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TITULO:

"ANALYSIS AND EVALUATION OF PUBLISHED MATERIALS. ASSESSMENT OF THEIR RATIONALE AND SCOPE."

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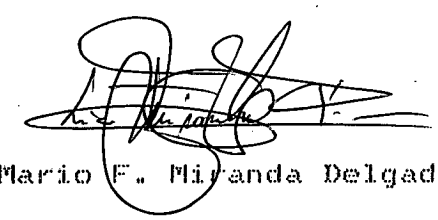
C E R T I F I E S:

That the present work has been carefully revised and supervised in all its parts, and therefore authorizes its presentation.



Lic. Mario F. Miranda Delgado

DEDICATORY

To my son

my treasure,

my hope, and

my reason.

ACKNOWLEDGEMENT

I want to present my sincere and greater acknowledgement to every one who helped me in the doing of this work. To the Technical University of Loja in which I got my English knowledge. To Lic. Mario Miranda, my Thesis's Director, who oriented and helped me in the development of this research. To my parents who supported me in every moment. And specially to our loving father, Jehova, who is so patient with me.

INTRODUCTION

This research is done in order to give useful and adequate orientations to students and teachers of English as a Foreign Language. But these orientations are not only theoretical, you will find in here a whole variety of situations which EFL teachers are confronted to in the classroom.

Teachers must be concious about the procedures and materials he/she will use in the classroom. This research is an attempt to facilitate the hard work of language teaching by providing teachers and students with the adequate way of solving problems of materials for teaching in the classroom. With this in mind, I am providing here a discussion of what might be considered the most suitable material for English teaching. However, the teacher has to choose what is the best for him/her in the classroom. Frequently teachers find that the materials they are working with just do not fit in his goals. So, I will try to focus on the problems and needs classroom teachers have when teaching with obsolete materials.

The reader of this paper will have the opportunity to find problems, benefits and to clarify doubts as well about the choosing of the right material to be used in the classroom. Consequently the student-teacher will be able to assess the kind of material he is working with, recognize and avoid fads and appreciate the potential of the various ways to adapt a text.

The purpose of this research paper is to offer to the EFL teacher a whole picture of all the materials that he/she to use in one situation or another in the classroom. Of course, I expect that the readers of this work will agree and disagree on some issues, and therefore they will have their own beliefs and make their own choices. But in spite of these differences, I am sure of one thing, we all agree on the great benefits we will get from the chapter on linguistic deficiencies in texts.

Each of the chapters has its own characteristics, but all of them seem to focus a great deal of attention on the teacher as a director of what happens in the classroom. In addition to this, each chapter in its own way is also very much attuned to what goes inside the students, and what the student as an individual brings to the classroom and takes away from it.

I am presenting as well a chapter which deals with deficiencies found in texts. The student or the teacher should know how to avoid or make the best use of them in class for the benefit of the student and of course, he is invited to learn how to do it.

Something important to mention about this study is that a good teaching practice is based on a good theoretical understanding which implies a good knowledge of what is suitable for your students in the classroom as far as teaching materials is concerned.

The reader of this work is invited to get into the handling of all sorts of materials suitable and unsuitable for teaching. I understand that to learn a foreign language is difficult and of course, no less difficult to teach it. But I am also concious that the teacher should put enough time and effort in order to achieve

better goals in teaching, choose what is best for his students, and perform according to the teaching environment he is surrounded, this will benefit not only the students but the whole system within the teaching-learning process of a foreign language in our case English.

CHAPTER I
SITUATIONAL AND LINGUISTIC REALISM

1.1 THE THREE DIMENSIONS OF REALISM.

Contextualization is one of the most famous terms in present language teaching theory. The point is related with cognitive learning patterns, that is that language should bear a message, should transmit something to somebody. Certainly, in real life the nature of speech is message carrying, transferring information between or among persons. And in existent conditions the message is not imaginary, it is real. In classrooms where we learn to speak in a foreign language, messages should at whatever time possible be actual, at least natural and credible. It is a secure supposition that neither speaker nor hearer will give important attention to a message that does not have sufficient meaning; students, particularly, do not pay attention for a very long time on a linguistic pattern that is lacking of content.

Actual communication and practice for communication are different matters. Methodologists have recognized the importance of performing oral drills and exercises, for activities that will generate in first place, the psychomotor coordinations that are innate in the structure of the target language.

Erudites of the audiolingual belief have tried to gratify this necessity by supporting extensive exercises on sentences that are chosen because they are convenient, reasonable, classical utterances in the language being learned. The student is required potentially to accomplish domination of the structure of the language by repeating these sentences over and over again until their production grows easy, correct and having no reservations. But repeating the same utterance, with little or no change in the content, possibly means that there is a minimal of authentic

communication, especially after the first vocal production. The truly complex problem is: How can enough practice be provided to insure learning the physical and psychological coordinations necessary for fluency and still not contradict the primary message-carrying function of language use?

Possibly some proportion of compromise is necessary. If we do not exercise we may not learn. But if all we do in our drills is repeat sentences, dialogues, exercises, utterances, etc., we probably would not learn to communicate. At least, many students have observed this methodology without producing the desired communication skills. These students sound good when they generate what they have rehearsed, but they are unfit to carry on an expressive conversation beyond the phatic degrees of standard greetings and formula exchanges, and they are not able to understand the natural current of extemporaneous speech when others talk to them. On the other hand, we cannot just expose students to language in context and expect them to learn. A form of this methodology was tried through the grammar-translation-reading methods of the thirties and forties, with singularly undistinguished effects. The most comming answer to this predicament of maximal attention to content with the necessary minimal practice of form is *Contextualized Practice*. As we exercise, we need to concentrate on practice activities that are real - or at least look like real. Language-learning materials that have transgressed this canon have been strictly and justifiable criticized. Sentences like *The pen of my maiden aunt lies on the chiffonier* are really useless. But this is of course an utmost example: unmarried aunts are not described as *maiden aunts* in the present world, pens do not normally *lie*, *chiffoniers* are found mainly in antique shops, and in any case would not be a logical place for a pen to be. Not many textbooks in current use present sentences so

clearly meaningless. But there are problems where materials are not appropriately adapted to teaching real, genuine communication. (Altman, 1972: 89-103).

The most promissing answer to the predicament of providing both real communication and satisfactory practice is materials that reflect an intelligent employment of the cognitivist concept of contextualization. If students do in fact have to practice sentences by repeating them, we should recognize that they support no real message as repetitions; the very least we can do is persevere that the message be natural in as many ways as possible.

The key word is *realism*, which in the context of a teaching text at this moment means an artistic approximation to realism. If we were to persevere on legitimate reality in language, with all its truthless starts, unfinished sentences, restarts, hesitation pauses, fumble words, etc., our teaching materials would be unbearably boring. We can allow imperfections when the message is conveyed, but not in the creation for drill and practice. So what we look for is the chimera of reality, in situations that are importantly developed and presented in a way that imply actual communication.

We see realism in three stages, and we analize these separately:

One chapter involves the choice and presentation of realistic circumstances in an agreeable setting. There has to be a realistic position in which human interaction takes place. The environment, the actors, the action-all should be constant with what experience proposes is real for the students who will utilize the materials. This implicates, then, the decision of what circumstances

and persons will figure in the lessons.

Another chapter deals with the choice of the linguistic material, which has to be convenient to the *dramatist personae* and scene of the lesson and indirectly to the students. Sentences should be realistic, applicable-the things people say when they communicate. There has to be a regard of condition relationships, style, list, degrees or levels, etc.

Still another chapter is concerned with the factual presentation of the lesson. Supposing the situation is real to life and the speech is convenient, the expressions have to then be interpreted much as they would be in the real world. Teachers should speak like teachers, children like children -with appropriate age, generational, or sex differences. This is an ambitious attempt compared with that assumed in most traditional classrooms, where nothing but formal classroom language is ever heard or produced. But the cost of a simplified school room realization is the dropping of the chance for realistic experience with the factual spoken forms of the language which will arrange students for the complexity of the real world of oral language communication. The point to begin a corrective program is before it is needed, i.e., in the beginning language classroom. And there should be a big respect for the informal degrees of language use that distinguish most of the contexts in which we communicate.

The first type of contextualization, then contains the physical setting, the second the linguistic selection, and the third the phonological interpretation. All are decisive to the reality of language use, and if any is ignored, all three suffer. However, it has to be accepted that the theoretical division of situation,

utterance, and pronunciation is not always as tidy as an orderly mind may hope. This will become clear as we discuss examples.

1.1.1 ACHIEVING CONGRUENCE WITH STUDENT INTERESTS.

The first field to which contextualization can be related is the situation. It is consequently prior to sentence selection and interpretation, and deficiency in situation is most difficult to correct. The convenience of the situation is nearly related to the student group that is to use the materials. The more definitely the group can be identified and described, the more closely the materials can be directed. In the absence of a special group of students, materials must be very common and thus risk missing an occasion for definite application.

Note the following dialogue:

Kenny: Did you get the classes you wanted?

Robert: No, I'm stuck with American literature and Laboratory.

Kenny: When are they scheduled?

Robert: American literature comes Monday, Wednesday and Friday at 10:00 a.m., and Laboratory class is Tuesday and Thursday at 8:00.

Kenny: What a drag!

Robert: Yeah. Can you imagine being in class by 8:00! The only good thing is that I sit right next to a gorgeous redhead named Jane.

Kenny: What'll we do Saturdays and Sundays?

Robert: There are always football games and fraternity dances on weekends.

Kenny: I sure hope I can get into a fraternity.

Robert: Well, see you later. I've got to go to the library and study.

Kenny: Are you sure it's not to see Jane?

Robert: No, I don't know her well enough yet.

This dialogue is not in any case too attracting as an instance of human experience, though it could be acceptable for students in high school or at the lower division university level, where concern for class schedules, dating, fraternity affiliation, athletic competition, etc., are things of general interest; furthermore, the degree of expresssion is completely proper to this age group and to the formality level of the occasion. But it would be sharply inappropriate in class where adults are learning a foreign language for professional purposes. And this is the most difficult type of deficiency to correct, since the lesson presentation introduces the ideas, concerns, and vocabulary that reenter in exercises and in later lessons. A teacher should keep in mind these regards when the text is chosen. If an age mismatch cannot be avoided, it is generally better that young students should assume they are older than that older learners assume they are young.

But supposing the selection of textbook has been made and cannot be modified, what can a teacher do with a text of this kind that is not written to the age level of the students? We propose using the original dialogue for a short vocabulary presentation, since the words are subsequently showed in later lessons, but then directly going to a complementary dialogue, rewritten to include at least several of the identical ideas and words, but directed at the correct age level:

Kenny: May I show you around the office?

Robert: Yes thanks. When do we have staff meetings?

Kenny: Tuesdays at 10:00 a.m. They're usually short.

Robert: Who's that good looking girl?

Kenny: Oh that's Jane. She is one of the aides.

Robert: Does the office have a library?

Kenny: Yes, a small one. But it's strong on economics.

Robert: Can we come in on weekends?

Kenny: Yes, you'll get a building key. I occasionally work on Saturday or Sunday.

Robert: Well, thanks. I may have some more questions later.

There is merely a partial overlap, and several new words have crawled in. The student will likely retain the ones that are practical to him, and if he does not learn all the original or the extra ones it is not serious. Native speakers rarely learn all the words they heard for first time. If words are important they will be back. Note that only three days of the week are mentioned in the complement though all seven were presented in the original. In exercises the other weekdays can be supplied for *Tuesday* as the day for staff meetings.

Just forget the dating, fraternities, course schedules, etc., unless the adult students show some specific interest. And later on, in exercises sentences, either drop sentences with references to details without interest or change dates to conferences, football games to professional conventions, etc. As we said it is difficult to adapt poorly fitting positional materials, but it can be done, and commonly the effort is worthwhile. (Coleman, 1979: 63-70).

1.2 SELECTING PROBABLE SITUATIONS.

Sometimes the situational misfit is due to a curriculum commitee's desire to associate language learning with good citizenship or character development. The answer is a form of goody-goody characters unable of acting like real humans.

Note the following dialogue:

Paul: Where's Mother?

Anne: Mother's gone to the market.

David: Oh fine! That means she'll buy us some good food.

Britt: What shall we do while she's gone?

Maggy: I know! Let's surprise her and clean the house.

David: What a fine idea! I'll dust the furniture.

Anne: Good. I'll sweep the floor.

Kenny: Fine. I'll wash the windows.

Britt: I'll wash the dishes.

Maggy: I'll make the beds.

Anne: Baby brother can pick up his toys.

Paul: Won't Mother be happy when she comes home!

David: Yes, and how good we'll all feel!

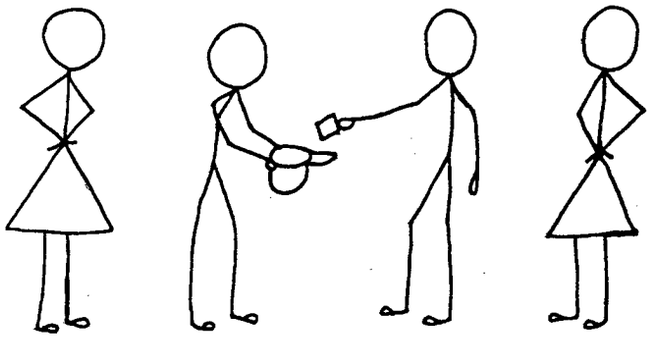
This dialogue conducts to present the applicable vocabulary for housekeeping, though the theme itself is possible of narrow interest to children. And however well-intentioned the attempt to make the students better members of their families, the effect will possibly be tedium. This is not a picture of the real world seen through a child's eyes. This dialogue can be amended somewhat by dropping the most idealistic elements:

Paul: Where's Mother?

Anne: She's gone to the market, and she says we have to clean the house.

David: Again? It's always dirty.

Anne: Maybe so. Anyway, everybody take a slip of paper out of this hat. It will say what you have to do.



Britt: I sweep the floor.

Maggy: I wash the dishes.

David: Darn it. I have to wash windows. Anyone want to trade?

Kenny: I make the beds.

Anne: And Charly, you pick up your toys.

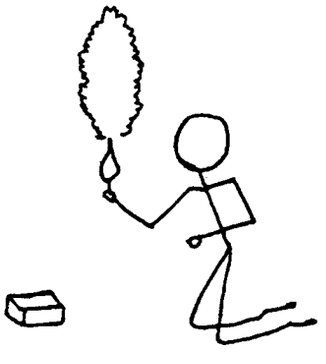
The modifications are minimum and worth making, particularly since the materials appear to be designed for younger children, who could be expected to concentrate on the spoken language.

One could say that the rewriting above is indeed linguistic. So it is, in part. But the situation is modified, too, from an abnormal script that accentuates unlikely ambition to a more possible context of imposed duties. Altering the situation will of course almost always have consequence on the linguistics exchanges that actualize the situation.

The models so far have been applied to dialogues and more definitely with lesson presentations. But situational realism can be concerned with exercise parts as well. Note the following exercise sequence introduced by illustrations of some adults having lighted matches:

If Edward isn't careful, he'll burn himself.
Edward will burn himself if he isn't careful.
If Margaret isn't careful, she'll burn herself.
Margaret will burn herself if she isn't careful.
If Edy and Jane aren't careful, they'll burn themselves.
Edy and Jane will burn themselves if they aren't careful.

A very simple system to enhance this exercise is to substitute pictures of children for those of adults having matches. Probably names with diminutive endings would be more apt as recommendation to children.



The context is directly made more realistic and therefore more adequate.

One of the erstwhile popular advances to language teaching stipulates a presentation that tries to combine word with action in a close-knit sequence. The intention is worthy, but the answer leaves

much to be wished. Here is an example lesson segment.

Phase I	*Instructor*:	Walk around this desk.
	Instructor:	(*while walking*) I'm walking around this desk. (several repetitions while students observe and listen)
Phase II	*Instructor*:	Walk around this desk.
	Students:	(*repeating orally*) Walk around this desk.
	Instructor:	What are you doing?
	Students:	What are you doing?
	Instructor:	(*walking*) I'm walking around this desk.
	Students:	(*seated*) I'm walking around this desk.
Phase III	Instructor conducts dialogue with individual students.	
Phase IV	Students alternate conducting dialogue exercise with each other in pairs (Students go through actual actions in Phases III and IV).	

The exercise has several good elements. It is simple and teachable in its present form. It implies actions and language in a graphic relationship. But it is needless artificial in some respects: an instructor asking himself questions in a dialogue where he takes both roles, both instructor and student asking and answering their own questions, breaking the "truth factor" by having students demand to be performing actions which they in fact are watching someone else execute. The weakest phase is possibly the situation itself: people do not ask as a means learning what they can see directly, particularly when the activities asked are simple and clear.

One small change of procedure that would do better this exercise is to have it presented by two persons, with an assistant or a student helping the teacher. Then one could ask and one answer, which is the normal way questions are asked and answered. In all cases, only "performers" ought to calim to be doing an action. If this means risking chaos and loss of discipline by holding everybody in the classroom walking around desks, other comparatively more soft actions can be changed, such as students holding up a book, writing their name, etc. There remains the unreasonable of the same person asking for an action and then questioning about it. This can be corrected by a device that is very useful and productive in many aspects of language teaching: Indirect Commands. The teacher relays some or all of his instructions and questions through another person, a student. Note the following format:

Teacher: John, ask Paul to hold his book up.

John: Paul, hold your book up.

Paul: (*complies*)

Teacher: Paty, ask Paul what he's doing.

Paty: What are you doing, Paul?

Teacher: (*if necessary*) Answer, Paul.

Paul: I'm holding my book up.

Teacher: What's he doing, Paty?

Paty: He's holding his book up.

Teacher: Is that right, John?

John: Yes, that's right.

This device does not turn a boring lesson into attractive experience, but it does correct some of the blatant weaknesses. Also, it makes the pretense necessary to carry out this type of oral exchange just a little easier. Besides, it would be relatively

simple, if the class is at a right stage, to extend this *-ing* form question to apply to the future, using an adverb in the question *What are you doing this afternoon/ tonight/ tomorrow?* and a response framed with *going to*: *I'm going to read a book/ see a movie/ visit my grandmother*. These answers, if needed, can be cued by indirect instruction, by a period whisper, or by an honest-to-goodness personal whisper. Often this last procedure will produce a little interest among other students, as the language functions in its normal role: communicating something they do not already know.

One significant employment of situational realism is in the area of attitude.

Could the lesson which uses walking around the desk be rescued by guaranteeing that nobody reports doing something unless he is actually doing it? Possibly not. Under normal conditions people just do not go around declaring what they are doing. That is not to say that such an activity has to be strictly excluded from a classroom. It can be used, and the elasticity of the students will assure no permanent damage is done. (Students have a considerably large capacity to absorb nonsense). But a lesson sequence should not be restricted to a such simple routine, even in an elementary lesson. This is a general principle of incalculable value: Lessons may include manipulative activities, but they should always aim at real communication as the culmination. We can see the value of a lesson which ends as follows:

Teacher: What are you doing?

Student: I'm reading a book.

Teacher: Are you really?

Student: No, not really.

Teacher: What are you doing?

Student: I'm answering your questions.

Teacher: Good. Very good.

Methodologists have talked at important length about "truth value". Some have proposed that in the early periods of a course, when students are restricted to a few identification frames, only teachers ought to say *I am a teacher* and only students should say *I am a student*. The reason presented is that we ought to respect the truth. But this imposes severe limitations that may not really be necessary. Even literal-minded children can intend onto this structure the meaning *I want to pretend I am a* _____. To eliminate any sentence that is not literally true is a dull utilization of the truth-value concept.

One situation exercise comes to mind that has been stimulated, if not proposed, by the linguistics whose theories and descriptions have had an eminent effect on language teaching. Somehow the theorists determined that statements are organizationally simpler than questions and that it is therefore representatively more effective to get questions from statements than viceversa. This may really well be. But the illogical utilization to language classes has been to begin with statements and generate the questions which would evoke (elicit) or at least explain the statements. This is wholly the reverse of real experience, where questions are only asked if the answers are not yet available.

Note the following exercise, which is accompanied by an act of a family at an airport:

1. Mr. Smith had a nice flight. Did he have a nice flight?

2. The Potters had a wonderful trip. _____

3. Lyne had a good time at the dance. _____

4. The nurses had a grand vacation. _____

5. Joe and Rose had an exciting Fair. _____

The absence of any contextualization (beyond the picture which applies only to the first sentence) compounds the illogical sequencing of answer-questions. One wants to say, "Well yes, dummy; didn't you hear me say so!" Implicitly no agreement of the sentences is necessary to perform this exercise correctly the students who know the bases of number and gender juggles the words to fit the pattern. There is little or no communication involved. And the sentences in the exercise are not related to each other in any natural way, not even suggestively. They are simply a miscellaneous group of utterances. The last one is still unidiomatic, unless hosting instead of attending is the expected interpretation, which the unexpected capitalization makes doubtful. This would be a good item to skip-even to ask students to cross out.

An identical problem is frequent in exercises for negation. We are told to begin with the pattern sentence *George is my brother* and use the cue "negate" to produce *George is not my brother* with such a contradiction one wants to ask "Well is he or isn't he?" Both of these problems can be handled quite easily by a change in reference. Questions can follow statements if they do not query precisely the same information given:

Mr. Smith had a nice flight.	Did Mrs. Smith have a nice flight, too?
The Potters had a wonderful trip.	Did the Potters have a wonderful trip, too?

Using this procedure with affirmative-negative practice, we have:

Kerry is my brother.	But Walter isn't my brother; he's my cousin.
Henry is my uncle.	But Geoffrey isn't my uncle; he's my godfather.

The question that immediately queries information just given can additionally be contextualized by using an echo question:

Mr. Smith had a nice flight.	(did you say) Mr. Smith had a nice flight?
The Potters went to Panama.	Panama? or Where did you say the Potters went? or Where did the Potters go?

The echo question, pronounced on very high and rising pitch, asks for ratification of information that may not have been correctly accurately heard. The phrase *did you say* can be optionally added to increase realism.

Again, a promising answer for a contextualized presentation is directed questions:

Teacher: Sally, ask Bruce if Mr. Smith had a nice flight.

Sally: Bruce, did Mr. Smith have a nice flight?

Teacher: Bruce, tell her he certainly did.

Bruce: He certainly did.

Teacher: Sally, ask him where Mr. Smith went.

Sally: Where did he go?

Teacher: Bruce, answer.

Bruce: I don't know.

Teacher: What did he say, Sally?

Sally: He says he doesn't know.

Teacher: Tell him to ask Mr. Smith. Mark you be Mr. Smith.

Sally: Ask Mark. I mean ask Mr. smith.

Bruce: Mr. Smith, where did you go?

