MINNE*TESOL*

Minnesota Teachers of English to Speakers of Other Languages

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Editorial Policy

The MinneTESOL Journal seeks to publish
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English as a second language in the state of
Minnesota. Articles in the following areas are
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ations for ESL teachers; (3) Philosophical
issues related to curriculum, program design
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Manuscripts
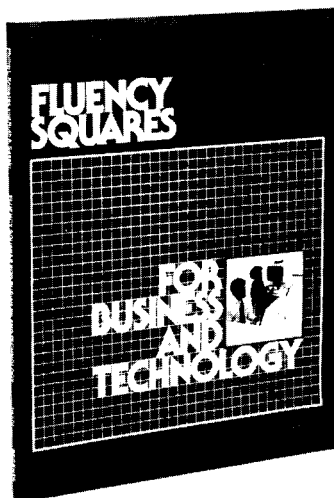
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Two copies of each manuscript should be submitted
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BEING WITH STUDENTS: SOME GOOD ADVICE FOR TEACHERS

Joan Hildenbrand

A description and rationale of learner-cen-
tered teaching is presented. Each student needs
an atmosphere conducive to learning, yet because
of individual differences, not everyone can be
accommodated in the same way. The teacher then
needs sensitivity and flexibility. She needs to
be acquainted with the variables of students' pre-
vious training, cognitive styles, and affective
states. She can then observe how these factors
are affecting them. If she is excessively con-
cerned with subject matter or dominates the
class, she is prevented from having the leisure
to observe the students and assess what facili-
tates and what inhibits their learning. A
learner-centered approach, on the other hand,
gives the teacher the flexibility to meet indi-
vidual learners' needs.

The field of English as a second language is so broad and
so diverse that teachers may often find themselves teaching
a new skill, a new level, or a new methodology. A reading
teacher may be asked to teach listening, a teacher of inter-
mediate students may be asked to teach pre-literates, a
teacher used to the grammar-translation method may be asked to
teach by a direct method. It is natural when faced with one
of these changes to feel some anxiety. The teacher wonders
whether she will be able to adjust to the new situation,
whether the students will successfully learn. In my own
career, I have frequently found myself in such new situations,
and even now, I am not immune to such doubting questions.
However, anxious as I tend to become because of such changes,
I believe--and it is the main point I want to make in this
paper--that regardless of skill, level, and method, the things
that remain constant about teaching and learning make for
success. One of these constants is what enables learning.
I began to become aware that enabling students to learn

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ers' College in New York.

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is the crucial factor when I took a course in the Silent Way.
For those unfamiliar with this method, I would like to de-
scribe it briefly. It involves using small wooden rods of
different and varying colors and sizes and word charts with
color-coded spellings. The teacher, who speaks only a little
if at all, uses the small wooden rods to create a situation
where the students can perceive the meaning of some language
item. For example, after the teacher is assured that the
students know the meanings of the words orange, blue, and rod,
she places an orange rod between two blue rods for the stu-
dents to view. Then she turns to the word charts, which the
students can read because they have already learned the color-
coded spelling, and with a pointer, she taps out the words,
"The orange rod is between the blue rods." Even from my short
description, it is not difficult to see that a teacher might
have difficulty gaining facility with this method. In the
beginning there would be much awkwardness, and a teacher would
tend to think about what she was doing rather than what her
students were doing. Indeed, this was the case with the eight
teachers taking the course. It was such a struggle to imagine
visual representations of grammatical relations, to manipulate
rods, and to find words on charts that we began to believe
that skillful use of the rods and the charts was the most
important factor in the Silent Way. Our teacher insisted that
that was not so. He insisted that the most important factor
was being with students. For him, this meant that the teach-
er's use of silence and reliance on the students' own re-
sources freed the teacher to be in touch with the students'
learning. He called our attention to the fact that in the
class the teacher could be free to observe the students learn,
and from what the teacher observed she could decide what the
next step would be. Three years later I have come to agree
with that teacher. What is meaningful to me now about the
Silent Way method is this focus on the learner. These days
I seldom use the paraphernalia of the wooden rods and the
wall charts, but I have adopted the goal of being with the
students as a goal in my teaching.
   This goal is not easy to meet. It may conflict with other
goals. For example, one goal that teachers are concerned with
is the transmission of the subject matter, as they see it or
as their textbook writer sees it. The subject matter may even
become the most important concern in some situations. Many
teachers find themselves teaching ESL with no experience, or
find themselves teaching a specialized skill course with little
time for preparation. It seems natural in these situations
that the teachers place great emphasis on learning the subject
matter. But it can happen that because of the concern with
the subject matter, the conception of the teacher's role

becomes too narrow, and other factors which may be preventing
the student from learning as well as possible are ignored,
such factors as his previous training, cognitive style or
strategies, and affective state. To take an example, some
students have been trained to write painstakingly by trans-
lating from the native language and checking again and again
for errors. When these students encounter a teacher who
pushes them toward speed, they may feel insecure about the
value either of their previous training or of what the teacher
is trying to do. The role of a teacher is as much to make the
students receptive to the subject matter as it is to teach it.
Teachers make it difficult for students to learn if they are
too concerned with the what of the courses rather than the to
whom and the how.

Another goal that conflicts sometimes with the goal of be-
ing with the students is the teacher's desire to appear to
students, colleagues, and administrators as capable. No doubt
all teachers are concerned with their image of themselves as
persons. Sometimes this concern with their own role can pre-
vent their being with students. For example, a teacher may
see herself as a giver of information, and students' errors,
which indicate that the information has not been understood
(and thus perhaps not well presented), frustrate the teacher
and threaten her self-image. Since she is not comfortable
with the amount of error that occurs in students' speech, she
may limit their speaking turns to repetitions or to routine
exercises, where the chance of error is greatly reduced. Stu-
dents in this situation may become successful at doing what
the teacher wants them to do, but they are unlikely to have
learned to use the language outside the classroom.

In another classroom, the teacher sees her role in dif-
ferent ways from the teacher described above. She does not
see herself as a transmitter of information, but as a creator
of situations in which students can learn. She trusts stu-
dents' ability to learn and sees her role as motivating them,
creating conditions where they feel secure enough to take
risks, and observing their behavior for the conditions under
which they seem to learn best so that she can try to bring
these conditions about. She also allows the students some
voice in decision-making, for she knows that learners do best
then. It is such a teacher that I would describe as a teacher
of a learner-centered classroom.

Many teachers resist learner-centered classes, but I be-
lieve they usually do so because of misunderstanding about
the meaning of the term. Learner-at-the-center suggests
teacher-off-center. But in the learner-centered class, is it
inevitable for the teacher to lose centrality, and, along with
that, control? One of the most helpful people to read on the

relation between the teacher's control and the learner's free-
dom is Earl Stevick in his latest book, A Way and Ways (1980).
Stevick does not believe that increasing the student's free-
dom reduces the teacher's centrality. As he says, students
need the teacher to be in control of the classroom. Because
of her knowledge and training, the students expect the teacher
to further them along in their language study. According to
Stevick, she should exercise control in the following areas:
goal-setting, classroom management, structuring of classroom
activities, setting the tone for the interpersonal atmosphere,
and alerting students to native speaker norms. It is true
that some teachers like to have their students participate in
the structuring of the classroom activities, but certain fac-
tors need to be considered carefully, for example, the stu-
dents' existing trust in the teacher's authority and their
willingness to take the responsibility. Also, stresses Ste-
vick, the teacher needs to make the students aware that she
is allowing them to have this freedom, that it is part of her
plan.
    Beyond these areas, however, the teacher's control should
not be too strong. For classroom language learning to go deep
enough to transfer to real world situations, students need to
exercise some freedom. Stevick defines this freedom in the
language class as the decision what to say to whom and when.
It should not always be the teacher who decides what the stu-
dent will say, nor to whom the student will speak, nor at what
moment. Some of these choices should be turned over to the
students. Failure to allow students freedom in classroom
language learning may allow them to pass a course but will not
allow them to build the confidence that they can use language
to express their ideas and feelings.
    Once the teacher steps away from dominating the class, she
has leisure to watch students closely as they participate in
activities. Incidentally, this is one of the reasons why
Silent Way teachers are silent. It is difficult to watch stu-
dents when a teacher is doing most of the speaking. The
teacher, then, needs leisure to watch her students for the
cognitive and the affective aspects of their learning. About
the cognitive she can ask herself: "Are they understanding at
this moment? In general, what seems to be their preferred
learning style?" About the affective, she can ask herself,
"What is the student's emotive state regarding learning in
general, learning the target language, and interacting with
its speakers and their culture? Is the student secure enough
to allow himself to relax and understand? Or is he overly
critical of himself, pressured perhaps by outside factors that
I am unaware of?" The cognitive and the affective aspects
are, of course, interlinked, but they will first be addressed

separately.

What are some of the ways in which students differ from one another cognitively? To begin with the obvious ones, they differ in their ages. Adolescents cannot be taught as adults. One might expect, for example, that they differ in their tolerance for ambiguity. Then, too, students differ in their level of proficiency, in what they already know and what they need to learn. All teachers have been faced by two groups of students in the same class, those who have not been suffi- ciently challenged and those who are helplessly confused. Try- ing to maintain the balance is the high-wire act that teachers perform. One student says, "I don't need this. I already know this." Then there is another student in the same class who needs remedial work before he can understand what the teacher has planned for him to learn.

Students differ from one another also in their cognitive styles and learning strategies. One view of how these styles can be broken down has been given by Anthony Papolia in Hispania (1978). According to Papolia's inventory, a student may favor an inductive or a deductive reasoning process or relate better to abstract or concrete examples. In addition, a student may favor a particular sensory mode for learning: seeing (through reading, for example) or listening. Some of the students' preferences are probably related to their pre- vious language training. According to Miriam Eisenstein (1980), language learning in the U.S.S.R. usually involves a conscious statement of grammatical rules, and when rules are not explicitly stated for students, they feel frustrated. The teacher would do well to be aware of and try to accommo- date the variety of learning styles her students bring to the classroom. For example, if a teacher seldom uses the black- board or other visual aids to illustrate a teaching point, she may be slighting those more dependent on a visual mode. These cognitive styles and sensory modes discussed thus far are non-evaluative. People vary in their preferences, but no one way is thought to be better than another.

On the other hand, some factors seem to separate the good language learner from the poor one. Papolia (1978) lists such variables as work habits, personal characteristics, in- tellectual independence, and originality. Being with the student does not mean that the teacher necessarily encourages all of the student's behaviors and attitudes, for clearly some of them inhibit language learning. The teacher needs to be aware of what leads to successful learning of a second language so that she can structure those behaviors into her activities and reinforce them in other ways. Researchers have shown us some of the successful behaviors in general second language learning and in specific skill areas. They are asking these

questions: What are the behaviors of skillful readers? What
distinguishes novice writers from experienced professionals,
not only in the products they write, but more importantly in
how they produce them? With these questions answered, teacher
goals can encompass not only items like the past tense and
complaints, but more importantly behaviors the students will
be able to use when they are no longer in class. To give a
specific example, guessing is considered to be a behavior con-
nected with effective language learning. A teacher needs to
encourage guessing. She needs to create a climate where guess-
ing is highly valued, more highly valued than giving accurate
responses to all questions. The error-free class suggests,
after all, that the work is too easy for the students, or that
they are not taking risks.

When faced with a language problem most students will in
the privacy of their minds hazard a guess at a solution; but
only the more secure, confident students will guess aloud in
class or approach the teacher privately, actions which are
important if the students are to have that guess verified. A
teacher should try to create an environment where students
feel secure, and so she must watch her students for signs of
their affective states. How secure do they feel while doing
a certain activity? How much confidence do they have in their
ability to solve a language problem through their own power?
A teacher can find out about students' affective states by
observing them carefully (what they say and how they appear),
by encouraging them to speak openly of their feelings, and by
listening to them non-judgmentally. Also, if a teacher allows
herself to appear as an ordinary human being with her own
feelings of insecurity and discouragement, students may begin
to believe that their teacher can understand their own feel-
ings.

