensibility than Lawrence could handle or justify. But it is *as dangerous* to dismiss such writing simply because we have been trained to suspect the grand *as it is consistently to submit to bathos*.⁴⁶

This adding-of-clauses type of controlled composition is a much more complicated kind of language manipulation than it seems at first, and requires very clear thinking on the part of the student.

Many have been concerned about reduction exercises, i.e. reducing sentences or clauses to verbal phrases (embedding) in order to pack information into a sentence. A high degree of predication within a sentence is typical of mature written English, and this type of exercise is a primary concern of many writing texts, especially those for native speakers.

Cue: A boy was frightened by a dog. The boy quickly ran to the door.

Response: Frightened by the dog, the boy quickly ran to the door.⁴⁷

Cue: Even if Phil is drafted, he will propose to Nadyne.

Response: Even if drafted, Phil will propose to Nadyne.⁴⁸

These exercises should also be taken to the paragraph level. Janet Ross⁴⁹ suggests one way of doing so:

Directions: Included clauses help indicate the precise relationship between ideas. In order to make the following selection less wordy, express in one sentence the ideas between the bars. You will probably use included clauses to do this.

At the Airport

/At the airport I always like to conjecture about the people. I see many people at the airport./ That lady is a grandmother. She is standing beside a jewelry counter. She is meeting a plane. Her daughter and two small grandchildren are on the plane./ etc.

This is a composition which one of her students wrote:

I always like to conjecture about the many people I see at the airport. That lady standing by a jewelry counter, is a grandmother meeting a plane on which are her daughter and two grandchildren.

Reduction exercises may also be done as modifications in which case the student is simply asked to add certain types of verbal phrases to indicated sentences. Earl Rand reports on an interesting procedure for teaching embedding, which he calls synthesis, following traditional British terminology. The model paragraph, which contains many embeddings, is rewritten in simple sentences.

The problem of how these atoms are arranged in a protein molecule is one of the most interesting and challenging now being attacked by workers in the physical and biological sciences.

The students rewrite this sentence, which is the last of a paragraph, as they have done all the others, in simple, active sentences:

The problem is one of the most interesting and challenging problems.

The problem is that these atoms are arranged somehow in a protein molecule.

Workers are now attacking the problem.

The workers are in the physical and biological sciences.

A week later the student is asked to combine the paraphrase, simple

sentences into one sentence. "He is urged (1) to place the new or main information in the independent clause and the secondary, supporting material in the subordinate clauses or phrases, (2) to pronominalize, (3) to make a sentence with an unimportant actor-subject into a passive and the delete the *by*-phrase, and (4) to use transition words."⁵⁰

Modification Conversions.

Modification exercises are primarily compositions to which the student has added or completed some patterns of the model. They are similar to expansion drills in pattern practice. They lend themselves primarily to the adding of adjectives and adverbs, articles and noun modifiers, phrases and clauses, and transition words. Completing a sentence, which has been partially begun, can also be considered a modification exercise.

The following are some typical exercises on the sentence level:

Complete the following sentences using adjective clauses.

- a. This is the house where_____.
- b. The lawyer whom_____ lives in San Diego.
- c. The class which_____ starts at 9:00 A.M.

etc.⁵¹

Complete the following sentences using noun clauses.

- a. I believe_____.
- b. I asked the policeman_____.
- c. I don't know_____.

etc.⁵²

They can equally well be done on the paragraph level:

A Familiar Procedure

Directions: Complete the four following paragraphs of partial statements with time clauses in the simple present tense, underlining the time clauses.

Hing will go to the college cafeteria in a few minutes for another meal.

He will take off his cap as soon as . . . He will not take off his coat until after . . . He will continue to carry his briefcase while . . .

etc.⁵³

The degree of control in these exercises depends on the degree to which possible answers have been discussed in class. There may be oral preparation or the exercises may be based on a previous reading. The student may also simply be presented with a passage and asked to add certain patterns to indicated sentences. Passages taken from fiction lend themselves best to this kind of writing activity; it is not as easy as it may seem to find appropriate passages.

Here is one which lends itself particularly well to modification conversions:

Model: from Muriel Spark, *Robinson*.

1) I was on the patio, pulling faces, when I noticed Tom Wells standing in the shadow of the fountain. 2) I do not know how long he had been standing there, watching me. 3) The object of my facial contortions was to attempt to discover what it felt like to be Jimmie and Tom Wells respectively. 4) My method was not infallible but it sometimes served as an aid to perception. 5) I had practiced it since childhood. 6) You simply twist your face into the expression of the person whose state of mind and heart you wish to know, and then wait and see what sort of emotions you feel. 7) I had begun with Jimmie. 8) First I considered myself to be standing high and lean, very fair, with a straight wide mouth; and I pulled my mouth straight and wide, I made my eyes close down at the far corners, widening at the inner corners; I raised my eyebrows and furrowed my brows; I put my tongue inside my lower lip, pulling my chin long; my nose, so concentratedly did I imagine it, curving up slightly at the bridge. 9) Then I was self-consciously Jimmie.⁵⁴

With this passage the student can be asked to add verbal phrases to sentences 5, 7 and 9; relative clauses at his own discretion; reason clauses to sentences 2, 4 and 7; purpose or result clauses to 2, 5 and 7; or concessive clauses to 2, 5 and 7. It must be emphasized that directions for rewriting passages must be very clear, and that examples of reason clauses, etc. should always be given. Because there is a considerable degree of copying involved in writing these types of controlled composition, the student should not be asked to do the same passage twice simply because several language manipulations are possible with one passage.

The following is an exercise (for native speakers) on modification, based on a model passage from Steinbeck's *Grapes of Wrath*:

General

a motor vehicle
He kept the motor on.

More Specific

a huge red transport truck
The vertical exhaust pipe muttered softly, and an almost invisible haze of steel-blue smoke hovered over its end.

The colors of the truck were striking.

It was quiet.

The people spoke ungrammatically.

55

Here is a last example of a modification conversion on adding transition words or sentence connectors, as Arapoff calls them:

Factual Account:

American higher education has a rural tradition. America began as a civilized but rural nation. Its first colleges and universities quite naturally began in the country. Land was cheap in rural areas. It was less expensive to build schools there. Country people thought city life would have a bad influence on their children. They wanted them to go to rural schools.

Unified Report:

American higher education has a rural tradition for three reasons. First, America began as a civilized but rural nation. Therefore, its first colleges and universities quite naturally began in the country. Also, land was cheap in rural areas, so it was less expensive to build schools there. In addition, country people thought city life would have a bad influence on their children; thus they wanted them to go to rural schools.⁵⁶

As Maryruth Bracy⁵⁷ has pointed out, there “exists a broad gap between the least-controlled writing and entirely free composition.” Left to his own devices the student will still make a great number of errors, but his proficiency is such that he needs to move beyond carefully controlled manipulation of structures and vocabulary. Bracy⁵⁸ comments on an experiment where her students wrote fewer errors when the content was controlled:

The problem is not to structure the content so that specific sentence structures will result; otherwise, the students are back to controlled writing. The suggestion is to explore ways re-structuring topics so as to graduate the control The result would be a range of “freeness” in composition similar to the already well-defined range of control in writing.

In absence of such an established range, I can merely list some established techniques of semi-control. The one principle that they all share is that the model supplies the content or the ideas for the composition, while there is little structural control. A common procedure is to present the student with a model passage and ask him to paraphrase it, to write a summary of it, to add a beginning, middle or end to it, or to outline it. Or he may be given an outline and asked to write a composition from it. Another technique uses topic sentences to control the student's composition:

Directions: Add three more sentences that develop the topic sentence:

1. Once I visited a village which was located

2. The people of the village had their own distinct customs.

etc.⁵⁹

Karl C. Sandburg⁶⁰ suggests drills for what he calls “writing laboratories” and I shall quote from his NAESA paper at length, since I find his suggestions excellent.

Instructions: Write a biographical sketch of the imaginary Russian novelist Ivan Ivanovich. You may describe him as you like, but the following questions and information may help you. Most of the action will, of course, be in the past tense.

Parentage

Born 1812. Father dies when Ivan is three — How? from tuberculosis? by political assassination? of grief over his wife’s infidelity? from being thrown from a horse? Mother — rich or poor? beautiful or homely? aristocratic or commoner? strong (domineering, self-willed) or weak? selfish or generous? like or unlike her husband?

Ivan’s Education

Was it solid or sketchy? Did he study classical or modern subjects? How many languages did he learn to read? to speak? French? German? Spanish? Chinese? Latin? How widely did he read in economics and political theory?

Early Manifestations of Revolutionary Tendencies

Why? Because of social abuse of his mother? Revolt against maternal authority? Being influenced by a group of young intellectuals who were anarchists in disguise?

His Siberian Experience

Arrested in 1842 for plotting on the Czar's life. Was he guilty or not guilty? How was he treated in Siberia? harshly or kindly? How did he stand the weather? Did he lose his mind or remain sane? Released in 1847.

Declining Years in Paris

Writes his masterpiece *Confessions of a Siberian Exile* – acclaimed or rejected by Parisian society? Died rich or poor? from starvation, gout, or tuberculosis?

If the student possesses a large vocabulary he branches out from the possibilities suggested. If he does not, he still finds enough alternatives in the drill for him to do something imaginative and original (no two biographies of Ivan Ivanovich resembled each other).

The next drill is less controlled and is intended for a more advanced group. It presupposes previous drill on the patterns of conjecture. After these patterns are reviewed in class, the following announcement is made: You have probably heard of the revolution yesterday in Costra Incognita. The information which has come to us by radio and TV is unfortunately quite incomplete. We have only the facts listed below. Tell what you think must have happened.

7:10 A.M. The national radio goes off the air. What did people think had happened? Power failure in the electrical system? Strike by the broadcasters union?

7:30 A.M. The national radio comes back on the air. A different announcer plays the national anthem. Why?

7:50 A.M. Numerous shots are heard in the vicinity of the presidential palace. What did the people think was happening? Fireworks in celebration of the President's wife's birthday? A fire in a nearby ammunition factory? A bank was being robbed? What do you think was happening?

9:50 A.M. The National Radio announces that the air force has gone over to the rebels.

10:00 A.M. Airplanes bomb rebel positions. Who was flying the planes? Did the air force remain loyal to the president? Did rebel air force pilots mistakenly bomb their own positions?

11:00 A.M. The radio has gone off the air. No further word has been received. What do you think has happened? What do you think will happen?

Another technique which has proved helpful is to ask the students to write on a similar topic as in the model passage. Here is a writing assignment from Ross and Doty:.

Model passage:

Language and Culture

To know a person's language is to understand his culture, for language grows out of and reflects culture. The Tzeltal tribe in Mexico, for instance, has twenty-five different words for expressing the idea *to carry*. Tzeltal speakers can indicate by one word each of these concepts: carrying on the shoulder, carrying on the head, carrying in a bundle, carrying in the palm of the hand, or carrying in a container.

etc.

Writing assignment:

Following the model in the preceding exercise, write a composition in which you show how knowing your own native language helps a person understand your culture. Underline the verbal constructions in your paragraph, using as many as are appropriate to express your ideas but varying their function in the sentence. Also underline the subject sentence of your paragraph.⁶¹

J.A. Bright has some nice exercises for letter writing.⁶²

SUDAN LIGHT AND POWER COMPANY, LTD.
(Incorporated in England)

KHARTOUM

P.O. Box 86

Branches

Tel. No. 2217 (Accounts)

Omdurman. Tel. No. 5623

Tel. No. 2479 (Repairs)

Khartoum N. Tel. No. 1723

KHARTOUM ELECTRICITY AND WATER SUPPLY

(a) Write to the above company saying that you have been sent the bill for somebody else's house.

(b) Write to the above company asking whether it is or is not possible for them to run later buses between Omdurman and Khartoum, and whether the bus service could not be extended to cover Khartoum North.

(c) Reply to (b), agreeing to the first suggestion, but rejecting the second. Give reasons.

(d) Write to the above company asking about the terms upon which special buses may be hired. Answer your own letter.

And finally, here is a semi-controlled composition exercise on parallelism of my own. This differs from the others in that there is still an attempt at guiding the structures. The reader will have to experiment where in the range of semi-controlled writing such as a composition belongs:

Model: from Gerald Dykstra, "A New Dimension in Writing Laboratories."

Such supporting materials should also contribute toward meeting one of the major shortcomings inherent in most classroom teaching – oversize classes. Yet, if having thirty to eighty students under one teacher is not conducive to normal interpersonal linguistic communication, neither is the ideal to be found in the opposite extreme of having each student

hermetically sealed off from his fellows in a laboratory booth.

Neither classroom situation nor laboratory nor textbook nor trained teacher nor any other element by itself will provide us with a panacea for all our ills, but through use of varying combinations of these some people seem to be learning some English. There is every reason to believe, and little reason to doubt, that English teaching can be further improved by new and better supporting materials which may take the best from current materials of classroom situations while meeting some of the shortcomings.

Assignment: Rewrite the entire passage, changing such supporting materials to such a political system. Make up your own shortcomings or change oversized classes to overcrowded housing in slum apartments. Follow the general structure of the model, especially the parallel structures, but make whatever changes in vocabulary that are necessary for the passage to make sense. Use your imagination freely.⁶³

As a final word of caution for the teacher, who is about to construct his own controlled composition exercises, let me alert him to the constant difficulty in materials development, that of inner consistency. In using model passages in controlled composition, the student can indeed produce correct compositions beyond his own level of proficiency as long as he recognizes the structures. Extra care needs therefore to be taken that the gap between recognition and production proficiency is not too great, and that the student not be asked to work with models beyond his level. The reverse is also true, and care needs to be taken that a student who can read and understand the last model passage on page 44 and 45 not be asked simplistic language manipulations like gender and number exercises. This matter of internal consistency of materials for teaching is one of utmost concern, and the teacher must always be sensitive to this problem.

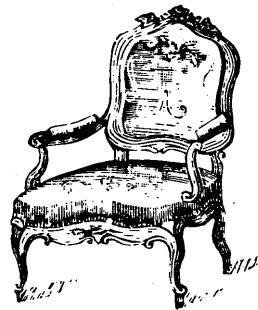
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ラジオ・プレイ

フィリップ・コモ

タラ・ホルムス

「アイ・アム・ソリー！」

「鈴木さん、せっかくですがその言い方では、あなたは全然後悔していない、としかうけとれません。ほ

んとうにすまなかったと言いたいのなら、それらしい言い方をしなくては…。」

ばかな話に聞こえるかも知れません



Phil Como is a graduate of Occidental College with a major in Diplomacy and World Affairs. He and Ms. Holmes have been instrumental in developing LIOJ's radio play program.



Tara Holmes comes from Edmonton, Alberta in Canada and graduated from the University of Alberta with a major in Sociology and a professional diploma in education.