Teacher: Mark, give him an answer. Make it up.

Mark: I went to Panama.

Teacher: Sally, ask Bruce what he said.

Sally: What did Mr. Smith say, Bruce?

Bruce: He said he went to Panama.

Any time the exchange originates enough interest to continue on its own, the teacher can fade into the background and wait until an additional prompt or a new idea is needed. Imagination is the origin but artistic realism is the means.

Situational realism, or the contextualization that treats locale and setting, is the first condition of any aspect of a lesson. There has to be a credible illusion of real people participating in believable interactions, situations, that students of whatever age and background can relate themselves with. This seems to mean that various kinds of students groups need different sets of materials, and this is possibly a pedagogical idea. An important amount of adaptation, however, can be made by the sensitive and observant teacher to "customize" any text to a particular class. Suggestions on how to do this will be give ahead. (Coleman, 1979: 75-90).

1.3 LINGUISTIC REALISM.

Once the setting in a language lesson is an acceptable example of a normal human relationship, the next question to be dealt

with is the content and form of the communication. Do participants' interactions represent realistic exchanges of information? Do they make sentences and offer reactions that persuasively, reflect the personalities and situations involved? In other words, is the language of the lesson realistic? Are the statements that were chosen to present the lesson appropriate to the situations, so the lesson can succesfully be contextualized?

1.3.1 LINGUISTIC REALISM IN LESSON PRESENTATIONS.

In evaluating naturalness of expression, the teacher may find textbook lessons with examples of language use that just do not represent the real world. People interacting in real life situations would not use the phrases assigned to them in the lessons. The following example dialogue is situationally adequate. People do travel and make friends that they remember. But would they talk about it in the following way?

William: Do you know anybody in Miami, Charles?

Charles: Yes. I know a lot of people in Miami.

William: Do you know anybody in Las Vegas?

Charles: Yes, I do. I know quite a few people in Las Vegas.

William: Do you know anyone in Paris?

Charles: Yes, I do. I have several friends in Paris.

William: Charles, how much do you weigh?

Charles: I'd rather not tell my weigh.

William: Good-bye, Charles. I must go now.

Charles: Good-bye, William. See you later.

This dialogue is not hard to criticize. There is no motivation suggested for the series of questions on friends around

the world. But the question on weight is *absolutely* odd. What does Charles' weight have to do with the world of friendship? And why does Charles so strangely refuse to answer? Then the conversation is abruptly broken off, almost suggesting sudden disechantment. To the experienced teacher it looks like the author expected to need the verb *MEIGH* for some purpose, so stuck it in, regardless of what it did to the plausibility of the dialogue representation. The dialogue is not completely without merit. It is short and simple, so can be learned easily; it is reasonably idiomatic, including short-form responses that are characteristic of conversation; dialogue; it provides practice with questions and answers and presents various useful pre-determiners convenient for use with count nouns (*a lot of, a few, several*). But it sounds like an interrogation. One person does all the questioning and the other all the answering. The questions sound improbable and the answers unlikely. The sequence is repetitive and mechanical, with no link between exchanges. The question on weight is not only irrelevant, but also surprisingly out of context.

What can be done to improve this lesson? Obviously the language used has to be congruent with the language in the real world. An important and simple modification is to remove from the dialogue the question on weight. If *MEIGH* is needed, and an appropriate dialogue context would take too much space and time at this point, better just introduce it in the exercises where it is needed. The rest of the dialogue can be cleared up, maybe taking some such form as the following:

William: What a wonderful vacation!

Charles: Yes, Miami, Las Vegas and Paris are wonderful!

William: Do you know anybody in Miami?

Charles: Yes, I know a lot of people there.

William: Oh! Do you know anyone in Las Vegas?

Charles: Yes, I do. I know quite a few people there, too.

William: Well. How about Paris?

Charles: I have several very good friends at the University there.

William: Boy you get around.

The dialogue is not longer; in fact is a little shorter. (Lopping off the good-byes is no loss, since contexts for learning greetings and leavetakings are never missing). The dialogue now sounds more like an exchange between real people. Except for the stative verb *MEIGH*, all of the grammar of the original is kept, so students will be just as ready for grammar practice. Most important, it ought to be possible to keep student attention better with a more plausible and realistic dialogue.

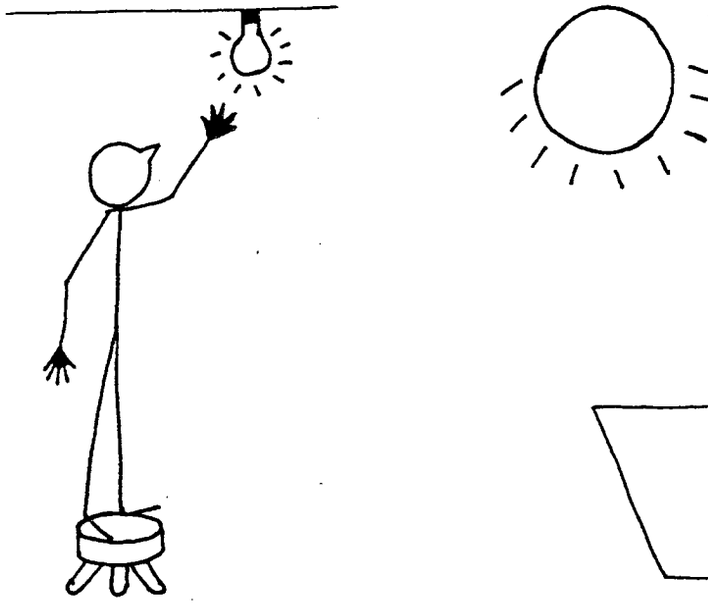
1.3.2 LINGUISTIC REALISM IN LANGUAGE PRACTICE.

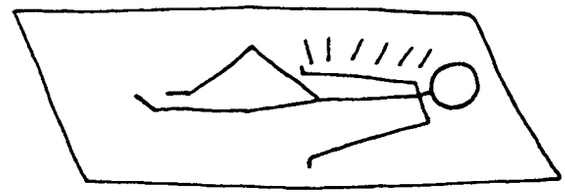
While a measure of situational reality can quite legitimately be expected in a dialogue that introduces new patterns, students and teachers are frequently less demanding of the sentences and situations that constitute exercise sequences, where a major goal may be accurate kinesthetic manipulation and familiarization with an important basic sentence pattern. Still, there may be opportunities to inject more reality and variety into practice sessions without losing the benefit of practice. Really, if the exercise segment of the lesson can be made more interesting, assimilation of the patterns presented may come sooner and more effectively.

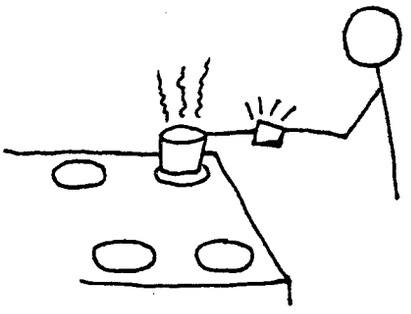
Before we cited an exercise sequence based on the danger of getting burned if one plays with matches. (*If Edward isn't careful, he'll burn himself; Edward will burn himself if he isn't*

careful, etc.) We called attention to the possibility of improving the lesson by selecting participants who fit the situation more appropriately children rather that adults. Now we would like to indicate how this situation can be enlarged to profitable extend the semantic coverage of the concept burn.

In its original form the exercise has various useful features it presents a representative example of third-person, reflexive pronouns and the optional positions of *if*-clauses. The sentences are also reasonably idiomatic. But it has weaknesses. The repetition of the particular sentence pattern is not at all motivated. And the exercise is remote from bona fide communication, unnecessarily bland semantically and culturally - the kind of activity that can guide to "structural hypnosis". Some authentic and more natural variation could be provided by introducing situations to extend the semantic range of *burn*. Simple stick-figure drawings (see illustrations) can cue exercise sentences. All are situations that will likely be familiar to students. In fact, this is what good exercises *ought* to do enrich the application of the exercise sentences to show the extent of the conceptual coverage.







With the drawings to set the context, questions can serve as further cues:

Teacher: What will happen to Leo if he's not careful, Jack?

Jack: He'll burn himself.

Teacher: If Sophy's not careful, what will happen to her, Fred?

Fred: She'll burn herself.

It is a short step to cueing both the question and the answer with directed instructions:

Teacher: Mark, ask Tanya what happen to Tony if...

Mark: Tanya, what will happen to Tony if he's not careful?

Tanya: He'll burn himself.

Teacher: Philip, ask Evana what will happen to Tom and Linda if...

Philip: Evana, what will happen to Tom and Linda if they're not careful?

Evana: They'll burn themselves.

If the students can manipulate the vocabulary, we would be tempted to introduce an occasional *WHY?* after a declaration that someone will burn himself. With an ocassional cue if needed, some class members can be expected to say *because the fire/ bulb/ oven/ sun is hot.* This is a timely reminder that effects normally have causes and that cause and effect relations ought to be delivered in mind in making explanations of physical facts. Unless the grammar content of the lesson is abundant, it would laso be justifiable to introduce the very useful paraphrase "get burned", even if only as an introductory exposure to a later more detailed presentation: *He'll get burned/ they'll get burned*, etc.

Another question-cued exercise sequence could be built on the reflexive pattern:

Teacher: Will Tanya burn herself (get burned)?

Student: Yes, if she's not careful.

This can be expanded and elaborated on by a very simple additional instruction:

Teacher: Tell Gerard.

Student: Tanya will burn herself (get burned) if she's not careful.

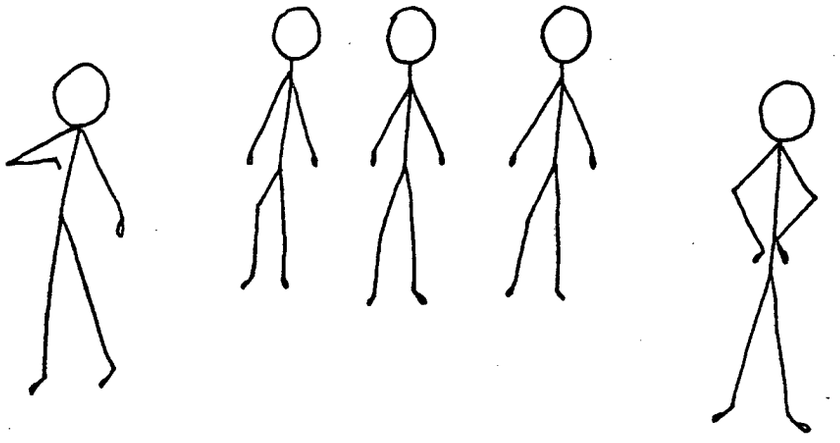
Teacher: Thank you. James, what will happen to Tom and Linda if they're not careful?

James: They'll burn themselves (get burned).

Teacher: Good, tell Ringo.

James: If they're not careful, Tom and Linda will burn themselves (get burned).

This is of course not really communication. It's a language game played for thesake of practice. But with good will and an occasional knowing smile, it can serve as a reasonable substitute, particularly if changes are introduced to expanded verbatim repetition with no difference except the voice of a different student. In some exercise sequences there is apparently no thought at all of a situation; all is subordinated to the presentation or practice of a paradigm. The following example is illustrative:



Directions: Look at the pictures and chart. Give appropriate sentences to go with the words *I, you, He,* etc.

Subj.	*Obj.*	*Preposed poss.*	*Postposed poss.*
I	me	my	mine
you	you	your	yours
he	him	his	his
she	her	her	hers
it	it	its	———
we	us	our	ours
they	them	their	theirs

You bought a knife. It's yours. It's your knife. If your're careful, you won't cut yourself.

We bought a knife. It's ours. It's our knife. If we're careful, we won't cut ourselves.

He bought a knife. It's his. It's his knife. If he's careful, he won't cut himself.

These statements are not only dull and mechanical but also choppy and artificial. Specially distressing is the patterned repetition of the information about possession, as if the speaker felt he could not be believed: *It's yours. It's your knife.*

The problem is finding an effective way of practicing the *my/ mine* types of possessive pronouns, a situation that can at least to some extent be contextualized. This can be done without relying on the objectionable *my/ mine* juxtaposition in unmotivated, redundant sentences. The following sequence is somewhat less mechanical.

Teacher: Whose book is this?
Student: It's mine. My brother gave it to me.
Teacher: Whose house is this?
Student: It's mine. My father gave it to me.
Teacher: Whose watch is this?
Student: It's hers. Her mother bought it for her.

My/ mine, her/ hers, etc., can thus be introduced and drilled without the overly noticeable sequencing of the two forms in sentences conveying exactly the same information.

If this exercise ought to follow somewhere close behind the *burn himself* exercise discussed before, it might be productive to echo that exercise, provide a review practice for reflexive pronouns, and tie the two ideas together by emphasizing the pattern components they have in common.

Teacher: Tony, if you're not careful with that knife, what will happen?

Tony: I'll cut myself.

Teacher: Mike, if Tony's not careful with his knife, what will happen?

Mike: He'll cut himself.

Teacher: Tell Edgar.

Mike: If Tony's not careful with his knife, he'll cut himself.

Teacher: Robert, if Tony is careful with his knife, what won't happen?

Robert: He won't cut himself.

Teacher: Tell Rose.

Robert: If Tony's careful with his knife, he won't cut himself.

1.3.3 Accepting Informal Language.

Occasionally the situation set for a lesson segment is natural and realistic, but the text author or curriculum writer makes several restrictive linguistic assumptions that damage realism and make meaningful contextualization difficult or impossible. One of these practices is based on the assumption that the standard contractions of English are somehow deficient linguistic expressions which ought to be avoided. In formal writing the absence of contracted forms is common practice, but introduced into stories which present dialogue-especially with children as participants-the result is devastating. Note the following example:

Where is Ronald? He is coming with us, is he not?

Yes, he is coming. Let us get ready to go.

This is not the way children talk—or anyone else. Contractions are real and should be recognized, especially in dialogue sentences spoken by children. But even so we had to comprise: the first occurrence of any contractable combination was presented uncontracted, after which the contraction was allowed. The stories began to sound much more natural as the reader got past these first occurrences. The teacher would be well advised to adapt such material so that his/her students will encounter contractions from the outset. Students ought to recognize that contractions are normally appropriate in speech and even in informal writing. The more rare uncontracted form (*He is at home*) can be introduced later when instruction in contradictions and contrastive stress is appropriate.

Why do authors feel they should avoid contractions? Probably for a combination of reasons: their use is felt to be careless and substandard; there is a tradition that while the oral language can not really avoid contractions, they should not be recognized and dignified in writing; schools, it is felt, are obligated to observe and encourage the highest standards. And really, even for English-speaking children, there is a kind of storytelling style that attempts to "upgrade" language use by employing excessively formal devices such as the avoidance of contractions, the observance of certain of the "etiquette rules" of grammar (no prepositions at the end of sentences, no split infinitives, careful observance of the so-called traditional rules for *shall* and *will*, etc). This does little harm to native English-speaking children, except for advancing the mild deception that a special style and grammar will be needed if one is to become a good storyteller. But it can be very prejudicial to a second-language student whose main contact with English is through the language

classes of the schools. The selection of linguistic material should embody, not exclude, the forms of normal expression. Otherwise a stumbling block is placed in the path of the child who must relearn forms properly contracted or forever suffer the penalty of diminished efficiency of communication.

Certainly, informal language should not be neglected as a result of the teacher's concentration on the seldom used formal forms of expression. Ideally both would ultimately be presented if a well-rounded education is intended, but informal expression should in our opinion be given priority in both time and selection, since informal language use plays such a predominant role in communication. Formal expression can come later, if and when needed, just as it does in the education of native speakers. If we deny this conclusion, we may be on the way to producing still another generation of linguistic cripples.

Another defect of linguistic expression can be seen in the specification of full-sentence responses to questions, a practice not at all uncommon among language teachers and textbook writers. The following exercise is typical of this attitude.

> *Directions:* Answer each of the following questions in a complete sentence beginning with yes or no.

1. Did Edgar Palacios' family object to his playing the trumpet?	No, Edgar Palacios' family did not object to his playing the trumpet?
2. Did they object to his composing music?	_____
3. Did they object to his traveling abroad?	_____

4. Did the European people have the privilege of hearing him. _____ _____ _____

This is part of a longer exercise designed to provide review in answering questions and to provide controlled practice in using "prepositions determined by the preceding word". The cultural-semantic content is substantive and of possible interest to mature students. The questions throughout the exercise are on the same topic and are rather closely linked to each other; this should help students to become involved in the subject rather than simply reciting grammatical structures. The prepositions are featured in more than one context in order to enhance understanding.

One weakness in this exercise involving prepositions is that the author inadvertently mixes dissimilar grammatical constructions: the two-word verb, and prepositions controlled by a preceding noun, constructions which have different junctural features. The pronunciation contrast between the two forms must be recognized and taught. While neglecting the pronunciation contrast is not a terrible mistake, a more serious pedagogical criticism of the original exercise is that the dinamic or productive activity is limited to the transformation of a question to a sentence; the only "preposition" training is the passive copying of the preposition and its governing word.

But the primary weakness is the requirement to answer in complete sentences, a specification apparently laid on to insure that students practice the prepositions. But this encourages them to do exactly what they would not do: provide an invariable, automatic, mechanical iteration of the full question in the response. Student

ought to rather be encouraged to use short-form responses, as speakers in natural circumstances invariably do. But some teachers feel the full-sentence answer is the best solution to the problem of providing occasions where full sentences ought to be used. Otherwise student participation is limited to *Yes ma'am, No sir, Yes it is, No, They haven't,* etc.

This is certainly the wrong solution. If full-sentence practice is needed, there are adequate and much more natural procedures of elicitation. One is the use of diverse-answer questions which have to be replied to with full-sentence responses: *Are you coming to the class picture or do you still have that nurse job?* Another solution is the use of directed dialogues, by means of which ample practice in producing any kind of sentence can be provided:

Teacher: Bernard ask Carmen what she knows about Leonard Bernstein.

Bernard: Carmen, what do you know about Leonard Bernstein?

Teacher: Carmen, tell Bernard "Not too much" and that "he was an American composer, wasn't he?

Carmen: Not too much. He was an American composer, wasn't he?

Teacher: Bernard, say "yes", and tell her he wrote "West Side Story". But tell her, too, that he was also famous as a conductor.

Bernard: Yes, he wrote "West Side Story", but he was also famous as a conductor.

Teacher: Carmen, ask Benjamin, "A conductor of what?"

Carmen: A conductor of what?

Teacher: Bernard, say "Of a symphony orchestra. Of the New York Philharmonic Orchestra.

Teacher: Carmen, tell Bernard you really liked the movie "West Side Story".

Carmen: I really liked the movie "West Side Story"

Teacher: Benjamin, tell Carmen you did too, and that you agree with Bernstein that theater music will become popular in the future.

Bernard: Well, I did too. I agree with Bernstein that theater music will become popular in the future.

With this type of guidance students can be led to produce statements, questions, short answers, rejoinders, or any other form of the spoken language; and these structures can be readily mixed to produce a very natural sounding conversation. And not the least of its virtues is that this is student-to-student conversation, from which the teacher can retreat any time the students give evidence of being able to continue on their own.

One feature that makes full-sentence answers a bit risky, unless they are completely presented in several contrasting contexts, is that such a answer can readily be interpreted as an expression of annoyance:

Did you pass the test?

Yes, I passed the test (Didn't you think I could?)

An "emphatic" answer (*Yes, I passed the test! Isn't that great!*) has to be produced with a compatible intonation pattern. If neutral answer is desired, the full-sentence response should be avoided in order not to convey one of the "special" interpretations just referred to.

1.4 SOCIALLY APPROPRIATE EXCHANGES.

So much for full-sentence answers. We turn now to even subtler matters related to appropriate context. Such problems are likely to occur in more advanced classes. Consider the following pattern by which an exercise is introduced:

Teacher	*Student*
Thomas was certainly tired last night.	Oh, I didn't notice.
He always comes in late, doesn't she?	Oh, is that so?
It seems he's always grouchy on Monday mornings?	_____
Which presidential candidate would you vote for?	_____

This is a well-conceived communicative drill for practicing the desirable skill of offering a noncommittal response or comment. It shows how to respond discreetly to a personal or loaded utterance and demonstrates effectively that statements as well as questions usually require some acknowledgment. It is natural, idiomatic, and adequately open-ended.

But there are two possible difficulties: the *purpose* has to be inferred and students are not invited to develop other alternative answers. The problem is compounded since neither suggested response fits all the situations implied by the subsequent stimulus sentences. Often, if the purpose is not explicitly understood, students move perfunctorily through a sequence, only dimly surmising the real communication function of the pattern.

One of the advantages that cognitivem theory offers, particularly to mature, adult students, is the legitimacy of an explanation regarding how and why pieces of a communicative exchange are put together. The present exercise could helpfully be introduced by a problem-solving discussion to arouse interest and show the relevance and value of the exercise as a means to build a reservoir of responses which would appropriately allow a communicant to signal that he is attentive and listening, but without expressing concurrence or disagreement.

As an example of an occasion when a noncommittal response is appropriate, a setting can be offered as follows: "You are a foreign student riding with your American host and hostess when the latter chides her husband for being careless in almost striking a boy on a bicycle. The host disagrees, saying it was the boy's fault. The hostess (rather tactlessly) asks you to agree with her accusation. What do you say". From such problem-solving discussions and/or role play, appropriate responses associated with specific situations can be generated, such as *I guess I really wasn't watching*. Here are example neutral responses for other "loaded" situations:

I didn't know that.

Well, what do you know?

Do you think so?

A student can learn to be sympathetic, but still noncommittal, with responses such as:

That doesn't surprise me at all.

I guess I've got a lot to learn.

You don't say.

As many of these alternatives as possible ought to be drawn from class members, verified or modified by the instructor.

This kind of activity could be expanded in subsequent lessons to explore situations that call for mild approval, strong approval, mild disapproval, or strong disapproval, also stressing the status of communicants (friend, child, teacher, employes, stranger, etc.) and the setting or occasion (informal conversation, committee meeting, invitation to a friend's parents' home, news interview, etc.). It would be appropriate to reintroduce this exercise from time to confirm responses and increase one's repertoire of rejoinders.

Of course rejoinders must be taught with care, to assure that they are used appropriately. If a student's teacher asks why an assignment was not turned in, an answer like *I'll bring it when it's ready* is not appropriate. Or if the principal sees a student in the hall during a class hour and asks what class he should be in, an answer like *Who wants to know?* would probably spell trouble. Two textbooks of this decade include a number of exercises which focus on highly informal and even slangy rejoinders such as *Are you kidding?*, *So what?*, and *No way*, but with little or no comment on when such expressions are appropriate. Naturally the rejoinders have to fit the situations, or communicative competence is not promoted. It is part of the responsability of the teacher and textbook to teach *WHEN* it is appropriate to use the various items that are taught.

