

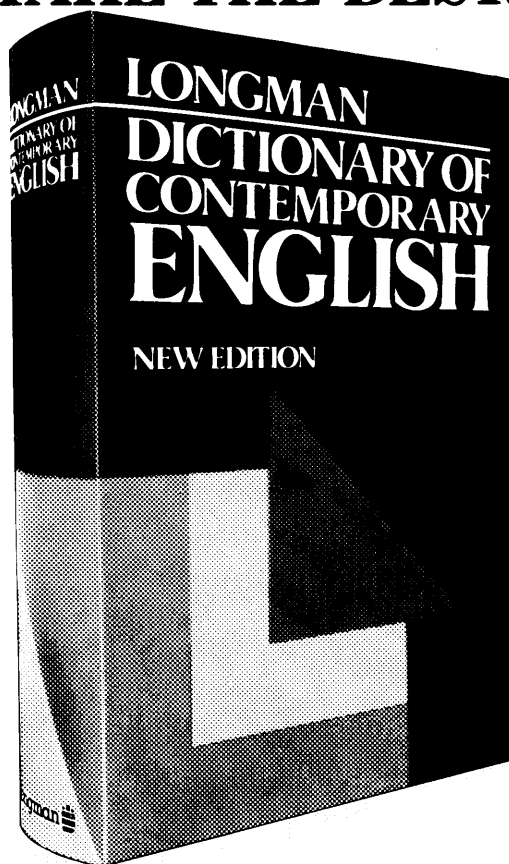
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# CROSS 翻 CURRENTS

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## ABOUT *CROSS CURRENTS*

*Cross Currents* is a semi-annual journal published by the Language Institute of Japan in a effort to contribute to an interdisciplinary exchange of ideas within the areas of communication, language skills acquisition and instruction, and cross-cultural training and learning. We are especially interested in articles on 1) Language teaching and learning, particularly regarding English as a Second/Foreign Language and English as an International Language; 2) Language teaching and learning as they apply in Japan; and 3) Cross-cultural communication issues. We also welcome reviews of recently published books in these areas.

*Cross Currents* was first published in 1972 with an emphasis on Japan and Japanese students of English. In order to better serve the needs of our growing international readership, we strive to publish articles concerned with teaching methodologies, techniques, and general issues which are multicultural rather than culture-specific. While we greatly appreciate theoretical articles which demonstrate thoughtful and significant research, the need for practical and highly readable articles of interest to classroom teachers remains paramount. We make every effort to include articles which are directly applicable to the classroom. Short practical articles are featured in our Bright Ideas section.

\* \* \*

All articles submitted for consideration should be typed, double-spaced, and in triplicate, 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 with TESOL Quarterly style. Manuscripts should be 5-20 pages in length. Manuscripts will not be returned unless return postage is included. Authors of articles accepted for publication will receive twenty reprints. Authors will retain the right to use the article in future publications, provided that *Cross Currents* is acknowledged as the original publisher; the author is expected to refer all requests to re-publish his or her work to *Cross Currents*. *Cross Currents* will not give permission to reproduce any work published here without the consent of the author.

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## **Summaries of the Articles**

### **May God Increase Your Bounty: The Expression of Gratitude in English by Native and Non-native Speakers**

*Jean Bodman and Miriam Eisenstein*

This article examines expressions of gratitude produced by native and non-native speakers of American English. Thanking can most appropriately be characterized as a speech act set incorporating semantic formulas, such as: compliments, prompts, reactions, and ritual refusals. Interlocutor relationships and socio-economic status are important variables that determine how thanking is realized. The acceptability of non-native expressions of gratitude is influenced not only by use of the appropriate lexicon, but also by prosodic features, length of utterance, and extent of directness.

### **Song and Music Techniques in Foreign and Second Language Classrooms**

*Dale Griffie*

The role of music in society is briefly examined. It is noted that while music plays an important role in society, this interest is not reflected in TESOL. Six positive benefits of using songs and music are then examined and six techniques that reflect those benefits are explained. Each technique gives a context, preparation, teaching steps and possible extensions.

### **Measuring Communication in ESL/EFL Classes**

*James W. Tollefson*

With increasing use of the communicative approach in ESL/EFL classes, teachers and administrators need a system for measuring the degree to which individual classes offer opportunities for realistic communication. This article describes how the Pre-Employment Program at the United States Refugee Processing Center in the Philippines measured implementation of the communicative approach in individual classes. The system of measurement is based upon a count of teachers' display and referential questions, and the

students' imitative and creative responses. Using data collected at the refugee centre, the article demonstrates that referential questions elicit creative responses, and that a high proportion of referential questions is a measurable characteristic of communicative language classes.

### **Hearing and Articulating /s/ in English and Japanese**

*Ronald S. Cairns*

Japanese students have characteristic difficulty with a number of English sounds. The difficulties are often related to the influence of the student's mother tongue upon his efforts at aural recognition and articulation. This article deals with one such English sound, /s/, and attempts to explain the nature of the difficulty in so far as it is influenced by the student's first language, Japanese. It points out the imprecise nature of current descriptions of Japanese /s/, descriptions which have apparently influenced textbooks on pronunciation, and suggests that a more precise analysis of Japanese /s/ is essential if teachers are going to successfully teach English /s/ to their students. Based on the survey here presented of /s/ in the two languages, some practical implications for teaching are suggested.

### **Bright Ideas**

#### **I've Got Your Number: A Quantitative Information Exchange Exercise**

*Gary Fallow and Jim Cyborowski*

Many students experience difficulties exchanging quantitative data over the telephone. In this Bright Idea, the authors present a simulation activity that allows students practice giving and receiving complex data in realistic telephone exchanges.

## ABOUT THIS ISSUE

A variety of topics are presented in this issue of *Cross Currents*. The articles and Bright Ideas have been selected to create a mix of ideas which we hope will be of interest to our readers. This combination reflects once again one of the goals of *Cross Currents*: to balance the theoretical with the practical. In this issue you will find articles directly applicable to the classroom, as well as those which address cultural and cross-cultural concerns.

"May God Increase Your Bounty: The Expression of Gratitude in English by Native and Non-native Speakers," by Jean Bodman and Miriam Eisenstein falls into both of the above categories. This scholarly but highly readable article treats the challenge of cross-cultural communication in a socially sensitive area. It is relevant to classroom teachers of English as well as to researchers and curriculum planners.

An article by Dale Griffee, "Song and Music Techniques in Foreign and Second Language Classrooms," examines the relevance of teaching music in the ESL classroom. It provides a number of practical and detailed techniques for using songs in second language teaching, as well as outlining the benefits involved in doing so.

Today, as the communicative approach to teaching English is adopted in more and more classrooms throughout the world, teachers and administrators alike find they need a system to determine the degree to which communicative teaching strategies are being implemented. In "Measuring Communication in ESL/EFL Classes," James Tollefson describes a way to assess these communicative teaching practices in individual ESL and EFL classes.

Our final article, "Hearing and Articulating /s/ in English and Japanese," by Ronald Cairns, begins with a detailed study of a common phonological problem in Japan, the ability of Japanese students to distinguish and articulate the /s/ sound in English. Though somewhat theoretical in nature, it concludes with a number of useful suggestions to provide classroom teachers with practical ideas to help students overcome this problem.

In our Bright Idea for this issue, "I've Got Your Number: a Quantitative Exchange Exercise," the authors, Gary Fallow and Jim Cyborowski, present a detailed outline of a very realistic simulation activity which provides students with the opportunity to exchange quantitative data over the telephone.



This issue also includes a Video Review by Sherri Arbogast of the BBC English (Wendy Harris) production, "Muzzy in Gondoland," a fairytale which can brighten your ESL/EFL classes.

As most of our readers know, *Cross Currents* is sponsored by the Language Institute of Japan. At this time, we would like to welcome Robert Ruud, the new Director of LIOJ, on his return to Japan. Bob was Academic Supervisor at LIOJ from 1982 to 1984 and a frequent and articulate contributor to *Cross Currents*. We also have a completely new editorial staff now at *Cross Currents* and we hope that you, our readers, will bear with us as we find our way in trying to maintain the high quality of our publication. In upcoming issues the format of *Cross Currents* will be changing, both in physical layout and in terms of our goals. We hope to continue publishing the best of articles which deal with language teaching and learning, and to expand our focus in the domain of cross-cultural communication issues. We would, therefore, like to take this opportunity to encourage our readers to submit manuscripts on this topic. Finally, we hope to include a "Letters to the Editor" section in future issues. We invite your comments on past articles and welcome suggestions for upcoming issues.

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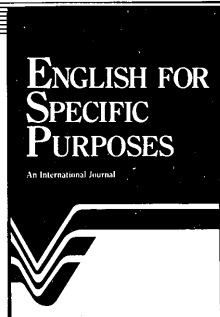
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# May God Increase Your Bounty: The Expression of Gratitude in English by Native and Non-native Speakers

*Jean Bodman and Miriam Eisenstein*

## Introduction

The expression of gratitude is a pragmatic function crucial in establishing and maintaining social bonds. An indication of this function's importance is its association in the minds of many native English speakers with politeness and good manners. Expressions of gratitude can range from simple, phatic utterances to complex, lengthy communicative events mutually developed by the giver and the thanker. Second language learners often assume that the expression of gratitude is universal and remain unaware of significant differences in its cross-cultural realization (Eisenstein and Bodman, 1986). Therefore, this function is particularly challenging for learners to perform successfully.

## Background

Searle (1969), in his analysis of thanking as an illocutionary act, emphasizes the appreciation which the speaker wishes to convey to the hearer. Leech (1983) categorizes thanking as a convivial function whose goal is a polite and friendly social atmosphere. Both he and van Ek (1976) view thanks as expressing an emotional attitude conveyed by the speaker to the hearer. These theoretical

---

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perspectives have been enhanced by the empirical work of Rubin (1983), who gathered natural data on the uses of the words, "thank you." In addition to gratitude, Rubin observed that "thank you" could convey other functions, ranging from responding to compliments to signaling the end of a conversation.

A study based primarily on written data (Eisenstein and Bodman, 1986), showed that advanced learners had significant problems expressing gratitude in English. Fifty-six native and sixty-seven non-native speakers of English were asked to respond in writing to a questionnaire that contained fourteen situations (derived from natural observation) requiring a varying degree of thanks. We then selected eight of these situations as most appropriate for further study (Appendix I). The natives, despite some individual differences, were strikingly consistent in their responses. The non-natives, when compared to the native speaker norms, were able to express gratitude in a native-like manner less than 30% of the time. They lacked control of syntax, lexicon, conventionalized expressions and routines. Even when we accepted non-native responses that were substantially incorrect linguistically, but conveyed the appropriate spirit and degree of gratitude, the non-natives were successful only 50% of the time. We felt the study was limited since we lacked evidence that written responses of our subjects corresponded to their natural language use. Wolfson (1986) has observed that speakers often have incorrect notions of what they say, so that consciously elicited data may differ substantially from the language revealed by natural observation. We also lacked information on the first languages of the students, making it impossible to assess the impact of transfer on second language production.

### **The Study**

This paper reports on an extension of our earlier study to describe more fully how gratitude is expressed in English and other languages. We first administered a written questionnaire to speakers of a variety of languages in order to gain insights into how gratitude is expressed in these languages. This provided us with baseline data for considering the possibility of first language transfer among English learners. We then elicited data orally in English through spontaneous role-playing. Our corpus consisted of a total of 98 role-plays: 34 performed by native pairs, 40 by non-native pairs



and 24 by natives paired with non-natives. We also tape recorded, whenever possible, and took field notes of naturally occurring conversations, containing expressions of gratitude. This helped us determine the extent to which the data that we had received earlier in written form were accurate reflections of the spoken language.

## Results

### Comparison of Data Elicitation Techniques

Our analysis revealed that the oral language used in role-plays and natural situations incorporated the same words and expressions that were elicited by the written questionnaire. In other words, our written data were indeed representative of natural language use, but were more limited. Analogous findings for refusals are reported by Beebe and Cummings (1985). They found that the same semantic formulas appeared in written discourse completion tasks and natural data.

In our data, for example, the following expressions occurred frequently in written, role-played, and natural data in response to receiving an unexpected gift:

This is just what I needed!

It's wonderful.

It's really nice.

Oh, you shouldn't have.

Yet, the role-plays and the natural data did more than merely confirm the written data gathered earlier. They gave us new insights into the functions of thanking and responding to thanks as they exist within a conversation. As Levinson (1982: 35) points out, "Conversational structure is now known to have its own elaborate architecture, and the functions that utterances perform are in large part due to the place they have within specific conversational sequences...." Levinson, however, thinks that utterances in transcriptions of recorded conversations can not be assigned speech sets in a "non-arbitrary way"—and "even if we could, [it] would tell us very little about how conversations actually proceed."

Our role-play data was both lengthier and more complex than responses in written form; and the natural data was, in turn,

lengthier and more complex than the role-play data. When gratitude was expressed orally, there were many more restatements of thanks and discussions about the gift or the service performed. Beebe and Cummings (1985) also found a greater range of response in natural as compared with written data.

