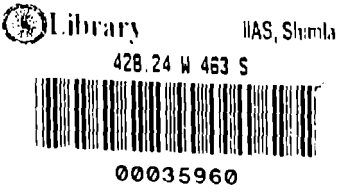
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Program in English as a Foreign Language
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SPOKEN ENGLISH AS A FOREIGN LANGUAGE

Instructor's Manual

by

William E. Welmers

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William E. Welmers

American Council of Learned Societies
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This manual is designed for the guidance of teachers of English as a foreign language who use one of the series of textbooks prepared under the auspices of the Committee on the Language Program of the American Council of Learned Societies. Each of the textbooks in this series is designed for the use of speakers of a single language other than English, and the explanatory materials are written in that language—Spanish, Korean, Turkish, etc. To a large extent, however, all of the textbooks in the series cover the same material, and are organized in the same way. In particular, the same analysis of spoken English underlies all of them, and all of them require approximately the same pedagogical methods. A careful study of this manual, in preparation for and in conjunction with the use of the textbook, is essential to the intelligent and efficient use of the lesson materials in the textbook itself. The four sections that follow include both a general orientation in the method of language teaching on which the textbook is based, and specific instructions on the use of the textbook and on classroom procedure.

I

THE INSTRUCTOR'S TASK

A basic principle of this type of language course is that your task, as an instructor, is to teach English AS YOU SPEAK IT. Your students will never learn to speak English fluently by learning rules or by reading. They need a model to imitate. Their model is the instructor's natural speech.

This remains true no matter what form of English the instructor speaks, or how well he speaks it. A native speaker of some form of American English will probably have less difficulty using the textbook than any other instructor, since the textbooks have been prepared primarily on the basis of English as it is spoken in the United States. However, a speaker of British English can still use the book easily, but there will be a few strange expressions; and such a person should learn to point out some respects in which the explanations in the lessons should be modified to fit his speech. Even a person to whom English is not native can act as an instructor. Presumably such a person at least speaks English with reasonable fluency and accuracy. If you have learned English as a second language, and feel that your English is none too perfect, do not hesitate to use the textbook anyway. It may be that some of the details will be new and strange. But with careful attention—and especially if you can consult with a native speaker of English now and then—you may be able to improve your own English and still do a really good job of teaching others. In fact, you have one advantage over a native speaker of English, in that you are more conscious of the difficulties that your students will have. Whatever your background, your task is to teach English AS YOU SPEAK IT.

Obviously, your class is going to be somewhat different from what you may think of as a traditional language class. To begin with, there will be no tedious reading and translation of English. The purpose of this course is to teach people to SPEAK ENGLISH. You will find traditional English writing in the textbook, but it is

not the subject of any instruction or drill in Book I of the course. The student will learn about reading English only in Book II, after he has had a good foundation in speaking English.

This does not mean that the authors and editors of the textbook consider signposts, newspapers, or literature to be unimportant or useless. On the contrary, it is quite possible and perfectly legitimate that some students will be interested in learning English primarily for purposes of correspondence, studying English scientific works, or reading English literature. But it is extremely difficult to learn to read any language without associating the written word with the spoken word and with phrases that are familiar from daily conversation. Even the student who is interested primarily in reading English (or any other language) should first acquire some facility in speaking it.

Another departure from traditional language teaching is the principle that you are not to teach rules ABOUT English. Some so-called rules, like the one about not ending a sentence with a preposition, are merely half-true fetishes of literary stylistics. But even the textbook you are using includes statements—important statements, and many of them quite complicated—which may be considered rules of a sort. No matter what the rules are, or how valid they may be, the student will not learn to speak English by memorizing them, any more than he will learn to swim or to play the piano by reading a book about it. Learning a language requires learning by doing. Most of the student's class time will be spent in IMITATION AND DRILL.

At the same time, very few students will learn to speak English well without the benefit of any explanation or correction. They have a set of deeply ingrained habits of pronunciation and grammatical construction from their own language. These habits will be constantly interfering with their acquisition of the somewhat different habits needed for speaking English. Many students will not even be aware that their imitation is imperfect, and will certainly have no idea of how to correct themselves. In the textbook, therefore, an attempt is made to anticipate the problems that the student will have. The descriptive statements explaining English pronunciation and English grammatical constructions are designed to make the student completely conscious of what habits he must acquire, and to help him form those habits deliberately and consciously, rather than by accidental absorption. The instructor can and should make use of such materials in correcting and guiding the student—just as a piano teacher corrects the student's hand position and helps with the interpretation of a phrase. But such aids must always be subordinate to practice. They are legitimate only in so far as they help the student speak English as you speak it.

There is, of course, a great variety in the pronunciation of English, and even in the use of some words, depending on whether the individual speaker is from Boston, New York, Philadelphia, Birmingham (England or Alabama), St. Louis, Kalamazoo, or Seattle. If each instructor teaches English as he speaks it, one might wonder how any student would ever learn "correct" English. The fact of the matter is that there is no generally accepted standard of "the best" or "correct" English, as there is for some other languages. There is neither law nor tradition that demands that what must be pronounced to rhyme with cut or with cot. Some do one, some the other. Some schools insist on making a distinction between witch and which, but the accepted standard English of England ignores this distinction completely. Even writers of dictionaries and grammars report—at best—a variety of common usages. Of course, there are expressions like He don't know no better which are simply not acceptable in most circles. Remember, too, that usages like Were it not for such an one, or even Am I not going?, tend to mark a speaker as hyper-elegant and snobbish in almost any conversational situation. Naturally, no instructor is encouraged to teach the extremes in either direction. These extremes will almost certainly be avoided if you teach English AS YOU SPEAK IT.

Finally, this means that no instructor is expected to teach English precisely as it is transcribed in the textbook. The transcription is described in the third section of this manual. For the present, remember that its function is not to tell the instructor how to speak English.

II

PREPARATION FOR THE TASK

The textbook you will be using (Book I) consists of one hundred lessons, which are divided into twenty groups of five lessons each. Thus, Group 1 includes Lessons 1-5, Group 2 includes Lessons 6-10, and so on. The first two Groups are unique in that they are devoted largely to drill on pronunciation. Beginning with Group 3 (at Lesson 11), each Group is organized in the same way. Each Lesson should take up about the same amount of class time—roughly one class hour. If a class meets for two or more hours a day, it may pay to spend more time on each Lesson. The average student will probably not be able to absorb as much as two Groups in a week. The entire course of one hundred lessons should be timed to take between fifteen and thirty weeks—only under exceptional circumstances less or more. The course uses an English vocabulary of about 750 words. There is a vocabulary of the first five Groups (English to the student's language) after Lesson 25, a similar vocabulary of Groups 6-10 after Lesson 50 and of Groups 11-15 after Lesson 75, and a complete vocabulary (English to the student's language and vice versa) at the end of the book.

In each of the first two Groups, the first Lesson (1 and 6) includes common, everyday necessities of conversation—the social amenities, counting, identification, and a few classroom instructions. The remaining four Lessons (2-5 and 7-10) consist entirely of Progressive Pronunciation Drills. These drills are planned so that one difficulty is taken up at a time, and the problems of English pronunciation are overcome gradually. The heavy concentration of pronunciation drills at this stage is designed to develop enough of a repertoire of English sounds so that the student will not be completely lost when he begins to imitate and learn longer stretches of English conversation.

