THE ELABORATION OF
TWO EXPERIMENTAL UNITS TO TEACH BEGINNERS' ENGLISH
USING THE AUDIO-VISUAL APPROACH

BY

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INTRODUCTION

At the time the decision was made to investigate this topic in the teaching of English as a Second Language, the Universidad de El Salvador had a program for the preparation of university-level instructors and business employees who needed to acquire and demonstrate proficiency in English language communication.

In 1979, in spite of the best efforts of capable professors, it was generally acknowledged that students who had formally studied for six semesters had not gained the necessary proficiency to proceed with advanced English as required in order to comprehend, discuss, and write on subjects such as linguistics, phonetics, composition, and literature.

That problem came to the attention of teachers of the Area Básica of the Language Department whose concern was reflected in the document entitled "Criterios para la selección de un método de Inglés adecuado para el Area Básica del Departamento de Idiomas." (See Appendix A)

Significantly, the "Criterios" statement focused on methods:

"Un método que permita el aprendizaje inductivo de
  las estructuras del Inglés:

    a) promoviendo la <u>creación de expresiones completas y originales</u>;

    b) en el contexto de una variedad de <u>situaciones de la vida cotidiana</u>;

    c) por medio de un <u>constante diálogo en el aula</u>."

Which translates as:

"A method that permits the inductive learning of
English structures:

  a) promoting the <u>creation of original and
     complete expressions</u>;

  b) in the context of a variety of <u>daily life
     situations</u>;

  c) by the means of a <u>constant dialogue in the
     classroom</u>."

Apparently, no audio-visual aids had been used to supplement
the English program development at university level. The recom-
mendations of the quoted document guided this author to experi-
ment with an approach different from those used previously to
teach English as a Second Language at university level in this
country. The approach would help the learner to develop the abi-
lities of comprehending and speaking the English language at a
level close to that of a native speaker.

How effective would the use of an audio-visual methodology
be to teach basic English as a Second Language at university le-
vel?

A methodology that would best meet these needs would be that
of the audio-visual approach as it is proposed in the book <u>Voix
et Images de France</u> (VIF), used here as a background reference
to support the effectiveness of such an approach.

Objectives

Professional teachers have an intense interest in meet-
ing the objectives for foreign language instruction. In
working with students at any age, primary, elementary, secon-
dary, college level or adult, the objective is the same:

> The ultimate aim of language teaching is to
> bring the students to a point where they can fully
> communicate their thoughts and ideas through a com-
> plete mastery of the form and content of the lan-
> guage, that is to say, to a point where they are
> capable of free expression and spontaneous produc-
> tion of the grammar points and vocabulary, used
> correctly in meaning and in context. (Decanay,
> 1963, p. 173)

Unfortunately, not all students are ready to accept the
foreign language instructional aim which is already a given
for the professional teacher. Individual students come to
class for a variety of reasons based on either external or
internal pressures. Children are generally in a foreign
language class because some adult has made the decision for
them. On the other hand, there are many different purposes
for adults to learn languages: reading for comprehending
the written language, comprehension of business and commer-
cial correspondence in the foreign language, traveling, trans-
lating, or learning English as to become profficient teachers
of the language. Whatever the internal or external pressure,
the direct product of those pressures is the attitude which
the student brings to class.

When an individual student first comes into the class-
room, his attitude varies from those of the rest of the group.
There is the highly motivated student, happy, cheerful, con-
fident and capable. On the other hand, there is the bored,
frustrated, angry and incapable one who will claim, "English
is too hard for me to understand" or "I'm taking English be-
cause I have to."

The challenge for the teacher is to change a minus into
a plus; he must foster the development of favorable attitude
toward the language. Success and the feeling of achievement
would be the magic words. How? Does the methodology used in
the classroom achieve that state of success? This question
of obtaining immediate success for a student is a central
one because, as Smith (1972) says, " . . . it is the stu-
dent's attitude that is the crucial factor in foreign lan-
guage learning . . ." (p. 15)

Creative teachers search for the method which will si-
multaneously provide students with success and change nega-
tive student attitudes. Which raises another question. Is
there a single method which will magically provide this state
of affairs for all students? Probably not, because of the
wide variety among students. Therefore, as Cornfield (1966)
says, "The artful teacher will use many methods, and will
show many sides of the material he is teaching so as to
reach the interest of as many learners as possible." (p. 15)

Cornfield's (1966) argument continues in the same vein:

> If the student is to become interested and
> enthusiastic, the language which he hears must
> have significance for him. Here the teacher can,
> without ever resorting to the native language,
> show his ingenuity by using whatever devices, ges-
> tures, pictures, and objects he deems necessary
> for bringing meaning to the sounds he is present-
> ing to the student. The importance of presenting
> meaningful language to the class cannot be stressed
> too strongly. (p. 40)

Language research for many years has acknowledged the im-

portance of oral instruction and indeed, if oral communica-

tion is the goal, then it is important that oral exchange be-

come an integral part of the students' learning activities at

all levels of instruction. The area of disagreement among

professionals lies in the question as to what specific method

will incorporate the use of oral language and at the same

time be interesting enough to preserve the positive student

attitude. Cornfield (1966) has one answer.