A sense of these differences between written and oral data was reflected in an elicitation procedure that we conducted previous to the undertaking of the current study. We administered the questionnaire orally by reading each situation to ten native speakers and taping their oral responses. The data was almost identical to that elicited from the written questionnaires. However, when we asked for the speakers' comments after the oral questionnaire, they said that they found the process awkward. Most indicated that although they were satisfied with their responses, they were sure that they would say much more in a "real" situation. We often recorded uneasy pauses. It seemed as though the subjects were waiting for someone to say something so they could continue. Fraida Dubin (TESOL Convention, 1983) has noted the same phenomenon with people using telephone answering machines. Often the callers did not know how to end their messages and waited awkwardly for responses in saying goodbye.

### **Aspects of Speaker Interaction**

In our current study, our initial analysis revealed that an adequate description of how gratitude is conveyed must encompass the entire speech event and focus not only on the thanker but on the dynamic interaction between the giver and thanker. It was this interaction that accounted for the lengthy nature of the data alluded to earlier. We found that the expression of gratitude could best be characterized as a speech act set which may include a series of associated semantic formulas (Olshtain and Cohen, 1984).

In expressing gratitude, we found that the giver is as active as the thanker. The giver provides comments and prompts throughout the speech act set. The giver also reacts to the thanker to help that person carry out the expression of gratitude satisfactorily.

Notice in Appendix II, Dialogue 3 the comments which keep the conversation moving:

That'll keep you warm.

(possibly stating a reason for the gift's being given)

It should be washable. Machine washable.  
(pointing out the qualities of the gift to help the receiver give appropriate compliments)

Examples of prompts can be found in Dialogue 3:

This is for you.  
(urging the receiver to take the gift)  
Take it out.  
(urging the receiver to examine the gift)

Dialogue 1 contains an example of how closely the giver and receiver cooperate in performing this speech act:

I hope it fits.  
(prompting the receiver to give needed reassurance)  
Oh, I'm sure it will . . . It's medium, I'm sure it will . . .  
(giving the reassurance)

Examples of reactions can be found in Dialogue 1 after the woman says that she can really use the sweater, the giver says:

Good.

In Dialogue 3, the daughter begins to bring the thanking act to a conclusion by saying:

Good. I'm glad you like it.

Comments, prompts and reactions all have the function of moving the thanking process forward to a conclusion satisfying to the giver as well as the receiver.

In several of our situations, we observed a speech act that we call "ritual refusal." When the gift, service, or favor is first offered, the receiver often chooses to appear reluctant or overwhelmed and proffers a gentle refusal. In one role-play between native speakers when a \$5.00 loan was offered the receiver said:

Are you sure it's all right?

In another instance when a \$500.00 loan was spontaneously offered, the receiver said,:

Oh, I wasn't suggesting that *you* give it to me.

Some other examples of ritual refusals we encountered were:

I wouldn't want to impose on you.

Oh, I couldn't.

Ritual refusals occurred regularly in the role-plays of our native speakers. These refusals were distinguished by their apologetic tone and their lack of specificity. When non-natives attempted to use this kind of ritual refusal, they were sometimes too specific or used a tone that suggested their refusal was real. One native said:

I feel bad about having to borrow money from you.

In the same situation, a non-native said:

I don't want to owe money to someone else.

The giver has an important role in reassuring the receiver that it is all right to take. Notice in Dialogue 2, in seeking the \$5.00 loan, Woman #1 says:

Oh, no, I don't want to bother you.

Woman #2 reassures her by saying:

Really, I have plenty. Believe me, you can have it.

(A summary of some of the possible roles of giver and thankers can be found in Appendix III.)

Native speakers' role-plays often lasted longer because they did not ask for favors or services directly. The need was suggested indirectly and negotiated after ritual refusals or expressions of reluctance to accept offers were made. Notice in Dialogue 10 how the second speaker never actually asks to be treated to lunch. However, the speaker presents the problem and pauses, providing an opportunity for the other interlocutor to offer a solution:

#1: How about going out to lunch this afternoon?  
Are you free?

#2: I'm free, but . . . I don't know. I just didn't take enough with me . . . .

#1: Well, don't worry about it, I'll treat you.

Once the offer is made, it is followed by a ritual refusal,

No, I don't want you to do that.

reassurance and a mention of repayment,

It's okay. It's my pleasure. Next time you can treat me.

and, finally, acceptance

Well, all right.

An additional example of this kind is illustrated in Dialogue 2. We call this kind of interaction the "hint-hint" routine. With native speakers this script (offer/refusal/insistence/expression of reluctance) flows quickly and easily.

It seems as though the act of giving or performing a service or favor for a friend or an intimate unbalances the social equilibrium. The giver, then, acts to help restore the equilibrium by downplaying its magnitude or importance. Gifts are sometimes presented by saying:

I have a little something for you.

When a person is treated to lunch, he or she might be told:

I hate to eat alone.

Thus, the receiver is often made to feel as if he or she is the one who is doing the giver the favor—not the other way around.

As we found in our earlier data, the length of the whole event was significant. The greater the indebtedness incurred by the gift, service or favor, the more profuse were the thanks that followed its receipt. The non-native speakers were not able or chose not to replicate this feature. Non-native exchanges were significantly shorter than the natives. Most of the time they were 50% shorter. In some cases, the non-natives appeared to lack the language to express themselves more fully. Notice in Dialogue 6, how awkwardly the non-natives search for the right thing to say. They do not sound like natives except in a few phrases:

... Oh, that's wonderful.

I really do like it.

By contrast, Blum-Kulka and Olshtain (1986) report that the advanced learners they studied suffered from excessive verbosity—in attempting to find the right words, they said too much.

Non-native students had particular difficulty with the situation involving the raise. They had trouble imagining what would be appropriate to say. In Dialogue 8, the two non-native speakers struggled to get through the role-play without its disintegrating completely.

In our first study, we had wondered whether the non-natives' tone or manner of speaking would override their lack of language and make the thanks more acceptable. We thought, perhaps, the students were not able to get the words right, but they might be able to compensate for this by "sounding" very appreciative. With the role-plays, we found, unfortunately, that those students who lacked fluency and had to search continuously for words, also spoke with a very flat tone. When native speakers were asked to judge these non-native samples, they stated that the non-natives sounded insincere. Those students who were more fluent had a more native-like tone and sounded like they were truly grateful.

It is important to note that there was a rhythm to the interactions of the interlocutors. In order for the gifts, favors or services to be offered successfully, a "script" needed to be followed, and each actor needed to know his or her lines well. As a result, there was a greater chance of a breakdown when two non-natives were interacting than when one member of the pair was a native speaker. The non-natives were able to perform better when they had the "support" of a native speaker.

Sometimes, when a favor or gift needed to be repaid, the thanker indicated an intent to do so. In some instances, like thanking a person after an enjoyable evening spent at their home, the repayment was left vague:

We hope you'll come over to our place sometime soon.

We found that some non-native speakers were almost demanding in indicating their desire to reciprocate:

Thank you very much for dinner. You will come to our house next week?

However, when it came to money, native speakers were quite specific about repaying a small loan:

I'll pay you back Monday.

Interestingly, givers often responded by saying:

Oh, that's all right. Don't worry about it.

as if to suggest that the repayment was not a matter of importance or urgency even though they may have placed great importance on being repayed promptly. For a loan of \$500.00, some of the recipients mentioned an exact time for repayment. A student said:

I'll pay you back as soon as I get money from my father.

A teacher said:

I'll pay you back next month when I get paid.

In other instances, the recipient was less specific, but indicated, nonetheless, a sincere desire to repay:

I'll pay you back as soon as I can.

Another interesting feature of the written and the spoken responses was the appearance of occasional jokes or attempts to lighten the occasion. Notice in Dialogue 1 the comment about the price tag:

(laughing) Price tag in it?

and in Dialogue 6 the joking about the coming year and a red sweater:

And so you can give me another sweater [next year]!

(laughter) This time red, okay?

Notice in Dialogue 7, when the man tries to tease the woman by asking how she knew it was his birthday, she was stuck for a response. Here is a similar situation role-played by two native speakers; notice how the native handles it with an idiom:

#1: I happen to know that it's your birthday today.

#2: Oh, how did you find out?

#3: Oh, a little bird told me. Anyway, I got you something . . .

In one of our native role-plays (designed to elicit thanks following an invitation to a dinner party), one native speaker deliberately manipulated the conventionalized script that called for an expres-

sion like, "I'll have to have you over sometime soon." Instead, the native speaker joked and said:

I've had such a great time. You'll have to have me over again soon!

Blum-Kulka and Olstain (1986) note the need to distinguish between intentional and unintentional maxim violations. Jenny Thomas (1983) refers to such an intentional violation as a "flout."

### Acceptance and Re-entry of Thanks

Let us turn now to the function of accepting thanks. We have noted that the giver must be careful not to close off the receiver's thanking too quickly lest the receiver feel that he or she has not adequately conveyed a sincere sense of gratitude. Interestingly, we discovered that it is ultimately up to the giver to control the length and to some extent the content of the thanks. When the giver feels that enough has been said, he or she usually signals the end of the function by the use of conventionalized expressions like:

Good. I'm glad.  
You're welcome.  
It is/was my pleasure.  
Don't mention it.

Or in more perfunctory situations, "Thank you" is followed by "Thank *you!*" We found that the thanking episode most often ended by an abrupt change of topic. Notice in Dialogue 1 how the topic is changed by Woman #1 when she returns to a conversational opener:

So, how's everything?

In Dialogue 4, the daughter begins to talk about the preparation of the evening meal in order to change the topic. And in Dialogue 5, the speakers begin to talk about the upcoming Super Bowl football game. If the thanker fails to recognize the giver's desire to end the thanking function by moving to another topic, the thanks can become embarrassing to the giver.

It should be noted that thanking is not necessarily over after the end of the first thanking episode. We have collected a number of examples of a "re-entry of thanks." Several weeks after the mother received the robe from the daughter and the daughter left for her own home a thousand miles away, the mother telephoned



the daughter and in the course of the conversation the following occurred:

Mother: I wore your robe out to get the morning paper yesterday.

Daughter: You did!

Mother: It's so lovely. I hope the whole neighborhood saw me.

And then the mother switched the topic. In a similar manner, a re-entry of thanks occurred when a woman welcomed her friend and her small child at the door one cold January day:

Woman: I've got the heat on. I hope the house isn't too cold.

Friend: I don't think it will be. I've got a sweater on. (opening her coat) See? It's the one you gave me! I wear it all the time. It's my favorite.

What is remarkable is that this took place more than a year after the gift was given. While many of these instances of re-entry of thanks take place verbally, there are also examples of gratitude being expressed non-verbally. Many native speakers of English can tell you how they dust off gifts from "Aunt Hattie" and display them prominently when she comes to visit so that she will think the gift is being used and appreciated.

### **Interlocutor Relationships**

It is important to note that interlocutor relationships affected thanks. Family members, as always, are a special case. In this study, we noticed that, among intimates, the giver often gently reprimanded the other person for spending money. When accepting a gift, the giver used expressions like:

You don't have to buy me things.

Oh, this is so expensive.

You shouldn't spend so much.

There is some evidence in our data that socioeconomic class affects what is said when receiving gifts, favors and services. Blum-Kulka and Olshtain (1986) note that pragmatic principles are subject to both intercultural and intracultural variation. Affluent Anglo-American subjects said that they could not imagine going to friends for loans. Russian, Ukrainian, Chinese and German subjects indicated that they, too, would find the lack of money a

source of shame and so could not imagine asking a friend for money.

Class and ethnicity can affect other aspects of gift-giving. Affluent Anglo-American subjects indicated they would say very little when receiving a casual gift (like a hostess present) for fear of placing too much emphasis on the gift rather than the person. They indicated that they would probably put the gift aside and open it at a later time to avoid any social embarrassment. Greek and Asian informants have told us that they would probably not open a gift handed to them in the presence of others unless the giver insisted. On the other hand, a Jewish New Yorker of lower middle class background told us that a gift would be opened immediately in front of the giver except under special circumstances. Some non-native students (particularly Hispanics) report their dismay when, having made a great effort to choose the correct gift, they see it put aside unopened. We need more data on this, but, clearly, sociopragmatic failure in thanking can involve non-verbal as well as verbal miscommunication.

For Anglo-Americans, the re-entry of thanks is as important as the original thanks—which would have to be performed out of politeness whether felt or not felt. Our Anglo-American informants said that when a person takes the additional time to call, write a note, or mention the gift at a later time, they feel that the gift was truly appreciated. In traditional American Jewish families, important interactions tend to be done face-to-face. Writing or calling are considered less meaningful. Our Polish and Puerto Rican informants also greatly preferred face-to-face thanking.

### **Cross-Cultural Differences**

We further extended our study by asking bilingual speakers of English and another language to write dialogues in their native languages which exhibit the expression of gratitude. We then asked them for literal translations of these dialogues in English. Some informants commented that a few of the situations we suggested simply would not occur in their countries. Russians and Poles told us that farewell parties are not given at work. Some subjects, nevertheless, attempted a response with unusual results. A Punjabi speaker wrote this (first in Punjabi and then translated it literally into English) as a response to the offer of a farewell party:

Oh, really, indeed, there is no need for a party. You are making a big deal out of nothing. Moreover, I am not going far away, and I will stop by to see you.