Group 3 sets the pattern for the rest of the course. From this point on, each Group is organized as follows:

First Lesson (11, 16, 21, 26, etc.): Dialog and Notes on the Dialog. For the most part, the dialogs form a continuity—telling about the arrival of a foreign student on an American campus, and his first days of getting acquainted. In a few cases, a little material not related to this story is introduced before the main part of the dialog, just to give the student a start on some new words or constructions.

Second Lesson (12, 17, 22, 27, etc.): Pronunciation Check-up and Grammar Points. The Pronunciation Check-up is meant to correlate the material in the Progressive Pronunciation Drills with the vocabulary of the dialogs, and to provide a review from time to time. The Grammar Points are to be studied by the student outside of class. They explain the constructions that have been used in the dialogs, and form the basis for the drills of the following Lesson.

Third Lesson (13, 18, 23, 28, etc.): Grammar Drills. These drills give the student practice in using the vocabulary he knows in the variety of constructions to which he has been introduced. It is these drills, more than anything else, which will produce habits of English grammatical construction.

Fourth Lesson (14, 19, 24, 29, etc.): Review Materials. These are short snatches of dialog or monolog, sometimes related to the sequence of dialogs at the beginning of the Groups, and sometimes independent of them. They include only the vocabulary and constructions that have already been introduced. They provide practice in hearing and understanding, and also further drill in imitating.

Fifth Lesson (15, 20, 25, 30, etc.): Progressive Pronunciation Drill. These lessons continue the treatment of problems of English pronunciation as begun intensively in Groups 1 and 2.

A more detailed treatment of each type of lesson, with suggestions for planning the class hour, is given in the fourth section of this manual. Notice that explicit instructions are given with each lesson, consisting of "steps" to be taken one at a time. If this step-by-step procedure is followed conscientiously, the instructor will have no difficulty keeping the class both lively and busy. The steps are designed to provide a proper balance in the kinds of learning and drill needed by the students.

In addition to the steps of classroom procedure, each lesson includes an assignment of work for the student to do outside of class. These assignments include several forms of check-up to help the student assimilate what he has heard in class, and also a study of the Grammar Points which explain the constructions used in the Dialog and which are basic to the following Drills.

Besides the general organization of the textbook, there are two special features about it that need to be noted. The first of these is the special transcription of English which is used. All of the third section of this manual (below) is devoted to an explanation of the transcription and its use. The other point is the nature of the explanations of both pronunciation and grammar. An instructor who is a native speaker of the language of the students should read the explanations carefully. They are essential to an understanding of the nature and purpose of the drills. They will help you to isolate more precisely the mistakes or imperfections of a student's English, and to correct him more intelligently and efficiently.

If you are not a native speaker of the student's language, you should nevertheless get as thorough an acquaintance as you can with the explanatory materials as you go along. To do this, it may be necessary to use an interpreter or translator in addition to, or in place of, your reading of the notes. The English examples for a note may help you to get the gist of what the explanation covers. If some of the technical terms remain a mystery to you, remember that the difficulty may be in the process of translation into English rather than in the explanation itself.

In any case, the important point to remember is that the explanations are subordinate to the drills. Class time should not be taken up with discussions of pronunciation or grammar, but with DRILL. The instructor is not forbidden to use a few words of explanation or a technical term during the class hour, but he should do so only if he is sure that it will tell the student what he is doing wrong and how to do it right.

The class hour must be planned carefully and used to the best possible advantage. First of all, be sure you know exactly what the Lesson for the coming period covers, and how the material in it is related to the material in the preceding Lessons and Groups. Note what steps are to be followed, and think through the procedure involved in each one. It will probably be necessary to give a few brief instructions to the class in their own language from time to time during the hour. Plan what you are going to say, or go over it in advance with an interpreter if you need one. More detailed instructions for classroom procedure are given in the fourth section of this manual. Before each class, study the instructions given there for the appropriate lesson.

In addition to this specific planning, some general suggestions are in order here. Most of these are at the very foundation of good language teaching, so follow them carefully.

(1) Speak fairly rapidly. You may be tempted and even requested to speak in a very slow, hesitating way, separating words and syllables in a way that you never would outside the classroom. Students who learn only that kind of speech will never learn to carry on conversation among native speakers of English. Your English in the classroom should be just about the same as it is in your home or in any English conversation—perhaps louder and clearer, but not much slower. Don't let the classroom scare you into artificiality.

(2) Keep your standards high. You should by all means seem pleased with what your students accomplish, but at the same time you should do your best to help them accomplish even more. Don't give up when you feel that they can be understood. Go on until you are satisfied that they can not be misunderstood. The standard is that speakers of English should notice nothing strange in their speech. Few students will achieve that standard completely, but the instructor who keeps that goal in mind can help many of them to approximate it.

(3) Diagnose the errors your students make. At first, a student's attempt to imitate your speech will merely give you the vague impression of being somewhat imperfect and peculiar. By following the explanations in the textbook, on both pronunciation and grammar, you will soon begin to isolate the precise things that are wrong about it. Perhaps he holds a stressed vowel too long, or cuts if off too short, or pronounces weak-stressed syllables too precisely. Perhaps his r sounds are completely foreign to English. Perhaps he has difficulties with just one or two vowel sounds. Or, in the realm of grammar, he may hesitate to use certain contractions, or tend to use a "perfect phrase" instead of a "past tense". Try to determine as specifically as you can just what is wrong, so that you can work on that particular point. Otherwise the student trying to pronounce this may be concentrating to the best of his ability on the first consonant, and it may never occur to him that it is the vowel that is giving him trouble.

(4) Keep correcting. A student will appreciate being told a hundred times that he says a word poorly, if at the same time you help him to say it better. It takes time and it may bore you, but if a student doesn't say this quite right when he repeats a sentence, stop him every time and have him say it over. Help him to form the right habits and try to keep him from continuing the wrong habits. It is for this reason that diagnosis is so very important. If you don't know what is wrong, you have little chance of giving worthwhile help. The student might get it right by accident, but don't depend on it.

(5) Keep the class lively. Stand up and walk around if you can. Face the student you are talking to, and look at him, not at the book or out the window. Don't be afraid of personal attention, jokes, and informality—so long as you keep to the subject. In some parts of the world, a teacher is expected to be dignified and somewhat remote; don't violate the student's notion of what a teacher ought to be, but remember that you are teaching English and representing the culture of the English-speaking world, so don't take undue advantage of your position. When the students recite individually, don't let them take turns around the class. Call on them at random, to keep them all alert and interested. Don't pick on any single student, but make each one feel that he is an individual with his own problems that you want to help him solve. If the students seem to get bored with a drill, try to vary it in some way, or drop it entirely for the time being and come back to it later. Don't allow long pauses. Work for quick reactions as well as for accuracy.

(6) Review whatever seems difficult. While you are working on a set of drills, you may notice that one of them gives the students more than average trouble. Make a note of the fact in the margin of your book. About a week later, go back to the same drill without warning, and go through it again. As the students progress through the course, they should master everything as thoroughly as they can. But you will probably notice that real mastery of a new word or a new grammatical construction often comes about a week after it was first learned. This is the time to drill on it again, to make the process of assimilation complete.

(7) Avoid discussions ABOUT English. Don't let the class shift into a discussion of why you say one thing rather than another. You just do. It sounds better that way. Your job is to teach English, and SPOKEN English, not information or theories about English. If questions are asked about the United States, try to answer them simply and briefly, and in English if possible. Above all, show the same sympathetic interest in your students' homeland that you would like them to show in the United States. The textbook provides a number of notes on American life and culture, in the Notes on the Dialogs. The principle used in preparing them is a good one to follow—don't conceal the truth, but don't make America seem unbelievable.