> Teaching by life situations should help the
> teacher break away from the domination of one
> textbook or one set of materials. It calls for
> a range of materials which can provide cohesion
> and wholeness whether they are found in pictures,
> records, newspapers, magazines, or in other such
> sources. (p. 30)

Decanay (1963) states that, "Drills are inherently un-

natural, contrived examples of the use of the language."

(p. 192) and that, "Variety of presentation is very desirable."

(p. 3) The author concludes that, "The first and most impor-

tant audio-visual aid still is and always will be the teacher."

(p. 193)

More recently, Bailey and Celce-Murcia (1979) have focused on strategies which would increase the amount of meaningful oral communication in a foreign language classroom. They state:

> Careful preparation can change the classroom interaction from teacher-dominated activities to teacher/student communication and finally to student/student communication. It stands to reason that planning opportunities for student/student communication will involve a greater number of students in an active, cognitive use of the language than does choral repetition or even a mathematically even distribution of turns by the teacher. (p. 321)

Textbooks published in the United States frequently include descriptive statements about their materials such as found in DaSilva (1982):

> Persona a Persona is a three-book sequence specifically geared to the needs of teenagers -- personal involvement, characters and themes with which they feel at ease, and the sweet taste of success all along the way. Its emphasis is on communication. (p. 9)

This investigator has searched the literature for classroom methods which would alleviate student boredom and increase student motivation. Accepting the idea that a student centered classroom automatically increase communication possibilities and student interest, the question still remains, what methods will raise the level of student capability in a foreign language without engaging in boring drills? More simply, the problem can be stated thus: How can students be given something to talk about even before they can talk?

Perhaps the comments of Hoffer (1973) provide the key.

Language was invented to ask questions. Answers
may be given by grunts and gestures, but questions
must be spoken. Humanness came of age when man
asked the first question. (p. 55)

Questioning initiates conversational exchanges. There-
fore, it seems reasonable to supply something visually in-
teresting which will generate questions. The theoretical mo-
del appears thus: VISUAL ———→ QUESTION ———→ RESPONSE

Following this line of reasoning, the researcher reviewed
the audio-visual materials published in Paris in 1969. As a
result of this preliminary study, the researcher selected the
following objectives.

GENERAL OBJECTIVE: To demonstrate that the use of

the audio-visual methodology is effective in the

teaching-learning process of the English language

at the university level.

SPECIFIC OBJECTIVE: Given a set of visual aids especially

designed, a tape recorder, a number of students for the

experiment willing to work twenty-four sessions to cover

the grammatical content of six lessons of the Contempo-

rary Spoken English, book I, the efficiency of the audio-

visual approach will be proved. This objective will be

accomplished if the students react orally in accordance

to the proposed audio-visual stimuli.

Justification

It is not this author's intention to build a case for the utilization of the audio-visual method as the sole method of foreign language instruction. Rather, this author agrees with Galen (1984).

> "Change is a concern of educators internationally. Two primary objectives are coping with existing change and bringing about change. By utilizing a variety of resources the educator can be successful in accomplishing both these goals. (p. 33)

The implication is that variety in methods will more adequately address the variety of learning styles found within a classroom of students. Chamot (1981) classifies foreign language learners as "beaders" (those who string together separate words), "braiders" (those who try out chunks of phrases in social contexts) and "orchestrators" (those who require oral models.) It is the "braiders" who might best benefit from the use of the audio-visual method.

The adoption of new methods frequently implies the purchase of new materials -- an expensive proposition. This is the reason the researcher's specific objective uses the term "adapt." Currently available materials can be adapted to a variety of methods, including the audio-visual. Perhaps this is true because audio-visual materials have been a part of foreign language instruction for a long time. As Cornfield said in 1966,

> . . . in foreign language teaching where in-
> struction is constantly involved in teaching
> new and strange phenomena, it is imperative
> that visuals be used when and wherever possible
> to help students develop better concepts. Bet-
> ter concepts and consequently better understand-
> ing of the language will result. (p. 85)

The audio-visual method was originally designed to im-
prove the part of language learning that provides the know-
ledge of "how and when one speaks to whom about what." (Camp-
bell, 1979, p. 88) Mockridge-Fong (1979) states that ". . .
we are now attempting to simulate total contexts which re-
quire more immediate integration of basic skills." (p. 99)

The problem addressed here as an additional aspect: The
teaching of adults rather than children. Chamot (1981) says,
"The age difference reflects both cognitive and social fac-
tors, for the older learner is developmentally more mature
and has different social needs than the younger learner."
(p. 2)