A Chinese informant wrote:

I will tell her I will pay for the party.

Imagine the consternation this would cause the American who offered to organize the farewell party as a gesture of affection and expected a surprised and pleased acceptance!

With reference to the gift giving situation, a Punjabi informant responded:

Why did you bother to bring a gift? Your presence is a big gift for me.

This suggests that ritualized downplaying may be a part of receiving gifts in that culture.

Even though English uses many conventionalized expressions in thanking and responding to thanks, it uses few fixed sayings which express ritualized wisdom like those we found in the data of our Lebanese-Arabic, Egyptian-Arabic and Punjabi informants. For example, when receiving a loan, these informants used expressions such as:

May God increase your bounty.

May God grant you a long life.

You are a blessing to us from God.

Although our informants meant these utterances to enhance the expression of gratitude, the first two expressions were found to be strange and difficult to interpret by some English speakers. Two possible interpretations were, "I hope you get even richer so you can give me more money in the future," or "I hope you live a long time because I may need you again!" The native speakers of the other languages indicated that they feel an emptiness in English since it lacks these expressions. They find these sayings very comforting since they are used to fill in pauses in the conversation when they do not know quite what else to say. While English has a great many conventionalized expressions (Yorio, 1980) and set routines, the only expression we found in our data that corresponded to the ritualized sayings which occur in other

languages can be found in Dialogue 1 when Woman #1 (a New Yorker) says, "Wear it in good health."

Other cross-cultural differences arose with other situations. A Chinese informant indicated that modesty (we would call it excessive modesty) is called for when the boss offers a raise:

Thank you very much. But I think I have not done so well to get such a raise. Anyway, I'd try to do better."

A Japanese informant felt that the loan of \$500.00 was so important that an appropriate response in Japanese would be:

I'm sorry. I'll always remember the debt of gratitude. Thank you.

It is clear, therefore, that other languages express thanking in a significantly different manner than English. From the foreign language written questionnaire responses, we could see that a number of the other languages operate on different sociopragmatic systems and have very different ways of communicating gratitude linguistically. We did not, however, find many instances of this transfer with our advanced level non-native speakers when they role-played. We found, instead, considerable awkwardness and excessive hesitation and pausing due, we believe, to the students' simply not knowing what English words to use. We believe that they had rejected a literal transfer from their first languages.

## **Conclusion**

To summarize, we have found that thanking is a speech act that is mutually developed. The giver is as active and as important a part of the speech act as the thanker. Givers comment, prompt and react as well as provide needed reassurance that it is all right to take. Thankers ask for favors, gifts or services indirectly, and once they are offered, make ritual refusals and downplay the obligation of giver to give.

From a methodological point of view, our study showed that elicited written data accurately reflected the words and expressions used by native and non-native speakers in expressing gratitude. Role-plays revealed interactive aspects of the function, but still contained an element of artificiality. Natural data were most indicative of the interactive process involved in expressing gratitude. An integration of all three kinds of data provided us with helpful insights.

Finally, we discovered that advanced level learners of English still have considerable difficulty handling themselves in thanking situations. They need information on what to say or they need experience in attending to what natives say. Students must compare the native models to their own speech and become aware of the pragmalinguistic and sociopragmatic rules of English.

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## APPENDIX I

### QUESTIONNAIRE

1. It's Friday. You look in your wallet and notice that you only have \$2.00. Your good friend at work notices this and hears you say, "Darn. I'll have to go to the bank." Your friend asks if you need money, and you say that you forgot to go to the bank. Your friend says, "I have plenty. How much do you need?" You say, "Can you lend me \$5.00? I'll pay you back on Monday." Your friend says, "Sure. Are you sure you don't need more than that?" You say you don't. Your friend gives you the \$5.00 and you say:
2. It's your birthday, and you're having a few people over for dinner. A friend brings you a present. You unwrap it and find a blue sweater. You say:
3. You work for a large company. The vice president of personnel calls you into his office. He tells you to sit down. You feel a little nervous because you have only been working there for six months. The vice president says, "You're doing a good job. In fact, we are so pleased with you that I'm going to give you a \$20.00 a week raise." You say:
4. You find yourself in sudden need of money—\$500.00. You mention this to a friend. Your friend immediately offers to lend it to you. You are surprised and very grateful. At first you say, "Oh no, I didn't mean for you to lend it to me. I couldn't take it." Your friend says, "Really, it's all right. What are friends for?" Your friend writes out a check for \$500.00 and gives it to you. After your friend insists again, you take the check, and you say:
5. You are married. Both you and your spouse work. You come home late from work and find that your spouse has done some work around the house that you had promised to do, but had not had a chance to get to. You look at the work and say:
6. Your friend suggests going out to lunch. You say that you'd like to go, but you only have \$2.00. Your friend says, "Ah, don't worry. I'll take you today." Your friend takes you to a very nice restaurant—a much more expensive one than the ones you usually go to. You have a wonderful meal. Your friend pays and as you get up to leave, you say:
7. You have just gotten a new and better job. A friend at the office tells you that she has organized a farewell party for you. You say:
8. You have been invited to the home of a rather new friend. You have dinner with him and his wife and a few other friends of theirs. The food was great, and you really enjoyed the evening. As you leave, your hosts accompany you to the door and you say:

## APPENDIX II

*Dialogue 1* (A role-play between two native speakers)

Woman 1: I've got something for you.

Woman 2: You do? (takes package and unwraps) Oh, my goodness. Why did you do this? . . . a blue sweater. (giggles) How did you know this is just what I needed? It's wonderful. Thank you. I'm so surprised!

Woman 1: (laughing) Price tag in it?

Woman 2: I can really use this . . .

Woman 1: Good. I hope it fits.

Woman 2: Oh, I'm sure it will. Thank you. (goes to try it on) It's medium, I'm sure it will. TA-DA!

Woman 1: (laughing) Yes, it does fit nicely.

Woman 2: Yes, it's just what I needed. That's really nice.

Woman 1: Wear it in good health.

Woman 2: Thank you.

Woman 1: So, how's everything? (topic changes)

*Dialogue 2* (A role-play between two native speakers)

Woman 1: I've only got \$2.00. What am I going to do now? I guess. I'll have to go to the bank.

Woman 2: Oh, you don't have to go to the bank. I have money. I can lend you some.

Woman 1: Oh no, I don't want to bother you. Thanks.

Woman 2: Really I have plenty. Believe me, you can have it.

Woman 1: Can you lend me \$5.00, do you think?

Woman 2: Yeah. Sure. Here.

Woman 1: Oh, I really appreciate this. Thanks.

Woman 2: You're welcome.

*Dialogue 3* (Natural data - a conversation between two native speakers)

Mother: Another box, huh? Oooo . . . what did you buy? Oh, I shouldn't. . . . I thought when she went out I should tell her not to buy one thing.

Daughter: Us. This is for you.

Mother: What?

Daughter: And this one is for me.

Mother: This is for me? Ohhhhh.

Daughter: That's for you.

Mother: Ohhh, Jeanie, what'd you do that for now?

Daughter: (giggle)

Mother: That's too much. (opening the gift box) Oooo! Oh, my, that's lovely. Lovely. Oh, my, Jeanie, that's pretty.

Daughter: Open it up.  
Mother: Ooo. Beautiful. Oh, yes.  
Daughter: See? . . . That'll keep you warm.  
Mother: Yes, I should say so. That's beautiful.  
Daughter: Good. I'm glad you like it. It should be washable. Machine washable.  
Mother: Is it?  
Daughter: I think so. Just toss it in the machine.  
Mother: Ohh. Oh, my, that's lovely. Thank you.  
Daughter: Oh, you're welcome. (they kiss and laugh) What are we having for dinner?

*Dialogue 4* (Natural data - a conversation between two native speakers)

Mother: (looking in a gift box of assorted pastries) Oooo. Oo. Oo. Oo.  
Daughter: You've got a choice.  
Mother: Ohhh. You spent too much money.  
Daughter: No.  
Mother: Oh, dear.  
Daughter: No.  
Mother: Yes.  
Daughter: No, it was fine.  
Mother: You shouldn't. I'll have to pay you.  
Daughter: No, no, no. (switches topic)

*Dialogue 5* (Natural data - a conversation among native speakers, a 12-year-old boy, two men and two women)

Aunt: Why don't you give Erik his?  
Uncle: Erik? Here's . . .  
Erik: Oh, thank you.  
Uncle: Your Christmas present.  
Erik: Thank you. (opening present) Oh! Excellent!  
Aunt: Do you like that?  
Erik: I . . . I've always wanted a good sweater. We were going to get one. Now I don't need one. Excellent, thanks.  
Aunt: Good.  
Uncle: Good.  
Aunt: I don't know. It may be a little big.  
Dad: Ooo. That looks great.  
Mom: Oo-la-la!  
Dad: Hey, Joe College.  
Mom: Ooo. And that's a real wool one. Aww. That looks like an Eddie Bauer.  
Erik: Thank you.  
Mom: Is it wool?



Aunt: Yeah. It may be a little big. But I figure that ... Erik ... any minute now, it'll fit.  
 Mom: Yeah. Oh ... handsome!  
 Aunt: It's a little big.  
 Mom: He was just talking about how he wanted some good-looking sweaters to wear to school. That's what the kids are wearing. Oh, boy.  
 Aunt: (looking at the television) Hey, look, the Superbowl's coming on.

*Dialogue 6* (A role-play between a Turkish man and a Brazilian woman)  
 Man: This is very kind of you inviting ... eh ... to you birthday ... eh ... party ... eh ... may I introduce you ... eh ... angora sweater if you mind ... eh ... if you like a sweater.  
 Woman: Ay! Are you give me a sweater ... a blue sweater?  
 Man: A blue sweater ... yes.  
 Woman: Ah ... Oh, that's wonderful. I really do like it.  
 Man: I'm happy you like it.  
 Woman: I will. And ... eh ...  
 Man: That's fine. And ... eh ... hoping to celebrate you next birthday all together again.  
 Woman: And so you can give me another sweater! (laughing) This time red, okay?  
 Man: Yes, okay.

*Dialogue 7* (A role-play between a French man and a Malaysian Chinese woman)  
 Woman: I know today's a special day. I brought something for you.  
 Man: Why is this a special day? Is a surprise?  
 Woman: It's your birthday.  
 Man: Oh, is birthday. Are you sure? How did you know that?  
 Woman: (long pause)  
 Man: I'm really surprised, but ... uh ... I'm really at ease, but thank you very much because that's very nice and I didn't know you learned it was my birthday. I appreciate it.  
 Woman: Don't mention it. (gives him the present)  
 Man: Wow! My God! But I like! Ah ... that's ... oh ... I like that. Thank you very much.  
 Woman: Don't mention it.

*Dialogue 8* (A role-play between a Chinese woman and a Russian woman)  
 Woman 1: Since you have been work here ... uh ... very good and very diligent. I like you very much. From next week I will raise your salary \$15.00 every week. Would you like this?  
 Woman 2: Yes. Thanks a lot. Thanks a lot.

Woman 1: Don't mention it. . . . And . . . uh . . . that's all. Would you please go back to your work?

*Dialogue 9* (A role-play between native English speakers)

Woman 1: How about going out to lunch this afternoon? Are you free?

Woman 2: I'm free, but I . . . I don't know. I just didn't take enough with me . . .

Woman 1: Well, don't worry about it, I'll treat you.

Woman 2: No, I don't want you to do that.

Woman 1: It's okay. It's my pleasure.

Woman 2: (silence)

Woman 1: Next time you can treat me. Okay?

Woman 2: Well, all right.

*Dialogue 10* (A role-play between a Spanish man and a Hispanic woman)

Woman: Joe, I have a little problem. I just realize that I don't have any money with me and the banks are closed now. Do you think is possible for you to lend me at least ten dollars for the weekend?

Man: Ten dollars? Do you need that money for what? To eat or . . . ?

Woman: No . . . just to have some money with me for the week in case any emergency comes up . . .

Man: Yes, I can. I can borrow . . .

Woman: I can lend you . . .

Man: I can lend you, I can lend you ten dollars, but don't forget next Thursday . . . when you . . . Yes, when you get paid, give me back ten dollars and if you want to give me some interests . . . well . . .

Woman: (laughing) Oh . . . thank you very much. I really appreciate that.

### APPENDIX III

#### The Role of the Giver

##### *Offer*

Here.  
I'll take you.  
How much do you need?

##### *Downplay the offer*

Here's a little something.  
Really, I have plenty.  
I hate to eat alone.

##### *Comment*

It's washable.

##### *Prompt*

I hope it fits.  
Do you like it?  
Did you have a good time?

##### *Reassure*

Really, it's all right.  
What are friends for?

##### *React*

Oh, good.  
I'm glad you like it.  
It was nice to see you.