が、これは外国語の勉強に関しては、きわめて根本的な問題なのです。

私たちは、L I O Jにいるうちに、日本人の英語が、しばしば、奇妙な、時には敵意を感じさせるような言い方で話されるのをききなれて、いつのまにか免疫になってしまいました。しかし、外部の世界ではそうはいきません。日頃、L I O Jの受講者が話しているような話し方では、相手に理解されないだけでなく、感情的な対立をさえ招きかねないと思われます。

こうした問題を解決するためには、受講者に、英語による自己表現の、基本的なスタイルを理解してもらわなければなりません。そこで私たちは、「ラジオ・プレイ」という新しい教育プログラムを開発することを思い立ち、現在大いに努力をしています。

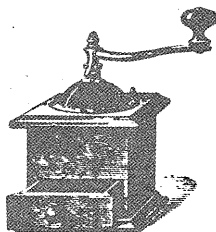
「ラジオ・プレイ」の目的は、人間関係の機微をはっきり設定し、それにふさわしい雰囲気をもった会話を練習しようというものです。つまり、与えられた状況の上に、はっきりした感情のやりとりを設定し、受講者には、先ずテープで、正しいしゃべり方や、語

調をきかせた上で、その通りの言い方を習得してもらおうというのです。

はじめに耳で音をきき、(この場合は、音にふくまれた感情の形や量)、次にそれを自分で再現すること……、これは語学教育の基本となるものです。このやり方を通じて、文法や単語の組合せを読み取るのとは違う、生きた英語をきく「耳」と、それを話す「態度」を養ってもらいたいというわけです。

このプログラムを通して、私たちは、受講者の方がたに、イントネーションというものの意味と効用を理解し、特定の単語やシラブルを強調したり、語気を強めたりするやり方を体得してほしいと考えています。そして、英語で話すときも、ぜひ、日本語の場合と同じように、自分の人格や考え方、感情などを、自由に表現できるようになっていただきたいと願っています。

(註。L I O J制作による「ラジオ・プレイ」のカセット・テープ入手御希望の方は、神奈川県小田原市私書函250に御連絡下さい。代金は各巻、送料別、600円です)



Radio Plays

Philip Como

Tara Holmes

"I'm sorry."

"Mr. Suzuki, the way you said that tells me that actually you are not sorry. If you want to say that you are truly sorry you should say it this way ..."

Why, for teachers of English, is such a quote as this meaningful? Because it illustrates an important factor in the learning of English. The learning of proper intonation, word stress, and voice intensity is as helpful for establishing communication with a native speaker of English as grammar and vocabulary. To communicate with another person through a language other than his own is a difficult proposition, and ignorance of the more subtle techniques of that second language can have disastrous results. For example, the quote used above. This situation occurred here, at L I O J. Under normal circumstances, outside of the school situation, Mr. Suzuki might have placed himself in a precarious social situation with the person he was talking to. Language has a way of affecting our innermost feelings; it is tied to our emotions in a profound way. Even though our conscious reaction is to be tolerant of the speaker's lack of proper intonation, subconsciously our inclination is to react negatively. Thus, even though we know the speaker probably doesn't mean what he has said we still aren't quite sure *what* he means. This affects our attitude towards him.

Through a program called Radio Plays we are striving to give the student of English a firm grounding in the knowledge and use of voice modulation and intensity as well as grammatical structure and vocabulary in order to reduce the chances of a situation such as the above actually occurring.

The title "Radio Plays" comes from a style of entertainment popular in America before the advent of the television. People used to listen to stories on the radio, complete plays including sound effects. Because the audience couldn't see the characters the emotional feelings had to be conveyed through the voice. Thus word stress, voice pitch, and voice intensity became extremely important, supplying feelings otherwise conveyed visually as in television or motion pictures. The emphasis of the Radio Play program, then, is to make the students aware of the importance of the voice in spoken English. Our goal is to help students develop the ability to express as much of their personality and feelings in English as through their native language.

The substance of the Radio Play program centers on the use of dialogues, attempting to recreate realistic situations. Within the context of a dialogue we try to present an emotion such as happiness, friendliness, anger, or coolness. The students listen to a tape of the dialogue and try to identify the feelings of the speakers and also the characteristics of the voice used by the speakers. That is, they analyze the voice in terms of pitch, intensity, range and emphasis. In doing this we aim at providing the fundamentals of language learning: first one must be able to hear the sounds of a new language; and secondly one tries to reproduce these sounds. Therefore most of our lessons follow a format in which students must first listen to new material and then try to reproduce it.

Our methodology is based on the idea that students should be moving from strict control by the teacher to increasing freedom. We try to do this both in the dialogues (teaching material) and in the classroom situation (teaching method).

The dialogues follow a sequence that moves from a simple to more complex structure. The initial lesson, for example, makes use of a simple "one-line" phrase. The next few dialogues are relatively simple and both speakers communicate the same emotion. Gradu-

ally the dialogues become more complex and each speaker has a different feeling or emotion; eventually in some cases one speaker will have a change or development in emotion as the dialogue develops.

After students are able to work with these latter, more complex dialogues, we begin to move away from such tightly structured material. For example, we develop a dialogue; after the students have reproduced it, they work with some spontaneous situations we give them. In this way they can use the ideas they have learned about voice to express their *own* English sentences. After students become skilled in producing teacher-written dialogues, the teacher can choose the situation, and the students can begin to write their own dialogues. In our material then, we move from complete teacher control to greater student involvement in creating material.

In our teaching method we also try to move from a highly structured to a less structured situation. In our introductory lessons, most of the classroom activities focus on the teacher. The teacher asks questions and explains new material. For example the teacher asks, "What is the emotion of the speakers?" and "What are the characteristics of the voice used by the speakers?" Students take turns answering and the teacher comments and corrects as each student answers. Eventually however, the teacher breaks the class into small groups to discuss these questions, and the students comment and criticize each other until they are satisfied with the decisions they have made and the conclusions they have reached. Then the class and teacher come together and discuss the decisions each group has made. Gradually, students do more and more work in groups with the teacher working mainly as coordinator rather than being the focus of the class. Eventually students should be able to produce and criticize their own work.

Initially the teacher must have tight control on both the material and the class in order to give students a firm basis in the skills used to express oneself in English. As the program develops, however, students will become more adept in understanding and mimicking English expression. Now they must be allowed more opportunity to express *themselves*; to experiment trying to say things that *they*

want to communicate in English. Students need a solid basis in techniques in order for them to successfully express their feelings in English. Once they have this basis, they then need freedom; only by being "creative" will they remain interested in expressing themselves in English.

Lacking theoretical resources for this program (i.e. textbooks, manuals, etc.), what we've learned this year, has been learned by "doing." Developing any kind of new program is a constant process of creating, criticising, evaluating, experimenting and changing. It means constantly refining and making your work more exact. So it is with some hesitation that we put this material in print, because we know that eventually we will think of better dialogues and of better ways to present this material. In the meantime, though, this is the material we've developed which has worked well for us. We hope that it might be of use to you.

Following, then, is a series of dialogues and accompanying lesson plans that we have used in our radio play program. The dialogues are arranged in chronological order, that is, beginning with introductory material and then gradually increasing in difficulty.

Before actually embarking upon a radio play program it is essential to know something of stress, intonation and rhythm in the English language. We urge you to read Toneko Kimura's article "The Shakuhachi and the Trumpet", in the Spring 1973 edition of *Cross Currents*, which discusses these aspects of the English language in detail.

John and Mary Dialogue

Mary: Good morning, John. Where were you last night?

John: I was with some friends.

Mary: What did you do?

John: We ate dinner, and then we went bowling. After that we
went for a drink

Mary: Oh, I see. What time did you get home?

John: At about two A.M. I think. I don't remember exactly. What
did you do last night?


Mary: I just stayed home by myself and watched television.

Introduction

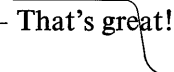
- I. Dialogue Objectives
 - A. introducing use of the voice for expression
 - B. showing students how important word and syllable stress is in an english dialogue
- II. Student Skills
 - A. learning how to use the voice to communicate different emotions; using one-line phrases
 - B. to begin recognizing emphasized words and syllables in spoken English
 - C. recognizing the variations of emotion from a taped dialogue
- III. Development of the Lesson
 - A. "That's great"
 - 1. objective-using the voice to communicate emotional feelings
 - 2. development of the lesson

- a. the teacher introduces the phrase "That's great" and explains that when he gives or takes toy money from a student the student must say "That's great". The student must use his voice to show how happy or disappointed he is.
- b. the teacher starts by holding up \$5.00 and gives it to student A. Student A must reply "That's great"; now the teacher gives student B \$10.00; student B must also reply "That's great". The teacher gives student C \$50.00, student D \$100.00, and student E \$1.00; each student must reply "That's great" in a way that reflects the amount of money he has received. Obviously the students use the same words but express different feelings.
- c. diagrammatically their voices should be like this:

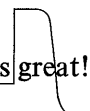
student A (\$5.00) – That'sgreat!



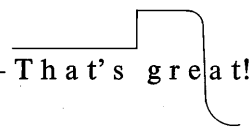
student B (\$10.00) – That'sgreat!



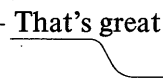
student C (\$50.00) – That'sgreat!



student D (\$100.00) – T h a t ' s g r e a t !



student E (\$1.00) – That'sgreat



- d. the teacher should hand out the money to the students (in groups) and have them practice among themselves, exchanging money with each other.

B. John and Mary Dialogue

1. objective-having students listen for stressed words and syllables in an English dialogue
2. development of the lesson
 - a. the teacher writes ten sentences on the board, then plays the tape as the students listen; while the tape is playing the teacher marks the stressed words or syllables on the board; this is for the first five sentences; afterwards the students say the sentences chorally; now the teacher plays the next five sentences one at a time and asks the students where they think the stressed words or syllables are; the students respond, are corrected if wrong, and then all five sentences are said chorally.
 1. What time is it?
 2. This way, please.
 3. When does the train leave?
 4. Excuse me, what's your name?
 5. I'd like some strawberry ice cream, please.
 6. Where are you going?
 7. Don't tell me.
 8. Is this your book or mine?
 9. Do you want tea or coffee?
 10. My name is John and his name is George.
 - b. the teacher hands out the dialogue sheets for the John and Mary tape and plays the *first* dialogue while the students listen, the teacher plays the

tape again, this time sentence by sentence while the students listen and try to hear which words or syllables are stressed. The teacher and the students discuss which words or syllables should be stressed (maybe the teacher can write the first few sentences on the board and mark the stressed words or syllables); the students listen once more to the tape, and then practice the dialogue chorally, half of the class taking John's part, the other half taking Mary's part.

C. John and Mary Dialogue

1. objective-having the students become aware of the voice to express different emotions even though the words are the same
2. development of the lesson
 - a. the teacher plays the complete John and Mary tape through two or three times, asking the students to decide the feelings or emotions of the speakers in each situation.
 - b. the teacher and the students discuss the dialogues.
 - i) both speakers are friendly
 - ii) both speakers are angry
 - iii) both speakers are disinterested

Notes: In this lesson the first objective is to have the students use their voices to project the feelings they had when they received the money. The next objective is the use of a dialogue that is very short, with sentences that are relatively short and simple. This is important so that students are able to concentrate on the voice and what it is expressing and don't have to struggle with long sentences or unfamiliar vocabulary.

Good News – Dialogue

Situation: telephone conversation between two friends

Bob: (dials number) Rrrrinnng

Jim: (picking up the telephone) Hello.

Bob: Hi, Jim. This is Bob. Guess what? Mr. Johnson just phoned.

I got the job with the newspaper.

Jim: Hey, that's great! When do you start?

Bob: Next week.

Jim: Wow, now you'll be able to travel. You'll meet a lot of interesting people.

Bob: And I'll be earning twice as much as I am now. Now I can buy a car this winter.

Jim: Fantastic! Hey, let's go out tonight and celebrate.

Bob: Good idea! Come over when you finish dinner.

Jim: O.K. See you then.

Bob: O.K. Bye.

Good News — Lesson Plan

- I. Dialogue Objective-using the voice to express the feeling of joy, great happiness, or excitement
- II. Student Skills
 - A. identifying the emotion of the speakers on the tape
 - B. identifying the characteristics of the voices
 - C. imitating the speakers on the tape
- III. Student Participation
 - A. teacher-oriented discussion; the teacher asks pertinent questions and brings out important points
 - B. the students work in pairs to imitate the dialogue
- IV. Development of the Lesson
 - A. students listen to the tape two or three times
 - B. the teacher and class discuss the emotions, the feelings of the speakers (i.e. very happy, excited)
 - C. the teacher and the students discuss the voice and introduce the vocabulary that will be used from now on to talk about the voice
 1. voice characteristics
 - a. high pitch
 - b. wide range
 - c. high intensity
 2. teacher's introduction of voice characteristics
 - a. pitch
teacher: "Are the voices high or low?"
student: "They're high."
teacher: "Yes, they're high. We call the highness or lowness of voice *pitch*"
(writes "pitch" on the board). In this dialogue the speakers' voices have a *high pitch*.
 - b. range
teacher: "Does the voice go up and down like this

(draw a large wavy line on the board) –
or stay even, like this (draw a straight
line)?”

student: “The voice goes up and down.”

teacher: “Yes, we call this the *range* of the voice.
Range is how much the voices go up
and down. Here the speakers have a
wide range in their voices.”

c. intensity

teacher: “Do the speakers have a lot of energy
when they talk or do they seem to be
very tired?”

student: “They have a lot of energy.”

teacher: “Yes, if the speakers’ voices are strong
they have *high intensity*.”

D. students practice “one-liners”

1. students practice these lines from the dialogue

a. “That’s great.”

b. “Fantastic.”

Note: when a word is emphasized like these the
voice rises very high on the strong syllable
and is drawn out (given a longer time than
usual)

That’s | g r e a t

Fan | t a s | tic

E. the teacher hands out the dialogue sheets and writes one
of the sentences on the board to explain the markings

i.e. Mr. | Johnson | just | phoned. | I | got | the | job | with | the

newspaper”

1. the teacher marks the stressed words or syllables and explains that the voice goes up where there is a mark
 2. the students practice this line
- F. the students listen to the tape again, following on their sheets
- G. the students practice the dialogue line by line chorally while the teacher listens and corrects both intonation and expression
- H. the students practice together in pairs reading the dialogue
- I. tape the students then listen to them and comment; a lot of positive feedback helps as this is their first taping

Notes: Taping, we feel, is an essential element in this program especially in the beginning stage. Quite often what students think they are saying, and what they actually project with their voices is very different. When students hear themselves recorded they have an opportunity to compare their own intonation and rhythm with the dialogue that they have just listened to and are familiar with. This helps to develop the awareness needed to become self-correcting.

At a Bar — Dialogue

Situation: two men sitting at a bar; they have been drinking for a long time

A: Hey, that's my whiskey you're drinking.

B: What do you mean your whiskey? You already finished yours.

A: I certainly did not. I had half a bottle left when I sat down.

B: Look, I just saw you drink it.

A: That's a damn lie! This is only my second drink.

B: Hey, are you calling me a liar?

A: Yeah, I'm calling you a liar.

At a Bar – Lesson Plan

- I. Dialogue Objective-expressing the feeling of unrestrained anger
- II. Student Skills
 - A. identifying the emotion of the speakers on the tape
 - B. identifying the characteristics of the voice
 - C. imitating the speakers that they've heard
- III. Student Participation
 - A. teacher-oriented discussion-teacher asks pertinent questions and brings out important points
 - B. Students work in pairs to reproduce the dialogue
- IV. Development of the Lesson
 - A. students listen to the tape two or three times
 - B. the teacher and the class discuss the emotions of the speakers (i.e. both of the men are angry)
 - C. discussion of the voice
 - 1. lower than normal pitch
 - 2. wide range
 - 3. very high intensity
 - 4. emphasis (stress)-each word is strongly stressed producing an uneven rhythm

D. students practice "one-liners"

1. students practice these lines from the dialogue

- a. "I certainly did not."
- b. "That's a damn lie."