Other authors have pointed out the differences in adult
learners. Wright and McGillivray (1971) are the authors of
the text, Let's Learn English which this researcher used
with classes at the University of El Salvador. They say that
"Practice, especially oral practice, is the key to learning
a second or third language, just as it is for a child learn-
ing his native language." However, an adult has an addi-
tional problem. "His own speech patterns, automatic as they
are, suddenly become a barrier rather than a help." (p. vii)

Furthermore, Dacaney (1963) says that, "Adult learners on the beginning level, because of their better powers of discrimination and reasoning and because of their maturity, are not usually willing to learn a language just by repeating after the teacher." (p. 101)

It is important to consider the specific characteristics of adult students. Certain principles have been accepted for facilitating adult learning. The term, "facilitator" is significant to the point of this discussion. A teacher instructs, but a facilitator arranges learning experiences in a student-centered mode. Facilitation is most important for success in a foreign language classroom filled with adult learners.

Specifically, Knowles (1978) identified the following principles as the foundation stones of adult learning theory:

> 1. Adults are motivated to learn as they experience needs and interests that learning will satisfy; therefore, these needs and interests are appropriate starting points for organizing adult learning activities.
> 2. Adult orientation to learning is life-centered; therefore, the appropriate units for organizing adult learning are life situations, not subjects.
> 3. Experience is the richest resource for adult learning; therefore, the core methodology of adult education is the analysis of experience.
> 4. Adults have a deep need to be self-directing; therefore, the role of the teacher is to engage in a process of mutual inquiry rather than to transmit knowledge to them and then evaluate their conformity to it.
> 5. Individual differences among people increase with age; therefore, adult education must make optimal provision for differences in style, time, place, and pace of learning. (p. 31)

Adult learning theory is particularly significant when university level instruction is discussed. The textbook authors, Wright and McGillivray (1971) accept the fact that an adult learner's attitude is important. They state that, " . . . if an adult looks upon the new language with an attitude of interest and adventure, the experience may prove to be a very pleasant and rewarding one in spite of its frustrations." (p. vii)

To date, traditional methods have been used to teach English as a foreign language in schools, universities, and cultural centers of this country. Instructed under traditional methods, students acquired the ability to read, spell, and translate the language. Students demonstrated the ability to parrot structural patterns in structured phrases, but they failed to communicate in real situations. The reason for that inability to communicate in spite of the lengthy course of study, was that the only model of the spoken language introduced to the student was the printed textbook.

To develop linguistic competence, students must be exposed to a variety of activities in which the target language is practiced. Effective learning situations require inventiveness, creativity, and rapid thinking in the target language. "In all subjects, knowledge which is not genuinely discovered . . . will very likely prove useless and will soon be forgotten." (Holt, 1964, p. 125)

Therefore, three main factors will be considered in carrying out this language program:

1. The classroom should appear to be a cultural "island" with appropriate exhibits, posters, pictures, photographs, maps, etc. It must have many chalkboards available on the walls and a bulletin board for the display of news items and pictures of current interest from English languages magazines.

2. The teacher should have a fluent command of the English language, especially of its sound system and use English almost exclusively. The teacher should have a stimulating, animated personality, be friendly, cheerful, courteous, and patiently helpful with a good sense of humor. The teacher should possess the ability to adapt the textbook to the instructional methods proposed by the audio-visual method.

3. The students should be interested and attentive throughout the class period, participating in the lesson spontaneously and communicating actively with each other in English under the direction of the teacher. Students should speak in a clear and audible voice and correct each other's work constructively and spontaneously.

As Bowen (1979) says, "We know that schools do not provide the most productive language learning, that learning in an immersion situation, where a need for communication is strongly felt and sympathetic encouragement is offered . . ." (p. 109) Perhaps the audio-visual method can more closely approximate Bowen's "immersion situation" and the university's "daily life situation" as described in the "Criterios" statement. (See Appendix A)

Description of this Work

Literature on the development and philosophical bases for foreign language instruction during the last thirty years was reviewed. Trends and pertinent research findings appear in Chapter II. The work created by the French in Saint Cloud is discussed in Chapter III. The French endeavors are the antecedent for this current work. In Chapter IV the author describes the methodology used to extend the French ideas into the creation of two instructional units for a pilot test.

The results of the pilot test are discussed in Chapter V and a further discussion in Chapter VI compares and contrasts the pilot study with the antecedent efforts. Chapter VII provides the reader with conclusions and recommendations based upon the results of the study.

CHAPTER II

A REVIEW OF THE LITERATURE

The instructional aims for students of foreign language programs are: 1) the ability to comprehend oral and written expression at native-like speed, 2) the ability to understand the cultural connotation of set phrases, abstract terms, and affective expressions and, 3) the ability to use accurate pronunciation, intonation, and rhythm. (Guberina and Rivenk, 1962, p. 5)

There has rarely been a problem among foreign language teachers in reaching general agreement about the instructional aims. Most accept the goal, but the controversy lies in the choice of the correct path to reach that goal.