The textbook can be used to best advantage with a class no larger than eight or ten. Even a smaller class is desirable.

III

TRANSCRIPTION AND ORTHOGRAPHY

Every English word or phrase or sentence in the textbook—except for some forms cited in the explanatory materials—appears in two systems of writing. One of these is the ordinary written form of English, called the orthography. Nothing is taught about the orthography in Book I. It is included primarily for reference at later stages of learning, and to satisfy the curiosity of the students. Instructors may find it helpful at first, but should not allow themselves to remain dependent upon it. The other writing system, the transcription, is designed to avoid the inconsistencies and ambiguities of standard English orthography, and to correspond more accurately to the spoken language.

You may have some difficulty learning to use the transcription at first, but if you follow it through carefully you will soon master it. Of course, the transcription is primarily for the student rather than the instructor, but you should learn to help the student make the best possible use of it. An important function of the transcription for the instructor is that it will help you to become more aware of how you actually do speak English, and it will thus enable you to help your students more efficiently.

Even for the student, however, the aim of the course is not the reading of the transcription, but the speaking of English. Tell him that he can learn no English from the transcription by itself. It is only an aid to listening. While he is listening to you with his eyes on the transcription (never on the orthography!), the symbols help him to associate the sounds he hears with sounds that he has heard before. When he tries to reproduce what the instructor has said, the transcription reminds him of the sounds he should make. If a student depends only on his ear, the habits of his own language may make it extremely difficult for him to notice any difference between the four words sheep, ship, seep, sip. The transcription will be a constant reminder that these four words are different, and will point out where the differences are.

With few exceptions, the transcription represents just one way of saying a word, a phrase, or a sentence. This may not always be the way you say it, since there is a great deal of variation between dialects, between individuals, and even between different utterances from the same individual. As far as is possible within the range of variations, the transcription will become easier for you after you have used it for a while. As an introduction, the following paragraphs outline the uses of the symbols that may be strange at the beginning, and provide some hints for correlating the transcription with your personal habits of speech.

(1) Consonants

č (or c, or ç, in some textbooks) stands for the sound most commonly written ch. E.g., čæt chat, čín chin, íyč each, kíčın kitchen, píkčər picture.

ǧ (or j, or c, in some textbooks) stands for the sound commonly written j, and often g. E.g., ǧím Jim, ríǧ ridge, líyǧın legion.

š (or ş in the Turkish textbook) stands for the sound most commonly written sh, but often ti and in other ways medially. E.g., šíp ship, ləš lush, póršın portion, míšın mission.

ž (or j in the Turkish textbook) stands for the "voiced" counterpart of š. (The terms "voiced" and 'voiceless" are explained below.) E.g., pléžər pleasure, líyžın lesion, gəráhž (also gəráhǧ) garage.

θ stands for the "voiceless" sound spelled th. E.g., θíŋk think, θíyf thief, bréθ breath, túwθ tooth.

ð (or δ in some textbooks) stands for the "voiced" counterpart of θ, also spelled th. E.g., ðís this, ðén then, bríyð breathe, bráðər brother.

ŋ stands for the sound usually spelled ng, or n before k or g. E.g., síŋ sing, síŋiŋ singing, fíŋgər finger, θíŋk think.

It may be helpful for you to know what is meant by "voiceless" and "voiced" consonants, since some of the distinctions will be troublesome for speakers of some languages. Hold your hands tightly over your ears and say out loud the words pie, tie, sigh, high. You will hear a loud noise in your ears through the last part of each word, but not during the initial consonant. Now say the words buy, die, guy, vie. In these words, the noise in your ears begins during the initial consonant. The noise is caused by vibration of the vocal cords. A sound during which the vocal cords vibrate is "voiced". The English consonants p, t, č, k, f, θ, s, š, h are voiceless. The English consonants b, d, ǧ, g, v, ð, z, ž, m, n, ŋ, r, l, w, y are voiced under most circumstances, although some of them may become voiceless after a voiceless consonant, as in smówk smoke, snów snow, práwd proud, klóhθ cloth, twín twin, and pyúw pew.

Notice that in English orthography s represents a voiceless consonant after another voiceless consonant, as in híts hits, méyks makes, fáyfs fifes, but that it represents the voiced consonant z after a voiced consonant, as in bíbz bibs, bídz bids, tə́gz tugs, wáyvz wives.

There is comparatively little variation between dialects and individuals in the English consonant system. Some people make no distinction between what we write as ŋ in síŋər singer, and what we write as ŋg in fíŋgər finger. The word with is pronounced by some as wíθ and by others as wíð, and both pronunciations are mentioned in the textbook. Some people distinguish the cluster nts in prínts prints, from the cluster ns in príns prince, and others do not. The distinction is made in the textbook, but if you do not make it you can simply tell your students to ignore it. Similarly, many people omit one of the consonants written in such clusters as those in klówðz clothes, témpts tempts, and pésts pests. Your students should pronounce such words the way you do, not the way they are written in the transcription. Generally speaking, the transcription represents the maximum number of distinctions that any speaker of English makes in consonants and consonant clusters.

(2) Nuclei. The term "nucleus" includes what are commonly called "vowels" and "diphthongs". In the analysis of English that underlies the textbook, nuclei are referred to as "simple" or "complex".

English has nine simple nuclei, or vowels. Very few speakers of English use all nine with loud or "primary" stress. In the following chart, the nine simple nuclei are listed with an example of each. The parenthesized items represent pronunciations that are limited in some important respect. The items not parenthesized probably represent just what you would say. Compare the examples reading them aloud in threes, both horizontally and vertically.

i	pít	pit	ɪ	(ǧíst	just*)	ʊ	pút	put
e	pét	pet	ə	pət	putt*	o	(hól	whole)
æ	pǽt	pat	ɑ	pát	pot	ɔ	(pɔ́t	pot)

[*In the Spanish textbook the symbol ɨ is used instead of ɪ, and in the Turkish textbook the symbol ʌ is used instead of ə] The pronunciation ǧíst in expressions like 'I'd just as soon do it' is common in all areas where English is spoken, in distinction from ǧə́st in 'He's a just man.' Many of us hesitate to admit that we use this pronunciation, but most of us do when we aren't thinking about it. (Never forget that natural-sounding speech—the kind that you want your pupils to acquire—is what you use when you're not thinking about it.) The textbook recognizes both pronunciations. Besides this ǧíst, and síč such, which are majority usages among Americans, í may turn up in your speech in a few other words where it is rarer, e.g. šígər or šúgər sugar, číldərn or čílдərn children. [Weak-stressed ɪ and complex nuclei with ɪ are discussed later.] hól is a New England pronunciation of whole, pronounced hówl like hole in most other areas. pɔ́t is primarily British. The textbook does not use either of these two groups of marginal pronunciations—New England o in the dozens of words like whole, toadstool, pony, and British ɔ in the much larger number of words like stop, got, bond—but it does use o in gónə, the normal conversational form of the future auxiliary going to. Since the simple ɔ is not otherwise needed in transcription, this symbol is written in two sets of words where there is an erratic variation in personal and local pronunciations. First, ɔ is written to represent a free choice between ɑ and ɔh (for the latter, see below), in words like fog, log, God, watch, and on. Second, ɔ is written to represent a free choice among o, ɔ, and ɑ before r and a following vowel, in words like sorry, tomorrow, orange, horrible, warrant, Florida.

