

NEWSLETTER

Massachusetts Association Of Teachers Of English To Speakers Of Other Languages

FALL 1984

VOL. 13, NO. 1

Английский

Back in the U.S.S.R.

by Carol Allen

What do Soviet English teachers think of American ESL methodologies? This question was posed to several of the thirty-two visiting Soviet professors who participated in the IREX program this Summer at the Center for English Language and Orientation programs at Boston University after the group had attended workshops and seminars conducted at Georgetown University and at Boston University by ESL professionals.

The Soviets' comments concerned the use of audio-visual equipment and computers, the emphasis on certain language skills, the degree of formality in the classroom and student motivation.

Many teachers remarked about the extensive use of audio-visual equipment and computers here. They said that in the U.S.S.R. few schools have computers for classroom use and that often when audio-visual materials (films, tapes, records, etc.) are part of the English lesson, they are used in a more passive way — to teach listening comprehension or specialized vocabulary, for example. Some teachers did mention an approach called "programma" learning. In the language lab, students are given a specific track to follow according to the results of a diagnostic test. The program automatically grades students' performance and allows students to work on an individual basis.

Since many of the Soviet teachers are instructing at an advanced level, they tend to emphasize different language skills in their classes than those observed in most ESL classes here. Several teachers noted that in the U.S. more time was spent on speaking and communication skills, whereas they would be more likely to emphasize reading skills, vocabulary development and grammar. As for teaching techniques, most Soviet teachers said they preferred oral and written drills, grammar exercises and controlled writing (as opposed to "free" writing). A few teachers did mention, however, that in the past five years, more emphasis has been placed on speaking skills and that the more recent Soviet textbooks reflect this change, offering more dialogs and discussion questions.

Soviet classes are conducted more formally than in the U.S. Students usually stand up when the teacher enters the room. The teacher either sits or stands in front of the room and the chairs are usually arranged in



Visiting Soviet EFL teachers . . . a different dimension

rows, unless students are working in groups. Several Soviets indicated that they not only personally liked the informal approach, but that they also saw the pedagogical advantages.

It was interesting to note that several teachers mentioned the lack of motivation on the part of their own students as being a major problem. They expressed envy at the type of motivation they witnessed in our ESL classrooms. In the U.S.S.R. all university classes are free and therefore, some students, in not having to pay for their education, do not fully appreciate it. Also, most of these students are studying for technical careers in engineering, physics and industry and often don't see the relevance of the EFL classes. I'm sure that American teachers who have taught foreign languages here recognize the syndrome.

One notoriously provocative university professor in the group felt that American teachers were naive, unscholarly and not properly involved in the formal study of the language. Perhaps ESL in the U.S. means teaching living language as opposed to formally studying it as these Soviet scholars do.

Carol Allen has taught Spanish, French and English at the high school and university level. She is currently teaching at Bradford College in Haverhill, MA.

On Michael Jackson and Minimal Pairs

by Tom Garza

It was only a matter of time before the slick, high-tech rock video productions of current recording artists would find their way into America's classrooms. After all, many of these video segments feature characteristics which so many instructors attempt to integrate into their own materials and in-class presentations: brevity, attention-getting mechanisms, contemporary themes, vivid images. From a purely scholarly point of view, rock videos have always seemed applicable as a subject of study in advertising, marketing, sociology, anthropology or popular culture classes, but could they feasibly be used in language instruction — not as the *subject*, but as the *means* of study? The answer to this question can be found in the Austin-based PBS series *Colorsounds*.

The producers of *Colorsounds* add two important features to an otherwise familiar music-video show format. First, the videos are open captioned (captions appear without any additional receiving equipment) with all of the lyrics of each song as they are heard, using asterisks to indicate non-standard or dialectal usage. Second, as the title of the

(Continued on page 3)

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**THE MATSOL
Newsletter**

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This is a quarterly publication for the members of MATSOL. Subscription costs are included in annual dues. Letters, articles, black and white photos and other contributions are welcome. They may be sent to:

Carla Meskill
 23 Lawrence Street
 Cambridge, MA 02139
 Articles should be typed, double-spaced, set to 40 characters.
 Next deadline: January 2, 1985.