Prator and Celce-Murcia (1978) reviewed the characteristics of five major teaching approaches used in the United States during the twentieth century. A brief description of each is presented here and complete lists of defining features appear in Appendix B: An Outline of Language Teaching Approaches.

Early in this century the Grammar-Translation approach, which was derived from the teaching of Greek and Latin, was widely used in the instruction of foreign languages. This method involved little use of the target language since explanation of rules was done in the mother tongue. Students

copied and memorized long lists of vocabulary words. Drills were exercises in translating disconnected sentences from the target language into the mother tongue. No attention was given to pronunciation.

By the 1920's, the Direct Method Approach became popular as a reaction because it used the target language by means of dialogues and oral exercises with actions and pictures. The preferred type of exercises were series of questions based on dialogues in the target language. Grammar was inductively taught from the dialogues.

Between 1925 and 1945 the Reading Method, mainly directed to those people who did not travel abroad, was put into practice. People acquired the reading ability and the historical knowledge of the country where the language was spoken. Again no attention was paid to pronunciation. The acquisition of an abundant vocabulary was more important than grammatical drills; translation reappeared.

After the Second World War, by 1950, the audio-lingual approach was born from the efforts of descriptive linguistics which described the acquisition of language as a habit formation. "Much was taken from the Direct Method and the rest from behaviorists." (Celce-Murcia, 1979, p. 4) The material is presented in a dialogue form; it places great emphasis on speech as a medium of instruction. Listening is taught before speaking and translation is discouraged. The limited voca-

bulary is learned in context. Structural patterns are taught using repetitive drills. Pronunciation with emphasis in intonation is stressed. Students produce by imitation the sentences modeled by the teacher. The culture of the language is stressed. (Celce-Murcia, 1979, p. 12)

Transformational grammar attaches more importance to understanding the structure of language than to using it. Transformationalists think "if a student possesses cognitive control, facility may result automatically in meaningful situations . . . learning a language involves internalizing the rules." (Hwang, 1970, p. 27)

In 1965 Prator pointed out that "the audiolingual approach had been a failure at getting language learners to communicate in the target language." (Celce-Murcia, 1979, p. 20) From there on the trend has moved to the acquisition of foreign languages through "communicatively-oriented activities," and many teachers have published articles on how they developed and implemented communicative activities in their classrooms.

Even though the audio-lingual methodology to teach English as a foreign language has fallen from favor in the United States, it is still in use here in El Salvador at cultural centers, extension programs, and language schools. Citizens in both countries have an interest in learning foreign languages quickly.

In recent years, the United States has moved slightly away from its dead-center ethnocentric position. The U.S.A. justified its "melting pot" philosophy on the basis that the goal of national unity required the millions of immigrants to forget their native language and learn English. Indeed, compulsory attendance laws at free public schools did manage to wipe out any vestiges of "foreign tongues" in second generation immigrants.

Almost too late, the United States has recognized the loss of cultural contributions which resulted from the "melting pot" philosophy. Multi-cultural education has been a U.S. educational priority in recent years and along with it has come a renewed interest in ESL, EFL and TESOL. (Ainsworth, 1984)

Each of the special terms referring to foreign language instruction reflects the fact that foreign language teachers are not merely teachers of English. Prator (1979) says,

> ". . . the attempt to find a more meaningful descriptive phrase always seems to produce terms that are either too long . . . or are awkward, ambiguous, or fraught with undesirable connotations." (p. 13

The following acronyms have emerged as accepted labels:

> "TEFL (Teaching/Teachers of English as a Foreign Language): used in educational situations where instruction in other subjects is not normally given in English.

> "TESL (Teaching/Teachers of English as a Second Language): used in educational situations

where English is the partial or universal medium of instruction for other subjects.

"TESOL (Teaching/Teachers of English to Speakers of Other Languages): a cover term for teachers working in either of the above situations." (p. 15)

Perhaps the most illuminating statement by Prator (1979) follows: "American members of the profession tend to use the various expressions interchangeably or according to personal preference." (p. 14)

The new level of awareness of multi-cultural education in the United States fits well with the pedagogical implications for language instruction as listed by Bishop (1960):

"(1) Language is a part of culture, and must be approached with the same attitudes that govern our approach to culture as a whole.
(2) Language conveys culture, so that the language teacher is also of necessity a teacher of a culture.
(3) Language is itself subject to culturally conditioned attitudes and beliefs, which cannot be ignored in the language classroom." (p. 29)

New U.S. foreign language textbooks reflect the educational priorities which have been identified in recent years: 1) integration of multicultural topics and 2) back-to-basics instruction which focuses on academic improvement. All over the world, people search for fast methods of learning to communicate in a foreign language. People who develop new "fast" methods, which may or may not work, have the potential for making a profit.