Complex nuclei are formed with any of these nine vowels followed by one of the "semivowels" y, w, or h, the latter being written : or ʌ in certain of the textbooks. Each of the twenty-seven combinations is found in some dialect of English, but no single dialect is likely to have all of them. (Some varieties of English lack the h nuclei; in most of those dialects, r functions as a semivowel; if you have such a pattern, you may be mildly disconcerted by some of the textbook form and statements, but there will be no major conflict, for which reason that possibility is neglected here.) The rarer combinations

are eliminated from the transcription. Besides, a particular nucleus used in a large group of words in one locality may be replaced by a certain other nucleus throughout that group of words in another, as when Southern æw as in hǽwnd hound and hundreds of other common words corresponds uniformly to Northern ɑw in the same list of words. In such cases, the transcription arbitrarily standardizes and uses one (in this case ɑw, not æw), and the other is referred to at the appropriate point in the Progressive Pronunciation Drills. Thus the transcription may not fit your pronunciation in certain details, but most of the discrepancies will be uniform over large groups of words, and will therefore cause no confusion.

The following nuclei with y are used in the transcription:

iy bíyt beat

ey béyt bait

ɔy bɔ́y boy

ɑy bɑ́yt bite

If you are from Canada or near by, you may use əy instead of ɑy before voiceless consonants and before r. If you do, you will notice the difference between rə́ytiŋ writing and rɑ́ydiŋ riding, nə́yf knife and nə́yvz knives. The textbook uses ɑy only, which of course will not stop you from making the distinction if it is natural to you, and the explanation in the textbook will enable students to imitate you without being confused by a plainly audible difference that is not written.

In the metropolitan New York area, əy is common in words like bird, worse, thirty, where the transcription has əhr or ər. In the vicinity of Philadelphia, ɪy is often heard for iy in me, see, be. In much of the South, æy is regularly used where the textbook gives æh in words like class, sand, dash. In a more limited area, ɔy is used where the transcription has ɔ in wash, and ʊy is used for ʊ in push, bush. Try to determine how your own pronunciation ought to be transcribed, where it differs from the textbook; and if possible, learn to demonstrate the textbook pronunciation too, but don't try to adopt it at the cost of stilted and vacillating classroom speech: use such knowledge and skills only to prevent and cure students' confusion, by giving them the minimum necessary statements of differences between what they see and what they hear.

The following nuclei with w are used in the transcription:

uw fúwd food

ow bówt boat

ɑw bɑ́wt bout

If you are from Canada, you probably use əw instead of ɑw before voiceless consonants, as in out, about, house. In the Maritime Provinces, ɔw and ow may be heard in these words.

In some other areas, mostly along the Atlantic, əw replaces ow in words like go, no, cocoa.

In a large part of the Eastern and Southern United States, æw is used for ɑw regularly. Note your pronunciation of house, cow, down. Around Norfolk, Virginia, ew is used in many of the same words.

The important thing to remember in all this seemingly confused array of variations is that the words written with ɑw and those written with ow in the textbook are distinguished in one way or another in all dialects of English. Our way of writing them at least represents the fact that they are distinguished. The transfer to your particular way of distinguishing them, whatever that may be, is a comparitively simple matter.

Similarly, ɔw is used in much of the South where the textbook has ɔh, as in law, bought, lawn. Some of us use iw and others ɪw in new, dew, tune. In these words, the transcription has yuw, though another very usual pronunciation is uw. If you make no distinction in pronunciation between do and dew, tell your students at the appropriate time that they can ignore the y written between one of the consonants t, d, n and the nucleus uw.

Nuclei with h present one problem in positions other than before r, and another problem before r. The Persian textbook writes : instead of h, and does not distinguish between æ and æh. Otherwise, the following nuclei are used in positions other than before r :

æh	pæhs	pass	ɔh	kɔht	caught

The point of writing h at all in these words is that the nucleus is longer than any of the simple vowels, and there is usually a noticeable "glide" toward a sound something like ə. This use of h after a vowel must not be confused with the voiceless h at the beginning of a word.

In the vicinity of New York City and for some distance southwest, oh is usually heard instead of ɔh. It has already been pointed out that ɔw replaces ɔh in the South. In much of Canada and in parts of the northern Midwest and West, no distinction is made between ɔh and ɑ. In such areas, caught and cot are identical. If they are for you, be sure to tell your students that ɔh and ɑ represent the same sound in your speech.

The use of æh is a little complicated. Many speakers of English make a distinction between can meaning "container" and can meaning "be able". If you do not distinguish these two, then you probably say æ in all the forms where the textbook has æh. If you do make a distinction, "be able" is kǽn, and your pronunciation of "container" is either kǽhn or kéhn or kǽyn. æh is more likely in New England, eh in northern New Jersey, and æy in the South. The writing æh in the textbook covers all these variants as well as the British ɑh in dance, laugh.

Those who do distinguish between æ and one of these complex nuclei usually have æ in one-syllable words before p, t, č, k, ŋ, l, and also in a few other words like can ("be able"), am, have, has, had, as, than, and. Except in these words, the complex nucleus appears before other consonants, as in cab, sad, sag, half, wrath, pass, mash, halve, razz, ham, can ("container"). Longer words derived from these usually retain the nucleus of the basic form: æ in having, but æh in halving, passing, sadder, etc. Other words of two or more syllables are likely to have æ in most cases, but often the complex nucleus before m or n and another consonant. So æ is written in fashion, rather, after, but æh in campus, candy. This division

may not represent your distribution of the two nuclei precisely, but it should not be far off. And even if you do not use æh at all, the transcription will not do great violence to your speech. All nuclei tend to be longest at the end of a word, somewhat shorter before a voiced consonant, and still shorter before a voiceless consonant. They are shortest before the voiceless "stops" p, t, č, k. Thus the automatic variation in your speech is a reasonably close parallel to the structural distinctions between æ and a complex nucleus such as æh in the speech of others. Don't let your students get needlessly tangled in the transcription. It is only hoped that the transcription as it stands will be the best aid in identifying the speech sounds of a hundred different teachers.

The transcription includes also ah in father, mirage, and a few one-syllable words like shah, and eh in the colloquial yeah.

Most speakers of English use several nuclei with h before r. The transcription includes the following:

ih	píhr	peer		uh	púhr	poor
eh	péhr	pair	əh	páhr	purr	oh	póhr	pore
			ah	páhr	par			

But the simple vowel, without h, is used before p, t, č, k, as in párt pert, párk park, pórč porch. Compare these with páhrs purse, báhrn barn, wóhrm warm.

Many people make a distinction between ohr (or or) in one set of words (e.g., wore), and ɔhr (or ɔr) in another set (e.g., war). This distinction is ignored in the textbook. If you make the distinction, you might point it out to your students where ohr and or are treated, but do not insist that they remember in every case which words have o and which have ɔ. They should be able to imitate your distinction if their pronunciation drills have been carefully done, but the textbook gives them no reminder of which nucleus occurs in a given word.

Before r and a following vowel, both simple nuclei and nuclei with h are written. If you make no distinction in normal speech between spear it and spirit, you probably have no h in these sets, and you can tell your students to ignore the written contrast. The transcription recognizes the following possible contrasts:

spíhrit	spear it	spírit	spirit
méhriy	Mary	mériy	merry
		mæriy	marry
fáhriy	furry	háriy	hurry
stáhriy	starry	sɔ́riy	sorry
stóhriy	story		
túhriŋ	touring	ǧúriy	jury

Many people, of course, do not distinguish merry and marry, and by having no h here pronounce Mary also in the same way; they are all mériy.