The observations a teacher makes of her students should
feed into her plan for their learning, but of course, as the
teacher carries her plans out, she continues to observe them
and make modifications. She sees their nervousness and tries
to create an atmosphere of security. According to Stevick
(1980), a teacher can do this best by creating a non-evalu-
ative climate in the classroom. When a teacher constantly
evaluates students either by correcting their errors or by
praising them for their correct responses, she puts students
in the position of children vis-a-vis their parents. They
become seekers of the teacher's approval and measure their
success by it. The danger is that they will become adequate
classroom performers but remain without the independence and
confidence to use the language outside the classroom.

Of course, students need to know when their language dif-
fers from that of a native speaker, but this does not mean

that every error or even most errors need to be corrected.
Also, besides overt, interruptive correction, there are other
ways of allowing a student to see how his language differs
from that of native speakers. For example, the same material
can be written after it is worked on orally, with the student
being given the opportunity to recognize the discrepancy be-
tween the written form and his oral form, or students can be
audiotaped or videotaped so that they can view their perfor-
mance with some objectivity.

Another variable in creating security is whether the stu-
dent feels he occupies a rightful and worthy position in the
class. If so, this feeling can reduce the alienation the stu-
dent may feel toward the target language and its speakers and
their culture, as well as toward the teacher and other stu-
dents. For this reason, activities that promote student co-
operation and interdependence are very important. In these
group activities, students use language socially and with
less restraint, in a way they may not be able to do with the
teacher. They also establish relationships out of which real
language arises. The student can choose to speak to someone
about something that he cares about.

As a community develops within the classroom, the teacher
can promote language activities in which the students are
making choices about who they want to talk to, what they want
to talk about, and when they want to talk. By investing them-
selves in the activities through their choices, the students
will be learning in a deeper way, and it is more likely that
they will remember and transfer their learning outside the
classroom. According to Stevick (1980), the learning space
of the student must be created by the teacher. It is the
teacher who makes that space wide enough for the student to
feel free, but narrow enough for him to feel support. Only
careful observation of the students gives the teacher a sense
of when to expand and when to narrow that space.

Being with the students is not an easy thing to do. For
me it is more a principle to teach by, a goal to aspire to,
than a description of my teaching. Peter Strevens (1977) put
it very well:

> The best teachers know their pupils, encourage them,
> show concern for them, find out their interests,
> discover their learning preferences, monitor their
> progress with a sympathetic eye, unravel their dif-
> ficulties--cherish them as human beings engaged in
> a collaboration of learning. There is a rough anal-
> ogy here with intensive care in hospitals, where the
> patient is constantly watched by skillful profes-
> sional people whose first concern is to help the

patient to want to live. We are concerned not
only with helping our learners to learn but with
ensuring that even when they experience great
difficulties, they will still want to learn.

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APPENDIX

Learning Modalities Inventory

Use a 1-5 scale to assess
students' classroom behaviors.

1	2	3	4	5
Never	Rarely	Occasionally	Often	Very Frequently

Cognitive Styles
   Proceeds from specifics to general (inductive)
   Proceeds from general to specifics (deductive)
   Uses examples of non-personal and abstract thinking
   Uses examples of personal and concrete experience
   Learns step by step
Sensory Modes
   Learns best by acting out dialogue (role-playing)
   Learns best by seeing
   Learns best by listening
   Learns best by touching

    Learns best by using a combination of senses
Interactive Learning Modes
    Learns best in one-to-one situations
    Learns best in small group work
    Learns best in large group structured lecture
    Learns best by working alone at own rate
    Adapts well to any grouping situation
Work Habits
    Has work well-organized
    Turns in assignments on time
    Has tolerance for a task that he does not like
    Completes assignments to "get it over with"
    Works cautiously (reflective)
    Works at a variable pace depending on the task
    Participates actively in small-group discussions
    Is competitive and tries to outdo classmates
    Enjoys helping others learn
    Blames the teacher or external circumstances when
        things don't go well
    Is flexible, adapts easily to change
Personal Characteristics
    Acts restless, unable to sit still
    Annoys or interferes with work of peers
    Has to be reprimanded or controlled by the teacher
        because of behavior
    Nervous about taking tests
Intellectual Dependency
    Reliant upon the teacher to be told how to do things
    Wants the teacher to make things easy
    Becomes confused easily
    Prone to want quick "black" or "white" answers to
        questions
Intellectual Independence and Originality
    Shows persistence in a task, does not give up easily
    Brings up topics to be explored or discussed
    Comes up with original and unique ideas for projects
    Proposes alternative ways to solve a problem
    Shows initiative

                                From Papolia (1978)

CURRENT EVENTS FOR ADVANCED CONVERSATION

Leisa Huddleston

News events and current issues were used as the
basis of activities in an advanced conversation
class. The students profited from practice in read-
ing, using new vocabulary, speaking before a group,
discussing, and conversing one-to-one. The high
level of interest and performance suggests that cur-
rent events can be a valuable source of material for
ESL classes.

What are the state's current political problems? How do
the Boat People really get along in American society? What
are the main issues in current Japanese-American relations?
Although these questions may sound like good research
topics for American students majoring in political science or
sociology, they were actual discussion questions used in an
advanced ESL conversation class. The class consisted of a
group of ten highly motivated Japanese students who were at-
tending the English Language Institute for Japanese Students
at West Virginia University in the summer of 1979. This three
week conversation course was based on the study and discussion
of the current news happenings and controversial issues that
were occupying the televisions, magazines, minds and tongues
of America that summer. Within this framework of current
events, the course provided the Japanese students with mean-
ingful discussion to improve their conversational ability and
gave them a better understanding of issues concerning the
American public.
This advanced conversation class was structured around
three main class activities: 1) a discussion of daily news
happenings, 2) a student presentation and group discussion of
a broad controversial issue, and 3) an informal language labo-
ratory session for one-to-one conversation about the issue.
The objectives, operation, and benefits of these activities
will now be discussed in further detail.

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1. Discussion of Daily News Happenings

   The ability to converse about what is happening in the news
is an important skill people use daily. We talk to our friends
and family about the weather, last night's baseball game, pol-
itics, or the bizarre murder that happened near our home. We
debate the President's handling of the current international
crises and complain about the latest rise in gasoline prices.
Since daily news is such a widespread topic of conversation
in our social circles, it is important for second language
learners to understand the news happenings and be able to talk
about them. With this purpose in mind, a discussion of both
local and national news events was conducted as a daily activ-
ity in the advanced conversation class.
   To prepare for the discussion each student was asked to
watch a nightly news broadcast and take notes on the most im-
portant or interesting events. If they could not possibly
watch a television news broadcast, they were to scan the news-
paper for important events or listen to the news on the radio.
   The following day each student would give an oral "news re-
port" telling about the news happenings he had seen on tele-
vision. Their reports were varied, including everything from
kidnappings to severe thunderstorm warnings. As they often
had only sketchy details, the teacher would also have to par-
ticipate in the discussion for explanation and clarification.
   As an outgrowth of the discussions, interesting vocabulary
lists were developed on the blackboard. They included a wide
variety of words related to weather, sports, economics, pol-
itics, and people. For example, one list included the follow-
ing words: hostage, kidnap, abduct, twister, public scandal,
women's movement, House of Representatives, inflation, Senator
Kennedy, grand slam.
   In addition to broadening the students' vocabulary, this
activity had other benefits. Watching the news on television
provided practice in listening comprehension. It gave the
students an opportunity to hear a wide variety of American
speech patterns and accents. Taking notes on what they heard
helped develop a study skill important for future success at
the university. Speaking and pronunciation practice was an
integral part of the discussions. Aside from these language
skills, the students' knowledge of important people, places,
and events in America increased.

2. Student Presentations and Group Discussions

   In addition to discussing weather, sports, and other daily
news items of interest, there are broader current events and
issues that we think and talk about. We may be concerned with

such topics as elections, terrorism around the globe, and the
influx of refugees into our country. It is helpful for the
second language learner to become familiar with such issues
of importance in order to follow and participate in discus-
sions about them. To accomplish this purpose in the advanced
conversation class, groups of two students were assigned a
broad topic to research together. They gave a joint presenta-
tion on the issue to the group, which later discussed the topic
in depth.

In the summer of 1979 when this class was being held, the
Japanese students chose the following five issues to research
and discuss: Skylab and the American space program, causes of
the energy crisis, the president's political problems, the
Boat People, and current Japanese-American relations. The
two students who were to make the joint presentation on each
issue were asked to read three articles about it in any news
magazine or newspaper. They then worked together to prepare
about a ten-minute talk on the issue. The other students were
asked to read one article about it. To help with the back-
ground reading, the teacher suggested articles from Time or
Newsweek, but the students were free to read any article they
could find on the topic.

To make the students less anxious about giving a ten-minute
presentation in front of the class, a very informal environ-
ment was created. The students and teacher sat in a circle on
the floor, which made the class atmosphere very relaxed. This
arrangement was also very conducive to the group discussion,
as everyone could see and hear one another. In the middle of
the circle was a tape recorder used to record the presentation
and part of the group discussion.

Although preparing and giving such a presentation is a
rather advanced skill, the students were able to do it effec-
tively. Immediately following the presentation, the group
discussion began with questions for the two presenters and
often ended in lively debate of a particular point. Although
it was not usually needed, the teacher came to class with a
prepared list of discussion questions to ask the class in case
the discussion lagged.

After the joint presentation and group discussion, the tape
recording was played so the students could hear themselves
presenting facts, asking questions, and giving opinions in
English. The tape was then played again and analyzed for er-
rors. When a mistake was heard, the students would stop the
tape and say the sentence again, making the correction. They
were usually able to do this without the teacher's help. This
was an important auxiliary activity, as grammatical points,
vocabulary items and sentence structure could be dealt with
after the students had already had free, uninterrupted

conversation during the group discussion.
    This student presentation and group discussion phase of
the conversation class had several benefits. Reading compre--
hension skills were practiced when the students read the pre-
paratory articles. The students had to organize and give a
presentation, which was helpful preparation for their college
classes. Conversation skills were emphasized during group
discussion, and grammar points were learned during the tape
analysis. Also important was the students' understanding of
these issue.

3. Taped One-to-one Conversation

    In our daily lives there are many occasions for us to dis-
cuss current events and issues in social situations involving
groups of people. However, there is perhaps more opportunity
to discuss these matters on a one-to-one basis with a friend,
a co-worker, or a family member. In these more intimate one-
to-one conversations there is greater freedom of expression.
We   talk more and are more likely to express   our   true opin-
ions and emotions. In the advanced conversation class, the
ESL students participated in these one-to-one conversations
to gain the freedom of expression and opportunity to talk af-
forded by such a setting.
    The taped one-to-one conversations were usually done on the
day following the student presentation and group discussion.
For preparation the students were asked to reflect upon what
they had learned and heard in the group discussion and then
write five questions they would like to ask a friend about
the topic.
    These classroom sessions were held in an informal language
lab with individual booths and regular cassette tape recorders.
Groups of two students used the tape recorders simultaneously
to record their individual conversations. They began by ask-
ing one another their prepared questions, but more and more
unprepared questions evolved as the partners continued con-
versing and interacting. The conversations usually lasted
from ten to fifteen minutes. At the end of the conversations,
the students played their tapes and listened to themselves
speaking English.
    Follow-up activities varied. Often the students would play
the tape again and listen for mistakes. They would discuss
how to correct the errors and then practice the corrected sen-
tences verbally. Occasionally they wrote the sentences in
which errors were made, or wrote the entire conversation as a
dictation from the recorder. Another option was to write a
summary of their thoughts on the topic and tell how their
friends' ideas differed. With such follow-up activities,

writing as well as conversational skills came into play.