Note: when speaking angrily each word receives a greater emphasis; the rhythm is no longer smooth but now choppy, the speaker attacks each word.

- E. the teacher hands out the dialogue sheets and practices the line "Hey, are you calling me a liar?" with the students, making sure that each word is emphasized
- F. play the tape once more with the students following on their sheets
- G. have the students practice reading the dialogue in pairs, then have all the students stand up, each partner standing at opposite ends of the room; they must practice once more
- H. now, with the students still at opposite ends of the room, tape the dialogue, putting the recorder in the center of the room; listen to the tapes and comment

Notes: The students have come to realize that there are many qualities of the voice which they must be aware of, including: pitch-the highness or lowness of the voice; speed-fast or slow; rhythm-smooth or choppy; range-variations in the pitch of the voice; and energy-the strength of the voice. This will seem like an overwhelming amount of material for the students to grasp, and so it is at this point that the teacher must be able to pick out what is relevant. In expressing anger, for example, what is important is the emphasis or stress of almost every word. This is the main thing that makes the voice different from an ordinary voice. To know this, the teacher didn't read it in a book somewhere, but had exposed herself or himself to enough situations (i.e. drama, English television, or movies) and "discovered" this to be true. Here we might note, a tape recorder can be invaluable, to record selections from television or radio so you can go over them again and again and listen to the voices. Also, they can be used as examples, maybe in short selections of two to three minutes, for your class.

An Unexpected Meeting (A) – Dialogue

Situation: the snack counter of a movie theatre; two old friends from university meet – they haven't seen each other for a year.

Nancy: Oh, Keith, it's good to see you again. It's been a long time.

Keith: Oh, hello Nancy. It's good to see you, too. How are you?

Nancy: I'm fine thanks. What have you been doing lately?

Keith: Not too much, really. I've been working, skiing

Nancy: Are you still playing the guitar? You were really playing

well last year.

Keith: I wish I could, but I don't have time this year. How about

you? Are you still taking lessons on the mandolin?

Nancy: Yes, and my brother finally bought a banjo. We're hoping

to start a singing group.

Keith: (bell sounds) Oh, I think the show's starting now.

Nancy: Oh, we'd better go. Call me sometime, O.K., and let's go out for coffee.

Keith: Sure, how about sometime next week. I'll call you.

Nancy: O.K. See you later.

Keith: See you later.

An Unexpected Meeting (A) – Lesson Plan

- I. Dialogue Objective-expressing happiness when meeting a friend unexpectedly and using questions and answers to continue a conversation
- II. Student Skills
 - A. identifying the emotion of the speakers on tape
 - B. identifying the characteristics of the voice
 - C. listening for stressed words in the dialogue
 - D. imitating the speakers they have heard on the tape
- III. Student Participation
 - A. teacher-oriented discussion-teacher asks pertinent questions and brings out important points
 - B. the students work individually to mark stressed words in the dialogue
 - C. the students work in pairs to reproduce the dialogue
- IV. Development of the Lesson
 - A. the students listen to the tape two or three times
 - B. the teacher and the class discuss the emotions of the

speakers (i.e. they are happy to see each other and express interest in what the other person has been doing)

C. discussion of the voice

1. voice characteristics

- a. pitch-high pitch for the first two lines, showing both speakers' surprise and happiness (friendly); the rest of the dialogue is at normal pitch.
- b. range-except for the first two lines normal range.
- c. intensity-at the beginning high intensity, the rest of the dialogue is at normal intensity.

D. characteristics of a friendly conversation

1. speakers give detailed answers, not just yes or no answers, and ask questions of the other person

- a. a bean bag is useful to introduce this idea of a friendly conversation (see Toneko Kimura's article in this edition of *Cross Currents*)

- i) the teacher throws a bean bag to a student and asks a question like "Do you enjoy skiing?" The student must respond, ask a question and throw the bean bag back to the teacher. The student must give a complete response, not simply a yes or no answer.

ii) example

teacher: "Do you enjoy skiing?"

student: "I've only been skiing once.
Usually I skate in the winter.
Do you like to skate?"

teacher: "Yes, I do" . . .

- iii) now divide the class into groups and have them practice this kind of dialogue themselves using the same or a similar question.

E. give a dialogue sheet to each student and have them listen to the tape again, this time listening specifically for stressed words; play one or two sentences at a time and after the students have tried to mark their own sheets the teacher and the students discuss which words or syllables should be marked

- F. once more have the students listen to the tape as they follow on their papers
- G. the students practice orally in pairs, the teacher listens to make corrections
- H. tape the students and listen to their tapes

An Unexpected Meeting (B) – Dialogue

Situation: the snack counter of a movie theatre; two old friends from university meet – they haven't seen each other for a year.

Nancy: Oh, Keith, it's good to see you again. It's been a long time.

Keith: Oh, hello, Nancy

Nancy: What've you been doing lately?

Keith: Nothing much.

Nancy: Are you still playing the guitar? You were playing very

well last year.

Keith: Uhm m m m m m . . . not too much. (bell sounds)

Oh, I think the show's starting now.

Nancy: Oh, we'd better go. Call me sometime, O.K., and let's go
out for coffee.

Keith: Sure.

Nancy: See you later.

Keith: See you later.

An Unexpected Meeting (B) – Lesson Plan

- I. Dialogue Objective-expressing disinterest using both the voice and word choice
- II. Student Skills
 - A. identifying the emotion of the speakers on the tape
 - B. identifying the characteristics of Keith's and Nancy's voices and noting the difference between them
 - C. listening for stressed words and syllables
 - D. imitating the speakers that they hear on the tape
- III. Student Participation
 - A. the students work in small groups to identify the emotions and the voices of the speakers
 - B. the students work individually to mark the stressed words and syllables
 - C. the students work in pairs to produce the dialogues
- IV. Development of the Lesson
 - A. the students listen to the tape
 - B. the students work in small groups to discuss the different emotions and voice characteristics of the speakers (i.e. Keith is disinterested, doesn't want to continue his conversation with Nancy; Nancy is friendly and interest-

ed, would like to continue the conversation at a later time)

C. discussion of the voice

1. Keith

- a. pitch-slightly lower than normal
- b. range-low range, voice is flat
- c. intensity-low intensity

2. Nancy

- a. pitch-high pitch in the first line, showing surprise, then normal pitch
- b. range-normal
- c. intensity-high at the beginning, the rest of the dialogue is normal

Note: if the students seem to have trouble with Keith's part, understanding the characteristics of a disinterested voice, a review of the last dialogue of the John-Mary tape might be a good idea

D. characteristics of an unfriendly or disinterested conversation; the disinterest is shown both in the quality of the voice and the choice of words

1. voice

- a. low pitch
- b. little range, flat voice
- c. low intensity, little energy

2. word choice

- a. short answers, reluctant to answer (i.e. "Nothing much.", and "Uhhmmmmmm not too much.")
- b. won't ask questions about the other person, isn't very interested

3. one-liners

- a. have the students practice these one-liners to get the feel of how a disinterested person speaks

i) Oh, hello, Nancy

ii) Nothing much

iii) Uhhmmmmmm not too much

Note: the voice falls slightly at the end of each phrase

4. word choice

a. bean bag toss to show characteristics of a disinterested conversation

i) the teacher throws a bean bag to a student and asks a question; the student replies in a disinterested manner (for contrast the teacher can do this again and have the student reply in a friendly manner)

ii) example

teacher: Do you like skiing?

student: Yeah. (informal yes)

Not too much.

iii) after this first question-answer exchange the teacher throws another bean bag to the same student, this time asking the student to reply in a friendly manner

teacher: Do you like skiing?

student: (answers as in Unexpected Meeting A)

E. the teacher hands out the dialogue sheets and as the students listen to the tape they mark their sheets for

- stressed words or syllables; play one or two sentences and have the students mark their sheets; together the teacher and the students discuss which words should be marked
- F. play the tape through entirely and have the students listen
 - G. tape the students and listen to their tapes or have the students perform in pairs for the rest of the class

Suggestion: have the students listen to both dialogue A and dialogue B on the tape and note the contrasts between them.

John and Mary – Dialogue

Situation: John and Mary are talking (friendly)

Mary: Good morning, John. Where were you last night?

John: I was with some friends.

Mary: What did you do?

John: We ate dinner, and then we went bowling. After that we went for a drink.

Mary: Oh, I see. What time did you get home?

John: At about two A.M. I think. I don't remember exactly.

What did you do last night?

Mary: I just stayed home by myself and watched television.

Situation: John and Mary are talking (angry)

Mary: Good morning, John. Where were you last night?

John: I was with some friends.

Mary: What did you do?

John: We ate dinner, and then we went bowling. After that we went for a drink.

Mary: Oh, I see. What time did you get home?

John: At about two A.M. I think. I don't remember exactly.

What did you do last night?

Mary: I just stayed home by myself and watched television.

Situation: John and Mary are talking (disinterested)

Mary: Good morning, John. Where were you last night?

John: I was with some friends.

Mary: What did you do?

John: We ate dinner, and then we went bowling. After that we
went for a drink.

Mary: Oh, I see. What time did you get home?

John: At about two A.M. I think. I don't remember exactly.

What did you do last night?

Mary: I just stayed home by myself and watched television.

John and Mary – Lesson Plan

- I. Dialogue Objective-showing the student how the same words spoken in different ways express different emotions
- II. Student Skills

- A. identifying the emotions of the speakers, in each of the three readings on the tape
- B. identifying characteristics of the voices, in each of the three readings
- C. to imitate one of the emotions

III. Student Participation

- A. the students work in small groups to identify emotions, and voice used by the speakers
- B. the students work in small groups to practice reading dialogues in three different ways
- C. the students work in pairs to produce one of the emotions for taping

IV. Development of the Lesson

- A. the students listen to the first dialogue on the tape
- B. the students work in small groups to discuss the emotions and the voice characteristics of the speakers (i.e. friendly, interested)
 - 1. characteristics of the voice
 - a. normal pitch
 - b. medium range in voice
 - c. medium intensity
- C. have the students listen to the second dialogue and discuss the emotions and voice characteristics of the speakers (i.e. unrestrained anger)
 - 1. characteristics of the voice
 - a. lower than normal pitch
 - b. wide range in voice
 - c. high intensity
 - d. stress or emphasis on almost every word
- D. have the students listen to the third dialogue and discuss the emotions and voice characteristics of the speakers (i.e. disinterested, bored)
 - 1. characteristics of the voice
 - a. low pitch
 - b. small range in voice, flat intonation
 - c. low intensity
- E. students practice one-liners in the form of asking and

answering questions using the three different emotions on the tape (i.e. friendly, angry, and disinterested)

1. friendly:

What would you like?

I'd like a cup of coffee.

2. angry

What would you like?

I'd like a cup of coffee.

3. disinterested

What would you like?

I'd like a cup of coffee.

- F. students work in groups to practice reading the John and Mary dialogue three different ways
- G. divide the class into pairs and assign one emotion for each pair; have them practice and tape

What Time Does The Train Leave? – Dialogue

Situation: a tourist is asking information from a ticket salesman in a train station.

Tourist: Excuse me, could you give me some information?

Ticket Salesman: Hmmm? What did you say?

Tourist: I said could you give me some information?

What time does the train leave for Kochi?

Ticket Salesman: The train for where?

Tourist: The train for Kochi.

Ticket Salesman: Are you going to Kochi?

Tourist: Yes I am. I'm in a hurry. What time does the train leave?

Ticket Salesman: Let's see. Did you say Kochi?

Tourist: Yes, I said Kochi. Now could you please tell me what time the train leaves?

Ticket Salesman: Oh, I'm sorry. The last train today just left two minutes ago.

What Time Does The Train Leave – Lesson Plan

- I. Dialogue Objective-expressing controlled or restrained anger; showing the contrast between unrestrained and restrained anger
- II. Student Skills
 - A. identifying the emotions of the speakers on the tape
 - B. noting the contrast between the woman's voice and the man's voice
 - C. listening for the stressed words or syllables
 - D. applying the concepts of voice control in restrained anger to a new situation
- III. Student Participation
 - A. the students work in small groups to identify the emotions and voice characteristics of both speakers
 - B. work in small groups to mark the stressed words or syllables as they hear them from the taped dialogue
 - C. working in pairs have the students imitate the dialogue and comment on their performance
- IV. Development of the Lesson
 - A. have the students listen to the tape
 - B. in small groups the students discuss the contrasting

emotions and voice characteristics of both speakers (i.e. the ticket seller is confused, maybe hard of hearing, a little irritated, and impatient; the tourist is at first courteous but gradually becomes more and more irritated and angry)

1. characteristics of the voice
 - a. the ticket seller
 - i) pitch-high pitch which usually rises high for the questions
 - ii) range-a wide range which is heightened by the pitch of the questions
 - iii) intensity-high intensity
 - b. the tourist
 - i) low pitch
 - ii) small range
 - iii) extreme intensity

D. contrasting of restrained anger with unrestrained anger using the taped dialogue "At a Bar" and "What Time Does the Train Leave?"

1. have the students listen to this tape twice more marking their sheets for the stressed words or syllables; have them practice this dialogue with each other while the teacher spot checks their intonation and voice expression
2. have the students tape and listen to their dialogues commenting on themselves
3. now play the dialogue "At a Bar" (this is assuming "At a Bar" in depth); have the students listen specifically for the similarities and differences between the woman in "What Time Does the Train Leave?" and the men in "At a Bar"
 - a. At a Bar-contrasting
 - i) high pitch
 - ii) great range in the voices
 - b. What Time Does The Train Leave?-contrasting
 - i) low pitch

- ii) small range in the voice
 - c. similarities
 - i) high intensity or energy in the voice
 - ii) strong emphasis on each word-this is one of the prime characteristics of anger
- E. impromptu situations
 1. have the class stay in their groups and give them tightly controlled impromptu situations where controlled anger can be used in a realistic situation
 - a. You're a customer in a restaurant. You ask the waiter for a piece of apple pie and ice cream. First the waiter brings you an apple. You ask again for apple pie and ice cream. The second time he brings you only ice cream. You ask *again* for apple pie and ice cream. This time he brings apple cake. After you ask for the fourth time the waiter finally comes back and says he's sorry but he doesn't have any apple pie and ice cream.
 Note: doing this with plastic food adds a touch a realism; the teacher should do this situation with a student first showing how the customer would react, becoming angrier and angrier; the intensity should grow and the emphasis become more and more pronounced. Let the students try this situations in pairs.
 - b. A mother and a child are in a store. The child is asking the mother for some candy and the mother says "No". The child continues to ask anyway. The mother becomes increasingly angry but doesn't want to raise her voice in the store so that other people will look at her.
 Note: again this should be modeled by the teacher and a student then practiced by the students themselves.

The material presented thus far usually covers a one month

program. We have two classes a week, each lasting one hour. For the last session we divide the class into groups of three and give each group a short dialogue. Each dialogue is different from the others. The groups must produce the dialogues for the other members of the class. They work on the dialogue by themselves, discussing feelings, voice, how they will present it, and who will take each role. They tape these dialogues and present them to the rest of the class. Another possibility is the use of "live radio drama," that is have the students produce the dialogue live behind a sheet or curtain or using puppets, so that the audience hears but can't see the speakers.