So far, we have been concerned primarily with nuclei that have "primary stress". Not all of these nuclei are commonly used with "weak stress"—the stress of the first nucleus of about, belong, November or the last nucleus of city, better, fellow. Reading the nuclei with weak stress in the textbook will probably give you little trouble, but you may often wonder whether the distinctions made are valid. For your reference whenever questions arise in your mind, here is a summary of the uses of nuclei with a weak stress, with possibly a few minor differences in some textbooks:

i in the prefixes in-, im-, il-, ir- meaning "not"; in the prefixes re-, pre-, de-, se- (where iy and ɪ are common pronunciations); where the orthography has -ic, -id, -ish, -ist, -ing at the end of a word; and in the weak forms of it and him (where ɪ is also common).

ə for orthographic initial a- before a single consonant sound (about, amid, allow, attain) and before clusters that also occur at the beginning of a word (abroad, approximate, apply, astonished); at the end of a word (soda, banana) and in forms derived from these (bananas, Rosa's); always before r (better, forget, miserable); and in the weak form of us (and of them in some textbooks).

æ for orthographic initial a- before consonant clusters that do not occur at the beginning of a word (admit, accept, abhor).

o in the prefix pro- and in similar forms (protect, rotation).

u in the suffix -ful (awful, woeful).

ɪ for simple nuclei otherwise. Included are the prefix ex- (expect, exceed) and some miscellaneous cases in initial syllables (immediate, effect, necessitate), though ə is written where it seems to be the predominant pronunciation (tomorrow, contended); the suffixes -ed and -es (hated, roses); the weak form of them in some textbooks; and numerous miscellaneous cases. There is often a variation in pronunciation between ɪ and i or ə. Roughly speaking, ɪ can be described as that transition from one consonant to another which involves the minimum movement of the tongue. Thus ɪ is written before the final consonant of button, burden, basin, cousin, mission, bottom, bacon, kettle, ladle, miserable, usual, stomach, pilot, cautious, etc., and for many nuclei other than the last in a word. It is the commonest nucleus with weak stress.

iy for orthographic final -y, -ie (city, Billie).

ey in yesterday and always, and in most textbooks in the names of the days of the week. Some speakers have iy in these forms.

ow for orthographic final -o or -ow (motto, billow, fellow).

uw in a few cases like value, and where "tertiary stress" is also possible, as in unite.

Other nuclei are written where there is a variation between weak and tertiary stress. E.g., ɔhstréylyə Australia, veykéyšɪn vacation, aktówbər October.

There is no denying that the system of English nuclei is complicated. Any dialect of English has the raw materials—vowels and semi-vowels—for thirty-six different nuclei. Probably no dialect uses less than thirteen of these nuclei commonly, and most dialects use several more. Perfectly acceptable alternant pronunciations, including even variations within the speech of a single individual, make it necessary to include most of the possibilities in a descrip-

tion of English pronunciation. It would probably be possible to make many more arbitrary simplifications in the transcription than there are. The result, however, would not necessarily be an easier task of learning or of teaching. Of course, your job is to concentrate on getting your students to imitate YOUR pronunciation. The transcription can be most valuable, but only when it is keyed to English AS YOU SPEAK IT.

Word division is treated in the textbook not in terms of meaning, but in terms of pronunciation. It is true that, to a large extent, the audible dividing points in speech parallel the divisions between what we think of as "words". But that is not always the case. The question What do you think? is often pronounced with only one dividing point—it would be transcribed ²hwâtəyə ³θíŋk ¹ǁ . On the other hand, the forms understand and afternoon are usually pronounced with a dividing point, so that they are transcribed in the textbook as two words each— àndər stǽhnd and æftər núwn . The presence of a word division is what distinguishes the common pronunciation of beeline bíy làyn from that of feline fíylàyn, or of night rate náyt rèyt from nitrate náytrèyt. In some types of sequences, there is just about complete freedom to use a pronunciation with or without word division. Thus a board is sometimes pronounced differently from aboard, and sometimes the same. It is for this reason that you will often find it difficult to identify the points in your own speech where word division occurs. That doesn't matter. The point of the problem is that speakers of most other languages will tend to run their words together with fewer dividing points than they ought to have for English. The divisions in the transcription will generally approximate your pronunciation, and will help the student to achieve an accuracy of imitation that he would otherwise miss.

Pitch is a feature of English pronunciation that you may never have known existed. It not only exists; it is the most important pattern in the language. Babies learn the intonations of speech before learning many words; adults take them for granted like the air they breathe, and imagine that there is nothing there to be learned. But languages differ vastly in their intonations; and when two languages share a pattern (German and English use the same patterns) they may assign different meanings to the same intonation. Therefore, a mistake in intonation is at best a grammatical error, at worst an unintended insult to the listener. The intonations of Latin are forever lost to us, and orthographic English print says little about intonation. For both these reasons, intonations have rarely been taught as what they truly are: an essential part of the grammar. A beginner may use only approximately English consonants and blurred vowels, but if his intonations are right he will be understood and listened to with pleasure. But failure to match the pitches and pitch sequences of a new language is the surest mark of a foreign speaker. In the transcription, the pitches of English are indicated by raised numerals, beginning with /¹/ for the lowest pitch and going up to /⁴/ for the highest pitch. To illustrate these pitches, read the following short conversation aloud as if you were reading a story. In American English, the chances are very good that the part of each line after the

quotation will be pronounced on the pitch level indicated in the parentheses after the line.

"Did he go to the movies?" asked Jim.	(3)
"I think so," replied Mary.	(2)
"Are you absolutely sure?" demanded Jim.	(4)
"Certainly I am," said Mary in disgust.	(1)

The pitch at the end of the phrase is always important. (In the Spanish book it is left unwritten when it is the same as the last preceding written pitch.) The next-to-the-last pitch point in a phrase is always the point at which primary stress /ˊ/ begins. If there is anything before the primary stress, then the beginning of the phrase is also marked. The following phrase illustrates such a sequence of three pitches:

²ðîsɪz ə ³búk ¹‖ This is a book.

The phrase begins on the second pitch level, and continues at that level up to the next mark. Then, at the primary stress, the pitch goes up to the third level. The phrase ends at the lowest level of pitch. (The glide in pitch from the third to the first level is automatic. In a sequence of two or more words, it is often a jump rather than a glide.)

In addition to the numbered pitches, there are three ways in which a phrase in spoken English may end. A rising pitch at the end of a phrase is indicated in the transcription by the symbol /‖ /. Notice the following:

²ìz ðîs ə ³búk³‖	Is this a book?
²ày ³θíŋk sôw²‖	I think so. [tentatively]

Phrases that do not rise at the end may fade out into silence more or less quickly. This effect is indicated by the symbol /‖ / (which is replaced by a period after the pitch numeral /¹/ in the Spanish textbook). Or there may be an effect of continuation, with a slowing down but no complete stop to mark the end of the phrase, as in the middle of the following:

²àhr yuw ³ríydiŋ³|³ǧím³‖ Are you reading, Jim?

A sequence of pitches plus one of these phrase endings is called an "intonation". In some cases, a tremendous variety of intonations is possible. If a sentence or a conversation in the textbook were recorded with you as the speaker, it might be necessary to make a good many changes in the writing of intonation. At the same time, it is almost a certainty that you would OFTEN say what is written in just the form that appears in the textbook. While you are urged to speak naturally, it will pay to spend some time, in your preparation for classes, on fitting your speech to the intonations that are written in the textbook. It is most important that the student learn to control English intonation. He can best learn to control it if your speech and the transcription agree. Do not depart deliberately from the intonations that are written unless they simply do not sound natural to you, and then give your students due warning.