##### *Close*

Well, good.  
Don't worry about it.  
It is/was my pleasure.  
Don't mention it.  
(Change topic)

#### Role of the Thanker

##### *Hesitate*

Oh, I couldn't.  
Are you sure it's all right?  
Oh, come on. No!

##### *Express surprise*

For me?  
You're kidding!

##### *Compliment*

It's lovely.  
This is nice.  
You're so nice.  
You're the best husband/wife in the whole world.

##### *Offer or suggestion of repayment*

I'll pay you back on . . . .  
Next time, I'll take you.  
I hope we can do this again some-time (soon).  
If there is anything I can ever do for you . . . .

##### *Re-thank*

I love the sweater you gave me.  
That was such a nice evening.  
Thanks again for helping me out.  
I don't know what I would have done without you.

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## Song and Music Techniques in Foreign and Second Language Classrooms

*Dale Griffee*

Music is pervasive in our daily lives and a powerful force in the world. With the widespread distribution of standard cassette tapes, inexpensive radios, and small playback mechanisms, music is available to almost anyone, anywhere. A home stereo is no longer considered a luxury in many countries. In other countries, for example Kenya, the use of radio for EFL instruction has become an important consideration in developing language policy (Imhoof 1985).

Music has become so much a part of life that even to be conscious of it sometimes requires an act of will. Ferguson (1983) lists 15 places and circumstances where music is usually heard and in each case serves a different purpose:

1. cathedral
2. fairground
3. kindergarten
4. disco
5. plane on landing
6. chic French restaurant
7. restaurant on a luxury cruise
8. vegetarian restaurant
9. music in a public park
10. introduction to a TV serial
11. supermarket in the morning
12. doctor's waiting room
13. exhibition of modern painting
14. circus
15. sports stadium

---

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Of importance to TESOL, pop and rock music is the overwhelming favorite of the youth culture. Little (1983) points out that for a group of French-speaking high school students surveyed in Montreal, "Pop and rock means English-language pop and rock."

Given the pervasiveness of music and the strong impact of the English language on popular music, one might expect the situation to be reflected in TESOL literature. In fact, there is a paucity of research relating to the classroom use of songs, singing, and music in general. In the articles that do exist it is customary to begin by giving what the author considers to be the merits of songs and music and then go on to explain a technique and its application (Parker 1969, Coe 1972, Griffiee 1981, Stoyhoff 1983). While it is also customary not to substantiate any claims, those of us who are attracted to the musical area of TESOL remain convinced, if only intuitively, that much can be gained by the use of music.

There are encouraging signs in TESOL of a persistent and perhaps even growing interest in music. One sign is the continuing publication of ESL songbooks (Graham 1982, Abe and Marquardt 1982, Merdinger and Rosenfeld 1984). Another sign is actually a constellation of trends within TESOL that directly or indirectly supports an interest in music. These include such trends as an increased awareness of the importance of listening; an emphasis on using activities that capitalize on both the right and left side of the brain; and finally, interest in communicative language teaching in general. The work of Krashen in language acquisition as well as Via and Maley in drama also serve to support and stimulate an interest in musical forms. And not least, in the culture at large, recent benefit concerts remind us of the immense power that music and its popular performers have to focus our attention on a given problem in the world.

We might then conclude from this short discussion that even though conditions favor the use of songs and music in language classrooms, we are still in a primitive period, a time of pre-research. In the remainder of this paper six positive benefits of using songs and music are identified and six techniques are examined.

### **1. Songs and Music Lower Anxiety**

Songs and music create a relaxed and enjoyable classroom atmosphere that reduces anxiety and enhances learning (Jolly 1975, Leith 1979). To use Krashen's metaphor, songs and music

lower the affective filter. Many experienced teachers have noted this aspect of songs and music (Dickinson 1978, Elson and Fox 1983, Gelman 1973, Parker 1969 and Techmeier 1969). Jack Richards (1969) even adds:

Pleasure for its own sake is an important part of language learning, a fact which is often overlooked by the teacher in his quest for teaching points, or by the course designer focusing on presentation or repetition.

Taking cognizance of this, Bartle (1962) urges teachers to introduce songs and music as early as possible to the young language learner, noting that if students do not enjoy their first year of foreign language study, it will be an uphill battle from then on.

## **2. Songs and Vocabulary**

Songs are useful for teaching vocabulary. There seems to be substantial agreement on this issue (Abrate 1983, Bartle 1962, DeSelms 1983, Dickinson 1978, Elson and Fox 1983, Gelman 1973, Griffiee 1981, Jolly 1975, Loew 1979, McBeath 1986 and J. Richards 1969). There is little concern, however, for either theoretical or pedagogical justification of this point, perhaps because usefulness of songs for this purpose is considered obvious.

For most writers what exactly is meant by vocabulary is left undefined. Gelman (1973), however, says that songs are likely to contain plenty of racy colloquial phrases. Dickinson (1978) includes idiomatic phrases and slang in her understanding of vocabulary. A further consideration for some writers is that songs give a context to vocabulary that enhances learning (DeSelms 1983, Abrate 1983). Finally, Jolly (1975) reports that in her class evaluations, written by students at the end of the year, songs were a highly valued component and were specifically mentioned as helping to increase vocabulary.

## **3. Songs as Listening Material**

Since the 1970s, songs, especially pop songs, have increasingly been recommended for listening comprehension. Several reasons are given for this. The colloquial use of language in songs gives examples of popular language often missing from the classroom (Abrate 1983). Songs can be used to practice structural items such as past tense verbs as well as to tell an interesting story that

can be discussed in class (DeSelms 1983, L. Smith 1976, P. Smith 1980), and finally, listening forces the students to rely on their ears as well as their eyes (Griffiee 1981).

#### 4. Songs as Supplemental Texts

Songs can be used to supplement a textbook or they can serve as the text itself. There are several options. One option is to use the song after the regular lesson. This appears to be the position of Coe (1972). Little (1983) calls this option a change of pace, or *What to do on blue Mondays and restless Fridays*. Another option is the use of songs for special occasions such as Christmas when the textbook has no unit on that subject (Case and Piske 1977, Abrate 1983). A third option is a situation in which a teacher does use a text and the text does have a unit on the subject, but the teacher wants to add an additional component such as vocabulary, a structure, or a discussion topic. Leith (1979) uses this option when he describes his French FL class in which he alternates between using a main text and a session with a "conversation based on a ballad." Jolly also uses a main text but says, "Songs are more than fun material and can be valuable teaching material in themselves" (Jolly 1975). A fourth option is when evaluating "a song as a teaching aid, don't think of it as a song. Think of it as a text, and decide its value in the same way as you would any other text" (Wilson 1985). This option does not contradict any of the above options.

#### 5. Songs as Grammatical Review

Songs and music can be used to present, review and reinforce grammatical structures. While many writers note this use of songs but don't go into much supporting detail (Abrate 1983, Bartle 1962, Dickinson 1978, Gelman 1973, McBeath 1986), Dubin (1975) lists four types of songs she suggests focus on grammatical patterns. These types are repetition songs in which one word or phrase is repeated; substitution songs that have a minimal change within a basic sentence, for example the song "If I Had A Hammer"; focused grammatical structure songs, for example "El Condor Pasa"; and internal pattern rearrangement songs, which are a more complex form of substitution song in which a sub-group of internal patterns supply part of the lyrics. An example would be "Oh, You Can't Get To Heaven on Roller Skates." Urbancic and



Vizmuller (1981) make the point relative to the use of songs to present and/or revise grammatical structures that by using a song and a cloze exercise they were able to observe which structures the students had trouble with and which structures most of the class had correct. By using the song as a diagnostic tool, they were able to concentrate on trouble points, and at the advanced level were able to discuss grammar points in L2 (Italian).

## 6. Songs and Culture

Songs and music from various cultures can be used to compare and contrast those cultures. Using songs and music in this way is based on three assumptions. The first is that music is not universal. As Meyer states:

... the studies of comparative musicologists bringing to our attention the music of other cultures, has made us increasingly aware that the particular organization developed in Western music is not universal, natural, or God-given. (Meyer 1956:6)

A second assumption is that the world is experiencing an emerging globalism. ESL teachers experience this phenomenon when students bring with them their own culture; EFL teachers experience this when living in another culture; FL teachers experience this when they teach students who want and need to know more about the culture of L2.

A third assumption is that all music is ethnic (Cullen 1980). Using the term "world musics," Louise Cullen, a Music Program Leader with the North York Board of Education, Ontario, Canada, argues that given an emerging world culture, and that academic institutions have traditionally supported the study of the cultures, it makes sense to regard all music as ethnic, with each worthy of study and appreciation. She does not wish to depreciate Beethoven and the Western classic tradition, rather, she wants to preserve the cultural diversity of other music systems and to introduce students to the "full spectrum of new musical sounds in a stimulating way in which they are able to discover that various peoples in the world have musics that are unique, complex, and as exciting as their own."

Turning now to practical application, corresponding song techniques will be offered to illustrate some aspect of each of the above benefits.

### 1. Visualization: Drawing and Discussing Non-Program Music

One of the properties of music is its ability to produce strong images in listeners. These images can be drawn with pencil and paper and used as the basis for discussion.

Select a piece of non-programatic, instrumental music (in other words, some instrumental music that does not tell a story). It is a good idea if the students aren't familiar with the music. Examples might be from albums such as *The Genius of Ravi Shankar* or *Nature's Mystic Mood: the Sound of the Forest and the Water*.

#### Steps

(1) Tell the students to relax, that they are going to listen to some music, but don't tell them the type or name of the music.

(2) Play the music. About one minute should be sufficient. While listening, ask students to close their eyes.

(3) Do not discuss the music, but ask students to take pen or pencil and paper and draw the picture that was in their minds when they were listening. If a student tells you that he felt warm, happy, sad, etc., this is not what you are after. Images in our mind are very concrete. Students should be able to tell you what they saw as if they were describing a photograph.

(4) The class discussion can be brief or take several minutes and can be in small groups or the class as a whole.

### 2. Vocabulary Songs

This technique can utilize almost any song to introduce and/or review vocabulary and idiomatic phrases. It can also be used to introduce a song that you want to use for other purposes, e.g. discussion.

Write out the lyrics and have copies ready to hand out.

#### Steps

(1) Play the song with no preparation and no handouts. Tell the students just to listen and that you will give them the words later.

(2) As an option, you can discuss any words the students caught.

(3) Give the students the lyrics face down. When every student has a copy and you begin to play the song again, they can turn them over. Tell them to listen to the song and follow along on the

songsheet. They should circle any word or phrase they don't understand.

(4) Ask students to tell you what they circled. Discuss as a whole or break into groups to compare.

### *Extensions*

(1) Use this technique to introduce a song. When the class has the vocabulary under control, other techniques can then be introduced. For example, introduce a song such as "I Left My Heart In San Francisco" as illustrated above, then in a later class use the same song with techniques such as Song Cards or Past Tense Letter (see below).

(2) This technique is also good for songs that are thematically relevant to a lesson you are teaching. Even difficult songs can be used if the theme of the songs matches the theme of the lesson. As an option, ask students to circle words that they know. Have the students tell you/each other what the word means. Then listen again and underline or circle words they don't know.

(3) Write the vocabulary words or phrases on cards and save them for review.

(4) Use the above cards for a circle conversation (Griffiee 1985). Everybody sits in a circle. The teacher turns over a card. One by one each student makes a sentence either using the vocabulary directly or with a reference to the topic.

### **3. Song Cards for Listening**

Song cards are blank cards on which the teacher writes the words to the song. While listening, the students arrange the cards in order. Each card has either a single word or phrase written on it. Together, the cards form the complete set of lyrics. This activity works especially well with short songs or one verse of a song.

Buy some cards about the size of business cards or cut a larger card into pieces. Paper works as well, but a card lasts longer and is easier to handle. Write the lyrics on the cards. For a very short song put one word on a card. But phrases work as well. The following example is from the song, "I Left My Heart In San Francisco," which has a short introductory verse and one main verse. The words below are from the main verse.

"I left my heart in San Francisco. High on a hill it calls to me to be where little cable cars climb halfway to the stars. The morning fog may chill the air, I don't care. My love waits there, in San Francisco, above the blue and windy sea. When I come home to you, San Francisco, your golden sun will shine for me."

I LEFT	MY HEART
IN SAN FRANCISCO	HIGH ON A
HILL	IT CALLS

### Steps

(1) Play the song through once to give a preview. Tell the students to listen only and not to take notes because you are going to give them the words.

(2) After explaining the vocabulary (you can use this technique as a follow-up to Vocabulary Songs), put the cards face up on a table or flat surface. One set of cards can be used by several students.

(3) Play the song and ask the students to arrange the cards in order. It may take several listenings.

(4) You can do Song Cards for review in a later lesson and the challenge and interest should remain high. The reason is probably because they use several sense modalities: the visual, the auditory and the kinesthetic. Even poorer students who listen and watch while other students put the cards in order are participating through their visual and auditory senses. Another reason is the satisfaction that comes from creating order out of randomness. Seeing all those cards correctly arranged on a table is its own reward.

