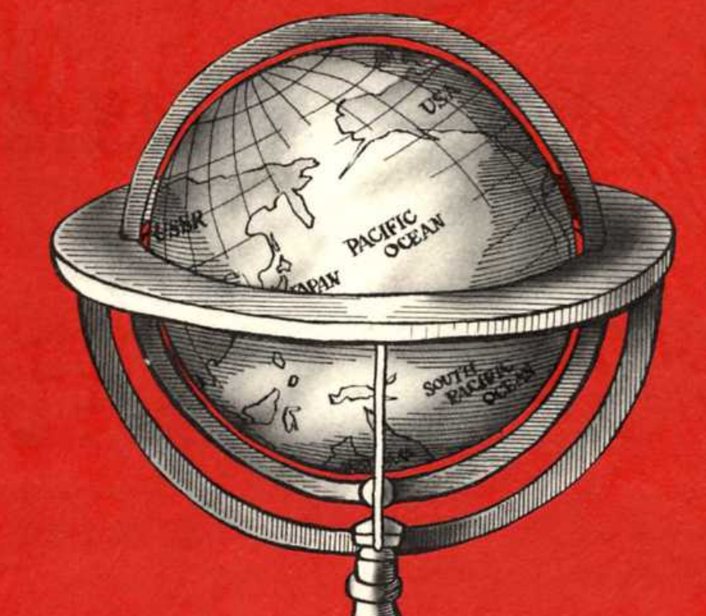
CROSS CURRENTS 言語

COMMUNICATION/LANGUAGE/CROSS-CULTURAL SKILLS



THE LANGUAGE INSTITUTE OF JAPAN

CROSS 言語 CURRENTS

A Journal of
Communication/Language/Cross-Cultural Skills
Volume VIII, Number 1, 1981

Cross Currents

発行所 ©LANGUAGE INSTITUTE OF JAPAN
発行人 渋沢雅英 〒250 神奈川県小田原市城山4-14-1 ☎(0465)23-1677
印刷所 グローバル・エンジニアズ 〒162 東京都新宿区矢来町152 近代ハイツ#101

ABOUT *CROSS CURRENTS*

Cross Currents is a biannual journal published by the Language Institute of Japan in an effort to contribute to an inter-disciplinary exchange of ideas within the areas of communication, language skills acquisition, and cross-cultural training and learning. We are interested in articles covering a wide range of concerns, including these specific areas: 1) Language teaching and learning, especially regarding English as a Foreign Language, 2) Language teaching and learning as they apply to the situation in Japan, and 3) Cross-cultural communication issues. We also welcome reviews of recently published books in these same areas.

Although a large proportion of our articles deal with Japan and Japanese students, we are also concerned with teaching methodologies, techniques, and general issues which are multicultural rather than culture specific. While articles demonstrating solid and thoughtful research are greatly appreciated, always kept in mind is the necessity for readability and practicality for our readers, the classroom teachers. We make every effort to balance abstract and theoretical articles with articles directly applicable to the classroom.

* * *

All articles submitted for consideration should be typed, double spaced, and in duplicate, with references placed in the body of the text in parentheses with the author's last name, date of the work cited and page number. Footnotes on substantive matters should appear at the bottom of the page on which the footnote occurs. Please include: 1) a paragraph precis of the article, 2) a short biographical sketch, and 3) a bibliography which should conform to the M.L.A. Style Sheet. Manuscripts should be from 5–20 pages in length. Authors of articles accepted for publication will receive 20 reprints.

Please direct all manuscript correspondence to:

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Summaries of the Articles

Using Authentic Discourse in Teaching the Conditional

Helen Hoyt Schmidt

ESL students attempting to compete with native speakers in university classes are at a disadvantage. Even if their grammar preparation has been good, the authentic discourse they face in college-level textbooks and professional journals will often thwart their efforts. This real written language doesn't always follow the "rules." One typically difficult structure is the conditional. In an attempt to delineate the problem, this paper describes the usual grammar text presentation of the conditional and compares that presentation with examples of conditionals found in authentic discourse. Suggestions are then made to the classroom teacher as to how one might broaden the ESL students' knowledge and understanding of conditionals above the sentence level.

Better Communication Through Summarizations

John Battaglia

This article is a step-by-step procedure for a lesson designed to increase competence and understanding in transmitting information. Articles are selected from newspapers and magazines and then given to the students to summarize. Each step is discussed in detail, from rationale to warnings of possible pitfalls. The steps are: Selecting the Materials, Reading the Material, Checking Understanding, Summarizing, and Correcting Errors.

A Look at Discourse Analysis

Virginia LoCastro

This paper briefly explains discourse analysis and then examines the usefulness of this approach for analyzing language to the language teacher and materials developer. First, an historical overview of the development of this approach is given followed by, secondly, some of the ways insights from discourse analysis are being used in the language teaching/learning field. Thirdly, some suggestions are made for direct classroom application.

Katakana Eigo – An English Teacher's Friend or Foe?

Many hilarious yet informative anecdotes are used to illustrate *katakana eigo* and its place in Japanese society. The sections comparing the pronunciation and grammar of *katakana eigo* with English are especially useful for English teachers of Japanese students.

A Checklist for Teaching Comparison

Marcella Frank

This article is intended to guide the teacher in preparing or adapting materials for teaching comparison. The checklist presents many features of comparison—syntactic, lexical, positional, rhetorical, and logical. These features are presented to meet requirements at the sentence level and at the level of extended discourse. The article also includes a simplified checklist which can be distributed to students when they write a composition of comparison, and two sample exercises on comparison.

Teaching Language to Young Learners: Strategies and Materials

John Dennis

The author first provides an overview of research done in the field of first language acquisition. Then he focuses on two dominant features of teaching and learning a second language: 1) the transfer of cognitive and linguistic categories from the native language to the second language, and 2) the needs of young second language learners in the classroom. In the fourth part of the article, instructional materials and methods most appropriate for young learners, are described.

Sticky Situations in the ESL Classroom
Sarah J. Gabinet

Sticky situations are those awkward or embarrassing situations which arise in everyday life. For the foreign student in the United States, this often involves cross-cultural or language-related misunderstandings, as well as the common sticky situations which are not culturally-bound.

It is the purpose of this paper to explain how these sticky situation exercises can aid the foreign student, to discuss how ESL teachers can find suitable subjects for these situations, and to suggest a variety of methods for their development and presentation in the ESL classroom. In addition, some of the author's observations drawn from her use of sticky situation materials in ESL classes are presented.

Logic Stories
Ian Davies Green

Logic stories are riddles, so to speak, that students guess by asking questions. Through logic stories a teacher can present certain grammatical elements of the language in a way that is spontaneous and enjoyable for students. The author describes how to use logic stories, discusses their merits and possible pitfalls, and provides many logic stories the teacher can actually try out in the classroom.

Stacking the Deck: Card Games for Beginning Students
Jeffrey E. Di Iuglio

By manipulating a stack of cards which consists of the words in a sentence, a student can make a statement, change it to a question, form a negative, or make any number of other syntactic changes. The card games described have proven to be successful for beginners learning the structures and word order of English. They are highly adaptable to many different structures and touch on a range of linguistic skills: reading, writing, and speaking. The author shows how to make the materials, gives the rules of the games, and demonstrates how the games are pedagogically useful to students.

ABOUT THIS ISSUE

Three of the articles in this issue treat the subject of using authentic materials in the EFL/ESL classroom. At the Language Institute of Japan we have seen how effective authentic materials can be with our students, most of whom are businessmen and engineers studying English for professional purposes. We have used stock market reports, TV documentaries, news shows, TV programs, movies, commercials, unrehearsed tapes, and magazine and newspaper articles all with varying degrees of success. But there is still so much to learn. Therefore, we are quite pleased to print these three articles in particular, all of which focus on different aspects of this large and complex area, and all of which offer specific teaching suggestions.

In the first article, "Using Authentic Discourse in Teaching the Conditional," Helen Hoyt Schmidt contrasts the typical textbook method of teaching conditionals with the actual use of conditionals found in magazines such as *Time* and *Newsweek*, showing how very limited textbooks are in dealing with this difficult, yet most essential grammatical concept.

John Battaglia in "Better Communication Through Summarization" uses newspaper and magazine articles as information to be read and understood by students and eventually to be summarized by them orally. Often meaning is confused by students because 1) they haven't paid attention to grammatical aspects such as tense or conditionality and 2) they are unfamiliar with expressions, common enough to native speakers but never dealt with in textbooks.

Discourse analysis, the study of language as it is actually used in speaking and writing is clarified and discussed by Virginia Locastro. The last part of her paper exemplifies how *real* language can be incorporated in the EFL/ESL classroom.

These four articles, then, demonstrate how authentic materials can be used to enhance English reading ability, the oral transmission of information, listening comprehension, and conversation. But as you read the articles, you will see that authentic materials have many offshoots such as cross-cultural communication, special usage of English, and body language.

What else does this issue offer? Well, there's a close look at *katakana eigo* depicted colorfully by Bill Teweles. Teachers of English to Japanese students will undoubtedly find it very applicable to their own teaching situation. Linguists and all others interested in language change should also find it fascinating if not downright entertaining.

Not to be missed is a delightful anecdote by Rosanne Skirble based on her encounters with *katakana eigo* in Tokyo coffee shops.

Marcella Frank provides a checklist for teaching comparisons which includes all the key aspects of comparison and contrast as well as those points where students are most likely to go wrong.

John Dennis' article, "Teaching Language to Young Learners: Strategies and Materials," is the second part of the article published in the previous issue of *Cross Currents.* The combination of these two articles is a good introduction to the field of first language acquisition and how recent knowledge in this area can be applied to the classroom.

Cross-cultural misunderstandings are the focus of "Sticky Situations." Sarah Gabinet gives many examples of these misunderstandings and also offers suggestions on how teachers can open their students' eyes to potential problem areas in their relations with Americans and people from other cultures.

This issue also marks the first time our "Summaries" section is in English. First, we have found it very difficult to translate concepts such as "discourse analysis," "Total Physical Response," "Silent Way," etc. to our Japanese audience; which is already familiar with these terms in English yet may not recognize them if translated into Japanese. Second, our readership has grown so much abroad that we now realize our audience is truly international, especially since Alemany Press is now representing *Cross Currents* in the U.S. and Canada. We have thus written our summaries in a manner so that readers from a variety of language backgrounds can more easily see what our articles are about.

In conclusion the Editorial Board and I sincerely hope that you find the ideas presented in these papaers practical, effective, and stimulating.

Cross Currents,
Gerry Ryan

Using Authentic Discourse in Teaching the Conditional

*Helen Hoyt Schmidt**

University students are confronted with such an overwhelming amount of reading that even native speakers of English often feel unequal to the task. The average (500-TOEFL) entering foreign student has a reading speed of less than half that of a native speaker and has usually had little if any experience at all reading at the level required. Most of these foreign students have had a good grammar background and are able to do well in their ESL classes. However, confronted with authentic discourse, they often become bogged down in their reading and fall hopelessly behind native speakers.

One of the most difficult structures to cope with seems to be the conditional. Perhaps a comparison of ESL textbook conditionals and authentic discourse conditionals will help the classroom teacher to see why our foreign students are having so much trouble.

Grammar books in use today usually show how to form conditional sentences at the sentence level through charts similar to the ones found in *Practice, Plan and Write* (see Appendix, Chart 1),

* Hoyt Schmidt has been an instructor in the Intensive English and Orientation Program at Iowa State University since 1970. Her paper was originally given at the 1981 TESOL Convention in Detroit.

where conditionals are introduced as belonging to one of two groups: regular or real conditional and/or hypothetical, contrary-to-fact or unreal conditional. Students are shown some of the possible combinations of verb forms and are drilled in the formation of conditional sentences. The differences between real and unreal situations are emphasized and the typical introducing word used is 'if'. *Practice, Plan and Write* points out that 'if' often means 'when' or 'whenever' but doesn't elaborate.

The forms used and 'if'-clause words generally encountered in grammar books at the high intermediate and advanced levels are much the same in format:

REGULAR CONDITIONAL

Present or Future Time

If he *goes*, I *go*.
If he *goes*, I *will go*.
If he *will go*, I *will go*.
If he *has gone*, she *has gone*.

Past Time

If he was there, then she *was* there.
If he *could fly*, he *would fly*.

HYPOTHETICAL – CONTRARY TO FACT

Present or Future Time

If he *had* wings, he *could* fly.
If he *could fly*, he *would fly*.

Past Time

If you *had been* born in 1930, how old *would* you *have been* when man first stepped on the moon?

If you *had had* the opportunity to make the first trip to the moon, *would* you *have* gone?

If you *could have gone, would* you *have gone*?

Real Conditions	*If* he goes, I go. *When* he told her to jump, she jumped. *Should* you need money, I'll lend you some.
Unreal Conditions	*Suppose* you were a doctor, would you specialize in surgery? *Had* we known about this sooner, we could have helped you.

(Danielson and Hayden, 1973: 232–234)

At the most advanced level other unreal forms are introduced which are in a form that is grammatically coordinate with the main clause. Here *but, or,* and *otherwise* serve to join such clauses:

OTHER UNREAL CONDITIONAL FORMS

Present
If I *knew* his address, I *would* write him.

Becomes:
I would write him, *but* I don't know his address.
I don't know his address, *or* I would write him.
I don't know his address; *otherwise* I would write him.

Past
If I *had known* his address, I *would have written* him.

Becomes:
I would have written, *but* I didn't know his address.
I didn't know his address, *or* I would have written him.
I didn't know his address; *otherwise* I would have written him.

OTHER REAL CONDITIONAL FORMS

Present
If he *doesn't study* harder, he *won't* pass the exam.

Becomes:
Unless he studies harder, he won't pass the exam.

(Frank, 1972: 30–39)

No one text or reference consolidates everything, so for my students I have made master charts (See Appendix, Charts 2 and 3).

In general, the textbooks in use today do a good job of teaching the conditional at the sentence level. Unfortunately, grammar textbooks alone do not prepare university students to deal with the real-life conditionals they face in university-level textbooks and professional journals. An examination of some typical "real life" university-level texts, new magazines, journals, and newspapers reveals several interesting conditionals that do not follow the ESL grammer textbook conventions.

First: Conditionals are often introduced by words and phrases other than those listed above:

With some help, I might succeed.

"*Given* a series of numbers which locate the corners of an object as x-y-z coordinates, this computer system *will prepare* television pictures of that object at any perspective and to any scale." (Krick, 1969: 96)

"*Once sealed,* the new China – U.S. grain deal *would ensure* about $1 billion worth of export sales yearly for U.S. farmers . . ." (*Newsweek,* Oct. 20, 1980: 77)

Second: ESL textbooks rarely go into much about the use of the passive voice in conditionals, although a cursory examination of groups of sentences and paragraphs in authentic discourse reveals extensive use of the passive voice as well as continuous forms of verbs:

"Experts estimate that the vast majority of these fatalities *could have been prevented* and most injuries *reduced* if child restraint systems *had been used.*" (*Psychology Today,* Oct. 1980: 43)

"Oil-men actually say that if shortages of gasoline and other refined products *are to be prevented* from developing later this spring, the Iranian fields *must start coming back* on stream in the next six to eight weeks . . . " (*Time,* Feb. 5, 1979: 131)

Third: A third common phenomenon found in the pieces of authentic discourse examined here is the paragraph level extent of the conditional idea. In other words, the usual textbook idealizes the conditional and assumes that a result clause always follows an if-clause immediately (or vice-versa) and only within one sentence. Sometimes this proves true and sometimes not. In the article below the if-clause appears in the title and scattered throughout the article are the result clauses.

"*If* I *Could* Be Anything I wanted . . ."

P 3 'I'*d want* to be a producer,' said Harry Rigby . . .

P10 'I don't think I'*d change* at all,' said Geoffrey Beene, one of the leading American designers . . .

P14 'I'*d* want to be me, but a me who *could carry* a tune like Jingle Bells,' said Donald Westlake . . .

P15 Naomi Sims . . . said she *wouldn't mind being reborn* as Queen Nefertiti . . ." (Nemy, 1981: 1)

There are also other sentence level conditionals interspersed throughout the article, an additional confusion to the reading student.

Fourth: A fourth and fairly common phenomenon found was that of the extended result. In this type of paragraph we found not one result but several in different sentences, all following the verb tense sequence rule:

"Notice that the most important insect herbivore in the monoculture is eaten by a single species of bird. What would happen *if* a disease or bad weather greatly reduced the numbers of that bird? The insect *would multiply* unchecked until it *had destroyed* its food supply, the crop plant making up the monoculture. The herbivore *would* eventually *starve,* but it *would be* too late to save the monoculture." (Erlich et al, 1976: 75)

Fifth: Additional difficulties are raised in the next example because of the extensive use of the passive voice, continuous forms, paragraph extent of the conditional idea and because the author apparently mixed real and unreal conditions in one sentence:

"*If* stocks *are* still *not being rebuilt,* rationing *would be imposed.* Each car owner *would be sent* ration checks every three months specifying the number of gallons he *could buy.* The checks *could be turned in* at banks or other financial institutions in return for coupons that *would have to be handed over* at gas stations. The coupons *might* also *be sold* openly for whatever someone is willing to pay for them, thus allowing drivers to get extra gasoline without having to ask DOE for special dispensations." (*Time,* Feb. 5, 1979: 131)

Sixth: A sixth manifestation of conditional is a result clause with no apparent if-clause at all. The if-clause for the first sentence in this paragraph appears to be understood:

> "The deal *would be* good for 8 million American farmers and 1 billion Chinese, and it *would help* solidify diplomatic relations between Washington and Peking, and it was a timely boost for Jimmy Carter. Last week the administration announced that an agriculture department negotiating team in China had reached an 'agreement in principle' committing the Chinese to buy between 6 million and 9 million metric tons of U.S. grain annually for 3 years, starting in 1981 . . . Details were still to be worked out but it's possible that sales in any one year *might exceed* those levels *if* market conditions *were* right."
>
> (*Newsweek*, Oct. 20, 1980: 77)

Many able students while learning the conditional well at the sentence level in their grammar classes become confused when trying to decode whole paragraphs of material in authentic texts. The six phenomena discussed above show up with surprising regularity in the journals, magazines, newspapers, and textbooks used by university-level students. For this reason I feel that students need exposure to pieces of appropriate authentic discourse in conjunction with a regular grammar or reading text.

Depending upon the focus of the class, the teacher can decide to use excerpts from texts and journals or copies of complete pages and articles. In a class period devoted primarily to structure the format might be:

With the Textbook:

1. teach how to form the conditional
2. teach the two main groups of conditions – real and unreal
3. practice real and unreal conditionals at the sentence level with the textbook drills

With Authentic Discourse:

4. Show students some paragraphs taken from journals, newspapers, or textbooks which illustrate the various unreal and real possibilities (*those that follow the rules first*).

5. Look at some other examples taken from authentic sources which *do not follow the usual rules.* At this point it is extremely useful to have the students themselves determine which elements of the conditionals follow the "rules" and which do not.

Once the student understands that authentic discourse isn't necessarily going to follow the grammar rules to the letter, he/she really enjoys trying to figure out how the "real thing" differs. This method teaches a reasoning process that one hopes will carry over to later reading activities.

In a reading class the students can be given a rapid review of conditional with a chart similar to the ones above (Charts 2 and 3) and an introduction to some of the necessary vocabulary. Then the student can be given the complete text or article to read for general comprehension. Steps 4 and 5 above can then follow naturally and the students' interest can be focused onto the unusual uses of the conditional by asking how the conditional sentence in the reading is different from what the students have studied in grammar class. In either a grammar or reading class the teacher would need to decide how much of an introduction a particular piece of authentic discourse needs as far as vocabulary and background information go. Usually, for excerpts, an introductory sentence is necessary.

In a reading class, particularly, the teacher can do as much or as little as she/he wants as far as teaching vocabulary and rhetorical principles are concerned. Some articles combine all kinds of good things. This is one reason for developing a file.