**All
 Half of what you wanted to know about the
 Part * MATSOL Executive Board**

This issue of the MATSOL Newsletter introduces the new Editor, Carla Meskill, and Associate Editor, Carol Houser Pineiro. Carla was Associate Editor when Rick Smith was Editor and has assumed her new position upon Rick's resignation to spend his energy regaining his health. We are all grateful to Rick for his work as Associate Editor and Editor, including dealing with the tricky, intricate and mysterious details of MATSOL's new bulk mailing process. Rick, thank you for all you have done for MATSOL. We wish you strength and health and look forward to seeing you at MATSOL Conferences. Welcome, Carla and Carol, to the joys (and vexations) of editing a newsletter!

The Executive Board has been busy during the summer. Paul Abraham has been working on the Spring Conference; the representatives have been planning the Fall Conference. Our 2-1/2-3 hour monthly meetings are crammed. Some of your suggestions from last year's Spring Conference have been acted upon.

During the spring and summer months the Executive Board received two funding proposals. At the August meeting, the Board voted to grant \$500.00 to the ESL Resource Center at UMass/Boston. This Resource Center will be open to all levels of ESL

teachers throughout the Commonwealth and will be described in greater detail in another Newsletter. Watch for the write-up and for the opening of this much-needed facility.

Another major item on the Executive Board agenda is the revamping of the Job Bank to make it a more effective tool for the MATSOL membership. A sub-committee has been working on this over the summer; we hope to have the Job Bank functioning again soon.

In the months ahead, the Executive Board will be considering, among other items, some strategies to establish a stronger network within our own constituency and to educate others about our discipline — be they on Beacon Hill, in Superintendents' Offices, government agencies, or budget committees. Your suggestions of networking strategies or names of key people are welcome. Call me with your ideas at 617-444-3299 (evenings).

We value and seek your input on the professional concerns of MATSOL as well as at Conferences. I hope to see you at the Fall Conference — for sure a time of sharing and learning.

* None of the above

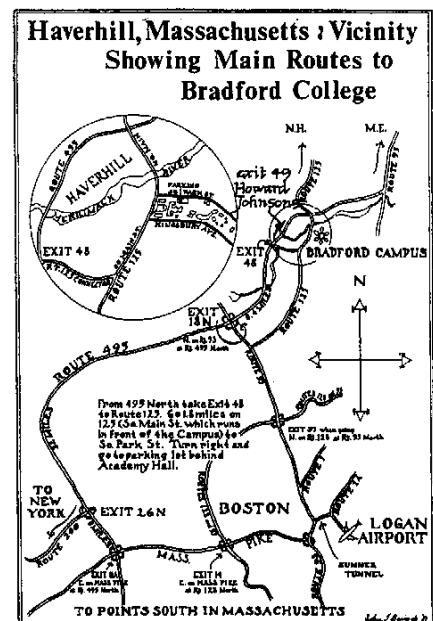
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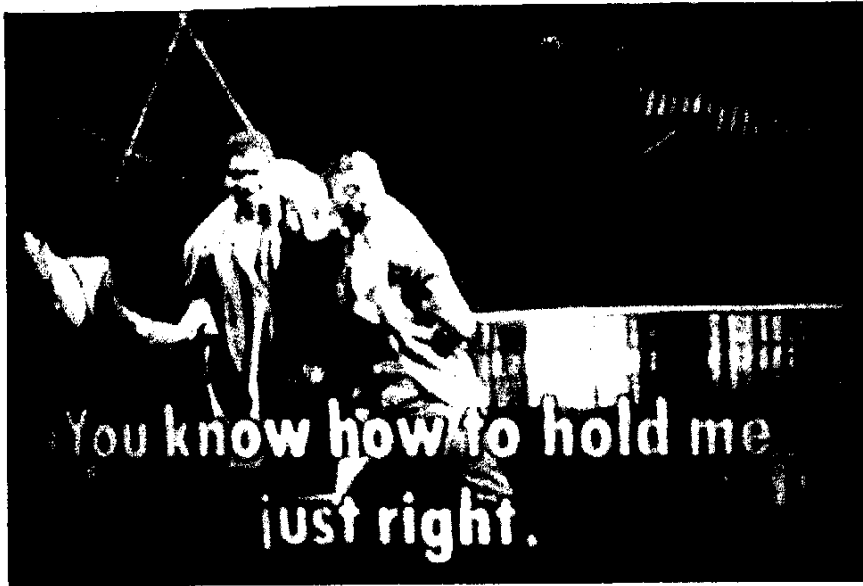
**MATSOL FALL CONFERENCE
 October 20, 1984 (9:15 a.m.)
 Bradford College, Haverhill**