These one-to-one conversations were perhaps the activity that contributed most toward the improvement of the students' conversational ability. In this activity they were compelled to ask and answer good questions. They had to express their thoughts carefully to their partner--another very important conversational skill.

A special benefit of the one-to-one conversation was that it was a fun activity. The students really enjoyed working with the tape recorders and listening to themselves speak English with their friends. They had fun putting their friends on the spot by asking difficult questions. Some of them even pretended to be television personalities interviewing on a talk show. This combination of practice and fun made the one-to-one conversation a very worthwhile part of the class.

4. Conclusion

The three activities just described provide a good basis for an advanced conversation class. The activities stimulate enjoyable and informative conversations and contribute to improving conversational ability and other language skills. The daily emphasis on current events creates an awareness of what is happening in the country and culture the students are trying to become a part of. This awareness can motivate the students to continue the practice of keeping up on current events even after the course is completed.

The success of these activities as a design for an advanced conversation course is partly reflected in the following comments from the Japanese students' course evaluations:

> "I learned much about America in this class."
> "Now I am not afraid to speak."
> "The class helped me to think of important
> things."
> "I read _Time_ magazine every week now."

CULTURAL TEST BIAS: HOW DOES IT RELATE TO THE LEP STUDENT?

Marge Kaplan

An issue that is now affecting the futures of large numbers of LEP students is cultural bias in testing. Because invalid test scores are used to determine what programs LEP students have a right to enter, it is important for LEP professionals to ask some of the following questions: 1) Historically, what has been done to deal with this problem? 2) Currently, what tests and test items are students given, and how do cultural traditions affect their answers? 3) How can preparation for the testing situation improve student performance? 4) How can LEP professionals best serve the needs of their students? By asking and answering these questions, the paper tries to show how complex the problem is and gives specific ways in which cultural test bias may be remedied.

Cultural bias in testing affects the future of large groups of LEP students. This paper gives a brief history of the issue and describes the current situation in the public schools, with special attention to the role of the LEP teacher. The following questions are addressed: How long has cultural test bias been recognized as an important problem? How successful have nonverbal and test translation approaches been in rectifying this problem? What tests and test questions are currently being administered in the school systems, and in what ways do students with different cultural traditions respond? How can students be trained to deal more successfully with the test-taking situation? Given test bias as a factor that is a constant, what can LEP teachers do to serve as advocates for their students?

1. History of the Issue

Cultural test bias has not always been recognized as a

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problem. In fact, for 25 years when testmakers were ques-
tioned about test bias, they gave statistical answers that in-
volved sampling procedures rather than answers about question
content. Nevertheless, several different methods to deal with
the problem were attempted. These included the development
and administration of nonverbal tests and the use of test
translation.
1.1 Nonverbal Tests: Raven's Progressive Matrices, the Leiter
Instructional Performance Scale and the Goodenough-Harris
Drawing Test are examples of nonverbal tests. Raven's Pro-
gressive Matrices consists of a series of increasingly complex
designs. Each design has a portion missing. It is the job
of the student to point to the appropriate missing puzzle piece
from a choice of six. The purpose of this test is to obtain
a nonverbal IQ score. The Leiter International Performance
Scale has the same purpose but a slightly different format.
Directions for this test are given in pantomime, and the stu-
dents use blocks instead of puzzle pictures. Test questions
progress from ". . . matching colors and forms to more com-
plex tasks which require understanding of spatial relation-
ships, sequencing and . . . verbal reasoning." (Compton 1980:
246). Both tests have defects. The chief problem for LEP
students is that they may not have experience with puzzles.
Although many American youngsters play with puzzles from the
time they are small, this is not true for children from other
cultures. Furthermore, the tests have not been standardized
on LEP students but on middle-class whites. Although both
Raven's and the Leiter are non-verbal, a feature that is help-
ful to a child who is not fluent in English, neither measure
has good validities for predicting academic success.
    The Goodenough-Harris Drawing Test, better known as the
Draw-A-Man Test, is a third nonverbal test example. It is
often used to ". . . assess cognitive development and intel-
lectual maturity. A psychologist may use the test to gain a
quick impression of a student's general ability level." (Comp-
ton 1980:253). However, the person who has had experience
with representational art will do much better on the Draw-A-
Man Test than one who has not. And, although the age range
for examinees is from 3-15 years, some upper elementary Cam-
bodian students in a refugee camp refused to draw a man be-
cause they considered the task intellectually denegrating.
1.2 Test Translation: One of the biggest problems with test
translation is that there is no one-to-one translation for
many English words. A good example of this is the word stamp.
In Spanish, timbre, estampilla, and sellar are all possible
equivalents. A second problem is that "while the same word
may be common to two regions of the country, it may have a
radically different meaning in each region. For example,

while the word tostone refers to a quarter or a half dollar
for a Chicano child, to a Puerto Rican it refers to a squashed
section of banana which has been fried." (Jones 1976:94).
    Unfortunately, as these data illustrate, such tests are
not unbiased. Test translation, instead of solving problems
of test bias, creates some of its own. We are therefore faced
with the fact that until different and better testing mecha-
nisms are created, culturally biased tests are an integral
part of the system. How, then, does this affect the LEP stu-
dent in the school system?

2. The Current Situation

    Within the school system, an LEP student has access to sev-
eral support services. They include Title One programs, speech
pathology programs, and programs for the gifted, the learning-
disabled, and the emotionally disturbed. In all instances,
entry is based, in part, on test results. In addition, as
early as kindergarten a child is placed in a reading group on
the basis of reading readiness test scores. What, then, are
some of the tests and test questions to which the LEP child
will be exposed?
    The WISC-R is the test most frequently used to predict the
academic success of the elementary and secondary student. The
score that the person receives will be evaluated by any or all
of the programs previously mentioned. Although the LEP child
will not be culturally prepared to answer many of the ques-
tions asked, school personnel consider this measure the best
instrument currently available. In addition to an IQ score,
this test is also used to pinpoint problems of social judgment
and perceptual difficulties. Therefore, let us examine a few
of the questions on the verbal portion of the test as well as
one of the nonverbal tasks a student may be asked to perform.
    The following are some WISC-R test questions: 1) What are
the advantages of having senators and congressmen? 2) What
are you supposed to do if a child smaller than you starts to
fight with you? 3) If a ship capsized, why would you save the
women and children first?
    To LEP students from many countries, the terms "senators"
and "congressmen" may have very little meaning.
    When a child from a different culture is asked the second
question, the answer is unlikely to match the expected one,
i.e., not to fight or to walk away from the situation. The
child from a culture where machismo is highly prized would
probably answer that he would fight. A child from another
culture might interpret this behavior as an invitation to
playful wrestling.
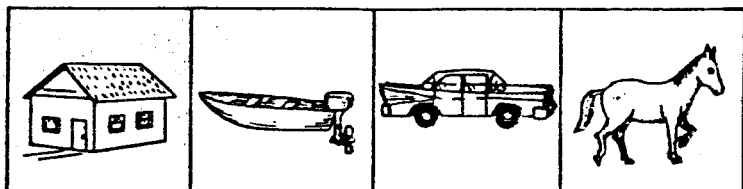   A Chinese child might be puzzled by the third question,

since in this youngster's culture the elderly and the first-
born male would probably be saved before the others. (This
question is not currently included on the test.)

One of the nonverbal tasks in the performance section of
the WISC-R is the Object Assembly subtest. The tester gives
the students five puzzle pictures with four to eight pieces.
The child is supposed to put the pieces together to make a
familiar object, e.g., a star. An LEP student who has not
worked with puzzles will be likely to have special difficulty.
One conclusion often drawn from a low score on this subtest
is that a student has poor motor skills. For some African
students, the problem may be the unfamiliarity of the task
rather than undeveloped skills.

Another test, the Peabody Picture Vocabulary Test, ". . . is
generally conceded to be perhaps the most obviously culture-
loaded test for screening verbal IQ." (Jensen 1974:191).
Words are deliberately chosen for inclusion on the basis of
". . . infrequency of exposure . . ." (Jensen 1974:191). Thus,
an LEP student who is learning mainly survival vocabulary would
do poorly on this type of test. In addition, the examinee must
understand line drawings in order to comprehend the pictures
in the test. For some students, line drawings do not carry
the same meaning as they do for students from Western cultures.
While an American student looks at a flat drawing of a movie
projector or a sheriff's badge and automatically visualizes
the object, the LEP student may see the image as a design or
simply a series of lines.

Students of kindergarten age will probably not take the
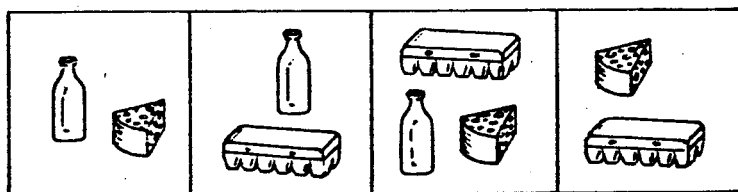WISC-R or the Peabody, but will complete a reading readiness
test. The results of this test will be used for first grade
reading group placement. In some cases, the student will re-
main in this group permanently.

The following are examples of two reading readiness test
items on a vocabulary subtest demonstrated in Guszak (1972:93).
The student sees the following pictures:

The teacher says, "Put a mark on the boat." A child who
has never seen a motorboat but only a sailboat or a canoe, may
not be able to mark the boat.

On a listening subtest, ". . . pupils are asked to mark the
one picture in a group that best describes what the teacher
reads."

The teacher says, "Tommy went to the store and bought milk,
eggs, and cheese." First of all, although the picture uses a
milk bottle, milk rarely comes in bottles anymore. Also, for
LEP children, a closed carton, such as that pictured, may give
no clue that there are eggs inside.

Research validates that the LEP student has had limited ex-
perience with the test-taking process. Taking a test is a
threat to the LEP student not only academically but emotional-
ly. For some students, especially those from large families,
the special attention associated with individualized testing
is a new experience. In fact, many children,(particularly
youngsters from different cultures), are extremely fearful
when they are taken out of their classrooms for this purpose.
"They seem to get the impression they are about to be punished
for some undefined transgression." (Jones 1976:96). A short
explanation given to each student by the LEP teacher can help
to alleviate these anxieties.

Another cultural consideration is the student's experience
with timed tests. In many countries, tests may or may not be
timed. Students may be given year-end examinations which can
be finished in one or two days. Working on a timed subtest
for ten minutes would be a totally unfamiliar experience for
some students.

Another expectation in the American testing system is that
students will guess on some test items. This is contrary to
some cultural beliefs. Children from some Latin American
countries have been reared ". . . within a tradition which
disapproves of this type of hablando sin saber, (speaking with-
out knowing)." (Jones 1976:96).

Academically, youngsters will need good direction-following
skills to succeed on tests. Yet children often don't under-
stand how they are to perform test tasks because they have not
mastered the vocabulary of directions. Practice in following
test directions can be introduced as part of their test-taking

training.