Gathering Materials

A comprehensive file of authentic reading material is one of the most useful items a teacher can have. In my own case, I started with conditional because it happened to show up in a *Time* magazine article and didn't follow the usual rules. The students were horrified. Now, however, I find that simply by reading through textbooks, magazine and journal articles, and newspapers, examples spring up to meet the eye. Unreal conditionals seem to appear most often in economics and business articles; noun clauses in government and history texts; and participial phrases and indirect speech in magazine and newspaper articles. Once you decide what you want to focus on, as far as structures go, the task becomes one of choosing something which has relevance for the students and is possible to explain and easy to understand without a great deal of introduction. Some articles may contain just what you want but may also be so involved and difficult that students would be overwhelmed. This excerpt is a good example of one to avoid:

> If we can conceive a new moral imperative to apply at the world level – that same moral responsibility, that same sharing of wealth, that same standard of justice and compassion without which our most advanced societies would surely fall apart – *then we will have made a beginning.* Equity and justice are pre-requisites for peace at any level of polity. *If we want peace,* it is not mere *sentimentality to suggest:*
>
> No man will be free until all men have sufficient food, water, and shelter.
> No man will be free until all men are free from threat from the environment and from other men.
> No man will be free until all men organize their ways of living on the basis of mutual respect for one another and the willingness to settle conflicts through regularized and peaceful agencies.
> No man will be free until all men have the opportunity to realize their actual and potential selves.
>
> If U Thant is correct, what we do in the next ten or (if we are luckier than he expects) twenty years (7304 days) will determine the quality of life, if not the continued existence of man, on earth.
>
> (Finlay & Hovet, 1975: 10–11)

Some selections are relatively timeless and others need a context or become rapidly outdated and need explanation. A good file should have both types of readings and should be constantly updated in order to have timely, interesting material. "Oil Squeeze," although relatively outdated, still has relevance to our present oil problems and has been a favorite in my upper intermediate (450 – 500 TOEFL) grammar and writing course as well as my advanced level (500 + TOEFL) reading course. For the grammar course I use only the sentences and the paragraphs containing the conditionals and outline them in black. One could type the excerpt on a ditto but I find it much more effective for students to see the whole article as is – xeroxed out of the magazine. Somehow the oddness of the usage becomes more believeable when it's the "real thing."

Introduction of the reading material comes after the various conditional structures have been thoroughly explained and practiced in the grammar textbook. The article can then be shown to the students and the real and unreal structures pointed out (previously underlined) or searched for by the students themselves depending on the level of the class, time available, focus of the class, and so forth. Pointing out underlined structures saves a lot of time for discussion if there isn't time for both. The discussion should compare the real and unreal forms in the article with the textbook ideal. Exercises based on a reading could be designed for a grammar class. In a reading class the search for comparison and discussion of the conditionals are all that are necessary.

In conclusion then, the ESL teacher of university-bound undergraduate and graduate students needs to make use of more than ESL grammar and writing textbooks, reading textbooks, and their accompanying sentence-level exercises and drills. While all are good, none is enough in itself. In order to adequately prepare these students to handle the reams of real life structures they will face in university courses, the ESL teacher can use examples from those same course texts and journals as well as newsmagazines and newspapers to help students effectively recognize and eventually use "real-life" conditionals.

Appendix

Chart 1

IF – CLAUSES EXPRESSING REAL CONDITIONS

A.	If I am hungry,	I usually have a full meal.
	If he likes the service,	he often leaves a good tip.
	If it looks fresh,	we always order fish.
B.	If we fly,	the stewardess will serve a sandwich.
	If you visit France,	you should try the wine.
	If they have candy now,	they may not eat dinner.
	If he wants soup,	fix him some.
	If we go there,	I am going to order duck.
	If I was hungry,	I always had a full meal.

We can substitute 'when (ever)' for 'if' in sentences with little or no change in meaning.

IF – CLAUSES EXPRESSING UNREAL CONDITIONS

A.	If cars ran on batteries,	there would be less smog.
	If we had a test,	a computer might correct it.
	If all records were on microfilm,	libraries could save time.
	If this were 2001,	I might be vacationing on the moon.
	If I were living on the moon,	I would be watching the rise of Earth every day.
B.	If I had been born in the Fourteenth Century,	my life would have been different.
	If he had experimented more,	he might have succeeded.
	If you had been attending the university then,	would you have been boycotting too?

(Matthews and Tura, 1973: 156)

Appendix

Chart 2

IF-CLAUSES – REAL CONDITIONS

other words used: in the event that should = doubt; on condition that; provided that; so long as; in case; unless = if . . . not

	If-Clauses	Main Clause
Usual meaning:	when, whenever or if . . . then	
To express	**Present Tense**	**Present Tense, Past Tenses or Present Perfect**
present	If I am hungry,	I usually eat a lot.
	If she likes English,	she has studied it before. she should take another course. she should be taking another course.
	If you don't understand the examples,	you probably didn't read it carefully.

To express past time	**Past Tense** If I was hungry,	**Past Tense** I ate a lot. I would eat a lot (used to).
	If they liked the service,	they always left a tip.
	If you passed the test,	**Present Perfect & Present** you have studied hard. you must have studied hard. you have been studying hard.
past and present time	If you studied the examples.	you probably understand them now.
To express future	**Present Tense**	**Future Tense** modals, imperative, or any verb form which implies future
	If we leave by ten,	we will arrive by eleven.
	If you are good,	I might let you go home early.
	If she is eating dinner here,	she should arrive before 6:00. she should be arriving before 6:00.
	If the books are being returned on time,	you will not have a problem.
To express present	**Present Perfect** If you have learned English by September,	**Present Tense** you can apply to the university.
	If Jane has gone,	**Present Perfect** John has gone.
	If you have passed the test,	**Past Tense** you studied hard.

Appendix

Chart 3

IF-CLAUSES – UNREAL CONDITIONS

other words used:		
	suppose,	supposing
	had	that
	were	assume
	could	assuming that

Usual meaning: if . . . then

A. An Unreal Condition – moment of speaking or future	
If-Clause	**Main Clause**
Simple Past	
past of be – were (passive or active)	would + verb
past progressive	could + be + verb + ing (active or
past modal	might + be + verb + en passive)
	+ have been
Examples	
If I knew the answer,	I could change it now.
If I were you,	I would go to the movies on Saturday,
If this book were mine,	it might be torn already.
If we were using the book,	it would be ruined by now.
If the book were being used,	
If he could fly,	he would fly away, now.
If John Dunn were an ornithologist,	he would have been a biology major.
B. An Unreal or Hypothetical Condition in the past	
If Clause (passive or active)	**Main Clause**
past perfect	would have + verb + en
past perfect progressive	could + have been + verb + ing
past perfect modal	might + have been + verb + en (active or passive)

Examples	
If I had known about the trip,	I would have gone.
If John had gone to Europe,	he could have been visiting Paris now,
If they had been driving carefully,	they might not have been killed.
If I had had a car while I was in California,	I could have seen more.
If he could have gone,	he would have gone.

C. Unreal or Hypothetical Condition in the past	
If-Clause (passive or active)	**Main Clause**
past perfect	would + verb
past perfect progressive	could / might + be + verb + ing (passive or active)
Examples	
If I had known about the trip,	I would go or I would be going. (tomorrow)
If I had been studying,	I might be passing TOEFL now. (now)

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Better Communication Through Summarization

*John Battaglia**

ESL students who will be using English to study in a university program or represent their companies in an English speaking environment will face complex communication difficulties. They will not only need to communicate effectively in a conversational setting, but also in the academic or professional setting for which they are preparing. Unlike the casual student or vacationer, they will be required to gather, assimilate, and transmit complex, often technical information concerning their fields of study or lines of business. A university student might have to read a number of magazine articles in order to collect information for a paper or oral report; an engineer might be required to discuss information obtained from a written report. Students, businessmen, engineers, anyone whose livelihood will depend upon their English must be able to process information, i.e., assimilate information obtained from a source and transmit it to another person.

It has been my experience that students who are conversationally competent are not necessarily able to deal with the specialized information associated with their fields or professions. Sitting around a dinner table shooting the breeze is considerably less difficult than clinching a deal over the conference table of a foreign corporation. Because the processing of specialized or complex information requires language skills over and above those necessary

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for typical social conversation, it stands to reason that those skills require classroom lessons different from those whose goal is conversational competence.

Over the past few months I have been working on summarization exercises which have as their goal the successful communication of information obtained from newspaper and magazine articles. I have found them, for the most part, to be worthwhile. I cannot say that my students, after having gone through three or four of these exercises, are ready for a seminar in modern marketing strategies in an American business school, or are able to represent their companies in an international colloquium on energy conservation, but I can say that they have had experience with the kinds of skills they need to master, have become aware of the difficulties involved in understanding and transmitting information, and have developed strategies that will assist them in the future. This article, then, is a presentation of the kind of lesson I have been using. It discusses the essential steps as well as the problems you might have with such a lesson.

My experience has shown that the summarization lesson is suitable only for high intermediate and advanced students. Basic and low intermediate students are not only linguistically unprepared for working with media material, but will not be able to carry on business or study in English without considerable further work.

The Basic Lesson and What It's Supposed to Accomplish

Short articles or portions of articles culled from newspapers and magazines, shortened or altered where necessary, are given to the students to read, understand, and summarize. This is the basic lesson. It is designed to give students practice in reading and transmitting information taken from authentic language, to make them aware of the difficulties involved, and to assist them in the development of strategies for processing information. In addition, if the articles are selected with care, students will encounter grammatical constructions and idiomatic expressions they have studied in their daily lessons, thus enabling them to increase their proficiency in these areas. If the material selected is challenging—and it should be—students will have the opportunity to expand their vocabularies. And because the articles are taken from the printed news media, students feel a certain satisfaction dealing with material that is an integral part of the native speaker's daily life. Here is the language as it is actually used, written by and for native speakers. By working successfully with such material, students can gain needed confidence in their language ability while improving it.

To insure that the procedure is fully understood, each step will be looked at in detail. The steps are: Selecting Materials to Be Summarized, Reading the Material, Checking Understanding, Summarizing, and finally, Correcting Errors.

Selecting Materials to Be Summarized

Material should be selected from newspapers, magazines, or any source which offers good, standard, idiomatic English. Comprehension passages found in texts are usually not suitable because they contain language that has been graded or otherwise tampered with to suit the lessons they accompany. The idea is to work with language as it is actually used and as students will encounter it outside the classroom; therefore, the most natural and readily available source is the printed news media.

Subject matter should be decided on in terms of its appropriateness for the class. If students make up a homogenous group, say businessmen, for example, articles on business, finance, economy, or manufacturing would be suitable. Articles containing numbers and their relationships would also be fine. If the class contains students of widely different backgrounds or professions, articles of general interest should be chosen.

The language in the articles you are considering should be examined carefully. As mentioned earlier, material can include grammatical areas that are presently being studied by the students. For example, if your class is working on modals, articles containing modals can be used; if you are working on cause and effect, then look for material that illustrates this concept.

The material you select, though challenging, should not be overly difficult. It should contain some new vocabulary and, perhaps, an occasional figure of speech. Students should have to work at understanding. Articles containing quotations, an abundance of figurative language, and professional jargon usually prove to be the most difficult, and so would be suitable for higher classes.

Consider the following example. I have used it successfully in a 60 minute class comprising seven businessmen. It did not require editing.

Taken from *Newsweek*, January 26, 1981, p. 41.

> **Iran Exports More Oil**
>
> Iran is exporting substantial volumes of crude oil–despite its four-month-old war with Iraq. Analysts in Washington estimate that about 1 million barrels a day are moving through the giant loading port of Kharg Island. By contrast, Iran exported only 800,000 barrels a day before the outbreak of fighting in September. As a further measure of Iran's return to the world oil market, Teheran last week announced that it was raising the price of its crude by \$2, to \$37 a barrel. Foreign sales are clearly easing the country's currency crunch. The latest reports indicate that Iran now earns more than \$1 billion a month from oil exports. The revenue will facilitate purchases of spare parts and new weaponry the country needs to keep Iraqi troops at bay. It will also help Iran eventually rebuild the heavily damaged Abadan refineries that have kept the country's domestic oil processing at a standstill.

Because it deals with an economic/business topic, I chose it especially for this class. It contains grammatical concepts I wished to work on: the possible confusion between "reason and consequence" (i.e., exports went up as a result of . . .) and "reason and contrast" (i.e., exports went up even though . . .) and verb tense (e.g., barrels *are moving*, Teheran *announced* it *was raising* the price of crude, revenue *will facilitate* purchases). The article also contains ample new vocabulary especially pertinent to a class of businessmen (crude oil, measure, currency crunch, revenue, facilitate, refinery, standstill) as well as a variety of ways of expressing numbers (1 million, 800,000, \$2, \$37, \$1 billion). It's short, yet contains a lot of information. It's straightforward yet written in a style that will challenge the reading ability of the students.

Whatever your choice, be sure that the material contains the language that you want to work on, and is of the proper level of difficulty. There is nothing more discouraging for higher level students than to suddenly discover that a short news item is beyond their ability. On the other hand, such an item can serve as a humbler to those students who feel they have mastered English, when in fact they have only attained a high level of proficiency in conversation.

Editing material you have selected should be done sparingly and judiciously. Remember, the primary reason for turning to the printed news media in the first place is to obtain material which is of the living language. It would be self-defeating to tamper too much with the language you have taken pains to select. Most editorial work should be confined to abridgement. Often, articles suitable in subject matter and level of difficulty are too long to be dealt with in a 50 to 60 minute class period. When shortening such articles, syntax and diction should be left unchanged. An occasional thorny sentence can, perhaps, be reworded, but this is a step in the wrong direction. Students need to work with the language as it actually occurs. Simplifying authentic English further postpones their inevitable confrontation with it.

As for length, my experience with high intermediate and advanced students here in Japan shows that articles of around 150 words are about right for a fifty to sixty minute period, though I have successfully used articles of up to 250 words.

Reading the Material

After the article has been selected and, if necessary, edited, it is ready for classroom use. I begin by explaining the lesson to the class in detail. This is important, as some students may not understand the goals. Class time spent explaining and even pep-talking the lesson has proven extremely worthwhile.

After the goals have been clarified and students have been assured that they can benefit from the lesson, distribute the article. Give them five minutes in which to read it and underline any words or expressions that they are not familiar with. At this point it is not necessary that they understand the article, but that they read it entirely and identify unfamiliar items. Students have a tendency to read for meaning during this step and can easily get bogged down in the first few sentences. You should make sure that they don't. Get them to read the whole article and encourage them to underline.

This five minute reading period is followed by a question and answer period. The words and expressions underlined are now explained. This is easier said than done, so it is advisable to think beforehand about how you are going to tackle the more difficult vocabulary. Think about how you would explain "stemming the tide" (a common enough expression in business articles), say, of auto imports or petrodollars into yen-based investments, to see how tricky it can be. Arm yourself with effective strategies for explaining vocabulary before entering the class, and you will avoid wasting time on confusing and inadequate explanations.

Frequently, students do not ask as many questions as they must in order to understand the article. You are the best judge of this, and it will be up to you to get them to speak up. Explain that it will be impossible to summarize an article that is only partially understood, and that this is the time for questions. This question period may take ten or fifteen minutes, but it is essential if the overall lesson is to be successful.

After you are satisfied that enough questions have been asked, give the students five to ten minutes to reread the article. This rereading is for understanding. Theoretically, if the necessary questions have been asked and answered, the students should be able to understand the article this time. Usually there are additional questions, questions that should have been asked in the preceeding step. Circulate around the room and answer these questions privately so as not to disturb the class while they are wrestling with the article. Students usually continue to read the article for as long a time as I allow, so I usually terminate this step punctually at the end of the allotted time.

Checking Understanding

Experience has proven that the majority of students have only an imperfect understanding at this point. The general idea of the article has usually been grasped, but the more specific, yet important, information is usually only partially comprehended. Sometimes students really believe that they understand, but just as many times they realize that they only partially understand and are just reluctant to admit it. At any rate, they will not be able to summarize accurately unless they understand completely and are able to discriminate between essential and non essential information.

It is advisable to focus the students' attention on the key points by having them answer a set of comprehension questions. These questions, prepared and typed in advance, are now distributed. They are usually multiple choice and deal with the really important information contained in the article. They are not easy. To answer them correctly the students must have a thorough understanding of the material. Often they deal with verb tense, modality, and causality, all proven problem areas. Usually, there are only five or six questions, as the articles are brief. Give the students a few minutes to answer these questions. Sometimes I allow them to refer to the article while answering, sometimes I don't; it depends on the level of the class, the difficulty and length of the article, and my estimation of their understanding up to this point.

Here are the questions which accompanied the previously given sample article. Notice that item 1 concerns the possible confusion of two important grammatical concepts ("reason and consequence" vs. "reason and contrast") and item 3 concerns verb tense. Items 2, 4, and 5 are general comprehension questions dealing with semantic content. Numbers are included in two of the items. The overall focus of these questions is on those areas in which the most difficulty can be expected.

1. Iran is exporting large volumes of crude oil ___________________
   a. because of the war.
   b. even though there is a war.
   c. as a result of the war.
   d. in order to help end the war.
2. Before the war began, Iran ___________________
   a. imported more oil.
   b. exported more oil.
   c. imported less oil.
   d. exported less oil.
3. Iran ___________________
   a. raised the price of oil last week.
   b. is going to raise the price of oil from $37 to $39.
   c. is going to increase the price of oil.
   d. increased the price of oil last week by $2.00.
4. Foreign oil sales ___________________
   a. will make it easier for Iran to finance the war.
   b. are at a standstill.

c. are badly needed to restrict Iraqi troops to the bay of Hormuz.
d. are helping Iran rebuild the large refinery at Abadan.

5. Currently, Teheran is________________
   a. exporting 800,000 barrels of oil per day.
   b. selling around $1 billion dollars of oil per day.
   c. selling about $1 billion dollars of oil to foreign customers per month.
   d. rebuilding the oil refinery at Abadan with profits from oil sales.

When the questions have been answered, go over them with the class. When a student gives an answer, ask him to refer to that part of the article which supports his assertion. In this way the class can easily see where they have either made mistakes or have interpreted information correctly. Students have told me that they have found this step an important aid in helping them understand the article. You will be surprised by the number of errors, very often simple ones, that students make.

Summarizing the Article

The teacher's instructions are especially important in this step. Students are often uncertain as to what a good summary is and the mechanics involved in making one. Tell them that they must explain the article they have read, being careful to include all the major points. Also explain that some pieces of information may or may not be deemed essential, depending upon individual judgement. But also tell them not to worry about it. Errors in judgement should be tolerated. Remember, this is a lesson designed to promote communicative competence. An accurate transmittal of information is the primary objective. Forgetting a point, or including information that is only incidental should not be treated as a mortal sin. Students should strive for clarity of expression.

Students are also uncertain about diction. They have a tendency to read the actual sentences contained in the article (this occurs when I allow them to refer to the article during the summarization). When I tell them to use their own words, they attempt to paraphrase the article sentence by sentence, avoiding as many words as possible that have appeared in the text. This is unacceptable because the words that appear in the article, especially the verbs and verb phrases, are often the very best possible for the meaning the writer wants to convey. It is pointless to avoid using these words in favor of less precise substitutes. So it is important that students understand that they *can* use words contained in the article, but that they should also use their own words, simply explaining the contents of the article from their understanding of it. This is crucial. We are trying to develop the students' ability to understand the article as a cohesive whole, i.e., to understand that the article not only transmits meaning through individual words which are grammatically linked to form sentences, but also through sentences which are in turn grammatically, functionally, and stylistically connected to form paragraphs. Allowing students to paraphrase sentence by sentence unintentionally encourages them to ignore the logical relationships between the information the sentences convey and the functional words and phrases that link the sentences themselves. Students can paraphrase an entire paragraph without ever really understanding it. They must learn to recognize and heed the signs or markers that bind sentences together to form cohesive units of meaning – paragraphs.