Situation One

Situation: husband and wife at a restaurant for dinner

Waiter: Good evening, Mr. Campbell. How are you?

Husband: Fine, thank-you.

Waiter: Don't forget your umbrella. You left it here last week.

Husband: uh thank-you.

Wife: When were you here last week?

Husband: uh Thurs day, I think.

Wife: Thursday? You told me you were working late Thursday
night.

Husband: well we uh were working very hard
and wanted to go out for dinner.

Wife: Who is we?

Husband: well Miss Jones, my new secretary

Wife: I thought so!

Waiter: Here's your umbrella Mr. Campbell. Now what would
you like to order?

Wife: Nothing for me, thank-you. I'm going home.

Situation Two

Situation: Bob wins \$1000.00 and Kathy (his sister) and Jim (a friend of theirs) share the good news

Jim: Did you hear the news? Bob just won a thousand dollars.

Kathy: Wow! That's fantastic! Oh, here comes Bob now.

Jim: Congratulations Bob! What will you do with the money?

Bob: uh well I haven't decided for sure.

Kathy: Oh, now we can buy that stereo. When do you want to go shopping, Bob?

Bob: Well actually

Kathy: Oh, I'm so excited. Now we can play all those records I have.

Jim: That sounds great, Bob. Phone me as soon as you get your stereo, O.K.?

Bob: uh well

Kathy: Oh, let's go downtown today, Bob. Is four o'clock all right?

Bob: Well, actually, Kathy I think I'm going to use the money to go to Canada.

After The Last Lesson Plan

We've given examples, using the emotions of anger, warmth, and disinterest to show how the voice can be called upon to communicate feelings beyond the limits of grammar and vocabulary. These dialogues only touch on the possibilities. You can also try creating dialogues based on the emotions of frustration, disappointment, and sorrow. For advanced students it would be interesting to work with the more subtle emotions of sarcasm, bitterness, and coyness.

Presentation of the material must be alive and creative. If not the students will become dull and mechanical. For example as a break from taping we had the students actually do a dialogue on the telephone. With the teacher monitoring their conversation it was a good chance for the students to practice speaking and listening to someone they couldn't see. This is one of the most difficult things for someone to do in another language.

We think that dialogues and tightly controlled situations are necessary in the initial stages for developing voice expression but eventually the students must experiment using their voices to express the words they *themselves* choose. Gradually our program moves from the structured situation to the less structured situation.

An example of this is an assignment given to the students: they must see a certain English movie currently playing and write a dialogue based on one of the situations. Short ten minute movies and cartoons are available from some of the embassy and consulate libraries in Japan. It is important though, to isolate one very important situation for study. It is necessary to be specific and choose situations that show each character expressing only one emotion.

There is no limit to the resources available for use in the classroom. Once students understand the fundamentals of voice expression in English, the teacher can use his imagination to develop both new materials and techniques in his teaching.

Conclusion

As we have said before it is with some hesitancy that we offer this material for print. Our complete program covers three months, the third month of which is still in the planning stages. With the three month students we will be exploring new ideas and areas of voice expression while the one month and two month students will follow the basic format that we've presented in this article. As our program constantly changes we know that yours will also. We can't offer this material as a static program because it has not been that way for us. We can only offer it as a point from which to depart anew. Everytime we teach this material a new approach is discovered; everytime we teach this material a new technique is added to our repertoire. Therefore, we offer these dialogues and lesson plans as avenues for experimentation to anyone who would like to try them. Good luck.





「熟語を教える」

アン・フレンゼン

英語には、何千という熟語があり、会話の中にもそれがふんだんに出て来ます。熟語は、英語という言葉の、きわめて重要な要素であって、英語をうまく話すためには、どうしても熟語の生きた使い方を知らなければなりません。

ところが、このように大切な熟語の用法の習得が、どういうわけか、一般の英語教育ではほとんど無視され、生徒は大ていの場合、独力で熟語を学ばなければならないというのが実情です。

しかし、熟語は複雑で、且つ独特の意味をもっており、独学ではどうしてもこれを取り違えたり、間違った用法

を覚えんだりすることになってしまうので、熟語を正しく覚えるためには、どうしても先生の指導が必要なのです。

LIOJでは、受講者に、なんとかして熟語の正しい用法を、できるだけ早く習得してほしいと思って毎日努力しています。以下熟語の教え方について、私たちの試みのいくつかを御紹介してみたいと思います。

Ann Frentzen is a continuing staff member at LIOJ. She graduated from Macalester College with a major in History.

Teaching Idioms

Ann Frentzen

One day a few weeks ago I decided to try an experiment concerning the actual usage of idioms in English. I sat down and held ordinary conversations with other native speakers, and, as we talked, I counted the number of idioms that each of them used while expressing his thoughts and opinions. I had expected that I would hear quite a few of them, but even so, by the end of my experiment, I was surprised at their actual number. In one conversation alone, lasting for about four minutes, at least ten idioms went by. With some of them, other forms of English could have been substituted, but the speaker was in the habit of using those particular idioms. With others, neither of us could think of another form that would have conveyed quite the meaning that she wanted.

Idioms are an important part of communication in English, but the teaching of them is sadly neglected. Most students receive no class room instruction in idioms, but, rather, are left to fend for themselves with whatever books on the subject they can find. More often than not, their understanding of the idioms that the books list is superficial and, should they attempt to use them in actual speech, the results are not those that they had hoped for. Clumsy and incorrect usage of idiomatic language is much worse than its total exclusion.

Full understanding of the meaning and usage of idioms is more complicated than it would appear at first glance, and the aid and instruction of a teacher is essential. While idioms cannot receive the full emphasis of a course in English, it is important that some time be taken for instruction in their structure and usage. The following is a guideline for the inclusion of idioms instruction into an English program. An attempt is made to first discuss the meaning of the word "idioms" and from there we proceed to the organization of a course and the actual methods of teaching. The article is followed by a short list of sample lessons. The information which follows is based on classes which have been taught here at LIOJ for the past year and, while teachers may wish to make certain changes according to their own situations, it is hoped that the following will provide a general framework in which to work.

First of all, in seeking to define idioms, it must be pointed out that there is a difference between the idiom of the language and the idioms of the same language. With the former we are talking about structure, grammar, vocabulary, levels of language, etc. etc. The idiom of Japan (Japanese) is very different from the idiom of the United States (English). The concept of idiom is quite broad and when we discuss it, we must be thinking of the language as a complete unit. When we talk about the idiom of the South (for English) or the idiom of the Tohoku District (for Japanese) we have narrowed the topic in terms of geography but it is still the language as a whole that is under discussion.

When we add the "s" and make the word "idioms" we are on different ground entirely. We become such more specific and do not talk of the language as a whole, but begin to speak of a specific part of the language and our emphasis is on meaning and feeling. In most cases we no longer deal with the literal. We have moved from an area that is broad and general to one which is narrow and specific. In discussing idioms we are dealing only with a particular area of the idiom of a language.

But how do we determine which words or groups of words fall into that area we call "idioms"? The answer to this lies not in the structure or grammatical function of the words, but rather in the area of meaning. It is questions of meaning that we must ask

ourselves when we seek to define what an idiom is.

If we are dealing with a single word, the question is easy. Does it have a meaning other than the literal? If the answer is yes, the word, when it is used with its non-literal (figurative) meaning, is used as an idiom. (Examples include a lemon (noun), pigheaded (adjective), and dizzy (adjective). Used as idioms in sentences, these all have a figurative meaning.)

When we are dealing with idiomatic phrases, i.e. groups of words that function together as one idiom, our question is a little more complicated. For example, let's take the phrase to be carried away with. We can look at each of these words in the dictionary and find a meaning for them. But when we put it in the sentence, "I was late for class because I was carried away with the book", it certainly doesn't mean that someone picked us up, along with our book, and took us away. Rather, the use of the idiom implies strong interest in the book; an interest which is strong enough to make us forget the time. We were led to the wrong conclusion because we attempted to define the words individually. We cannot do that but must instead think of the idiom as one unit just as we think of a regular word as being one unit. With a word, the individual letters don't each have a meaning and with idiomatic phrases the same is true for its component parts. The phrase functions as a whole; the words do not serve an independent idiomatic function. If we ask ourselves about the unity of meaning and receive an affirmative answer, then we are dealing with an idiomatic phrase. (Sometimes, of course, the individual words will give us a strong indication of what the idiom means, but in the final analysis it is in the unit as a whole that we find positive meaning and feeling.)

The more astute speakers of the language are probably now saying to themselves "This is all fine and good, but it does seem to me that the same definition could easily apply to slang." Perfectly correct, and this brings us to the final point which is in need of clarification for our definition. To be truly idiomatic, a word or phrase must be understood and accepted as a functional part of speech by most of the people speaking that language. An idiom must cross over age, cultural, occupational and geographic boundaries. It must have a meaning that is understood by most people. It is

not necessary that it be used by all people, but it is necessary that meaning be clear and standard. If a sixteen year old boy from California can use it with his grandmother from New York than it is undoubtedly an idiom.

The same cannot be said for slang. Slang can be defined using most of the definitions listed above, but the major difference between the two comes with this idea of general usage. Slang is language that is understood and used by groupings of the population and if one group attempts to use their slang with another, they probably will not be understood.

Most of our accepted idioms began as slang and in time they came to be generally accepted and, thus, idiomatic. But it does take time, usually many years, and until that acceptance comes, slang cannot be grouped with the idioms.

We have thus defined idioms as follows: (1) They are a specific area of the language, they are not the language itself; (2) If the idiom is a word alone, then it's meaning must be figurative; (3) If the idiom is a phrase, then the meaning is found through the unit as a whole, not through individual definitions of words; (4) The idiom is a word or phrase which is understood by most of the population speaking a given language.

Now that we have idioms placed in the language structure, let's continue with a close examination of the family itself. It is perhaps easiest to think of idioms as falling into three groups or structures. These are the two word verbs, the idiomatic phrases, and the single words that function as idioms. Each plays an important part in the English language in that they all serve to give flavor and added dimension to attempts at communication.

The two word verb is a combination of a verb and a preposition or an adverb or a combination of the two. Examples of this form would include such combinations as put on, get around, and pull off. As with most two word verbs, these three examples have several different meanings and these meanings tend to go from the more obvious to the subtle. Put on, for example, means both to don clothing and to tease or fool a person. In the sense of teasing or fooling, we can use it either as a verb form or as a noun, depending on how we construct our sentence. (He put me on with his story

about the adventure. His story about the adventure was a put on.) Using it as a verb form related to clothing, we can choose whether or not to separate the verb and the preposition (I put the hat on. I put on the hat.). However, when we use the idiom meaning teasing as a verb form, the verb and preposition must always be separated.

Although we call this grouping the two word verb family, the adjective “two” is a bit misleading. We do have many verb forms that make use of more than one preposition or adverb. For expediency’s sake, though, we will just include these in the general heading. Examples of these would include to be cut out for, to get out from under, and to look down upon. As with the idioms using only one preposition, these, too, have several meanings, and correct usage according to meaning can become rather complicated. To get out from under has two meanings, both rather close together, but one of them being literal and the other more figurative. For the first meaning we could compose two sample sentences: He got out from under the car to get a wrench (no separation of verb and preposition); but in the case of an accident — We must get him out from under the car (separation of verb and preposition). For the second, more figurative, meaning, we could compose this sentence: John must get out from under his father’s influence. The feeling of this sentence suggests freedom for John but we certainly don’t have a picture of him crawling on the ground or of someone actually picking up his father’s influence and moving it aside.

From the above we can discern some of the characteristics inherent in the two word verb grouping and its usage. (1) They are a combination of a verb and either one or more prepositions or adverbs. (2) They usually have more than one meaning. (3) In a sentence, they can sometimes function as nouns. (4) They are separable or inseparable depending upon the two word verb being used and the situation it is used in. (Unfortunately we have no hard and fast rule governing this separation. It is strictly controlled by situation.)

A less complicated, but equally interesting, group of idioms are the idiomatic phrases. It’s in this area that we find the most variety among the idioms. They can be a combination of almost any part of speech, they can be long or short, and they can serve many different functions in the sentence. For example: Mary and John

stole the show. (verb and object; combination of the two suggests success in an endeavor and wide appreciation from those involved.); He's just like a duck out of water. (object and prepositional phrase; creates a feeling that he is out of place, does not belong, is uncomfortable in his environment.); and stuffed shirts usually travel first class. (modifier, subject; a person who is impressed with his own importance.). For some of the idiomatic phrases the meaning is quite obvious, for others, however, it is quite subtle and is difficult to discern without a thorough knowledge of the language. (Every day at five o'clock he (?) taps the admiral.)

The most subtle idioms of all, though, are the single word idioms. But, as with the phrases, they serve a number of functions and are an important part of the language. (1) They are all real swingers. (noun, they like parties, having a good time, etc.) (2) We goofed when we bought that property. (verb, to make a mistake.) (3) He's a foxy businessman. (adjective; very clever and sly.) (4) He's on medication. (preposition, he's taking medicine). Remember that it is not the literal meaning that's important with these single words, but rather the figurative. It is in this area that students of English as a second language have the most trouble discerning meaning.

We now have a definition of the family and have discussed it's three types. The next step should be to the method of teaching them. We have three important areas to consider here and they are (1) the choice of the idioms to be taught, (2) the organization of the idioms into lessons, and (3) a format for the actual teaching of them to the students. If careful thought and preparation is devoted to these areas the result will be a course which will expand the students knowledge of, as well as increase his appreciation for, the English language.

In choosing the idioms to be taught, the most important factor to consider is the level of the students that you will be teaching. For students of the lower levels, it is best to stay with idioms which will be used quite often and whose meaning is not terribly, terribly figurative. The two word verbs should form the bulk of the material and in choosing which of several meanings to teach for a particular two word verb, the one closest to the literal should be taught. The students will also be interested in the single word idioms and the

idiomatic phrases and it is important that some of the more common ones be taught. But a word of caution: It is more valuable for a student to learn three or four simple idioms than to puzzle over a complicated one for a long period of time. A good ratio for this level would be to plan two-thirds of the course around two word verbs and devote the other third to the words and phrases.

At the middle and upper levels, each type of idiom becomes important. In addition to learning new vocabulary, an understanding of the subtleties and feelings of English should be the goal of the idioms course. An attempt should be made to teach the more figurative meaning of the two word verbs and at least half the course should involve itself with the phrases and single word idioms. Understanding the idioms of the English language involves an understanding of how English speakers think and as the class proceeds, the students should become quicker at surmising the meanings of the material introduced.

With both types of classes an attempt should be made to have the students provide a small part of the class material. Perhaps the teacher could require a student to bring one idiom to class each day or week. It could be an idiom he doesn't know and wants to learn. Or it could be an idiom he already understands and wants to teach to the rest of the class. It is also a good idea for the teacher to ask the class if there is a particular area that they are interested in and to attempt to include that as a part of the course material taught.

There are thousands of idioms in the English language and even if we've decided what level of difficulty we'd like to teach at, we are still faced with the question of how to organize the material into lessons. As a first step, we should consider a separation of the two word verbs and the other two types. The two word verbs are more complicated in terms of correct usage in a sentence, and one particular two word verb can function either as a verb or as a noun. The two word verbs have a variety of meaning while the other types usually have only one. These and other points must be considered by a student who is learning the two word verbs and it seems to be important for him to have these things consciously in mind throughout a lesson while he is working with new idioms. It's too easy for him to be working with phrases; to suddenly come upon a

two word verb, and then to forget to give it some serious thought before he uses it out loud or in a sentence. Consequently, in order to reinforce making those considerations, it's important to teach two word verbs as a unit and to keep them separate from the phrases and one word idioms.