3. LEP Teachers as Advocates

Faced with these problems, how can students be both pro-
tected and allowed access to services they have a right to re-
ceive? It is in these areas that LEP teachers have special
roles. They will need to open communication between themselves
and other school personnel, serve as cultural resources, and
broaden the base of evaluative procedures.
To do this, second language teachers must not only be fami-
liar with the different evaluative procedures, but also must
be informed about attitudes commonly held by personnel who ad-
minister the tests. An attitude commonly held by personnel
who administer IQ tests is expressed in this way. "We are
aware that many questions are culturally biased, but if the
students are intelligent they will integrate this information."
Yet a student in this position, no matter how intelligent, has
insufficient exposure to the cultural milieu of the United
States. Test scores will be lowered by this factor, but will
nevertheless play a significant role in the student's program-
ming.
Teachers of second language speakers are in a unique posi-
tion to serve as advocates for their students in another sig-
nificant area. They have had the opportunity to synthesize
cultural information from many different resources, and are
able to share it in a way that will benefit both students and
faculty. For example, this kind of cultural input would be
valuable for people who are making decisions about a child who
has an auditory memory problem. An LEP teacher with intercul-
tural training can help the evaluating team determine whether
the child's problem is cultural or individual.
While good communication and cultural sharing are important,
LEP teachers must add other dimensions to the evaluation pro-
cess--interviews with mainstream teachers along with observa-
tion, charting, and recording of academic and emotional beha-
viors. These procedures, applied to both the LEP and the
mainstream classes, can be used to cite strengths or areas
needing remediation. Questions to be asked may include the
following: How does the student's rate of learning compare
with those of other second language or American peers? How
does the student learn--primarily through the auditory, visual
or tactile modality? Are there problems in any of these areas?
If so, under what circumstances do they occur? (For example,
a student who can answer oral questions well may be confused
when asked to write down answers in a dictation because he is
having difficulty with handwriting.) Are on-task and task
completion behaviors problematic? If so, in what subjects and

under what conditions does the breakdown occur? In what set-
tings--one-to-one, small group, or classroom--does this young-
ster function best? The answers to these questions are often
the very pieces of information that an investigative team will
need. This information can give a more complete profile of
the LEP student, and in some instances can establish the pu-
pil's right to certain educational services.

4. Conclusion

Cultural test bias remains an issue that has not been re-
solved. Even though attempts have been made to reduce test
bias through different tests, test questions, and test trans-
lation, we do not as yet have a successful mechanism to elimi-
nate test bias. Yet important decisions about LEP students'
futures continue to be made on the basis of test scores. LEP
teachers cannot stop this process, but they can make an impact
on it. As specialists and as advocates, second language in-
structors can familiarize their students with the test-taking
process and can sensitize school personnel to the cultural
difficulties in test-taking. It is hoped that through a com-
bination of these approaches, decisions affecting LEP students
can be made with more equity.

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LISTENING COMPREHENSION IN THE ORAL TRADITION

Lise Lunge-Larsen

Folktales originate in the oral tradition and
have survived by being told and retold to count-
less generations of listeners. They are intended
to be told--not read--and to be listened to.
Consequently they are an ideal tool for the
teaching of listening comprehension. This paper
examines the main universal elements of folktales
and explains why and how stories are useful in
teaching listening to LEP children. Included is
a bibliography of folktale collections, selection
criteria, and a sample tale with suggested class-
room activities.

* * *

The teller of stories has everywhere and always
found eager listeners. . . . In villages of Cen-
tral Africa, in outrigger boats on the Pacific,
in the Australian bush, and within the shadow of
Hawaiian volcanoes, tales of the present and of
the mysterious past, of animals and gods and
heroes, and of men and women like themselves,
hold listeners in spell . . .   (Thompson 1951:3)

It is interesting to note the frequency with which the
words listen and listener occur in any work on folklore.
It is, however, not surprising when we consider the history
and characteristics of folktales: they survived by being
told and retold to eager listeners for generations. What
is surprising, however, is that teachers have not capital-
ized on this common oral heritage when teaching listening
comprehension to LEP children.

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professional storyteller.

1. Listening Comprehension: Needs Assessment

Native speakers accept listening in their own language as second nature, yet comprehending the spoken form of a foreign language is one of the most difficult tasks for the second language learner. More time is spent in listening than in any of the other language activities. In 1949, research on listening in the elementary classroom led to the discovery that 57.5 percent of class-time was spent in listening. Recent research estimates that close to 90 percent of the class-time in high schools and colleges is spent in listening (Taylor 1964:3). Added to that is the listening children do outside of school through television, radio, movies and music. Yet listening is probably the most neglected skill in second language teaching (Paulston and Bruder 1976:127).

With so much of our time spent in listening, one would think that good listening habits would automatically develop. However, research tells us that a native speaker will only operate on a 25 percent level of efficiency during a ten-minute talk (DeHaven 1979:148). Imagine then the frustration of the foreigner who is only beginning to understand spoken English.

Obviously, all children--LEP children most of all--need to learn to listen effectively. Not only do they have to deal with the complex set of problems which face any listener, but they also have to tackle a set of obstacles special to the second language learner. Many of these obstacles can, however, be overcome by the telling of traditional folktales in the classroom.

2. Characteristics of Folklore

The strongest argument in favor of using storytelling is probably the fact that the tales were preserved by being told, and won their popularity in the telling. Every element present is there for the listener. As Stith Thompson (1951:127) points out in The Folktale:

> Its effects are not produced indirectly by associ-
> ation with words written or printed on a page, but
> directly through facial expression, gesture, repe-
> tition, and recurrent patterns that countless gen-
> erations have tested and found effective.

Every culture has produced a folklore, and folktales from around the world reveal innumerable similarities, not only in types of stories found, but in plot structure, style, and theme as well. One single story is often found in different variants throughout the world. The Cinderella story, for example,

exists in India, the Philippines, North Africa, Saudi Arabia,
western Sudan, Madagascar, Canada, Brazil, and Chile, to men-
tion just a few. Some interesting versions are found among
the North American Indians as well, and in Europe the tale
appears in at least 500 versions (Thompson 1951). Despite
the incredible wealth of folktales found in the world, the
tales are much alike in all significant structural and the-
matic respects. There are at least five categories of tales
which appear to be universal. They are the animal tales, the
cumulative tales, the explanatory tales, the numbskull tales,
and the hero tales. Animal tales typically show the clever-
ness of one animal and the stupidity of another, or simply the
adventures of a group of animals. In cumulative tales the
story itself is not as important as the increasing repetition
of details which build up to a quick climax. Explanatory tales
explain the existence of certain hills or rivers, or the char-
acteristics of various animals or plants. Numbskull tales are
about the absurd actions of lazy fools and conceited persons
who think they can handle every situation best. Hero tales
move in a fantastic world where magic and supernatural elements
are taken as a matter of course (Huck 1970:162-165). The
values expressed in the tales, regardless of type and country
of origin, are the same. The virtues of being humble, kind,
diligent, and courageous are always recognized. Concerns about
the conflict between good and evil and the strength and weak-
ness of human character are as relevant today as when the tales
were first told (Huck 1979:170).

3.   Folktales and Listening Comprehension

    The universality of the tales is an important point for
listening because one of the great problems for LEP children
is that a lack of familiarity with the allusions, assumptions,
and cultural context of a situation tends to interfere with
comprehension of spoken English. A child with a broader
range of experiences can more readily associate new ideas with
these past experiences, and understand what is being said
(James and Mullen 1973:20). Therefore, in ordinary listening
exercises, it is often necessary for a teacher to give the LEP
child the contextual information a native speaker already has,
in order to put the LEP child's expectations on par with those
of the native speaker. With folktales this step is rendered
superfluous. Folktales, because they are universal, contain
allusions and assumptions which are the same no matter what
country the tales are from. Although the cultural context--
that is, the landscape, climate, animals, food, and clothing--
may differ, I think it is unlikely that this minor difference
will pose any real barrier for understanding. Children

everywhere know the folktales of their native country and
usually some of the popular European ones too. They know
what is likely to happen and will form an appropriate set of
expectations against which they will measure and compare the
new story. They expect some characters to be good and some
to be wicked. They expect animals to talk and a youngest
unpromising child to succeed. They expect trolls, ogres,
giants, dragons, kings, queens, princes, and princesses.
They expect evil to be defeated and punished, and kindness to
be rewarded. They expect "once upon a time" and "they lived
happily ever after."

   Children expect "once upon a time" or a similar introduc-
tion because this is another universal element of the tales.
"Once upon a time" or "In olden times when wishing still
helped one" are traditional European openings. Tales from
outside of Europe begin along similar lines: "There was a
time, and there wasn't a time," and "Once there was, one day
there will be." From the very beginning an atmosphere larger
than life is created and the child is moved away from the
present into the realm of the imagination, to a world where
everything can and will happen. The introduction to the tale
establishes the conflict of characters and the setting in
just a few words. The story moves quickly and the language
is ideally suited for listening. It is simple and forceful.
Unneccessary details have been eliminated by constant repe-
tition; only the appropriate words remain. The conclusion
follows the climax almost immediately, and is nearly always
happy (Smith 1953:54). Because the language of the folktales
is so simple, it is considerably easier to understand than
the language of most stories or natural speech. The problem
of struggling with frequently occurring unknown words or idi-
ioms is virtually removed because there are no unneccessary
words or idioms present to distract from the story or confuse
the child. Since the stories are told and not read, gesture
and voice quality will help explain difficult words or con-
cepts. The child will understand the story not just through
listening but through seeing as well.

   A device used in the folktales to generate suspense is the
repetition--usually three times--of phrases and events. This
provides heightened interest and expectation on the part of
the listener, and creates a rhythmic flow in the action (Smith
1953:54). It also helps deal with another problem in listen-
ing: the ability of the child to decode or recognize familiar
words because of the speed with which they are spoken. Since
English is not their native language, LEP children cannot
handle the speech stream automatically. They will tend to
understand as they hear and not be able to predict the pat-
terns of a sentence through its initial grammatical signals.

The result is that they are unable to hold all the information
in their heads because they are so fully occupied with decod-
ing the ongoing speech (James and Mullen 1973:21). When the
words arrive too rapidly, they pile up in the short-term mem-
ory, and as a result children tune out. Here the structure
of the tales will help the listener. The familiar repetition
of phrases and events provides redundancy and allows children
time to sort out what they hear as well as enabling them to
predict what will be said next. Since storytelling is a per-
formance, the speed of the delivery is likely to be slow and
well-modulated. Body language will also help explain how
events should be interpreted. Because gesture is understood
faster and more readily than speech, it helps children process
the new information more rapidly, and even facilitates pre-
dicting the outcome of a situation (Froelich and Bishop 1977:
57).

Underlying our language are cultural presuppositions. Nor-
mal children acquire this kind of knowledge by being constantly
exposed to various uses of language (Black 1979:527). Needless
to say, LEP children do not have this knowledge about the tar-
get culture. However, listening to stories can help them
develop appropriate cultural presuppositions. In listening
to stories children develop a certain set of expectations about
such characters as witches, ogres, foxes, and wolves (Applebee
1979:644). The LEP child will also expect notions such as
wickedness, bravery, cleverness, goodness, or wisdom to be
embodied in certain characters because they are universal no-
tions found in all folktales. The exact characters repre-
senting these notions do not necessarily correspond to those
in the child's own culture. (To an Iranian child an owl repre-
sents wickedness, not wisdom. To some American Indians the
coyote--not the fox--represents cleverness.) But because the
child nevertheless expects these characteristics to be found,
the concepts are much more easily learned. Through the sto-
ries, then, the LEP children will learn some of these cultural
presuppositions. They will know what Grandpa is an old owl
and my brother is a real fox mean. They will understand what
is meant by a Cinderella tale. They will know that if a per-
son is labeled a real witch or an ogre, that person is not
well-liked.

4. Children and Folktales

As I have pointed out, the tales tend to be concerned with
such themes as the conflict between good and evil and the
strength and weakness of human character. There is always a
tremendous amount of struggling and suffering in the tales,
but kindness, humility, and patience almost invariably

triumph, and courage and hard work are rewarded in the end.
Another frequent motif is the recognition of the true worth
of the youngest son or daughter in a family, as in Cinderella
(Huck 1970:165). LEP children will be able to identify with
the youngest, neglected child. They feel as inadequate, in-
competent, and stupid as the youngster in the tales is thought
to be. The tales promise the children that through hard work,
patience, and kindness they will eventually succeed and be
recognized for their true worth. The tales give the hope and
comfort which are essential to anyone battling a discouraging
and seemingly hopeless situation.