These signs or markers are words and phrases that indicate the relationship of the sentences to one another. They are numerous, usually adverbs and prepositional phrases; and are extremely difficult for second language learners to recognize. Yet, they are crucial if overall understanding is to be complete.

Students should understand that they are not expected to be able to master the use of idiomatic expressions and figurative language encountered. Articles, especially in international news magazines and on editorial pages of newspapers, often contain very special language. Writers writing for native speakers must be conscious of style, and frequently strive to add zest to the news through the use of rhetorical speech and colloquial diction. Students only need to understand this kind of language when it occurs. For example, they need to be able to summarize a few paragraphs by James Reston, but they certainly do not need to speak as he writes. If you are not careful to warn students, they will be coming out with all sorts of things. Picture a student struggling with a difficult sentence, then calmly stating that Japan is about to "ink a coal deal" with Canada, or that U.S. securities salesmen in the Middle East have been". . . trampled to death by platoons of

Japanese securities salesmen courting Arab investors." It happens. Yet this kind of figurative language occurs commonly enough and needs to be dealt with.

After the students know what is expected of them, they are ready to summarize. There are two methods I have used. I will explain each in turn.

Pair Work

The students are divided into pairs. Give them ten to fifteen minutes and have one student in each pair summarize the article to the other. I have tried letting the student refer to the article during the summary as well as having him summarize from notes or memory, and I have come to prefer the former. In an actual academic or business situation, the student would likely have written material before him to which he could refer if necessary. I see no reason to tax a student's ability by forcing him to speak from memory. A simple glance at the article is often enough to help him over a difficult point or aid him in remembering a major item. While working from notes serves a similar purpose, I prefer to have the mental mechanisms involved in processing information working at the actual time of speaking.

The student listening to the summary should have the article before him. He should check the accuracy of the summary against the article. Students do tend to summarize information in the same order in which it appears, making it easy for the listener to follow along. The student summarizing, if allowed to refer to the article, should be reminded that he is not to read or paraphrase the sentences. He is summarizing from his understanding of the article, and he should glance at it only when he forgets a major point or gets bogged down in numbers or technical vocabulary. While the class is doing this, you should circulate around the room, listening to each pair, advising and criticizing where necessary. Sometimes a student will report information inaccurately or incorrectly, and his audience will not catch the mistake. You must step in at this point and indicate that something is wrong. I usually ask the student if he is sure about what he has said. "Really? " or "How can that be? " accompanied by a facial expression showing surprise or perplexity have also proven effective in pointing out errors. The students know what I mean. If there has been some sort of misapprehension, a reference to the article, with your help if necessary, can clear it up.

Assuming your class is small, you should be able to listen to everyone in ten or fifteen minutes. If you are unable to do so, at least make sure that you listen to at least one member of each pair. This way each pair has had the benefit of your advice and criticism. Students should take turns summarizing and listening until the allotted time has expired.

Even when students have a thorough understanding of the article, they make many mistakes, often very serious ones. Errors in verb tense, causality, and sequence are especially common. Because the primary goal of the lesson is to transmit information accurately, students must know when they err.

To complete the lesson, choose a student to summarize the article for the class. Tell the class to listen for inaccuracies, though by this time there should be almost none. After this, I usually ask if anyone else would like to try. Some students might want to check the accuracy of their summaries one last time.

Group Work

This method differs from the pairs method in that students are divided into groups of four or five to summarize the article. Members discuss the article and decide on the points to be summarized. As a group they work out the best way of explaining these points. Then each student takes a turn summarizing while the others listen and check for accuracy. Later any member of the group may be called on to summarize the article for the entire class, so all must participate in the group preparation. Some quieter students may contribute less and may never get to practice at all; therefore, you must keep an eye on each group.

As in the pairs method, circulate around the room and offer assistance and criticism where necessary. After the practice period, call on as many students as time will allow. If your class is small, say, under ten, you should be able to get to everyone.

There are likely to be far more errors in the final summaries using this method owing to the more loosely structured practice period. A good way of dealing with the errors is to record one summary and then play it back while the class listens for errors in accuracy. Then call on another student, record him, and go over it with the class. Continue with this procedure until you are satisfied that the class can successfully summarize the article.

Correcting Errors

To what extent should you tolerate errors, if at all? Will you accept an accurate summary that contains grammatical errors and solecisms, or will you demand grammatical perfection as well as contextual accuracy? How will you correct errors? These are questions that you must answer if the summarization lesson is to go smoothly. Students want to know the rules of the game before it begins, so decide on an error correction strategy before you begin the lesson and stick to it.

Keeping in mind that the primary goal of the lesson is increased communicative competence, but also keeping in mind that grammar and usage are closely linked to communicative competence, I do accept summaries that contain grammatical errors so long as they successfully communicate the necessary information. However, I accept only minor errors, not errors that can lead to misunderstandings in the future. Leaving the *s* of a third person singular verb is acceptable, leaving the *ed* off a past tense form is not.

Part of the difficulty faced in summarizing information lies in the students' inability to achieve precision of expression. They become too involved with the content at the expense of diction and grammatical precision. I have had students use 'always' when they meant 'sometimes,' 'increase rapidly' instead of just plain 'increase,' 'has imposed import limits' instead of 'will impose import limits.' Yet, they completely understand the difference in meaning of these words. The problem is that they did not strive for precision. Being preoccupied with subject matter, they neglected the linguistic means by which they were to communicate it. Demanding precision in diction and grammar forces the student to apportion his attention and effort. Not only must he understand and communicate the information in the article, but he must also take care in selecting his language. This is essential. This is what will be required of him in the English speaking academic and business world. This is what so many higher level students cannot do but must learn to do.

The best place for error correction is in the practice periods. There, students are not embarrassed by their mistakes and are not afraid to speak out and take chances. But errors should also be corrected in the final summaries given for the entire class. As a general rule I believe it is best to call errors to the students attention and let them supply their own corrections. This is not always possible, and where it isn't you should step in with the proper correction. I have already mentioned one method for correcting errors under the section Summarizing. During the final summaries I interrupt with the same sort of questions used in the practice periods. But how you do it, both in the practice periods and final summaries, is up to you. It is a problem best solved by the individual teacher in conjunction with the temperament of his class. Give the problem of error correction due consideration. It is an important one.

Conclusion

So there is the lesson I have been using. If you use it, I trust you will alter it to suit your class' needs. Each step admits of many variations, and you need only be limited by your imagination and teaching acumen. There is, as they say, more than one way to skin a cat. The lesson has proved successful as far as I have been able to determine. Students have told me that they have found it very interesting and useful. A word of warning, however. If you try it, think it out carefully in advance or else be prepared to do a lot of quick thinking on your feet. At any rate, you will have to use it a few times to work out the bugs that will arise as a result of the uniqueness of your particular class.

A Look at Discourse Analysis

*Virginia LoCastro**

A common criticism of most published ESL/EFL materials is that the language used in the exercises, dialogues, and charts is not "authentic" language; that is, the language is disjointed and unnatural and is not tied to a meaningful context. The result is that students learn to speak "textbook" English and, moreover, they are unaware of the different registers of the language.

The field of sociolinguistics has, however, developed a tool for analyzing language: discourse analysis. Because language is no longer seen as a mere collection of sounds and sentences, researchers are examining samples of written and spoken language in the form of connected sentences in an effort to discover the structure underlying the "real talk as used by human beings in social interaction" (Hatch and Long, 1980: 35). Some of the insights they have had are important to the language teaching field.

This essay will therefore briefly explain discourse analysis and then examine the usefulness of this approach (Larsen-Freeman, 1980: vii) to language description for the language teacher and materials developer. It will be shown that studying speech acts and the language used in interactions between people in various settings leads to an awareness of what people actually do and say. Equally important is an awareness of the sociolinguistic variables of speech

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acts. As soon as a parameter of a particular setting or speech act changes – a third person arrives or the people interacting move to a local coffee shop from an expensive restaurant – then the language changes. Finally, the insights about language achieved through discourse analysis will be translated into some ideas for classroom materials and activities.

Until the late 1960s and early 1970s, most linguists were busy analyzing language samples in an effort to write *the* definitive grammar of English, French, Russian, etc. But the language samples they were using consisted of discrete sentences, just as phonologists focused on discrete sounds and minimal pairs. Work with isolated sounds or sentences, even though very often not with a corpus of natural language, did lead to some interesting insights about language, but there was almost total avoidance of one important variable: meaning. Linguists such as Chomsky chose to ignore semantics and to deal exclusively with grammatical structure.

However, in the late 1960s, George Lakoff, among others, began to argue that grammar and syntax can not be isolated from meaning. If language is a vehicle for conveying meaning and feelings, focusing on grammatical structure alone would not lead us to understand how language works. There was a recognition of the importance of the context in which a sentence might be embedded. Furthermore, the idea of context was expanded to include not only the verbal items, but the nonverbal dimensions, such as the interlocutors having a shared knowledge of the world.

So, about 1970, linguists began to direct their attention to whole texts, that is, language in the form of extended, connected discourse, oral or written. Researchers began to study whole samples of oral and written language as well as nonverbal behavior through direct observation or videotapes. This was at least partially the result of influences from other social scientists, such as anthropologists and psychologists, who had already developed a methodology that recognized that structures or patterns only become apparent when a large quantity of materials is analyzed.

From this has come "discourse analysis." It has been particularly important in sociolinguistics. One might even say that the notional/functional approach to learning and teaching languages is a direct result of the idea that language is more than a bunch of words strung together, but rather a meaningfully connected stream of *discourse* that has communication as its purpose. And so, the sentence by itself may not be important. It is what we do with the sentence and how that sentence relates to the rest of the context, linguistic and nonlinguistic, that has become the locus of inquiry.

Early research in discourse analysis produced two clear statements. First, the rules or constraints above the sentence level in a text are stylistic, not grammatical; that is, two sentences are related to each other stylistically. For example, the speaker or writer can choose whether to use a pronoun or to repeat the original noun in the following:

> "Have you seen the *books* I had on my desk earlier? I need one of *them* for class."

Second, the organization and sequence of the sentences in a text can only be described in semantic terms, in other words, in terms of meaning. The following is an example of the discourse analysis approach to describing language. Mitchell studied the language of buying and selling in Cyrenaica (Coulthard, 1977: 5–6).

Five stages in the buying and selling process

1. salutation
2. inquiry as to the object of sale
3. investigation of the object of sale
4. bargaining
5. conclusion

Example of a shop transaction

		STAGES
Buyer:	Have you a bed to sell?	2
Seller:	I've got one but it's rather expensive.	2
Buyer:	Let me have a look at it then.	2
Seller:	Certainly. If you want it for yourself, I will make you a reduction.	4
Buyer:	How much is it?	4
Seller:	Four pounds.	4
Buyer:	What's your last price?	4
Seller:	Believe me if it were anyone but you I'd ask him five.	4

Buyer:	I'll make you a firm offer of three and a half pounds.	
Seller:	Impossible, let it stay where it is.	4
Buyer:	Listen. I'll come this afternoon, pay you three and a half pounds and take it.	4
	(Buyer crosses threshold of the shop on his way out.)	
Seller:	It still wants some repairs.	

There are several things to notice in this sample. First of all, there are few or no explicit markers of transition between the stages. Secondly, this sample of discourse consists of a series of stages that are ordered not according to linguistic terms, but rather nonlinguistic terms, i.e., what is being done with the language. Thirdly, there is some degree of unpredictability in the grammatical form of the utterances. Within the sample of discourse, the linguistic form of each utterance is not so important as the function of each utterance. For example, if there is a question, one expects an answer, but the grammatical form of the answer is almost irrelevant. It seems, therefore, that a structure or an implicit rule observed by the speakers becomes apparent if the language sample is examined from the point of view of the purpose of the speakers.

Another way to discover if a rule or structure is operating is to observe a situation where normal conversation breaks down. Here are two examples from Labov (1970):

A: What's your name?
B: Well, let's say you might have thought you had something from before, but you haven't got it any more.
A: I'm going to call you Dean.

A: I feel hot today.
B: No

These utterances are all grammatically acceptable, but obviously some rule of discourse has been broken: that of coherent discourse. We all intuitively recognize that in spite of the unpredictability of discourse, there are some underlying, "deep" rules that govern what is acceptable discourse in the particular language. Indeed, one sign of mental illness is when discourse rules are broken consistently by a native speaker of the language. One of the main goals of discourse analysis is to discover these rules and structures. In order to do this, some more fundamental methodological questions must be addressed.

The first area of concern is the basic unit of analysis, the speech act. It is defined as an extended piece of discourse, usually having a starting point and an ending point, although they may not always be clear and obvious. It is the function of the speech act that serves to distinguish one speech act from another. What is done with the language and not what is said is the object of analysis. A simple example is a telephone call where the following variables, among many others, could be examined:

1.	the setting or situation:	i.e., time, social context, level of formality
2.	the participants:	i.e., roles, rights, obligations
3.	the medium:	i.e., oral or written
4.	the topic:	i.e., baseball, romance, law
5.	the goal or objective:	i.e., reaching an agreement, clarifying information, making a sale

Only some of these variables will apply in an analysis of a telephone call, but in general, all the sociological, nonlinguistic elements external to the text itself will determine the speech act and thus the linguistic form of the utterances in the speech act. A main question concerning speech acts is the number; some researchers state that the number of speech acts is limited (about 5 to 22) (Searle, 1969) and others estimate that there are many (10,000).

A second area of concern, perhaps of particular interest to the language teacher, is how the functional categories are realized in formal linguistic terms, that is, what the relationship is between form and function. For example, if the function of an utterance is that of requesting, we need to know what grammatical options are open to the speaker to achieve his or her goal best.

As one linguistic form may serve various functions and one function may be fulfilled by a variety of linguistic forms, a speaker is confronted with great complexity. This complexity is reflected in the functional/notional syllabuses which attempt to address the relationship between form and function. By "notions," we are referring to the semantic aspects of the language, whereas "functions" have to do with the purpose for which the language is employed. In such works as those of Wilkins (*Notional Syllabuses*) and Van Ek for the Council of Europe, numerous speech functions are listed: speculating, modality, talking about the future, agreeing, disagreeing, cause and effect, contrast, etc. While useful, these lists are just that–lists. They do not directly help the language teacher set classroom tasks for students. Much more research is needed before the methodology of discourse analysis achieves explanatory power, moving beyond description of the language.

What, then, have been the main areas of application of this approach if there is not yet immediate value to the language teacher? There seem to be three principle interesting areas of research. The first is the analysis of written discourse, particularly scientific and technical discourse, owing to the current interest in teaching English for specific purposes. In addition, linguists such as Halliday and Hasan contributed a major work in the field of stylistics with their *Cohesion in English* (1976). A second area of growing interest is analysis of classroom interaction patterns, studied by Sinclair and Coulthard (1975), Fanselow (1978), and Barnes (1969). They are interested in how language used in the classroom by the teacher and students affects the interaction patterns and, therefore, language learning. Lastly, there is all the work currently being done on spoken discourse using conversational analysis and contextual analysis. The objectives of the researchers are multiple, but second language acquisition studies are of particular interest. Both the Coulthard book and Larsen-Freeman's collection of studies give an overview of recent work in the field of discourse analysis.

An example of conversational analysis can be found in Jack Richards' work (*TESOL Quarterly,* 1980; and *TESOL Newsletter,* October 1980). Briefly, he studied conversational speech acts, attempting to analyze openings, closings, turn-takings, interruptions, repairs, and requests for clarification and repetition by native speakers of English. One of his objectives was to determine what the appropriate forms of turn-taking are, for example, depending on the situation and perhaps the culture of the interlocuters. Since a conversation involves two or more people, the amount of talking by the participants is not random, but seems to follow some unstated rule. Richards states (*TESOL Quarterly,* 1980: 424) that it

> . . . is governed by *turn taking* conventions which determine who talks, when, and for how long. A speaker with poor management of turn-taking rules is one who "doesn't let you get a word in edgewise." A speaker who doesn't contribute to a conversation may arouse a negative evaluation or may make the conversation terminate abruptly.

Teachers of Japanese speakers of English will immediately recognize that Japanese tend not to contribute to conversations readily and must be helped to learn ways to join a conversation and to observe the turn-taking conventions of native English speakers. Most textbooks do not address these problems, presenting too limited a variety of language for input into the language learning context. If the teacher is to help his or her students learn gambits for turn-taking, the teacher needs to be aware of possible cultural differences.

While the researchers and linguists have been analyzing oral and written language samples, attempting to settle some of the crucial problems of discourse analysis, what has been happening in the language teaching profession? Gradually ideas from discourse analysis have been picked up by language teachers, curriculum designers, and material writers.

Since the late 1960s at least, one key word in the field has been communication. But the extent to which teachers have been teaching language and helping students to learn language as a communicative tool consciously needs to be examined. There has been a movement from concern for grammatical correctness and from the basic structural approach to one for language being presented in situations which give meaning; contextualized language in use, in other words. But the general pattern still is with situations or presentations of language in use, followed by exercises to make the structures and vocabulary habitual. In the classroom there is manipulation of language in situations for the purpose of connecting form with meaning, but it is not clear to what extent the students are able to attend to the communicative value per se of the language. The question of whether or not real authentic communication can occur in the classroom is relevant. Perhaps the tasks set are simply too contrived to provoke the need to communicate with fellow students.

One area that can be pointed to that indicates a more direct attempt to bring in insights from discourse analysis is the emphasis on rules of use for both written and spoken communication. There is a renewed interest in rhetoric, in particular to help students write better compositions. The rules of use are based on the appropriateness of utterances, not just grammatical correctness, and on the efficacity of a particular utterance to achieve a specific goal or purpose of the writer or speaker. For example, "if" clauses can be viewed as one form of speculation and the writer or speaker must select among the many forms of speculation the utterance which best achieves the particular goal in mind.

How do we bring all this together and take advantage of the work that researchers have been doing? Because of the complexity involved, few rules of discourse have been developed. As a result, teachers have been avoiding looking at language as text. They teach vocabulary and different linguistic elements, hoping that students will put them together meaningfully. However, often what is called a communicative approach to language teaching, materials organized according to notions and functions instead of particular grammatical structures, becomes just a question of using language items called notions in the syllabus in place of language items called sentences. Teachers now may teach an inventory of notions and functions.

This may well be a great improvement over the teaching of an inventory of structures or sentences. But, Widdowson (Widdowson, 1974: 253) asks:

> . . . to what extent does an inventory of notions of the kind proposed take the communicative facts of language into account? There is one rather critical fact that such an inventory does not, and can not of its nature, take into account, which is that communication does not take place through the linguistic exposure of concepts and functions as self-contained units of meaning. It takes place as discourse, whereby meanings are negotiated through interaction.

According to Widdowson, then, a necessary component is missing in lists of functions and notions, specifically contextual dependence. This contextual dependence is a necessary condition for discourse development and indeed for any form of human communication. Communication is inherently interactive and the structure of discourse is created as the interaction develops among the participants. There is, as we saw earlier, unpredictability involved, but the degree of unpredictability varies: a conversation between a non-native speaker of English from China and a native speaker from New York who do not know each other will be very unpredictable compared with a conversation between two American teenagers who are friends and thus have a high level of shared knowledge about the world. But it is only through interaction that discourse is created, and spoken discourse, in particular, can never be completely predictable.

The problem for the language teacher is how to avoid simply teaching an inventory of notions and functions with the linguistic forms appropriate to each notion or function. We must somehow bring into the tasks we set the element of unpredictability, of interactive creativity, and help our students learn the strategies to understand and to use discourse in English.