### Extensions

(1) Singing. After several sessions of putting Song Cards in order, the tune as well as the words become familiar and it may be easy to sing. In fact, Song Cards are one way to introduce singing.

(2) Select the concrete nouns and draw pictures on a card instead of the words.

(3) Paste the cards on a large piece of paper and hang it on the wall.

#### 4. Tell 'Em A Story: Songs as Supplemental Texts

This is a listening technique that provides students with a paraphrased version of the song before they actually hear it. This gives students a basis for understanding the song lyrics.

Write the lyrics. Also write a paraphrased version including explanations of unusual terms and any relationships between characters.

##### *Steps*

(1) Read the paraphrased version of the song to your students. (This example comes from the song, "I'm My Own Grandpa.")

... The daughter was grown up or old enough to get married herself. The young man's father met her and fell in love with her. They got married. After their wedding, life became complicated for the ... (Lonzo & Oscar)

(2) As an optional step, hand out the story for silent reading and class discussion.

(3) Listen to the song.

(4) Hand out lyrics if desired.

##### *Extensions*

(1) Have the students tell stories from their own experiences similar to the theme of the song.

(2) Consider the song a snapshot. Ask students to make up the background. What happened to bring these people to the point of the song?

(3) This technique works to introduce a song. It will work for most songs, but is especially helpful for songs that tell stories. Continue with other story-related activities.

#### 5. Past Tense Letter: Songs for Structural Review

This exercise capitalizes on the fact that songs present grammatical structures in a meaningful context. Past Tense Letter Uses a song to review a structure and then invites the students to write their own creative response.

Decide on the structure or structures you want to review and decide on a song that includes them. Then prepare lyrics with the structures you wish to review clozed.

*Steps*

(1) Tell your students that they will study the selected structure(s), the feelings depicted in the song, and letter writing.

(2) As an option, consider presenting and reviewing the structure.

(3) Hand out the clozed form. The first paragraph of the example below is from the song, "How Important Can It Be?"

Dear \_\_\_\_\_,

How important can it be that I \_\_\_\_\_ other lips? That  
\_\_\_\_\_ long before you \_\_\_\_\_ to me with the magic  
of your kiss.

.....

Love,

\_\_\_\_\_

Have students write their name after the salutation, Dear \_\_\_\_\_. Ask them to write the name of a famous singer, movie star, etc., on the line after the word *love*.

(4) Working in pairs or groups, have the students fill in the clozed passage before they listen to the song. Then listen to confirm.

(5) Ask students to individually write their reply to the sender. The teacher can participate too. Class discussion.

Possible songs for use in reviewing past tense verbs:

"How Important Can It Be"

"Ring of Fire"

"Rudolph, the Red-Nosed Reindeer"

"Don't Cry Out Loud"

"Cat's in the Cradle"

## 6. Song Strings: Comparing and Contrasting Culture

Song Strings are short recordings of 20 to 30 seconds of several pieces of instrumental music. To make a song string, gather several song tapes and make a new tape from the other tapes. You can use this new tape, your song string, for several activities.

Decide on the type of Song String you want and your teaching point. In the following example the teaching point is countries and names of countries. The music selected for the Song String is:

*The Genius of Ravi Shankar* (India)  
*Benny Goodman, Let's Dance* (USA)  
*Chinese Classical Music* (China)  
*Rampal Japanese Melodies* (Japan)  
*Bach's Toccata & Fugue in D minor* (Germany)

### *Steps*

(1) Play the Song String and ask for impressions. Can anyone identify any of the music?

(2) Play again and ask students to guess which country each piece of music comes from. If you have a world map, students can locate the country. Or give students pictures depicting some aspect of the country and ask students to arrange the pictures in the same order they hear the music.

(3) Follow-up activities can include a review of names of countries and what people from those countries are called, questions about size, location, population, or a discussion centering on the pictures in step two.

### *Extensions*

(1) Make other types of Song Strings. You could select time periods, pop music of the 40s, 50s, 60s, 70s, etc.; types of music, jazz, new age rock soul, country & western; periods of music such as baroque, romantic, post-romantic, electronic; or compare instruments, the violin, bag pipes, drums, vocal types.

(2) For a quick review, play the Song String later and ask students what they remember.

(3) Listen to a Song String and ask students to write any associations they have as they listen. Discuss.

(4) Instead of selecting magazine pictures that depict some aspect of the culture as in step two, select pictures on another theme. For example, select only pictures of animals. Ask students to select which animals they would pair with each selection on the Song String. Other types of pictures might be ordinary people, objects, famous persons, or cities.

(5) Instead of giving students one picture for every piece of music on your Song String, give them several of one, a few of another and none of one.

In conclusion, this article has argued that even though there is an increased awareness of the possible applicability of songs and music in the language classroom, research and application lag behind. Six benefits of using songs and music, and six techniques were offered. It is hoped that language researchers and teachers will consider music a promising area.

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# Measuring Communication in ESL/EFL Classes

*James W. Tollefson*

As communicative teaching practices become commonplace, teachers are implored to increase the amount of communication taking place in their ESL/EFL classes. But how can they and their supervisors be sure that this is taking place? Is there a practical tool that teachers and supervisors can use to assess whether a class is truly communicative?

This article proposes one such tool used in the Pre-Employment Program at the United States Refugee Processing Center in the Philippines to determine the degree to which classes have incorporated communicative teaching practices. The tool, based upon the distinction between display and referential questions, offers a concise means for gaining a broad estimate of the extent to which communication is taking place in classes.

## Measuring Communication

With the growing importance of notional-functional syllabuses and communicative teaching methods, many teachers are being asked to increase the amount of real communication in their classes. Based upon important changes in second language acquisition theory (see Nagle and Sanders 1986), the communicative approach emphasizes realistic language use for the exchange of messages. One major principle of the communicative approach is that classroom interaction should closely resemble real world communication in which the focus is on the content of messages

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rather than the form of the language used to convey those messages (see Krahneke and Christison 1983). This approach is in contrast to methods that emphasize pattern drills, manipulation of structures, and other kinds of formal practice.

Though many ESL professionals support the movement toward increasing communication in ESL classes, research has shown that classroom practices may provide few opportunities for students to use language communicatively (Long and Sato 1983). This is because teachers do not necessarily adhere to teaching practices prescribed by particular methodologies, despite what they may say about their teaching (Long 1983). For this reason, studies comparing different methodologies fairly consistently show no difference in student achievement. For example, the large scale Pennsylvania (Smith 1970) and Colorado (Scherer and Wertheimer 1964) studies compared grammar translation and audiolingual methods, as well as audiolingual and cognitive methods, and found little difference in student performance. Though this finding is often used as evidence that all methods are somehow equal, further investigation reveals that what actually happens in classrooms may bear little resemblance to the teacher's professed methodology, and therefore comparisons of the effectiveness of different teaching practices are invalidated. In regard to the communicative approach, several studies have shown that teachers may define communicative competence as a list of structures that students must practice in teacher-centered drills that are not significantly different from traditional audiolingual drills (Long 1983, Long and Sato 1983, Phillips and Shettlesworth 1973).

This finding means that it is not enough for a program to prescribe a particular approach to instruction, or even to offer teacher training in specific techniques. It is equally important to observe classes in order to document that teachers actually employ teaching practices appropriate to the methodology. For this reason, in 1985 the Pre-Employment Training Program at the Philippine Refugee Processing Center sought to determine whether teachers working within a program that had adopted the communicative approach were in fact using communicative classroom practices. In order to carry out such an assessment of teaching practices, a measuring tool had to be devised that would give a reasonably accurate picture of the degree of communication taking place in individual classrooms. Moreover, the tool had to be simple and

efficient. It could not require major expenditure of staff time or other resources, and because some supervisors observing classes had less than two years experience, it could not rely upon individuals' subjective judgements. After careful consideration, the tool finally adopted was the distinction between display and referential questions.

### **Display and Referential Questions**

Display questions, also called test questions, are designed to test students' abilities to produce or comprehend a particular vocabulary item, morpheme, grammatical structure, etc. Display questions ask the learner to provide, or to display, knowledge already known to the teacher. Examples of display questions include: "Are you a student?" "Where are you from?" "What day is today?" Typically, display questions have only one correct answer and therefore the response is highly predictable. Display questions are rarely asked in natural interaction. Their use is normally limited to language addressed to very young children or animals, and to language classrooms.

Referential questions are designed to gain real information. In referential questions, the teacher does not already know the answer, and therefore the response is not completely predictable. Examples include: "What would you like for lunch?" "Has anyone seen the eraser?" Referential questions are the most common type of question in natural interaction outside of language classes.

It is important to note that neither type of question has to be perfectly formed. Display questions include "What's your name?" and referential questions include "Where is the eraser?"

Though they constitute only a part of teachers' classroom language, display and referential questions are an appropriate means for measuring classroom communication because they play such a significant role in discourse involving non-native speakers outside classrooms as well as in ESL classes. Long (1981, 1983) found that questions are the form most frequently used by native speakers to initiate conversations with non-native speakers. Moreover, there is evidence that questions are the most common form used by ESL teachers in their classrooms (Sinclair and Coulthard 1975). In one study, one ESL teacher asked 427 questions in a single 50-minute period (White and Lightbown 1984). But the types of questions occurring in ESL classes differ significantly from those in natural

interaction outside of class. While teachers typically ask significantly more display questions than referential questions, native speakers in informal conversations with non-native speakers primarily ask referential questions and virtually no display questions (Long and Sato 1983). This difference suggests that the distinction between display and referential questions offers a useful measure of the degree to which teachers are able to create meaningful, natural communicative interaction in their classrooms. Because natural interaction involving non-native speakers is characterized by a clear preference for referential questions over display questions, a communicative language class should contain a similar preference for referential questions. In general, the proportion of referential questions to display questions should be significantly higher in ESL classes using the communicative approach than in classes using pattern drills, formal practice, and manipulation of grammatical structures.

### **Teachers' Questions in the Pre-Employment Program**

During 1984-1985, the Pre-Employment Training program at the Philippine Refugee Processing Center made a commitment to the communicative approach. With a student population of nearly 2,000, and changing enrollment every month, the program is an excellent setting for communicative language teaching. Intensive classes focus on the linguistic and cultural skills required in the American workplace. Thus, classroom content (e.g., job applications and interviews, assembly line production, etc.) offers a rich environment for students to communicate real messages in a realistic context. At the time of the study, the student population was primarily Vietnamese and Cambodian. Students were at a beginning level of proficiency, none were literate in English, and few were literate in their own language. In order to ensure a program-wide commitment to the communicative approach, teachers were given 10 hours of training in communicative teaching techniques, major curriculum revisions were carried out, supervisors were trained in evaluating communicative teaching, and a teachers' task force developed a series of tests of communicative competence.

After several months of implementing the communicative approach, program managers felt it was time to look carefully at actual teaching practices. Had the program's commitment to the communicative approach resulted in language classes where realistic

communication regularly took place? In order to answer this question, one teacher was selected from each of the six groups of teachers working with different supervisors. For each teacher selected, 20 minutes of classroom interaction were recorded. Four of the classes were Cambodian, while two were Vietnamese. Of the Cambodian classes, one was in the first week of the program, while three were in the fourth week. Both of the Vietnamese classes were in the second week. For all students, the pre-employment program was the first time they had studied English.

Transcripts of the 20 minutes of classroom interaction were examined to determine the proportion of display and referential questions. Table 1 summarizes the results:

**TABLE 1**  
**Teachers' Display and Referential Questions**

Teacher	Students' Ethnicity	Week	Teachers' Display Qs.		Teachers' Referential Qs.	
			No.	(%)	No.	(%)
1	Viet.	2	6	(22%)	21	(78%)
2	Viet.	2	40	(54%)	34	(46%)
3	Camb.	1	15	(100%)	0	(0%)
4	Camb.	4	20	(56%)	16	(44%)
5	Camb.	4	4	(12%)	30	(88%)
6	Camb.	4	18	(69%)	8	(31%)
Total			103	(49%)	109	(51%)

Although the total number of questions in the six classes were almost evenly divided between display and referential questions (49% to 51%, respectively), individual teachers varied significantly in their use of display and referential questions. Teacher #3 asked no referential questions at all during the observation period, while 88% of the questions asked by teacher #5 were referential questions. Two teachers (#2 and #4) divided their questions almost evenly into display and referential questions, while one teacher (#6) asked mostly display questions, and one teacher (#1) asked mostly referential questions.

The significant differences in the proportion of display and referential questions occurring across classrooms suggests that students in the different classes received widely varying opportunities for natural communicative interaction, despite consistent teacher training and commitment to the communicative approach. But is this necessarily the case? Does a measure of teachers' language accurately reflect students' language use? Is the proportion of teachers' display and referential questions a fair measure of students' classroom communication? In order to check these results, an additional analysis was made of students' responses to questions. This analysis examined students' creative and imitative responses.