Stress is the relative loudness of nuclei in a phrase. Each phrase (marked off by one of the endings / ǂ ‖ |/) has one "primary" or loudest stress, written /ˊ/. Something has already been said about "weak" stress—the softest stress—in connection with nuclei. In addition, there are two levels of stress between these extremes. The mark /ˆ/ in the transcription indicates what is called "secondary" stress, (second—loudest), and /ˋ/ indicates "tertiary" stress, (a little louder than "weak").

In stress, as in other features of English pronunciation, there may be a great deal of variation in many isolated cases. In general, however, speakers of English differ less among themselves than the language as a whole differs from other languages. For instance, a Spanish habit of stressing is not one of the minority patterns in English; rather, it is simply not a possible English pattern. Three lists of phrases are given below. The first is written with the sequence secondary—primary, the second with the sequence tertiary—primary, the third with the sequence weak—primary. If you read these lists at a fairly rapid rate, chances are that you will use the stresses that are written in almost every case. There may be a few exceptions in the second and third lists. Note that you read the second list noticeably faster than the first, and the third list still faster. The reason for this is that a nucleus with secondary stress takes longer than one with weak. You will soon get the identity of the stresses from the timing of reading the list.

hây táym	high time	mày pén	my pen	ðə rést	the rest
bây náw	buy now	bày náw	by now	ən áy	an eye
sâyn híhr	sign here	lày dáwn	lie down	ðiy égz	the eggs
tûw yíhrz	two years	gòw hówm	go home	səm íŋk	some ink
fôhr déyz	four days	gòw ín	go in	səm páy	some pie
kôhl hówm	call home	nyùw yôrk	New York	in fækt	in fact
lês ként	Les Kent	mìs ként	Miss Kent	it íz	it is
nyûw búks	new books	yùhr búks	your books	gudbáy	Goodbye.

Whenever you come to a drill on stress in the textbook, consider the entire lists of phrases or words that are given, not simply an individual case. By working with lists, the timing will help you to identify the stresses. After some practice in this way, you will begin to learn to identify the stresses in isolated phrases or words, and to notice the precise ways in which your students' imitation differs from your speech. Then you will be able to tell a student to hold a nucleus a little longer to get the stress right, or to rush over it more quickly.

Don't expect to figure out everything about your own speech at the very beginning, and don't expect the students to imitate everything perfectly from the start. As you go along, pay special attention to the particular points that are the subject of explanation and drill, one by one. If you do so, it will all become clearer to you as you go along, and your assistance to struggling students will be more and more efficient. You will learn that English is not easy, but that you can help make it easier.

IV

LESSON PLANNING

This section outlines the procedural steps needed for each type of lesson in the textbook, and adds other suggestions that you will find helpful. The first ten lessons (Groups 1 and 2) are treated individually, and then an outline is given for five more lessons, which can be applied to Group 3 and to any Group thereafter.

Lesson 1. Step 1. Double unison repetition. For each item of English, give or have one of the students give the equivalent in the students' language. Say the English immediately and have the entire class say it after you in unison. Then say the English again, and have the entire class say it after you once more. In saying the English, speak loudly and clearly, but at natural speed—do not speak slowly or pause unnaturally between words. (Beware of using the "list" style of reading: watch the intonation marks, and when you find yourself diverging from what is written, ask yourself if it isn't because you have begun to speak mechanically.) Go immediately to the next item, and follow the same procedure. Go through the entire set of items twice, or even three times if everyone still seems interested. Insist that the class speak loudly, and encourage them especially when they reproduce the melody, rhythm, and timing of your speech. Not too much can be done during this step in correcting the pronunciation of consonants and vowels, though there may be some opportunity now and then. For the most part, that will come later.

Step 2. Single unison repetition. This is pretty much the same process—the equivalent in the students' language, the English model in your speech, and unison imitation by the class. But this time each item is to be repeated only once instead of twice. This is to give the students a little idea of continuity where such continuity exists, and to review everything quickly. Go through the entire set of items two or three times, with as little pause between items as possible. At this point, it may be a good idea to check up on how the students are associating what you say with its meaning. Say several of the English items at random, and ask different individuals to give the equivalent in the students' language.

Step 3. Individual repetition. First give the equivalent in the students' language. Then say the English, and have a single student repeat after you. If his imitation is poor, say the English again and have him repeat again. If he makes a considerable improvement, go on to the next item. Don't spend too much time on one item, but try to work for accurate imitation all the time. While one student is repeating aloud, tell the others to repeat after you silently. Keep the procedure as lively and varied as possible, but try to get every student to say every item individually. Make them speak up! Mumbling covers too many imperfect imitations. While one student is reciting, you might suddenly call on someone in another part of the room to say what you have just been working on. Do everything you can to avoid boredom. Again, check up on association with meaning now and then. Remember, however, to give an English item yourself each time you call on any student to repeat it; do not give the students a chance to imitate each other. Interrupt drill on some item late in the set to ask what some item toward the beginning means. Spend the rest of the class hour on this drill.

Assignment. Outside the class, the student is to cover up the equivalents in his own language, read the English silently, and try to remember the meaning of each item. He should do this first in the order in which the items are given, and then at random. In addition, ask the students if they have all read the Introduction to the textbook. If they have not, tell them to read it carefully before the next class.

Lesson 2. Step 1. For the first drill, read the first item aloud and have the class repeat after you in unison. Then say it a second time and have them repeat it. Go on to the second item, and so on through the drill. After you have finished this, have the students read to themselves the explanatory material. (If you have the training in phonetics necessary to give the explanation yourself—in the students' native language—then paraphrase it for them, and do not take time out for them to read it.) Then go back to the drill, and go through all of then items with single unison repetition. Once the students have this much familiarity with the items, work with individual repetition—one student at a time. The first few drills should be fairly easy for them, but start now to work for precise imitation of the sounds you use.

Where drills are given in the form of pairs of words, or groups of three words, a slightly different form of drill is needed. Say both words in the pair (or all three in the group) together, and have the student repeat the whole set; pronounce each word as though it were in isolation (not as in a list!), but pause only very briefly between them. Such pairs and groups are given to illustrate contrasts in sound that are likely to be difficult for the students. After a little work on such a drill, say just one member of a pair or group, and ask the students to identify which of the two or three sounds in question you used. Asking the students to identify which nucleus you use, say one of the words. Their recognition should be good by the time they have finished a drill. Keep your standards high. As a variation of this, tell the students that you will say three words; two of them will be the same word repeated, and one of them will be different.

Ask them to state which of the words you say is different from the other two. Say either A, A, B, or A, B, B: that is, the one in the middle must be like either the first or the last. Thus if you say bait, bet, bet, they should answer that the first is different. (Avoid saying them with the list-of-three-words intonation, for if you do, speakers of tone languages will usually guess that the third one is different, because of the different pitch sequence.)

If there is any time left over, go back to Lesson 1 and go through the items with single unison repetition, and then spend a few minutes with ramdom individual repetition, just to keep the material fresh in the minds of the students.

N.B. You will notice that the Pronunciation Drills do not include any equivalents in the language of the students. It is not important for them at this point to know the meaning of what they are saying. They are supposed to be drilling on habits of English sound production and recognition. At the same time, they may be curious about meaning, and there is no reason why they should not know some meanings, if it does not take more than a few seconds of class time. If a word indicates an object you can point to (parts of the body, clothing, things in the room), you can add the meaning easily. Otherwise, steer clear of meaning while drilling on pronunciation.