What, then, are some examples of classroom activities that attempt to address the problem? To a great extent, published materials only do so sporadically, and thus the classroom teacher has to develop materials. For example, listening comprehension exercises should deal with the language at the discourse level, that is, the suprasentential level with a context. There might be conversations with two or more parties available for extended listening on unrehearsed tapes. [1] The students could focus, for example, on the transitions linking one idea to another. They could be asked to outline the ideas presented in the taped conversations and take down expressions such as "by the way," "therefore," "in other words," etc. By examining on a conscious level how a particular sample of discourse works–what transitions are used, what question forms are most often used, and what other linguistic markers are present to facilitate communication–the students should become more aware of what goes on when we use language. Then the teacher must create tasks to help them to practice and reuse the transitions in appropriate contexts so that the whole exercise is

[1] See Sasaki, Ruth "The San Francisco Trip: Creating a Thematic Context Using Unrehearsed Tapes," *Cross Currents,* 7, 1.

not merely another experience in studying language as one examines a frog in biology lab. Students could also practice outlining the information or paraphrasing and summarizing the information and then reporting it back, either orally or in writing. An idea for use with videotapes is to have students analyze the ways the speakers indicate that another person can have a turn at talking.

Also, if students come from a culture and educational system that emphasizes understanding every word, then they need *not* dictations which only serve to reinforce that way of looking at language, but rather tasks that help them to look at key points only, and then only the words necessary to understand the key points and therefore the meaning of the conversation or text. The teacher could play, for example, a short, three-minute tape of a monologue of a person talking about a cross-cultural experience. After hearing the tape two times, without taking notes, the students could then work in groups of three of four to outline on a blackboard or a piece of butcher paper the main points with any key words that they can remenber. After five minutes of working it out as a group, the teacher could then have one person from each group restate or summarize in his or her own words the content of the tape. If there are any discrepancies between the summarizations of the different groups, the tape could be played again to clarify the point in question. But the students would not be given a complete transcript. Through the teacher's feedback and by listening to the tape one more time at the end of the session, they can gain confidence in their ability to comprehend meaning without understanding every word.

Gaining confidence in their own passive ability is particularly important for false beginners. Teachers need to help them develop listening strategies so that they will be able to handle samples of extended discourse in real life situations. For example, one listening strategy is knowing what to expect in a particular form of discourse, such as a telephone conversation. With an awareness of the discourse rules of a telephone conversation, the learner will find it easier to understand and handle the information being conveyed over the phone.

One task that facilitates awareness of the structure of a conversation involves "half" conversations. One student has the lines for person A and another has the lines for person B. They are not to look at the other's lines as they role play the conversation. Here is an example from *English through Drama* (Model Language Studio, 1976: 45–46).

A: I'm going to Europe next week.	A:
B:	B: Hm . . . How long are you going to be there?
A: Oh, for a month.	A:
B:	B: What are you going to do there?
A: I plan to take a holiday –relax, swim, ski and eat a lot of good Eu-pean food.	A:
B:	B: Hm . . . I guess I'll go to Italy tomorrow.
A: You're going to Italy tomorrow!	A:
B:	B: Yeah, it's an Italian restaurant.

Many more ideas for such activities can be found in Richard Via's *English in Three Acts* (1976) (called "Talk and Listen" tasks) as well as in Maley and Duff's *Drama Technique in Language Learning* (1978). A related task is to give the lines of only one person and ask the students to come up with the most logical responses for the missing person. These two activities underline the interactive character of discourse.

Examples of miscommunication could be brought into the classroom, either in written form or, better yet, in oral form on a tape, and then analyzed for the cause of the miscommunication. The students could then come up with the reasons and alternatives to repair the situation. They could role-play their solutions and then, in a feedback session, their role-plays could also be analyzed for effectiveness.

This is one example of "miscommunication." A friend called on Monday, to talk about various things concerning professional matters. He is a Japanese speaker of English. He ended his conversation with his American friend by saying, "See you on Friday, the

20th." On Friday, February 20th, the American appeared at his school, as they had agreed upon. But it turned out that the Japanese had meant Friday, *March 20!* The teacher can start collecting examples of miscommunication which can become much more elaborate and involve cross-cultural issues.

Role-plays in general, particularly if the students can be videotaped, are very effective for getting at what is appropriate and logical, and consistent with the situation, participants, and goals of the participants. The students need to practice the language in situations that are as close to real-life as possible, but role-play tasks are full of possibilities for conscious focusing on the structure of discourse.

For beginning students, a task can be set for two students to role-play an unplanned meeting of two friends on the street. The role-play comes as a culmination of a series of tasks which have prepared students by practicing expressions such as "Hello, how are you?" and "I haven't seen you in a long time," with proper intonation and stress patterns. Many different types of exercises, from memorizing dialogues to counseling learning tapes can do this; one particularly useful exercise is of the "talk and listen" type mentioned above. For the role-play itself, no notes would be used. The students could be given time to work out their "script" in pairs, perhaps with a blackboard or piece of butcher paper to outline it if they need to write it down first. During the actual acting out of the role-play, no written script of any form should be used. Students very quickly realize that set, memorized expressions do not work smoothly and they have to pay attention to what the other speaker is saying in order to give coherent, logical responses.

More advanced students can be given role-plays that involve some sort of conflict. Here it is convenient to use role-play cards such as three by five inch note cards. One student, if this is a two-party conversation, gets a card with one set of directions, the other, a second card with a different set of directions. This is one example.

STUDENT A	STUDENT B
Ask Tik, whom you consider your best friend, to loan you some money so you can buy	Refuse Jun the money he wants. You like him, but he's always borrowing money

a new record. You want to impress your new girl friend.

from you and almost never pays it back unless you ask him for it several times.

The students, of course, are not to look at each other's role-cards. They act and talk as if they only had their own information, which is close to what we do in real life situations. Again, the interactive aspects of authentic communication become obvious and motivate the students to use more language in a more creative way than is possible in a controlled learning situation.

These classroom activities are only examples of what can be done once we begin to analyze language as a communicative, goal-oriented tool. It is not enough for the students to attend to the linguistic structure alone, or the function of a grammatical structure alone. They must be made aware of " . . . how language is used in face-to-face communication among human beings" (Richards, 1980: 414).

The first step is for the teacher to become knowledgeable about discourse analysis which is helpful in gaining insight into language and language learning. Discourse analysis is *not* a new approach or methodology for language teaching. An awareness of it is as important as an awareness of contrastive analysis, error analysis, and the recent humanistic approaches to language teaching are for a professional teacher to be able to make appropriate choices about curriculum, syllabuses, and materials. Moreover, the more the teacher knows about the discourse that occurs between the teacher and students and between students and students in the classroom, the more she or he will be able to manipulate the classroom setting to facilitate language learning.

An appropriate quote to end this article comes from the late Ruth Crymes (*TESOL Newsletter,* Aug. 1980: 1–4).

> What, then, of instruction? It would seem that we should work from the outside in instead of from the inside out, from the world to the sentence, rather than from the sentence to the world.

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Katakana Eigo—An English Teacher's Friend or Foe?

William Jeffrey Teweles*

OPENING THOUGHTS

Besto ten, Fushigi na peach(y) pie, Nebahgibappu, 'never give up', *Paper driver* – are these English or Japanese? Where does one end and the other begin? Could a native English speaker understand such expressions on his own street back home? Can a Japanese raised or living in another country even understand them? Surprisingly, the tremendous influx of English words (or English boom) often confuses more than clarifies, mystifies more than explains, and embitters more than attracts many a listener. Should English teachers restrain or otherwise discourage students from using English made in Japan? Is it even possible to stem the tide, or is the trend completely out of hand?

The issue of *katakana eigo* and its place in Japanese society is not a new one; I recall an old *oba-san* in an even older movie scolding her teen-age daughter for using the English transplant, '*hahto* heart', when *kokoro* would have done just as nicely. What to the daughter was a matter of personal taste was to the *oba-san* a matter of cultural loyalty. One can hardly single out just the young for ushering in linguistic change, however. The recent preoccupation with English permeates a tremendous cross-section of Japanese

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society, and many an *oba-san* today colors her speech with hundreds, perhaps thousands of English-derived words.[1] Edith Hanson in her celebrated book *Eikawa Pera-Pera* (1970) notes that the current use of *katakana eigo* in newspaper advertisements, fashion shows, and cosmetic counter displays is particularly aimed at middle-aged women who often do not know what they are reading or listening to, but buy anyway. The author sees English adding a certain sense of prestige and elegance which somehow transcends the ordinary, just as a native English speaker might throw in a French phrase or two to sound more cosmopolitan or intellectual. Hanson further adds that French-derived words such as *maison* and *chateau* are subject to use and may add a certain appeal to what she calls "look-alike apartments built on former *daikon* fields" (pp. 18-19).

Commercial abuses not withstanding, there is little question that the role of English in education and mass communication has greatly expanded as witness the huge influx of new products, publications, and foreign visitors upon these shores. "No one is an island, and neither is Nippon" could well become a theme for latter-day *Showa*. Detested and feared as it still is in many quarters in Japanese society, English is unquestionably a status symbol and its use and acquisition a means of proving that Japan has indeed arrived as a major world power. Expressing oneself in English, in effect, is a seizing of many things associated with the "good life."

Like Hanson, however, I have to add my own voice of disapproval and feeling of dismay at all the Japanized English I hear. These days it's *chikin* for *niwatori* and *kichin* for *daidokoro* with most everyone confusing *chikin* and *kichin* in the process. What for? Don't *daidokoros* and *niwatoris* predate Colonel Sanders and home interior shows (or "fairs")? When 'hamburger' becomes *humbug* and 'city tour' becomes *shiti tsu wa* (shitty sewer), perhaps it's time to take stock and see that loan words do not become just so many "groan words."

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[1] Even during the war, when formal instruction of English was forbidden in Japan, it was found that an average of 2,000-2,500 English-derived words formed a prominent part of the average woman's vocabulary.

BASIC SHORTCOMINGS OF KATAKANA

Differences in Sound

The inventory of sounds in English is inherently and fundamentally different from that of Japanese. Any Japanese national who feels *katakana* can fully and effectively represent English vowels and consonants is only deluding him or herself. While I disagree with those who claim that all of the sounds of the two languages are different enough to warrant special attention and practice, there are still enough problem areas to rule out a pronunciation model based entirely on Japanese. Similarly, native English-speaking teachers who feel they are doing enough to combat these differences merely by providing a pronunciation model are seriously underestimating the extent of the problem.

Important vocalic distinctions between Japanese and English should be engrained in the mind of the learner. Pronunciation can be improved by a familiarity with the basic grid of English vowels (as compared with the Japanese) indicating manner of articulation (eg., nasal, fricative) and point of articulation ([Prator and Robinett; 11, 13] eg., bilabial, palatal). The use of the phonetic alphabet when possible would also help.

As most Japanese students learn how to use English-Japanese dictionaries in secondary school and are exposed to a phonetic alphabet relatively early in their English educations, there is no reason why a teacher should hesitate to refer to phonetic symbols. I mention this as a countering tactic to scores of beginning English conversation and traveler's companion-type books with *katakana* "equivalents" written neatly beneath virtually every English phrase.

A point I might also stress is that teachers who belabor the "absence" of certain consonants such as /r/, /l/, /v/, /th/, or /z/ often bypass the more subtle problems of vowel quality and the effects produced by linking certain vowels and consonants in English speech. Page 6 of the *Manual of American English Pronunciation*, for example, shows that Japanese contains all of the diphthongs (sounds such as /ai/ as in "my" and /oi/ as in "boy") of English but has no equivalent for the diphthong placed before /l/ or /r/. Most borrowings of this nature such as *apāhto,* 'apartment', and *kōdo,* 'cord', merely contain an elongated vowel. The teacher should familiarize him or herself with such conventions of *katakana* representation and know as well that the suffix *-er* typically becomes an elongated ア— or that an initial *s* or *t* cannot precede a high front vowel such as /iy/ or /I/ without becoming a fricative or an affricate such as /š/ or /tš/. Also, if the instructor merely goes over the inventory of sounds *letter by letter*, he or she may not be able to account for the fact that 'bus' and 'bath' or 'ballet' and 'volley' are written identically in *katakana*. Thus, consideration should be made beforehand whether separate sounds in English typically acquire the same *katakana* symbol in order to effectively tackle the problem of pronunciation. The exhaustive word lists given in such texts as *Pronunciation Contrasts* by the Nilsens are, unfortunately, not "*katakana*-sensitive" and do not fully measure up to the problem at hand.

My own name is bitter testimony to the problem of differentiating certain vowel and consonant combinations for a Japanese. In my native California, I have yet to meet anyone who, in jest or otherwise, pointed out a similarity between the words 'Bill' and 'beer'. Here in Japan I am constantly subjected to *Biru wa Biiru desuka?* (especially in dimly lit taverns) merely because the *katakana* reflected spellings are so similar. Aside from the obvious difference in the final consonant is the failure to distinguish vowel quality. Other unsuspecting members of my family could well be in for the same treatment were they but in the vicinity. Sister-in-law Paula would be "Pōla-rized" (especially if she wore make-up) and my mother Ruth could be anything from 'loose' to the Japanese *rusu*, which simply means 'not around' (or possibly mistaken for former Hiroshima Carp manager "Lutz", although that would be highly unlikely). There are no doubt many people who are STILL wondering who Saijo Hideki's *Kizu darake no* ローラ of a few years back was dedicated to—Laura or Lola?

In bringing up pronunciation of names, I am bringing up what most consider to be a sensitive point. There is no better way to get on a bad footing with someone than to mispronounce their name. A case in point is the afore-mentioned *-er* suffix often applied to persons in certain trades. It is a well-known phenomenon in English that people's names often reflect what sort of work they were/are engaged in (the well-known golfer Miller Barber being a possible exception). Thus, special care should be taken when pronouncing *-er* bearing words (or variations such as 'Taylor') to avoid calling a 'barber' a *babaa*, for example, as so many of the respondents did on my translation sampling. It is no wonder that many people still opt for the more traditional and polite *tokoya-san* in this case.

Aside from a pronunciation problem, the fact that *katakana* blurs an important morphemic distinction is evident here. More irritating to the native speaker is the accompanying attitude that it does not really matter. Why should it? Is a 'butter' a person who makes the stuff or does a 'batter' make bats? If English usage is not consistent, why should the Japanese version be, one might ask.

Such reasoning is perhaps understandable, but not making basic sound distinctions clear can produce some horrific results. Vowel-consonant pairings such as cook/cork/(or cock), heart/hurt/(or hot) and hole/hall/(or whore) are virtually indistinguishable when pronounced "à la *katakana*" and could cause havoc if misconstrued in a conversation. Both the Jogakuin students and Japanese living abroad who responded to my translation sampling produced such semantic oddities as 'fork festival' and 'race carten' for 'folk festival' and 'lace curtain' respectively which reflect this basic confusion over vowel quality before consonants, notably /r/ and /l/.

Noting that the jump from Japanese is a considerable one, teachers should concede certain pronunciation variations which might very well be dialectal and completely natural for native speakers. 'Car', for example, might well be pronounced /kah/ in Boston and words which most Americans might pronounce with a short /I/ or /æ/, such as 'piston' or 'can' would be closer to the British standard if spoken in a Japanese fashion. Caution should be made where misinterpretation is possible (i.e., 'map' instead of 'mop' and 'full' instead of 'fool'), but over-correction should be avoided where possible. How often do we foreigners like being corrected for saying *konnyaku* instead of *konyaku* when we are so *certain* that we are making the proper distinction?

Differences in Stress and Intonation

While much has been made of pronunciation and semantic differences in the English spoken by Japanese people, little has been said about intonational problems. For one thing, samplings of speech contours are often difficult to obtain in a natural manner and the reluctance of individuals to be recorded when speaking in a foreign language is understandable. I had to scuttle a survey of various idioms borrowed from English into Japanese (to see if they were recognizable when spoken in a Japanese-like manner to native English speakers) due to problems in getting natural and timely responses. Thus, having to face the problem without concrete statistical backing, it is difficult to say just when intonation is responsible for a breakdown in communication.

Looking at some of the word borrowings themselves, it is often not clear which language the words have been adopted from. The Japanese pronunciation of the word 'orange', *orénji*, for example, is certainly not consistent with the English stress-wise, nor does it follow the pronunciation pattern of the French oránz. Likewise, the word *botán* could be based on the English 'bútton', but is more likely derived from the Portuguese word *botào*, for reasons of stress similarity. Similarly, the word *garéhji* seems to follow the British model /gérej/ more closely than the Franco-American /garáhz/.

In some cases, the dialect of the Japanese speaker might affect the way s/he pronounces the word in question. A person from Kansai would be more likely to stress the second syllable of *hoteru* (as a native English speaker would) than a person from Kantō, let's say, who would be more likely to stress the first syllable. It is noteworthy, too, that first and second generation Japanese living abroad often pronounce loan words in a manner more identifiable with those living around them. Some of the Japanese-Americans I have spoken with claim to have to make a conscious effort to re-stress a word such as 'hamburger' to coincide with the Japanese version /hamubáhga/. Peer-group influence and assimilation factors in the respective societies seem to have a pervasive influence on loan word usage, in any case.

As for longer speech units, word junction, and word groupings (especially when unstressed syllables are involved) are potentially confusable in certain idiomatic borrowings. Pink Lady's song "Kiss in the Dark" might have been misinterpreted as "Kissin' the Duck" had the preposition 'in' not been given extra stress. Giving articles and prepositions unwarranted stress lends a highly unnatural flavor to English, in general, and idioms such as 'HOME ÍN! (for when a runner scores in Japanese baseball) would sound terribly artificial if coming from a native speaker. Letting loose with a *hotto wán* or *orenji jyusu WÁN* ('one cup of hot coffee', 'one glass of orange juice') could conceivably lead the listener from abroad to think that winning horses at the local race track are being discussed!

Differences in Grammatical Function

Continuing on the subject of 'one', another inherent limitation of *katakana* in representing English words is its inability to reflect number. The traditional manner of indicating quantity in Japanese and Chinese is to use a *counter* (*shichinin no samurai, ichimai no kami,* etc.) after the number, whereas in English both counters (piece, glass, etc.) and countable units are subject to pluralization. In Japanese usage, the final sound of the word in question determines whether or not it is pluralized and *not* whether or not the word is commonly pluralized in English. For example, a word ending in a sibilant such as /シ/ or /ス/ would not ordinarily be pluralized, thus a person would ask for one or two *shatsu,* 'shirt(s)', or *sutsu,* 'suit(s)', and let the desired number be the sole guide as to quantity. Using this system, however, it is difficult at times to tell whether a single bucket, *bakkettsu*, or omelet, *omeretsu*, is being referred to (the listener is apt to hear 'one omelets'). A plural form rarely used in English in the collective sense, 'fruits', is the form used almost ubiquitously in Japan. This is perhaps due to the use of the word *fruuto* to designate a certain wind instrument.

Despite the problem of overloading a speaker with too many *s*-like sounds (and producing excess spray in the process), there are numerous instances where a plural ending could be applied harmlessly and conform with the original English model. *Tsu autsu,* 'two outs', could follow the pattern of *tsu donatsu,* 'two donuts', just as *bakketto,* 'bucket', could revert back to singular status as in the word *roketto,* 'rocket'. Consistency is possible where a conscientious effort is made. In many cases the question of whether to add *s* or not is non-consequential, and whether you say "Seven Star(s) Cigarettes" or "All-Star(s) Game" is not going to confuse (or impress) anyone.

More serious forms of tampering with English grammar do exist, however, and these are often the results of abbreviating, either for reasons of effect or economy or both. One often sees in train or bus depots Popeye posters inviting one to 'do' ski where the single, unassisted verb 'ski' would do the job perfectly well. The admen behind "Let's Sports" conveniently forgot that 'let' is a helping verb and as 'sports' is not a verb, there is nothing for it to help at all. Even though a native speaker would not say "Let's sport" to begin with, the *katakana* usage does not allow for the word to be singularized, so it is difficult to ascertain whether a variety of activities is being referred to or just one 'sport'..