     All of these points are essential for listening, but per-
haps the most important point of all is that children love to
listen to stories. They expect excitement, pleasure, and
fun. This attitude is one of the greatest benefits to a
listening teacher. In order to listen effectively, children
need to feel that what they are listening to is important and
interesting. If listening is not interesting, they will soon
stop paying attention (DeHaven 1979:150). But I have yet to
meet the child who doesn't love a good story. Storytelling
is perhaps the only thing that can make children sit still for
any length of time. And that is because stories are fun and
not "teachy." "Teachy" is boring, but stories are fun. Lis-
tening comprehension is taught, but it slips in unnoticed
through the back door.

     A final point which I would like to make is based on obser-
vations I have made while telling stories to children: no
other activity can get children to respond as actively and as
eloquently as a story. Even the most reluctant talker usually
has some comment to make. All have questions and observations,
and most of them immediately begin to create their own stories
or versions of the stories they heard. From innumerable par-
ents whose children were quiet when they first heard the sto-
ries, I have heard that later in the day and during the fol-
lowing days the children simply wouldn't stop creating new
stories for themselves and for others. The point is that
something happens when children hear stories. They begin to
develop a sense of storyline and to use their imaginations.
The result is that there is transfer of passive vocabulary
into active vocabulary. And perhaps most importantly, at some
level the children recognize that although they--like the sto-
ries--come from all different parts of the world and appear to
be very different from one another, they--like the stories--
are more alike than different from one another.

5. On Violence

     Many parents object to folktales because they often include

violence. They are afraid the violence will have a damaging
effect on their children. What they fail to realize is that
the characters in the folktales are not real in the sense
that people around us are real. They are symbols, and the
wicked characters are, as Bruno Bettelheim (1977) puts it,
symbols of "the monster" within us. They, as well as the ac-
tion, belong in another world, the world of "once upon a time,"
where everything can and will happen. The truth in the folk-
tales is the truth of our imagination, not that of our normal
life. And as Bettelheim points out (1977:116-117): "No sane
child ever believes that these tales describe the world real-
istically." Folktales were never believed, nor were they in-
tended to be believed. They are the stuff of the imagination,
told for the sake of escape and entertainment. They contain
truths the same way all good literature contains truth, but
they are not literally believed (1977:120).

In the folktales it is not the violence which is the focus
of interest. What is important is that justice prevails, that
the wicked are punished and the good win. Anyone who hears or
reads enough folktales will soon discover that the details of
the violent acts are not dwelt upon. The acts are reported:
"And then he cut her head off," and that's that. No blood,
no screams, no details. When a wicked character is killed,
the point of interest is that the symbol of evil is removed.

The fact that justice always prevails and the outcome is
almost always happy is deeply satisfying to the child. The
tales end happily in a way the child could not have thought
out alone. There is hatred and destructiveness inside every
child, and the folktales supply a legitimate outlet for these
violent feelings.

> Without such fantasies the child fails to get to
> know his monster better, nor is he given suggestions
> as to how he may gain mastery over it. As a result,
> the child remains helpless with his worst anxie-
> ties--much more so than if he had been told fairy-
> tales which give these anxieties form and body and
> also show ways to overcome these monsters (Bettel-
> heim 1977:120).

6. The Art of Storytelling

> Be not too tame neither, but let your own dis-
> cretion be your tutor. Suit the action to the
> word, the word to the action . . . (Shakespeare,
> Hamlet).

It is tempting for a teacher who has never before attempted

storytelling to read stories to students instead of telling
them. I would strongly discourage anyone from doing so with
stories belonging to the oral tradition. As I have pointed
out earlier, the power of the tales is partly rendered through
the act of telling. The storyteller should not be tied to the
written word, but instead be free to use gesture, movement and
varied facial expressions to make the tale more personal and
meaningful. The stories come alive and are passed on to the
audience the way they are meant to be. Also, to be the most
effective to a child, "the telling of the story . . . has to
be an interpersonal event, shaped by those who participate in
it" (Bettelheim 1977:151). This can only be achieved through
telling, not reading aloud to a child.
    The art of storytelling can be said to include three sepa-
rate steps: selecting tales, establishing the setting, and
telling the tales.
6.1 Selecting Tales: Selecting good and appropriate tales is
essential to a successful storytelling hour. Tales which are
worth telling must be interesting and have all the character-
istics of good folklore: a clear introduction and quick begin-
ning, fast-paced action, a definite climax, natural dialog,
and a satisfying conclusion. The repetitive pattern which
creates rhythm, provides redundancy, and heightens the sus-
pense and expectation is also essential (Huck 1970:713-714).
It would also be best to choose tales from among the universal
categories of tales: animal tales, cumulative tales, explana-
tory tales, numbskull tales, and hero tales. The various cat-
egories can broadly be said to contain the following elements:
    Animal tales have only one episode and deal with the adven-
tures of a group of animals. Often they show the cleverness
of one animal and the stupidity of another. Human beings may
or may not be included; when they are, they are rarely the
focus of the story.
    In cumulative tales the tale itself is not as important as
the constantly increasing repetition of details which build up
to a climax. A well-known example of such a tale is "The House
that Jack Built."
    Explanatory tales explain the existence of certain hills,
rivers, and valleys, or give the origin of the characteris-
tics of various animals or plants.
    Numbskull tales are about the absurd actions of lazy fools
and conceited persons who think that they can handle every
situation best. A frequent motif is husbands and wives who
are lazy or foolish or both.
    In hero tales the events take place in a clearly fantastic
world where magic and supernatural elements are taken as a
matter of course. Motifs such as transformations, magical
objects, the struggle between good and evil, and the strengths

and weaknesses of human character are frequent (Huck 1970:713-714).

The next consideration in choosing tales is the age of the audience. Children of four and five like different stories from children of ten and eleven, and an audience will lose interest in a minute if the tale is not appropriate to their level.

Children between the ages of four and seven tend to like stories about children like themselves and about animals they know. Animal tales of one episode are very popular, and because young children love rhymes and repetition, cumulative tales are successful too. At this age the children enjoy partaking in the telling, so they should be involved as much as possible.

Children between the ages of seven and nine enjoy the realistic appeal of explanatory tales and the humor of numbskull tales. Many of these tales include riddles which the children can be involved in solving. Children in this age group are also learning to appreciate tales of fantasy that include subplots, but they also enjoy numbskull tales and complex animal tales.

6.2 *Establishing the Setting:* The setting can help in creating a storytelling mood. The storyteller can establish the setting very simply by putting on a special garment--a shawl, a robe, or a particular pair of boots, for example. A special chair can be pulled forward for storytelling hours. My favorite idea is the story-candle: a big candle is lit and the electric lights are dimmed to indicate that it is story time. Another idea is to do like the Eskimos did: pass around a rock--a story-stone--and let each person hold it for a second to warm it up and release the stories in it. When it comes back to the storyteller, it should be filled with stories to tell. This is particularly nice if you want the students to tell their own stories. The story-stone can just be passed around and the new teller can keep it while telling a tale.

Props should be kept as simple as possible. Elaborate costumes and other props will cause the attention to be on the props or on the storyteller instead of on the story.

6.3 *Telling the Tales:* Telling stories is not as frightening as many people seem to think. Most of us tell stories of one kind or another during our everyday life, and usually to our classes as well. We are just not conscious of doing it. The telling of traditional stories is really an extension of that. Instead of loading yesterday's disaster with drama and suspense, instead of ghost and horror stories, and instead of jokes, you tell stories from the oral tradition, stories which have proven their popularity by the test of time.

Many people are worried that they will forget part of the

story, get flustered, and ruin the whole thing. Keep in mind
that you don't have to, in fact should not, memorize the tales.
All you need is to remember the general drift of the action.
The stories were not meant to be the same every time they were
told. The reason they were able to survive is that every sto-
ryteller has changed every story a little with every telling,
with each new audience, and with each new place. Variety and
variability are key words in the oral tradition (Tooze 1959:
55-57). The tales are constructed to be easily remembered.
The three-part sturcture, while heightening the expectation
and creating suspense and rhythm, allows you time to think
ahead to what will happen after the third repetition (Dahl 1980).
And even if you don't remember exactly, you probably know
enough about folktales to create your very own conclusion. That
only enhances the story and encourages the children to use
their own creativity and imagination.
    The following is a list of some things to keep in mind while
you tell the tales:
    _Be sensitive to the needs of your audience.
    _Personalize the stories by using your students' names in-
     stead of the traditional names in the story.
    _Use only props you are comfortable with.
    _Give your characters simple differences in voice, gesture,
     and expression.
    _Give your stories action and direct conversation between
     characters.
    _Use description that appeals to the senses.
    _Use your audience to help in any rhythmic repetition or
     riddles in your story.
    _Let yourself go a little... be expressive, relax, and
     enjoy yourself.
    If you still feel that you cannot tell stories, check your
local library or the Elementary Education, Speech or Drama
departments at a nearby university to see if they know of any
storytellers. There are usually several in any community, and
they generally don't charge much.

7. Suggested Listening Activities

    Before listening to a story, the children should be given
specific tasks to further motivate thme and to give the listen-
ing a purpose other than to entertain. Different activities
develop different listening skills and make children efficient
listeners in a wide range of situations. Here are some sample
activities:

    The children recall specific directions about a certain road
to take or certain actions or steps which must be followed in

order to ensure a successful outcome. They then memorize the repeated phrases and actions. In this activity, the children learn to recall specifically stated information.

The children pay particular attention to the description of a supernatural creature like a troll, a witch, or an ogre and try to make a drawing of the creature afterwards based on the description. In this activity, the children learn to form a sensory image from an oral description.

The children hear a story without knowing its title. They suggest titles and explain why they think the titles are good. The students summarize the story in one or two sentences. In this activity, the children learn to understand main ideas.

The children are told a cumulative tale in which the events are carefully sequenced. Then they relate the events in the order of occurrence. In this activity, the children learn to find the sequence in a story.

The children hear an explanatory tale and are asked to explain the relationship between an occurrence and the result of this occurrence. The children learn to recognize the relationships of cause and effect.

The teacher tells a story but stops three quarters of the way through. The children write down what they think will happen next. They compare their results with each other, then finish the story and compare their results to the original. The children learn to listen and predict the outcome of a situation.

The teacher selects two or more variants of the same tale, tells them to the class and discusses differences and similarities among the tales. The teacher might also tell several stories from different categories of tales, making the children pay attention to those elements which are the same in all the tales and those which differ. In these activities, the children learn to compare and contrast.

The teacher tells tales from a foreign country which contain animals, climate, vegetation or foods which are typical of that region. The children figure out what country or what part of the world they think the tale is from. They should be able to justify their choices. The teacher might also tell a tale which takes place at a particular time of the year or in a particular area such as a village or in the mountains, without stating the season or location outright. The children should be able to infer when or where the story is taking place and justify their choice. Finally, the teacher could tell a story where no monster is described directly in the tale and make the children form an image, i.e., draw an image of the creature based on its actions, speech and the reactions of the people or animals who meet it. In these activities the children learn to make inferences and draw conclusions.

The children go home and ask their parents, other family members or family friends for stories about interesting relatives or friends, or about the deeds of these people. The children should be prepared to retell the stories to the class. In another activity the children go home and ask their families for stories from their home countries and prepare to retell them to the class. The children might also listen for jokes, riddles, and ghost or horror stories which they hear among their friends and siblings and bring these to the class for sharing. In these activities, the children learn to relate the listening experience to everyday activities and experiences.

The teacher finds words which the children are not likely to know in the story and puts them on the board before the story is told. The children figure out what they mean from the voice quality, gestures, and other non-verbal clues. In this activity, the children learn to understand the meaning of unknown words from the context.

The teacher tells several stories belonging to one of the five categories. The class is divided into groups and told to act out a story like one of those they have heard, but which they have essentially made up themselves. The children might also act out in groups one particular story they have recently heard. Each group can act out a different story, or they can do the same story, placing emphasis on different interpretations. In these activities, the children learn to listen and act out stories they have heard.