Grouping under one main heading and following a single theme throughout the lesson seems to aid students both in the learning and in the remembering of new idioms. For two word verbs, a good organizational scheme would involve choosing a particular verb and then selecting the two word verbs that you want to teach from that area. A good idioms course could include the verbs COME (to come over, to come around, to come under, to come through), GET (to get one down, to get it down, to get around, to get over), TAKE (to take over, to take down, to take up) etc. It is also possible to divide the two word verbs according to the preposition or adverb that is used. For example. UP (to call up, to run up), OVER (to tie over, to walk over) etc.

For phrases and single words, there seems to be no need for the separate treatment of each but, as with the two word verbs, a general subject area or grouping aids in both the teaching and the learning. These groupings can be left to the imagination of the individual teacher. Some suggestions, however, would include Color Idioms (caught redhanded), Plants and Animal Idioms (stubborn as a mule), Idioms that Modify People (up a creek), Body Idioms (by the skin of one's teeth), Food Idioms (the frosting on the cake), etc. Some teacher's have also made divisions according to certain situations. Examples would be Danger (on thin ice), Success (in the black), and Failure (flopped). Whatever groupings a teacher uses, it seems obvious that it's much better to work with idioms that have something in common rather than to just gather together an odd assortment and lay it before the students.

As to teaching format, much will depend upon the individual situation of each teacher. A teacher who must deal with many students at different levels will have to approach the teaching of idioms differently from one who is able to work with a small number of students whose English ability is comparable within the group. In all situations though it is important to have written copies

of each lesson available for the students. Merely writing idioms on the black board and then explaining them verbally is not enough. Students will need their own written copy in order to insure that they have meaning aids and explanation correctly. Sheets with an orderly listing of explanations and examples will also aid them in reviewing idioms that they have already learned in class. Further, as will be discussed later, in some classes there will be a need for individual study and this would prove impossible if students did not have the material readily accessible.

Let's begin a closer look at the format by considering a class of between four and seven students who are all at the same language level (low). In this situation the class would work together as a whole, each student learning the same idiom at the same time. The lesson today is on the two word verb idioms which use the preposition UP. They would find the following listed on their idioms sheets:

TO DRY UP: verb. Inseparable, Something loses its moisture; liquid evaporates. My fountain pen dried up when I left the top off. If there is no rain, the rivers will dry up.

The students have been given the idiom and its function in the sentence. They know whether or not it is separable. They have an explanation and two sample sentences. They also have space to now write their own sentence using the idiom. (Please note that since it functions as a verb, it can be conjugated and that two of the possible conjugations have been used in the example sentences.)

The teacher reads the explanation and the sentences aloud and then asks the students if they have questions as to the meaning. If there are questions, the teacher answers them and then might offer additional information that will help the student understand the meaning more clearly. In this particular instance, the teacher might ask the student what would happen if he left a wet sponge in the sun for six hours. The student would probably say that the water would go away. No, the sponge would dry up.

When meaning is fully understood, the students write their own sentences and then read them aloud. They should be encouraged to

avoid long, complicated sentences. The teacher makes corrections in the usage or approves the sentence if it is correct. If a student, or students, have trouble making up their sentences, it's a good idea to have other members of the class help them. Not only will they be assisting other students, they will also be reinforcing their own understanding of the idiom.

Understanding and using new idioms is the main goal for this type of lesson but notice how, through this format, the student is picking up other, residual knowledge. In this case, students have been exposed to three new vocabulary words, i.e. moisture, liquid, and evaporate. In learning the new idiom, they are also becoming familiar with the meanings of these words. Also, while listening to the students' sentences, the teacher has the opportunity to correct grammar and structure mistakes, word choice etc. and because these sentences are read aloud, other students will also be benefiting from this instruction.

The same format we have discussed would be followed in a class of the same size but in which the students are at a higher level of English competency. The teacher, however, would want to include a second meaning for the DRY UP idiom. After the second sample sentence the student would find:

OR for something to cease; to no longer be available. The campaign contributions suddenly dried up. I'm afraid my ideas for the term paper will dry up after two pages.

Here again the definition is rather short and it is the teacher's responsibility to add to the explanation if the students do not yet understand. There could also be questions as to the meaning of "campaign contributions" and "after two pages."

When two definitions of the idiom have been offered, the teacher can let the students choose one for his sentence, he can assign one particular meaning or, in some cases, he can ask for two sentences, i.e. one for each. Whichever method is chosen, though, the student should be encouraged to write a sentence that is comparable to his own level. An advanced student should be able to do better than "The money dried up."

When dealing with meanings that are more advanced and, hence, more subtle, the sample sentence from the student is especially valuable. It's here that the teacher is able to tell whether or not the student actually grasps the subtlety and is able to put it to his own use. Also, since it is quite difficult to list each way that an idiom should not be used, the teacher is able to catch the glaring errors and point them out to the students as a whole.

This then is the basic format for teaching idioms. The students get the basic information they need to understand the meaning and usage of the idiom, they receive samples of the idiom in use, and they then have the opportunity to try it themselves. Assistance in reaching the final goal is given by the teacher and an evaluation is made when the student is finished. As class size increases, however, and as diversity among the students becomes greater, certain changes must be made both in the role of the teacher and in the detail of the material that is presented.

If the size of the class does not exceed fifteen, but is above seven or eight, then the group needs to be divided. The choice of dividing into either two or three groups rests with each teacher. Language level would be an important factor to consider in making the choice and if levels differ greatly between the groups, the teacher might also want to consider giving different material to each group.

The groups should function as a unit with the students helping each other to understand meaning and the students within the group should move at approximately the same speed. The teacher needs to be moving in a regular pattern among the groups, helping with meaning when necessary and listening to sentences when they are read aloud. If it is impossible to establish a coordination where only one group is ready to read at a time, then the teacher should move around, individually correcting one at a time, and a few minutes should be set aside at the end of each period for the students to share their sentences verbally with the other members of their group. Under no circumstances should students be forced to spend a lot of time doing nothing but waiting for the teacher to come and listen to their sentences.

In both the smaller (four to seven students) and the somewhat larger (eight to fifteen students) classes, the students are working

under the close supervision of the teacher and the material they produce is checked on the same day that the lesson is presented. In both situations, the teacher verbally offers additional information about the idioms, either to the group as a whole or to individual students. If the class grows larger than fifteen, however, it becomes impossible to produce this type of class room environment.

If a teacher must teach idioms to a class that is over fifteen students, then the basic format can be followed but the teacher must make the following modifications. (1) On the idioms sheets themselves, the explanations of meaning must be more detailed. (2) The introduction of new vocabulary and new grammar forms should be avoided. (3) Only one meaning for the two word verbs should be presented. (4) In choosing the idioms to be taught, the teacher should exercise great care. Only those idioms that can be fully explained on the sheet should be presented. Idioms that can be misunderstood or could insult if incorrectly used should definitely be avoided. (In the small class the teacher is able to warn the students about these.) (5) Students should be divided into groups of three, allowed to work at the groups own speed, and strongly advised to help each other as much as possible. (6) At the beginning of each lesson the teacher should point out possible areas of difficulty in the lesson and any unusual concepts should be explained. (No more than five minutes at the beginning of the class should be used for these explanations.) (7) While the class is working individually, the teacher should move among the students offering as much help as possible. (8) At the end of the class, all students should turn in the sentences they have produced. The teacher will correct these and return them to the students at the beginning of the next class. If there are any errors that seem particularly common, the teacher might take time to discuss them with the class as a whole.

Though certain procedures have been shown to change depending on the type of situation each teacher must deal with, certain important areas of the idioms format have remained throughout. The student is not asked to memorize long lists of random idioms and then parrot back only definitions. Rather, the material is organized in such a way as to be logical and functional and the

student has that material available to him for work and study. The student receives a definition of the idiom, sees examples of it being used and then must make the step into actual usage of it himself. Last, but far from least, he is told whether or not he has used it correctly and if he has not, then suggestions for correct usage are made by the teacher.

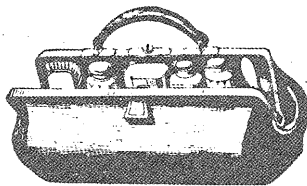
We can see, then, that the teacher is still responsible for insuring that the end product is the correct usage of the idioms. Just as important however will be the material that leads to the end product. While it has not been stated, it becomes obvious at this point that the idioms program will be based on materials individually prepared by each teacher. For teachers who are native speakers of English, this should prove to be no problem. (The exception would be native speakers who have been absent from an English speaking environment for many years. There is a tendency among them to lose touch with the language, especially language in the idiomatic form.) For teachers whose native language is not English, a few words of caution seem to be in order.

A teacher is able to teach best only that material with which he is well acquainted and thoroughly understands. This is especially true with idioms. If one were to attempt to teach an idiom that one was not very sure of, chances are that it would be taught incorrectly. An idiom that is used incorrectly is much worse than not using the idiom at all. Consequently, a teacher whose first language is not English should teach only those idioms in which he is confident of his total understanding.

There are books that list idioms of the English language and they can be good source material for non-native speakers. Teachers must exercise some caution, though, in choosing which of the books to use in compiling their idioms. First and foremost, they should attempt to choose books which have been published within the last five years. Although there are thousands of idioms within the language, some of them have recently fallen out of use and would sound quite strange when used in ordinary speech. (very few speakers today use, for example, it's raining cats and dogs, or time flies like an arrow.) If possible, it's a good idea to have a native speaker assist you in your choice of reference material.

After assembling the course, if at all possible, you should have a native speaker go through it and make a final check of the idioms that you are planning to use. While the responsibility for compilation and actual teaching is ultimately yours, a native speaker is in a position, through his knowledge of the language, to offer valuable suggestions and advice concerning the material.

All English teachers, be they native or non-native speakers, should be teaching with an eye towards increased fluency for their students. The mastery of idioms plays an important role in increasing that fluency. Here, as in other areas of language instruction, the knowledge and guidance of a teacher is invaluable. If that teacher is willing to give careful thought and preparation to the instruction of idioms, the value of any English program can be greatly enhanced.



GET IDIOMS

TO GET OVER: verb, inseparable. To recover from something; usually a bad experience. He never got over his wife's death. Young people usually get over unhappy experiences quickly.

TO GET ALONG WITH: verb, inseparable. This meaning deals with relations between people; we use it to mean that someone has good rapport with other people; he has good relationships. She will be a good teacher because she gets along with children. He was successful as a salesman because he always got along with his customers.

GET UP AND GO: used as a noun phrase, inseparable. This phrase implies a lot of energy in a person. If you want to learn English, you must have a lot of get up and go. I don't have any get up and go, maybe I should go see a doctor.

RUN IDIOMS

TO RUN ACROSS: used in reference to things. It means to discover something by accident; you are not looking for that specific item but you happen to discover it. I was cleaning out my desk yesterday and I ran across his telephone number. She was reading the newspaper and ran across a story about her hometown.

TO RUN INTO: used in reference to people. The meaning is quite close to that for **TO RUN ACROSS**; it means to meet a person unexpectedly. I was shopping last week and ran into one of my old high school friends. She ran into a fellow worker at the party last night.

TO RUN OUT OF: in most cases is used for things but can also refer to people in some situations. It means that you have used all of something; no more is left. Would you please go to the grocery store. We have run out of milk. I have run out of ideas for the term paper.

BODY IDIOMS

TO SEE EYE TO EYE: this means to agree on something; to have the same opinions and ideas. The two men saw eye to eye on the problem and were able to suggest a solution. We don't see eye to eye about many things and so it would be best if we didn't work together.

TO RAISE EYEBROWS: to cause people to be surprised or shocked. To do something that is very unusual or unorthodox. She raised a lot of eyebrows when she wore jeans to the formal dinner. When the lady wore a topless bathing suit to the beach, she raised many eyebrows.

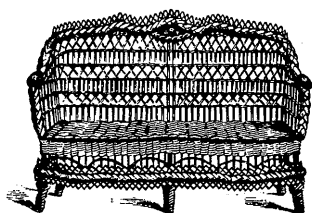
TO FOOT THE BILL: to pay the bill. When Japanese businessmen entertain guests, the company usually foots the bill. Since I invited you out to dinner, it is my responsibility to foot the bill.

IDIOMS USED AS MODIFIERS

TONGUE TIED: used to describe people. It means that for some reason a person either isn't able to think of anything to say or if he has an idea, he isn't able to express it. He wanted to ask her to marry him but when his chance came he was tongue tied. When his boss asked him why he was late for work he became tongue tied.

UNDER THE WEATHER: used for people. It implies that a person is not feeling good; it is not too serious a problem of health though. He was out drinking last night and today he is under the weather. He has a cold and is under the weather.

SQUARED AWAY: can be used for people, things or situations. This means ready, prepared, in order, completed. I'm squared away for my trip to the United States. Will you please have your budget report squared away by Wednesday.



お手玉会話

木村 利根子

西 洋人が日本語を習うとき、いちばんむずかしいのが敬語の使い分けです。日本語は、微妙な言葉で、お互いの立場や、人間関係によって、言葉づかいがかわります。

英語の場合は、“Come here.”を、せめて、“Could You……”又は、“Please……”などといって、多少丁寧にする位のことしかできません。ところが日本語では、「来い」、「おいで」、「来て」、「いらっしゃい」、「おいで下さい」とさまざまな言い方があります。「ちょっと」というだけで、「来てほしい」という意味になることさえあるのです。

言葉づかいの選び方によって、日本語では、上下の関係や、親しさをはっきり表現することができるのです。英語にも、もちろん、多少のニュアンスはありますが、どちらかと言えば平等

な言葉で、それがかえって話すことを難しくしています。

外人コンプレックスとは、言葉の不自由だけでなく、習慣の違いから生



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まれるものだと思います。言葉が通じて、しかも相手の生活の雰囲気がわかっていれば、消極的になることはありません。外人の世界に飛び込むのはおっくうだと思う人もあるかもしれませんが、そうばかりも言っていない世の中になって来ました。

英語のエチケットでは「沈黙」は余り高く評価されません。社交性のある人は、たえずしゃべっています。西洋人のマナーの教科書に、「一方的に話さないで、相手のいうことも十分に聞

きなさい」という注意書きがありますが、それは、裏をかえせば、そんな注意をしなければならないほど、みんながおしゃべりだということなのです。

「お手玉会話」とは、生徒に、英語の会話のリズムと呼吸をのみこんでもらうために考えた、ひとつのやり方です。英語で話しかけられたら、必ずそのぶんを相手にかえすということを原則とした会話術です。教室で、多少ともお役に立てば幸いです。



Bean-Bag Talk

Toneko Kimura

Relationships, whether as friends or as business associates, are formed by talking to people. People are judged by their remarks, or what they are construed to convey. In this age of multiplicity of languages we cannot afford merely to assume, but must step beyond the barriers of intercultural communication. The world has shrunk certainly, but only to the extent that transportation has been facilitated. The distance between man and man still remains perhaps as remote as in the days of Commodore Perry and his "Black Ships".