Harumi Itoh, in an unpublished paper done at U.C.L.A. in 1972 contrasting English and Japanese through loan words, noted the tendency to reduce long or compound words to four syllables (or two pairs of syllables) in Japanese; thus, 'remote control' becomes *rimokon*, 'air conditioner' becomes *eahkon* and 'mass communication' becomes *masukomi* in typical usage here. The formula also applies to long non-compound works such as *interi* for 'intellectual'. Dr. Passin (1980: 68) offers the example of a Germanic-French compound *aru-saro* which is a combination of *arbeit* 'part time job' and *salon*. Itoh also notes basic differences in abbreviated forms such as *terebi* for 'television' (vs. T.V. or 'telly') or *Ros* for Los Angeles (vs. L.A.), to cite a couple of familiar examples. In many cases, abbreviations are a form of linguistic code, jargon, or slang discernable to only a few, and at times is more an inconvenience to both speaker and listener than a convenience.

Recently, the number of abbreviated forms entering Japanese seems to be on the increase, and in many cases, these tend to take on slightly different functions in local usage. 'O.B.' and 'O.L.' mean little or nothing to a native English speaker aside from someone's initials and even 'O.K.' is pronounced and used differently. 'All right' is commonly reduced to *"orai"* in Japan and seems to be the preferred form for when someone is backing out of a driveway or garage and needs some coaching. Happily, 'folk festival' has not yet been reduced to *fuokufehsu* (forkface?) as that might sound insulting, whereas *poppukon* pop concert merely sounds misleading. With such shortened forms as *suto* for 'strike' and *tero* for 'terrorism' abounding, teachers of English should caution their students against random application of abbreviated forms in their writing and speech and to not assume that native speakers will know what they are referring to simply because they are based on English words.

Objectively speaking, the English words that Americans have chosen to abbreviate (i.e., 'fridge' for refrigerator) are not so different than many of their Japanese counterparts (i.e., 'auto' for automatic door). The more esoteric forms such as *kōruten* for 'corduroy' or "hybrid" forms (combinations of Japanese and foreign words) such as *denwa-bokksu* are more problematic because the alterations are not always consistent with standard speech patterns. What is a matter of convenience for Japanese speakers (i.e., dropping or shortening of final consonants) can lead to a communication problem when applied to everyday English speech. 'Toile(t)' or 'han(d)kerchie(f)' are two examples that immediately come to mind. Often times suffixes are dropped as well, producing such forms as *fry pan* (vs. 'frying') and *kohn beef* (vs. 'corned') which are easily understood, but yet grammatically incorrect. I have noted students using 'spell' as a noun (as opposed to 'spelling'), which follows the basic shortening strategy of the afore-mentioned (do) 'ski' or 'skate,' (native speakers preferring the *-ing* form here as well).

In many of these instances, a change in nuance or grammatical application has taken place, which indicates that the original English usage no longer suits the Japanese speaker's tastes or needs. The adaptation of English words to conform to certain trends in Japanese culture is a natural linguistic phenomenon which has taken place in several non-English speaking nations already. Understandably then, many Japanese who have lived away from Japan for several years shared a difficulty with 'Nisei', second-generation Japanese Americans who often have had limited exposure to Japanese. Both groups showed considerable difficulty understanding some of the current expressions used in the sampling such as 'high sense'. These same people probably never associate white shirts with the letter "Y", or would maybe have received the same blank stare I got once in a Hiroshima supermarket when I asked for a 'plastic bag' instead of *biniiru* or vinyl which is how soft forms of plastic are usually described in Japan.

While the English language should be expected to serve the daily needs and creative outlets of Japanese people, an overdose of *katakana eigo* could cause a pollution problem within the Japanese language itself. Such scholars as Yazaki Genkura have since the early 1960's expressed their alarm at the way loan words have caused persons to confuse Japanese usage with original English meaning and application. Uehara Yukiko, in a 1971 study she did on English loan words in Japanese, notes that the majority of English words have entered Japan since the Second World War and now account for more than 90% of the *gairaigo* currently in use here. The recent influx and proliferation of English words has been likened to the mass adaptation of Chinese characters (*kanji*) many centuries ago, by scholars such as Herbert Passin, and in many cases "*katakana* spellings" have replaced traditional ways of writing Japanese words. Indeed, Prof. Passin suggests that the entire vocabulary of English is in the process of being absorbed (1980: p. 56).

L'Academie Francais has striven in recent years to limit the encroachment of English words (or "Franglish"). The assault of English loan words upon the French can be noted in this example from an area that has also been deluged by English here in Japan, namely, clothing and fashion.

> Son hip-slip et sa *skirt* bleu *navy* lui donneront l'air d'un sportif à l'entrainement . . . il passera donc au Toilet Club pour un rafraichissement et un *shampooing* par la méme occasion. "Un peu de moustache *for men?*" "Non, mais un rien de Monsieur Gevinchy ou plutôt un peu d'eau de Balengiaga *for men*." "Sorry!"

While the issue of how much English the French language can absorb and still sound like French has been shelved for the time being, the influx of English into Japanese is bound to continue, causing yet further changes in written and spoken Japanese. Many persons are concerned that "Janglish" will get out of hand and destroy the balance of Japanese, Chinese, and European language words that have made the Japanese language so distinctive. Uehara (1971) cites a study done in Tokyo twelve years ago which estimates that modern Japanese consists of roughly 40% Japanese, 50% Chinese, and 10% foreign loan words (*Nihon no Eigaku Hyakunen Showa-Hen,* 1968: 153). It would be interesting to see the survey repeated to judge the inroads English has gained in the past decade of Japanese internationalization.

As an English teacher in Japan who spent many hours in college trying to learn long lists of *kanji* and who has come to appreciate some of the expressive advantages of *kanji*, it pains me to see all the *katakana* clutter around me on billboards, inside trains and in newspapers. While I feel that communication in itself is a worthwhile goal, it will not come about by wholesale Japanization of the English language. Phonemic distinctions should be pointed out and semantic differences maintained and kept in mind. The traditional forms of expression in Japan need not be sacrificed if Japan and the West truly desire improved communication with each other. But in some ways, our reputations as instructors of English as a Second Language are dependent on our attitude toward "Japanese English" and its symbolic medium, *katakana*. Ignoring the problem only insures that in the long run confusion will prevail and future translation samples will reveal even more horrendous mistakes.

Usage of loan words becomes more and more of a problem when cultural values are involved. Just as 'salaryman' is basically a Japanese prototype and is a somewhat exalted figure in this society, 'office lady' (or its predecessor 'business girl') might well be seen as a debasing (or perjorative) term in the eyes of a native speaker. Similarly, 'kamikaze', as it has been adopted into English usage hardly brings to mind the heroic, selfless figure it represents in Japan. (Native speakers tend to use it in a tongue-in-cheek manner to indicate someone who acts, or drives, recklessly or with abandon). 'Sportsman' has a positive image in both societies, but participants in professional sports are generally deemed 'athletes' in the U.S. The long hours of training and cultural refinement attained by 'geisha', however, are recognized by few in the West, who unfortunately apply the word to female entertainers of every description imaginable.

An area of particularly heavy borrowing in this country has been baseball. An American import of tremendous scale and prestige in Japan, much of the vocabulary familiar to Western fans of the game has been reapplied or changed altogether. Some terms seem to have been invented here; 'dead ball' *goro* (for grounder) and, of course, "sayonara home run," while others seem to be the product of no imagination whatsoever (フォアーボール) for 'four balls', or more familiarly to American fans, 'walk'. Shortened forms abound, some catchy, such as 'nice second' (for 'nice play by the second baseman') or 'running homer', which seems an improvement over the awkward 'inside-the-park-homerun' which Americans tend to use. One wonders why the Japanese ball clubs adopted English word names although it *is* rather difficult to imagine thousands of fans screaming out *koi, koi* (for the Carps) or *tora, tora* (for the Tigers).

Food and drink is another area that is culturally bound, and just as an American would get a better reaction ordering *escargots* instead of 'snails' in a French restaurant, Japanese people abroad might get their orders faster if they would avoid saying 'pine' for pineapple or 'spa' for spaghetti. *Omuraisu* would not cause a problem, however, as there would be little likelihood of coming across a rice omelet in a Western country, although it would be a good idea to start serving them. 'On the rocks' is the preferred expression for ordering iced drinks overseas, but other than that, there is little to stand in the way of the enthusiastic drinker getting his or her order, providing the appelation 'bar-tender' is given in its full form.

With clothes, pluralization seems to be the major problem as most everything in English usage seems to come in pairs, a fact which *katakana* rarely, if ever, indicates. For instance, we say 'sunglasses' and 'gloves' and 'stockings' and never refer to 'jeans' in the singular (the preferred form in Japan being *G-pan*). 'Shirt' and 'suit' are only pluralized when more than one is being referred to, and 'pants', despite its humorous connotation in Japanese usage, generally refers to something meant to be worn on the *out*side in English. 'Trousers' is the neutral word to use here, in any case, while *zubon* is not English at all, of course.

TRANSLATION SAMPLING

Hiroshima Jogakuin 1st and 2nd Year Students: INCORRECT RESPONSES / NUMBER OF RESPONSES	(PUT THE FOLLOWING INTO THEIR ORIGINAL ENGLISH SPELLING)	Japanese Respondents Living Abroad: INCORRECT RESPONSES / NUMBER OF RESPONSES
10/39	テーマ (theme)	6/18
16/32	レバー (liver/lever)	2/16
23/35	レースカーテン (lace curtain)	7/17
26/39	パーマ (permanent)	8/18
16/23	ビニール (vinyl)	2/17
30/39	チークダンス (slow dance/dancing "cheek-to-cheek")	3/12
34/38	ハイ(センス/カラ) (fashionable/good taste/tasteful)	9/16
17/30	レザー (leather)	1/18
8/39	マスコミ (mass communication)	2/17
17/31	バーバー (barber)	5/18
20/38	オフコース (off course)	11/18
32/34	ハムバーガー (hamburger)	9/18
14/29	スリラー (thriller)	4/17
12/39	フォークフェスティバル (folk festival)	5/18
17/39	チョコボール (chocolate ball)	6/17
22/31	Yシャツ (white/dress shirt)	8/17
	Jogakuin Survey Only	
16/27	コール天 (corduroy)	–
33/34	パンク (puncture)	–
15/16	ワクチン (vaccine)	–
27/39	トランプ (cards/playing cards)	–
405/12.3 average no. of mistakes per respondent		88/5.2 average no. of mistakes per respondent

EVALUATING THE DATA

As the translation sampling I devised was not sensitive to context there was no doubt confusion over some of the items included. For example, the word 'punk' is used frequently in the United States, but it is not understood to be a shortened form of the word 'puncture' there. A similar problem was caused by the idiom 'high collar' (or 'sense'), which is not ordinarily associated with 'high fashion' to most native speakers. レザー and レバー both had two possible renditions (razor/leather) and (liver/lever) and オフコース ('off course') was often confused for the more commonly used 'of course' despite the slight difference in *katakana* spellings. In addition, I wrote 'cheek dance' wrong on the original survey I distributed to the Jogakuin students (チックダンス) which accounts for the many who responded with 'tick' or 'chick' dance.

Generally speaking, the higher frequency words such as 'hamburger', 'barber', 'leather', and 'thriller' (in the sense that they are used fairly regularly abroad) gave the respondents living in the U.S., or who had lived in an English-speaking country for more than a year, less trouble than the students at Jogakuin. More obscure forms such as 'lace curtain', and 'vinyl' were troublesome to most. Greater exposure to and familiarity with native speech patterns seems to account for the far higher rate of accuracy (5.2 errors per person) shown by my Japanese respondents abroad than that shown by the students of Jogakuin (12.3 errors per student). Interestingly, I had some difficulty finding non-permanent residents who had lived abroad long enough to qualify for the sampling requirements, and even those who had lived abroad long enough were often reluctant to reply to the survey. Most of the people who did respond were temporary residents with some college education. Respondents with a college degree or who had lived abroad for more than three years had the least difficulty with sound/letter correspondences, but as I mentioned earlier, some had never been exposed to certain expressions currently in vogue in Japan ('high sense', e.g.) and faltered there.

The forty students I surveyed at Jogakuin gave a far wider range of responses, which although partly due to the general lack of context, also indicates that many were sounding out words according to the *katakana* spellings given. Low-frequency entries such as 'corduroy' (コール天) and 'vaccine' (ワクチン) produced the most incongruous responses ('callten', 'wagchin') but even words such as 'thriller' were often times sounded out sound by sound ('suree-ra') and strayed far from conventional English spellings. The most consistent source of errors for the students here were vowels before /l/and/r/ and consonants which do not form a part of the Japanese syllabary, /v/, /θ/, and /l/ in particular. At times, other perhaps more familiar words seemed to get in the way (e.g. 'term' for 'theme' and 'tramp' for 'trump'), although here again, vowel quality might have played a hand in the confusion. Other vowel distinctions commonly confused were:

/I/i 'slila', 'surira', etc. for 'thriller'/ 'chick' dance for cheek' 'cheek'

/ɔ/o 'coal-ten' for 'corduroy'/ 'bowl' for 'ball'

/æ/ 'pank' for 'puncture'

/ɛ/ 'laber' for 'lever'/ 'reazer' for 'leather'

Most noteworthy, however, was the constant misrendering of *-er* both as a suffix and in internal positions. Virtually half of all respondents wrote 'parmanent' (with lace 'carten' cropping up on nearly as many responses) while deleted or misrendered endings were frequently given for 'barber', 'hamburger', 'liver', 'thriller', and 'leather', especially on the Jogakuin students' samplings. Few respondents had difficulty with 'shirt', although one confused 'Y' (white) shirt for 'T-shirt'. The semantic curiosity 'fork festival' managed to appear on quite a few samplings which indicates not only confusion over the vowel plus /r/ combination, but lack of taste as well.

CLOSING THOUGHTS

Consideration for common usage and communicative value, rather than seeing words and expressions borrowed from English and other languages as having some ultimately correct form is the key, I feel, to coping with *katakana eigo*. Some of the drawbacks and disadvantages of *katakana* have already been pointed out at length, and the difficulties respondents both in Japan and in the United States have deducing original English spelling and word meanings from *katakana* renderings were reflected in the translation sampling, despite widely varying degrees of exposure to English in daily life among those surveyed.

As an essay in a textbook I have been using at Jogakuin, *College English* (edited by Taylor: 1980) points out, many loan words adopted for use by Japanese and rendered into *katakana* come to lose their original meaning or take on properties different from those of the original.[2] Collective properties, plural or singular case, suffixes, and most frequently of all, sound/letter correspondences with English consonants and vowels are often passed over or muddled by *katakana* representation. For all these reasons, plus the additional consideration of cultural sensitivity, words rendered in *katakana* should be approached with great caution by English language students. Teachers of English should be equally wary of the tendency for students to apply *katakana* equivalents where, in reality, there are precious few to begin with.

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[2] The example offered by *College English* is *kanningo,* which in Japanese usage means to cheat or the act of cheating (usually on an exam), whereas native English speakers use the word 'cunning' strictly as an adjective to mean 'clever' or 'sly'. (p. 21).

The Toast of Tokyo *or* Breakfast in Nipponese

Rosanne Skirble*

In Japan I found that I could be perfectly well understood if I pronounced English as if it were Japanese. Afterall, in a country where a taxi in rush hour is a *tas'shii* in *rushawa,* and a sandwich still a *sando-witchi,* things just couldn't be that difficult.

Every morning at the Tokyo "Cafe Colorado" I ordered the breakfast special – *kohii, jusu, tosto* with *bata* and *jamu. Milruku* brought milk for my coffee. And *napukins* were always on the table.

All went well until I tried to substitute cinnamon toast for the standard *tosto* and *bata.* A consensus of dictionary opinion translated cinnamon as *nikkei.* Not so in practice. When I asked the waitress for *nikkei tosto* she simply shook her head. I repeated *nikkei tosto,* and still no breakthrough. Determine to be understood I fell back on my golden rule and asked for *shinnamon tosto.* This time the waitress looked up, smiled in recognition, and confirming my order said very clearly, "Ah so . . . shinnamon tosto!"

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A Checklist for Teaching Comparison to Adult ESL Students*

*Marcella Frank***

Comparison is one of the two most common logical relations used for communicating ideas, the other being cause-effect. In this paper, I am using the term "comparison" in its exact dictionary meaning as "an examination of similarities and differences." I know that in general usage we speak about comparison and contrast, but it is always differences that make this possible.

In lower-level ESL classes, comparison is usually taught through sentence structure and involves mainly the grammar and vocabulary needed to express similarities and differences.

At the most advanced levels, however, comparison is taught as one of the patterns of rhetorical development in extended discourse, along with development by other modes, for example, definition, classification, and cause and effect. Practice in the use of such rhetorical patterns has long been part of the curriculum in regular Freshman composition classes.

But as of today, not much is available to help students who are in between these two stages. There is a great need to help our intermediate and low-advanced ESL students develop real communicative competence in making comparisons. They need to be made

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* First presented at the 1980 TESOL Conference in San Francisco.

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aware of the many features that are available to them when they are making a comparison, features that involve not only syntax and lexicon, but also those features required for extended discourse, such as arrangement of the units being compared, and the rhetorical and logical principles involved.

The idea for a checklist on teaching comparison originated when I began to prepare a composition text for low advanced students that was communication-based. This text contains two units on comparison, each dealing with one specific area of subject matter. I felt that I could do a better job of developing exercises on both the sentence and paragraph level if I had a list that presented the various features of comparison in a systematic way. Because the checklist has a very practical purpose I'd like to share it with other teachers for use in preparing or adapting writing materials. Since the checklist is fairly comprehensive (it includes features ranging from the lowest proficiency level to the most advanced), teachers can pick and choose those items that are suitable for their classes.

In preparing this checklist, I have taken into consideration both the broader and narrower features involved in a comparison. In the broader sense, I included information about:

1. how the units of comparison (that is, what was being compared) needed to be handled
2. how the points of comparison, (that is the reasons why the units were being compared) needed to be treated

The more specific features involved in comparison that are included in the checklist are:

1. *syntactic features* – the grammatical structures used for similarities, including prepositions and conjunctions and parallel structures, especially ellipsis and substitution
2. *lexical features* – expressions for similarities and differences such as transitional expressions for comparison and intensifiers and approximators in comparison
3. *features of arrangement* – the order of the units of comparison in sentences and in extended discourse
4. *rhetorical features* – organization and development of ideas and principles of clarity and economy in the use of structures of comparison

5. *logical features* – logical requirements for both the units being compared and for the points of comparison

The checklist itself has four main divisions. On the right side of the checklist are special notes on the usage of the particular feature listed and kinds of problems students often have with regard to this usage.

The illustrative sentences in the checklist are related mainly to my composition unit on comparing two cities. The composition topic in the unit calls for a comparison between a city in the United States and one in the student's own country. In the checklist the cities are referred to as City A and City B.

A Checklist for Teaching Comparison to ESL Students

I. Lexico-grammatical features involved in comparison	
A. expressions for comparison	general problems – use of wrong word forms
1. comparison (neutral term)	
COMPARED WITH (City A), City B	student problem – use of incorrect preposition. For example, *to* is used only for comparing unlike classes, as in poetry.
COMPARING (City A) WITH (City B), ...	student problem – dangling participle
IN COMPARISON WITH (City A, City B).	student problem – spelling of *comparison*
2. similarity	
LIKE, THE SAME (AS), SIMILAR (TO) ALIKE	problem – use of wrong preposition. Also, use of *alike* for *like*.
The problems in City A are like the problems in City B.	
The problems in City A and in City B are alike.	

SIMILARITY (BETWEEN)

One similarity between City A and City B is in size.

problem – use of wrong preposition

SIMILARLY

AS . . . AS

problem – incorrect use of *than* for the second *as*

AS

As in City A, there are many skyscrapers in City B.

RESEMBLANCE (BETWEEN), RESEMBLE

City A resembles City B in some of its physical features.

There is some resemblance between City A and City B in their physical features.

IDENTICAL (TO)

3. difference (contrast)

comparative degree (of adjectives and adverbs)

problem – using both the *-er* form and *more* together

________-er THAN

MORE / LESS } ______THAN

City A is more (or less) polluted than City B.