The lessons to be learned from this chapter are: (1) that situational reality can be improved in dialogues or other contexts which presume to show real people communicating, (2) that a (drill) exercise sequence can often be modified in the direction of more

realistic communication, (3) that at a more advanced level realistic elements of communication, including informal usage, should be generously introduced in (drills) exercises activities, and (4) that drills should as much as possible fit the social situation. Often in a (drill) exercise context it is easier to modify the situation than to change the order of structural points introduced. Of course some textbook situations are so bland or contrived that it is almost impossible to reconstruct a (drill) exercise using life-like communication. One final suggestion for the teacher-one that will assure his continuing superiority to a tape playback or other teaching machine-is that occasionally, and especially if students are nodding or inattentive, he should do something unexpected. If this unexpected move, or statement, or question, can somehow be related to the point under treatment, so much the better. (Allen and Valette, 1977: 50-70).

CHAPTER II
REALISTIC ORAL INTERPRETATION

With a satisfactory setting and a selection of utterances that appropriately and convincingly develop the lesson situations, the next requirement is a satisfactory oral interpretation of the lesson. As most students know from personal experience, even well-conceived lessons often seem to lack relevance and interest because of inappropriate oral rendition in the classroom. Almost all vestiges of real people communicating in normal and natural ways be lost.

The burden of oral interpretation falls most heavily on the teacher, since text authors can, if they wish, avoid dealing with such problems as the pronunciation of words in context. In fact many texts say little or nothing about pronunciation in any form, retreating to the safety of standard orthography, apparently feeling that oral interpretation is somebody else's responsibility. Or pronunciation, if treated, is given a cursory item by item presentation, for the most part neglecting what really happens in the stream of speech when people actually cummunicate. The result has often been a monotonous classroom style with no richness or depth to match the sociolinguistic nuances that language in real life must interpret. Unfortunately, the result has been students that can not communicate satisfactorily-even after years of instruction.

Give the classroom prejudices that exist against real speech in everyday situations, perhaps criticisms of text writers should be muted a bit. They present their material in written form, and there are some very strong traditions, many quite arbitrary, that they have to accept or at their peril reject. Rejection means conflict with an unseen audience and the risk that the book may not be selected for use. A minor example is the acceptability (at an appropriate style level) in written English of the contraction *there's* from *there is*, but the somewhat rejection of the plural equivalent: *there're* is not

admissible as an expression of *there are*. From the point of view of the spoken language this is certainly inconsistent since both contractions are equally natural, with pronunciations /dhɛrz/ and /dhɛ́rər/. A text author would almost have to be an evangelist to be willing to question the propriety of the conventions of the written language. So, rather than take the chance of authoring a book that is little used, he conforms to the somewhat narrow strictures of convention.

As a result, pronunciation has come to be a rather specialized field, with such pronunciation instruction as is given relegated to a special isolated part of the class hour. Not infrequently nowadays many teachers tell themselves that adequate pronunciation can be acquired through osmosis, and they therefore largerly ignore systematic instruction in pronunciation. Under these circumstances it is not surprising that pronunciation is rarely contextualized in lesson presentations. (Hester, 1970: 57-68).

2.1 THE SCOPE OF THE PROBLEM

If pronunciation is to be left as a special responsibility of the teacher, the more reason the teacher must be ready to perform acceptably. This means having information and (if not a native speaker) skills adequate for the assignment, but perhaps more important, an understanding and appreciation of the scope of the problems. The textbook author, by respecting the conventions, can avoid such problems as variation based on dialect-geographic or social. Is *water* to be pronounced /wɑ́tər/ or /wɔ́tar/ or /wɔ́tə/? The spelling *water* is conveniently neutral, but the teacher has to say *something* if the language is to have any aural reality.

An even more perplexing problem is what to do about the variations that characterize pronunciation in the flow of speech. In many dictionaries the prepositions *for* and *to* are listed with the pronunciations /fɔr/ and /tuw/, and these indeed are the normal pronunciations of the words in isolation. But this information does not take into account the fact that in a great majority of occurrences in sentence contexts the normal pronunciation are /fər/ and /tə/. The spelling does not contain this information, and general textbooks rarely do; so if the teacher neglects to present the authentic pattern, the students will internalize habits that include /fɔr/ and /tuw/. This is regrettable but not pedagogically crucial, since other speakers will understand—and tolerance for improperly accented speech is generally high. The real misfortune is that the students will not be able to understand other speakers, unless a special schoolroom style of the language is used. The students complain that native speakers talk too fast, or that they do not speak plainly, or that (in the case of spoken English) they use an American (Scotch, Irish, British, Australian, etc.) accent, or that they use too much "slang." The real problem is that students are left to learn as best they can for themselves what the language is really like, and they are misled by well-meaning but underinformed teachers. At the moment they most need help in the form of accurate information and relevant practice, they are on their own.

Supplying realistic oral interpretation, then, is primarily up to the teacher. Text authors ignore it, language conventions disregard it, and school traditions tend to oppose it. Administratively, realistic oral interpretation is easy to avoid, and with impunity. Almost everybody has skirted the issue. The problem

is exacerbated by the common attitude that informal language, the level most often employed in real life, is somehow bad. One student teacher we know, who was on a tutoring assignment for a group of foreign students whose interest in natural pronunciation was matched by the desperation of their need, responded to a specific drill on the contracted forms *gonna, gotta, wanna,* etc., by saying almost indignantly, "Oh, I could *never* teach that." For her it was a moral question, and she refused the degrading role of "official linguistic corrupter."

There is one justifiable answer to the question Why ignore realistic pronunciation? The answer is "Because my students don't need it. They have to learn to read, but they will never need the skills of the oral communication. They'll never have any occasion to talk to a native speaker." While this is sound reasoning, we feel that in many cases teachers who fail to expose their students to realistic pronunciation are neglecting an important responsibility. In this day of wide-ranging travel, satellite communication, and international cooperation, who can be sure that oral skills in a language may not be useful, indeed necessary? Even in the internationally prominent language of English, difficulty in aural comprehension is reflected in the necessity for specially adapted broadcasts by the United States Information Agency (which not only simplifies the language of various radio programs but also finds it necessary to have announcers pronounce this "easy English" at about 85 percent of normal tempo). A teacher who seeks refuge in the explanation of no need for oral skills should be ready to justify his decision.

The teacher who wishes to adapt his presentation to include

realistic oral interpretation-the third side of the contextualization triad-will usually have to supplement his materials. The first step to be taken is an identification of the varieties of language that should be taught. Each variety, or level, should be presented in a context that is consistent and appropriate. Reading stately poetry and engaging in friendly banter require different styles pronunciation, and the teacher should be prepared for both. However, we wish to reiterate that most oral communication takes place on the informal level. Not many people spend great amounts of time reciting poetry, addressing congresses, or apostrophizing traditional heroes. Even a national president or prime minister, speaks informally the bulk of the time. Still, it is desirable to be able to perform at more than one level: this is in fact one of the goals of sound language instruction. Our point is that the cake should be prepared before the frosting is added.

Realistic oral interpretation involves at least three pronunciation phenomena (notably so in English and in varing degrees in all other languages): reduction, assimilation, and contraction. We have observed that there is a formal level of communication which is so generalized in teaching traditions that it needs little specific description. In a general way, we can characterize this level as consisting of lexical items that do not change when they are linked together in sentences. The pedagogy of this speech variety is simply to master the words and learn to string them together in proper grammatical sequences. Other varieties of the language involve changes associated with appropriate levels of usage. This involves the application of sociolinguistics to language pedagogy, to define variant forms and describe the conditions under which they are used. (Hester, 1970: 75-90).

2.2 ILLUSTRATING REDUCTION

Reduction in English involves mainly vowels. There are actually two sets of vowels, which can be called strong and weak, or strong-stressed and weak-stressed, or full and reduce . These two systems can be represented as follows:

Strong

iy I		uw U
ey ɛ	ə	ow oy
æ	ay ɑ aw	ɔ

Weak

iy I	ə	uw
		ow

The strong vowels appear when a syllable has one of the higher stresses, and the weak vowels occur when a syllable is weak-stressed. The difference can be seen in the two pronunciations of words like *convict*, as a noun and a verb. Note the vowel in the first syllable:

Spelling		*Pronunciation*	
Noun	*Verb*	*Noun*	*Verb*
convict	convict	kɑ́nvɪ̀kt	kənvɪ́kt
abstract	abstract	ǽbstræ̀kt	əbstrǽkt
conduct	conduct	kɑ́ndə̀kt	kəndə́kt
project	project	prɑ́jɛ̀kt	prəjɛ́kt
produce	produce	prɑ́wdʉ̀ws	prədʉ́ws
suspect	suspect	sə́spɛ̀kt	səspɛ́kt

The weak vowel par excellent is /ə/, the schwa, which is the neutral vowel in English. The schwa varies in a large number of particles, or one-syllable non-inflected words in English, with presence or absence of a higher stress. Note how the following prepositions vary in pronunciation as the stress patterns of the sentences they occur in vary:

Context		*Pronunciation*	
Full Form	*Reduced Form*	*Full Form*	*Reduced Form*
Is Casper in?	Yes, he's in the den.	ín	ən
Who's he voting for?	He's voting for Schroeder.	fòr	fər
Where's Schroeder from?	He's from Indiana.	frὰm	frəm
Who'd he give the ballot to?	He gave it to Martinez.	tὺw	tə
Where's Jensen at?	He's at the laundry.	æt	ət
What's it made of?	It's made of steel.	ὰv	əv

When these prepositions occur finally in a sentence, they are normally pronounced with a full vowel, as they would be if stressed for any other reason (*I said* in *the desk, not* on *it*). But when they occur internally they are typically not stressed, and the predictable result is that the vowels change to schwa.

Forms other than prepositions also follow this pattern. A few examples are:

Context	*Pronunciation*
I said it and I'm glad.	ət
Eat food that has lots of vitamins.	dhət
What was he talking about?	wəz
There can't be any more jam.	dhər
Where can he be?	kən
Shall we all come early?	shəl
What are his plans now?	ər
June and Alice already came.	ən
Bill or Jack will come later.	ər
Here it seems lonely.	ət

There are some forms that show a greater degree of reduction than just the change of a full vowell to a schwa. In some verb and

pronoun forms, certain consonants are dropped.

Full Form	*Reduced Form*	*Full F*	*Reduced F*
You haven't been there, have you?	What have you done?	hæv	əv
Her father was here yesterday	I saw her father yesterday.	hər	ər
You saw who? Him?	Yes, I saw him come in.	hIm	əm
You gave it to who?	Yes, I gave them a new copy.	dhɛm	əm
He came early.	What was he doing?	hiy	iy

The pedagogical problem is compounded by the fact so many of these forms occur in sentences: articles, pronouns, prepositions, relaters, etc. Their very quantity produces a staggering effect on students. How should they be taught? What specifically can a teacher do to help students master the large number of variant forms? We suggest that from the very beginning the variation should be presented to students with at least a rough idea of distribution. For example, to is only pronounced /tuw/ when it is cited in a list or for some reason receives higher than weak stress, as when it comes last in a sentence; otherwise—and usually—it is pronounced /tə/. From the first day of class the form /tə/, properly illustrated, should be used and taught. Then of course from that time on, the /tə/ should be consistently used in contexts, styles, levels, and registers where it is appropriate. As often as is pertinent, the decriptive information should be updated so the student knows just what the distribution is, when each form shoul be used, and where there may be room for choice.

It goes without saying that the teacher himself in his own pronunciation should use the normal distribution of forms such as /tuw~tə/. This sounds self evident and simple, but it is actually a major stumbling block. Language teachers have carefully trained

themselves in the special style of classroom speech. Even if they are willing to change to conversational style when this is appropriate (and lessons should be devised in such a way that it often will be), they may have difficulty and may find it "unnatural" to be natural. Nonnative teachers of a language may have an even greater problem. They may not control the informal levels, having never been taught and in many cases having never developed an awareness of specific variations involved in vowel reductions.

There is the additional problem of professional attitudes. A teacher who is convinced that the reduced forms should be taught may have to work with colleagues who dissagree and judge the use of forms like /fər/ in place of /fɔr/ as pernicious.

An example that well illustrates the lack of agreement concerning oral interpretation can be seen in the verb ending which we write *-ing*. Purits and unreconstructed idealists insist it should be pronounced /-Ing/, but realists know it is usually /-ən/ in informal contexts:

	Pronunciation	
Context	*Prestige*	*Natural*
Where are you going?	gó͡wIng	gó͡wən
Who's he coming with?	kə́mIng	kə́mən
How're you doing now?	dɑ́͡wIng	dɑ́͡wən

It would be nice if we could simply say /-Ing/ for formal contexts and /-ən/ for informal. But actually it's not so simple. A study by Fisher points out there are several parameters in the choice of forms: sex (girls use /-Ing/ more than boys), social class, personality, and mood, in addition to formality. Interestingly, but

not surprisingly, certain words are themselves more likely to be more formal or less formal: *interesting* and *correcting* almost always require the /-Ing/ suffix, while *chewing* and *punching* usually take /-ən/.

So what does the teacher do? The same as before: use both forms, always in appropriate contexts, and explain the distribution as accurately as possible. The deficiencies of the past have been occasioned by ignoring the informal forms-pretending they did not exists-and leaving the student to struggle on his own when he faces the reality of variants forms. Anticipating the students' needs is certainly a form of adaptation of teaching materials and programs that will improve the overall effectiveness of instruction.

Reduction of vowels, and sometimes of consonants, is the most general phenomenon related to interpretational realism. A second phenomenon, almost exclusively involving consonants (in English) is assimilation. (Bruner, 1966: 80-93).

2.3 ILLUSTRATING ASSIMILATION

Assimilation is a process through which pronunciation features of adjacent or nearby sounds change so that the sounds become more similar to each other. A clear example of an assimilation-type modification is the change of the plural ending /-z/ (on a word like *dogs*) which becomes voiceless /-s/ after a voiceless sound (as in *cats*). Another example is the change of the past ending /-d/ (as in *freed*) to /-t/ (as in *passed*). These are well-known changes, and they are more than adequately drilled in typical second-language classes.

Another type of assimilation can be seen in the insertion of "intrusive" consonants to facilitate the transition between sounds that are quite different from each other. An example of this means of adjustement can be seen in the word *dreamt*, pronounced /drɛmpt/. The verb *dream* takes an irregular past tense ending /-t/, which brings /mt/ together. But the transition from voiced bilabial nasal to voiceless alveolar stop seems too much, so a compromise voiceless bilabial stop, a /p/, is inserted between the /m/ and the /t/; as a result, the word *dreamt* rhymes with *tempt*. A similar insertion can be seen in the children's word *thumbkin*, pronounced /θʌ́mpkən/, where a /p/ serves as transition between an /m/ and a /k/; as a consequence, the word rhymes with *pumpkin*. Indeed, any word that positions an /m/ before a /t/ or /k/, with a following weak-stressed syllable, will see the introduction of a /p/ as a transition.

Intrusive /p/ is not really a pedagogical problem, because it is relatively rare. But there is a somewhat similar pattern that often causes trouble: the partial assimilation of a nasal consonant to the point of articulation of a following consonant. We say partial, because sometimes the assimilation occurs and sometimes it does not. For example, the prefix /ɪn-/ will assimilate (to /ɪm-/) before a /p/ or /b/, but the prefix /ən-/ will not. Thus we get *impact* and *imbed*but *unpacked* and *unbend*. Speakers of other languages learning English are likely to have trouble with one or the other of these patterns, simply because it is rare for a language to show an inconsistent solution where assimilation is concerned.

The assimilation pattern that gives most trouble to learners from other language backgrounds is the palatal assimilation series, strongly characteristic of English, and illustrated by the following examples:

Combined forms	*Single item homonym*	*Pronunciation*
Is that *Gus you're* talking about?	gusher	gə́shər
Is *Less your* family name?	leisure	lɨ́yzhər
Is *art your* favorite hobby?	archer	ɑ́rchər
OK, you've *made your* point.	major	méyjər

In these comparisons an alveolar sound combines with a palatal /y/ to form a series of palatal sounds. The pattern is:

s, z, t, d + y = sh, zh, ch, j

This is a pattern of great generality in English, but students unprepared for this type of variation will easily be perplexed. Other languages we are familiar with do not have the same kinds of assimilations; therefore such assimilations are an especially important teaching point in the development of aural comprehension in English. How can the student get practice? We suggest some repetition-integration drills with two parts of a sentence to be combined at the point where assimilation takes place. Note the following:

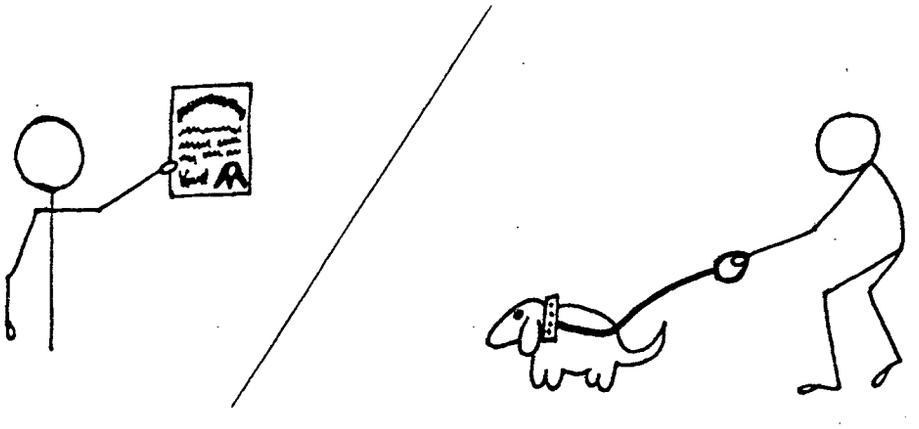
	Uncontextualized Pronunciation	Contextualized Pronunciation
I'll really miss / you when you go.	mɪ́s / yùm	mɪ́shum
Is this / your only copy?	dhɪ́s / yůr	dhɪ́shər
Who's / your sister gonna marry?	hůwz / yůr	hůwzhər
Has / your father given his consent?	hæz / yůr	hǽzhər
Why did you beat your brother?	bɨ́yt / yůr	bɨ́ychər

Is that / your only chance?	dhǽt / yůr	dhǽchər
When did / you find out?	dí́d / yůw	dí́jə
Who'd / you go to see?	hů́wd / yůw	hů́wjə

Understanding these variations should help students interpret similar contrast that are frozen into the structure of the language: for example, where an ending that begins with /y/ has had a palatalizing effect on the final stem consonant. Examples are *race* ~ *racial*, *face* ~ *facial*, *glaze* ~ *glazier*, *moist* ~ *moisture*, *verdant* ~ *verdure*, etc.

It would be simple if we could just instruct the student to apply the palatization rule whenever any of the alveolar sibilants or stops are followed by a /y/ sound. Maybe this is a satisfactory procedure, but we notice there are times when the palatization does not occur or when, to prevent possible misunderstanding, it is specifically blocked. One of our communicants commented, "This suggestion will really aid you," pronouncing *aid you* as /éyjuw/. But then realizing that the sentence could be interpreted *age you* quickly amended the utterance to "I mean it could really aid you" (/éydyůw/). Such pairs where a potential confusion may occur will perhaps keep the contrast alive, even on the level of informal communication:

Here's the (lease/leash) you asked about.
The (ruse/rouge) you told me about was no good.
The (cat/catch) you gave me got lost.



How should this problem be handled in the classroom? The most promising pedagogical approach seems to us to be: (1) use the assimilated pronunciations in appropriate contexts, (2) explain the basic features of the pattern, (3) give students an opportunity to practice the pronunciations—not necessarily to adopt them, though they can if they wish, but to become kinesthetically familiar with them so that when they hear the assimilations used they will have an appropriate interpretation catalogued in their experience. (Bruner, 1966: 95-102).

2.3.1 LLUSTRATING CONTRACTION

The phenomena of reduction and assimilation occur very frequently in the English language. The third phenomenon, contraction, applies only to specific combinations of words. We spoke of contractions in Chapter 1, but only in reference to the recognized contractions, those for which a convention in the writing system is available. The convention is the use of the apostrophe to signal omitted sounds: vowels and/or consonants. As we indicated, there are teachers who unfortunately believe these contractions—*he's* for *he is*, *I'm* for *I am*, *isn't* for *is not*, etc.—should be avoided in pedagogical materials and perhaps in any written form of English.

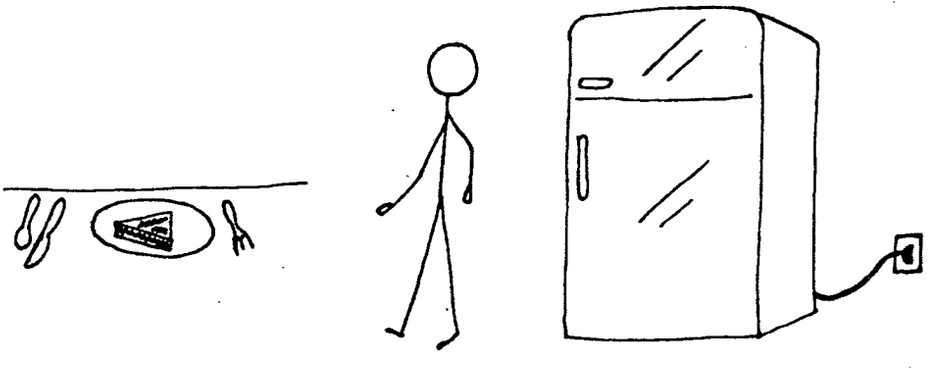
This attitude is far stronger with respect to the "unrecognized" contractions that don't have a spelling with an apostrophe. Such forms include *gonna* from *going to*, *gotta* from *got to*, *wanna* from *want to*, *hasta* from *has to*, *hafta* from *have to*, *supposta* from *supposed to*, *usta* from *used to*, and perhaps others. Sentiment for utter condemnation seems very strong among some teachers, and so these common but "suspect" forms have been almost totally excluded from teaching materials. The predictable result is

that very few foreign learners of English employ they at any time. Furthermore, many students regard such contractions as corrupted speech and therefore feel they should be excluded from intercultural communication.

Such exclusion can work in the classroom, but when the student is exposed to normal oral communication outside the controlled classroom environment, he is quite unable to follow the conversation. As he is left by the wayside, he sadly concludes that English is often spoken carelessly and inconsistently.