In order to transmit ideas to one another, particularly among those with dissimilar cultural backgrounds, there must be the capacity to perceive and interpret in accordance with the concepts of the other. Inherent in the peculiarities of a language are the various shades of meaning, connotations, senses of value and methods of reasoning that are quite foreign to others. Misinterpretations in international communication have resulted in tragic moves in history and have been the cause for countless unfortunate incidents.

Just recently a leading Japanese banker in New York was quoted in the *Mainichi Daily News* (May 15, 1973) in his analysis of "Japanese Image Abroad in Need of Repair". He says:

While I cannot condone some of the actions of certain corporations and individuals overseas, I do feel that part of the cause lies in the inability of the average Japanese to communicate adequately with other peoples. As one result he tends to gravitate into his own groups and communities, where the use of his native language and customs are given free play. In these groups and communities he feels more at home and more secure. Unfortunately such actions only deepen his isolation from the local communities.

The "inability to communicate adequately" may be a factor that necessitates men assuming a passive attitude. However, even within a limited range of vocabulary, interchange of thoughts is possible when the motivation to accept diversified manners, reactions and behavior patterns exists on either side or on both. Therefore the reticence may stem from sources other than purely linguistic factors.

As one area of consideration, let us view the nature of the two languages, Japanese and English. It appears that in speaking with one another, a Japanese is able instantly to establish a relationship by his choice of words — who he is talking to, what his station in life is, the reason for the encounter, and how he wants to reflect in the eyes of the other. Misjudgment in proper utterance whether overly polite or too brusque, can be an irreparable *faux pas*. Therefore the Japanese is instinctively sensitive to the occasion and sees that he maintains a suitable balance in speech. The slightest change in circumstances can prompt him to shift his choice of verbal expression.

Consequently this attitude is automatically transferred to occasions when speaking in English — a language which is far more "democratic". The impartiality of English, however, rather than aiding tends to pose obstacles for the Japanese. Not being able adequately to establish his relationship in words, he will resort to doing so in attitude. This results in an "output" and "intake" situation where if he feels he is the lesser, he will take the passive

role. This role-playing is often carried into the classroom where the teacher will be put on a superficial pedestal and an attempt at a conversation might go something like this:

Teacher: Did you have a good week end?

Student: Yes, I did.

Teacher: What did you do?

Student: I went on a hike.

Teacher: It was a fine day. I'm sure you had a good time.

Student: Yes.

Teacher: Where did you go?

Student: I went to Tanzawa.

Teacher: Did you go with some friends?

Student: Yes. Two friends.

Not wanting to seem inquisitive, the teacher is put on the spot. For as the dialogue continues, what started out as a friendly overture turns into a one-way interrogation. This is no conversation. The art of conversing in English should be like a game of ping pong where ideas go back and forth with both sides taking active part. Some wise man once said, "Speech is silver; silence is gold". This truth may be applicable to some cultures, but not necessarily to the Japanese when speaking in English.

Western etiquette requires that we verbally contribute to the occasion whatever our "vertical" relationships might be. A sincere and interested listener who asks intelligent and relevant questions is a valuable presence. But good manners do not mean maintaining a polite silence nor does an expression of modesty mean choosing an inactive role. An inarticulate guest at a dinner table would cause the host some dismay and probably would not be invited again. A lull in a conversation can rouse emotions little short of panic, and the measure of a successful party is one where everyone has talked with everybody, all the time.

It would require explanation at length to enlighten the Japanese on this type of behavior pattern. So rather than expounding on the subject, we produce and introduce the bean-bag and its step-by-step development in understanding of the attitudes of Western speech.

“Bean-bag” is a spontaneous translation for *otedama*, a small bag made of colorful material and filled with beans. Slightly larger than a ping pong ball, Japanese children juggle with them. So moving now from generalizations to the practical, here are the ABC’s for teaching the skills of communication in which this bean-bag will play the main role.

A. As a first step, the teacher might ask one student to assist him in demonstrating this approach in front of the class. To loosen up, the bean-bag might be thrown back and forth in silence. After a while the teacher will ask a question as he throws the bag. The student will catch it, but is not allowed to throw it back until he has answered the question and has asked one more in reply. This question → answer + question pattern may continue for some time. The following is a sample of this conversation pattern.

question

Teacher: What’s your favorite sport? (throws bag)

answer + question

Student: Baseball. Can you play baseball? (returns bag)

Teacher: Not very well. But I can play football. Have you ever seen a football match? (throws bag)

Student: Only on television. I don’t understand the rules. Is it difficult? (returns bag)

etc.

This basic “exercise” with the bean-bag being thrown back and forth compels the student to take half the responsibility of keeping the conversation going. After giving this demonstration, the teacher might go from student to student, throwing the bag as he asks one question to each and getting an answer plus one question back. Later the whole class can be paired off, each group with a bean-bag. The classroom will probably resound with lots of talk and laughter. For some psychological reason, a bag in the hand prompts the student to do whatever necessary to rid himself of it as quickly as

he can. Caught with the bag, he knows he has got to produce or everything will come to a standstill. This activity can continue for some time and partners then be exchanged. After a period of practice, some groups can be asked to demonstrate what they've just done in front of class. The same pattern of classroom procedure can be repeated for steps B and C, with the teacher merely demonstrating examples and the rest being left up to the initiative of the students.

B. When this first idea has taken hold, then go on to the next step which is a question → answer + statement pattern. This time the student must again reply, but instead of throwing back a question, he must add a statement which includes some new factor. Remember, the student cannot return the bean-bag until he has made his active contribution. In the following sample dialogue the underlined part may be considered the fresh information. The teacher will, of course, ask questions that are related to the student's remarks.

question

Teacher: Where do you live? (throws bag)

answer + statement

Student: I live in Tokyo but I was born in Hokkaido. (returns bag)

Teacher: In what city? (throws bag)

Student: I was born in Sapporo. It snows a lot there. (returns bag)

Teacher: Did you go skiing there often? (throws bag)

Student: Yes, I did. It's my favorite sport. (returns bag)

Teacher: It's mine too. By the way, the Snow Festival in Sapporo is very famous, isn't it? (throws bag)

Student: Yes, it is. There are many big ice sculptures and people come from all over the world to see them. (returns bag)

Teacher: That sounds interesting. Maybe I'll go there next winter. (throws bag)

etc.

C. This time, the teacher will start with a statement and the student will build upon it with another statement. Both sides will continue to add something which will help develop the conversation. This may be called the statement → recognition + statement pattern. No questions can be asked by either, and each remark must relate to the subjects being discussed, giving it continuity.

statement

Teacher: Spring is my favorite season. (throws bag)

recognition + statement

Student: It's mine too. I like to go for long walks in the spring. (returns bag)

Teacher: I went to Hakone last Sunday. There were many flowers in full bloom. (throws bag)

Student: This is a good time to go there. The azaleas near Lake Ashi are famous. (returns bag)

Teacher: I saw them. They were beautiful. I took some pictures. (throws bag)

Student: Oh. I'd like to see them. (returns bag)

Teacher: Certainly. I'll bring them when they're developed. (throws bag)

etc.

This last pattern proves that a conversation can be conducted without resorting to questions. At any rate the student should be aware by this time that in the give and take of a conversation, he has an equal part to play. Depending on the number of students and their English level, each pattern could take as much as one full class period. The main consideration is that enough time be given to each so that the concept is well digested.

There are many ways to expand these exercises. For example,

each student can be asked to write on a slip of paper one thing he does well, such as "I can play the guitar". He will exchange it with another student who may have written "I can drive a car". Within a set time they will use patterns A and/or B to learn from the other how to do it. Later they might report to class on their findings. Another way may be for each student to write a word (preferably a noun) on a piece of paper. The teacher will collect them and then redistribute them to the students. In groups of two at first, then in larger numbers, the idea is that starting with the first word on the paper, the conversation should gradually develop and slide into the next subject. Suppose the first word is "bicycle" and the second word is "summer". As the two talk, they must cooperate so that by degrees a "trip on a bicycle" moves on to "one hot summer day ...". With several students in a circle this can also be done so that more than two subjects are introduced and more than one bag is thrown. Be sure that the subject does not change too abruptly.

Another technique is to ask the students to write a question on a slip of paper. (They often come up with very original ones!) Then collect these and read them out for the students to answer. The pieces of paper should be put in such order that a student would not be answering his own question. There is an advantage in having the students produce these sentences. Knowing that they have written them themselves, the students feel a sense of participation in the whole procedure. It also saves the extra wear and tear of the teacher thinking up questions on the spot.

For another activity the students can write one statement each. Then pattern C can be used for the exercise. Either the teacher can read them out or the students be given a sentence (making sure it is not his own) and have them talk to one another using this statement as the conversation starter. For variety the students can be divided into different numbers and in different positions (standing up, in a circle, etc.) and there are probably many other ways the class can be conducted. The teacher will know what is best for his students and come up with many more ideas on how to utilize the bean-bag.

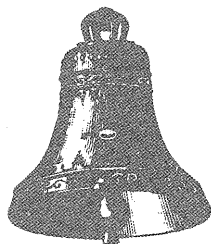
In fact, it does not have to be a bean-bag at all. It all started one day when out of desperation I threw a piece of chalk — the only

handy-sized thing I could find — to (not at) a student. Either because he could not understand my question, or because he was fumbling for the answer, or because he was too shy he was disregarding me totally. “Here! Catch this!” I said as I threw the chalk to him. He was startled, but he caught it. “Now, throw it back to me,” I said, and he did. Back and forth went the chalk several times. Then I asked the same question I had put to him earlier, as I threw the chalk to him once again. This time he could not ignore me. We had established a visual link and he knew that he had to answer my question before he could get rid of that chalk in his hand.

Sensing I had hit upon something, I started to throw the chalk all around the classroom. Soon I realized that I had to find a substitution, chalk being hard to catch and easily broken. I tried the chalk-board eraser for a while but that was too big and somewhat dangerous for this type of activity. I bought some balls for my next conversation class but balls being what they are tended to “disappear” with time. Thus, the bean-bag talk was born.

This technique has proved quite successful in helping the shy student to come out of himself, and by physical participation to learn the approach to spoken English. When the students catch on to this, they are ready to go on to more subtle expressions such as how to convey joy, excitement, disappointment and anger, how to diplomatically give opposing views, how to skillfully change the subject, how to present problems and ask for favors, how to give and accept compliments, and in general, how to make friends in the English language.

The bean-bag is only the preliminary step. But it is a step toward international communication. As they are cheap and easy to make there ought to be a boxful of bean-bags on the desk of every English teacher in Japan.



アメリカの教室にて

ジョージア・ファーレー

富裕な住宅地域に建てられた美しい学校、冷暖房完備の教室には、高価な教育器材が所狭しと並べられ、図書室には新しい本がいっぱい、育ちのいい、素直な生徒たちは一生懸命勉強する。若い女子教員にとって、それは夢のような環境である。

しかし、間もなく彼女は、北部カリフォルニアの、黒人街の中心にある中学校に転勤する。気の荒い、世をすねた黒人の生徒たちは、ちっとも勉強しないし、暴力沙汰があとを絶たない。放火事件は起こるし、教師たち（特に女性）もしばしば危害をうける。

そんな中で2年間を過ごしたのち、彼女は結婚し、夫君の仕事の関係で農村に移り、過疎化に苦む小さい村の小学校で教えることになる。生徒の数は全部で70名、彼女は2学級を一緒にして教えなければならない。しかし、美しくして平和な農村の風景と、暖い、純朴な心をもった生徒や父兄は、疲れた

彼女の心をやさしく癒してくれる。

そして……。

一年後L I O Jに來たジョージア・ファーレー夫人は、あらためて日本とアメリカの環境の違いに目を見張り、アメリカでの教員生活の思い出を、愛情をこめて綴る……。



Georgia Farley, a native of Arizona, graduated with a major in History from the University of Arizona. She and her husband are now finishing a year of English teaching at LIOJ.

In American Classrooms

Georgia L. Farley

During my stay in Japan, I have had many conversations with students and friends about the differences between the Japanese and the American educational systems. In the course of these conversations I have come to realize that at least a few very real differences exist between the two. In this article I will give a brief summary of my teaching experiences in the United States. Perhaps as I recount my experiences and describe the different situations in which I taught, you will gain a small insight into some of the characteristics of the United States' educational system, as seen through the eyes of one of its teachers. With this insight possibly you can draw a few conclusions of your own regarding the differences and similarities between Japanese schools and American schools.

It was in my junior year of university that I decided teaching would be my career. Subsequently I enrolled in the College of Education of my school. There I took many classes in teacher education, such as child psychology, curriculum planning, teacher-administrator relationships, and many methods courses. While these courses were useful in a general sort of way, my real learning began during my last year of university when I started observing and assisting in the classrooms of neighborhood schools. Finally I was assigned my own classes for two hours each day. These classes were

completely my responsibility for the next six months.

This initial teaching experience consisted of teaching a ninth grade world geography class and an eleventh grade American history class in a public senior high school. This particular high school was located in a moderately wealthy section of the city, and the great majority of the students, from upper middle class and upper class homes, were planning to attend university upon graduation as a matter of course. In general they were highly self-motivated and eager to learn.

Located in such a wealthy district, the school did not have the serious financial problems such as plague so many American schools. The facility was large and completely equipped to offer the very best in a modern educational environment, with a beautiful library and a well-stocked audio-visual aids center for student use. The teachers were in general exceptionally well-qualified, most having completed their masters degrees. With impressive academic backgrounds, they were able to offer students an extremely varied curriculum, including of course the traditional classes in English, social sciences, mathematics and science, but well-supplemented with special interest classes such as psychology, Latin American history, Shakespearean drama, twentieth century novelists, and film production, to name but a few. In classes the teachers were given a great deal of academic and professional freedom and were actively encouraged to use a wide variety of teaching techniques and materials.

Student-teacher relationships were of a very relaxed and informal sort. The teachers felt an obligation to make their classes interesting and topical. Because there were virtually no discipline problems and because in addition most of the students were quite serious about their studies, the faculty was able to relax and enjoy the students and give them a large measure of independence. It was not uncommon for a teacher to ask his students for suggestions as to what they would like to study next, or give them alternative choices in assignments. The students accepted a large share of the responsibility for their own learning. In this respect our students were perhaps slightly more mature and responsible than the average American high school student.

Even as an inexperienced teacher, my personal experiences at this school were highly favorable. I had no discipline problems and I could focus all my energy on developing an interesting and worthwhile course of study for my students. Keeping lecturing to a bare minimum, I relied rather on individual and group research and writing, debates of significant issues, panel discussions and group discussions, and regularly assigned outside reading, always attempting to relate the class material to the morning newspaper. I was very pleased with the interest and enthusiasm for learning these methods seemed to evoke from the students.

The school supplied the students with an excellent program of extra-curricular activities also. There were numerous social, academic and special interest clubs in which they could seek membership. In addition, they were offered one of the best music programs -- both instrumental and vocal -- in the state. And, as in all American high schools, there was a very active sports program for students interested in any of a wide variety of sports.

Superior as this school was in so many respects, however, it suffered somewhat from a problem which seriously afflicts many American schools, particularly those in cities: crowded classrooms. Several high schools in the city were already on split sessions, that is, there were two completely different sets of students, one coming from 6:00 a.m. until 12:00 noon another from 12:30 until 6:30 p.m. This school was more fortunate. By staggering the arrival times of the students so that some arrived at 8:00 and others at 10:00, class size on the average was kept to approximately thirty students to a class. With some seventy full time teachers, five administrators and ten counselors, the school was able, in spite of some crowding, to offer one of the best academic and social environments to be found in the state public school system.