Anna Uhl Chamo: "Teaching Learning Strategies for Writing in a Second Language"

Vivian Zamel: "From Traditional Teaching to Liberated Learning"

Videotapes of Carlos Yorios' talk at the Spring MATSOL Conference are available on VHS. Contact Jacklyn Clayton (444-3299) if you are interested in a copy.





I Can Dream About You, Van Halen

Colorsounds

(Continued from page 1)

series suggests, certain items in each video appear in color to indicate a particular grammatical or phonetic item mentioned at the beginning of the segment. For example, a video might show "Preposition Search" or "Adverb Search" and these items would appear color-highlighted in the captions. Similarly, "Short *a* Search" or "Long *o* Search" videos would isolate these phonemes in color.

As a series, "Colorsounds" was intended for a young English-speaking audience (which would choose to watch rock videos anyway) while providing supplemental reinforcements of grammar and pronunciation as a pedagogical aid. Indeed, the series even attempts to maintain pedagogical contact with its audience by means of periodic essay contents ("What is the main idea in Michael Jackson's *Beat It*?"). But could this same material be adapted for use with students for whom English is *not* the native language? Recent test-teaching of *Colorsounds* at Harvard University's Intensive Summer English Program indicates that — in at least one area of language training — the format and presentation of the segments produce very favorable results.

One of the most obvious areas of applications of *Colorsounds* in ESL is pronunciation training, and it was in this realm that Harvard summer school students were first exposed to rock videos in the classroom. In terms of curriculum in teaching pronunciation, *Colorsounds* provides a vigorous and active link between the abstraction of articulatory explanations of phonemic contrasts in English and their actual usage in the modern language. Up to now, such continuity was achieved primarily by means of minimal pair drill and exercise — a relatively effective but rarely engaging form of practice for either student or instructor. What the rock video provides — due in large

part to the rhyming and rhythmic nature of lyrics — is the same practical advantages of minimal pair exercises, but in a context that is stimulating and lively.

Take for example the most obvious of phonemic distinctions which is problematic for many non-native speakers of English: the /i/ — /I/ or "beat — bit" distinction. One need only briefly compare minimal pair drills of the type "He beat the dog" vs. "He bit the dog" to production exercises based on the lyrics of *Beat It* which succinctly emphasizes the /i/-/I/ distinction in its very title, to visualize the tremendous advantage gained by the instructor in terms of class motivation to train minimal pairs. Students participate actively on all levels of such video exercise, from listening for the designated sounds, seeing them appear on the screen and then producing them themselves, either in the actual lyrics or in new combinations which they may suggest as new "lyrics" for the song. The students themselves are encouraged to conduct as much of the lesson as possible, using remote controls to run the video and training phrases or sentences which most appeal to them.

There is reason to assume that similar techniques of utilizing *Colorsounds* in an ESL classroom for training grammatical items would also provide positive results based on the same motivating advantages already documented in the training of phonetic material with this medium. While the playing of rock videos in the classroom in no way suggests the abandonment of drill-based training in ESL, it does provide an effective alternative for a more varied and vigorous program of training.

Colorsounds shows in the Boston area on Sundays, 10:30 a.m. on WGBH-TV.