Bearing in mind that, "No methodologist has the whole answer," it might be well to consider the questions Prator asked in 1976,

> Are we to conclude that no part of the audio-lingual approach can be salvaged? Would a so-called cognitive approach really amount to anything more than a return to the old and much-condemned grammar-translation method? Could we perhaps succeed quite well without basing our work on any one consistent theory of language analysis and language acquisition? (p. 4-5)

Careful reading of the literature provides examples of confusion among the specialists in the field. In 1956 when the audio-lingual method was strongly accepted, Pei (1956) wrote, "No better technique has been devised for the two spoken aspects of language than the one that consists of listening, repeating, and imitating." (p. 300) Pei is referring to the audio-lingual method. He then appears to contradict himself as he describes an effective role-playing strategy he has used and concludes, "Conversing naturally with someone who is a native speaker of the language you are learning is probably the best way to acquire a foreign tongue." (p. 304)

Actually, Pei is following the natural progression of the audio-lingual method into the audio-visual approach which seeks a closer step to the reality of natural communication and the active involvement of the motivated student.

There is a variety of examples in which proponents of the audio-lingual method speak of the advantages of using vi-

suals. Most locally noted of such proponents is Thomas Pick-
ering, the United States Ambassador to El Salvador. According
to Ambassador Pickering, the U.S. Foreign Service Institute
uses the audio-lingual method in intensive five hour daily
sessions with instructors on a one-to-one basis. Visuals are
added to the instruction after vocabulary has been developed.
Nevertheless, Ambassador Pickering noted that, "Even if it is
just a talking head on television, visuals add so much more.
My foreign language vocabulary increases more when I can see
it in addition to hearing it." (Pickering, 1984)

The Foreign Service Institute is not the only U.S. govern-
ment involvement in language instruction. "The fact that the
study of foreign languages has become vital to the national
interest has been dramatized through the National Defense Ed-
ucation Act (1958) and the creation of the Peace Corps (1961)."
(New York City Foreign Language Program, 1967, p. 1)

A review of unpublished materials used in 1961 to teach
Spanish to United States Peace Corps volunteers in El Salvador
reveals that visuals were integrated into all the lessons.
Even the initial lessons focus on pictures, maps, and diagrams
of local phenomena necessary to the fulfillment of basic
needs. Although the basic approach was audio-lingual, it is
obvious that visuals were used more extensively than as aids
supportive to the central lesson.

In the 1960's the Institute of Modern Languages in Washington, D.C. developed audio-lingual texts, "beginning with repetition drills, which require only student mimicry, and concluding with appropriate-response or directed-discourse drills, which require a greater degree of student initiative." (Kane and Kirkland, 1967, p. vii) The series, Contemporary Spoken English, is similar to the American Book Company texts quoted earlier. The major difference between the two series lies in the length of the sentences to be practiced by the students. Contemporary Spoken English uses shorter sentences and, therefore, is more easily adaptable for the audio-visual method of instruction.

These quotations from the teacher manual sections of the audio-lingual textbooks indicate that the authors do value the methods central to the audio-visual approach. It appears then, that this "new" approach, which was developed in France, is actually a logical extension of the audio-lingual approach.

One of the texts, Let's Learn English (which was used at the Universidad de El Salvador from 1973 to 1979), is based upon the audio-lingual method. Although the authors acknowledge the improtance of conversation, they consider the activity as a follow-up procedure for reinforcing the learning activities of substitution and conversion. "Although this activity is only one facet of conversation as we know it in our native language, it encourages the student to be an active learner." (Wright and McGillivray, 1971, p. ix)

DeCamp (1969) labels Bloomfield's audio-lingual approach "naive" and adds, "Though Bloomfield's ideas were the basis of the successful wartime language courses, we find them inadequate for the even more successful language courses of the 1960's." (p. 163) Language, DeCamp says, should be taught in five stages: 1) recognition, 2) imitation, 3) repetition, 4) variation, and 5) selection.

Note that selection is placed last by DeCamp in the sequential order of instruction. He states that "the selection stage must wait until the student is actually able to use the constructions whose meanings he then needs to understand." (DeCamp, 1969, p. 163) But is it not easier to enlist a student's active participation if DeCamp's "selection stage" is included in the initial stages of language acquisition? Apparently others, who studied the methods of the 1970's, say yes.

Cohen (1980) reviewed some of the findings reported in 1978 and 1979. The conclusions reached in several studies indicate that, "Having students repeat or imitate patterns . . . . . then having students alter these patterns or produce new patterns may not stimulate student oral language growth very much." (p. 21)

In another review of recent research, Susan Mockridge-Fong (1979) states that "there are continuing reminders that a) fluency in speaking is probably the most difficult of all

second language skills to develop; b) because speaking prac-
tice cross-cuts so many other classroom activities, it must
begin at the earliest stages of instruction . . ." (p. 70)
The researcher points out that there is a significant dif-
ference between manipulation of syntactic patterns with voca-
bulary supplied by the teacher and real communication situa-
tions in which students choose syntactic patterns and vocabu-
lary to fulfill needs which they have designated.

Thus it is evident that specialists in the field of
foreign language instruction realized that they needed to ap-
ply an instructional method within the cognitive approach
that provided the desired results.