Upon my graduation I completed my work at this high school and I attempted to find a job teaching in a senior high school, but with the enormous surplus of teachers in the United States -- particularly social studies teachers, which was my specialty -- I soon realized this would be impossible. If I seriously wished to teach in senior high school, I would first have to serve what is in many districts in effect an apprenticeship of two or three years in a junior

high school position. As the annual spring crop of interviewers came to my university, I was interviewed for many different types of schools. Finally, much to my relief, several job offers were made to me. The one that most appealed to my imagination and ideals was with a large unified school district in northern California. I accepted a job there as a junior high school social studies teacher. And thus began two of the most interesting, if not the easiest or shortest, years of my life.

My school was located in the heart of the black ghetto of the city. Although the facility was only about ten years old and was definitely more attractive and well-equipped than any other school in the neighborhood, it was rapidly deteriorating due to lack of adequate maintenance funds and acts of vandalism. Located in the heart of a redevelopment district, the school was surrounded by ancient Victorian style tenements and cracker box construction low-cost apartment buildings. In large areas these old buildings had been demolished to create room for an enormous new low-cost housing development. However, because of a lengthy delay in receiving funds, the ruins had not yet been cleared away, so that huge rubble heaps remained. As you might imagine the physical appearance of the neighborhood was certainly of the bleakest sort.

The population of the district was almost entirely black, the great majority of whom were very poor. The crime rate in that area was the highest in the city. Not long after my arrival I was appalled to learn that the block on which our school was located had been pinpointed by narcotics detectives as the heart of the most heavily drug-infested area in northern California.

Our school had some 600 students, over half of whom had no father in the home, and 90% of whom were on public welfare. Although United States' schools are supposed to be integrated, during my two years at the school, we had only two non-black students. Most of the city's public schools had open enrollment, that is, most schools would accept a certain number of students not of their neighborhoods, but schools in black neighborhoods remained almost exclusively black, while those in white neighborhoods were almost entirely white. No white student wanted to attend the black schools, which were widely known to be inferior to the white schools, and no black student really felt welcome in

the white schools. As might be expected, racial tensions were running high in this city in which the majority of the population was black, but whose political and social institutions were controlled by the whites.

When I first began teaching at this school, the faculty was about equally divided racially, although there was a definite movement afoot to recruit a larger percentage of black staff members. Because of the desire of many black parents that their children be taught only by black teachers, and because of the desire of several white staff members to leave the school, and finally because of some severe racial disturbances during my first year, at the beginning of my second year the school hired a new black principal, a new black girls' vice-principal, and several new black teachers. While I disagreed with this program designed to produce a segregated faculty as well as a segregated student body, I had to admit that from a practical standpoint, black teachers generally had fewer problems dealing with the students than their white counterparts.

Because our students as a group were two or three years behind the national averages in basic academic skills such as reading, writing and mathematics, our curriculum was designed to provide the most intensive instruction in these basic subjects. We were assisted in our efforts by the federal government which had selected our school to participate in a special federal program in which we received grants of money and materials to improve the quality of education at our own school, and at the same time to develop teaching methods and programs which might be used by other schools whose students had problems similar to ours. For this reason we teachers were accorded a great deal of freedom to experiment with curriculum changes and alternative teaching methods. We particularly relied on team teaching and special individualized remedial workshops for reading and mathematics. Another great benefit of the federal funding was that our class size was much smaller than any other school in the neighborhood -- about twenty-five students to a class, and only ten or twelve in the special reading and mathematics workshops.

What were the results of these special programs? During my two

years at the school, I saw some small but steady progress being made in the students' academic skills. However, I also saw a depressing deterioration in the overall quality of the school and its environment. This unfortunate circumstance I attribute to several factors. For one thing, the campus was frequently visited by high school dropouts and young unemployed people with lots of free time on their hands and a desire to create some excitement by disrupting our classes and annoying our students and teachers. More than once, I looked up to find such people entering my own classes. A second and even more serious problem lay in the fact that a fairly large group of our own students were thoroughly uninterested in attending classes and accepting the routine and regulations of the school. Such students would often "cut" classes and wander furtively through the halls, sometimes causing disruptions in other classrooms. When they did attend class, it was with no desire to cooperate in anything. Although some efforts were made to discipline these students and/or regain their interest in learning, such efforts were generally unsuccessful.

This brings me to the third factor, that of an almost complete lack of any serious schoolwide attempt to enforce discipline. As a new teacher I had naively assumed that any serious discipline problems I might encounter would be at least in part handled by the administrators specifically hired for this job. However I soon discovered that not only was I not assisted by these people, my problems were occasionally worsened by their empty threats and inept handling of situations. I quickly learned that I could not expect any help from my administrators or fellow teachers. If my classroom was to be orderly my efforts alone would make it so. In many respects my first year was an intensive self-taught course in methods of corrective discipline and methods of avoiding the need for it. Therefore my own personal situation was greatly improved my second year, due largely to my increased competence and to a small degree to a new administrative staff. However, in general the discipline continued to deteriorate, and on several occasions it led directly to acts of open violence against students, staff and the school itself. During my two years at the school, in addition to frequent very serious fistfights in which students sometimes

sustained major injuries, sometimes inflicted by weapons, there was one riot in which two teachers and one administrator were injured, a sexual assault upon another teacher, and a deliberately set fire in which two classrooms were completely gutted. These were only the most spectacular of a lengthy list of such occurrences which regularly cropped up.

Due to these problems, the morale of the teachers and the students was generally very low. Because it was such an undesirable school, teachers with seniority refused to be assigned there, so that a large percentage of the faculty regularly consisted of new inexperienced teachers, those teachers often least equipped to deal with any discipline problems, much less such severe ones. These new teachers felt very frustrated that they received no help in dealing with the problems they faced. The few remaining experienced teachers who had been at the school for several years felt saddened and helpless as they saw the swift deterioration of discipline and learning in a school where they had once enjoyed teaching. Those many students who seriously wished to study and learn were frightened and discouraged by the teasing and violence of the unruly students and visitors. In such an atmosphere, good teaching and real learning were difficult, to say the least.

You might ask why I remained in such an unpleasant situation for two years. The answer lies in a complicated set of factors. For one thing, I quickly developed a great deal of concern for and a desire to help those students who really needed dedicated teachers more than any other group of students I could imagine. Also although experience was a very harsh teacher and I was frequently deeply discouraged, I was able to realize that I was receiving an invaluable education in how to handle discipline, how to relate to students, and how to teach in an interesting and effective manner. After some time at the school, I also realized that I was learning in a very personal way about the racial problems and the effects of racial prejudice on American society. I say in a personal way because for the first time I saw the pattern of my own deepseated prejudices and fears, prejudices and fears that, as a young "liberal" American, I had never dreamed I had. By coming to understand my own feelings, I was able to deal with my own prejudices in an

honest and constructive manner. I am fully convinced that four years at any university could never have taught me what I learned in one year at that school.

As the end of my second year drew near, however, I felt that it was time for a change. While my experience had been valuable, I was anxious to once again try teaching in a situation in which I could concentrate my full energy on teaching, undistracted by severe discipline problems. My marriage some six months later led me to exactly this kind of job. My husband's work required that we live in a small farming community in the beautiful Salinas Valley of California. There I was very fortunate in finding a job teaching in a very small country school. Such schools were once common in a rural United States, but today are increasingly rare because of difficulties in financing them. Consolidation into large school districts has virtually eliminated these independent little schools. The school has an enrollment of about seventy students, the sons and daughters of farmers and field laborers who lived nearby. Because of its size, it was in financial difficulties, and it was only due to strong community pride and determination that it had not been closed down years before and the children sent to school in the neighboring town.

Physically the school was charming. Set up in the foothills of the coastal mountain range, surrounded by prosperous farms, green pastures, and stands of oaks, the plaster and tile building might have been mistaken for one of the peaceful Spanish missions which once flourished in that part of California.

The school contained grades one through eight, and was taught by four teachers. There was no secretarial help, and our principal served as a full time teacher for the seventh and eighth grades. I taught grades five and six in a completely self-contained classroom. In addition I was the physical education teacher for all the upper grades, much to my incredulous surprise as I am an extremely unathletic person.

In this school too, although for different reasons than in my other schools, I was given a great deal of freedom in my teaching. I was expected to use the state adopted textbooks, but I was allowed to draw freely from supplementary materials and texts. With so few

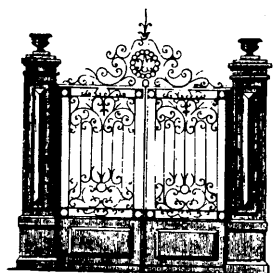
students -- my average enrollment was sixteen -- I was able to base my curriculum to a large extent on individualized instruction. This was particularly useful in this situation since I was teaching two grades. Also it enabled me to give more adequate attention to two students who were quite mentally retarded, and to three other students who entered at different times during the year who could speak no English.

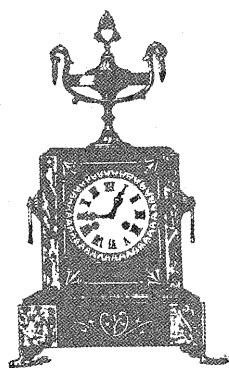
I also was able to experiment with two other methods that are currently being tested in many elementary schools in the United States. One of these is the open classroom approach to learning in which students are given a number of interest and learning centers where they can choose what they want to study. Another method is called contract teaching, in which the student and his teacher negotiate a contract on what the student will study and what assignments he will complete to fulfill the contract. I found both of these methods placed increased responsibility for learning on the individual student, and in almost every instance the children responded very positively.

My year at this school was very rewarding in many ways. The children were generally easy to get along with and impossible not to like. Discipline problems were few, and I greatly enjoyed the opportunity to devote all of my energies to teaching and trying some new methods to teach the basic skills. Perhaps the most satisfying aspect of this job was being a part of a school in which students, parents and teachers alike took such pride.

In conclusion, I hope this brief summary of my experiences as a teacher in the United States has provided you with a few insights into the variety and quality of education in America. Teaching in the United States -- as anywhere I am sure -- is one of the most challenging, interesting and energy-consuming jobs imaginable. Recently there have been developed more new teaching techniques and ideas than even an extremely dedicated teacher can keep abreast of. Almost all of these are designed to provide each student with instruction and guidance specialized to his needs. While American schools are terribly underfinanced and often understaffed, American teachers are becoming increasingly concerned about the quality of the teaching they give their students. In this

last concern, I am sure American teachers are on common ground with Japanese teachers.





「フレンズ・アウトサイド」

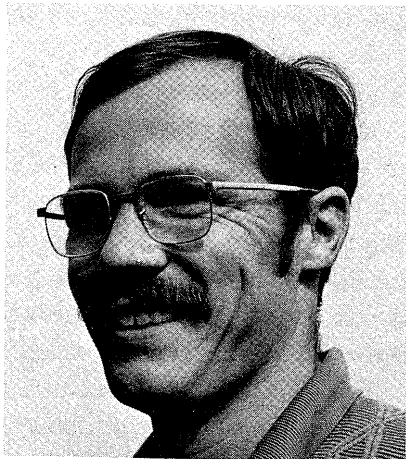
ポール・ファーレー

「FRIENDS OUTSIDE」とは、カリフォルニア州で行なわれている社会事業のひとつであって、罪を得て監獄に収容されている人びとの家族を援助しようとする運動である。活動のやり方は色々あるが、すべて個人の寄付と、自発的な援助に依っている。

ファーレー氏は、戦争に反対し、徴兵を拒否する代りに、2年間、社会事業に従事することになった。アメリカでは、宗教的、あるいは精神的な理由で、徴兵を拒否することができるが、その場合は、同じ期間、保健、衛生、厚生などの社会事業に奉仕しなければならない規則がある。

ファーレー氏は「FRIENDS OUTSIDE」運動を選び、カリフォルニア州立、ソールダッド刑務所でこの運動のために活躍した。この、いかにもア

メリカらしい運動の、歴史や組織、活動の状況などをファーレー氏は生き生きと説明してくれる。



Paul Farley graduated from Stanford University with a degree in Electrical Engineering. After serving with the Peace Corps in Chile for a year, he returned to California to work as an engineer, but later joined "Friends Outside".

Friends Outside

Paul Farley

In the United States there are a very large number of private non-profit organizations which exist for the benefit of those suffering from some physical ailment or social problem. These groups exist solely through the donations of materials and the personal involvement of community volunteers. For a period of two years, I was employed with such an organization whose special concern is with the families of men who are in prison or jail.

As a conscientious objector opposed to war in any form, I was required to do alternate service in a civilian job instead of being drafted into the army. This meant I had to find employment of a sort which provides some service in the public interest, such as health, safety or welfare organizations. For this reason, I became employed with Friends Outside, a small but growing social service organization which began in San Jose, California, 19 years ago, and is concerned solely with the welfare of those families in which the father or mother is incarcerated.

Friends Outside started in 1954. In that year an Englishwoman, Rosemary Goodenough, and a friend helped campaign for the election of a new sheriff for Santa Clara county in California. Following the election, they wanted to continue helping where they could, so they went to the newly elected sheriff offering their services. Possibly the greatest responsibility of the Sheriff in Santa

Clara County is the responsibility for running the jail. In connection with this the new sheriff soon became aware of the hardships facing many of the families of the men being held in the jail. When the ladies made their offer of help he suggested that they help these families. With the names and addresses of families received from the sheriff, Mrs. Goodenough and her friend began a program of visiting them. What they found was a situation in which innocent mothers and children were suffering greatly due to the imprisonment of the head of the household. Generally the family was not eating as well as the father who was in jail. There was no money to replace worn out clothes and in extreme cases this was keeping children from attending school. With the shame of being the family of a man in prison, mothers and children were sometimes treated as social outcasts. With the lack of strong family ties, which is becoming more and more characteristic of America, "jail families" often had no opportunity for social contact for release from the pressures of their difficult lives. With no family to help care for children and no money to pay for a baby sitter, mothers were often unable to ever get away from their homes, or rest from their children for even a few minutes each week. As a result, what was before the joy of their family often seemed more of a burden. In effect these "jail families", especially the mothers, were living a kind of social imprisonment.

In the years following these first visits, Rosemary began having these families meet together and found that just this opportunity for social contact was very important to them. First of all, this provided the mothers with an opportunity to have a rest from caring for their children since Rosemary asked her friends and neighbors to help with baby-sitting during these meetings. Secondly this gave the women a chance to meet with others having similar problems and openly discuss their problems without the worry of social ostracism caused by having a husband in jail.

From this small beginning 19 years ago has grown the organization Friends Outside in Santa Clara County which offers services to hundreds of "jail families" and employs the aid of over a thousand volunteers from the community. The Santa Clara County Chapter of Friends Outside also has eight full time employees who work in

the departments of mothers' programs, children's programs, and men's programs. The funds for Friends Outside are received solely from private individuals and private foundations.

The mothers' program at Friends Outside consists mainly of the mothers clubs. Membership is restricted to women who are mothers and whose husbands are imprisoned. The average size of a club is about twelve women. Each club has a community volunteer who helps with the organizational activities while other volunteers provide free baby-sitting service during the meetings. These meetings are mainly social in purpose. Often the women will have lunch and plan activities which they can share, such as a picnic, a visit to museum or a short bus trip. Sometimes they will work on handicraft projects. All of these activities provide them with a much needed break from the often depressing and inescapable routine and poverty of their lives. These meetings also provide welcome opportunities for the women to discuss their problems with others whom they know will not criticize them. Through these talks Friends Outside has often discovered ways in which they can provide further needed services to the women and their families. In this way particularly, the children's programs have originated.