Thomas Garza is a Ph.D. candidate in the Slavic Department at Harvard University. He is also an instructor in ESL at Harvard and UMass/Boston.



A Not So Trivial Pursuit From ESL Teaching to Publishing

By answering these 10 trivia questions you will discover how one local ESL person moved from the classroom to publishing. Answers are found on p. 6.

- 1) Her forebearers came from countries identified with the boot, the shamrock, the kilt, and the tower. Name them.
- 2) She received a BA in Secondary Education in English from Lancers State College. Where is it?
- 3) She taught EFL in the Central Asian country whose national sport is *buz keshi*. Name it.
- 4) She conducted EFL teacher training, learned Farsi and fasted during Ramadan in this country. Name it.
- 5) She received an MA in TESL and returned as a faculty member of the MA program in this New England school whose founders include Gattegno and Stevick. Name the School.
- 6) She was an ESL teacher and Lau Coordinator for this Title I director who helped write the Massachusetts Bilingual Law. Who is he?
- 7) She was an ESL Consultant for the Education Agency of the state which hosted TESOL '84. Where was it?
- 8) She studied linguistics at the Jesuit University which houses TESOL and CAL. Name it.
- 9) She organized a language institute for women in the country where the most revered Moslem cities are located. Name it.
- 10) She is an Educational Marketing Consultant for the North Shore publisher that produces materials in ESL, Teacher Training, Language Science, Bilingual Education, French, Spanish and German. Name it.
- 11) Who is she?

The object of this exercise was to show one way of preparing to reach a goal. An Educational Marketing Consultant researches markets, gives presentations, listens to needs, helps develop programs, solves ordering problems, reads to remain current, knows policies and product, and does a lot of traveling and writing.

To reach your goal be active, take up challenges, gain and share knowledge. Don't be shy, make yourself known, listen to people, read and write — and most of all — be sharp!



Getting Intermediate-level Speakers to Take Pride in Self-correction

by Carole C. King

Intermediate speakers of ESL offer teachers such a varied need-meeting challenge: Such a group here in the U.S. normally consists not only of those having recently achieved intermediate level, but also more experienced speakers whose usage and pronunciation errors have become fossilized and habitual. Teachers must balance an interesting, useful, and well-paced review of structural and functional basics with meaningful reinforcement activities, plenty of opportunity to build confidence in using the language fluently and freely, and some practical tools to help bridge the often prevalent gap and accompanying speaker tension between the need to speak easily and the need to speak accurately.

For me, the term "self-monitoring" at times has raised the specter of learners so self-conscious of their choices of structure and potential to err that they lose the self-assurance to communicate naturally and spontaneously. Yet at the intermediate level, acceptance of correction and a growing ability on the part of the learner to anticipate problem areas is essential to progress toward real world competence in English.

Developing in students increasing communicative self-awareness and performance without anxiety, then, is an important teaching goal of mine for my intermediate students. To incorporate this into my teaching style I borrow from and recombine techniques of Active Listening, Silent Way-Style signals, application of appropriate Gambits.

1. Teach "Graceful Recovery" Gambits.

By this I mean gambits that native speakers use to recover from their own errors in speaking. If students become convinced that they can recover gracefully from mistakes in the style that a native speaker does, such as using "I mean (+ revision)" and "rather, (+ revision)", they will gain the self-assurance to motivate them to be more assertive in fielding their mistakes. Making speaking errors and recovering from them, then, becomes a communicative function in its own right.

This assertiveness and confidence must precede intensive self-scrutiny in developing the self-awareness necessary to positive self monitoring. As a non-verbal component, I try to teach my students to be proud of their mastery of the recovery function, and show it through direct eye contact and a conscious effort to avoid apology or embarrassment signals.