Meanwhile, during 1962 in France, a new method had been
developed called the Structuro-Global Audio-Visual method.
Guberina and Rivenk (1969) point out that this method is
based more upon systems theory than upon audio-visual aids,
as is frequently misconceived. In the Structuro-Global Audio-
Visual method there is a:

> "constant interrelationship of situation-context-
> picture-semantic group-meaning (global) organized
> and functioning as a structure . . . Structural
> manipulation in the audio-visual method is in the
> form of a question-answer exchange, thus simulating
> actual communication and requiring language to per-
> form its social function." (p. 14)

Life situations provide an opportunity for the student
to be fully immersed in a learning experience. The more
senses that are involved in obtaining new information, the

more is learned. Vidal (1984) reviewed some studies and he
found the following information.

> "We learn:
>   10% of what we read
>   20% of what we hear
>   30% of what we see
>   50% of what we see and hear
>   80% of what we say and discuss
>   90% of what we say and do
>
> The information retained after three hours:
>   70% of what we learned orally
>   72% of what we learned visually
>   85% of what we learned orally and visually together
>
> The information retained after three days:
>   10% of oral learning
>   20% of visual learning
>   65% of oral and visual learning together"
>   (p. 16 translated)

The work of Heaton (1979) also reflects knowledge of
learning through the senses. He suggests that "Only lessons
which exploit a variety of media can approach the kind of in-
formation density that is required . . ." (p. 41) Such me-
dia compensate for the spatial and psychological separation
of students from the real world.

The audio-visual method has an appropriate place within
the cognitive approach, one of the defining features of which
is, "The teacher is viewed as a facilitator rather than a fi-
gure of absolute authority." (See Appendix B)

The audio-visual method also has an appropriate place
among proponents of the adult learning theory because adults
prefer to be independent. (Knowles, 1978) Appendix C: "De-

pendencia e Independencia en el Proceso de Enseñanza y Apren-
dizaje" shows the difference between the methods necessary to
foster dependent and independent learning. Dialogues are re-
commended for use by a teacher who serves as counselor, asses-
sor and participant in the learning process preferred by a-
dults.

The audio-visual method is more than using audio-visual
aids and deserves consideration as a tool within the cogni-
tive approach. This methodology has been put into practice
for more than twenty years now to teach French as a foreign
language and it has been subject to revision year after year
following evaluation.

However, the realities of the economic situation in El
Salvador precludes the purchase of a large number of texts
and filmstrips in order to implement a new methodology.
Therefore, in recognition that moving from the audio-lingual
to the audio-visual is bridging the gap between the manipu-
lative and communicative language learning, it was decided
to base this study upon the adaptation of the Contemporary
Spoken English series of textbooks. The semantic content of
six dialogues from the book was changed from the manipulative
to the communicative approach with the use of the audio-vi-
sual methodology.

Why were six lessons of dialogue taken from an audio-
lingual textbook? Some features of the audio-lingual are

shared with the audio-visual: 1) presentation of material through dialogues; 2) grammar introduced inductively in the dialogues; 3) the self-contained dialogues within an "in-situation" content; 4) direct questions, substitution and additive drills usable, not as manipulative (because pattern drills do not represent speech) but as communicative; and 5) the cultural background as integrated elements of the dialogue.

In addition, two more criteria were added to the decision of choosing the content out of that particular text. First, the introductory lessons begin with the verb "to be" which is "basic to the language because it has more forms than any other verb in English." (McIntosh, 1979, p. 230) Also, a good amount of grammar is introduced inductively in dialogue form: singular and plural forms of the present and past tense in three basic sentences, yes-no questions with short affirmative and negative responses. The three wh-question forms are also included.

CHAPTER III

THE ANTECEDENTS

This study is based upon work which originated in a dis-
tant time, in a distant place, and in another language, but
with the same purpose. During the 1950's the French Mini-
stere de l'Éducation Nationale appointed a commission and a
center of research (École Normale Supérieure de Saint-Cloud)
for the purpose of adapting the French language and a method
of instruction for quick, easy learning.

The French effort was not the first search for efficien-
cy in language instruction. The Interim Report on Vocabulary
Selection for the Teaching of English as a Foreign Language,
published in 1936, was a result of two conferences, one on
each side of the Atlantic. And in 1947 a United Nations
committee working under the auspices of UNESCO considered
the role of language in alleviating world misery. (Guberina
and Rivenk, 1969, p. 18)

It was, however, the French in Saint Cloud who developed
the audio-visual method of foreign language instruction. As Gu-
berina and Rivenk (1969) describe it, the first concern was
to choose French vocabulary and grammar essential to func-
tional teaching. Because the concern was for spoken fluency,
the French researchers focused on frequency of words in con-
versational situations. The result was a selection of 800

function words and 700 content words. The content words were
chosen from twenty different "centers of interest" such as,
food, occupations, and the city. The researchers believed
that, "Learning a language is a process of acculturation, i.e.,
the students progressively assume the verbal and non-verbal
patterns of behavior appropriate to the cultural-linguistic
group." (p. 28)

The audio-visual method uses the audio and visual compo-
nents as the basic means of connection between that which the
student already understands and the target language. A de-
ceptively simple way to explain the process is to say that
the picture presented to the students furnishes the semantic
content which, in turn, provides meaning to the audio portion.
The student receives both visual and audible signifiers si-
multaneously.