Assignment. (1) Outside the class, the student is to cover up the English in Lesson 1 and try to remember, from the equivalents in his own language, what you said. (2) The student is to look over the pronunciation points in Lesson 2, trying to remember what your pronunciation sounded like, but not trying to say anything aloud; and he is to study the explanations carefully.

Lesson 3. Step 1. Go back to Lesson 1 and spend about ten minutes reviewing the items there, using a conversational technique if possible. That is, have one student say one of the items in English, and have another give an appropriate reply.

Step 2. Reading Review. From the drills in Lesson 2, select ten to twenty items at random. Write the first on the blackboard, in the transcription, and call on someone to read it off. If a wrong pronunciation is given, give the correct pronunciation and have the student say it after you until he gets it right. Then write the next item, and have someone else read it. The purpose of this type of drill is to get the students to associate the symbols with the sounds, and to recognize the important distinctions.

Step 3. Go through the pronunciations drills one by one as you did in Lesson 2. If the explanations are given before the items for drill, allow time for the explanation to be read first.

Assignment. Outside of class, the student should review the materials in Lesson 1, both by covering the English and by covering the equivalents in his own language. Then he should review the pronunciation points of Lesson 3, trying to recall your pronunciation, and reading the explanations carefully to help him understand how the sounds are produced.

35960

Lesson 4. Step 1. Dictation Review. From the drills in Lessons 2 and 3, select twenty or more items at random. Say them one by one for the class, and have each student try to write each one, using the transcription. To keep everyone aware of what you are doing, the best procedure is to give the number of each item first. Then say it—loud enough so that no one will miss it—and pause long enough for the item to be written. Then say it again, and pause again in case anyone wants to change what he has written. When you have finished with all the items, write them (with numbers) on the blackboard, giving the students an opportunity to check their association of the sounds with the symbols. Look for patterns of error. You need this test to help you diagnose and prescribe.

Step 2. Reading Review. From Lessons 2 and 3, select several more items, write them on the blackboard, and have students read them aloud, correcting the pronunciation wherever necessary.

Step 3. Go through the pronunciation drills as in Lessons 2 and 3. Remember to praise your students when their imitation is good, and work patiently to correct their errors. Try to diagnose what is wrong, and point it out. If a student doesn't seem to say an item like ten pins just the way you say it, analyze his trouble. Is it the quality of the t or the p? Is it the vowel e or i? Does he tend to change the n to m before p? Or is his trouble with the stress sequence? Or does he miss the n before the final z, and have merely a nasalized vowel? Listen for every detail, and correct details as much as possible. And when you pronounce items of more than one syllable, but without any word division, don't separate the syllables. Say each item as you would say it in conversation, not with a classroom artificiality.

Assignment. Review of Lesson 1, as before, and review of the pronunciation points in Lesson 4, along with any previous ones that gave an unusual amount of trouble. You may be able to choose certain ones that need special review.

Lesson 5. Step 1. Review of Lesson 1.

Step 2. Dictation Review. (See Lesson 4, Step 1.)

Step 3. Reading Review. (See Lesson 3, Step 2.)

Step 4. Progressive Pronunciation Drills. Reread carefully the instructions for Lesson 2, Step 1, for Lesson 3, Step 3, and for Lesson 4, Step 3, and follow those instructions for Step 4 of this Lesson. In addition, go back over one or two of the drills from earlier Lessons, especially those which include sounds that the students do not seem to have mastered as yet.

A set of phonograph records is available for most courses, on which everything essential to the course is recorded. If it is possible for the students to spend some time outside of class listening to the records, and repeating after the voice on the records during the pauses included for that purpose, they will get some excellent extra drill. It is even possible to use the records in class now and then for the sake of variety. The pronunciation on the records may be somewhat different from yours. It is very close to the pronunciation, particularly in intonation and stress. The records may be useful for review now and then.

Assignment. The student is to review all of the pronunciation notes thus far, but especially the ones from the current lesson.

Lesson 6. Step 1. Double unison repetition. (See Lesson 1, Step 1.)

Step 2. Single unison repetition. (See Lesson 1, Step 2.)

Step 3. Individual repetition. (See Lesson 1, Step 3.)

Assignment. Covering up the equivalents in the students' language for the material in this lesson.

Lesson 7. Step 1. Variation drill. Using the vocabulary and the short, easy sentence types of Lessons 1 and 6, prepare twenty or thirty English sentences, including mostly sentences that are not given in those lessons in precisely the same form. Be sure, however, to use only items that have been presented as separate items in Lessons 1 and 6, and to follow closely the models of the whole sentences which occur there. Without the students following any transcription, have them repeat these sentences after you. Use first unison and then individual repetition.

Step 2. Progressive Pronunciation Drills. (See Lesson 2, Step 1; Lesson 3, Step 3; Lesson 4, Step 3.)

Assignment. Review of Lesson 6 by covering the English. Review of pronunciation points in Lesson 7, studying the explanations carefully.

Lesson 8. Step 1. Interrogation drill. This is a drill that you can use at any time from now on. Using only the vocabulary and constructions that have already been taught, ask a question and have the student give an answer. The answer should be as full as possible. If it is needed, set the stage for the question by a few words of explanation in the language of the students. That is, don't ask "What is this?" unless you can hold up something in your hand or point to it, or unless you tell the student first in his own language that he should assume you are holding or pointing to a particular object.

Step 2. Dictation review. (See Lesson 4, Step 1.) Use materials from any lesson up to this point, but concentrate on the matters of pronunciation that seem hardest for the students.

Step 3. Reading review. (See Lesson 3, Step 2.)

Step 4. Progressive Pronunciation Drills, as before. Don't take up so much time with the first three steps that you can't do a thorough job with this one.

Assignment. Review of Lesson 6, covering up each language alternately. Review of Lesson 1, covering up the English. Review of the pronunciation points in Lesson 8, studying the explanations carefully.

Lesson 9. Step 1. Interrogation drill—more questions and answers for a few minutes. Don't hesitate to repeat what has been done before. Work for split-second responses from the students, but don't be impatient.

Step 2. Dictation review. (See Lesson 4, Step 1.)

Step 3. Reading review. (See Lesson 3, Step 2.)

Step 4. Progressive Pronunciation Drills, as before. Vary your instruction with a few minutes of using the records if the students seem to respond to the records well.

Assignment. Further review of Lessons 1 and 6, and study of the pronunciation points in Lesson 9. Assign also a review of any earlier pronunciation points that gave trouble, and go over the drills for them with the students.

Lesson 10. Step 1. Dictation review of all pronunciation points covered so far. The most recent ones will need the most attention, of course.

Step 3. Progressive Pronunciation Drills. Don't forget to emphasize the contrasts that are illustrated by pairs or groups of words. By this time you may have found a few points in which your pronunciation differs from that represented by the transcription. Be sure that your students imitate you.

Assignment. Review everything up to this point. Then look through Lesson 11, looking for familiar material and getting the gist of the dialog.

Lessons 11, 16, 21, 26, 31, 36, etc. Step 1. Double unison repetition through all items in the dialog. Notice that some items are indented. These are new words and phrases isolated from the following complete sentence. Drill on both the indented "build-ups" and the complete sentences. The dialog continuity isn't the most important thing at this point. For further details on this procedure, see the instructions for Lesson 1, Step 1.