After hearing a story or several stories, the children write their own stories, paying attention to those elements which are typical for folktales. If they like to draw, they should illustrate their stories as well. The children might work in pairs, one writing a story and the other illustrating it. When they are done, the results are shared with the other pairs. The children might also act out the stories they have written themselves. In these activities, the children learn to write original stories based on stories they have heard.

8.   Storytelling Resources

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Merrill Company.
Sawyer, Ruth. 1942. The way of the storyteller. New York:
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Shedlock, Marie. 1951. The art of the storyteller. New
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Tooze, Ruth. 1959. Storytelling. Englewood Cliffs, N. J.:
    Prentice-Hall.
Ziskind, Sylvia. 1976. Telling stories to children. New
    York: H. W. Wilson Company.

8.2 *Organizations*
American Folklore Society, Folklore Center, 203 Speech Build-
    ing, University of Texas, Austin, Texas, 78712.
National Association for the Preservation and Perpetuation of
    Storytelling, P. O. Box 112, Jonesborough, Tennessee, 37659.

8.3 *People (S = storyteller, R = resource person.)*
Cavanagh, Eileen. (S) Minnetonka Community Library, (612)
    473-2788.
Gash, Bob. (S) 1030 Tonkawa Road, Long Lake, Minnesota,
    55356.
Gillespie, Margaret. (R) Rockford Road Library, (612) 533-
    5010.
Hong, Maren. (S) 4344 Colfax Ave. S., Mpls., Minn., 55409.
Hoyle, Karen Nelson. (R) Walter Library, Arthur Upsilom
    Room, University of Minnesota, Mpls., Minn., 55455.
Sederstrom, Pat. (S) "The Weaver," 4400 Toledo Ave. N.,
    Mpls., Minn., 55433.
Shannon, George. (S) Box 12, Rock Falls, Wisc., 54764.
Wagner, Mary. (R) College of St. Catherine, Department of
    Library Science, 2004 Randolph Ave., St. Paul, Minn., 55105.

9. Folktale Sources

The following is a selective bibliography of folktale col-
lections from a variety of countries . Each collection con-
tains numerous tales appropriate for storytelling. Each col-
lection is representative of its culture and is the best trans-
lation available in English. Since I don't speak all the
languages represented, I was guided in my choice of transla-
tions by various reviewers. I have only included collections
translated from the original language, and have avoided all
forms of adaptations.

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Zong, In-Sob. (Ed. and trans.) <u>Folktales from Korea</u>. New
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10. Sample Tale and Activities

This section contains a sample tale, "The Three Billy-Goats
Gruff," and suggested classroom activities.
10.1 The Tale: Once on a time there were three billy-goats
who were to go up to the hillside to make themselves fat, and
the name of all three was "Gruff."
   On the way up was a bridge over a burn they had to cross;
and under the bridge lived a great ugly troll, with eyes as
big as saucers and a nose as long as a poker.
   So first of all came the youngest billy-goat Gruff to cross
the bridge.
   "Trip, trap; trip, trap!" went the bridge.
   "WHO'S THAT tripping over my bridge?" roared the troll.
   "Oh, it is only I, the tiniest billy-goat Gruff; and I'm
going up to the hillside to make myself fat," said the billy-
goat, with such a small voice.
   "Now, I'm coming to gobble you up," said the troll.
   "Oh no, pray don't take me. I'm too little, that I am,"
said the billy-goat. "Wait a bit till the second billy-goat
Gruff comes; he's much bigger."
   "Well, be off with you," said the troll.
   A little while after came the second billy-goat Gruff to
cross the bridge.
   "TRIP, TRAP! TRIP, TRAP! TRIP, TRAP!" went the bridge.
   "WHO'S THAT tripping over my bridge?" roared the troll.
   "Oh, it's the second billy-goat Gruff, and I'm going up to
the hillside to make myself fat," said the billy-goat, who
hadn't such a small voice.
   "Now, I'm coming to gobble you up!" said the troll.
   "Oh no, don't take me; wait a little till the big billy-
goat Gruff comes. He's much bigger."

"Very well, be off with you," said the troll.
But just then up came the big billy-goat Gruff.
"TRIP, TRAP! TRIP, TRAP! TRIP, TRAP!" went the bridge,
for the big billy-goat was so heavy that the bridge creaked
and groaned under him.
"WHO'S THAT tramping over my bridge?" roared the troll.
"IT'S I, THE BIG BILLY-GOAT GRUFF!" said the billy-goat,
who had an ugly hoarse voice of his own.
"Now, I'm coming to gobble you up," roared the troll.

> "Well, come along! I've got two spears,
> And I'll poke your eyeballs out at your ears;
> I've got besides two curling-stones,
> And I'll crush you to bits, body and bones."

That was what the big billy-goat said; and so he flew at
the troll and poked his eyes out with his horns, and crushed
him to bits, body and bones, and tossed him out into the burn,
and after that he went up to the hillside. There the billy-
goats got so fat they were scarce able to walk home again;
and if the fat hasn't fallen off them, why, they're still fat;
and so--

> Snip, snap, snout,
> This tale's told out.   (Thompson 1968:1-2)

10.2 Suggested Activities: The children listen carefully to
the description of the troll, to his voice when he speaks,
to what he says, and to the goats' reaction to him, and try
to draw what he looks like. They listen carefully to the de-
scription of the goats, to their voices, to what they say,
and to their reactions to the troll, and make a drawing of
all three of them, making sure the drawing captures the im-
portant differences between the goats. In this activity, the
children learn to form a visual image from an oral descrip-
tion.
    The children can memorize what the troll says every time a
goat crosses the bridge. Or, after hearing the story a couple
of times, they can try to recall what the biggest goat says in
his verse to the troll. In this activity, the children learn
to recall specifically stated information.
    The children try to summarize the story in as few sentences
as possible. They compare their summaries and decide which
ones capture the story best. In this activity, the children
learn to listen for main ideas.
    The children hear the story up to a certain point where the
big goat is described. They imagine how the story might end.
The teacher then tells the rest of the story, and the children

compare their versions with the original. In this activity,
the children learn to listen and predict the outcome.
   The children act out the story in groups. Some of the
children might want to design an appropriate set; or, the
children might write their own animal adventure stories and
act them out. In these activities, the children learn to
listen and act out what they have heard.

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Tooze, Ruth. 1959. Storytelling. Englewood Cliffs, N. J.: Prentice-Hall.

Wagner, Betty Jane. 1979. Using drama to create an environment for language development. Language Arts 56, 3:268-274.

You Have to Reach 'em to Teach 'em: The Beginnings of a Bibliography in ESL for Children

Pat Wilcox Peterson

A conflict may exist between the teaching style of the ESL instructor and the learning style of the children in the classroom. This conflict can be resolved with the right textbooks and materials. The bibliography that follows is organized into nine categories: Basic Language Series, Oral Language Development, Picture Cards and Charts, Music, Word Puzzles, Games, Manipulatives, Reading Books, and Composition.

Common folk wisdom has a lot to say about children: they are creative, they learn whatever they are exposed to, they learn well by rote, they bond to their teachers in an emotional relationship, they are concerned with content and uncritical of form, and finally--this is the one that bothers us as professional teachers--they pick up languages as easily and naturally as breathing. (Who has ever found the acquisition process to go as smoothly as that?) Yet some of these assertions, in some environments, are certainly true. Taken together they would point to a methodology of language teaching for children that is highly content-based, notional-functional, active, and whole person.

However, in the teacher-student relationship there is another side to the story. Many teachers of ESL have been trained in linguistics and are accustomed to analyzing the structure of language. This kind of training leads teachers-- and textbook writers--to think of language as a list of sentence patters, rules, inflections, and paradigms to be mastered. While analysis is no doubt an efficient and time-saving tool for the adult learner, it is questionable whether it is even cognitively possible for the child of ages five to ten. Thus there develops a potential conflict between the normal language-teaching style of the instructor and the normal language-learning style of the pupil.

The potential problems of teaching styles and learning styles can be resolved with materials that emphasize communi-

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cation in interesting contexts rather than mastery of specific
structures. This makes the choice of an effective teaching
program very important. We want to select books that are
structural insofar as this means that they include all the
basic patterns of English. People do, after all, have to be
exposed to language in order to learn it. However, the mode
of presentation is all-important. Children have different
interests than adults, and they differ in their cognitive
abilities as well.

The statement above is almost embarrassingly obvious,
and few teachers would disagree with it. Yet when we review
books and other materials to be used in ESL classes for
children, we find that many materials seem really to have been
written with adults in mind. Many texts are obviously gram-
mar-based instead of content-based. They present a careful
sequence of sentence patterns and thinly disguised substitu-
tion drills; tracking charts suggest that the teacher make
sure a child has "mastered" a structure before moving on to
the next lesson. Some books encourage talk about language
rather than use of the language itself. Although many books
seem to assume an analytical ability that is far beyond the
young child's cognitive powers, few go far enough in taking
advantage of primary language acquisition strategies that the
child still possesses.

Most of the basic language texts in the bibliography are
grammar-based, but they make an effort to teach through situ-
ations of interest. The long section called Oral Language
Development includes many language-rich activities. These
materials have very little in the way of formal reading and
writing, but the teacher is encouraged to supplement them
with word cards, sentence strips, and classroom charts on the
language-experience method of teaching reading.

One use of this bibliography might be to assist the
children's mainstream classroom teacher in planning appropri-
ate kinds of activities. The mainstream class is probably
the children's most important source of exposure to normal
English in the style and context that they will need to learn.
We may increase the amount of useful time that they have with
English by providing the mainstream classroom teacher with
materials or suggestions for activities.

Many of the materials in the bibliography come with tapes
or seatwork that can be used at an individual activity center.
Some of the games and activities do not require a trained
teacher; they can be done in peer groups or supervised by an
adult volunteer. There are enough of these activities to
permit the ESL teacher to help the mainstream classroom
teacher directly with the total language program of each LEP
student; the LEP child can actually spend one hour with seat-

work on these activities in the mainstream classroom for every
hour in the ESL classroom.

The bibliography is organized into the following categor-
ies: Basic Language Series, Oral Language Development, Picture
Cards and Charts, Music, Word Puzzles, Games, Manipulatives,
Reading Books, and Composition.

My thanks for help with this project go to the following
people: Marlene Kamm, director of the bilingual and ESL pro-
grams in Waukegan, Illinois, presented a very useful workshop
on materials for elementary education at the spring conference
given by the Minnesota State Department of Education. Both
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the St. Paul schools talked with me about the programs in
their districts and also about the books that I found. Dr.
Helen Jorstad of the University of Minnesota guided me in the
selection of many books and led me to others that were new to
me.

Finally, I hope that these books and activities are enjoy-
able as well as pedagogically sound.

BASIC LANGUAGE SERIES

Abbs, Brian, and Anne Worrall. 1979. Jigsaw. London: Mary
    Glasgow Publications Limited. Ages 6–11, beginning Eng-
    lish. Three-year course designed for EFL situations.
    British. Content-related, spiral curriculum, functional-
    notional in design. Pupil's reader, activity book, post-
    ers, flash cards with words and structures, cassettes,
    teacher's guide.
Core English series. 1971. Lexington, Mass.: Ginn and Com-
    pany. For grades K-3. Multilevel kit. Teacher's guide,
    songs on records, puppets and manipulatives, student book.
    Originally designed for use with Spanish-speaking child-
    ren.
English around the world. 1975. Glenville, Ill.: Scott,
    Foresman and Company. Beginning to advanced ESL, four-
    year program. Structurally-based. Includes teacher's
    guidebook, skills book, activities book with supplemental
    tests, posters, display cards. Book 1 is pre-reading,
    books 2-4 assume reading skills.
English for a changing world. 1976. Glenville, Ill.: Scott,
    Foresman and Company. Beginning English for the upper
    elementary and middle grades. Assumes reading ability
    and cursive script. Includes student book, cue book,
    exercise book, teacher's book, cassette tapes.
English this way. 1965. New York: English Language Services.
    Elementary to high school, beginning to advanced. Includes
    student book, teacher's book, tapes.