2. Use hand signals as a framework for building linguistic self-awareness.

Repeated visual associations can help individual learners develop an awareness of habitual problem areas. With familiar non-verbal prompts, students can recover from speaking errors on-the-spot without breaking the normal flow of their conversation. Here are some signals I use with my students:

- Thumb over shoulder (Past tense needed)
- Interlocking fingers (Subject-verb agreement)
- Crossing one forward-extended arm over the other (Word order)
- Tilted head, finger touching earlobe (Plural or past-tense ending can't be heard)

You may choose to devise your own signals, or borrow actual Silent Way signals. The important thing is that students understand your signals and can respond to them.

Pair Activity

Once familiarity with a signal system has been established, break the group into pairs. One student talks about a familiar subject, practicing recovery techniques when appropriate; the other uses encouragement gambits like "Really?", "What else?" and "Tell me more" to keep his or her partner talking as long as possible, along with non-verbal signals whenever particular errors are recognizable.

3. Give students remote-control during video playback as an aid to developing on-the-spot error-recognition.

Once students have become aware of habitual problem areas, transferring this awareness to real-time speaking may still take some time and practice. As a bridge to this, I videotape students in small group conversations and roleplays, and then allow students in the spotlight to control the remote device themselves, using the Pause button to freeze the video and employ a recovery gambit wherever he or she can recognize a mistake that was left uncaught first time around. With a patchcord and several remote control devices, more than one student can participate in this "Active Viewing" self-correction activity. For a larger group, or where there is only one remote control device, students may each be given a small hand-held noisemaker, or use the verbal signal, "Freeze!" upon which the "videokeeper" can pause the tape and the student can self-correct in the same manner.

Mastery of Recovery gambits build student pride in the self-correction process.

Use of both non-verbal signals and active video viewing build linguistic self-awareness in students through peer encouragement, conscious association, and intensive active listening for errors made. This kind of attending can gradually become a new habit which students can take on to real world communication experiences.

Carole C. King teaches ESL at Harvard Extension and Harvard Summer School, and offers ESP small-group workshops and consulting services at The English Language Studio in Cambridge.

Please send Teaching ideas for the Winter issue to Ralph Radell, Bunker Hill Community College, Boston, MA 02129 before January 2, 1985.

The 1985 Los Angeles Second Language Research Forum

The 1985 Los Angeles Second Language Research Forum (SLRF) will be held February 22-24, 1985, at the University of California, Los Angeles. There will be panel sessions and papers in the areas of Language Universals and Methodology, with papers on data-based research in Language Universals and SLA, Computers and Second Language Research, Discourse, Bilingualism, Interlanguage, Classroom Research, Input, and Sociolinguistics. For further information, please contact:

Anne Lazaraton, Chairperson
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929-8349



ESL Operations — Techniques for Learning While Doing

Gayle Nelson & Thomas Winters
Newbury House — 1980
85 pages

Reviewed by Ann Campbell

ESL Operations is a handy supplement for individualizing instruction and giving each member of your class opportunities to use language. The book is designed for group or pair work and is appropriate for beginners to high intermediates.

An "operation" is a set of instructions delivered in the form of commands. Each set of instructions contains eight commands using sentences of approximately eight words, thus making the commands easy to remember. They are arranged in categories such as classroom activities, household activities, games and exercises, food and recipes, and communication. They include instructions for activities as diverse as making a paper hat, lighting a candle, pounding a nail, touching your toes, making a peanut butter and jelly sandwich, sending a telegram, and writing a

check. The materials necessary for the operations are all easily accessible.

Reading and listening as well as oral grammatical structures are practiced. Student A reads directions to student B who shows his understanding by demonstrating the activity. Each operation has follow-ups such as a student repeating the operation and describing his actions in the past tense, writing a paragraph describing the operation, writing questions about the topic, or writing a story on a related subject. The book is designed to be used as a tool for reinforcing verb tenses, vocabulary, locative phrases, and word order.

After practicing a few of the operations, students are eager to try their hand at writing their own. Each lesson can take from fifteen minutes to an hour depending on the objectives of the teacher.

My class received the book enthusiastically. It provided an interesting way to use language with enough structure to practice correct grammar.

Anne Campbell is an ESL teacher at Day Junior High School in Newton.