Why not take him in, let him hear this forms, describe their construction and distribution, let him practice and become familiar with them? A systematic exclusion is certainly a distortion of English as it is used in its natural habitat--by native speakers. Even more important, these forms carry contrastive information necessary to easy communication. Note the following:

How much do you want to teach?	wánt tə	I'd like at least $800 a month.
How much do you wanna teach?	wánə	I am very anxious to get a teaching job



What do you have to eat?	hǽv tə	The refrigerator's full of food.
What do you hafta eat?	hǽftə	Liver, three times a week.

There are other contrast like these, and they are not

easy for a student to pick up with no assistance. (Bruner, 1966: 105-110).

2.4 REALISTIC ORAL INTERPRETATION

The effect of reduction, assimilations, and contractions is cumulative. Any one instance alone can probably be interpreted through linguistic redundancy; but when they come in great numbers and combinations, the effect is devastanting to the uninitiated. Compare the following two versions of a short sentence in English:

wâchə dŭwən

hwât âr yùw dŭwIng

The first has nine sounds in sequence, the second 55 percent more: fourteen. Of the nine, only four or 44 percent appear in the second. So less than 29 percent of the sounds from the formal version are preserved in the informal version. The number of syllables is reduced 20 percent, from five to four. If differences of this magnitude show up in a brief simple sentence, the variation in whole discourses certainly warrants notice in the classroom, especially given the extensive application of informal forms in normal communication.

Teachers reluctant to expand the area of classroom concern to informal styles have several arguments based on: (1) a realization that it would be difficult and would take more classroom time and effort to teach a wider range of style levels (it's hard enough to teach formal English), (2) the belief that students do not really need competence in the use of informal forms, (3) the belief that students can readily learn informal forms later, if and when they are needed, (4) the conviction that misapplication would be

greatly more serious if informal forms are used where formal are appropriate than vice versa, (5) the feeling that mixing levels in the same sentence would create serious problems of language etiquette.

They are right; it is more difficult. But they are wrong in assuming that the damage can be repaired later. And it is debatable whether or not misapplied informal speech is a more serious social blunder than misapplied formal speech. Mixing levels is unfortunate, to be sure; utterances like /wêtəyə gôwIng tὺw dɑ̃w/ or /hwât ər yὺw gênə dɑ̃w/ are anomalies. But the answer is to teach style levels correctly, not to ignore the problems.

The most serious problems concerning interpretational realism deal with attitudes: the feeling that certain forms are unworthy of recognition. We feel that if this attitude can be changed, the other problems will diminish and hopefully disappear. It's quite possible that the additional reality would have a favorable effect on the outcome of the language-teaching program, which seriously needs the encouragement of a more successful end product. In brief, *at least a passive comprehension of assimilations and related forms is a must. Production mastery of such forms is advisable and attainable.*

One particular problem is inherent in the responsibility given the teacher. Native English-speaking teachers can rely on their internalized feelings of what the language can do. But nonnatives may not have these feelings, and indeed may have developed a limited range of competence. Explicit materials are needed for such teachers until they can gain familiarity with an adequately wide range of language use. In the meantime they can solicit the help of

colleagues, editors of professional journals (through the letters columns), and other professionals. It seems to us obvious that the profession should accept the implications of the cognitivist movement in language teaching and seek to contextualize realistic lessons and materials in realistic settings, with realistic language and oral interpretation.

In Chapters 1 to 2 we have discussed contextualization in three guises: situational, linguistic, and interpretational. Situational realism is easy to comprehend, though not always easy to add to a course if the textbook is deficient. Linguistic realism runs somewhat counter to pedagogical tradition, but can be added to a textbook presentation if the teacher is willing to go beyond the text and produce supplementary dialogs, exercises, etc. Interpretational realism is generally left to the teacher, omitted from textbooks. It is theoretically easy to add, but difficult as a practical matter because of the strong feelings many teachers have against informal patterns and levels. However, congruence between the language lesson and the real world is required in all three areas in order to generate communicative, plausible interaction in the new language. (Bazan, 1982: 74-85).

CHAPTER III
LINGUISTICS DEFICIENCIES IN TEXTS

We have observed that the teacher needs to modify his text to suit the background and objectives of his particular class. In addition, we have discussed a variety of ways to contextualize the language being presented. But the teacher also needs to be alert to possible linguistic deficiencies in his text. We realize that at the outset this may seem like an almost impossible expectation. Since many rely on the language textbook as syllabus, reference work, and guide, it might well seem presumptuos for a teacher with limited experience to challenge or tamper with the fundamental grammatical presentation. Fortunately such repair work is not often required, and usually when such problems arise they are as obvious as an omitted line of print on a page. Many are oversights which the author himself would have corrected if they had been called to his attention before the book went to press.

Ocasionally mistakes occur in the basic presentation. But far more frequently the error occurs in an exercise or drill in which a hastily written item is simply unidiomatic or wooden sounding. Such errors turn up most frequently in out-of-date texts and those printed in countries where native speakers of the target language may be in short supply. But they sometimes appear in American-and British-produced materials as well. Sometimes the deficiency consists of an incomplete or sketchy introduction to the new material; some texts fail to allow adequate opportunity for assimilation. Such deficiencies are not technically linguistic errors, but simply presentations that lack synthesis or opportunity for the student to digest the new material. Other presentations lack clarity. In this chapter we will examine ways of coping with these problems. (Amidon, 1967: 89-103).

3.1 DEFECTS IN EXERCISES

Certainly the most easily detected and simply corrected linguistic errors are those that occur in language exercises. Since there is a higher probability of error here than elsewhere in the lesson material, the teacher should always edit the exercises carefully by doing every item himself before using them in class or assigning them as homework. Students can simply be told, without elaboration, which items to omit; or they can given a corrected version of a drill sentence. If the work is being done in class, the teacher, as a "partner" of the textbook author, can briefly solicit from his students ways in which the occasional defective sentence can be improved or if suggestions are not forthcoming just offer them himself.

You will recall an exercise discussed in an earlier chapter. Which statement seems to you unidiomatic?

1. Mr. Smith had a nice flight.
2. The Potters had a wonderful trip.
3. Lyne had a good time at the dance.
4. The nurses had a grand vacation.
5. Joe and Rose had an exciting Fair.

The obvious difficulty comes in item 5. We do not use *have* in reference to someone's simply *attending* an event, although we can use it in reference to someone's *hosting* an event: *They had an exciting party last night at their place.* In addition, it is somewhat curious and unlikely to inform someone that he had an exciting time. If sentence 5 is not simply omitted, it could be revised in one of several ways:

Joe and Rose had an exciting time at the fair.

I heard that you and Jim had an exciting time at the fair.

You and Joe had an exciting party. (I really enjoyed myself.)

I heard that you and Joe attended an exciting fair.

The second and fourth revisions employ more difficult sentence structure than the original, and the last item departs from the *have* verb which is being reviewed. The third example is close to the original syntax, but it introduces a new use of *have*. In addition, we see that *Fair* has also been written in lower case in all the revisions. Noting these several complications, we can see why it is often simpler to omit an unsatisfactory item than it is to perform major surgery on the original. It would even be advisable to work out a simple system with students to delete faulty items by drawing a line through them. This would help facilitate review.

Once in a while an entire exercise strikes one as contrived and unidiomatic. With reference to the key that follows this exercise, select the response that is noticeably wrong.

1. What are used for living in?
2. What are used for wearing?
3. What are used for putting books on?
4. What are used for sleeping on?

key: 1. Houses are.
2. Clothes are.
3. Bookcases are.
4. Beds are.

One would expect *shelves* (or *tables, desks,* etc.) to be the appropriate response to item 3. Americans and British alike put books *in* bookcases. We showed this exercise to a colleague formerly with the British Council; he confirmed our feelings about this drill. He noted that the book mentioned in the exercise would have to be on top of the bookcase-probably in horizontal position. Also, item 4 might well be *sleeping in*. He also indicated that the entire exercise consisted of "language instructions" not representative of factual speech. In the event the exercise were retained, one might omit item 3. Or we might recast the sentence in any of the following ways:

	Acceptable Responses
What do you put books on?	Shelves or On shelves.
What do we put books in?	Bookcases or In bookcases.
Where do we put books?	In bookcases.
What's used to put books in?	A bookcase or even Bookcases Bookcases are.

In short, we would allow any contextually acceptable and grammatically correct response; and the other sentences would be responded to in the same fashion. The third revision requires the student to furnish the preposition himself, and it could generate answers such as *In libraries* and *In bookcovers* if the student had sufficient vocabulary. These samples revisions involve suggestions not only on how to deal with the *in/on* confusion but also on how to make the questions in the exercise sound more conversational.

When examining the language of execises, we should recognize that there are sometimes national or regional differences not only in pronunciation but also in lexicon, spelling, and syntax. Thus *Mark is in hospital* and *Have you a new coat?* should be recognize as fully

correct British English sentences that may be more familiar to many of our students than the American versions: *Mark is in the hospital* and *Do you have a new coat?* or *Have you got a new coat?*

The occasional Alice-in-Wonderland language of exercises is sometimes the result of an author's stretching the language to fit some rule, real or imagined. For instance, subject-verb concord requires that "two or more singular subjects joined by *or* or *nor* take a singular verb, agreeing in person with the nearer subject". This rule results in virtually unheard of exercise items such as *Either she or I am going.* Native speakers avoid this construction with (Amidon, 1967: 110-125).

Either she's going or I am. *or*
One of us is going.

Similarly, the rule requiring objective case for objects of prepositions can lead to such nonsense as *Whom were you speaking to?* Even in formal settings, *To whom were you speaking?* is preferred over the preceding. And in the broad area of informal spoken and informal written English, *Who were you speaking to?* is expected and appropriate. The teacher should be on guard against exercise items which do not reflect normal spoken and written usage. (Amidon, 1967: 130-142).

3.2 DEFECTS IN BASIC PRESENTATIONS

3.2.1 Clear-cut errors

Less frequent and less obvious than the distorted language of some exercises are the language errors that now and then

crop up in actual presentations and reviews. One illustration is a preposition review that appeared in recent text. A legitimate item was

Did they have the *privilege of* hearing him perform?

But juxtaposed with this was the sentence

Did they *object* to his traveling abroad?

Here the author inadvertently mixes two quite different grammatical constructions: the preposition governed by a previous word (a noun in the example) and the two-word verb (or verb plus particle attachment).

The teacher could either eliminate the inappropriate *object* to sentence, or capitalize on the situation to contrast two-word verbs with prepositions. It would also be possible to present a paraphrasing exercise:

They (liked/favored) her going to college.	They *approved* of her going to college.
They (dislike/rejected the idea of) his marrying Anna.	They *objected* to his marrying Anna.

The teacher would then return to the preposition review, which was the central matter being presented.

3.2.2 Incomplete presentations

In addition to clear-cut errors in language presentations, there are defects stemming from *incomplete* presentations. Just as the teacher can confuse the student by an

uncertain gesture (The teacher says, *What's that?* in reference to a piece of paper on a table, and the student might suppose he is referring to a book on the table, the table top, or the entire table), so the textbook author can blur distinctions that are inherent in the language, and thereby misinform the student.

For example, a recent textbook presented alternate future forms so that students might express future ideas with *be* plus *going to* as well as with *will*:

> *Directions:* Here are two ways to express the future:
>
> I will swim in the river.
>
> I am going to swim in the river.

Your teacher will say a sentence in which there is a verb expressing future action. Repeat the sentence, but use another verb form to express the same future act.

1. I am going to tell you a story.
2. Mary Osmond will get married.
3. She is going to marry a boy from Quito.
4. They will live in Ecuador.
5. They are going to leave by plane next week.

It is useful, of course, for student to learn alternate ways to express future time; and the author provides here some welcome continuity among sentences. However, in substituting one form for the other as freely as he does, the author gives the faulty impression that these two forms are simply interchangeable. But native speakers do not freely substitute one for the other in all situations.

Students of English will naturally wonder what

differences there are between the various ways of referring to future time. The problem can be aggravated by textbook presentations that ask for one pattern as a substitute for another, without an explanation of the difference in meaning or at least a contextualization that reveals that difference. Let's look at some of the problems.

The traditional verb form called "future tense" is the modal construction with *will*. Also in common awareness is the so-called periphrastic future with *going to*. These two forms contrast in meaning, but the difference is often not clear, a situation made more difficult by a conspicuos overlap in meaning. The basic difference is that *will* as a modal implies the exercise of volition, the act of choosing and promising, whereas *going to* involves a simple prediction based on the observation of a known fact or intention. The difference can be seen very clearly in a sentence pair with second-person pronoun forms, where personal desire versus intention is expressed:

> Will you have some more chicken? (May I offer you more?)
> Are you going to have some more chicken? (Do you intend to have more?)
> Will you help Italo tomorrow? (a request)
> Are you going to help Italo tomorrow? (an inquiry)

It is likewise usually apparent in (sentences) statements with first-person pronouns:

> I'll help Maulme with his reading assignment. (I am willing to assist him.)
> I'm going to help Maulme with his reading assignment. (My present plan is to assist him.)

Note that the first sentence can readily take a continuing *if*-clause, *if he wants to me*. The second sentence suggests that Maulme has already been consulted or indeed that he has already asked for my assistance. Reference is to the future culmination of a present intention.

The contrast is not always so clear in third-person sentences. Note the following:

It will rain this night.

It is going to rain this night.

Am I in a condition to promise a rain? Perhaps with *will* I can express my strong confidence that it will rain, whereas with *going to* I merely express my expectation. But this is a comparison of degree of confidence in a prediction more than a genuine difference in meaning. (Ebel, 1972: 38 :53).

Other pairs in third person, especially in questions and negative sentences, reveal a difference:

Who'll bring hamburgers? (Who is willing to offer?)

Who's going to bring hamburgers? (Who has offered?)

Tom won't visit Italy. (He's unwilling to go there.)

Tom's not going to visit Italy. (His itinerary doesn't include that country.)

Sentences expressing a condition, which if fulfilled amount to a promise, take *will*:

If you visit Paris, you'll be surprised at the cool temperature.

If you ask her, she'll do it.

Such sentences almost never appear with *going to*. Sometimes the condition can be implicit:

Take that bus; it'll get you to the market.
This map will show you how to get to Mexico City.

The implication is that *if* you take that bus, *if* you use this map, the result will follow.

If a personal intention is expressed, not as a promise, but as a planned action, *going to* is used:

She's going to stay home tomorrow and study.
Next week I'm going to buy a new bed.
She's going to have a baby.
Help! It's going to drop!

WILL cannot be substituted in these sentences without a considerable change in meaning.

As if *will* and *going to* were not enough complexity, there are several other ways to express subsequence (or futurity) in English. There are several lexical expressions that imply future, such as *plan to, expect to, hope to*, etc.; and even more difficult to sort out are the use of regular simple present forms, continuous present forms, and the verb *be* with *to*. The latter indicates a future course of action imposed from a source beyond the cocerned persons:

I'm to introduce the reporter tonight. (It has been decided by someone that I will make the introduction.)

The American are to take care of building the railroad.
(The plan gives them this responsability.)

This is almost equivalent to *supposed to*:

I'm supposed to introduced the speaker.
The American are supposed to build the railroad.

It should probably be noted that strictly speaking there is no grammatical category of future in English—no "future tense". English verbs are inflected for past or nonpast; future, or more specifically "subsequence", is expressed by the special forms cited above. But any nonpast form is compatible with the expression of futurity, and regular present forms of the verb (simple or continuous) can be used for this purpose. When this happens, the futurity must be specified by external modification, that is, by the presence of an adverb (or adverb phrase or clause) that definitely indicates future time. Note:

I leave next Monday at 10:00 a.m.
She arrives at noon.

The implication is that these plans are fixed by circunstance; the person concerned has little or nothing to say about it; he is controlled by a train schedule or by orders from above.

An event that can be controlled by planning is expressed by the present continuous. Note the following:

I cook rosbife tonight. (a planned event over which I have no control—I'm just cook and I do what I'm told.)

I'm cooking rosbife tonight. (an event I have planned and arranged.)

Compared to these, *I'm going to cook rosbife tonight* also refers to a planned event, specifically the expected result of my present intention.

On the other hand, a sentence which implies a promise cannot be expressed by going to or by a simple or continuous present verb form: *I'll know Russian next year* but not # *I'm going to know Russian next year* or # *I know Russian next year* or # *I'm speaking Russian by the next year.*[1]

The simple present or continuous present verb form cannot be used to described events that cannot be controlled or planned:

It rains tonight.
It is raining tonight.

But we can express an expectation (*It's going to rain tonight*) or even a promise, if we are sufficiently skilled in meteorology (*It will rain tonight, I'm sure*).

It should be clear from these examples that the expression of subsequence in English is not a simple matter. But this is no reason to glos over the facts and simply not attempt to describe the distribution, or merely teach the forms and leave the students to figure out when to use them. The student who says to his teacher "Am I going to hand in my assignment next Wednesday?" needs

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1 # This symbol is used to signify the use of faulty grammar or other common non-English.

more help than to be told there are alternate ways of expressing the future in English.

Since *will* and *be going to* are generally not interchangeable, it would be best to avoid a simple "tense" substitution drill. Instead of replacing one form with the other, one could concentrate on the new form—*going to*. A simple exercise would consist of students' using this phrase, merely providing the necessary inflections and agreement between the subject and the accompanying verb *be*. It could be alternated with *be -ing*-verbs, as in this revised version:

> *Directions*: Fill in the blanks with the appropriate form. Use contractions where these are appropriate.
>
> 1. Guess what! Mary Osmond _____ *going to* quit her job today.
> 2. Why? _____ she *going* to get married?
> 3. Yes. She _____ *marrying* a boy from Quito in a few days, and
> 4. They _____ *going to* live in Ecuador.
> 5. In fact, they _____ *flying* up there right after the wedding.
>
> (*Note*: *Going to* could have been used in all of these sentences, but for the sake of variety another form is used. What is it?)

In brief, it would be advisable to present the two forms—*will* and *be going to*—independently so that each can become firmly established. Then they can be contrasted to show how the latter is used to express intention (*I'm going to pick him up at*

9:00) or certainty (*It's going to rain tonight*) and the former, willingness (*Ok, I'll help him*), future facts (*The postman will be here soon*), and conditions (*I'll be there if I can*). In order to cope with rare text-book deficiencies such as these in language presentations, the teacher may need to consult a reference work.

Another limitation of the *will/going to* presentation is the seemingly insignificant matter of not indicating when contractions should be used. When material is uniformly presented in *un*contracted form, the student is often led to believe that contractions are somehow unnecessary or even substandard, and therefore inappropriate. This can lead to a minor but permanent handicap notably in the oral production of pronouns and auxiliary verbs.

Besides learning that the pronoun is contracted with the verb (*He's going*), students should be aware that in speech, noun subjects tend also to be combined with auxiliary verbs, even when they are separated in writing: Thus *Michael will be along soon* becomes *Michael'll be along soon* when spoken, unless the speaker is striving for a particular emphasis or preciseness.

Those who learn the *un*contracted form initially often find it almost impossible to use contracted forms later on. Their feeling that contractions are slurred, lazy shortcuts to communication is sometimes reinforced by teachers with strong feelings about language etiquette but limited awareness of actual language usage. Textbooks which ignore the matter of when to contract and when not to contract subjects, verbs, and negatives are deficient in this respect. The conscientious teacher will need to compensate for this by redesigning the presentation as illustrated

earlier in this chapter; or with a more advanced class he could underscore earlier work with contracted forms by considering those special occasions when *uncontracted* forms are called for. He might even devise an activity such as the following:

> *Directions: In spoken English, we normally contract the pronoun* subject with the following verb; or we contract the verb with *not*. Look at the following exceptions and be prepared to tell why they are not contracted:

	Explanation
1. Is Fredy here yet? Yes, *he is*.	(Contractions of subject and verb not possible at the end of a sentence.)
2. He's always late for his appointments. He is not always late. This is the first time he's been late all year.	(Contradiction suggests avoidance of contractions.)
3. You sound annoyed. I am annoyed. You've been critical of everyone who's come in here today.	(Contraction avoided in order to provide emphasis.)
4. I guess I have been rather critical. Yes, it's not like you. You're usually very patient.	(Emphasis during this affirmation transformation again tends toward uncontracted form.)

> *Students:* Notice now the *contracted* forms in the sentences above. Which verbs in addition to *be* are contracted?

For discussion: Are the responses in items 2 and 3 normally appropriate if one is speaking to his employer or teacher? Are there alternate ways of expressing negative ideas like these with people we respect?

There is at least one further consideration for teachers using exercises of the *be going to* variety in a class where the objective is to develop fluent, natural-sounding speech, and that is when to contract. Notice in the following examples that *be going to* (like *will*) serves as a future marker for the verb that follows.

Take that bus. It'*ll* (get) you to the market.
Next week I'*m going to* (buy) a new bed.
Later this month he'*s going to* (go) to Alaska.
(Later this month he'*s going* to Alaska.)

In the final item, we see that when the main verb (or infinitive) is *go*, we may use *go* in the present continuous form. This construction illustrates a significant contrast in pronunciation. As we have noted in Chapter 2, many teachers are reluctant to acknowledge usage facts in this situation: for example, that the *going to* future marker reduces to *gonna*. But no such assimilation is possible when *going* is a main verb followed by preposition *to*. Thus we have:

She's *going to* the hospital because... (going to) /gowIŋtə/
She's *going to* have a baby. (gonna) /gənə/

It would be a simple matter to prepare a supplementary exercise to provide practice with this contrast:

Directions: In this mixed practice, say the sentence aloud. Use *gonna* where possible.

1. She's *going to* the hospital this morning.
2. Later she's *going to* swim in the lagoon.
3. I might see her at the hospital because I'm *going too*.
4. Are you *going to* have an ear examination?
5. Yes. Then I'm *going to* work at the factory after that.

What can we conclude from our discussion of the presentation on *will* and *be going to*? First, oversimplification can be dangerous. In this instance, both structures are future forms, but they are not freely interchangeable. The teacher must edit or alter the presentation in order that his students not acquire basic misconceptions. Second, atypical or unidiomatic presentations of the language need to be avoided. In our (example,) instance, appropriate contractions and assimilations must be incorporated, not as an alternate form but as the standard form for conversation and oral reading of printed material. Also, there are refinements in oral applications of the language that the teacher must expect to attend to. But of course the object of the teacher should be to make only essencial modifications. (Ebel,1972: 60-75).

3.3.3 Faulty sequence

Sometimes the fundamental sequencing of materials in a text may not suit the teacher. The highly controlled audio-lingual sequence proceeding from *be* and the simple present or present progressive on through the perfect tenses, modals, and conditional

may seem stultifying. Occasional contemporary texts retain a strictly grammatical focus, plodding through interminable transformations-embedding, nominalizing, passivising, etc. At the other extreme is the text which essencially ignores any grammatical sequence. "Communication" or "situation" is king; but teachers and students alike are often troubled by the seemingly spotty, random introduction of language items.