### **Students' Creative and Imitative Responses**

Several studies suggest that display and referential questions elicit quite different responses. In first language classrooms, Dillon (1981) and Smith (1978) found that display questions elicit shorter responses, while Cole and Williams (1973) found that display questions elicit syntactically simpler responses than referential questions. In ESL classes, Brock (1986) found that referential questions elicit longer and syntactically more complex responses, and that these responses contain significantly more connectives, which play an important role in helping non-native speakers to communicate successfully. These studies suggest that the different proportions of display and referential questions in the pre-employment classes should be associated with differences in students' responses. In order to determine whether this was the case, and thereby to test whether counting the proportion of display and referential questions is a fair measure of classroom communication, we decided to examine the relationship between the type of question and the students' response.

Students' responses to questions may be distinguished by their degree of communicative creativity. Imitative responses are those which imitate in form and content the utterances of the teacher or another student. The clearest examples are pattern drills:

Teacher:	Is that a green button?
Student:	Yes, that is a green button.

Responses based on models are usually imitative. For instance, in the following dialogue, the student practices a response listed in the curriculum.



Teacher: What did you do in Cambodia?  
Student: I was a farmer in Cambodia.

When the teacher asks each individual student the same question, students may imitate each other when providing their responses. In the following example, student #2 imitates student #1:

Teacher: Do you want to work in America?  
Student #1: Yes, I want a job in America.  
Teacher: Do you want to work in America?  
Student #2: Yes, I want a job in America.

In contrast to imitative responses, creative responses do not imitate previous utterances in form and content. In the following example, both students provide creative responses to the teachers' question.

Teacher: How can you get money?  
Student #1: Get job. Sell sarong. Sell gold.  
Teacher: How can you get money?  
Student #2: Friend give money.

Creative responses are not necessarily associated with referential questions. For instance, in the following example, the teacher asks a referential question, but the response of student #2 is imitative:

Teacher: Are you finished weighing the beans?  
Student #1: Yes, I finished.  
Teacher: Are you finished?  
Student #2: Yes, I finished.

The analysis categorized students' responses during the same 20-minute period used for teachers' questions. Table 2 lists the number and percentage of students' creative and imitative responses for each class.

The results suggest a strong association between referential questions and creative responses on the one hand, and display questions and imitative responses on the other. Teacher #3 asked no referential questions, and students gave no creative responses. In contrast, teacher #5 asked mostly referential questions, and students' responses were overwhelmingly creative. Similarly, teacher #1 asked mostly referential questions, and 96% of students' responses were creative.

TABLE 2  
Students' Imitative and Creative Responses

Teacher	Display Questions	Referential Questions	Imitative Responses	Creative Responses
	No. (%)	No. (%)	No. (%)	No. (%)
1	6 (22%)	21 (78%)	2 ( 4%)	49 (96%)
2	40 (54%)	34 (46%)	15 (24%)	47 (76%)
3	15 (100%)	0 ( 0%)	60 (100%)	0 ( 0%)
4	20 (56%)	16 (44%)	10 (37%)	17 (63%)
5	4 (12%)	30 (88%)	2 ( 3%)	57 (97%)
6	18 (69%)	8 (31%)	6 (22%)	21 (78%)

The class for teacher #6 appears to be an anomaly: While 69% of the teachers' questions were display type, 78% of the students' responses were creative. Close analysis of this class reveals that students were unusually comfortable and lively, volunteering to speak English without waiting for the teacher to ask questions. In this class, the teacher had relatively little control over the students' production, despite the prevalence of display questions.

Table 2 also suggests that referential questions may tend to elicit a greater number of responses than display questions. In classes #1 and #5, a total of 61 questions (51 of which were referential) elicited 110 responses. In contrast, 26 questions (18 display, 8 referential) in class #6 elicited only 27 responses. (In class #3, the high number of responses to only 15 display questions was due to the teachers' use of hand signals to elicit the same response from each student for a single question.)

The greater number of responses for referential questions may be explained by the open-ended nature of many referential questions. Because they do not have a specific prescribed answer, referential questions may be answered by different students in different ways. For instance, the following sample from class #5 shows the value of referential questions in creating opportunities for creative language use by students.

Teacher: What is your favorite color?

Students: Blue. Red. White. Black.

Teacher: Your favorite color is red? Do you have a red sarong at home?

Student #1: Yes. Have red blouse.

- Teacher: Did you make it yourself? Can you sew?  
[gestures sewing action]
- Student #1: No. Buy in Thailand.
- Teacher: You bought it in Thailand? In America, will you wear your red blouse and put on red lipstick?  
[gestures]
- Student #2: [laughing] Teacher, before go America, buy lip...
- Teacher: How about you? What will you wear in America?
- Student #2: Coat, tie.
- Teacher: No pants? Won't you wear any pants?
- Student #2: No! Yes! Wear pant and shoes like teacher.

Production such as this is not the result of imitation, but rather results from using English to communicate messages. The teachers' referential questions provide the context for the many creative responses.

### Implications

It is essential that ESL programs adopting the communicative approach ensure that classroom instruction provides significant opportunities for actual communication to take place. This study suggests that the distinction between display and referential questions offers a useful and practical measure of classroom communication. Display questions tend to elicit imitative responses, whereas referential questions tend to elicit a relatively high number of creative responses. Because the teachers in this study had been trained in communicative teaching practices, the wide variation in the amount of communication in their classes suggests that additional training may be necessary for some teachers. One possible focus of this training is in questioning techniques. Brock (1986) has shown that teachers can be trained to ask more referential questions, and that as a result learner output is increased and extended conversations occur more easily. Follow-up observations of teachers' classes would provide evidence of the effectiveness of this training.

Variation in the use of communicative teaching practices suggests that ESL programs should carry out continuing evaluation of the teaching process (cf. Long 1984). The study reported here provides one means for measuring classroom communication. If such measures become a regular part of program evaluation, teachers and administrators will gain a better picture of what actually takes place in their classrooms.

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# Hearing and Articulating /s/ in English and Japanese

*Ronald S. Cairns*

For most learners the pronunciation of a foreign language cannot simply be "picked up." Patient effort and sound guidance are needed. Among other things, the teacher must be aware of the essential features involved in articulating the sounds of the foreign language he is teaching, and of the difficulties that arise from the influence of the mother tongue upon the learner.

In Japan, despite the money, time and labor which is invested in teaching English, most Japanese still have difficulty with basic sounds of the language. Teachers are aware of a number of English sounds which tend to present problems. This paper deals with the problems involved for the Japanese learner in the articulation of one English phoneme, /s/. The articulation of individual sounds must be approached with thoroughness and must be free from faulty analysis. Furthermore, the task of the teacher will be greatly facilitated if he is aware of the features of articulation relative to the sound as it relates to both the target language and to the mother tongue of the learner.

It must be emphasized that the ability to articulate sounds in isolation is not the final answer to pronunciation problems. Nevertheless, it is the "nuts and bolts" element of the process and one which must not be ignored.

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### The Phoneme /s/ and the Japanese Learner

For Japanese speakers of English the phoneme /s/ is one of the well-known problem sounds. In certain situations the student appears to avoid the sound altogether. For example, in the expression *That's a book*, the /s/ will often cause unexpected difficulties, tending to disappear at times from the speech of a beginner. The Japanese learner's production of the sound will often strike the listener as weak, to the extent that at times there is uncertainty about the meaning of the utterance.

In other contexts, in place of /s/, a sound close to the palato-alveolar fricative /ʃ/ will be substituted. Words like *seat*, *sea*, *seep*, *see-saw*, *sip* and *single* will often be produced to sound like *sheet*, *she*, *sheep*, *she-saw*, *ship* and *shingle*, respectively. Receipt usually sounds like *re-sheet*.

Again, /s/ will often be substituted for /θ/, and the confusion of *sink* with *think*, *sing* with *thing*, *use* with *youth*, *path* with *pass*, etc., is a well-known occurrence in the classroom. It is not only a problem of articulation, but of hearing as well. In my own classroom, a *youthful writer* was "heard" by a number of students as a *useful writer*.

Why should English /s/ prove so difficult for the Japanese learner to articulate in certain contexts? Why should /s/ be identified in the minds of Japanese students with the English dental fricative /θ/? Many other languages, in addition to Japanese, do not have /θ/. Nevertheless, speakers of Norwegian, Irish, Hungarian and many Indian languages characteristically, at the learning stage, substitute the dental plosive /t/ for the non-native dental fricative /θ/.

The answer to this question would require consideration of a number of phonemes in Japanese and English. But, I wish to look mainly at an aspect of the question which is directly connected with the learners' problems we have referred to. I refer to the basic articulation of Japanese /s/. It does not appear to have been adequately dealt with in contrastive studies of the two languages. Closely related to the question of articulation are the phonological rules governing its use. Let us look at each of these topics in turn.

### The Articulation of Japanese /s/

Bloch (1950) describes Japanese /s/ as "a voiceless alveolar (groove) spirant." Contrastive studies since have described it as a

voiceless alveolar fricative (Fukaya 1977, Onozawa 1977).<sup>1</sup> There appears to be disagreement, or at least a lack of precision, in descriptions of the sound, since the *Bulletin of the Phonetic Association of Japan* regularly describes the Japanese /s/ phoneme as a voiceless dental fricative.<sup>2</sup>

These descriptions are similar to the generally accepted descriptions for English /s/. Gimson (1980) describes English /s/ as a voiceless alveolar fricative. Tsuzuki (1981) in attempting to guide Japanese learners in the pronunciation of English sounds suggests the following three categories: a) sounds found in English but not in Japanese, b) sounds found in Japanese but not in English and c) sounds common to both languages. The /s/ phoneme is listed in the third category. While there is justification for such a categorization, the similarities between English /s/ and Japanese /s/ must not be allowed to obscure the differences. Otherwise, the teacher of English to Japanese learners is bound to wonder why, if English and Japanese /s/ are all but identical in articulation, the English /s/ should generate problems for his students. Textbooks also tend to emphasize the similarities rather than the differences. H.M. Taylor (1982:76), for example, states that English /s/ and /z/ are pronounced approximately the same as are the s and z sounds of Japanese.

It would seem that a better understanding and a more precise description of Japanese /s/ would be a first step in helping learners with pronunciation difficulties. I would suggest for investigation the following three points:

a) *Tongue position and configuration*: For the articulation of English /s/ "the tip and blade of the tongue make light contact with the upper alveolar ridge, and the side rims of the tongue make close contact with the upper side teeth. The air stream escapes by means of a narrow groove in the center of the tongue and causes friction between the tongue and the alveolar ridge" (Gimson: 1980). Japanese /s/, however, differs, I would suggest, in several particulars. First, the tongue is lower in the mouth, more relaxed and in a more forward position. Whether or not there is grooving of the tongue is debatable, but the narrow groove element of English /s/ is certainly absent.

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1. See Fig. 1 and Fig. 2, Appendix

2. See Fig. 3, Appendix

b) *The nature of the fricative element*: Because of the lower and more relaxed position of the tongue in Japanese /s/, air escapes over a more diffuse area than is the case with English, and the fricative sound is of lower intensity. Any slight alveolar friction that occurs is caused by light contact between the front or blade of the tongue (not the tip) and the alveolar ridge. The tip of the tongue is elsewhere. A factor which possibly further contributes to the low intensity and therefore to the effect of lightness in the Japanese fricative sound is the characteristic CV pattern of the Japanese phonemic system. I will come back to this.

c) *The presence of dental contact*: In articulating Japanese /s/, the tip of the tongue, and this is a vital point for understanding the problem, is almost always in contact with the teeth, and very often the lower teeth, if my own observations are sound.<sup>3</sup> Recognizing this fact, the Society of Japanese Phonetics, in the table of Japanese sounds which usually appears in the front inside page of its regular bulletin, shows the Japanese /s/ not as an alveolar fricative, but as a dental fricative (cf. Fig. 3 with Figs. 1 and 2, Appendix). It is safe to assume that while both alveolar and dental friction might be involved, dental contact between tongue tip and teeth is the more distinctive feature. To overlook this dental element will leave the teacher baffled.

### Sinking and Thinking: Confusing 's' and 'th'

Japanese speakers of English characteristically confuse *sing* with *thing*, *saw* with *thaw*, *force* with *fourth*, *mouse* with *mouth*, etc. One reason for this is, of course, that /θ/ is a phoneme alien to Japanese, so that learners tend to hear and say what to them is the closest approximation of the sound in their own language, in this case /s/, a phoneme common to both languages.

This, however, is not a complete explanation of the difficulty, and teachers who content themselves with teaching the unfamiliar 'th' sound will only find frustration in their attempts to help their students. For, in fact, the problem is caused not only by difficulties with English /θ/ but by difficulties with English /s/ as well.

To say, as we did above, that /s/ is a phoneme common to both languages is true in a broad phonological sense, but for the teacher grappling with classroom problems of pronunciation it can also

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3. But see Horita (1936) who says it is the upper teeth which are involved.



be misleading. Japanese /s/, as we have seen, is not identical in articulation to English /s/. Moreover, the fricative patterns of English differ from the fricative patterns of Japanese, which adds to the difficulty. Gimson (1980) says, "The existence, in particular, of place oppositions between the dental, alveolar and palato-alveolar areas of articulation necessitates a precision of articulation in English which is not required in languages lacking, for instance, either the dental or palato-alveolar pairs." Japanese /s/ is an illustration of this fact in that Japanese makes no phonemic distinction between alveolar fricative and dental fricative. While the difference in /s/ and /θ/, therefore, is obvious to the ear of a native speaker of English it is not so obvious to the ear of a native speaker of Japanese. Since Japanese /s/ is mainly dental in articulation, confusion with the English dental fricative /θ/ is a natural consequence. The teacher, therefore, must be aware that not only is English /θ/ alien to Japanese, but English /s/ is, strictly speaking, alien as well, and needs to be taught. The 'th' difficulty will not be solved while the student continues to give a dental articulation to English /s/.