Please send book reviews for the Winter issue to C. Sadow, ELC, Northeastern U., Boston, MA before January 2, 1985.

Speak Up! Sing Out!

by Graham Bushnell, Fiona Morel, and Rachel Thomas
National Textbook Company, 1984

Reviewed by Claire Smith

If you've thought about using songs for teaching ESL but have had doubts about your singing ability or about what kinds of material to use and how to use them, then *Speak Up! Sing Out!* by Bushnell, Morel and Thomas (National Textbook 1984) is the material you will find both enjoyable and useful.

Speak Up! Sing Out! is a set of two books with tapes and a teacher's guide. Although it is suggested for beginners and intermediates, I don't think the material can be used with a lower level than advanced beginners. Each song focuses clearly on a grammatical point. There are preparatory exercises based on the same syntactic point to be completed before the song is actually learned. The students read dialogues, model conversations, describe pictures and write a few sentences. Then the song is used as a listening exercise. The teacher's guide provides guidance and additional ideas for activities.

The best reason for using *Speak Up! Sing out!* is the songs which are great! In order for teaching songs to be of maximum value, they must be based on clearly defined teaching

(Continued on page 6)

Composition Texts from the ESL Specialists

Write Now! — Linda Markstein

Everyday Writing Tasks—Intermediate Level

Now available! **Everyday Writing Tasks—Intermediate Level** is one of the three books in Regents new, skill-oriented composition series. Students learn to write and accept invitations, arrange meeting times, give directions, and perform other everyday, real-life tasks.

Everyday Writing Tasks—Beginning Level and Basic Business Writing—Intermediate Level to be available in 1985.

Picture Stories for Beginning Composition — Sandra Heyer

A solid, grammatically oriented composition text for beginning ESL/EFL learners. An ideal way to teach and reinforce composition skills and grammatical awareness. Pictures and cue words guide students as they write a story in their own words!

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Microcomputers and Second Language Teaching

Prepared by John S. Harrison

What Do We Know about the Impact of Microcomputers on the Second Language Classroom?

Not much. Although large (so-called *mainframe*) computers have been used in the second language classroom for at least the past decade, and there is a body of research documenting their effectiveness, there are apparently no research reports on the use of *microcomputers* in second language instruction and few such reports on their use in other subject areas. However, much can be learned from research on large computers in the schools.

A study by the Educational Research Service (ERS) (1982) is instructive. ERS conducted a nationwide survey on how schools are using computers. Among other things, the 1,484 school districts which responded reported the following:

- Computers (in house or through contracted services) are used by 91.5% of the respondents; 74.6% of the total respondents use them for both administrative and instructional purposes.

- Major benefits noted were "decrease in time spent on routine tasks" (66%); "information for planning and dissemination — available more quickly" (54.7%); and "new functions not previously possible within budget/personnel constraints now being performed" (54%).

- Major problems cited were "staff not adequately trained in using computers" (24.1%); "misunderstanding about the capabilities of computers" (20.5%); and "insufficient/inadequate software available" (20.2%).

- Factors judged most important to the successful and efficient introduction of computer technology into a school district were "technical training of staff" (43.5%); "availability of software packages" (37.9%); and "staff acceptance of computer technology" (29.3%).

Gerald Bracey's excellent article, "Computers in Education: What the Research Shows," gives specific insight into the effectiveness of instruction via computer. Dividing his observations into achievement outcomes, affective/motivational outcomes, and social outcomes, Bracey notes that "In general, students learn more, retain more, or learn the same amount faster using computers. Unfor-

tunately, no studies have been completed yet that tell us *why* that may be. Achievement gains aside, students often find computers more 'human' — more patient, less critical — than humans." Bracey's remarks are based on two major studies: a meta-analysis of 51 research studies done by James Kulik and others at the University of Michigan (reported in detail in the *Journal of Educational Research*, 1983) and a longitudinal study conducted by the Educational Testing Service in Los Angeles elementary schools over a period of four years.