In neither case is it recommended that the teacher attempt to overhaul the sequence or structure of the textbook. Earlier in this thesis we suggest a variety of ways in which new life can be breathed into the often mechanical exercises of the rigidly sequenced language text. Two antidotes have proven helpful for those using modern texts that seem to be aimless as far as specific language items are concerned. One is to prepare supplementary exercises in areas where students demonstrate a particular need. Another is to develop a lexical-grammatical-situational checklist (a series of short achievement tests) to demonstrate concretely what progress has been made and what is expected. Yet another, though perhaps obvious, suggestion is for the teacher to familiarize himself with the objectives and methodology recommended by the author.

While wholesale resequencing is not recommended, occasional adjustements may be necessary. For example, the teacher may use a learning strategy that requires his students to ask for clarification when something is not understood. If the author happens to have deferred useful *wh*-questions for a few lessons, the teacher can simply introduce this question form earlier as needed. In the teaching of reading and writing, key linguistic features must be introduced before the student is required to cope with them: for example, the use of quotation marks and related punctuation as well as conventions for reporting speech should be introduced before students are required to write pieces utilizing conversation.

3.3 THE NEED FOR INTERNALIZING

The present decade has provided us with important insights regarding language acquisition. We perceive, for instance, the active role the learner plays in the language learning process. We realize it is not remotely possible for him to be "taught" the language by his simply memorizing the various combinations of structures that can be combined to make up the sentences of the target language; instead, he must grasp the much more finite set of rules which generate language discourse. But as every experienced language teacher knows, the student must have the opportunity to assimilate his new insights and develop proficiency in employing them. Early in our "cognitive" era Dwight Bolinger (1968) pointed out that

> "teaching" something involves more than the initial grasp of a rule. That may of course be taught by a deductive presentation. But being given a rule is like being introduced to a stranger; we may be able to recognize him on later encounters, but cannot be said to know him. Teaching a rule involves not just the phase of grasping but the phase of familiarizing. To imagine that drills are to be displaced by rulegiving is to imagine that digestion can be displaced by swallowing. (P.34.)

In brief, the teacher needs to enable the student to digest the language and internalize it. Even drill should provide a meaningful experience.

In those classes where there is inadequate assimilation of the language, the fault often stems from the teacher's failure to utilize his textbook properly; he may skip blithely along, breezing

through chapter after chapter without really attempting to learn how learn how well his students can employ what they have been exposed to. But sometimes the fault lies with the materials being used. Some textbook presentations and exercises are so mechanical and so exclusively grammar-oriented that students find it difficult to see the relevance of the activities they are engaged in.

3.3.1 Synthesis

In addition to providing context and situation, the teacher can complement the text by utilizing insights and employing techniques which contribute to assimilation of the language. An example of this is synthesis.

English methodologist J. N. Hook, for instance, refers to high school texts with thirty-five to forty pages devoted to the use of the comma. While comtemporary texts are becoming much more succinct, it is not unusual to find two dozen segments or more on when to use and when to avoid using the comma. Hook strongly recommends helping students to master such detail by inductively examining related samples of items and then extracting a few important organizing principles under which the several uses can be grouped. "The heart of the plan," says Hook, "is a reduction in the number of comma rules." He then provides examples and illustrations on how the many rules for the use of commas can be reduced to as few as three: (1) preventing possible misreading, (2) setting off nonessential elements, and (3) separating words or word groups that are similar in form and function. He suggests that if one's text discusses thirty comma rules,

> instead of having the students learn the thirty rules, let them see that all thirty are simply subdivisions of the three

basic principles. Teach the thirty as specific illustrations and insist only that the students understand thoroughly the big three. (1972,p. 397.)

3.3.2 Particularization

Assimilation of language concepts can be aided not only through synthesis but also through particularization, or breaking the material down into more digestible bite-sized chunks.

A few contemporary language texts resemble reference works more than they do instructional materials for building lessons in the classroom. One such book covers six dozen uses of modals in a single review lesson. Another widely used book for secong-language learners introduces an amazing total of five dozen two-word verbs in fewer than three pages, plus illustrating multiple meanings for some expressions and demonstrasting that certain two-word verbs are separable while others are nonseparable; then at the end of the lesson there are between 250 and 300 supplementary two-word verbs and dozens of compounds. Still another book introduces six future verb forms in a single lesson. While these prominent texts illustrate extremes, there are numerous books that contain occasional overloaded lessons.

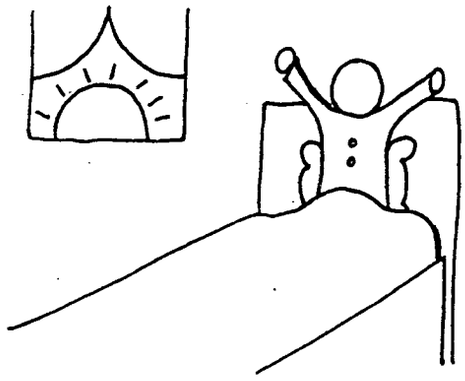
One way to cope with lesson overload is to spend considerably more time on that lesson. Also, construction of supplementary exercises may be necessary; or parts of some lessons can be introduce gradually. In the case of the highly compact two-word verb lesson, a handful of such expressions could be introduced each week throughout the term or school year. Many, if not most, could be grouped situationally and then analyzed for structure:

lying down or *turning in* for the night

dozing off

waking up

getting up



taking off and *hanging up* one's pajamas

putting on one's clothes

sitting down to eat

finishing off the cereal

getting up

clearing off the table

washing up the dishes

setting off for work

Another sequence might involve social exchanges:

look up a number in the telephone directory

pick up the receiver

call up a friend

talk over the events of the day

be asked to *come over* (or *drop over*) for a visit

hang up the receiver

put on a jacket

go out the door and *start off* for the bus stop

get on a bus

get off at the campus

drop by the dormitory

Let us next consider how the ineffective presentation on modals might be improved. The overloaded presentations on modals contained rules and short examples, followed by notes on syntax and finally by exercises involving paraphrase and deduction. This is the way the modal *must* was presented:

The modal auxiliary must:

1. Deduction about present situation.
   She isn't happy. She *must* have a problem.
2. Deduction about present action.
   They're running to class. They *must* be late.
3. Deduction about future: the need for *going to*.
   He's picking up his books. He *must* be *going to* leave.
4. *Must* with the meaning of necessity; present moment.
   She simply *must* see me this instant!
5. *Must* with the meaning of necessity; future moment.
   You *must* return the book in two weeks.
6. No past form for must; past necessity uses *had to*.
   They *had to* get a physical examination.

7. *Must* as a general truth; no adverbial of time.

   Man *must* satisfy his basic wants.

8. *Must* used in negative: this means it is imperative that something not be done (not that it isn't necessary to perform some act).

   You *mustn't* laugh at him when he stutters.

9. Absence of necessity: *not* plus *have to*.

   You don't *have to* take the final examination.

A similar set of illustrated rules was presented in the same lesson for all of the other modals as well. This staggering catalogue almost bewilders the native speaker, let alone a second-language learner. In addition, the explanations were expressed in rather difficult language ("continuative aspect," "past hypothetical result," "volition," "synonymous with," "a past opportunity which was exploited," "conjecture," "an obligation of the past not discharged," "advisability," "inevitability," etc.) moreover, a rather large corpus of grammatical terminology was used.

Our suggested adaptation restricts the focus not only to the one modal auxiliary *must* but to a particular use of *must*. Besides this effort to space and particularize the presentation, we attempt to aid student assimilation through synthesis: We have collapsed the first three rules into one. Finally, difficult terminology is eliminated, and supplementary examples are provided. Here, then, are three possible ways of treating the *deduction* meaning of the modal auxiliary *must*:

Alternative One:

Explanation: Often we see something happening, and

we try to guess or figure out the reason for it. For instance, we see some students at 9:05 in the morning running into a school, and knowing that school starts at 9:00 we decide they are late for school. We can express this by saying, "They *must* be late." *Must* indicates our (statement) sentence is a conclusion that we have figured out for ourselves.

Additional examples:

Situation	*Your conclusion*
He's picking up his books.	He must be going to leave.
Her fiance is still out of town.	She must be lonesome.
There are puddles of water in the road.	It must have rained last night.

Alternative Two:

Explanation: Often we experience something and we try to guess or figure out the reason for it. There are different ways to express deductions like this.

(a) We often use *may* or *might* when we have only a small or uncertain clue--as in the following example:

(It may be raining outside.)

The baby may be wake up.

Why do you say that?

I think I heard it (thunder) *cry* a moment ago.

(b) When we are quite certain, we use words such as *probably* with our verb; or we use *must*.

It's *probably* (cold) hot outside. I just saw some people come in with (overcoats on.) shorts.

It *must* have rained last night. There are some puddles of water in the road.

(c) When the evidence is very strong, we omit *probably* or *must*, and simply state our conclusion.

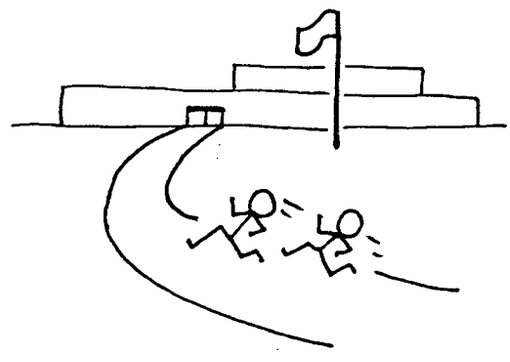
It rained last night. Look, (there are puddles of water everywhere). The floor is still wet.

Alternative Three (A situational/inductive presentation):

Conversation practice I:

Mr. Still: Look at those boys run.

Mr. Brown: Yes. Now they're turning in at the school.



Mr. Still: They must be late for class.

Mr. Brown: Yes, they very probably are.

Conversation practice 2:

Isn't that Dr. Medcalf?

Yes. He's really speeding.

Oh, he turned in to the hospital.

there must be an emergency.

Grammatical note for exercise: Must and *probably* in situations such as this express our deduction-conclusions we arrive at from the evidence available to us.

It should be kept in mind that the above adaptation on the use of the modal has been restricted to *explication* only, and to simple one meaning of *must*. We have not sampled the many available exercises, drills and class activities for practicing this form. And naturally there are (still) many other ways to provide explication. For example, Marianne Celce-Murcia identifies two broad categories of modal usage-situational and logical: requests for permission falling into the first category; deductions into the second.

Of the many possible modal exercises, we might mention the following: (1) reading selections and dialogs incorporating modals; (2) paraphrase exercises (completion or multiple-choice) in which nonmodal sentences are converted to modal usage; (3) data requiring comment (news report: 20 percent chance of rain tomorrow / *It could rain tomorrow*; 95 percent chance of rain tomorrow / *It will very likely rain tomorrow*; (4) cloze-type narrative requiring modal completion; (5) modal or conditional statement with multiple-choice paraphrases--the student identifying which paraphrases are correct, which are false, and which there is too little information to make a decision on (there can be more than one multiple-choice answer that is true or false, or no true items, for example).

3.3.3 Practice

We have seen a variety of ways the teacher can assist his students to assimilate new language materials: not skimming through one's text too quickly, contextualizing the language, synthesizing when possible (as with the comma rules), and particularizing by spacing out complex instruction and concentrating on one application at a time.

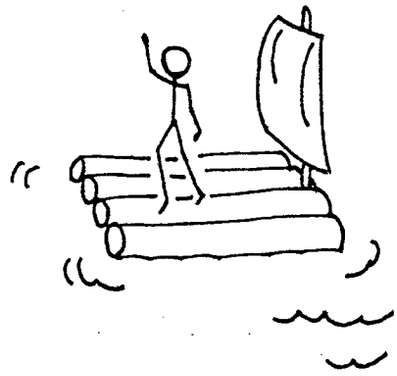
Still one more means of furthering assimilation is to provide adequate exposure and practice. This is important whether one accepts the older views of overlearning, memorizing, and habit formation or contemporary views of cognition, rule learning, and socially appropriate communicative application. To repeat Bolinger, "Teaching something involves more than the initial grasp of a rule" (p.39). Probably the most deadly form of exposure is monotonous repetition of mechanical drills. A variety of means compatible with student/teacher temperament should be incorporated, keeping in mind Stevick's (1959) "techneмes" of class activity (pp.45-51) and McIntosh's (1974) timely caution against chaos in the name of motivation and variety (p.83). Varied practice can range from oral and written exercises to writing, field trips, role play, competition,interviews and reports, plays, songs, inquiry sessions, films, tapes, language laboratories, community assignments, debate and panels, class exchanges, individual study, and paired activity. The emphasis, as Paulston suggests, should be on meaningful and communicative responses rather than on rote practice carefully planned language practice, avoiding oppressive teacher dominance and aimless activities-for-activity's-sake. (Bloomfield, 1942: 80-95).

3.4 THE NEED TO CLARIFY

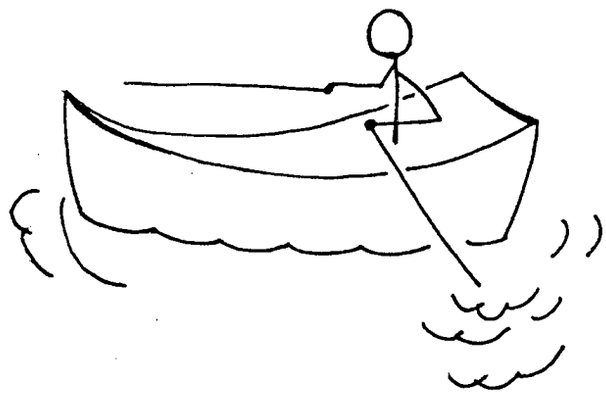
Presently, more so than for several decades, meaning is recognized as important to the language teacher. It isn't enough that the student drill until responses become automatic; he must also understand what he is saying, so that he can use the language appropriately. For example, the teacher would do well to incorporate meaningful explanations of grammatical forms whenever possible. More often than necessary, the student is expected to acquire the new form through osmosis or memorization.

One particular area of difficulty is the preposition. Beginning with *on the table* and *in the drawer*, it is not difficult to extrapolate to *on the floor* and *in the box*, or *on the wall* and *in his pocket*. Little effort is needed (students can arrive at sound conclusions themselves) to determine why one is said to hold even a rather large ball *in his hand*, or why one is told to place an X *in the circle on the blackboard*. Similarly (for intermediate students) cows may be said to be *in the pasture* but coyotes live *on the prairie*. Even political boundaries influence our speech so that *we're in Kentucky* but *on the ocean*. The idea of being covered or surrounded compels us to say *He's swimming in the river today, but he was boating on the river yesterday*. When someone's taking a nap on a Sunday afternoon, *He's resting on the couch in the family room*, but once under the covers, *He's in bed*.

Logical explanations can also be made for *on/in* contrasts when used with various modes of transportation. Here the guidelines are simple: The first rule is that we use *on* with a means of transportation which in no sense can contain a passenger: bicycle, horse, roller skates, balsa raft, barge, etc. If a vehicle can contain or surround a passenger, we apply the second rule, which



specifies *mobility*. A vehicle where mobility is possible and normal will usually take the reference *on*: bus, train, airline, ship. In these cases the passenger is perceived relative to a surface. But where mobility is restricted, the reference will usually be made with *in*: can, taxi, limousine, small plane, buggy. This is true even if the "containing" vehicle only partially encloses the passenger:



canoe, rowboat, liferaft, convertible automobile. With *in* it is felt that the passenger is positioned with respect to the enclosing sides of the container. Thus *in* is occasionally used with reference to a large vehicle where mobility is possible if the meaning is specifically *enclosed in*—in contrast to being on the outside. For example, "Do you think he's very cold out there?" "Oh, no. By now he's already in that warm bus."

The preposition *by* is another matter entirely; it can be used in reference to either group of conveyances: *by* car, *by* ship, *by* train, *by* mule.

Another area that baffles most foreign students studying English is the use of articles. Students are often provided with only perfunctory information such as which indefinite article to use before words beginning with a vowel (*a before peach* but *an* before *apple*). The remaining uses are to be learned simply through extensive exposure to the language. Incomplete presentations like this can be supplemented over a period of time by illustrating how articles function with plurals, with mass and count nouns, with initial and subsequent references to a noun:

I saw a dog and a cat yesterday. *The* dog...

with objects that are individual or which we consider to be unique within a particular frame of reference:

Gerard went to *the* door.
Please bring in *the* magazine.
When did man first land on *the* moon?

and occasionally with generic reference:

The elephant has a long trunk.

It is quite appropriate to provide assistance of this kind in order to speed up the acquisition of a language.

In other areas as well, logical explanations can complement

practice and exposure to rules. While it is sound pedagogy to practice and exposure to rules. While it is sound pedagogy to minimize the terminology used in instruction, such perennial problems as *Food* is costing *too much here* can be dealt with effectively by distinguishing between active (dynamic) and stative verbs. When functioning in the verb phrase of the sentence, the latter, of course, do not take the progressive form. Likewise, confusion about when to use the simple past and when to use the present perfec can be reduced by providing insights into the "aspect" of these verbs. In addition to the implication of recency that is often suggested in the present perfec, this tense shows the relevance of the past action to a present condition. Consider

	Tense
She *lost* her bag (yesterday).	past
She *has lost* her bag.	present perfect

The former focuses on a past incident, while the latter focuses on a *present condition*, namely his being without funds. The present perfec tense basically expresses the relevance of an action to the present moment. One interpretation of relevance is recency an even from the near past, often continuing right up to the present. But recency is not a necessary interpretation, since events from a more distant past can be relevant to the present. Examples: *I have been to Madrid only once, and that was in 1940.* Notice in the two example sentences that follow how the past tense dissociates the event mentioned from the present, even to the extent of implying that the person referred to is no longer living, while the second sentence leaves open the possibility that the situation reported can be changed.

	Tense
I never heard Robert Kennedy speak.	past
I'*ve* never *heard* President Kennedy speak.	present perfect

The teacher of a linguistically homogeneous group of students is in unique position to clarify instruction, by adapting appropriate presentations to accommodate specific differences between the students' first and second languages. Difficulty occurs, for instance, when one word in the native language. This is sometimes referred to as a lexical split. It can be illustrated by *hacer* in Spanish, which is sometimes expressed in English as *do*, sometimes as *make, and sometimes* by other expressions. Let us assume a class of native Spanish speakers. The teacher would first present the areas of rather direct equivalence. Then she would gradually introduce areas of divergence.

In treating the areas of equivalence for speakers of Spanish who are studying English, she would stress the pro-verb characteristics of *do* (*I like romantic music and Nirma likes romantic music > I like romantic music and Nirma* does *too*). She would also alert her students to the fact that 40 percent of the time *hacer* is equivalent to an English expression other than *do* or *make*. As she moved into areas of divergency, she would stress the use of *do* functioning as a tense carrier-and thus avoid errors such as:

\# Did he changed the tickets?

\# Does she wants the magazine?

\# But he *did* came to the meeting!

And she would introduce the various ways in which *do* and *make* combine with particles to form two-word verbs. Example: *He made up with his friend*. (Bloomfield, 1942: 105-120).

This short discussion of ways to clarify grammar instruction is not intended to suggest that language be presented through

elaborate grammatical explanations. Such an approach is usually doomed from the start. It *is* suggested, however, that calling attention to the system, regularity, or logic of a construction can greatly benefit the student in initial stages of language acquisition. This can be handled briefly, and for less advanced students it can be conducted in the vernacular. As in the *hacer/do-make* illustration, it is possible-and generally very desirable-to handle grammatical clarification indirectly, through exercises and language activities that focus on the point at hand.

In this chapter, we have considered various ways of coping with linguistic deficiencies in language textbooks in order to provide students with sound instruction in usage. These range from editing or correcting unidiomatic drill exercises to supplementing anemic language lessons. We have also seen how the teacher can complement the textbook by synthesizing complex rules or focusing on smaller units of instruction during a given presentation. Such modifications, we feel, promote easier and more rapid assimilation of language-as do the occasional explanations of grammar recommended in the final section of the chapter. In brief, we have learned how to evaluate language presentations and improve upon those that are deficient. The following chapter complements this one by presenting data on contemporary usage so that we might be better attuned as to what to teach.

CHAPTER IV
PROBLEMS IN CONTEMPORARY USE

When it comes to problems in usage, the language teacher needs to be on the alert for unidiomatic exercise items or defective presentations comparable to those illustrated in Chapter 3. And he also needs to be aware of usage conventions that might be touched on in the course of class discussion or writing assignments. This is particularly true when using contemporary textbooks that are not heavily structured grammatically and texts that have a situational or communicative-competence orientation. Such books open the door to constructions and expressions that would have been postponed or completely avoided just a few years ago. The purpose of the present chapter is to survey areas of usage that today's teachers may need to cope with when using such books. The three areas of usage to be dealt with here are "Old Wives Tales," items of divided usage, and anomalies in the language.

OLD WIVES TALES

Old Wives Tales consist of usage "rules" which have somehow been passed down to this generation but which in fact do not represent actual spoken or written conventions. Their promulgation constitutes a kind of linguistic quackery, which has about as much use in language teaching as magical amulets or talismans do in medicine or horoscopes and astrology do in the modern science of astronomy.

Fortunately, they seldom occur in contemporary texts. But the fact that they appear at all, coupled with the substantial number of laymen and rather surprising number of teachers who give some credence to them seems to warrant their inclusion in the present discussion. Generally speaking, however, the usage matters discussed in this section can be thought of as complementary to one's text. Only occasionally will a teacher be called on to remedy a textbook presentation that includes an Old Wives Tale.

For the purpose of illustration, however, we will examine one of these persistent falsehoods which is often taught by well-meaning teachers even to native speakers. The following was taken almost verbatim from an early English-as-a-second-language text:

> *Substitution Drill* (Tense Replacement): *shall/will* distinction; review of tenses-simple form.
>
> *Directions*: Change the verbs in the following sentences to *past* and *future* tenses.
>
> 1. I come here every day.
> (*Examples*: a. I *came* here yesterday.
> b. I *shall* come here tomorrow.)
> 2. She *speaks* English very well.
> 3. He *pays* little attention to his boss.
> 4. We *eat* dinner in a restaurant.
>
> *Appendix*: Sample conjugations (Verb: *To study*--simple form)
>
> *Future tense*
>
> | | |
> |---|---|
> | I shall study | We shall study |
> | You will study | You will study |
> | He will study | They will study |

That the *shall/will* distinction is simply not observed in contemporary English is almost a cliché in most modern English texts. Indeed, there is considerable doubt that the usage described was ever current. Yet very recently one English-as-a-second-language book written by native speakers appeared with the declaration that one of the two uses of *shall* was to express future time in the first person,

but "only in formal writing." As most are aware, the generally circulated *shall/will* rule stipulated that in expressions of simple future, *shall* was to be used in the first person, *will* in the second and third persons. But in expressing determination, *will* was to be used in the first person and *shall* in the second and third persons. The rule has been traced back to seventeenth century grammarians who articulated it initially, and to eighteenth century schoolbook grammarians who elaborated it into dizzying complexity. (Coleman, 1979: 80-82).