MORE, LESS used adjectivally before nouns

City A has more (or less) pollution than City B.

But – City A has fewer pollution problems than City B.

note – widespread informal use of *less* for *fewer* with plural countable nouns

DIFFER FROM, BE DIFFERENT FROM City A differs from City B. City A is different from City B.	note – widespread informal use of *than* for *from*.
DIFFERENCE One difference between City A and City B is in size.	
UNLIKE Unlike City B, City A . . .	
NOT AS (or SO) . . . AS	
IN CONTRAST WITH (City A, City B) . . .	
CONTRASTING (City A) WITH (City B), . . .	student problem – dangling participle

Adversative contrast

, BUT	note – comma before *but.* *But* may even start a new sentence if one or both clauses are long, or for emphasis.
; HOWEVER, JUST THE OPPOSITE, ON THE OTHER HAND, ON THE CONTRARY	problem – run-on sentences. A comma is used instead of the semicolon. notes: 1. The semicolon may be replaced by a period. 2. Adverbials like *however* may move in their clauses, especially to a position before or with the verb. A comma after initial *however* is optional. *However* in other positions is more likely to be punctuated.

problem – If *however* is moved from initial position in the clause, students may place a semicolon before it anyway

, WHILE, WHEREAS

problem – students often equate these words (especially *whereas*) with the adverbial *however*, and so place a semicolon or a period before them

City A has tall skyscrapers;
City B does not.

note – A connecting word may not be needed for a contrast if both parts of the contrast are in parallel construction.

B. Parallel structure (for economy and clarity)

1. ellipsis (omission of part of the structure that is "understood")

   problem – ambiguity of reference

   City A is as crowded as City B (is).

   City A has many more recreational facilities than City B (has or does).

2. substitution:

   with an auxiliary

   Food costs as much in City A as it *does* in City B.

   problem – the wrong auxiliary is used

   City A can provide many cultural activities, whereas City B *can*not.

   with a pronoun – THAT (for a noncountable noun), THOSE, THE ONE(S)

   problem – omission of the pronoun substitute

   The buildings in City A are as tall as *those* (or *the ones*) in City B.

   note – Informally, a second unit may be placed in possessive form – City A's traffic problems are much worse than City B's. (more formal – those of City B) with THE FORMER, THE LATTER

note – These words represent formal usage.

3. repetition of structure words, especially prepositions

Food costs as much in City A as *in* City B.

note – The repeated preposition makes clear immediately which items are parallel.

4. nominals

Getting a taxi in City A is as difficult as getting one in City B.
To get a taxi in City A is as difficult as to get one in City B.

problem – students may not make these nominals parallel

C. Expressions introducing the point (subject) of comparison between the two units

1. IN (+ a noun phrase)

City A and City B are different *in* size.

2. IN THAT (+ a clause)

City A and City B differ *in that* City A is much larger than City B.

3. THAT (+ a clause used as a subcomplement after the verb BE)

One difference is *that* City A is much larger than City B.

4. TO (after the verb RELATE)

One difference relates *to* (or is related *to*) size.

D. Intensifiers used in comparison

for similarities:

JUST (AS)
JUST (AS) . . . SO (correlatives)

MUCH – much the same as

VERY – very much alike, very similar to

GREAT – great similarities

GREATLY – resemble each other greatly

BOTH, TOO, ALSO: Both City A and City B have many traffic problems. City A and City B both have many traffic problems.

for differences:

MUCH / FAR – MORE – much more crowded

MUCH / FAR – GREATER – far greater differences

GREATER BY FAR

GREAT – great differences

GREATLY – differ greatly

INSTEAD: Most people in City A do not have cars; they use the buses instead.

VERY – very different

E. Approximators used in comparison

ALMOST, NEARLY

ABOUT, APPROXIMATELY

City A and City B are *almost* the same in size.

The population of City A is *approximately* double that of City B.

II. Arrangement of the units of comparison

A. In sentences

1. One unit of comparison is placed in the subject and the other in the predicate.

   City A is like *City B* in many ways.
   The problems in *City A* are similar to those in *City B*.

problem – pronoun reference

2. Both units are place in the subject

   City A and *City B* have a high standard of living.

   or

   The standard of living in *City A* and in *City B* is high.

problems: pronoun reference

agreement between subject and verb

3. One unit moves, that is, it can be at or near the beginning of the sentence or clause

   Like City A, City B has many problems.

   or

   City B, *like City A*, has many problems.

B. In extended discourse (for clear organization and development)

1. In comparing the same points in the same order there are two possible arrangements:

   a. First, all of the information about one unit of comparison is given; then all the information about the second unit is given.

Sample outline

I. City A (1)
   - A. Physical features (location, size, etc.)
   - B. Conveniences (transportation, stores, etc.)
   - C. Recreational facilities (theaters, concerts, etc.)

II. City B (2)
   - A. Physical features
   - B. Conveniences
   - C. Recreational facilities

b. The information about the units of comparison is alternated

Sample outline

I. Physical features (location, size, etc.)

   A. City A (1)
   B. City B (2)

II. Conveniences (transportation, stores, etc.)

   A. City A (1)
   B. City B (2)

III. Recreational facilities (theaters, concerts, etc.)

   A. City A (1)
   B. City B (2)

This second arrangement is usually preferred in a longer comparison which deals with many details.

2. Keeping the name of the unit as far forward in the sentence as possible (so that the reader knows immediately which unit is being referred to)

   The streets in City A are kept very clean;
   the streets in City B, on the other hand,
   are littered with trash.

   This order is especially important for the second unit in a contrast.

3. Within paragraphs, keeping the same type of subjects – either the units of comparison or the points of comparison

   Unit of comparison as subject – *City A* has just as much pollution as City B (does).

   Point of comparison as subject – *The pollution* in City A is just as great as in City B.

III. Additional means of making meanings clear in a comparison

A. transitions, for adding similarities or differences
   One similarity is . . .
   Another (or a second) similarity is . . .

B. examples, for supporting the similarity or difference that is mentioned

   expressions to introduce the example: FOR EXAMPLE, FOR INSTANCE; AN EXAMPLE (or ILLUSTRATION) IS . . .

   These expressions are not always necessary.

IV. Logic (note – I am using examples here from my composition unit dealing with a comparison between English and the students' native language)

A. Units being compared

1. The units should be of the same class.

   The writing system of Language A is compared with the writing system of Language B.

   or

   The grammatical system of Language A is compared with the grammatical system of Language B.

2. The units should have the same scope.

   If the discussion of the writing system of Language A includes the characters used, the direction of the writing, and the punctuation, the discussion of Language B should include all three also.

3. The units should be controlled by a sense of proportion.

   Each language should be given the same amount of attention.

4. The units should have the same level of abstraction.

   If the grammatical system of Language A is presented on a rather theoretical basis, the grammatical system of Language B should be presented on the same level.

B. Points of comparison

1. logical arrangement (if possible)

   Related points should be kept near each other.

2. ascending order of importance (if possible)

To demonstrate how I have used the information from this checklist for my text on controlled composition, I am including in this article two types of materials from the text. The first is a shortened and simplified version of the checklist for student use as they write the two compositions of comparison required by the text – one comparing two cities and the other comparing English and their own language. The second illustrates two exercises from my text on using structures of comparison.

This checklist is distributed to students.

MAKING COMPARISONS

1. Expressions of comparison

COMPARED WITH
IN COMPARISON WITH

Compared with (or in comparison with) English, Russian has many more word endings.

Similarities

AS – AS
Greek is as difficult as Russian (is).

THE SAME AS
SIMILAR TO
LIKE
The word order of English is almost the same as (that of) Spanish.

SIMILARITY BETWEEN
One similarity between French and Spanish is in the position of adjectives. (Give example(s). Another (or a second) similarity is . . . .

BOTH
Both English and German are derived from the same branch of languages.

Differences

comparative: ___-ER THAN
MORE – THAN
German is more highly inflected than English (is).

DIFFER FROM
BE DIFFERENT FROM (*than* for *from* is informal)
English differs from Spanish in several ways.

DIFFERENCE
One difference between English and Spanish is in the punctuation of questions. (Give examples). Another (or a second) difference is . . . .

UNLIKE
Arabic, unlike English, is written from right to left.

, BUT (used only before the second unit of comparison)

English uses articles, but Russian does not.

, WHILE, WHEREAS (used before either the first or the second unit of comparison)

English uses articles, whereas Russian does not.
or Whereas English uses articles, Russian does not.

;HOWEVER, ON THE OTHER HAND (used only before the second unit of comparison)

English uses articles; however (,) Russian does not.
or English uses articles; Russian, however, does not.
Also, English uses articles. Russian, however, does not.

2. Expressing the subject of the comparison (for similarities or differences)

   IN (+ a noun) Italian is similar to French *in many ways.*
   IN THAT (+ a subject and a predicate) Russian differs from English *in that it does not use any article.*

   THAT (+ a subject and a predicate) One difference between Russian and English is *that Russian does not use any article.*

3. Position of units of comparison (for similarities or differences)

   A. One unit is placed in the subject and the other in the predicate
      Italian is similar to (or like) *French* in many ways.

   B. Both units are placed in the subject
      Italian and *French* are similar (or alike) in many ways.

   C. One unit moves – it can be at or near the beginning of the sentence
      Like Arabic, Hebrew is written from right to left.
      or Hebrew, *like Abrabic,* is written from right to left.

4. Omissions and substitutions in comparison

   A. Omission (ellipsis) – Japanese is an inflected language, whereas Chinese is not (an inflected language).

   B. substitution THAT (for a noncountable noun), THOSE, THE ONE(S)

      The word order of Turkish is different from *that* (= th word order) of English.

      auxiliaries, for example: Chinese does not use an alphabet, but English *does*.

      THE FORMER, THE LATTER

5. Making comparisons clear

   A. Always put the same unit of comparison before the other one.
      Example: I. Writing system
         A. English (1)
         B. French (2)

II. Grammar
  A. Word endings
    A. English (1)
    B. French (2)

B. Always make clear which unit of comparison you are referring to. Put its name as close to the beginning of the sentence as possible.
C. Connect your points with such transitional expressions as: *One similarity is . . . . Another similarity is . . . .*
D. Use examples to make your point clear. Expressions for examples: *for example, for instance; an example is, an illustration is . . . .*

Sample exercises distributed at the TESOL Convention, San Francisco:
(from Unit One—"Comparison of Cities," Book Two of my text on guided composition for low-advanced ESL students)

Exercise 1.B. [one of the first exercises in the unit]

Write a paragraph about similarities between New York and Tokyo using *as – as* for each of your sentences after the first one in the paragraph. All the sentences will be about the topic mentioned in the introductory sentence given below – *the high cost of living* in each city.

Introductory sentence – *The cost of living* in New York and in[1] Tokyo is *very high.*

Information for the rest of the paragraph:
2nd sentence – food – costs – a lot of money (use *much* here with *as – as*)

Food costs *as much* in New York *as* (it does) in Tokyo.
Food in New York costs *as much as* (it does) in Tokyo.

3rd sentence – price of clothes – high
4th sentence – apartments – cost – a lot of money (use *much* here with *as – as*)
5th sentence – movies and theaters – expensive

Exercise 8 [one of the last exercises in the unit]

The following list contains information about the American city of New Orleans and the Canadian city of Montreal. Write two paragraphs of comparison based on this information. In the first paragraph compare the cities for the similarities you find between them. In the second paragraph contrast the cities for their differences.

The introductory sentence in the first paragraph should tell the reader you are discussing similarities between the two cities. The introductory sentence in the second paragraph should explain that you are talking about their differences.

[1] It is advisable to repeat the preposition with the second unit of comparison (usually *in* or *of*) so that the meaning is clear.

Try to use a variety of the expressions you have already learned for making comparisons or contrasts.

	NEW ORLEANS (United States)	MONTREAL (Canada)
date settled	1718 (or, the first half of the 18th century)	1642 (or the first half of the 17th century)
settled by	a Frenchman	a Frenchman
national origin of many of the first settlers	French	French
language spoken now by many of the inhabitants	French (creolized)[1]	French
origin of name	named after the Duke of Orleans	named after Mont Real (the mountain at whose foot the city lies)
location on the continent	in the southeastern part of the United States	northeast of the United States
area	365.5 sq. miles, of which 199.4 are land	63 sq. miles, on an island in the St. Lawrence River
climate	subtropical climate	temperate climate
population	573,479 (metro 1,109,694)[2]	1,214,355 (metro 2,761,000)
commerce	second largest port in the United States	a major port in Canada
transportation	important rail center	largest railway center in Canada
tourism	very popular tourist attraction French quarter – Old World atmosphere big Mardi Gras celebration	has some interest for tourists blend of French and English culture Old Montreal – restored to the general atmosphere of the 18th century
sports	many sports activities midwinter Sports Carnival Sugar Bowl football contest on New Year's day	some sports activities

[1] Creolized – mixed with some other languages.

[2] The metropolitan area includes the city and the surrounding area which depends on the city for employment, shopping, entertainment.

Teaching Language to Young Learners: Strategies and Materials

*John Dennis**

My previous article in *Cross Currents* described certain features of research in first language acquisition and some of the implications of that research for second language acquisition. Very briefly, research in cognitive psychology and in human biology has provided this sort of significant and provocative information:

- The disposition to learn a first language may be inherited (innate), or it may be induced by external conditions (environmental), or it may be the result of the interplay of life experience and the need to define it through language (correlative).
- Language learning is developmental. Children learn their first language in cycles or stages, regardless of what their native language may be. Characteristics of first language development are "acting on" the immediate environment and "acting out" language and feelings; hypothesis-testing, errors, and correction; incremental learning, which incorporates material from earlier stages into later stages; fluency before accuracy; and eventually, a set or series of internalized rudimentary rules which we may call linguistic *competence*, on which the remainder of learners'

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language acquisition will be built. Usually, this first developmental period takes place within the first 42–48 months of a child's life. Moreover, individual children differ in their strategies for learning and in the time they need to acquire certain features of their native language, whatever the language may be.

- First language learning is multi-sensory, associative, and recursive. Children develop semantic categories to classify and order their immediate environment; they do this with the help of parents and siblings, at first. Subsequently, children rely on their early experiences to make more explicit and refined associations and inferences (recursiveness). Experience engenders language, and language elicits experience. We think words are more than singular items that are stored in memory. Words may well have a web of associations through which they may be indexed and retrieved by means of phonological, semantic, affective, and contextual criteria. An English-speaking child of 36 months often has a *production* vocabulary of 1,000 words; we don't know the size of a *recognition* vocabulary for a three-year-old child, but we may infer that it is larger than the production vocabulary.

We may now ask what relationship there is between these interesting discoveries and the acquisition of a second/foreign language. I will argue that all of the information described applies —directly or indirectly—to young learners acquiring a second language. In fact, I would argue that our task as teachers is made easier and more exciting if we focus on two dominant features of teaching and learning a second language:

(1) the possibility of *transfer* of cognitive and linguistic categories from native language to second/foreign language, and

(2) understanding the needs of the young learner of a second/foreign language.

To effect the first, we must know how to describe the abilities children have as users of their native languages when they come to the second/foreign language classroom. To effect the second, we must have observed children carefully enough to know what kinds of experiences engage their interest, how they learn things, and what learning characteristics separate or distinguish them from older learners. Consequently, we should be able to describe the kinds of instructional materials most appropriate for young learners.

A HEURISTIC APPROACH

Ten years ago, Professor Dan Slobin reported a cross-cultural study in language acquisition[1] which involved children whose native languages use different written alphabets: e.g., Russian, English, German, and Luo (a language spoken in East Africa). Citations from the children's speech revealed that their cognitive and linguistic competence could express the following categories:

Naming:	persons, things, perceptions, and self-reference ("I")
Attributing:	numeration (one, two . . . first, second . . .); size (big/little, long/short . . .); texture (soft, fuzzy . . .)
Possessing:	my, your . . .
Locating:	under, in, on . . . where, there, here
Negating:	no, not . . .
Reporting:	NP + VP (using intransitive and transitive verbs)
Requesting/ Demanding:	the use of verbs like *need, want, give, take, bring* . . .
Questioning:	yes/no and some wh- questions

It is said that these capabilities in thought and language are basic ones that underlie all human expression systems. Granted, children at the age of 42–48 months don't make object-complement constructions, passive constructions, or practice embedding several sentences, nor have they a rich and complex vocabulary. Nevertheless, children are able to sort out, relate to, and inquire about their immediate environment; they are able to learn about the world and to communicate what they have experienced in simple and direct ways.

How children manage this remarkable achievement is a great mystery, but how we teachers and developers of instructional materials can build on this achievement should not be mysterious

[1] Slobin, Dan I., *Psycholinguistics.* New York: McGraw-Hill, 1971. See pp. 41 and 42.

at all; we should find ways to transfer the strategies of first language learning to second/foreign language learning. However, there is no direct way to teach students to transfer a concept from their native language to a second/foreign language. Our approach must be heuristic: that is, we must provide the learning conditions that will allow children to discover the relationship between cognitive categories in their native languages and similar concepts in the second/foreign language they are learning. For example, a teacher cannot say to a young learner, "The location of one object in relation to another object may be expressed in several different ways in English. Two objects parallel to one another may be said to be *by, with, near, next to, adjacent to, alongside,* and so on. In your language (Italian), this spatial notion is expressed by the exponents *per, di, a, su, presso, con, vicino* and so on." In fact, a teacher shouldn't confuse this opaque and pointless description with teaching, and certainly not with learning a second/foreign language. Unfortunately, the confusion over learning about a language and learning to "behave" in a language is persistent and troubling.

There are some general conditions which we need to provide for the heuristic approach mentioned earlier. First, we should provide learning experiences that encourage a sense of play with language. Play doesn't imply inattentiveness or irresponsibility. Primarily, play refers to attitude and strategy. If language learning can be presented as a pleasant activity in the form of a cooperative game, students will learn quickly and easily without feeling threatened. Children need to have direct experience – "hands on" experience – as they learn a second language. They need to move around so that they can act on their immediate environment and act out their feelings. The use of puppets, toys, materials for drawing and painting, songs, dances, and a variety of problem-solving activities, all of which incorporate the oral use of the second/foreign language in ways that children can use and enjoy, will provide them with a sense of achievement and will satisfy their curiosity.

Children have an enormous amount of curiosity about everything: What is it? What do you call it? How does it work? How do you do it? What does it mean? And so on. Weary parents the world over will agree that children never seem to run out of questions. When this insatiable desire to know is focused on playing with a new language as though it were a very complicated invention – which it is, by the way – children can experience again the multi-sensory, associative strategies that they used in learning their native language.

Second, the strategies that children use to learn a new language will differ somewhat from one learner to another. We don't know what these individual strategies are, and the children can't tell us; we can only observe them. What we observe is that they have different styles of learning and different rates of achievement during a given period of time. The learning environment we create must provide for these differences without threatening the "slow learner" or the "shy student." In practical terms, then, we must employ a sufficient variety of learning activities to provide some feeling of success for every student.

Children can teach each other – sometimes more directly and effectively than we can teach them. Having children work in pairs and small groups encourages friendship and support. When slow learners and shy learners are helped by more confident children, their motivation to learn a new language may increase. Matching a shy child who draws or paints well with a confident child who talks easily in the new language will allow both children to learn skills from each other. The teacher acts as a monitor and facilitator in such situations. The children do most of the necessary work of teaching and learning.

PROGRAM OF INSTRUCTION

The design of a program of instruction for such a teaching/learning environment as I have described thus far must be carefully considered from several points of view. Some considerations can be listed as follows:

ESL or EFL

If the program is planned for an ESL setting, then it may take the form of survival skills (learning to function within an English-speaking society). If the program takes place in an EFL setting, then the English-speaking society is the classroom. The goals of learning English will therefore be different for the children.

Controls

Many ESL/EFL programs have a limited amount of time for the presentation of materials: 2 – 5 hours per week, or 60 – 150 hours per year. It doesn't necessarily follow that more time and exposure will produce better teaching and learning. A poorly designed program will be less effective than a well-designed one, in spite of the time variable. However, it is true that less time means less exposure and less opportunity for individualized instruction.