With regard to studies specifically related to computer use in second language instruction, Holmes and Kidd (1982) give a succinct overview of this effort, and further details are available in Anastasia Wang's (1978) compendium. Olsen's (1980) extensive survey of colleges and universities is also a very useful resource. However, most of these reports, again, center on the use of mainframe computers.

Although research regarding microcomputers and second language instruction is yet to come, one can still develop an awareness of the microcomputer's inherent possibilities and limitations. Novices are well advised to consult such recently developed publications as *The Computing Teacher*, *Classroom Computer News*, and *Electronic Learning* for information of this kind.

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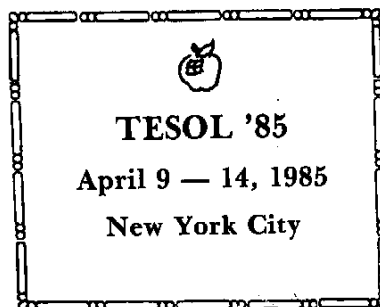
References

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Holms, Glyn and Marilyn Kidd. "Second Language Learning and Computers" *Canadian Modern Language Review*; 38 (Spring 1982) 120,130.

Wang, Anastasia, ed. *Index to Computer-Based Learning*. 1978. Milwaukee, WI: University of Wisconsin, Instructional Media Lab.

Please send articles on Computer Assisted Language Learning to Tom Garza, Harvard EFL Program, Sever Hall, Harvard University, Cambridge, MA 02138 by January 2, 1985.



Sing Out!

(Continued from page 5)

points, presented in a repetitive way and based on a simple easily learned tune. These songs are so catchy you will be humming along at once, with your toe tapping out the rhythm. Each song has a chorus which repeats the material being taught; this increases the speed of memorizing, and that of course is the whole point. The instrumental accompaniment is perfect; it provides plenty of support for student voices but is not overwhelming as competition. The words can be very clearly heard, and none of the songs is too fast to sing along with. It is in this process of singing along that the student who is very reluctant to sound out the new language gets painless practice in speech sounds and rhythms.

Most other material which has been available, such as *Mister Monday* by Ken Wilson (Longman 1972), is much too complicated to be memorized and sung along with, even though they are wonderful Beatles-like songs. So they wind up being passive listening exercises, enjoyable no doubt, but without any of the special benefits of memorizing songs. When words and melody are learned together they are very tightly bound, the tune calls up a special set of words; it does not omit the copula or third singular *s*. That is the real usefulness of ESL songs; these grammatical materials are more available to the student once the songs are memorized. Add these songs to your regular classroom work just for the fun they will provide; you will find your students are painlessly learning English grammar.

Claire V. Smith is an ESL teacher and free-lance ESL editor.

ESL TEACHERS TAKE NOTE: The Harvard COOP now offers a complete ESL/EFL Resource Center in its Harvard Square Bookstore. Come and take advantage of this opportunity to browse through the latest textbooks and materials from Addison-Wesley and other ESL publishers. Visit the ESL/EFL Resource Center, Harvard COOP, 3rd Floor, Book Building, Harvard Square, Cambridge. Open MON-SAT 9:20 am to 5:45 pm. THUR till 8:30 pm.

Answers to the 10 trivia questions asked on page 3.

- 1) Italy, Ireland, Scotland, England
- 2) Worcester State College
- 3) Afghanistan
- 4) Iran
- 5) School for International Training
- 6) John Corcoran
- 7) Texas
- 8) Georgetown University
- 9) Saudi Arabia
- 10) Newbury House
- 11) Susan Maguire

The *Curriculum Clearing House Newsletter* will emerge in November as the *Teachers, Tests, and Technology in Language Education Review* (the *TTT Review*)

Please send requests for information and contributions of articles, reviews, and announcements to:

Joy Reid, Editor
TTT Review
Intensive English Program
01 Old Economics Bldg.
Colorado State University
Fort Collins, CO 80523



The purpose of this column in this and subsequent issues is to discuss grammar and usage questions that are interesting because they are interesting. That is, we will be concerned with the cranky little alleys of the language, with fiendish complexities, with eccentric usages, and, above all, with quirky sentences which through their wrongness, stupidity, rarity, bombast, or elegance pique us to ask, Just what is going on here?