MinneTESOL Journal

Gonzalez-Mena, Janet. 1975. English experiences. Silver
    Spring, Md.: Institute of Modern Languages. Pre-primary
    and kindergarten, uses conversational approach through
    the child's personal experiences. My book, a set of
    spirit duplicating masters, and teacher's program.
I like English. 1981. Glenville, Ill.: Scott, Foresman and
    Company. Beginning to intermediate level, K-6. An up-
    date of English around the world but quite different in
    format. Includes six graded books with practice work,
    aural-oral method, pupil-to-pupil communication. Also
    teaching cards and a teacher's book.
The idea kit and Idea communications. 1980. Long Beach,
    Calif.: ARRC Company. For grades 1-6. Incorporates
    vocabulary, following directions, descriptive words,
    grammatical structure, articulation, verbal expression.
    Includes a pupil's book, teacher's book, picture stickers
    for game making, tracking system for grouping and record
    keeping, proficiency test.
Kernan, Doris. 1975. Steps to English. New York: McGraw-
    Hill. Starts at the beginning, pre-reading level. In-
    cludes two pre-reading books and three readers, tapes,
    workbooks, cue cards, a teacher's guide. Structurally-
    based with tracking records to be kept on the student as
    each structure is mastered.
Lismore, Thomas. 1974. Welcome to English. New York:
    Regents Publishing Company. For grades K-3. Develops
    listening and speaking skills before written skills. In-
    cludes six pupil's books, a teacher's manual and cassettes.
Mellgren, Lars, and Michael Walker. 1977. Yes! English for
    Children. Reading, Mass.: Addison-Wesley Publishing Com-
    pany. For grades K-6, based on work in communication
    tasks: imitating, forming analogies, questioning, expand-
    ing. Explicit rules are not given but the book is struc-
    turally organized. Includes six student books, teacher's
    guide, 12 large picture cards, workbooks, tapes.
Millstein, B. (Date unavailable.) Language structure
    simplified I and II. Freeport, N.Y.: Educational Activ-
    ities. For grades 3-6, reading ability assumed. The
    Sentence formulation and syntax development kit contains
    pictures, card holders, sentence strips, reward tokens, a
    teacher's manual. Pictures illustrate features of English
    such as present tense, prepositions, plurals, pronouns,
    comparatives, and other structures. A supplementary
    series to be used with another program.
Reach out. 1981. New York: Collier Macmillan International.
    For grades K-6, beginning to intermediate levels. Teaches
    all skill areas, with graded vocabulary, grammar, and
    activities. A spiral curriculum. Includes five student

books, a teacher's guide, wall charts, tapes. Starts with
pre-reading and pre-writing, uses puzzles, songs, games,
dramatics, riddles, and rhymes.
Region 1 curriculum kit. (Date unavailable.) Edinburg, Texas.
(Originally titled Teaching English early.) Beginning to,
intermediate language learning. Primarily oral activities
described in the teacher's manual. To be used with props
and manipulatives. Forces production of structurally-
sequenced sentence patterns through total physical res-
ponse activities. Teacher's manual, set of pictures,
related activities manual, seatwork.
Rock and roll. (Date unavailable.) Dallas: Melton Peninsula,
Incorporated. Beginning to intermediate language learning.
Rock is for oral language development in grades K-3. In-
cludes a lesson manual, manual of related activities,
language cards for language master, cassettes, filmstrips,
manipulatives. Roll us for K-3 reading skills.
Sampson, Gloria Paulik. 1980. New routes to English. New
York: Collier Macmillan International. Beginning language
for ages 9-18. Based on recent linguistic research and
founded on the principle that fluency precedes mastery.
Spiral curriculum allowing the student to meet the same
structure in a variety of contexts. Includes a student
textbook, workbook tapes, teacher's guide. Reading follows
directly upon the oral introduction of each lesson.

ORAL LANGUAGE DEVELOPMENT

Adventures in living series. 1970. New York: Western Publish-
ing Company. Pre-reading level, K-1, books without words,
12 titles.
Alphabet fun. 1973. Coronet. For K-3. Includes four film-
strips, four cassettes. Teaches visual discrimination
and letter recognition.
Barrata-Lorton, M. 1972. Workjobs: Activity-centered learn-
ing for early childhood. Reading, Mass.: Addison-Wesley.
For grades K-3, the book includes 104 single-concept
learning activities in language and mathematics, features
learning through handling objects before dealing with ab-
stract concepts, shows teacher-made manipulatives.
Basic Skills for Beginning Readers. 1981. ATC Publ. Corp.
For grades 1-6, letter and word cards in five conceptual
groups.
Bassano, Sharon. 1981. Consonants sound easy. San Francis-
co, Calif.: The Alemany Press, Limited. For upper ele-
mentary grades. Introduces 21 consonants in a workbook.

Bassano, Sharon. 1981. Sounds easy. San Francisco, Calif.: The Alemany Press Limited. For upper elementary grades. Introduces 11 vowels with picture pages, reading lists, and dictations.

Beginning fluency in English as a new language. (Date unavailable.) South Pasadena, Calif.: Bilingual Education Services Incorporated. Beginning level English. Story format, listen-see-say approach. Many animal stories.

Bogojavlensky, A., and D. Grossman. 1977. The great learning book. Reading, Mass.: Addison-Wesley. For grades K-12. Includes 113 learning activities, a comprehensive skills index, and a bibliography of learning resources.

Carruthers, C. (Date unavailable.) Open the lights: ESL activities for young children. Reading, Mass.: Addison-Wesley. For grades K-6. Organized in eight thematic units, each including a variety of language experiences.

Chamberlin, A. (Date unavailable.) Play and practice! National Textbook Company. All ages, all language levels. Includes a book and set of dittomasters with 98 games for individual, pair or teamwork.

Creyke. (Date unavailable.) Color creatures. Coronet. For K-3, includes six filmstrips, six cassettes, 14 reproducible worksheet masters. Two additional sets of seven masters each and program guides.

Direction books. (Date unavailable.) Xerox Educational Publishing. For grades 2-4, includes three levels of books with duplicating masters to teach students how to follow directions in various situations.

Distar language development kits I, II, and III. (Date unavailable.) Scientific Research Associates. For preschool and primary children, beginning level, teaches language concepts through actions, pictures, and question games.

Graham, Carolyn. 1978. Jazz chants for children. New York: Oxford University Press. For beginning to advanced children. A book with accompanying tape.

Hallum, Rosemary, and Edith Hom Newhart. (Date unavailable.) Oral language expansion resource kit. Freeport, N.Y.: Educational Activities, Incorporated. For grades 1-3. Includes multicultural folktales, filmstrips and cassettes, punch-out puppets, language games, sentence building strips, dittomasters, posters, evaluation checklist, and teaching suggestions.

Heffernan-Cabrera, Patricia. 1969. Audio-visual English. New York: Collier-MacMillan. Beginning level. Uses ten filmstrips to teach basic language concepts.

Henderson, Paul S. (Date unavailable.) Story telling with the flannel board. T.S. Denison Publications.

Home and family life series. (Date unavailable.) South Pasa-
    dena, Calif.: Bilingual Educational Services Incorporated.
    Filmstrips, cassettes, student activity sheets, cardboard
    standup dolls, lotto gameboards, teacher's guide.
Insel, Eunice and Edson, Ann. (Date unavailable.) The learn-
    ing well. Freeport, N.Y.: Educational Activities. For
    grades K-3. Uses filmstrips, read-along books, activity
    cards to teach basic language concepts.
Maley, Alan; and Alan Duff. 1975. Sounds interesting. New
    York: Cambridge University Press. For elementary to ad-
    vanced learners. Includes a tape with sound sequence
    stories, no words. Used to stimulate active language use.
    Also a paper explaining the use and methodology of the
    program.
Maley, Alan and Alan Duff. Sounds intriguing. 1979. New
    York: Cambridge University Press. Same format as Sounds
    Interesting.
Nale. Kindergarten keys kit. 1975. Oklahoma City: The
    Economy Company. Teacher's guidebook with various stories,
    records, a pocket chart with a calendar, cards for the
    weather and special days, wall charts with colors and num-
    bers. Tests for math and reading readiness.
Nelson, Gayle and Winters, Thomas. 1980. ESL operations--
    techniques for learning while doing. Rowley, Mass.: New-
    bury House. Beginning to intermediate. Suggestions are
    given for activities, following directions.
Oral English. 1972. Oklahoma City: The Economy Company.
    For K-1, beginning level, pre-reading. Includes two
    groups of cards for concept and language development,
    pupils book, a teacher's manual, pocket chart for cards.
Peabody language kit I and II. 1981. American Guidance Ser-
    vice Company. A vocabulary development program with pic-
    ture cards, puppets, and other manipulatives. Also appro-
    priate for oral language development is the DUSO Kit for
    developing a positive self image.
Play and say: Oral English for young children. 1979. Dallas,
    Tex.: Melton Peninsula Incorporated. For pre-kindergar-
    ten to grade 1. Includes picture books, play books with
    additional activities and exercises, four posters, two
    cassettes, a teacher's guide.
Ready, set, go. (Date unavailable.) ATC Publishing Corpora-
    tion. For K-2, includes 192 audiocards for a language
    master, eight sound filmstrips, 40 activity dittomasters,
    and a teacher's guide.
Romijn, Elizabeth, and Seely, Contee. 1979. Live action
    English for foreign students (LAEFFS). San Francisco,
    Calif.: The Alemany Press. Beginner to intermediate.
    Pair work in total physical response method.

Scarry, Richard. What people do all day. (Date unavailable.)
    Westminster, Md.: Ramdom House Educational Media. In-
    cludes six sound/color filmstrips, book, teacher discus-
    sion guide and 17 dittomasters.

PICTURE CARDS AND CHARTS

Learn the alphabet--alphabet picture flash cards. Milton
    Bradley. For K-5. Cards with letters and pictures.
Multilingual visuals. Skokie, Ill.: National Textbook Com-
    pany. Beginning level, 60 cards with basic concepts,
    teacher's guidebook.
Opposite concepts. Milton Bradley. For K-5. Set of pictures
    to teach opposites with use of the flannelboard.
Parnwell, E. Oxford picture dictionary charts. Oxford Uni-
    versity Press. For upper elementary students. A selec-
    tion of 25 illustrations taken from the picture dictionary.
Pick pairs. Milton Bradley. For K-5. 108 cards divided into
    nine categories such as shapes, animals, birds, etc.
Picture flash words for beginners. Milton Bradley. For K-5.
    118 picture-word cards with nouns common to most reading
    books.
Tell again story cards. McGraw-Hill. For K-2, large cards
    with the picture on one side and the story on the other.
Sequence. Chicago, Ill.: Incentives for Learning. For K-6,
    six sets of cards showing chronological order.
Telltales. Arlington Heights, Ill.: Delta Systems Incorpor-
    ated. Picture stories on heavy stock with four sequen-
    tially developed pictures per story; 47 storied divided
    into five sets.
Tutorette audiocard programs. Chicago: Midwest Visual Equip-
    ment Company. Beginning to low intermediate, several sets
    of audiocards for use with the languagemaster. Titles
    include Basic English, Community, Shopping.
Situational English: Language picture series. New York:
    Longman Incorporated. Beginning to intermediate level.
    Includes 20 spiral-bound pictures of people at work and
    play. Teaching suggestions given in introduction.