### Sea Sells She-Shells: Confusing 's' and 'sh'

Most Japanese consonants, as we will explain, are followed by the vowels /a/, /i/, /u/, /e/ or /o/. In the case of /s/, however, the pattern is *sa, shi, su, se, so*. In other words, before /i/, the /s/ phoneme changes to a sound resembling /ʃ/. This could be interpreted simply as a rule of Japanese phoneme sequence. Given, however, the configuration of the tongue for Japanese /s/, it is more likely that the cause for the apparent anomaly before /i/ is phonetic rather than phonemic. In other words, with the tongue low in the mouth, in contact with the front (and I suggest, lower) teeth and with little or no grooving, there is light but widespread friction over a number of areas as the lower and upper mouth come together for the close front articulation of /i/. The result is the sound resembling /ʃ/. As if to emphasize the fact that it is the same Japanese /s/, only in a close front position, romanized systems of Japanese, apart from the familiar Hepburn system, express the combination as *si* rather than as *shi*.

When the vowel that follows is a vowel other than close front, Japanese in fact distinguishes /s/ from /ʃ/, for example in *sōsetsu* (general argument) and *shōsetsu* (novel), in *sūgaku* (mathematics) and *shūgaku* (study). It is a problem, clearly, of phoneme percep-

tion in the case of *she* and *si*, as distinguished in English. The Japanese perceives the initial sound of both utterances as /s/.

The result is that Japanese learners have difficulty in distinguishing between *sea* and *she*, *sip* and *ship*, *seal* and *she'll* and other words where a high front vowel is involved. Likewise, they have difficulty in the articulation of words where /s/ precedes a high front vowel, as in *seek*, *seem*, *receipt*, *conceited*, etc. I will refer again to these difficulties in a later section.

### Japanese /s/ and the Influence of General Phonological Patterns

Japanese has an extremely simple (C)V syllabic system (consonant plus vowel or vowel only). All of the consonants of the language, syllabic /n/ being the only exception, must be followed by one of the five vowels of the language, /i/, /e/, /a/, /o/ or /u/. In some cases, the vowel that follows a voiceless consonant is a voiceless (or 'whispered') vowel. Hinds (1986) says, "Although Japanese is typically described as a CVCV language, because high vowels are voiceless or even dropped out between voiceless consonants, some rather complicated word initial voiceless consonant clusters may exist." However, I suggest that the idea of consonant clusters in Japanese should be viewed with skepticism. It is safer, for pedagogical purposes, to assume that a vowel, voiceless or not, is always present. The Japanese speaker has difficulty, therefore, in conceiving of an 's' sound on its own. For him, or her, the sound is *sa*, *shi*, *su*, *se* or *so*. It may well be indeed that to a Japanese the term "fricative" does not have the continuous connotation that it has for speakers of languages, including English, which have a different syllabic structure.

An interesting illustration of this problem is described in a spectrophysical investigation carried out among dialect speakers on the pronunciation of /d/ and /z/ (Sugito et al, 1985). Japanese /z/ is usually looked upon as the voiced equivalent of Japanese /s/. It is almost always described as an alveolar fricative (see Bloch, *ibid.*). However, one of the basic assumptions of Sugito and her fellow investigators is stated in the opening sentence of the investigation. "The Japanese consonants /za/, /zi/, /zu/, /ze/, and /zo/ are generally not fricatives but affricates." While such an observation cannot by any means be transferred to the voiceless equivalent of the sound in question it is nevertheless significant that one of the areas of interest to the investigators was that of consonantal

duration. In the case of dialect speakers, "Their fricative [z]s are too short in duration and too weak to be heard as /z/." It seems to me that between English /s/ and Japanese /s/ also there is a difference in duration and therefore in fricative quality and that this difference is due in some part to the typical CVCV pattern of Japanese phonology.

### Some Implications for Teaching

a) *Reducing dependence on the mother tongue*: At the beginning of foreign language study the student tends to have a narrow perception of the auditory effects which his own speech organs are capable of producing. He is usually limited to his experience with the mother tongue. Aware of this psychological barrier, the teacher should endeavor to reduce dependence on the mother tongue by helping the student "to awareness of the distinct and separate parameters or scales along which auditory effects are capable of varying" (MacCarthy: 1978). In his book (ibid: 15ff) MacCarthy suggests various methods for doing this, beginning with material "not taken from any actual language." These should be regarded as preliminary to the task of tackling particular pronunciation problems such as the one we are dealing with here.

b) *Teaching /s/ as a new sound*: The teacher should try to make the student aware at least of the fact that English /s/ differs in articulation from Japanese /s/. Three of the points mentioned earlier should be stressed: i) for English /s/ the tongue is raised higher in the mouth than for the Japanese equivalent, ii) there is no dental contact when articulating English /s/ and iii) friction, much stronger in English /s/ than in Japanese /s/, is produced by contact between the tongue and alveolar ridge, the air being forced out through a narrow groove. Care should particularly be taken where dental and/or alveolar articulations are contiguous, as in *It's a pen, That's right, moths and myths*, etc. To help students find the English sound initially the suggestion of a well-known pronunciation manual is worth trying. For example, O'Connor (1980) states: "There will be a sound similar to /s/ in your language: make this sound, then keep your mouth in that position and draw air inwards; make small changes in the position of the tip and blade of the tongue until you can feel that the cold air is hitting the tongue at the very center of the alveolar ridge, not further forward and not further back." Having found the sound,

the student should be encouraged to practice a friction that is both vigorous and continuous.

c) *Using minimal pairs*: So long as the teacher is aware of the difficulties his students are encountering, minimal pairs practice is a meaningful exercise. Words like *sing, sick, sum, seem, mouse* and *useful* can be usefully contrasted in teacher-student and student-student interaction with *thing, thick, thumb, theme, mouth* and *youthful*. Words like *seal, see, seat, sin* and *receipt* can be practices in contrast to *she'll, she, sheet, shin* and *re-sheet*.

d) *Phrases in contrast*: To ensure that the sounds are not simply practiced in isolation, phrase pairs and sentence pairs should be introduced as well. *The student is thinking/sinking, they're looking for the path/pass, the moss/moth was turning yellow* and others which the teacher can make for himself, are useful and entertaining exercises. The same kind of contrasts can be devised for the /ʃ/-/s/ distinction.

e) *Hearing it and saying it*: The teacher must keep in mind that the purpose of these exercises is to teach aural recognition as well as articulation. Close attention to both areas is important.

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## APPENDIX

place manner	Bilabial	Dental	Alveolar	Alveolar- palatal	Palatal	Velar	Glottal
Plosive	p, b	t, d	r			k, g	
Affricate			ts, (dz)	tʃ (dʒ)			
Fricative	(ɸ)		s, z	(ʃ), (ʒ)	(ç)		h
Nasal	m	n		(ɲ)		(ŋ)	
Semi-vowel					j	w	

Fig. 1 The consonants of Japanese, according to M. Fukaya et al: *Specialist Report (Senkenkyuhobun)* 14, p.220. Note that /s/ is shown as an alveolar fricative.

		Bilabial			Labio-dental			Inter-dental			Alveolar			Alveo-palatal			Velar			Glottal		
		Eng.	Jap.	Kor.	Eng.	Jap.	Kor.	Eng.	Jap.	Kor.	Eng.	Jap.	Kor.	Eng.	Jap.	Kor.	Eng.	Jap.	Kor.	Eng.	Jap.	Kor.
Stops	vl.	p	p	p, p'							t	t	t, t'				k	k	k, k'			
	vd.	b	b								d	d					g	g				
Affricates	vl.													č	č	č, č'						
	vd.													ǰ	ǰ							
Fricatives	vl.				f			θ			s	s	s, s'	š	š					h	h	h
	vd.				v			ð			z	z		ž	ž							
Nasals		m	m	m							n	n	n				ŋ		ŋ			
Laterals											l		l		r							
Glides			w	w							r			y	y	y	w					

Fig. 2 The consonant phonemes of English, Korean and Japanese, according to Y. Onozawa: A contrastive analysis of English, Korean and Japanese Phonemic systems. 1977. *Obirin Junior College Bulletin* 17, p.201. The chart, according to a footnote, is based on S. Kimizuka: *Teaching English to Japanese*. Los Angeles: Anchor Enterprises, 1968, p.52. Note that Japanese /s/ is shown as an alveolar fricative.

日 本 語 表 記 法

		両唇音	唇歯音	歯音	歯茎音	硬口蓋音	軟口蓋音	咽喉音	補助符号	
子       音	破裂音	無声	P		t	(c)	k		長音符	全長 : 半長 .
		有声	b		d		g			
	通鼻音	無声							変母音符	゛
		有声	m	(iŋ)		n ɲ	ŋ ɖ			
	摩擦音	無声	F	(f)	s	ʃ	g		口蓋化符	^ 又は ^
		有声	w		z	ʒ	j			無声化符 。
	破裂音	無声			ts	tʃ			有声化符	ゝ
		有声			dz	dʒ				
	弾音	無声							鼻音化符	゚
		有声			ɽ (ɽ)					
	母音	小開き母音				i (i) (ü) u			アクセント符	—
		半開き母音				e <sub>(e)</sub> (ə) o				
		大開き母音				(æ) a			調子符	平→降↘ 昇↗降↘

Fig. 3 The sounds of Japanese, according to the Phonetic Society of Japan (Bulletin, April 1986). /s/ is shown as a dental fricative.

## Bright Ideas

### **I've Got Your Number: A Quantitative Information Exchange Exercise**

*Gary Fallow and Jim Cyborowski*

Our goal was to create an activity which would allow our students to exchange quantitative information on the telephone. In our case, the students were business persons who were studying English in a month-long intensive program in preparation for overseas assignments. We wanted to design an activity that would allow students to give and receive quantitative information in a realistic situation.

Although this activity works best using real telephones in separate rooms, it can also be adapted as a back-to-back pair activity. The important consideration is that students do not have visual cues to aid communication.

#### **Procedure:**

Our participants were two groups of students of approximately the same linguistic level, totaling 12-16 people. For a group of this size, the activity lasted about an hour. Students in each group were asked to write five statements containing numerical data of at least four digits (e.g. 2,476 employees, 123.4 meters, 52,475 tons of steel, etc.). Since our students were business people, many submitted statements related to their jobs or companies.

After the statements were corrected, the two teachers randomly selected two statements from among the five collected from each student. The statements were rewritten on cards omitting the numerical data. This random selection fit in with the realistic setting we wanted to provide, since people do not usually expect a particular question to be asked. Prior to exchanging the cards

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between the two classes, the statements were prefaced by: "Find out..."

Example:

(Statement submitted by student)

"Kawasaki Steel produced 52,475 tons of steel last year."

(Statement rewritten by teacher)

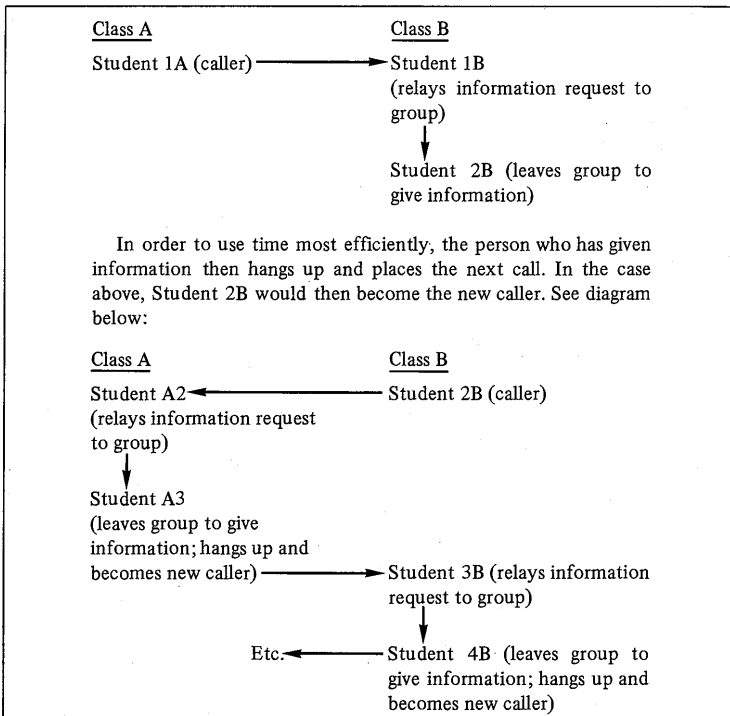
"Find out the number of tons of steel produced by Kawasaki Steel last year." or

"Find out how much steel was produced by Kawasaki Steel last year."