Step 2. Double unison repetition through the indented build-ups only. This is to give further familiarity with the things that are new.

Step 3. Double unison repetition through only the complete sentences of the dialog. Go through this only once, and then the second time with single unison repetition, to get the continuity of the dialog. Tell the students to notice who says what. If there is any time left after this, spend it on individual repetition.

N.B. You may wonder how the students are to divide their attention betwen the textbook and you. The correct answer varies somewhat with the individual student—some do better by concentrating on the association of sound and symbol, while others do better by concentrating on listening and directly imitating your movements. Every student needs some of both, and there is likely to be a lot of glancing back and forth. As the material becomes more familiar, the students should spend less time looking at the transcription and more time watching you. When a student speaks, he may very properly want to have the transcription in front of him to remind him of sounds. But he should be urged nevertheless to imitate you directly, not to try to read from the textbook. After some familiarity with the material has been achieved, listening to the records, with the book shut, is good drill. There was insufficient record time to allow equivalents to be given, so that the student will be forced to remember the meaning of what he hears.

Assignment. (1) the students should read, outside of class, the Notes on the Dialog. These notes, found in each of these lessons, explain minor grammatical points, meanings of words, and details about American culture that will seem strange to the student. (2) Review of the dialog, to recall the pronunciation as it sounded, but without attempting to say anything out loud until about Lesson 51.

Lessons 12, 17, 22, 27, 32, 37, etc. Step 1. Pronunciation check-up. Be sure you know what the point of the check-up is, and then go through the drills, using the same procedures as for Progressive Pronunciation Drills. The materials given here are what the student should have mastered quite thoroughly by now. Make notes of the things that give difficulty. Then, find the appropriate pronunciation points, and drill on them at the beginning of the next class.

Step 2. Double unison repetition of the dialog in the preceding lesson, going through both the build-ups and the complete sentences, only once.

Step 3. Individual repetition of the material in the preceding lesson. By now, the equivalents in the students' language can be dropped. For further hints on this procedure, see the instructions for Lesson 1, Step 3. Don't let this drill get monotonous. Jump around the class, ask for equivalents in the students' language now and then, and sometimes have a student say a sentence four or five times, to give him practice in talking faster. For the most part, however, let one student recite for several sentences in a row, to give him time to do his best.

The supplementary use of records outside of class is excellent drill at this point.

Assignment. The student should study carefully the Grammar Points which take up most of the page space for the rest of this lesson. The examples illustrate the point discussed. The student should be sure he knows what each example means, but should not be encouraged at early stages to say the examples aloud out of class. After going through the Grammar Points, he should turn to the Drills in the following lesson, and make sure he can solve a few of the problems in each drill. Writing of answers should be discouraged. The means of solution can always be found in Grammar Points preceding the drill, though sometimes in an earlier Group.

Lessons 13, 18, 23, 28, 33, 38, etc. Before starting the Grammar Drills, go over any Pronunciation Drills which cover points that you have discovered to be particularly troublesome (see above, Lesson 12, etc., Step 1). Then ask the students if there was any Grammar Point in the preceding lesson that they did not understand. If there was, say the examples for that point, have the students repeat after you, and go over the explanation briefly. Do not take more than a few minutes of the class time for this. There are a lot of drills to be done.

The Grammar Drills are of several types. One type gives complete sentences which the student is to change in some way or other. When working on this type of drill, say out loud the first sentence as it appears, call on one student to repeat it after you, and then have him make the proper change or changes by repeating the entire sentence again for each change. Thus a maximum amount of material is used, and a pattern of substitution is set. For the following sentences, do the same, calling on a different student each time. Quick reaction is the aim of every drill.

In another type of drill, a blank is left in a sentence, and it will not be possible to say the sentence without filling in the blank. In such a case, you say nothing, but let the students say each one with the blanks filled in. If pronunciation is bad, however, repeat the completed sentence after the student has said it, and then have him say it after you.

In still another kind of drill, a question is given which must be answered in one or two ways. You should ask the question, and have the student give the answers. Vary this by having one student ask the question, and another student give the answers.

If a drill gives a good deal of trouble, spend additional time on it. One way to do this is to go over it again. But once the pattern for the drill has been set, the students do not need to follow the book (except in the type of drill where sentences with blanks are given). Don't hesitate to add examples—just be sure that you don't go beyond the vocabulary and grammar that the students know. Make notes of particularly difficult drills, for review later on.

Assignment. Review of the first lesson in the Group, covering up the English. Then the student should look over the review materials in the following lesson, trying to get the meaning of everything.

Lessons 14, 19, 24, 29, 34, etc. This time it may be wise to start out with the records, since the first thing on the records at this point (at least for most of the courses) is designed purely for comprehension. Each dialog is given without interruption. See if the students understand what they hear, particularly with the variety of voices on the records. Or you can read the dialogs—using conversational style (not like reading a story)—without interruption, for the sake of comprehension practice. This much of the procedure is optional, and should in any case be followed by that of the textbook:

Step 1. Single unison repetition through the dialogs and monologs.

Step 2. Answer any necessary questions on the meaning.

Step 3. Have the students go through the review materials. Assign as many parts as necessary, and see that everyone gets a chance. Don't forget to concentrate on accuracy of pronunciation. Watch the intonation at this point!

Step 4. Do the same thing to review the dialog at the beginning of the Group, but this time from memory or by reconstructing the general idea of it. To keep things going, remind the students of what comes next when you feel it is necessary. Of course, the build-ups are omitted from this sort of drill. It is only the continuity of the dialog that counts.

Assignment. Review the dialog once more, and also the Grammar Drills, particularly those that gave trouble.

Lessons 15, 20, 25, 30, 35, 40, etc. If the Grammar Drills were not completed, or if some of them needed additional attention, go over them first, for not more than about ten minutes. Then go on to the matters in this lesson.

Step 1. Reading review on previous pronunciation points (only a few minutes; see Lesson 3, Step 2).

Step 2. Dictation Review on previous pronunciation points. (See Lesson 4, Step 1.)

Step 3. Progressive Pronunciation Drill, as before. Remember that the drill on each contrast is also a help to you in diagnosing the difficulties the students have. Pay careful attention to their progress, and guide their drills carefully to correct every element of non-English pronunciation. Work on every detail—consonant, nucleus, word division, pitch, and stress.

Assignment. (1) Review of the explanations of pronunciation in this lesson, and of others you choose to assign. (2) A review of the dialog in the next lesson, looking for familiar items and getting the gist of the dialog.

After Lessons 25 and 50, make it a part of the assignment that the students read the Introduction to the textbook once more. It has some important advice on language learning and on the nature of this course. At the same time, take to heart this assignment for yourself—read this Instructor's Manual again, from beginning to end.

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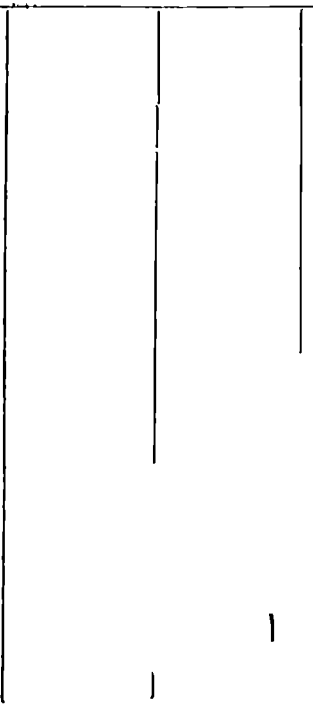

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