Condensing the voluminous writing on this subject, we find that the grammarian-concocted *shall/will* rule had an impact on the English-speaking world-greater, however, in England than in America. Emancipation from the artificial constraint came earlier in the United States. Close to half a century ago, Leonard's usage study in America found two-thirds to three-fourths of the judges approving sentences in which *will* replaced *shall*. A more dramatic piece of evidence surfaced from a 1930 Bell Telephone survey of conversation between American adults: a grammatical analysis of the language used in 1,900 telephone conversations, totaling 70,390 words. *Will* as an auxiliary was used 1,305 times in 402 conversations, whereas *shall* as an auxiliary was used just 6 times in 6 conversations.

By 1949, Lewis found that only 10 percent of his 468 respondents insisted on the *shall/will* distinction. De Boer et al in 1951 and Foley in 1960 and 1974 indicated that teachers should not differentiate between *shall* and *will*. From England in 1970, a survey of 55 troublesome usages revealed that the sentence *I will be twenty-one tomorrow* was one of only eleven sentences with majority approval for use in both speaking and writing.

In brief, the substitution drill cited earlier attempts to teach a usage distinction which is not made by the vast majority of educated native speakers of English, not even in formal written English.

If some form of this exercise is retained, the teacher can point out that *will* (or in informal speech *'ll*) is now used to express a future or later action. Teachers should be aware that occasionally an attempt has been made to justify the "*shall* rule" by claiming that *'ll* is the contracted form of either *will* or *shall*. The fallacy of this assertion can be demonstrated by citing tag-questions forms—e.g., *He'll come, won't he?* (never *shan't he*). In fact, *shall* demonstrates its advisory function by taking a unique short-answer form:

Shall we go?

Yes, let's.

While the use of *shall* as a future marker is not per se wrong, it is nevertheless so uncommon that it is best avoided. At another time, students will learn that *shall* is used mainly for certain advisory questions such as *Shall we go now?* or *Shall I tell him you broke the mirror?* And on other occasions students will be introduced to additional future expressions such as *be going to*. It may be of interest to *teachers* to know the *shall/will* rule, but there is no point at all in teaching it to students.

The drill presented earlier could be adapted as follows:

Response exercise: Past and Future Review

Directions to teacher: This is a response exercise in which your students will review the meaning of certain present tense statements regarding habits and customary actions, at the same time reviewing past and future forms. You can either read the basic sentences yourself or have better students say them as naturally as possible. Two students will respond to each statement; they can be selected individually by a gesture from the teacher at the moment the answer is due. Encourage variety in the adverbials of time. *WILL* (or more informally the contracted form *'LL*) is to be used uniformly for future ideas. In summary, a number of matters will be reviewed in this activity simultaneously:

* present-tense forms used to express habits and customary actions
* irregular past-tense forms
* the future time form using *will* (normally *'ll*)
* adverbial expressions of time
* proper intonation for statements
* proper selection of personal pronoun in responses

In addition, students will receive controlled practice in responding to statements, by rephrasing or interpreting them.

1. *Speaker A:* I come here every day.
   Speaker B: Oh. Then you came here yesterday.
   Speaker C: And you'll come here tomorrow.

(*Yesterday* can be replaced with *Wednesday* or *last month*, etc. *Tomorrow* can be replaced with *next week*, *Sunday*, etc.)

2. *Speaker A*: I run a mile every morning.
   Speaker B:
   Speaker C:

3. *Speaker A*: I hear the 12:00 news on radio.
   Speaker B:
   Speaker C:

4. *Speaker A*: I always eat lunch in the same place.
   Speaker B:
   Speaker C:

Leaving *shall* and *will*, we turn to another pair of verbs—*can* and *may*—which have been something of a bugaboo in English usage. The grammar book rule said that only *may* could be used for permission-seeking and granting. *Can* supposedly was to be limited to an expression of ability. Evans and Evans feel we leave "the realm of language" and enter the "intricacies of politeness" in broaching the *can/may* question; Quirk and Greenbaum, Frank, and the Eckersleys see the choice as one of greater or lesser formality. At any rate, the Leonard survey, reported in 1932, found that over 75 percent of the linguists approved the sentence *Can I be excused from this class?* as "standard, cultivated, colloquial English." The Bell telephone study of 1930 disclosed that *can* was used 396 times and *can't* 228 times (a total of 624) in contrast with 60 uses of *may* and no uses of *may't*. Of course since informality is a factor, we might well expect *can* to predominate in the usually informal telephone situation. *May*

predominates in formal written English, but consider Evans and Evans comment on the negative: "In refusing permission, *you may not* is felt to be disagreeable personal and dictatorial and *you cannot* is almost universally preferred. Again the Old Wives Tale prohibition obscures the facts of contemporary usage. Sentences such as *Can she go with us?* are not merely permissible but actually preferred in usual speaking situations. (Coleman, 1979: 90-95).

Still another Old Wives Tale is what Pooley refers to as "the much taught but erroneous rule that 'a sentence must not end with a preposition.'" The Eckersleys refer to the

> superstition among some English people that a sentence must not end with a preposition. They think it is more "correct" to say:
>
> "*At* what are you looking?" than:
> "What are you looking *at*?"
>
> ...this "rule" is broken by every English-speaking person and has been ignored by almost every English writer within the last seven centuries.

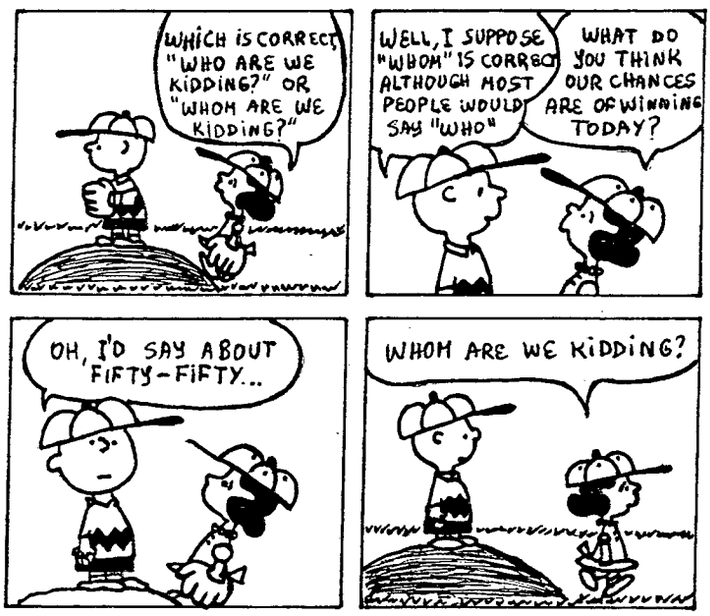
Pooley indicates the "rule" was created by writers who had been trained in Latin grammar and who desired to "transfer some of its elegance to English." Since "Latin did not permit the placing of a prepositional element at the end of a sentence, someone drew up the 'rule' forbidding this structure in English". While this structure is not common in formal English (perhaps as a concession to the prestige of supposedly educated usage), prepositions at the end of sentences have "every right to be there on the grounds of custom and the idiom of the language." Moreover, says Pooley, "the absurdity of

the rule is emphasized by an amusing inversion of it: 'A preposition is a bad thing to end a sentence with!'"

And half-informed people are also concerned about what we *begin* a sentence with. Some hold to the superstition that it is somehow improper to start a sentence with a coordinator such as *and* or *but* as in the last sentence. But such words are really quite acceptable since they provide needed coherence without the heavy effect of adverbial conjunctions such as *however, moreover,* etc. Evans and Evans indicate that coordinating conjunctions like *and, or* and *but* can

> be used to show a relation between independent sentences. Actually, this is only a question of punctuation, of where we put a period and a capital letter. A sentence which begins with a coordinating conjunction could have been printed as a continuation of the preceding sentence. In current English we like short sentences, and a long sentence is sometimes easier to read if it is printed as two independent sentences.

The problem with some grammatical Old Wives tales is inflexibility and overgeneralization. Take, for instance, the rule requiring use of the objective case for the object of the preposition. The net intended to scoop up infractions such as *Between you and I, she drinks heavily* (one of the most rejected usages in the England survey) also hauls in *Who was she talking to?* While the most formal levels do permit the well-starched *To whom was she talking?*, the *Who... to* combination is a *must* in all other situations. Mittins, for example, found that 68 percent of somewhat severe rspondents accepted the sentence *Who was he looking for?* in the three categories of informal and formal speech and informal writing, some saying they would even use it in formal writing.



A rather ludicrous usage occurs when those who recognize that ending a sentence with a preposition is a fact of life nevertheless insist on retaining the objective case: *Whom was she talking to?* Evans and Evans explain that the interrogative *who* is an "invariable form" like *what* and *which*; they point out that English differs from Latin in *not* requiring the objective form for interrogatives that appears as the object of verbs or prepositions. They note that "sentences such as *whom are you looking for?* and *whom do you mean?* are unnatural English and have been for at least five hundred years." They add that *To whom did you speak* is unnatural word order. people follow the *whom* rule to their own disadvantage; they claim: "To most of their countrymen, the unnatural *whom's* sound priggish and pretentious".

Another problem in case arises through an inflexible insistence on the nominative case following a linking or copulative verb. Strict adherence to the rule produces *It's I*—an impossible locution. Leonard's 1932 survey showed that even the uncontracted *It is me* was established at that time. And the sentence *I suppose that's him*,

which was in the disputable category when Leonard conducted his study, was in the "established" category thirty years later. The *Dictionary of Current American Usage* reports that "in natural, wellbred English, *me* and not *I* is the form of the pronoun used after any verb, even the verb *to be*."

Still another Old Wives Tale is the proscription against the use of *like* as a conjunction, as being considered as the only proper form. The matter came to a head amusingly during this past decade when a few prescriptivists objected to a cigarette commercial-on the grounds not of health but of improper language use. "Winstons taste good *like* a cigarette should" was supposedly "bad grammar." The tobacco company capitalized on the publicity and retaliated with the slogan, "What do you want-good grammar or good taste?" Frank refers to this advertisement and to the sentence *He looks* like *he needs more sleep* in illustrating how "*like* may occur as an informal alternative for the conjunction as..." She adds that "although condemned by some, this use of *like* as a conjunction is common even among educated speakers. *Like* as a conjunction appears in the writings of Shakespeare, More, Sidney, Dryden, Smollett, Burns, Southey, Coleridge, Keats, Shelley, Darwin, Newman, Bronte, Thackeracy, Morris, Kipling, Shaw, Well, Masefield, and Maugham. Evans and Evans agree:

> There is not doubt but that *like* is accepted as a conjunction in the Unitated States today and that there is excellent literary tradition for this. There is no reason why anyone should take the trouble to learn when *like* is a conjunction and when it is a preposition. (Coleman, 1979: 100-105).

Another usage issue that is still aired on both sides of the Atlantic is the split infinitive. Leonard said it was "both a discovery and an aversion of nineteenth-century grammarians." His survey found it to be established usage. A 1970 survey in England disclosed a 66 percent acceptance in informal speech (though only 19 percent acceptance in formal writing). Eckersley and Eckersley shed the following light on this usage:

> Some grammarians condemn the use of the 'split infinitive'...,e.g. 'to quickly agree,' 'to really understand.' But the split infinitive dates back to the thirteenth century and can be found in the work of many famous authors.
>
> Fowler says: 'A split infinitive, though not desirable in itself, is preferable to either of two things, to real ambiguity or to patent artificiality.'

The Dictionary of Contemporary American Usage charges that "the notion that it is a grammatical mistake to place a word between to and the simple form of a verb...is responsible for a great deal of bad writing by people who are trying to write well." The "rule" on split infinitives, it is held, "contradicts the principles of English grammar and the practice of our best writers." Avoiding the split infinitive often means dropping the infinitive construction entirely, and this "may lead to wordy paraphrases that are not good English". In summary, the much maligned split infinitive is quite acceptable on the informal level, but because of the tender sensitivities of some, it is advisable, when convenient, not to split the infinitive-as in this sentence. The error in the Old Wives Tale is not that this construction should always be used, but rather in proclaiming that

the split should never be used.

One final Old Wives Tale will help to illustrate two things: first, that such rules are not limited to syntax; and second, that language teachers in particular need to keep abreast of changes in usage. The old rule insist that plural foreign borrowings (*data, strata, stamina*-Latin; and *phenomena, criteria*-Greek) be used with plural verbs. But Mittins points out that the predominance of the *-s* plural in English as well as the occurrence of singular nouns ending in *-a* (*replica, diphtheria, euthanasia*) not surprisingly results in the *"data"* group "occasionally, often, or regularly" being construed as singular. In his 1970 usage survey in Great Britain, Mittins used the sentence "The data *is* sufficient for our purpose." It was fifth from the top in acceptability: 82 percent in informal was fifth from the top in acceptability: 82 percent in informal speech and 55 percent in formal writing. Pooley calls our attention to a dramatic shift in attitude toward this word during the past three decades. The Leonard survey in 1932 rated *The data* is *often inaccurate* as illiterate; the 1971 Crisp survey rated it as "established." Its acceptable is reflected in A.S. Hornby's classic dictionary for foreign students: in the 1974 edition of the *Oxford Advanced Learner's Dictionary of Current English*, data is described as usually having a singular verb; and the sample sentence *The data is ready for processing* is cited. According to Pooley, "The plural form of a foreign word is determined soley by its use in English".

Obviously the teacher must be wary of Old Wives Tales and be sensitive to the realities of current language use, most particularly to the reaction that the claimed correctness or the actual usage will generate in any specific social group.

4.1 USAGE CHANGES

An experienced overseas teacher recently (confided in us) said that she and her colleagues were guilty of quibbling with intermediate and advanced students over debatable items of usage. As she observed, valuable time is often wasted on hair-splitting issues that can confuse more than enlighten the students. The purpose of this section on divided usage is to call attention to a cross-section of usages which at one time or another have been considered faulty or nonstandard but which are now generally accepted on one or more usage levels. The levels we refer to are informal speaking, formal speaking, informal writing, and formal writing. Legitimate changes from past usage suggest that this process is active and that more changes can be expected in the future. During the transition from one preferred form to another, it is obvious that at any given time a newly accepted usage might be approved by only a slim majority of one national group. In his reference work on usage, Pooley identifies speech forms that would suitably be covered on elementary, early secondary, and upper secondary school levels; and significantly he identifies those items which would best be deferred or not taught at all. For the senior high school teacher he illustrates eight usage items no longer considered nonstandard English. Similarly, this section of the chapter might well serve as a guide to the kinds of usage items that we no longer need to spend much energy in eradicating. Of course such decisions need to take into consideration the level of our instruction (beginning, intermediate, advanced) and also the kind of proficiency we are trying to develop. In the past many teachers considered it their task to instruct students in the conventions of formal usage; today the goal is far more frequently to acquaint students with appropriate informal spoken and written English. Teachers of some advanced courses may desire to

acquaint students with both informal and formal usage conventions. Whatever the goal, the teacher who is familiar with current usage facts can adapt his text more easily and use his class time more economically.

For convenience in teacher reference, we will refer primarily to three sources: Pooley, Evans and Evans (Americans), and Mittins et al. (British). In order to provide a broader scope, we will restrict our comments on each item.

4.1.1 VERBS

Some grammarians have objected to the word *and* plus an infinitive following verbs such as *go*, *come*, and *try*. *Come and see me* has been considered nonstandard; *Come to see me*, standard. Pooley indicates that both expressions are acceptable; he quotes the *Oxford English Dictionary* among his sources. Evans and Evans indicate that *try and* is standard English in both England and America for *try to*, though used somewhat more frequently in Great Britain. Mittins' Great Britain survey showed majority acceptance only on the informal spoken level. (Altman, 1972: 40-44)

Formerly the only correct past tense form of *dive* was considered to be *dived*. Pooley cites 1927 and 1932 surveys which showed *dove* to be considered illiterate in England and divided usage in America, but from that time *dove* began to gain currency in both countries. The 1971 Crisp survey showed *dove* to be established; Pooley indicates that *dove* is now used more than *dived*, which is slightly more formal. Evans and Evans indicate that either form is acceptable in America but not in Great Britain.

The subjunctive *if he were* has been contrasted in grammar books with *if he was* (unreal condition or wishing)- the latter being labeled substandard. Pooley indicates the former is normally used in writing and cultivated speech but that the latter "may be considered standard English." Use of *was* is more "a question of taste than of correctnes'". Evans and Evans indicate that *was* has been used in literary English as past subjunctive for over three centuries and is still the preferred form. *Were* is preferred in the *If I were you* sentence but in *if he were/was given a chance, was* is more (common) used. Mittins' survey used the sentence *They would accept this if it was offered*, and the rating for informal speech was very high-77 percent, but low-21 percent-for formal writing.

Have got has been strongly objected to in sentences such as *I've got a book*, grammarians arguing that *I have a book* was the only acceptable form. Pooley shows *have got* to be acceptable. The Leonard survey (1932) rated the sentence *I have got my own opinion on that* as "standard, cultivated colloquial English". Evans and Evans indicate that *have got* has been used in literary English for over four hundred years in sentences such as *He've got plenty of time*, or *He's got an apple in his hand*. Both Pooley and the Evanses agree that *gotten* is an appropriate past participle in sentences such as *I've just gotten a splinter in my hand*. The Mittins survey ranked the sentence *He have got to finish the job* very high (84 percent) in informal speech but very low (16 percent) in formal writing.

Proven as the past participle of *prove* has been labeled "archaic," Scottish," or nonstandard. But Pooley marshals a number of authorities to show that it is "accredited and acceptable," having been used widely by reputable writers in both the nineteenth and twentieth centuries and being "extremely common in speech".

Evans and Evans described *proven* as "respetable literary English," used in America more often than *proved*, but in Great Britain less often than *proved*.

Aggravate has been considered a substandard version of *exasperate*. Pooley refers to various sources, including the early Leonard survey, which rated *That boys's mischievous behavior aggravates me* as disputable and the recent Crisp survey, which rated it established. Evans and Evans indicate that *aggravate* meaning *annoy* is a colloquialism, "not used in formal speech or writing".

Teachers have long been annoyed with students' using *infer* for *imply* as in *Their success, his attitude inferred, was due to his own efforts.* Evans and Evans concede that such substitution has taken place for several centuries and is used so commonly today that many authorities recognize it as an equivalent expression; the Evanses recommend, however, that careful writers maintain the original distinction. Mittins indicated the *infer* substitution had not achieved majority acceptance. But the survey disclosed that 68 percent of the students surveyed approved it in informal speech in contrast with only a 17 percent approval by examiners; in formal writing 51 percent of the students approved it as compared with 6 percent of the examiners who were surveyed.

The use of *loan* as a verb is "condemned in Great Britain" say Evans and Evans, even though it is a "very respetable verb" which has been used for nearly eight hundred years. "It is thoroughly acceptable in the United States...". In the United States, the past tense of *lend (lent)* is seldom used in speech or writing. The preference is for *loaned*, the past tense of *loan*. But Mittins reports that the sentence *They will loan you the glasses*

received a very low rating, even students giving it only 27 percent acceptance.

Turning to subject-verb concord, we will look first at the situation where two singualr subjects are joined by *or* or *nor*. According to the traditional rule, the verb in these circumstances must always be singular. Pooley defends the use of the plural verb in the sentence *Frank or Jim have come on alternate weeks to my at-homes*. He accepts Margaret Bryant's position regarding current usages: "In informal and in spoken English, a plural verb is sometimes used when the substantive joined [with *or* or *nor*] are singular". Evans and Evans indicate that in such a sentence as *Either he or I (am) responsible*, some would prefer *is*, some *are*, but most would recast the sentence and avoid the awkward sounding construction. In Great Britain the sentence "Neither author nor publisher are subject to censorship" did not receive majority approval even in informal rating in this one category.

Pooley catalogues a number of situations involving subject-verb agreement where the traditional rules cannot be strictly applied:

> My old friend and advisor *is* sick.
>
> There *is* wealth and glory for the man who will do this.
>
> The entire list of candidates *were* interviewed.
>
> The kind of apples you mean *are* large and sour.
>
> The captain as well as most of his men *were* never seen again.

Pooley charges that textbook rules have been too inflexible and have failed to pinpoint the underlying principle that

"the verb always agrees with the *intent* of the subject regardless of its form". Evans and Evans take a parallel view, approving such sentence as

> Neither Diana nor Mary are at home.
> The police with many people were at the door.
> One half of the new students are illiterate.
> Not one of them were listening.
> A pile of magazines were on the desk.

and even a possible plural verb with a plural-form title such as *The Canterbury Tales*: (Altman, 1972: 51-59)

> *The Canterbury Tales* are required reading in this course and so is Hamlet.

Americans, however, would never use this customary British sentence:

> Mexico are winners in the tournament.

4.1.2 NOUNS AND PRONOUNS

While the possessive case with inanimate nouns occurs as early as Beowulf, it has been rejected in more recent times on the grounds of logic (inanimate things cannot "possess"). Pooley acknowledges that the *of* phrase has generally replaced the -s genitive, but defends the acceptability of the latter, especially in phrases such as *the house's roof, the cloks's hands*, etc. Evans and Evans provide a very elaborate explanation of the genitive and genitive categories. The Pooley example, called a descriptive genitive, is not considered an error. But this form, they say, tends

to be avoided by using when possible an uninflected *clock hands* or *hands of the clock* if the descriptive word (or genitive) is to be emphasized.

Virtually until the present time school children have been harangued about the need to use possessive before the gerund (*I didn't approve of Carmen saying that*), since theoretically the uninflected noun or objective pronoun (*her saying that*) suggests a dislike of Carmen rather than of her actions. This is one of the eight usage items that Pooley recommends be dropped from high school English instruction. In 1932, language specialists involved in the Leonard study approved the sentence *What was the reason for Kennedy making that disturbance?* although the group as a whole rated it as disputable usage. But by 1971 it was rated "established" in the Crisp survey. Pooley also defends as perfectly acceptable "a building whose windows were broken". Evans and Evans acknowledge that some grammarians find the objective case offensive here but that the majority of people now use it this way; the object case before the gerund is therefore "acceptable contemporary English". In the British Isles the sentences *What are the chances of* them *being found out?* was approved for informal speech by 81 percent of the students and even 51 percent of the examiners; but only 27 percent of the students and 3 percent of the examiners approved it for formal writing.