The children's department handles such programs as the Big Brother and Big Sister programs, weekend daycare centers, summer vacation camp programs, tutoring, and other special recreational activities. The Big Brother and Big Sister programs consist of finding and pairing responsible young adult volunteers with children from fatherless families. These people spend several hours each week with the children and usually the experience is as much a joy for the Big Brother or Big Sister as it is for the child. The Saturday daycare program provides interested groups of young people, often university and high school students, who will spend a Saturday caring for the children of "jail families", usually in a local city park, playing with them and supplying them with lunch. Each summer Friends Outside arranges for several hundred children to spend one week in the country at a summer vacation camp at no cost to their families. These summer camp experiences are very special to most of the children who attend. Having broken his arm while at a Friends Outside camp, a ten year-old boy had to be taken

to the hospital. On the way he sometimes cried, but he explained it was not because of the pain in his arm, he was just very sad that now he would have to miss the last two days of camp. One of the primary requests of the first mothers clubs started years ago was for tutoring help for their children, Friends Outside has arranged for high school and university students to aid any child who seeks help with school work. Other special activities include weekend hiking and summer swimming programs.

The men's department provides several useful services. Probably the most important, and one that demonstrates the close cooperation which Friends Outside has received and is continuing to receive from the Sheriff's Department, is the jail visiting program. Friends Outside is allowed to send volunteers into the Santa Clara County Jail to meet with those men and women prisoners who desire to see them. Sometimes these men and women simply want to share their problems with a sympathetic listener, but more often they have particular needs that only someone outside the jail can fill for them. These needs which Friends Outside meet range from picking up a man's false teeth at his apartment and giving them to him in the jail to visiting a man's family to give them news of their loved one in jail and provide them with any of the many services which Friends Outside can provide a needy family. For the man being released from jail with little or no resources, the Friends Outside men's department provides free used clothing.

In addition to a supply of used men's clothing, there is also a large clothes closet containing clothing for women and children. These clothes which occupy the large basement in the Friends Outside house are donated by a wide range of churches and private individuals. Food donations are also received and are made available when emergency food needs arise for "jail families". During the Christmas season extra food donations are solicited and prepared as special gift boxes for over two hundred needy jail families. Other donations received throughout the year include books which are taken to the men in jails, camping equipment used in the children's program and toys for children.

Since the work of Friends Outside is always with families, the director of the organization is always a woman, with the title of

Mrs. Friends Outside. In addition to administering the programs of her chapter and soliciting donations, it is her job to maintain relations with public agencies in the area, such as public welfare and the sheriff's department.

Rosemary Goodenough, still deeply involved in Friends Outside has recently been expanding Friends Outside into a statewide organization. She has done this by finding community support and interest in different areas throughout the state. As a private community organization, each chapter depends on the local Mrs. Friends Outside for direction and on the community for its continued support and growth.

Another facet of the growth of Friends Outside is the state prison program. The first state prison program originated at Soledad State Prison. It was here that I contributed most of my work to Friends Outside. The reason for this program was that the problems faced by jail families are only magnified in proportion to the amount of time the head of the family is incarcerated. While the maximum stay in a country jail is only one year, a man may stay in a state prison for the rest of his life. My primary purpose in the program was to discover from concerned prisoners the difficulties and hardships faced by their families so that they might profit from the services offered by the local chapters of Friends Outside.

Because of its good reputation, its successful programs in the county jails, and the perseverance of Rosemary Goodenough in her meetings with prison officials, Friends Outside was allowed an office for my use inside the prison where I could easily talk to prison inmates. My first task was to inform the two thousand prisoners of my presence and my function. Since it was likely that some of the more incorrigible prisoners might try to use my services strictly for questionable purposes, I had to necessarily make very clear what services I could and could not offer. Primarily any man who was concerned about his family because of illness or any kind of crisis could come to see me. With the cooperation of the Friends Outside chapter located nearest the man's family, I could act as a liaison between the inmate and his family by either relaying information concerning the crisis or giving help to the family through the local Friends Outside chapter.

The types of situations with which I dealt were quite varied. Several times I relayed information to prisoners about deaths in their families, and on one occasion helped a man learn of the birth of his son. I once helped a man get a pass so that he could visit his dying father. Another time, having just arrived at work one morning, I was called to the prison hospital to talk to a man who had attempted suicide the night before. We spent several hours the next few days making contact with his wife whose "Dear John letter" had been the cause of his depression. In the end the rift between the man and his wife was not really solved, as she was not willing to wait for him until his release from prison. But he, at least, seemed more willing to accept things as they were. On still another occasion a distraught prisoner came to see me with the information that his great-grandfather had telephoned him that his great-grandmother, who had been a mother to the man, was seriously ill and possibly dying in a hospital. Because the old man was rather senile and incoherent, the prisoner was not certain just how serious the situation was. With the assistance of the Los Angeles Friends Outside chapter, I was able to discover that the great-grandmother had only broken her hip and was recuperating nicely in a rest home. Another prisoner was informed that his wife and seven children were homeless after their house was destroyed in a fire. I got in touch with one of the local chapters and the chapter was eventually able to find a home for the family and helped them get new furniture.

The normal prison situation tends to alienate a man from all society, including often his own family. To alleviate this alienation felt by both the man and his family, Friends Outside has instituted several other programs at the prison, all of which are designed to allow men to spend time with their families in as natural a setting as possible. Since "prison families" generally have little money, they are unable to come for visits very often. I was able to assist in some individual cases by helping families find rides with others who had cars, referring families to other organizations which offered transportation to the prison, or making use of monetary donations to Friends Outside to pay for the bus tickets for family visits. Because Christmas in the United States is an especially important

time for families, Friends Outside sponsors a special family program at the prison for prisoners with children. Community volunteers from the local Friends Outside chapter bake cookies and bring food to the prison party, and toys and other donations are collected from the community. On the day of the party the families are taken inside the prison to the gymnasium which is decorated beforehand by an inmate committee. The fathers give presents donated by Friends Outside to their children, dance with their wives, play with their children, and enjoy the refreshments passed out by volunteers. The meaning this party has for many of the men was expressed by one man who remarked at a past party, "This is the first time I've felt like a human being in years."

Such programs in state prisons are especially aimed at helping prisoners defeat the strong anti-social attitudes that develop in men who are incarcerated. It is these attitudes that make it so difficult for these men to live again in a free society. However an even more important aim of Friends Outside is to help enrich the lives of the families of these men. By employing the aid of volunteers, we can also bring members of the community to recognize this serious problem which exists and needs their attention.

In fact, the underlying strength and special importance of Friends Outside is that it is an organization of community citizens working with and for other citizens. The primary central leadership and backing comes from the various Friends Outside board of directors' membership, which includes judges, lawyers, ex-prisoners, prisoners' wives, and interested citizens. The physical resources, such as clothes for the clothes closets, food for emergency needs, and the money necessary for salaries, rent and other necessities, are all received in the form of private donations from the local communities. The most important donation in terms of the goals and needs of Friends Outside however, is the donation of time shared with the children and mothers of "jail families" by the thousands of volunteers from all over the state. It is this willingness on the part of the volunteers to share their time as well as their resources with others in less fortunate circumstances that makes such an organization as Friends Outside possible.

「しょうがないと云わないで！」

レイ・マーテン

「**マ**ーテン先生」，通称は「レイさん」，銀行にいくときは，「摩亜天」と，漢字で彫ったハンコを使っています。

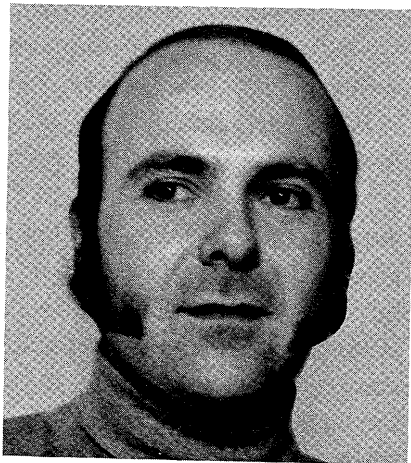
L I O J の東京スクールの責任者として，婦人クラスにも，子供たちにも，彼ほど人気のある先生は珍しい。来日以来4年。 オリンピックの年には，北海道にわたって，札幌の，北海道庁といういかめしいお役所で，約1年，日本の官僚の生態をつくづくと観察して来ました。

「よねくに(米国)」という，お相撲さんのシコ名のような，自分のアダ名を，デニムのズボンに縫いつけて，自転車に乗って，スモッグのたちこめる東京の町を歩きまわっています。

ひょうひょうとしていて，繊細で，彼のたたずまいには，春風のような詩趣があります。

「しょうがないとは言わないで！」

二つの文化の間に立って，ずいぶんつまらない目にもあいながら，レイさんは，「しょうがない」とはなかなか言いません。



Ray Martin was born in Hyannis Port, Massachusetts and majored in Foreign Languages at Makinac College. During the Sapporo Winter Olympics he served as a trainer of interpreters and as a broadcaster for the Hokkaido Broadcasting Corporation.

Sho Ga Nai To Iwa Nai-de!

Ray Martin

Before I walked off that plane at Haneda Airport four years ago, I had my preconceived ideas of what I was to see. Certainly, being somewhat of a railfan, I was well aware of the sleek *Shinkansen* and the Tokyo Monorail. I was, however, disappointed to find out that the latter deposits its passengers in as unlikely a station as Hamamatsu-cho. Why on earth did the designers not extend it all the way to Tokyo Station? This was to be my first of many “whys” in this country I have grown to love.

Nearly everyone in the United States knows about the straw mats the Japanese have in their homes, even though few know them by their Japanese name, *tatami*. We also know that one does not wear shoes in a Japanese home and that is why the *tatami* is clean enough not only to sit upon, but also to eat ones meals on low tables or trays a mere few inches from the surface of the mats. This is taught in fifth grade geography. I must say, however, that I was completely taken aback to see Japanese home makers placing western furniture directly on the *tatami*. This just didn't make sense to me at all. It seemed to be a sacrilege punishable by a stiff penance such as eating *ramen* with a fork for the rest of one's life. But, alas, even that would be nothing new since a new instant version of the noodle is sold from vending machines along with a complimentary plastic fork! What next? Freeze-dry *sushi* with ham

and roast beef for the rice topping? I hope I never see the day.

I soon began to feel the discomfort of the illiterate. Paranoia struck every time I walked into a shop or restaurant and heard the chatter around me. Were they talking about me? Had I done something to displease them? Was there no way of communicating? Couldn't they speak English? How could I order or complain? Hire a bilingual body guard? It became a nightmare climaxed one day in the humiliation of having to be gestured out of a restaurant by an arm waving waiter and forced to stand in front of the show window and point to the plate of food I wanted. That was the limit. I made tracks fast, leaving the waiter perplexed over where he had gone wrong and feeling guilty of insulting me. I boiled over with rage, "Why couldn't they communicate with me? I carried on lengthy conversations with my Japanese friends in college!" Then it hit me as being all so simple. I was most decidedly in the wrong. What arrogance it was for me to come over here and expect the Japanese to speak my language when I hadn't spoken a word of their language to them in my own country. I would have to learn Japanese.

The Japanese school I attended in Shibuya, Tokyo is alive with people who have made the same decision I have. "If we are going to live here, by gum, we've got to speak the language," has become our motto. A visit to the school would be an upsetting experience for most of my English students, I'm sure. Let me take you on a mini Cook's Tour.

From the main entrance it looks much like any other Japanese institution of learning. The drab color you can't seem to name is painted on the wooden outer structure. The name is engraved in *kanji* on the brass plate to the left of the door. The hard wood floors creak under foot and the ceilings and walls are the same natural dull white plaster they have always been since the building was put up during the period of reconstruction in the late 'forties. But listen! Something is quite different. That's it, stand close to that classroom door. You don't hear the teacher giving his dissertations on the difference between *oshieta* and *oshiete kureta* do you? What? You hear a student telling the teacher to speak just a little faster so he will be able to understand people

speaking at normal speed? You hear a student asking the teacher if he believes in Sokagakkai? NO! That just isn't proper classroom etiquette, especially since the student's questions and arguments are laced with horrendous mistakes in syntax. But listen again. The teacher is correcting those mistakes, isn't he? Wouldn't you say the student is learning Japanese? Perhaps this is a painless way of learning the language. . .by using it.

Well, that obviously was a rather advanced class. Let's stop over here. These students barely know the fifty *hiragana* sounds. The teacher wants to know what color the student's bedspread is. The student can not answer, not because he doesn't know how to say the colors, but because he sleeps on a *futon* laid out on the *tatami*. He can't even say "I don't have a bed," in Japanese, but he is using all the rudimentary vocabulary he can muster up to get the point across to the teacher that he sleeps on a *futon* and wouldn't have it any other way, since he is living in Japan. The teacher feigns surprise, and this just enrages the student into formulating yet another barely intelligible sentence to let that teacher know straight away that he will not be thought of as strange for doing as the Romans do while he is in Rome. After the dust settles on the battleground, the teacher pulls himself together and dutifully corrects the student's poor grammar, makes him repeat those loaded sentences correctly, and then proceeds to the next pedagogical point.

In Japanese school the teacher is not a god.

Now let's go to a class room at LIOJ. The teacher is asking a student what color his *futon* cover is. That should be simple enough, to student is at book five (1,100 words) level. Silence. The question is repeated. More silence. The teacher assumes the student is translating in his mind, and since that is not the best way to learn a language, he quickly thinks up ways of getting the student to respond without falling back on Japanese. All the colors of the rainbow come out of the teacher's mouth in a verbal bouquet. A *futon* cover is drawn on the board. The question is answered five different ways as a demonstration for the student. The teacher is exhausted, needs a cup of *genmai* tea to wet his parched throat, and the student still has not uttered a word. It just couldn't be that

the student doesn't understand, now could it? The teacher is just about to throw his hands up in exasperation when a timid sound squeaks forth from the student. "I have not a *futon* but I sleep on my bed." The teacher wants to embrace the student. He has spoken. Communication still exists between the two. But the teacher must correct the sentence. "I don't have a *futon*. I sleep in a bed. Repeat!" The student repeats and the teacher is ready to go on.

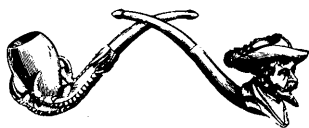
So, what conclusions are we to draw from all this? The Japanese teacher has it a lot easier than we English teachers do? The first word for us to learn in Japanese should be *sho ga nai* (That's the way it is, baby.)? We must learn the art of spoonfeeding?

Not on your life, Charlie!

It is not proper to eat *ramen* with a fork, but the Japanese do. It is not proper to put sofas and arm chairs on *tatami*, but the Japanese do. It is not proper to chatter idly with your teacher and make demands of him, so why don't the Japanese do that? Why stop with forks and sofas? Take your new life styles into the classroom. . . mine at least please.

In closing just let me contradict an old cliché. Silence is not golden. Mistakes are the ingredients for learning a language. If the teacher has nothing to work with besides drills and basic sentences, the student will come out of a course speaking rather lopsided English.

Forget your manners and learn to speak a new language.



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