MUSIC

Abbs, Brian; Ann Worrall, and Trevor Jones. 1979. Jigsaw
    songs. London: Mary Glasgow Punlications Limited. Ages
    7-11. For use with Jigsaw (British).
Byrd, Donald; and Wellman, Laurie. 1975. It's hard to learn
    the English as a second language blues. New York: Col-
    lier MacMillan International.

Core English songs. 1971. Ginn and Company. For use with
    Core English.
Guthrie, Woody. (Dates unavailable.) Folkways records. For
    K-6. Various titles are available.
    "Woody Guthrie's Children's Songs"
    "Songs to Grow on for Mother and Child"
English: Sing it. 1976. Webster. For K-6. Includes pupil's
    book, teacher's book, and cassettes.
Jenkins, Ella. (Dates unavailable.) Ella Jenkins' record
    library. Educational Record Sales. For K-6. Includes
    various titles.
    "Travellin with Ella Jenkins"
    "The Street Begins at My House"
    "And One and Two"
    "This-A-Way, That-A-Way Cheerful Songs and Chants"
    "Nursery Rhymes"
    "Jambo and Other Call Responses"
    "Growing Up with Ella Jenkins"
    "You'll Sing a Song and I'll Sing a Song"
Osman, Alice, and Jean McConochie. 1979. If you feel like
    singing. New York: Longman Incorporated.
Palmer, Hap. 1981. The Hap Palmer record library. Educa-
    tional Record Sales. For K-6. Includes various titles.
    "Learning Basic Skills Through Music." Vol. I and II.
    "Getting to Know Myself"
Seeger, Pete. (Dates unavailable) Folkways records. For
    K-6. Includes various titles.
    "Songs to Grow On, Vol. II. School Days."
    "Songs to Grow On, Vol. III. American Work Songs."
    "Song and Playtime"
    "Folk Songs for Young People"
    "Animal Folksongs"
    "Birds, Beasts, Bugs, and Bigger Fishes"
    "American Game and Activity Songs for Children"
Ward, Sheila Aristotelous. (Date unavailable.) Dippitydoo:
    Songs and activities for children. New York: Longman
    Incorporated. Ages 6-10. Activity book, teacher's guide,
    cassette or record with 23 songs.

WORD PUZZLES

English crosswords. London: Mary Glasgow Publications Limi-
    ted. For grades 2-12. Assumes reading skills. British.
    Includes graded spirit dittomasters in levels, three sets.
Hauptmann and Upshan. 1973. Fun with English. Collier Mac-
    Millan. For ages 3-12, games and puzzles for reading
    comprehension.

Methold, Kenneth; Methods, Chantana; Cobb, David; and Long,
    Geoffrey. Puzzles for English practice (PEP) 1, 2 and 3.
    New York: Longman Incorporated. Intermediate level.
    Graded to go with the Longman structural readers.
Puzzle it out. Arlington Heights, Ill.: Delta Systems Incor-
    porated. Beginning to advanced. Includes five graded
    puzzlebooks.

Quiz and puzzle book. London: Mary Glasgow Publications
    Limited. British. Ages 9-13. Beginner range vocabulary.

GAMES

ABC game. Kenworthy Educational Service Incorporated. For
    grades K-3. Matches words with pictures and initial let-
    ters.
Animal bingo. Childcraft Educational Corporation. Includes
    a plastic tray, 100 chips, eighteen cards, and a spinwheel
    selector.
Balloon game. Childcraft Educational Coporation. A color
    matching game. Includes boards, baloon pieces and die.
Classification game. Instructo Products Company. For grades
    K-3. Gives practice with food, clothing, toys, pets, and
    other categories.
Find it. Childcraft Educational Corporation. Players must
    turn up playing cards and match the picture with a pic-
    ture on the game board.
Game maker. St. Paul Book and Stationery. A create-your own
    game kit including write-on, wipe-off spinner, game field,
    response cards, playing cards, die, booklet. Also avail-
    able are Open-Ended Write and Wipe Game Boards.
Get set games for beginning readers. Houghton Mifflin Company.
    For grades K-5. A series of eight games teaching letters
    and sounds, sentence structure, left to right sequence.
Hajnal, Nina. Verb bingo. New York: Longman Incorporated.
    Assumes reading ability.
Language development games. Niles, Ill.: Developmental
    Learning Materials. Includes the following titles:
    Category cards
    Homophone cards
    Singular/plural dominoes
    Antonym cards
    Same or different color cards
    Same or different size cards
    Association picture cards 1 and 2
    Spatial relation picture cards
    Sequential picture cards 1-4

Let's go fishing. Childcraft Educational Corporation. Two
     magnet fishing poles, 12 metal-eyed fish with laminated
     surface that can be labeled and wiped clean.
Lottino. Childcraft Educational Corporation. Teaches object
     identification and matching.
Magic cards. Ideal. Cards in a plastic envelope for write
     and wipe crayons. Teaches letter recognition.
Pairs word game. Milton Bradley. Cards are matched. Game
     includes pictures, words, and rhyming words.
Rolling reader. Childcraft Educational Corporation. Word
     cubes and storage tube. Words can be combined to form
     many sentences with every roll. Instructions included.
Scrabble for juniors. Selchow and Righter Company. Provides
     practice in spelling words.
Tell time quizmo. Milton Bradley. For telling time.
Wipe-off cards: Colors and shapes. Also, Wipe-off cards:
     thinking skills. Trend Enterprises. Matching pairs.
Word bingo. Garrard Publishing Company. Game boards with
     sight words taken from the Dolch list of 220 basic sight
     words.
Wordways gamecards, Wordways gameboards, and Wordways cubes.
     San Francisco, Calif.: The Alemany Press. All three items
     reinforce specific language skills: possessives, count
     and mass nouns, prepositions, time, money, weather, etc.

MANIPULATIVES

Food: Vegetable assortment and Fruit assortment. St. Paul
     Book and Stationery. Set of nine realistically sized and
     colored vegetables, eight realistic vinyl fruits.
Grammar puzzles. Chicago, Ill.: Incentives for Learning.
     Cards that fit into puzzles; various structures available
     such as long and short vowels, singular and plural nouns,
     synonyms, comparison of adjectives, irregular verbs, and
     contractions.
Judy clock. Childcraft Educational Corporation. Colorful
     14" clock with visible gears to maintain the correct re-
     lationship between the hour and minute hands.
Multilink cubes. Niles, Ill.: Developmental Learning Mater-
     ials. For counting, making patterns, learning math opera-
     tions.
People: Childcraft community helpers. Childcraft Educational
     Corporation. Includes six familar community figures.
     Childcraft people is a family of six with three genera-
     tions. Childcraft women workers includes six women of
     varied ethnic backgrounds in nonsexist jobs.
Play phone. Childcraft Education Corporation. Two phones
     that ring as they dial, connected by a 20-foot hollow cord

that carries voices distinctly.

Puppets: Childcraft puppet theatre. Plush animal puppets.
    Childcraft Education Corporation. The puppets are ordered
    separately: men, duck, pig, horse, and rooster.

Shopping: Supermarker. Five-foot tall fiberboard stand with
    shelving, illustrations of food, cardboard cash register
    with play money. Also available is an Electronic Cash
    Register, a miniature Shopping Card, Playtime Food and
    Playtime Groceries. All from Childcraft Education Corp-
    oration.

Vehicles: Garage with wheels puzzle. Eight types of cars
    and trucks fit in the puzzle. Separate wheels snap on
    to make the vehicles free-standing. Also available are
    standup Traffic signs with authentic international signals.
    Traffic with wheels puzzle has eight vehicles used in the
    community.

United State puzzle. Childcraft Educational Corporation.

World map puzzle. Milton Bradley.

                        READING BOOKS

Activity readers. (Dates unavailable.) London: Mary Glasgow
    Publications Limited. Ages 7-11, beginning level. Con-
    trolled vocabulary and structures, highly illustrated.
    Includes games, puzzles, jokes.

Barnett, Carol. 1979. Stepping into English. Skokie, Ill.:
    National Textbook Company. Low beginner to low inter-
    mediate. Fables with book, tape, filmstrip, teacher's
    guide and dittomasters.

Berman, Aaron. 1979. Forestville Tales. New York: Collier
    Macmillan. For upper elementary grades, intermediate
    English. Eight folktales adapted for ESOL with illus-
    trations.

Bowmar monster books I and II. (Dates unavailable.) Los
    Angeles: Bowmar-Noble Publications. Beginning level,
    twelve titles. Also available are the Breakthrough books,
    with 45 titles.

The children's language program. (Date unavailable.)
    Reading, Mass.: Additon-Wesley. For grades K-1. Uses
    the language experience method with twelve booklets,
    thematic posters, dittomasters, and teacher's book.

Cobb, David. (Date unavailable.) The adventures of Billy
    and Lilly. New York: Longman Incorporated. For ages
    6-10, written at the level of Stage 1 of the Longman
    structural readers (300 words).

Ladybird read-alongs. (Dates unavailable.) El Tero, Calif.:
    Wieser Educational Publishers Incorporated. Book with
    tape, teacher's guide giving creative activities. Three

sets of graded difficulty, including many folktales.

Liebowitz. (Date unavailable.) Vocabulary builder. National Textbook Company.

Martin, Bill, and Peggy Brogan. 1970. Instant readers. New York: Holt, Rinehard, and Winston. For K-5. Features small books with accompanying tapes.

Miller, S., and W. Judd. (Date unavailable.) Thinkerthings: A student-generated approach to language experience. Reading, Mass.: Addison-Wesley. For upper elementary grades. Includes dittomasters and teacher's guide.

Newbury house readers. (Various dates.) Rowley, Mass.: New-bury House Publishers. Reading books in six stages of difficulty.

Ranger multimedia reading program. 1979. Dallas: Melton Peninsula. For upper elementary grades. Includes readers and student activity books, tapes, motivation posters.

Reading in two languages. (Date unavailable.) New York: Santillana Publishing Company. For grades K-8, in both Spanish and English. The English series may be used with children of any language background. Includes workbook, activities, skills inventory. Reinforces and parallels many other basal reader series.

Robinett, Ralph. 1970. Miami Linguistic Series. Indian-apolis: D. C. Heath and Company. For K-2. Includes 15 reading levels for two grades, with placement tests, pre-tests, post-tests, seatwork books, puppets, and teacher's book.

Scoops. (Date unavailable.) New York: Longman Incorporated. Beginning readers with 300 word count level. Part of the series Longman structural readers. It has a comic-book style and exercise material.

MAGAZINES

Click and Clickbook. London: Mary Glasgow Publications Limited. British. Ages 10-12. Magazine and workbook combination to reinforce reading, speaking, and writing.

Crown and Crownbook. London: Mary Glasgow Publications Limited. British. Ages 11-13. Magazine and workbook.

Etcetera. Tucson, Ariz.: Etcetera Press. For upper element-ary grades.

Know Your World. Columbus, Ohio: Xerox Publications. For upper elementary grades.

News for You. Syracuse, N. Y.: New Readers Press. For upper elementary grades.

You and Your World. Columbus, Ohio: Xerox Publications. For upper elementary grades.

COMPOSITION

Byrne, Donn. 1975. Progressive picture compositions. New
    York: Longman Incorporated. Spiral-bound set of pictures,
    student book and teacher's book. Each story sequence
    suggests a plot.
D'Nealian handwriting program K-8. (Date unavailable.) Glen-
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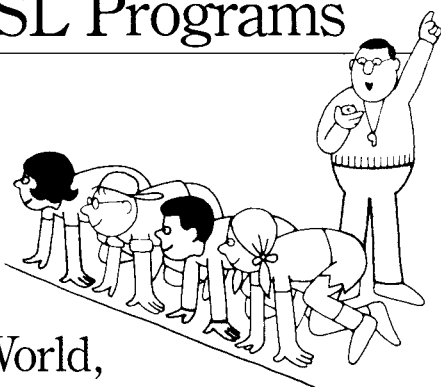   er's guide.