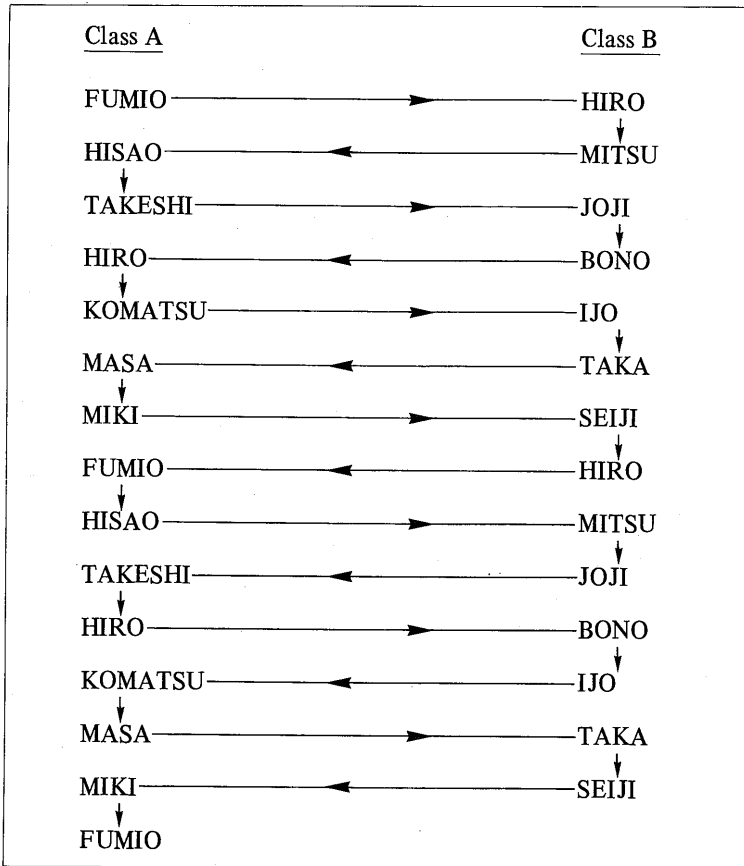
In order to ensure that each student plays the roles of:

- the caller (the questioner)
- the person who picks up the phone (the relayer of request for information)
- the person who gives the information (the person called to the phone)

the order of the phone calls and the role of each student must be carefully planned. See diagram below:





*PHONE RELAY SYSTEM EXAMPLE:*

While the students are waiting for their phone calls, they should be involved in some kind of pair or group activity. For example, one teacher conducted a business meeting during which students were called to the phone. The other class was divided into two groups. Each group listened to different tapes of numbers in context, exchanging the information with the other group afterwards. The point is that the students be engaged in some kind of activity which is interrupted by phone calls.

After the activity, the classes meet face-to-face to confirm the information they have exchanged.

Since this is a student-centered activity, the teacher serves as a counselor/facilitator. While a student is talking on the phone, the teacher might act as a monitor ensuring that appropriate language

and polite expressions are being used. The teacher might take note of common errors to be discussed in a feedback session after the activity.

We have found that students enjoy the activity and appreciate its value in providing a real-life situation in the classroom. They have the opportunity to exchange numerical information in a realistic context rather than in a structured exchange of isolated numbers. Most importantly, the activity develops confidence in the students' ability to perform a variety of functions both on the telephone and in face-to-face situations.

## APPENDIX LINGUISTIC OBJECTIVES

We designed the activity to include the following linguistic objectives:

*Using polite and appropriate expressions for:*

- interrupting a large group:
  - "Excuse me, everyone . . ."
  - "May I have your attention, please?"
  - "Pardon me for interrupting . . ."
- excusing oneself when leaving a group:
  - "Pardon me, please. I have a telephone call."
  - "Will you excuse me for a moment?"
- appropriate rejoinders:
  - "Certainly."
  - "Of course."
- rejoining a group after an interruption:
  - "Sorry to keep you waiting."
  - "Thank you for waiting. Shall we continue?"
- relaying a request for information:
  - "Does anyone have information on \_\_\_\_\_?"
  - "Does anyone know about \_\_\_\_\_?"

*Using polite and appropriate telephone language for:*

- seeking information when the provider of the information is unknown:
  - "I'm looking for information on \_\_\_\_\_."
- asking for repetition or concessions for speed:
  - "Would you please repeat that?"
  - "Could you say that more slowly please?"

- leaving the telephone:
- checking, correcting, and confirming information:
  - “No, I’m sorry, that should be \_\_\_\_\_.”
  - “That’s right/correct.”
- repeating information with a question intonation:
  - “Did you say \_\_\_\_\_?”
  - “Is that \_\_\_\_\_?”
- requesting additional information:
  - “Excuse me, I have another question, if you don’t mind.”

*Question formation related to:*

- numerical data:
  - “What is the number of/size of \_\_\_\_\_?”
  - versus: “How many/much . . . .?”
- countable and non-countable nouns:
  - “How much lumber/electricity/water . . .?”
  - versus: “How many board-feet/kilowatt-hours/liters . . .?”
- degrees of politeness:
  - “Please tell me . . . .”
  - “Could you tell me . . . .?”
  - “I’m looking for information on \_\_\_\_\_. Can you help me?”
  - “I wonder if you could help me locate information about \_\_\_\_\_.”

### QUANTITATIVE TELEPHONE EXCHANGE

A = person who picks up the phone (relayer of request for information)

B = caller (the questioner)

C = person who has the information (person called to the phone)

A: Good afternoon, (Name of Company/section/division), (This is) (name).  
May I help you?

B: Yes. I’m looking for information on/about/concerning \_\_\_\_\_.

A: One moment, please. Will you hold?/Please hold (the line).

B: Certainly/Of course/Yes

A: (To his group in a loud voice) Excuse me, may I have your attention, please? Pardon me for interrupting. Does anyone have information on \_\_\_\_\_.

C: Yes, I do.

(To his group): Will/Would you excuse me for a moment, please? /  
Excuse me for a moment/minute, please.

C: Hello, this is \_\_\_\_ (Name) \_\_\_\_ . May I help you?

B: Yes. (This is \_\_\_\_ (Name) \_\_\_\_ .) Could you tell me \_\_\_\_\_.?

C: Yes. (GIVE THE INFORMATION).

B: I'm sorry, could you repeat that more slowly, please?

C: Yes. (REPEAT THE INFORMATION).

B: Thank you. Excuse me, I have another question if you don't mind.

C: Yes? (RISING INTONATION)

B: (ASKS NEXT QUESTION)

C: (ANSWERS)

B: (CONFIRMS) Is that \_\_\_\_\_?/Did you say \_\_\_\_\_?

C: That's right. Is there anything else?

B: No. Thank you for your help/assistance/time.

C: You're welcome.

B: Good-bye.

C: Good-bye.

(Back at his group): Thank you for waiting. Shall we continue? OR  
Sorry for the interruption. Shall we continue?

## Video Review

*MUZZY IN GONDOLAND*. Wendy Harris. England: BBC English by Television. 1986.

"How do you do. I'm the king. I'm the king of Gondoland." So begins a fairytale that can brighten your ESL/EFL children's classes, *Muzzy in Gondoland*. This story about a royal family and a space visitor to Gondoland presents English in a medium children love—cartoons.

With the popularity of video in the classroom, it is becoming increasingly important that teachers are aware of what to look for in a quality video. The following are some of the criteria that *Muzzy in Gondoland* fills.

*Length* — Teachers must consider the attention span of their students, especially children, when investing in video materials. For small children, no more than 5 to 10 minutes in one showing is a good rule. *Muzzy* is divided into six parts, each part being roughly 15 minutes long. However, the parts are divided into scenes or segments which run from 30 seconds to 2 minutes in length. With this format, the teacher can easily divide each episode into a suitable number of units tailored to the time available and age and ability of the students.

*Subject/plot* — The story line should be simple, yet interesting, which describes *Muzzy* exactly. Scenes are often amusing and even instructors will enjoy watching them.

*Characters* — For children, it is very important that characters be entertaining and easy to identify. In *Muzzy*, we have the king, who is strong, yet kind; the queen, who loves to eat; the good guy, Bob, who is in love with the princess; and the bad guy, Corvax, who, of course, is also in love with the princess. And then there is loveable *Muzzy*, who captures the hearts of everyone. At intervals, another cartoon character, Norman, appears. He explains the important grammar points in a simple, yet appealing way.

*Exploitability* — A video should contain a manageable amount of study material, not so much that teacher and students are overwhelmed, and not so little that an instructor is left frantically searching for filler activities. With the workbooks, there is sufficient material in *Muzzy* to fill each lesson, and each scene teaches some-

thing new. Moreover, the clear format makes it easy to design lesson plans that expand on the material introduced in the video.

*Graphics* — Today's students see high-quality animated programs on television and at the movies, and can sometimes be quite particular about what they watch. Therefore, providing a video with quality graphics in the ESL/EFL classroom is a plus. The graphics in *Muzzy* are very professional, and appealing. In my classes, there was hardly a student whose eyes were not riveted to the screen.

*Recycling* — Children are usually quick learners, but many require a great deal of repetition in order to retain what they have learned in their long-term memory. *Muzzy* does this thoughtfully, recycling vocabulary and structures that were presented in earlier scenes. However, the material still requires substantial classroom reinforcement, especially in the latter half of the video, since dialogues become lengthier.

*Actual language* — When using videos, it is important not to lose sight of the fundamental goal, i.e., language learning. A video could have many of the qualities described here, but still not measure up in this critical area. The teacher should consider what needs to be taught, and make sure that the video fills these requirements. *Muzzy* teaches not only fundamental vocabulary and grammar, but also functions, such as introducing oneself, requesting, and making offers.

*Adaptability to levels* — It is often difficult to find a video that caters to a variety of levels of ability. *Muzzy* is a good exception. One can easily expand on specific scenes for lower levels, or move quickly through easier sections for higher levels.

*Suited to age* — Some videos for teaching children try to simplify the content. The result is often below the mentality of the students, and thus does not hold their interest. *Muzzy* is ideally suited for children aged 7 to 12. However, younger children will also enjoy watching it, provided it is presented in shorter sections. It also works well with children aged 12 to 14, though they can generally move through it quickly. I have even shown it to high school classes. They seem to enjoy the story, as well as the chance to watch a program in English that they can easily understand.

*Support material* — It is a good idea to choose a video that comes as a set, including auxiliary texts and workbooks. This saves the teacher much time making supplementary materials. The *Muzzy*

set includes one videocassette (75 minutes), six activity books, an audiocassette (60 minutes) which includes songs and a talking dictionary, a workbook, a songbook, counters and dice for the games in the activity books, and some notes for parents and teachers. The activities in the workbook appeal to students, and provide excellent written reinforcement of the material premosty focus on development of reading and writing skills. The games are designed for 2-6 players, and do not require a great deal of language. They are, however, a nice break for smaller classes.

Not only is *Muzzy* well-rounded from an educational viewpoint, but it has an advantage: the students love to watch it. On the few occasions when I did not use it in class, many of my students actually requested to watch it. That's what I call passing the test.

*Sherri Arbogast*

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Sherri Arbogast received a B.A. in Linguistics from the University of California, Los Angeles. She has taught E.S.L. to immigrants in Los Angeles, and E.F.L. at a language academy in Shizuoka, Japan. She is currently an instructor in the community program at the Language Institute of Japan.

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## Announcements

**IATEFL 23rd INTERNATIONAL CONFERENCE.** March 31–April 3, 1988; Warwick University, Coventry, England. Programs will include presentations in the areas of business English, CALL, learner independence, phonology, teacher development, testing, and video. For further information, please write to: IATEFL, 3 Kingsdown Chambers, Kingsdown Park, Tankerton, Whitstable, Kent, England CT5 2DJ.

**TESOL 23rd ANNUAL CONVENTION.** March 7–11, 1989; San Antonio, Texas, U.S.A. The convention program will include plenary sessions by internationally-known speakers, papers, workshops, and colloquia by TESOL teachers and their colleagues in related disciplines, educational visits, exhibits and social events. For further information, please write to: TESOL, 1118–22nd Street, N.W., Washington, D.C. 20037 U.S.A.

**RELC REGIONAL SEMINAR ON LANGUAGE TEACHING METHODOLOGY FOR THE NINETIES.** April 10–14, 1989; Singapore. The SEAMEO Regional Language Centre in Singapore will hold its 24th Regional Seminar. The aims of the seminar are: 1) to identify, review and evaluate recent developments in language teaching methodology which are likely to influence the teaching of language in the next decade; 2) to anticipate and identify possible developments in language teaching methodology in the next decade; 3) to suggest guidelines for the development of methodologies of language teaching relevant to the needs of different systems of education, particularly in South-east Asia, in the next decade; and 4) to review language-related research that could have a bearing on language teaching methodology in the nineties. For further information, please write to: Director (Attention: Chairman, Seminar Committee), SEAMEO Regional Language Centre, 30 Orange Grove Road, Singapore 1025.

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