It is also evident that many EFL programs are determined as "laws" by a central agency – by a ministry of education in the national capital or by a regional agency of the government. In most cases, these "laws" or linguistic and cultural objectives specify what students must "know" at the end of a given period. This knowledge is frequently a series of grammatical terms: that is, a grammatical syllabus. Rarely do we find reference to communicative competence or cross-cultural understanding, except in rather vague language. One can conclude that the knowledge referred to is passive (recognition) rather than active (production) and, consequently, that English is not viewed as a living language but as a dead one, like Latin or Ancient Greek. This type of foreign language instruction is rather like instruction in anatomy, and its aim is to prepare students to pass examinations. To prescribe this kind of learning for children especially, in any program – EFL or ESL – is terribly wrong. It destroys their natural curiosity and it turns creativity into taxonomy.

Goals

It seems unlikely that many children in an EFL environment will be required to speak and write English except in the classroom. However, outside the classroom they may become consumers of English as listeners and observers (radio, television, and film) and as readers. The goals and design of their instructional program should reflect both their immediate and future needs. The productive skills (speaking and writing) and the receptive skills (listening and reading) must be developed in proportion to students' needs.

With these considerations, observations, constraints and goals as a frame-work, let us look at the implications they present for the development of materials for young learners of a second/foreign language.

DEVELOPMENT OF MATERIALS

Since children communicate much of the time with other children, we can make two assumptions: (1) children teach and learn from other children, and (2) children talk about and listen to topics that are engaging and relevant to their existence as children. It seems then, in presenting experiences to learners in the classroom, we could use a "cast of characters" in oral and written instructional materials with whom the learners could identify. These characters, male and female, their parents, siblings and pets, have experiences within a culture. The learners can share the identities of the characters and their experiences.

So far as I know, a cross-cultural list of topics engaging and relevant to young learners does not exist. However, my informal observation of children in a number of different cultures leads me to believe that the following list of topics, which is surely incomplete, may offer a way to begin:

Identification of self and others
Making friends and socializing
Following instructions
Learning how to do things: count, play games, sing songs, etc.
Fixing things that don't work
Making things
Losing and finding things and people
Imagining things
Solving problems
Getting hurt or sick and getting well
Planning things
Celebrating special occasions (birthdays and holidays)
Being naughty and getting caught
Doing something well and being rewarded
Learning to read numbers, signs, and names of persons and

things
Learning to write numbers and names

Each of these topics is a category of human experience which can take place in cultural space and time. Each experience implies activity; the activity can be shown to learners and then they can work with it, act it out themselves. Furthermore, each experience contains a potential corpus of language – forms and functions that make the experience happen and give it personal, cultural, and linguistic meaning.

The important distinction to see here is that we don't begin with a grammar point and try to write a dialogue or prose passage to that grammar point. Such materials always sound contrived and unnatural. Instead, we select a valid and interesting topic or notion which has cultural and linguistic resources that we can exploit.

The language suggested by a topic is associated with it semantically and grammatically. When I say 'accident' to a group of graduate students, they say 'car, driver, crash, collision, injury, blood, traffic jam, ambulance, hospital, doctor, nurse, pain, dressing,' and so on. 'Accident' suggests automobiles to them; it suggests cause and effect; it implies an order of events; it implies an inventory of nouns (in this case) associated with the topic. Children might select a different kind of accident, their inventory of language might be smaller and their sense of order might be less developed because their exposure to this category is not as great. Nevertheless, at the center of both adult and child responses is the factor of association. It is as though we had asked, "What does accident *mean*?" Obviously, it means a number of things. The topic suggests the language; the language describes and defines the topic.

There are usually several ways to say the same thing. This possibility of options in presenting an experience means that the language used must be appropriate to the needs and capabilities of the learner. In his text *Notional Syllabuses*,[2] David Wilkins lists sixteen ways of asking permission to use the telephone, beginning with "OK?" (and an appropriate gesture) and ending with "I should be most grateful if you would permit me to use your telephone." Among these sixteen options, the writer of the materials

[2] Wilkins, David. *Notional Syllabuses.* London, Oxford University Press, 1978: pp. 60 – 61.

would find several request functions that were appropriate to the needs and capabilities of a specific group of learners. These are the ones that students would learn to produce and/or to recognize.

Among the sixteen topics I suggested, there is no prescribed order of presentation, nor is there the suggestion that all of these topics are of equal value or interest to young learners in various cultures. A teacher of EFL or writer of ESL/EFL materials looking at this list would have to decide which topics might engage younger learners in his/her culture. The next step would be the order of presentation. Some experiences would seem to precede or follow others. And then there is the mode of presentation. I personally favor the use of 35 mm slides so that the learners can see the characters doing things and thereby follow the "dramatic narrative." The problems of understanding vocabulary are frequently reduced when visual image and language are related. I also feel that an audio tape – made by children who are native speakers – is valuable to keep the sense of authenticity. Adult voices are not appropriate for child actors.

At least two more matters should be made clear in this brief description of a very complicated subject: (1) what language features a given lesson might contain; and (2) how one schedules a program designed like this one. In reference to the possible features of a lesson, a contrast may be useful. Audio-lingual materials typically proceed sequentially, with one structural feature offered as the focal point of a given lesson; e.g., the use of *is* or *are* in statements ("This is a book. These are books.") The *topic-function* approach that I am describing proceeds in a spiral. That is, in a given lesson there may be several structural features in use because the topic and the communicative functions require these features. For example, in teaching students to identify themselves and others in English, students will be *exposed* to these:

T:	Who are you?	S:	I'm ________
T:	What's your name?	S:	It's ________
			My name is ________
T:	Are you ________?	S:	Yes (I am).
T:	Is your name ____?	S:	Yes (it is).
T:	Who's he/she?	S:	He's/She's ________
T:	What's his/her name?	S:	It's ________

T: Is___ a boy/girl?	S: Yes/No
T: What are you?	S: I'm a boy/girl.

Notice that the communicative function here requires the use of *am, is* and *are;* the use of wh- questions; the use of yes/no questions; proper names and common names; and the possessive pronouns *my, your, his* and *her.* However, exposure doesn't mean competent production or "mastery" at this stage. These linguistic and semantic features will be used over and over. Eventually, the teacher will concentrate on questions, possessives, *or* negation in a review/assessment lesson. It is entirely likely that most children will understand these features and use them adequately because the features have been taught and learned in a number of communicative contexts.

I favor a schedule that presents an audio-visual experience for one class period. This is followed the next time by a review and "extension" period. Review is often role-play. Extensions are new applications of concepts, language, and skills previously taught. For example, if one teaches children to count from one to twelve in English (five fingers + five fingers + two thumbs), then an extension would be working with inches and feet, such as making measurements of classmates. This in turn would lead to tall and short/taller and shorter. Another obvious application at a later date would be the use of the clock in telling time.

If the second/foreign language is taught five days a week, one class period per day, then two audio-visual experiences and two periods of review/extension would be the basic design. The fifth day would be a review and assessment for the week. Thirty-five mm slides are excellent stimuli for review. A program that has only two or three class periods a week to teach the second/foreign language could use the same module, but the coverage of material would be correspondingly less. Perhaps a different design would be advisable when only two class periods a week are available.

Perhaps I have presented enough information about strategies and materials to suggest engaging and productive alternatives to some current practices in teaching young learners. In this brief sketch of such possibilities, I have probably raised a number of questions and even some eyebrows. I hope so. Questions are often the beginning of a dialogue.

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Sticky Situations in the ESL Classroom

*Sarah J. Gabinet**

How would you feel if you discovered that you had left your wallet at home or that you didn't have enough money to pay the bill after having eaten at an expensive restaurant? Probably quite embarrassed! But, with more or less intensity, you would feel about the same whether you were in Pittsburgh, Paris, or Cairo. But if you were a foreign student in the United States, how would you cope with the following event: you and your American guest go out to a nice restaurant for dinner; when the bill comes, you assume that a 15% tip has already been included in the check, thereby embarrassing your guest and irritating the waiter by leaving no tip at the table. Both of these situations are examples of sticky situations, but while the first could happen anywhere, the second is an experience more unique to the foreign student.

Two theories support the teaching of second language culture in the ESL classroom. First, both teachers and psycholinguists have noted that the most successful and highly motivated second language learners want to learn not only the language, they also desire acceptance by the second language community. Although most foreigners in the United States encounter American culture through trial and error, this method is probably a more difficult and, at times, a most embarrassing way to learn.

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Secondly, learning a language involves more than acquiring a set of linguistic skills. The student becomes aware of habits of speech and syntax in the second language. Correct intonation, correct use of idioms and expressions, an understanding of kinesics (body language), an awareness of acceptable subjects for conversation as well as appropriate situational conduct are all necessary skills to be considered in the ESL classroom. Perfect grammar may be a goal in itself, but if a student's tone of voice is inappropriate, the message might be totally misconstrued by a native speaker.

Moreover, in any ESL program made up of students of more than one nationality there are bound to be some cultural variations that are in conflict with each other. By dealing honestly with cultural differences and confusing aspects of American culture, ESL teachers can help enable foreign students to function as normally and comfortably as possible while in the United States. One way to do this is through the use of cross-cultural conflict or, in simpler terms, the sticky situation.

Sticky situations are awkward or embarrassing moments which arise in everyday life which, for the foreign student in the United States, often involve cross-cultural or language-related misunderstandings. In addition, non-culturally bound sticky situations are easily recognized in the common social frictions of daily life.

Sticky situation exercises, when carefully and specifically designed for speakers of other languages, can be useful material for the ESL classroom. The situations integrate several language and language-related skills and strengthen cross-cultural understanding.

This paper explains how these sticky situations can aid the foreign student, considers how ESL teachers and materials developers can find suitable subjects for these exercises, and suggests a variety of methods for their presentation in the ESL classroom.

Sticky situation material is most appropriate for use in discussion or conversation classes, although it does not have to be limited in this way. In discussion classes, sticky situations can be used to accomplish the following language learning goals:

1. Stimulation of individual expression
2. Reinforcement of grammer points

3. Vocabulary expansion
4. Focus on finer linguistic points: pronunciation, slang, etc.
5. Promotion of cultural understanding

There is a wealth of cultural information which can be dealt with in the form of sticky situations. Exercises may be devised by considering cultural variations encountered while traveling abroad, through discussion with students about cultures and customs, and even by listening to students talk in informal conversations.

For variety, teachers should also try to identify situations in which foreign students must deal with American institutions such as banks or the police, with Americans on an individual basis, and with other foreign students. Examples could include everything from dating an American to getting a speeding ticket, from getting lost to going to a fraternity party.

However, in developing sticky situations for use in the ESL classroom, teachers should be aware of one major pitfall. While it is easy to create sticky situations which are exaggerations of common experiences and problems, the images created should not be inaccurate, negative, or stereotypic in presenting an ethnic or professional group. In one suggested situation, for example, a foreign student is stopped by a police officer who claims that the student was driving over the speed limit. The officer speaks rapidly and appears angry. Due to the student's nervousness and limited knowledge of English, he becomes more and more confused about what is happening. While this situation might occur in the United States, it was not used because of its negative, if not intimidating, image of American police officers. Later, the same situation was rewritten without the negative qualities of surliness and impatience assigned to the police officer so that the foreign students could learn about the American system of law enforcement and appropriate behavior in a less prejudicial manner. Later, the first situation could be presented and discussed, in a wider context.

Along the same lines, since teachers can use sticky situation exercises to clarify or dispell myths about American culture and to make the foreign students' adjustment to the United States as easy as possible, balance is another key quality to strive for when gathering material to use as sticky situations. Both positive and negative aspects of the culture should be presented. Overloading students with fears or making them defensive about their own cultural identity might leave them with the impression that their stay in the United States will be full of unhappy experiences. Yet it would be equally foolhardy to avoid dealing with difficulties common to foreign students in a new culture.

The following three sticky situations are examples of how realism and balance should be considered when presenting the kinds of problems foreign students encounter when interacting with Americans on a personal level.

1. A foreign student meets a young American university student who invites the foreign student to his parents' home for dinner. The parents are very pleased to have a foreign guest, but they have many serious misconceptions about the foreign student's country. They insist that what they say is correct.
2. A foreign student, an observant Moslem, is invited to the home of an American family for dinner. The main course of the meal is a pork dish which the student cannot eat, in accordance with his religious customs. Yet the meal has been prepared in honor of the foreign student's visit.
3. While traveling, a foreign student has become confused and has lost the way. She asks for help, but isn't sure she understands the directions given by a native speaker.

In a slightly different light, ESL teachers sometimes hear of situations in which Americans get a negative impression of or are resentful toward foreign students due to cultural variations. Some of these instances can also be covered in sticky situation exercises. It is beneficial for foreign students to become aware of how their culturally different behaviors may be perceived by Americans. However, this in no way implies that once students reach this kind of understanding they should change or conform to American customs. For example, North Americans usually do not confront a person about his or her physical abnormality or unattractiveness. We also avoid topics such as controversial political views, divorce, sex, and death until we have established a certain rapport with that person. If too personal a comment is made, especially when it is unsolicited, we react with anger, defensiveness, or hurt. In other cultures, some of the above-mentioned topics are not found objectionable. Similarly, body language varies from culture to culture. Surprising misinterpretations may result from the most simple gestures common to a foreign student's culture.

Several examples illustrate this point. When one teacher changed her hairstyle, a foreign student told her that the new style made her "ugly" and demanded to know why she had done such a foolish thing. While the student felt that his honesty was within the limits of acceptable behavior, the teacher reacted quite negatively to him. Similarly, several students dubbed an overweight teacher *gordita* or 'little fat girl' and used that name when adressing her outside of class. They said it was a term they used affectionately, not realizing that this teacher, like many Americans, was sensitive about her weight. And again, students have been rude and intolerant of fellow students when their cultures and customs have been at odds with each other. For example, an Iranian and a Venezuelan classmate were talking, and at one point, the Iranian touched the Venezuelan's face. To the Iranian's confusion, the Venezuelan became quite angry. To the Venezuelan, that physical gesture had implied his homosexuality; to the Iranian, friendship. These cultural differences could be explored in sticky situation exercises.

There are several possible methods for presenting sticky situations to an ESL class, but when using any of the following methods, the teacher should always first explain and discuss briefly the concept of sticky situations and their purpose – emphasizing that language skills, cultural understanding, and the ability to solve problems will all be improved. Following are several methods successfully used:

1. The teacher writes an elaborated narrative form of the sticky situation and presents it as a listening comprehension exercise. After the teacher discusses new vocabulary and checks for basic understanding, the teacher turns to an open discussion of possible solutions or alternative conclusions and the cultural implications.
2. The teacher develops a short dialogue illustrating the situation and has the students learn the dialogue. Afterwards, they can discuss the situation as above. In a more advanced class, the teacher may divide the class into small groups. After describing

the situation each group writes and presents a dialogue suggesting a solution. The various conclusions can then be discussed and compared.

3. Role plays or socio-dramas are excellent methods for dealing with sticky situations and can be extended into two-day activities. On the first day, the teacher explains sticky situations and roleplaying. She distributes a sheet with a description of the situation, useful vocabulary, and questions to think about. The students choose or are assigned roles and review the sheet for use the next day. On the second day, the students present the role play and a discussion follows. *Developing Communicative Competence-Role Plays in English,* from the University of Pittsburgh has some excellent role plays of this nature.

4. The teacher may design an exercise to reinforce a grammar point in a real communication exercise. For example, if the students are working on modals in the past or present, the sticky situation is presented in any of the above ways, but without a conclusion. Then as a class or in small groups, the students ask and answer questions such as "What should Character A do?" "What must Character D feel now?" etc.

5. The teacher uses a sticky situation to stimulate writing. In advanced classes, a sticky situation is given as the topic of a detailed composition and is orally summarized in class. In a lower class, the teacher provides a model composition, and the students then write their own, based on the model.

6. The teacher assigns a ficticious code of behavior to each half of the class. The two groups interact without knowing the rules of the other group. Students might find themselves in prison, married, divorced, ostracized from the group, or made its leader according to their behavior. This experience can be related to the students' experiences in the United States.

The author has observed a very positive response to activities based on sticky situations. Almost without exception, students relate easily on a personal level to the material being discussed, often wanting to relate their awkward experiences when first arriving in the United States. For example, an Iranian student wrote:

> The biggest problem for the foreign students in the United States is to change their plane in New York or to get a hotel because they

> don't know what they should do or how much money to pay for everything. So cab drivers take advantage of this problem. I had this situation when I arrived in the United States. I took a cab to a hotel. When I got out, the driver told me that I should pay fifty dollars. There was no policemen , therefore I argued with him but I had to pay this amount because I couldn't speak well.

And a Saudi Arabian student reported that in an American restaurant, he ordered "soap" instead of "soup" and became very embarrassed when the waiter and near-by customers started laughing at his error. A Japanese student summed up the feelings of many foreign students about this matter when he wrote, "The life in the United States reminds me of my childhood when I couldn't explain my mind and understand any jokes."

In conclusion, ESL instructors can clarify some of the more puzzling aspects of American culture and can reduce the number of discomforting situations foreign students encountered in the United States. Certainly not all sticky situations can be avoided, but as ESL instructors we can help our students adjust to living in American society. From my experience, students appreciate the exercise.

Bright Ideas

Logic Stories

Ian Davies Green *

Edna and Albert are lying dead in a pool of water on the kitchen floor. Around them are pieces of broken glass. What happened?

Were they murdered?
No, they weren't.
Was it an accident?
Yes.
Did they slip in the water?
No, they didn't slip.
Did they drown?
Er ... not exactly ... in a way.
Was there a lot of water?
What do you mean?
Was there a flood?
No.
Were they married?
I don't know. It's not important.
What was the broken glass?
I can't say. Only 'yes' or 'no'.
Was it suicide?
He's already said it was an accident!

:
(later)
:

Was something broken?
Yes.
Did it fall?
Yes.

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Was it a glass?
No.
... a plate?
No.
Did it hit Edna and Albert on the head?
No, it didn't.
Is it something you usually find in a kitchen?
Er ... I'm not sure ... Probably not.
How large was it ... I mean, was it large?
Er ... yes, fairly large. What's large?
Was it this big? [indicating with hands]
Not quite so big ... a little smaller ... yes, about as big as that.
A bowl?
Yes, it was a bowl.
Did it have something in it – like, water?
Yes.
It was full of water!
Yes.
I know – Edna and Albert were fish !!!
Yes, that's right. They were goldfish.
And their bowl fell over and broke, and they died.
Yes.

The above transcript (which has been corrected) is not the casual conversation of children in the playroom, but the activity of young adults learning English as a second language. This language game is an excellent example of an activity structured so as to present certain elements of the language and yet allow students to act with spontaneity and enthusiasm.

The rules of the game are that one person–let us call him the answerer–presents a problem to the other members of the group–the questioners–and answers their questions only with the words 'yes' or 'no.' The questioners ask yes/no questions seeking more and more information, until they find the solution to the problem.

The game has a number of uses in the classroom. Obviously, the questioners get a lot of practice asking yes/no questions. Which tenses they use in their questions depends on the wording and nature of the problem and on the level and imagination of the students. This activity is more suited to simple questions, though sometimes advanced students produce quite complex sentences. Comparisons also appear regularly in these conversations.

The answerer is in theory restricted to 'yes' and 'no' by the rules, but in fact he has much more scope than this. At the very least, he will occasionally add an "it's not" or "they don't" to liven up his end of the conversation. He will also be called on to give such answers as "I don't know" and "that's not important." And inevitably, some of the questions will not have a definite "yes" or "no" answer, but will have to be answered with an adverb of frequency or probability. In the latter case, the adventurous student might even risk a modal.

Indeed, quite often the answerer plays an active role in helping the questioners discover the solution by dropping hints to his group. While this is against the rules, it should not be discouraged unless it becomes blatant. A group which is beginning to flag may need some encouragement, and the answerer, though he wants his group to find the solution, usually does not want to make it too easy for them.