The important difference between the audio-visual me-
thod and the mere use of audio-visual aids to instruction is
that the former presents a simplification of reality and "cre-
ates the optimum conditions for comprehension" while cutting
the student off from his mother tongue through visual codes
attached to the target language. (Guberina and Rivenk, 1969,
p. 28-30)

The best and the only existing source of information
available to this author about the French development and im-
plementation of the audio-visual method is a photo-copy of

the book, Voix et Images de France by Guberina and Rivenk, which has been quoted several times already in this paper. Although the authors provide extensive descriptions of the research which preceded the development of the course (word selection), and a thorough explanation of the course content and process of instruction, no information is supplied about course evaluation results. Evaluation and periodic revision is mentioned without significant information about method, participants, or results. Success of the method is implied through the duration of the method and its profitable export to the United States where it has influenced recent text materials and journal articles as cited in Chapter II.

Physically, the course created in France is made up of 32 audio-visual units on separate color filmstrips. Each unit is composed of a sketch (situation) and a grammatical mechanism of twenty to fifty frames each. The recording of each unit is on high quality tape containing both the sketch and the mechanism information. The recordings are done twice, first with pauses for presentation, explanation, and repetition of phrases in the sketch and mechanisms; secondly, without pauses for a quick review after the entire unit has been taught.

The sketch presents an everyday situation that establishes a setting, introduces characters, and defines the circumstances of a simple plot. It usually includes a dia-

logue between two or three characters; sometimes it includes
a narrator. The sketch determines the vocabulary and the
structures which are needed to involve the students in real
communication.

After the first six units have been taught orally, dic-
tation is given to introduce the system of French orthography.
Then, beginning with unit ten, graded reading texts are pro-
vided for each unit. The texts are graded in three levels.
The first (1-6) and second (7-12) levels are narratives
based on the audio-visual units. Level three (13-21) departs
from the audio-visual to new story lines with the tenses of
the indicative and imperfect mood. The new words are learned
in context as an aspect of the reading process.

Beginning with unit eighteen; written composition is in-
troduced. Guberina and Rivenk (1969) justify it as follows.

> The premature introduction of the written code
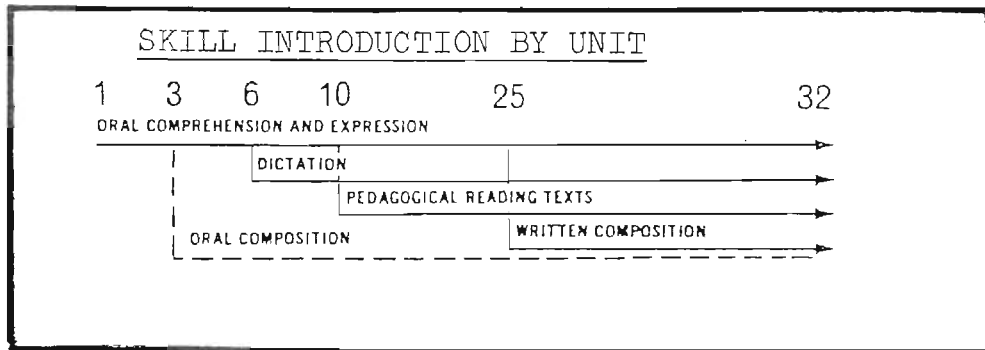> is therefore avoided on two counts:
>   1) The habit strength of the French phono-
> logical system is insufficient, i.e., the English
> system competes with the French in the presence of
> a written text.
>   2) The introduction of the written code during
> the initial contact with the spoken language would
> interfere with the acquisition of the phonological
> system because the symbols transcribe other sounds
> and the French written code is misleading. (p. 83-84)

The authors also believe that if the oral dialogues
were read by the students, they would be cued by the printed
sentence and merely repeat it by memory. The decoding pro-
cess which is a reading skill would be bypassed and the stu-

dents' attempts to read the foreign language would not pro-
ceed as efficiently as it could.

The order of skill introduction appears in this diagram
from Guberina and Rivenk (1969) on page 82.

SKILL INTRODUCTION BY UNIT

1	3	6	10	25	32

ORAL COMPREHENSION AND EXPRESSION

DICTATION

PEDAGOGICAL READING TEXTS

ORAL COMPOSITION   WRITTEN COMPOSITION

Each unit of both sketch and mechanism instruction in
the French audio-visual method consists of four separate
phases: 1) Presentation, 2) Explanation, 3) Repetition, and
4) Transposition.