When a pupil does poor work, it is not always the fault of the teacher. This sentence has been criticized because the pronoun has no specific antecedent. Pooley points out that altering it would result in awkwardness. He says that "though grammatically anomalous, this construction is both useful and prevalent". (Of course *it* as a "prop" word or expletive is not challenged in

sentences such as *It's going to rain* or *It seems odd*.) Like *it*, the pronoun *this* has also been required in English books to have a specific antecedent. Evans and Evans, however, contrast the use of *this* with *that*: "The word *this* is preferred when the reference is less specific. It is often used as a summarizing word and means 'all that has just been said'". Consider also the contemporary informal *this* in *This guy came up and...*

Another schoolbook rule is that *each other* may be used in reference to two people but that *one another* is required for more than two. The old Leonard survey, says, Pooley, labeled the following sentence as standard: *The members of that family often laugh at each other*; he concludes that there is "no justification whatever" for the rule. Evans and Evans hold that *each other* and *one another* have the same meanings and are interchangeable. In Great Britain an almost identical sentence to that above received high approval (84 percent) for informal speech but only 36 percent for formal writing. (Bazan, 1982: 15-23).

The use of *myself* in place of *me* has also been castigated in the textbooks. But Pooley quotes many sources in its defense, saying that it is useful in that it is less blunt and more impersonal than *I* or *me*; "it is felt to be modest, polite, and courteous." He argues that from the standpoints of literary authority, current usage, and psychological need, its use in such sentences as *I gave a folder to all present, not omitting* myself is totally acceptable. Evans and Evans take a slightly conservative view, acknowledging that it can be used in absolute constructions, and after linking verbs and as part of a compound object. But they see it as old-fashioned when used as subject. Mittins recalls that Leonard's survey, taken in America over thirty years ago, found 62

percent of those surveyed in approval of a sentence such as *They invited my friends and myself*. He reports a more conservative attitude in England, with just 50 percent approving it for informal speech, and general acceptability rate of only 33 percent over the four categories.

Rule books have been quite clear in classifying as singular, the indefinite pronouns such as *everyone, everybody, anyone, anybody, neither*, and *either-requiring not only a singular verb but also a singular subsequent pronoun reference. Pooley acknowledges that the singular is predominant (particularly in America) but feels that the rule is too inflexible. He notes that both the 1932 and 1971 usage surveys ratead the following sentence as "established": Everyone was here, but they all went home early.* However, the sentence *Everybody bought their own ticket* was rated by both as "disputable". Evans and Evans take a similar position. The indefinite pronouns are normally singular, they say, though *neither* and *none* normally require a plural verb; some of the other indefinite pronouns may occasionally take a plural verb. They cite *Everyone was here but they have left* and *If anyone calls tell them I have gone* as standard English. "The best modern writers," they conclude, "like the great writers of the past sometimes use the singular *he* and sometimes the plural *they*, depending upon the circunstances rather than on any rule of thumb about the 'number' of an indefinite pronoun". Mittins reports that the sentence *Everyone has their offdays* was approved by a substantial 72 percent for informal speech but only 19 percent for writing. Mittins also indicates that the sentence *These sort of plays need first-class acting* was submited to the 457 member panel of judges. The speaking-writing differentiation was great: 53 percent approved it for informal speech but only 33 percent accepted it for *in*formal writing. (Bazan, 1982: 25-27).

4.1.3 MODIFIERS

The words *farther* and *further* have caused some confusion. Some textbook writers indicate the former should be restricted to space and the latter to degree. But Pooley indicates the two can be used "interchangeably in all meanings but that of *in addition*, or *more*, in which *further* is approved." The expression *all the farther* he says is very common but not acceptable in formal spoken or written English. Evans and Evans, on the other hand, indicate that *farther, farthest* can apply only to distance; *further, furthest* can be used in reference to distance as well as to mean *additional*.

The use of what many feel are only adjectives (*loud, soft, quick, slow*) in an adverbial position is offensive to many teachers. Pooley prefers to think of "two-form" adverbs (*loud/loudly, soft/softly*). When to use each depends on the situation. He holds that the *-ly* group predominates in declarative sentences. The *-ly* form is also required, he says, at the beginning of a sentence, and between parts of a verb phrase (*he had quickly thrown*). Pooley also accepts *real, sure* and *awfully* in informal situations, noting that *real* is less informal that *sure* as an adverb. Evans and Evans deal with these words individually but in essence agree with Pooley. Regarding *loud*, for example, they indicate that "this word is as truly an adverb as it is an adjective." and they include a quotation from Spenser using *loud*. Evans and Evans feel that *sure* as an adverb offends too many people to warrant its use except in *sure enough*. They do accept *real* as an adverb, however. In England, the sentence *That's a dangerous curve; you'd better go slow* averaged 54 percent acceptance in informal speech and writing combined. Curiosly, 67 percent of the examiners approved it but only

52 percent of the students and a mere 46 percent of the teachers.

The position of the adverb *only* has worried purists for years, but Pooley argues that fear of ambiguity is unnecessary, for in sentences such as *I only had five dollars* there is no misunderstanding. He adds that stress and not position decides the meaning. Evans and Evans concur, indicating that when *only* is placed between the subject and the verb it is not construed to modify only the verb or the subject. In England the test sentence was *He only had one chapter to finish.* (Note the possible ambiguity in this sentence-a stress on *chapter* providing one meaning, and a stress on *finish* providing another.) Says Mittins:

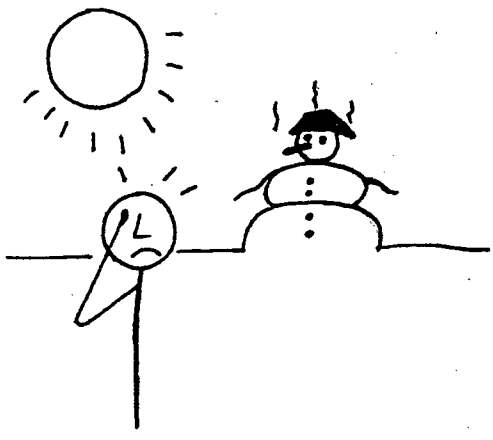
> ...the "spread" between the extremes of Informal Speech and Formal Writing was very wide (79 per cent), but the speech/writing differential was none the less as usual overshadowed by the informal/formal distinction. Acceptability in Formal Speech (29 per cent) was not much more than half than (54 per cent) in Informal Writing.

Turning to dangling constructions, Pooley feels that, like split infinitives, some are quite harmless, as in the sentence *Considering our costs, the price is low.* Texts convering this usage item, he says, should provide realistic examples of when one can and when one cannot omit a subject following an introductory participial or gerund phrase. Pooley then quotes Evans and Evans who charge that "the rule against the 'dangling participle' is pernicious and no one who takes it as inviolable can write good English." They show that many participles are used independently much of the time and that often an unattached participle is "meant to apply indefinitely to everyone, as in *facing north there is a large mountain on the*

right..." The acceptance of dangling constructions in England is not clear since a different type of sentence was presented the panel there than those Pooley and the Evanses were discussing. In the Mittins' survey the sentence was *Pulling the trigger, the gun went off unexpectedly.* The average acceptance was understandably low: 17 percent.

Pretty as an adverbial intensifier such as *very* is recognized by Evans and Evans. They do not suggest its level of acceptance. The sentence *The instruments were pretty reliable* was ranked in England as follows: 84 percent tolerance for informal speech; 51 percent, informal writing; 15 percent, formal speech; and 7 percent formal writing-thus producing the widest spread of any usage.

One final adverbial is the use of *literally* to mean *figuratively* but as a kind of intensifier. Evans and Evans explain



that "When, for example, on a hot day someone says *I'm literally melting*, he means *I am figuratively melting* and the meaning of *figuratively* here is 'not literally'". When the panel in England rated the sentence *His eyes were* literally *standing out of his head*, 79 percent of the students, 62 percent of the noneducationists, but only 28 percent of the examiners approved this for informal speech;

it was understandably rejected by all groups in the area of formal writing.

Debatable adjective usage often occurs when using comparatives and superlatives. One of these is the *as...as* construction following a negative verb. Evans and Evans point out that some grammarians demand *so...as* in a sentence like *She is not as serene as her mother*; however, they say this is not necessary and that "most good writers and speakers" prefer the *as...as* construction. The Mittins survey corroborates this stand. The sentence *He did not do as well as the experts had expected* rated the highest acceptance of all the items surveyed: 95 percent for both informal situations and 67 percent for formal writing. (Hester, 1970: 35-41).

The sentence *He could write as well or better than most people* involves the dropping of *as* in the comparison *as well as*. Evans and Evans say that some object to these kinds of telescoping, "but they are acceptable, and customary English." He illustrates a rewriting (*He could write as well as most people, or better*) if one wants to please the grammarian. Mittins reports 64 percent acceptance for informal speech but rejection in other applications.

Some texts continue to require *different from* instead of *different than*. This is one of the usages that Fooley advises English teachers to stop teaching. Evans and Evans agree, pointing out the eighteenth century genesis of the rule and the impressive catalog of good writers using *different than*. While *different from* is acceptable, there are absolutely no grounds for rejecting *different than*.

Pooley challenges the inflexible requirement that the comparative and never the superlative be used in comparing two persons or things. He shows that the superlative is often used "not only in colloquial speech where it is quite common, but in the published work of careful writers". Evans and Evans bear this out with an impressive list of prominent writers who do not follow the rule. The "rule," he claims, is an imaginary one:

> In Latin the comparative form is used in a comparison involving two things and the superlative is a comparison involving more than two. Some grammarians claim that this ought to be the rule in English too, but the practice of our best writers does not bear them out.

Pooley is equally critical of those who claim it is not possible to modify or compare such "absolute" adjectives as *dead, square, round, equal, unique,* and *circular*. Comparison *is* logical, he contends, in the sense that we are considering "degrees of approach to something perfect, dead, or unique." He contends that a "rule" which ignores accepted practice in early and modern literature, conclusions of prominent linguists, and language practices of educated people "becomes futile and ridiculous". Also rejecting both the logic and soundeness of this rule, Evans and Evans say:

> Attacks on grammatical constructions made in the name of logic are usually bad logic. And they are always bad linguistics. The only question that has any bearing on the propriety of a form of speech is: *Is it in reputable use?* And the answer here is that educated people do say *more unique* and *more complete*.

In England, however, the attitude appears to be different, even taking into consideration the slightly dubious test sentence: *The process is very unique.* This sentence averaged 11 percent acceptance, the lowest of any item surveyed.

Less as a substitute for *fewer* is almost uniformly objected to English textbooks. Evans and Evans take a liberal view in accepting *less than* as a plural while acknowledging that *less* before a plural (*less men*) is not widely accepted:

> A great many people object it. But a great many others, whose education and position cannot be questioned, see nothing wrong in it. In the United States a college president might speak of less men or less courses.

In England the test item was *There were* less *road accidents this Christmas than last.* The veredict was 55 percent acceptance for informal speech but a mere 18 percent for formal writing.

An historic event is regarded by many as proper use, particularly on the formal level. But Evans and Evans explain that formerly, *h* sounds in *history, hotel,* etc., were not pronounced, and therefore the *an* was natural. "But this is no longer true and these archaic *an's*, familiar from English literature, should not be repeated in modern writing". (Hester, 1970: 48-56).

To illustrate that even spelling conventions undergo changes at the present and that level of formality can be a factor here, we refer to an item from Mittins: "In spite of the delay, everything was *alright*." While we have no U.S. data available on

this spelling, we predict that Americans, being dictionary-concious, would reject this spelling in greater percentages than the British. It actually mustered a majority acceptance (55 percent) in informal writing, but less than one-third in formal writing.

4.1.4 CONNECTIVES

The preposition *between* has for a long time been classified as appropriate only when the object was two things or people. For more than two, *among* was to be used. Pooley marshals an array of evidence, including the *Oxford English Dictionary*, to show that it is too restricting. While it *is* used with two things or people, he says, "its second use is that in which *between* denotes a distinction in several persons or objects considered individually: 'The five diplomats settled the question *between* them'..." But *among* would be appropriate in *Divide this among the members of your class.* In brief, the rationale for using *between* with more than two is to distinguish "between any two of a larger number". Evans and Evans take the same view: "We say *the difference between the three men* when we are thinking of each man compared with each of the others, separately and individually. But we would say *the three men quarreled among themselves* because we are then thinking of them as a group of three, and not as a series of pairs". On the other side of the Atlantic there was likewise tolerance of *between* for more than two. The test sentence was *The agreement* between *the four powers was cancelled.* With an overall acceptability of 57 percent in the four categories, this ranked eight from the top out of the 50 usage items with a spread from 67 percent to 32 percent, presumably the difference between informal speech and formal writing.

The expressions *is because, is why, is when* sound

semi- literate to many people. Pooley quotes reputable writers from Thoreau to modern critics who use such constructions. He feels that while they should not be forced on those who object to them, there are no grounds for condemning such syntax in either high school or college students, "who are reflecting in its use a natural and common idiom, so far established as to be not eschewed by speakers and writers of respectable attainments". Evans and Evans agree with Pooley, indicating that *is because*, for example, "has been standard English for centuries." They charge that the very grammarians who condemn it use it themselves. Mittins observes that Leonard's survey classified the following sentence "disputable": *Intoxication is when the brain is affected by certain stimulants*, and the recent survey in England registered even less tolerance-an overall acceptance rate of 37 percent.

The phrase *due to* has been condemned as an adverbial modifier. Critics prefer *owing to* or *because of*. Pooley, however, quotes various authorities in support of the usage: Kenyon, while acknowledging his prejudice against it, confesses that it "has staked its claim and squatted in our midst alongside of and in exact imitation of *owing to*, its aristocratic neighbor and respected fellow-citizen". Evans and Evans note that the *owing to* and *due to* are grammatically alike and that the latter is used constantly in the adverbial sense (*He failed due to carelessness*). In England, the sentence *The performance ended early, due to illness among the players received 61 percent approval for informal speech situation, but only 27 percent in informal writing, the overall acceptance being 43 percent.*

Some doubt that if can be substituted for *whether* in a noun clause expressing uncertainty (*I don't know if he can come*),

but again Pooley shows that it can. Evans and Evans show that this is only a recent concern and that fifty years ago grammarians saw nothing wrong with it. They say "It never has been restricted in this way and is not now".

Finally, objections have been raised to the use of *than* as a preposition, particularly when it is followed by a personal pronoun (*I'm taller than him*). Pooley shows that *than whom* is "an ancient and respectable form, fully established in English" and that *than him* or *than her* is acceptable informally in America, but not yet of the formal level. Evans and Evans differentiate between two uses of *than* as a preposition. Encountering the sentence *He understands this better than I*, they claim that most speakers would recast it with a "dummy verb": ...*better than I do*. On the other hand, after a linking verb most who would use the sentence *It is me* would also use *Is she taller than me?*. In England the issue seems to be one of the appropriate level of formality. *He is older than me* received a high (78 percent) acceptance for informal speech but a slim (16 percent) acceptance for formal writing.

It can be seen from this overview that it is dangerous to take too simplistic a view regarding what is and what is not acceptable. A usage that is unacceptable on the formal level may be perfectly acceptable on the informal level, particularly in speaking. Some constructions that are not acceptable in England may be acceptable in America and vice versa. Moreover, some constructions that were disputable a few decades ago are now quite reputable. Whether adapting a text or deciding how to implement it, one needs to take these usage facts into consideration. At the same time the teacher should be cautioned against burdening students with a catalogue of information on divided usage and Old Wives Tales in

the language they are learning. They have far more important matters to concern themselves with, particularly at the beginning and intermediate levels. While the teacher will be on the alert to correct textbook deficiencies at any level, he will need to teach these usage matters in the context of formality and mode-if he undertakes such instruction (on the formal level) at all.

4.2 IDIOSYNCRASIES AND SPECIAL DIFFICULTIES

When adapting or selecting what to teach, one should also have in mind the anomalies or peculiarities of the language that might confuse or mislead the student. There are a number of examples in verb tense alone. For example, in American English there is a tendency to use the simple past in preference to the past perfect (*I finished the work before he came*), although the past perfect is required if *when* is incorporated (*He had solved the difficulty when I arrived*). Paul Roberts reminds us that "the future perfect tense is rarely used outside Choice Written English, and not often there" (*He'll leave before we get there* substituting for *He'll have left before we get there*). Shifting to the past tense in reported speech (even with modals) is challenging, in any case; but consider the complication that no change is needed if the reporting verb is in the present, present perfect, or future tense. Thus *She'll do it* becomes simply *He says she'll do it*. Time reference in the present perfect tense is subtle. For instance, we can say *They've discussed it recently* but not *They've discussed it yesterday*; we can say *I've worked hard this morning*-provided it is still morning; otherwise we must shift to *I've worked hard today* or *I worked hard this morning*. Additionally, we can say on Friday *They've been relaxing at the beach* since *Monday* but not *They've been relaxing at the beach* since *four days*.

The complexity of English modals presents considerable difficulty for the person learning English. One factor is the multiple meaning of each:

I *must* get there or I'll lose my seat.
You simply *must* see the new play at the University.
He *must* envy you. (deduction)

Absence of necessity requires a different verb (*You don't have to do it*); while the negative (*You* mustn't *worry about it*) changes the meaning to something approaching *shouldn't*. Unlike the *can/could, will/would* combinations, the past deduction can use *must*, but with a perfect verb form (*She must have been tired*). Future deduction also requires a special verb form (unlike *can go, might go*, etc., future deduction incorporates *going to* plus a verb stem-*They must be going to eat*).

As suggested in Chapter 3, two-word verbs are a challenge not only because they are so numerous and because the particle attachment effects such a change in meaning from the original verb stem but also because of the complex rules governing the two types. When a personal pronoun is the object of the verb, it *must* be placed between the verb and the particle (*He called her up*) but not so with inseparable two-word verbs (*I looked for him*).

The rules for English tags are admittedly complex. this is compounded by questions which provide only a feeble cue to the form of the tag:

She's done quite well...
He'll do it...

I'm quite prompt...

He used to live on a farm...

In addition, there are some idiosyncrasies.

Stop that noise, will you?

Let's go for a walk, shall we?

He's coming, is he?

I've broken a cup. Oh you have, have you?

I won't eat it. Oh you won't, won't you?

I hate you! You do, do you?

Also in the area of verb rules is the requirement that verb contractions not end a sentence (after *Are you going?* not *Yes, I'm* but rather *Yes, I am*); however, with *not* the contraction is permitted (*Is he going? No, he isn't*).

Collocation of English verbs and verbals presents the learner with what appear to be numerous inconsistencies:

Tell him the answer *but not* Explain him the answer.

I like to fish *but not* I enjoy to fish.

He's having a party *or* She's having a baby *but not* He's having a headache *or* He's having a new car.

We have likewise observed the seeming arbitrary nature of count and noncount nouns:

three pies *but not* three breads

a couch *but not* a furniture

The indefinite *one* also seems arbitrary:

The other ones *but not* the three ones
I want this one *but not* (in American English) I want these ones.

Notice too the plural convention:

He paid me five dollars for the job *but not* And on the way home I lost the five *dollars* bill he had just given me.

And consider the problem of the retained object in a modifying clause:

So your uncle bought you a watch! *but not* Yes, and this is the watch that he bought *it* for me.

Again, prepositional references to time and place may appear arbitrary:

in the evening
on August first
at 9:15
in Europe
on Iberoamerica Avenue
at 1866 Bolivar

Likewise it seems illogical that subordinators such as *when* can be used not only with adverbs clauses (*He left* when *he was told to*) but also with noun clauses (*I know* when *he left*).

Finally, replies in both the negative and the affirmative are surprisingly varied:

Will you apologize?	*Never*
Is He rich?	He has *no* money whatsoever
Does he like bread?	He *hates* it
Is she hurry?	Very!
Has he quit?	I'm afraid so
Are you going?	Definitely
Is he tall?	And how!
Is it a BMW?	I understand it is

In conclusion, we as language teachers need to be sensitive to those areas in language that are potentially confusing or difficult, just as we need to be up to date on current usage. Such awareness can provide us with the tools for sound textbook adaptation. (Bloomfield, 1942: 60-71).

4.3 CHOOSING THE APPROPRIATE REGISTER

Besides being concerned about contextualization and usage, the language teacher needs to be aware of the many varieties of the language he is teaching and the implications these have when he is adapting textbook lessons for his specific class. These varieties fall into two broad categories:
(1) those over which the speaker is expected to have considerable control adjustments according to the occasion, the relationship between speakers, topic, and medium of communication; and
(2) those over which he normally has little or no control including regional variety, and differences related to speaker age, sex, educational background, or social role.

Presently there is broad consensus that communication in a second language involves far more than mere mastery of new vocabulary, syntax, and phonology. Stevick recognized this several years ago when he postulated his socio-topical matrix in which speaker role and subject were added to the usual linguistic component of the language lesson.

4.3.1 SOCIALLY APPROPRIATE INTERACTION

While language texts often identify polite formulas, including request forms, use of the negative, and the like, the majority are deficient in providing cultural guidelines for normal interaction. Appropriate adaptation requires supplementary activity to complement the limited and limiting linguistic data in the text, in order to help generate bonna fide communicative competence. In their methods text, Paulston and Bruder suggest than in second-language instruction, proficiency in social usage is equally as important as proficiency in linguistic usage. Referring to English, they indicate:

> We all teach the WH questions early in the curriculum, but we don't teach the questions you can and cannot ask. If you were to ask me how much money I make, I would probably consider you drunk, mad or shockingly boorish. Yet it is a highly polite question in many Asian countries.

They further illustrate how ignorance of social rules can seriously impede communication. Paulston says:

> "Here is an example from my recent stay in Sweden, where I was born and raised. We (my American

husband and children celebrated Thanksgiving by having my immediate family (Swedish) and friends for a traditional turkey dinner. I was busy in the kitchen and came belatedly into the living room just after my sister-in-law had arrived. In impeccable Swedish I asked her politely, "Do you know everyone?" Any native American would correctly interpret such a question to mean that I wanted to know if she had been introduced to those guests she had not previously met. She looked at me sourly and said, "I don't know everyone, but if you are asking me if I have greeted averyone, I have." Fussed as I was, and in such an archetypical American situation, I had momentarily forgotten that proper Swedish manners demand that guests do not wait to be introduced by a third party, but go around the room, shake hands with everyone and say their name aloud to those they have not previously met. Any child knows that, so my sister-in-law felt that I had reprimanded her for bad manners, for faulty sharing of a systematic set of social international rules. Clearly, the meaning of an interaction is easily misinterpreted if the speakers don't share the same set of rules. Hence the necessity for teaching those rules."