This game can be followed up with a variety of activities. It offers an ideal opportunity for making a C.L.L.[1] tape, which can be used to discuss alternative phrases to those the students have produced. In this way, students can be led from structures they know to slightly more complex structures which the teacher would like them to learn.

A logic story is often a good illustration of Western logic—hence the name. The quickest way of solving these problems is to go from general to particular questions. Unconscious assumptions ("Edna and Albert are human") sometimes have to be questioned. And it is best to focus on one element of the problem at a time, exploring that as much as possible, before moving on to the next.

The teacher who wishes to use this activity can divide the class into groups of between three and six students. One student in each group is the answerer, the others are the questioners. After thoroughly explaining the rules and possibly presenting some vocabulary which might be useful in the activity, the teacher should take the answerers aside and give them the problem and its solution. To make things a little easier, the problem can be typed out and a copy

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[1] Community Language Learning. (see Stevick, *A Way and Ways,* Massachusetts: Newbury House, 1969, and Graves, "Student Invested Material: Structuring Activities," *Cross Currents,* 7, 1.

given to the answerer, or even to each member of the group, but the answer should still be communicated orally. During the activity, the teacher can move from group to group to monitor what is happening.

The use of this game in the classroom has certain difficulties. It can be used only for a limited number of structures. It can be a problem to present the story in a form which is neither too easy nor too difficult for the students. And this activity must not be used too frequently. But for encouraging realistic, enthusiastic communication within a carefully defined stituation, it is marvellous. It is a real "fun" activity, for students or for anyone else. Try it on your colleagues, and see.

Here are some more logic stories:[2]

In the middle of a field, a man is lying on his face, dead. He has a pack on his back. What happened?
(His parachute failed to open).

Edgar lives on the thirteenth floor of an apartment building. Every morning he gets into the elevator on the thirteenth floor, gets out at the first floor, and goes to work. Every evening, he gets into the elevator on the first floor, gets out on the sixth floor, and climbs the remaining seven flights of stairs to his apartment. Why?
(Edgar is a midget, and he can only reach the sixth floor button in the elevator).

A man was found hanging by the neck from a rope attached to the ceiling of a room. His feet were one meter off the floor. The door and window were locked from the inside, and the room was completely empty except for a pool of water on the floor. How did he die?
(He took a large block of ice into the room, and locked himself in. Then he climbed onto the ice, suspended the rope from the ceiling, put the noose around his neck, and jumped. The ice gradually melted away).

A variant of the above is to have the suicide take place in an isolated hut and to eliminate the pool of water. Instead, a mule and a cart with straw are found outside the hut. In this version, the man uses a block of dry ice, brought to the hut in a cart, and protected by straw during the journey. The dry ice, of course, disappears away into nothing.

Sherlock Holmes and Dr. Watson were walking across a glacier when

[2] There is no source for these stories; they are based on hearsay.

they noticed the body of a man, perfectly preserved in the ice beneath them. He was lying on his back facing upwards, completely naked.
"Ah, it's Adam!" declared Holmes.
"How do you know?" asked Watson.
How did he know?
(Holmes noticed that the man had no navel. Adam, of course, was the only man who was never born).

Peter will not go home because there is a man with a mask there. Explain.
(Peter is a baseball player on third base, and he is afraid of the catcher on home base).

A cowboy rode into town, got off his horse and went into a bar. He said something to the bartender, who immediately pointed a gun at him. After a moment's hesitation, the cowboy said "thank you." Why?
(The cowboy had hiccups).

Howard made a trip to the city and took the train to return home. During the journey, he suddenly sprang out of his seat, rushed to the window and jumped from the train, killing himself. Why? – Hint: first find out why he went to the city.
(Howard was blind, and he went to the city to have an operation which restored his sight. On his way back home, the train entered a tunnel and Howard, believing he had once again lost his sight, committed suicide in despair).

Stacking the Deck: Card Games for Beginning Students

*Jeffrey E. Di Iuglio**

The following card game has proven to be a highly successful way for beginning students to learn to manipulate the structures and word order of English. It is very adaptable to many different structures and touches on a range of linguistic skills: reading, writing, and speaking. This game can be utilized in a wide variety of ways – in generating sentences and questions, in writing and practicing spoken dialogues, and in paragraph formation and composition.

How to Play the Game

The only materials required to play the game are construction paper, scissors, and colored markers. Cut the construction paper into pieces the size of a playing card. On each card print one word until a sentence is formed. For example: *Carlos, writes, a, letter, to, his, mother, every, week.* On the other side of each appropriate card, print: *Who, write, does/doesn't, what, how often.* There should be a separate card with a period and a question mark.

Each stack of cards should have a different sentence. This will permit students to play with many different decks and to generate many different structures and lexical items. The instructor should place the students into pairs. Student Two says, for example: "Give me a question beginning with *What*." Student One must deal out: "What does Carlos write every week?" Student One also removes unnecessary words in the pile and places them in a separate deck. Student One orally produces to Student Two the correct utterance. Student Two must orally reproduce the message to the teacher and write the message. The teacher acts as a control and can check to see if the students have produced the correct message. Then the whole activity can be reversed using a different type of structure.

With this card game, a student at a very elementary level can

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have the opportunity to see, touch, and manipulate the structures of English while being involved in a communicative activity with another student. The card game lends itself to the dyad approach as students work together to switch and move the cards according to the instructor's directions.

In addition, the teacher can ask the students to read a message that he/she has dealt, then monitor decoding and pronunciation. The cards also graphically show how a student's error can be corrected by switching the cards. This encourages self-correction at an early stage and particularly activates an attention to tense markers. Here is a very common error that the student might construct from the deck:* "Carlos doesn't *writes* a letter every week." By constantly moving, restacking, and dealing out the cards, the student can *see* and break this habit.

Variations on the Basic Card Game

The card game described can be used in a wide range of classroom activities. Divide the students into two teams. The students line up facing the blackboard. In front of each line place a half dozen decks of cards with a different sentence constructed for each deck. Then the teacher begins the game by saying, "Give me a question with *Where*." The first students in each line must simultaneously run up to a deck and as quickly as possible deal out the correct question. Normally quiet adults become highly competitive and rush up to the decks to see if they can be first. As soon as a student has dealt out the correct sentence, he/she must run up to the front of the class and reproduce the sentence orally and write it from memory. If the student falters in any one of these steps, he/she must run back to the line to check the correct answer. Then the next student proceeds with a different deck. The object of the game is to see which team can produce the greatest number of correct sentences in the fastest time. The team that completes all the decks correctly first, wins the game.

Generating Spoken Dialogue From the Cards

The card game can also be used to generate written and spoken dialogues. Student in this activity should work in groups of four or six. Group I might have this sentence: *Mike eats a pizza for lunch* *every day*. Group II might have this sentence. *Kathy is always on a diet.* These two sentences act as starting points for a dialogue in which students can introduce other vocabulary items to create a meaningful dialogue. Here is a short dialogue that two students came up with using these two decks of cards:

Mike: Hi Kathy. Would you like to have a pizza with me today?
Kathy: I'm sorry David. I can't because I'm on a diet.
Mike: You're joking . . . You don't need to be on a diet.
Kathy: Oh, that's nice of you to say, but it's not true.
Mike: Well, maybe another time.
Kathy: Maybe. Have a good lunch. Bye.

The cards are a useful way to get the students started into the dialogue and provide them with a framework. The students often combine three or four decks and come up with very clever and imaginative dialogues. This gets the students to work in larger groups and allows the students to solve a problem with the teacher giving suggestions or supplying vocabulary items. Because of the nature of the decks the instructor can control the lexicon for the desired level and then increase the number of words in each deck as the students become more proficient and sophisticated. The students have an oppotunity to orally practice their dialogues which can lead into pronunciation and stress and intonation activities. The students can take the dialogues from the card games and record them later in the language laboratory.

Writing Paragraphs With The Decks

At a slightly more advanced level, the decks can be used to create paragraphs and strip stories. Students can work in groups to write paragraphs, using their decks to aid in the writing process. For example, Deck I: Phillip took a trip to New York City last week. Deck II: Jane's mother lives in New York City. Deck III: Jane decided to visit her mother. Here is a sample paragraph that students wrote utilizing these three sentences:

Phillip took a trip to New York City last week. He was in New York when he met Jane, an old college friend. Jane's mother lives in New York City. Jane decided to visit her mother and she

> brought Phillip with her. Jane's mother liked Phillip very much. Later Phillip called Jane and asked her for a date. They've been seeing a lot of each other recently. Jane's mother is very happy and hopes they'll get married.

The students used relatively simple structures to create a paragraph that could be developed into a longer story. The cards make the writing a fun activity that helps break the tensions and inhibitions that so many students have towards the writing process. Students can exchange decks, experiment with different combinations, and come up with creative solutions. The cards are a creative substitute for the standard, "I want you to write a paragraph about . . ."

Card games for beginning students provide a valuable pedagogical framework for the beginning student to develop confidence in the structural manipulation of the language. They permit students to enjoy themselves while reinforcing specifically chosen grammatical structures. They can be utilized in the classroom as a starting basis for oral dialogues and paragraph writing. Most importantly they remove the focus away from the teacher toward the student at a critical stage in the student's language development.

Book Reviews

BUSINESS EXPRESS. Hilary Rees-Parnall (Ed.). London: Modern English Publications Ltd., 1980, pp. 23.

This review is based on the premier issue of *Business Express,* a new publication in magazine form with an accompanying tape. It is advertised as being "aimed at foreign business and professional people who wish to read about topics of general and business interest in English."

It is a thin magazine, 26 pages, accompanied by a 20-minute cassette tape, issued four times a year. The language is aimed at intermediate and upper intermediate students. The contents of the first issue are varied, generally business-oriented and well-written. Neither the language nor the material patronizes the reader. The articles offer good reading of pertinent material which even a native English speaker would find interesting. The articles in this first issue were generally one-half to two pages long and included an article on filling out forms, credit cards, business in the United Kingdom, management styles, as well as a restaurant review and movie review. A short glossary at the back of the magazine is convenient for students looking up new or difficult vocabulary.

The interplay between the magazine's articles and the tape is well-conceived. The magazine articles are complete in themselves, and the tape provides supplemental information reinforced by written listening comprehension exercises in the magazine. For example, after the article on filling out forms, a blank sample form is provided. The reader can then practice filling out the form using the new information given on the tape.

The *Business Express* tape uses a variety of speakers and the voices are clear and natural. One small criticism: the musical lead-ins to the separate segments of the tape seem out of character for the magazine. They are supposed to be cute, quick songs based on the articles' themes. However, they are poor imitations of punk rock, and although they may wake up a nodding student, this reviewer found them inappropriate for the business and professional people to whom the editor directs the magazine.

But not all articles have a counterpart on the tape. Each separate article addresses a different type of learning skill. Sometimes listening comprehension fits neatly into the focus of a lesson. When it does not, it is left out. In the article on filling out forms, the listening exercise is used to give the student focused listening practice. The student must also compartmentalize the information into the form, testing the student's ability to logically analyze the information in a very useful way. The article on credit cards asks for a similar analysis of aural information by having the student complete a chart on the information, and another exercise entitled, "Messages," asks the student to fill in a printed itinerary form by listening to a tape of a clerk giving the flight details of a planned business trip. The same tape dictates a telex message which the student takes down, after which the student is challenged to write a reply telex in another space. Another article and complementary taped monologue features the subject of advising banks on branch locations. A consulting architect talks about the problems of city planning, specifically the task of resolving two distinct needs: that of retaining an area's character, and the need for expansion of certain services into that area, in this case the outskirts of London. It is followed by a set of comprehension questions designed to extract the most important points. Other articles are for reading only, sometimes followed by comprehension questions, or, like the reviews and a crossword puzzle, are just for amusement.

One longer taped episode entitled "What Sort of Manager Are You?" has two follow-up exercises: a summation and a set of questions in chart form which allow the student to analyze his/her own management style. The tape presents a theory of management styles expounded by a social scientist of the 1960's, Douglas McGregor. McGregor theorized that a manager's approach to influencing his employees to work is determined by his basic assumptions about human nature. One theory is that man dislikes work and will avoid it whenever he can. A manager who subscribes to this theory will detail each employee's responsibilities and will systemize incentives and punishments in an effort to get work out of the employees. The other style manager believes that work is a noble pursuit for most workers, that man works for the feeling of satisfaction. If a worker feels that his work is needed, he will strive within the company to help it reach its objectives. This style manager does not depend on a punishment/reward system.

After listening to this theory on the tape and briefly summarizing the theories, students may test their own managing style by answering a series of ten questions given in the magazine, responding always, often, sometimes, or rarely to such questions as:

1. I set objectives and make sure the merits of my plan are clear;
2. I supervise everyone's work closely in order to get better work from them;
3. I encourage the people working under me to set their own goals and objectives.

Points are given for each answer. The student totals his score and finds his style on a continuum between the two expreme styles.

Although this magazine-tape package is designed for individual study, many articles, such as the one outlined above, could be easily adapted for classroom or language laboratory use. The manager style tape could be used in the language laboratory to allow the students to summarize the theories individually, or it could be played in the classroom. If the class is small, the students could work together to summarize the theory on the blackboard, either in sentence form, which could be used for error correction, or in outline form to teach listening for major points. Small groups could discuss their own feelings or theories of employee motivation and the reasons they feel that way, which may be cultural; or a formal debate could be set up, with some preparation, on the pros and cons of each style. The possibilities expand with one's imagination.

The magazine has succeeded in presenting intelligent articles to business and professional people learning English as a second language.

Marilyn Fisher *

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LIVE ACTION ENGLISH FOR FOREIGN STUDENTS (LAEFFS);* Second Edition. Elizabeth Romijn and Contee Seely, San Francisco: The Alemany Press, Ltd., 1979, pp. 68.

LIVE ACTION ENGLISH is a student text designed for a method of instruction called Total Physical Response. The method is derived from James J. Asher's research, which indicates that "when students respond with appropriate actions to commands, their learning is far more efficient and their involvement fuller than if they do not move."

The book has 66 lessons, each representing from 30 to 45 minutes of class time. Each lesson is a series of commands *(Hold the baby on your lap. Offer him/her some cereal.)*, interspersed with descriptive statements *(Oh look! She's/He's spitting it out.)* and useful expressions *(Ugh! What a mess!)*. All of the lessons have been used by the authors in the classroom with a variety of ethnic groups.

Much of the language is conversational: *Take care of yourself,* in the lesson "You're Getting Sick"; *You look great,* in "Haircut"; *How did you like it?* in "Going to the Movies." The lessons also contain functional language for following instructions: *erase, cross out, underline, circle,* and *print* in "Making a Grocery List"; *add, stir,* and *cover* in "Soup for Lunch"; *screw, unscrew, plug in,* and *unplug* in "Changing a Light Bulb."

Because the language is contextualized, students can develop a feel for the various meanings of a particular vocabulary item. For example, the word "hold" is used in the following expressions: *hold up your hands, hold the baby on your lap, hold your nose, hold on to the edge* (of the pool). Students internalize this semantic field, since the language is acted out. Pronunciation also becomes important when students can actually see the difference between *yawn* and *jump, grab* and *wrap.*

Many of the lessons use situations all students know (but probably don't know the corresponding language for): "Washing Your Hands," "Sewing On a Button," "Wrapping a Present." Other lessons use unusual and fun situations to teach functional language: "A Magic Trick" *(fill, dip, roll, sprinkle),* "A Bird" *(look for, carry,*

* First printed in *TESOL AESIG News,* June 1980

build, clean). A couple of lessons are devoted to holiday customs: "A Jack-O-Lantern for Halloween" and "A Thanksgiving Feast." They are real inspirations for getting away from the traditional activities (readings, etc) which many of us use at holiday times.

The book is intended as a supplement to other materials used in a beginning or intermediate level class. According to the authors, the lessons also work well in a multi-level class; this is no doubt because the method is lively and can easily involve students at various levels of language development. The book is also good for open-enrollment classes, since one lesson does not necessarily build on another. Although written for adult students, I see no reason why the lessons wouldn't be just as effective for other age groups.

Although the situations and vocabulary are general, the lessons can enliven a class which has special purposes (vocational or academic). The lessons can also serve as a model for the teacher to write his/her own lessons, using situations and vocabulary more specific to the purposes or interests of the class.

The procedures for each lesson are relatively time-consuming. Whether the book should be adopted for a particular class would depend on the amount of material that has to be covered within a specific period of time.

The first part of the book is divided into several introductory sections with information for the teacher. These introductory pages are well worth reading. The procedures for using the lessons are carefully described in one of the introductory sections. Unlike many descriptions of procedures, this one is both clear and lively. You can virtually feel a class come to life as you read these pages.

The procedures are divided into seven steps:

- Setting up (assembling props and talking about them).
- Initial demonstration (students listen and watch).
- Group live action (students respond to the commands).
- Written copy (students see the lesson in written form).
- Oral repetition and question/answer period (work on pronunciation and answer students' questions).
- Students reading (teacher or student responds to the commands).

Practicing and working in pairs (teacher circulates to encourage, help, and correct).

The procedures are not hard to use, though some of them may be a little uncomfortable when used the first time. Getting a whole group of people to perform actions in response to the command of the teacher takes some getting used to, both for the teacher and for the students. But after people have experienced the whole thing once, they are nearly always sold on it. Pair practice also takes some work getting going the first time, but the rewards are well worth it. If the procedures described in the book are carefully used, the students will be well prepared for practicing in pairs; it is then just a matter of going around helping them get started.

There is also an introductory section called "Creative Adaptations," which gives the teacher ideas on verb tense practice, improvisations, dialogs, etc. These ideas give some indication of how the material can be directed toward many different teaching objectives.

The second edition is attractively bound and of a more convenient size than the first. It contains the same lively illustrations done by Ms. Romijn and comes at a reasonable price.

Whereas almost all other books require the student to talk about experience outside the classroom, this book helps to create experience in the classroom. Language becomes more immediately real; it creates the experience, and the experience helps the language to become internalized. This book is ideal for those people who want total involvement in language learning and don't mind (or even enjoy) acting out, being crazy, and expending lots of energy.

Ken Beck

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Announcements

Seminars in ENGLISH AS AN INTERNATIONAL LANGUAGE: Training For Effective Communication in International Business. The Culture Learning Institute of the East-West Center is pleased to announce the opening of special seminars for those involved in international operations. The objectives of the seminars will be to train participants in techniques of:

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Dates: November 9–20, 1981
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April 19–30, 1982

To receive a brochure with complete information, write to Director (JAB-SMITH), Culture Learning Institute, East-West Center, 1777 East-West Road, Honolulu, Hawaii 96848, U.S.A.

The American Language Academy CAI Seminar: INDIVIDUALIZED LANGUAGE TEACHING THROUGH MICROCOMPUTER-ASSISTED INSTRUCTION. November 3–7, 1981, Washington, D.C. This intensive five-day Seminar will provide the theoretical background and hands-on experience necessary to enable participants to make practical use of microcomputer-assisted instruction in their professional activities, including language instruction and course development. For further information, contact: David H. Wyatt, CAI Seminar Director, American Language Academy, Catholic University of America, Washington, D.C. 20064 U.S.A.

The Stanford Institute for Intercultural Communication will present a series of training workshops in the upcoming summer. Three sessions, varying in duration and level of advancement, have been designed to meet the needs of professionals from a variety of fields. During July 23–24, intercultural communication training will be offered to ESL and bilingual teachers and to social service personnel working with Indochinese communities. The July 26–31 workshops are designed for college teachers, counselors, foreign student advisors, trainers for transnational businesses and curriculum specialists for multicultural education and global perspectives in education. The session for advanced trainers and researchers (August 2–7) will deal with innovative methodologies in intercultural communication research and training. For further information, contact King Ming Young, Association Director, SIIC, P.O. Box A–D, Stanford, CA 94305 . phone: (415) 497-1897.

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