To initiate this venture, then, let us consider the following sentences:

1. Also send us any "Decronym" you've seen and you don't know what it is
Wits(sic)End, a Dictionary of Computer Acronyms.
2. There's an appliance in the house that I don't know what it's for.
overheard conversation
3. There's a cut on this record that we haven't been able to tell who wrote it or what it is.
NPR disc jockey

4. I had a dream last week that I don't know what it meant.
overheard conversation

The problem with these sentences is not that they are wrong but that they seem to be popping up all over the place. These four are just those I managed to write down; I have heard many more sentences of this form. My questions, then, are: Why do these sentences exist and what does their existence imply?

First, these sentences only seem to occur either in speech or in the writing of unaccustomed writers. They are not normative sentences; any editor would revise them. But, let us note, revision is not an easy matter in this case.

Sentences 2, 3, and 4 are essentially identical in form, so let us consider 2 as representative. The obvious quick fix for this sentence is to change it to:

- 2a. There's an appliance in the house *and* I don't know what it's for.

This normalizes the sentence but it obviously plays loose with the speaker's intent because rather than subordinating the second part of the sentence to the first, it poses the two predicates as independent. To faithfully represent intent, the editor would have to resort to either the unfelicitous.

(Continued on page 8)

Teachers Depend On Addison-Wesley

NEW! In Good Company by Anne Marie Drayton and Charles Skidmore

Introducing an integrated skill-building reader for low-intermediate level students. Each unit features an on-going fiction story, a non-fiction reading, and activities to build reading attack skills such as finding the main idea, drawing conclusions, sequencing, and more. Ideal for junior and senior high programs.

NEW! Images: English for Beginners by Guenther Zuern

This unique two-volume ESL/EFL course is written especially for zero-level young adult and adult students. *IMAGES'* relaxed, easy pace introduces students to natural, conversational English *in context* through appealing *photo-stories*. Includes accompanying tape cassettes and detailed teacher's editions.

NEW! Voices of America by Nina Weinstein

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Grammar—

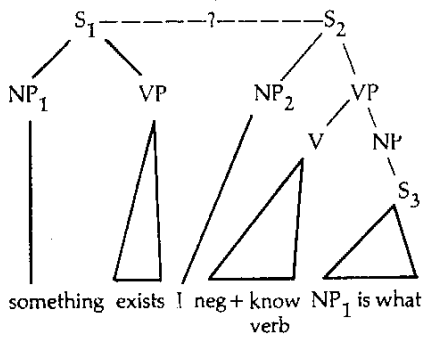
(Continued from page 7)

2b. There's an appliance in the house *whose* purpose I don't know.

or the baroque

2c. There's an appliance in the house the purpose of which I don't know.

Interestingly, I have never heard sentences of this form in which the second predicate was not a verb of knowing; nor have I heard one in which the second predicate was not negative. In any case, though English does not seem to offer any convenient way to connect sentences of the form:



life seems to offer considerable temptation to do so.

The queries, then, with which I would like to leave the reader are these:

1. Broadly, why do these sentences exist? Does it have to do with the nature of the semantic content of negating verbs of knowing? Or, are these and other sentences like them the shock troops of an incipient revolution in the constraints governing relativization in English. In short, are these mere errors of performance or precursors of linguistic change?
2. Is sentence #1 altogether a different phenomenon or merely a failed attempt to normalize the sentence
 - 1a. Also send us any "Decronym" that you've seen *that* you don't know what it is.

Please send your reflections on these questions and or any issues you would like to see addressed in this column to

Gregg Singer
CELOP
730 Commonwealth Ave.
Boston, MA 02215

Congratulations to . . .

- Ingrid Holm on the birth of her son.
Karen McLean on her marriage in August to Ali Ahmadi.
Anne Marie Drayton and Charles Skidmore on the publication of *IN GOOD COMPANY*.

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