In addition, teachers and students should be aware of actions, gestures, and behaviour appropriate in the target culture. For instance, at any theater in the Soviet Union (and in some other countries as well), it is extraordinarily rude when passing along a row in front of those seated, to do so (as Americans usually do) with one's back to those he is passing. While it is generally considered appropriate and even desirable for an American husband to kiss his wife or put his arm around her in the presence of his children, such

an action would be offensive in a Japanese home. Conversely, Americans feel their personal space is being invaded when someone from an Arab or Latin American country approaches very close during a

conversation. Males holding hands (as is customary among friends in Ethiopia and elsewhere) is misunderstood by Americans; as is the averted gaze and whispered response of some Africans who are simply trying to be polite. The "come here" gesture of Brazilians and other Latins can easily be mistaken by Americans as a farewell gesture; their "I don't know" or "Search me" gesture (fingers tips flicked from underneath the chin) appears either rude or meaningless. And the examples can be multiplied in any number of situations ranging from the tendency in some cultures to resist queueing or lining up for service, to procedures in cashing checks, eating dinner, relaxing in an easy chair (the usual posture of American males appears crude to many Eastern Europeans), and even the attire one wears while shopping. The intercultural misunderstanding that regularly results from such nonverbal interaction is of course enormous.

What is the teacher to do when the text largely ignores needed cultural and social interaction activities? One answer for intermediate to advanced students is to provide role-play opportunities. Situations can be selected that focus on the needed social etiquette or area of possible cultural misunderstanding.

Participants should be prepared by being provided in writing with full details of the situation and the role they are to assume. Relevant vocabulary or expressions should be discussed ahead of time so that there is not unnecessary flounderring or groping during the role play be acted out so that language is integrated with action and so that appropriate nonverbal actions are mastered simultaneously with the linguistic code. Conversation should be as spontaneous as possible, and the situation should be reasonably realistic-not ever treated as a farce. It is highly appropriate to critique the role play afterwards, with reactions from the student audience as well as from the teacher. Clarify, plausibility, and appropriate actions or gestures would receive the bulk of attention.

Another alternative is the mini-drama. Mini-dramas are useful not only in developing the fluency of participants but also is spotlighting social rules and intercultural problems. Preparation for the mini-drama is similar to that for role play; however, out-of-class rehearsal is appropriate, and the student audience has minimal preparation for the dramatic presentation. Mini-dramas with a cultural focus typically illustrate an intercultural misunderstanding. For example, an American purchasing a money order overseas, is annoyed because people "crowd in" ahead of him and the clerk begins helping others before his transactions is completed. Local people (who do not line up for service) find the American's disgruntled attitude evidence that he wants special attention; and his not moving out of the way after initiating the transaction is seen as selfish and arrogant. Following the mini-drama, class members discuss the probable causes of misunderstanding.

Other activities include talking one's way out of trouble, problem solving, panel discussions, and interviews with

native speakers. In brief, socially appropriate interaction can be taught both by acting out relevant material from the text and by initiating suppementary activities. The latter can include reference to questions and topics inappropriate for the target culture or country, and therefore to be avoided. (Allen, 1977: 80-92)

4.4 SOCIALLY APPROPRIATE LANGUAGE-REGISTER

To this point in our discussion of appropriateness, we have been primarily concerned with *what* should be said and done in a communicative situation. We now turn to *how* this might be carried out, depending on a variety of circumstances. These circumstances include not only the occasion and the subject but also the relative status of the speakers and their acquaintance, not to mention their attitude toward each other and toward the subject being discussed. One further "circumstance" is the medium of communication-oral or written.

The changing form our communication takes as we move from one set of circumstances to another is sometimes referred to a *register*. Halliday, McIntosh, and Strevens note that "the choice of items from the wrong register and the mixing of different registers, are among the most frequent mistakes made by a nonnative speaker of a language"

Contemporary language texts, striving to escape the bland language and stereotyped situations of the past decades, are beginning to provide colorful, idiomatic language spoken by believable or even off-beat characters in interesting settings. An exercise from a very recent text provides practice in contradicting:

I can't see.	You can too see!
She didn't forget.	She did forget!

However, it provides no caution as to the circumstances under which this exchange would be appropriate. The same text includes a slightly abrasive dialogue followed by related drill:

Eddy: You didn't think I'd leave him behind, did you?

Anne: Quite honestly, it wouldn't surprise me in the least.

Anne: Pay attention, Eddy; have your ticket ready.

Eddy: Really, Anne! Don't you think I can read!

While the speaker is referred to as "straightforward" in the drill, again no suggestions or guidelines are provided on how and when to use such utterances.

In another language text colloquial language is employed in a statement-reply drill:

We believe you'll eventually apologize to Marian.

That's what you think. I wouldn't apologize to Marian on a bet.

Jimmy claims you're going to Asia

That's what he thinks. I wouldn't go to Asia on a bet.

They say Michael will join the Army.

That's what they think. He wouldn't join the Army on a bet.

Jane thinks Mrs Stone will dismiss class.

That's what she thinks. She wouldn't dismiss class on a bet.

There are some obvious pluses: Students receive practice in the often-neglected area of responding to statements. Grammar and

phonological matters are provided situationally. And we have unusually natural-sounding samples of speech in substantive, interesting, contemporary conversation.

The most serious limitation of this drill is the lack of any guidance regarding when and with whom to use these rejoinders. It is not inconceivable that a student who had mastered this drill would unsettle a teacher or employer with an inappropriate *That's what you think*. The genuine idiomatic character of the response heightens the lack of congruence when not used appropriately: One instinctively expects that a speaker with such a linguistic repertoire has comparable sophistication in when to use these expressions.

Another limitation of drills in the text from which the example was takes is that many are highly colloquial, full of slang, and intimate or good-naturedly flippant; alternate responses are not provided. The result is that these replies often sound "cute," curious, or simply incongruous in the speech of nonnative speakers. In addition, some of the drills provide rather low-frequency responses-in other words, replies that are idiomatic but only occasionally employed in everyday speech.

There are various ways to improve on such drills. For one thing, the setting and identification of the speakers should be clearly indicated. It would also be helpful to identify situations in which the response would be *in*appropriate. Suitable alternate responses for these situations should also be provided, notably "common denominator" responses appropriate in a variety of circumstances. Then too, the drills could easily be edited; those expressions that seem too "cute" or seldom used could be omitted. A sample revision follows:

Situation 1: Walking back to the dorm after class. The speaker is a roommate about your age, a person you know well.

Your roommate: I believe you'll eventually apologize to Marian.

You: That's what you think. I wouldn't apologize to her on a bet.

Situation 2: At school after class; a friendly chat. The speaker is your teacher, an older person, one that you respect but don't know well personally yet.

Class discussion of possible responses (students suggestions):

No way!	(Abrupt)
You've gotta be kidding.	(Familiar)
You're probably right.	(No, probably hypocritical)
Do you think so?	(A possibility; we can build on this)

Your teacher: I believe you'll eventually apologize to Marian.

You: You do think so? Right now I don't think I ever will.

One open-ended exercise which can help prepare students for responses suited to the occasion, the interlocutor (varied), and attitude toward subject (strength of feeling) is a five-level response to statements and questions. The student hears a statement

and then is required to make one of the following responses:

1 strong agreement

2 mild agreement

3 noncommittal response

4 mild disagreement

5 strong disagreement

In sum, to adapt exercises so that the student can learn to tailor the appropriate register of the language to the situation, the teacher should give attention to those of the following variables that he feels are critical to the communication:

1. The setting; e.g., one-on-one conversation or small group communication; in person or over the phone; quiet or noisy background, etc.
2. The occasion; e.g., conversation, argument, narration; dinner, reception, funeral,etc.
3. The subject of discussion; e.g., formula greetings or exchanges, intimate or domestic topic, technical subject, etc.
4. Relationship among speakers e.g., status of interlocutor, how well he is known by the speaker, degree of cordiality, etc.

Interfacing with these is the appropriate level of formality. These categories range from the simple formal-informal dichotomy to Gleason's five-level scale:

5 oratorial

4 deliberative

3 consultative

2 casual

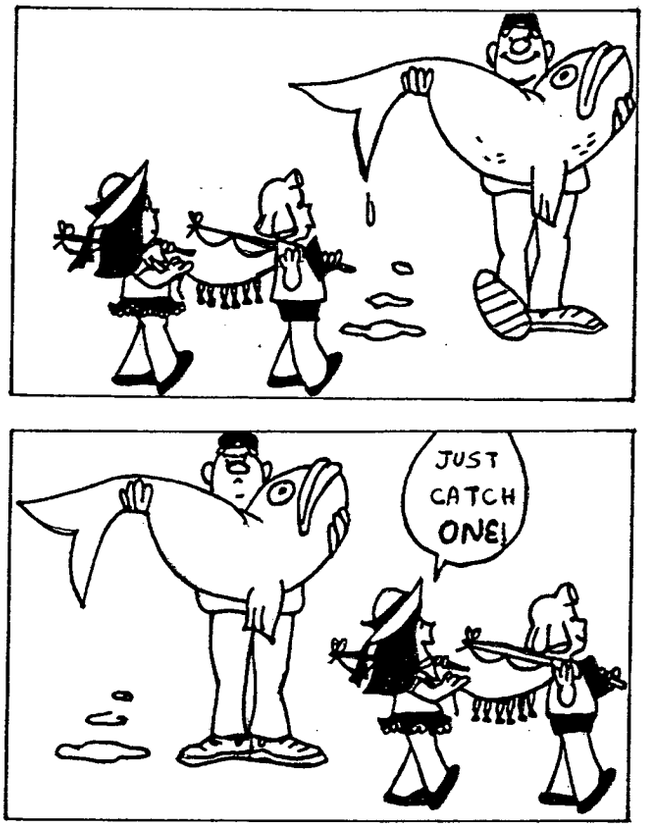
1 intimate

While the foreign speaker will probably never have occasion to employ the ornate *oratorical* form, he might on rare occasions appropriately use the careful, rather precise *deliberative* register, if addressing a fair-sized group of people-particularly if he is not well acquainted with them and the occasion is serious or the subject is technical. In a small group situation where the speaker is not too well acquainted with the others, he would probably adopt the more informal *consultative* level, with its shorter sentences and loose grammatical style. In a one-on-one situation, and especially with those he knows well and feels entirely confortable with, he would be inclined to use the sometimes clipped or slangy *casual* key: "Hafta take off so soon?" The *intimate* level is normally reserved for one's immediate family and personal domestic situations, and is rarely needed by a second-language learner.

It would of course be an unnecesary burden for the student to master the labels in the taxonomy just described. We recommend again a situational orientation: for example, talking about marriage plans with one's brother, discussing a recent soccer match with roommates one knows well, planning aclass project with a newly-formed student committee, purchasing a new jacket, discussing a visa problem with a university official, giving a talk or participating in a panel discussion on TV, or appealing a traffic ticket to a student court. The initial presentation of relevant vocabulary and idioms and of a sample dialog would be followed by one-on-one or small group practice and then role play. Critiques a summary would pinpoint differences in register among the various situations. Participants would

identify the factors contributing to the different registers employed.

As students develop increasing awareness of the appropriate register that should be used with varying situations, they will need help in becoming consistent in the use of a given register. This can be furthered by providing examples to supplement the text. Intermediate students can occasionally prepare a dialogue to suit a



particular situation, and they can adapt a reading selection to a dialogue format. Some of these could be recorded; and all would be checked for consistency. The teacher can likewise adapt textbook or dialogues; native informants can be invited to dramatize specific situations. A variety of illustrative material can be collected, ranging from comic strips and stories containing dialogue to specially prepared supplementary materials.

One further dimension of register, or appropriate language use, is the matter of propriety. A.S. Hornby points out that even when used as a slang expression, some words such as *bloody* have varying impact depending on the context and also depending on the audience. These expressions, then, should be avoided or used only when the nonnative speaker is fully confitent they are acceptable to his audience.

Since we have recommened drawing upon a variety of sources to supplement the text that fails to provide exposure to various registers of the language, it is important for the teacher to sensitive his students to taboo words and offensive language. These words and phrases are carefully marked in the excellent British *Advanced Learner's Dictionary*. The editor comments:

> These are taboo words which may be met, particularly in contemporary prose and drama, but which it is best not to use. The likelihood is that you will cause consternation. These words were never heard outside extremely vulgar contexts unless used in a meaningless sense in coarse colloquial style. There used to be a ban on the use of such words, particularly in print or on radio and television. Today the ban has been lifted and these words are often heard or seen. this does not mean that their use has become generally acceptable. The foreign learner of English may need to understand them but will do well to avoid using them, especially in conversation. (Allen, 1977: 102-115).

To enliven their texts, some authors introduce slang expressions. The teacher-adapter again needs to provide guidance on the appropriate use of slang. It is common only in casual and

intimate speech, or highly informal or colloquial writing. Evans and Evans note that while some slang is witty and dynamic, the majority is

> merely faddish and infantile and its consistent use does not display the fullness of expression that the user thinks it does but rather a triteness and a staleness that the user is apparently unaware of. Slang ages quickly and nothing so stamps a total lack of force or originality upon a man or woman as the steady use of outmoded slang.

In brief, the student needs to use slang selectively and sparingly. Even with these cautions, it is likely to be misused. Probably in no other areas of the language is the advanced student so susceptible to error. The lure to use slang seems almost irresistible since it appears to be the ultimate achievement-the trademark of the native speaker. But slang is fickle: not only it is rapidly dated, but the teenage native speaker informant may provide an expression that sounds childishly inappropriate in the mouth of the thirty-year-old language learner; and the middle-aged informant may provides a regional or obsolete example. While dictionaries and informants can help, the best guide (other than abstination and moderation) is a carefully tuned ear to the use of slang by a variety of people in a number of situations.

4.4.1 LANGUAGE APPROPRIATE TO THE MEDIUM

One exercise that appears in a variety of language textbooks requires the student too rewrite a prose passage. For example, he may be asked to make grammatical changes such as changing a series of questions to statements, active to passive, third person to first person, etc. He sometimes is asked to transform indirect

address to direct address or narrative passage a dialogue. The latter assignment rarely takes into account the differences that exist between the written and the oral expression of an idea. To be sure, obvious differences in tense (*He said that he was coming./ "I'm coming."*) as well as connectives and reporting speech are pointed out; moreover, punctuation differences are noted and sometimes drilled. But the student is generally unaware of the more significant differences that typify the written and spoken modes of expression.

In their comprehensive grammar, Quirk, Greenbaum, Leech and Svartvik observe these differences and identify two principal causes: the first is situational-a presumption that the person being addressed is not present. Unable to receive clarification questions or gestures of assurance that the message is being understood, the writer is inclined to be more precise and careful than the speaker; the fact that the message can be examined repeatedly likewise makes for more cautious expression in order to avoid criticism. A second difficulty, they argue, is the inability to represent tempo, intonation, and our great repertoire of nonverbal adjuncts. This can result in a shift from the simply phrased verbal utterance *John didn't do it* (with a particular intonation nucleus on *John*) to an elaborated written version: *It was not in fact John that did it*. Bailey elaborates on both of these limitations:

> This transition from speech to writing presents a variety of difficulties beyond the obvious ones of symbolizing the spoken language according to the conventions of English spelling. In several ways, the written language is impoverished: it lacks any mechanism for representing gesture and tone of voice that provide so much support for speech, and

> it requires the writer to create for himself the sense of an audience that is normally supplied in conversation by the interaction between speaker and listener. As anyone knows who has tried to write dialogue for a story or a play, the illusion of naturalness is extremely difficult to create. Even the transcript of a telephone conversation where gestures play no part, is quite unlike the imitation of such a conversation in fiction. The sense of an audience is at once a normal part of our spoken language behavior and an extremely difficult thing to capture in writing.

The second language learner who has relied heavily on the textbook can encounter fully a s much difficulty in developing fluency in the *oral* medium.

All too many "advanced" second-language learners "speak like books". The fault, as we have hinted in Chapters 1 and 2, can often be traced to textbook presentations which fail to differentiate between the written and spoken medium. The following are representative weaknesses in conversation exercises or dialogues:

Example	*Weakness*
1. I have not seen him all morning.	Reluctance to use contractions
2. Do the Potters go fishing in the summer? Yes, they often go fishing in the summer.	Compulsion to require full-sentence replies
3. For whom was he looking?	Reluctance to end a sentence with a preposition; the result, rather formal-sounding speech

4. Something is feasible. The highway could be completed in two weeks. That the highway could be completed in two weeks is feasible.	Practice with structures unlikely in most speech situations
5. Have you ever seen anything like that before?	Absence in many texts of ellipses or abbreviated sentences so common in intimate or casual speech, and sometimes in informal speech: "Ever seen anything like that before?"
6. Do you think your automatic choke could be stuck? Yes, it might be stuck.	Failure to provide for normal interaction when possible confusion might occur: "What's an 'automatic choke'?" (And by the way, how would I get it unstuck?)
7. What country are you from? I'm from Taiwan. Have you ever visited Japan? Yes, I have.	Inadequate provision for responding to *statements*: "I'm from Taiwan." "I see. I've never been there, but I have been to Japan and the Philippines." "Is that so? I stopped in Osaka and Tokyo on the way to the States."

8. She skipped her French class yesterday.
   No, she didn't.

Little provision for attuning the student to various degrees of social interaction: noncommittal responses, gentle doubt, alternate possibilities—to shocked surprise or indignant rejection of an idea:
"She skipped class yesterday."
"Is that so?"
"What makes you think that?"
"That doesn't sound like Debbie."
"Maybe she wasn't feeling well."
"I thought I saw her in class."
"Are you sure? She never misses class."
"Oh, that's terrible. She was scheduled to give a report in my place."
"She did not! She sat next to me all period."

9. Did you say they miss you?
   /did yuw sey ey mis yuw/

Inadequate attention to stress, intonation, assimilation, reduction, etc.:
/dijuw sey ey misuw/

10. Unintentionally rapid: We-would-like-to-provide-these-mature-intelligent-adults-with-English-instruction-which-is-intellectually-challenging-but-at-the-same-time-remains-within-the-constraints-of-their-limited-capabilities-in-English.	Neglect in dialogues and exercises of the means for the listener to interrupt-in-order-to have the speaker slow down, speak louder, or repeat a phrase.
11. Nonverbal communication.	Neglect of nonverbal responses or requests *in place* of verbal utterances, for example, when speaking out in a meeting might be disruptive or difficult to be heard. Consider nonverbal cues for: "I can't hear." "It doesn't matter to me" "There are two (seats) here." "Hello, Annabell." "It's time to go."

As indicated earlier, the transition from oral to written communication is likewise challenging. However, for the learner who is literate in his own language, the acquisition of effective oral communication in the foreign tongue will probably constitute the greater challenge. He will be significantly aided by the teacher who is fully aware of the differences in these two media

and is willing to adapt his teaching materials accordingly.

Adaptation of the type discussed in this part will normally require the teacher to *supplement* his text in order to free the student from a restricted, often bookish, code. This will in turn enable the learner to communicate appropriately in a variety of contexts. (Carrol, 1963: 30-45).

CHAPTER V
CONCLUSIONS
AND
RECOMMENDATIONS

5.1 CONCLUSIONS

When I thought of writing something about published materials, I also thought of the good use teachers and students might give to the teaching material they have in their hands. As you may know the teaching of English as a foreign language is a hard work specially in a place where it is not spoken, but it seems not to be very difficult when the teacher knows about the methodology and the teaching material to be used. Because of this, I am making available for the teacher and student a study about how to choose and use published materials which in the long run will help to improve the teaching learning process which is our major concern.

The teaching-learning process of English has been constantly changing. It has occurred mainly because of the use of new teaching materials and the applying of the innovative methods which have been put into use lately. So, there must be a realistic situation in which human interaction takes place.

One of the most popular words in current language-teaching theory is CONTEXTUALIZATION, the idea is that language should carry a message, should communicate something to somebody. Sentences should be natural, relevant, the things people say when they communicate.

Assuming the situation is true to life and the language is appropriate, the utterances must then be given much as they would be in the real world. Teachers should talk like teachers, children like children, with appropriate age, generational or sex differences. So, we can say that the place to start a corrective program is before it is needed i.e in the beginning language classroom.

The most promising answer to all of what was mentioned above is contextualized practice, what do we mean with this? With this we mean, we need to focus on practice activities that are real or at least seem real. Language-learning materials that have violated this canon have been severely and justifiably criticized.

So, I can conclude that for a better language-learning material to be used in the classroom we need to look for sufficient practice materials that reflect an intelligent application of the concept of contextualization.

5.2 RECOMMENDATIONS

This work has been done having one thought in mind to furnish students and teachers of English as a foreign language with a material which I am sure will be put to a good use. My recommendation to anyone interested in finding and getting out the best of published materials for teaching is to read it completely understanding all the pros and cons that have to be taken into consideration. Besides following all the advices you'll be surprised of the good results you might get. But let me tell you that knowledge alone would not be of much benefit. It would be necessary the adequate training and experimentation on the part of teachers and experimentation on the part of teachers and a wider study of the subject on the part of the students. It includes the use of different materials for teaching trying to find what is the most suitable for the purpose you want to get in your classroom. One more thing, meke sure that when you are going to start a course, check all the teaching material you are going to be using plus the target audience. In that way you will try, according to the advise given here, to make the best of the material for your teaching purposes.

Also I want to say that the choosing of the material you are going to be dealing with, will very much depend on the method or approach you are going to use in the classroom. In this way, the teacher and the student will participate more effectively in the teaching-learning process. It would be very important for teachers in our University to share experiences about the using of teaching materials, this through meetings at the beginning of each semester in which everybody should tell about experiences with materials for teaching these might be good or bad. In this way teachers would have bases to use different types of maaterials and not to be working all

the time on their own. The shared experience is the best thing we can get over the use of published material which on the other hand will allow the teaching-learning process to be developed as expected.

A teacher should take into consideration some factors when selecting the teaching material. Among these I can mention: the age of the students, academic level, number of students, number of periods per subjects, and so forth. Sometimes these factors can be considered as limitations but teachers and students together should look for new ways with which they can get better results.

As one more and final recommendation I would say that it is necessary to create in the pensum of studies a subject that will come to fulfill all the necessities for the student at the moment he is confronted as a professional with the analysis and evaluation of published materials. With this I mean the creation of a subject such as "Materials Preparation" in which the students will learn to prepare their own material for teaching when they think the material they are handling is not the best for their purposes, as well as the assessment of their rationale and scope. This practice and the help of qualified and well prepared teachers will lead the teaching-learning process to be the strong point in the Staff and Authorities of our University.

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