The Presentation Phase has the objective of refining stu-
dent perception of sound groups in relation to visuals. The
students are presented with a set of film, accompanied by an
audio portion. The entire set is viewed twice.

During the Explanation Phase, the teacher explains the
constituents of phrases starting with nouns, determiners, and
then the verb. Since students have no previous acquaintance
with the spoken language, the first lessons are introduced
and explained by means of gestures and mimicry. The teacher

conveys meaning by asking questions to some individuals in class. The objective of this phase is comprehension.

When the teacher observes that students have understood the meaning of each sound group, the Repetition Phase begins. During this phase, the entire phrase or sound group is reproduced in the presence of the corresponding pictorial stimuli. Through interaction and teacher-student, student-student communication all individuals in the class reproduce the model given on the tape recording. The objective of this phase is assimilation.

The Transposition Phase has four interrelated steps, each of which contains two sub-steps. The first step involves recall of semantic groups in the presence of the corresponding pictures, linking questions with answers, but without the audio portion. Students are asked to: a) Recall complete sentences, and b) Assume roles and "behave" their way through a dialogue. The second step uses questions and descriptions with pictures. Students: a) Manipulate the variable elements of structures, and b) Orally describe selected pictures. The third step uses questions and narration without picture. At this point, students: a) Answer questions on the content of the dialogue, and b) Narrate the "story" or simple plot line. The fourth step is significant in that transfer is made to the students' lives. Students: a) Transpose lesson situations to their own lives through direct

questions and structured situations, and b) Actually "behave" in a new but related situation. The objective of the Transposition Phase is to transfer what is acquired from the preceding steps to a variety of new situations.

Five minutes before class ends, a rapid review of the entire dialogue is completed. Students are asked to recall complete sentences.

The antecedent work completed by the French at Saint Cloud became the basis and guide for this researcher's effort in developing a practical, efficient, effective means for teaching beginning level English to adult university students.

CHAPTER IV

METHODOLOGY

A. The Problem

Is the audio-visual instructional methodology effective in the process of learning the English language by the students of the Universidad Pedagógica de El Salvador at basic level of instruction?

B. The Objectives

1) General Objective: To demonstrate that the use of the audio-visual methodology is effective in the teaching-learning process of the English language at university.

2) Specific Objective: Given a set of visual aids especially designed, a tape recorder, a number of students for the experiment willing to work twenty-four sessions to cover the grammatical content of six lessons of the Contemporary Spoken English, book I, the efficiency of the audio-visual approach will be proved. This objective will be accomplished if the students react orally in accordance to the proposed audio-visual stimuli.

C. Variables of the Investigation

1) Independent Variable: Application of the audio-visual methodology

2) Dependent Variable: Effectiveness as expressed in difference obtained from pre- and post-test scores.

D. Statement of the Hypotheses

$$H_O: M_1 = M_2$$

$$H_1: M_1 < M_2$$

H_O: The average of the pre-test is equal to the average of the post-test; therefore, no learning has taken place.

H_1: The average of the pre-test is lower than the average of the post-test; therefore, learning has taken place.

E. Population and Sample

The population consists of all the students of the Universidad Pedagógica who study English as a foreign language either to get a degree of Profesorado in English or as a requirement to complete their studies in other disciplines.

The sample study group was composed of fourteen volunteer students. It was a multi-disciplinary group who could attend classes regularly from four-thirty to six in the afternoon on a daily basis.

F. The Statistical Process Used to Prove the Hypotheis

1. Simple distribution of data

2. Graphic representation of data

3. Calculation of the mean

4. Calculation of the standard deviation

5. Calculation of the standard error of the mean

6. Calculate the t score to determine the level of sig-
   nificance of the difference between the mean scores.

7. Formula of the t score: $t = \dfrac{(\overline{X} - M)}{S_{\overline{X}}}$

G. The Instrument of Evaluation

A pre-test and a post-test were administered to
the sample study group to measure their listening com-
prehension and speaking ability before and after the
course.

The listening comprehension ability was indicated
by the number of correct written answers on a twenty-
five item test; the speaking ability was indicated by
the number of correct oral answers on a twenty-five item
test. (See Appendix D: Pre-Test and Post-Test)

The results of the pre-test were compared to the
results found in the post-test. (See Appendix E: Re-
sults of the Pre-Tests and Post-Tests)

To find the level of significant difference be-
tween the results of the pre-test and those of the post-
test, these data were analyzed using the student's t
score, a formula designed to analyze small groups.

CHAPTER V

RESULTS

In order to prove the hypothesis that allows the researcher to develop conclusions about the effectiveness of the audio-visual methodology, it is necessary to know the arithmetic mean and standard deviation of the pre-test and post-test results.

The student scores for both pre-test and post-test situations were added (See Table 1) and then divided by fourteen in order to determine the arithmetic mean.

$$\overline{X}_1 = \frac{\Sigma X}{n}$$

Pre-Test: $\overline{X}_1 = \frac{760}{14} = 54.3$

Post-Test: $\overline{X}_2 = \frac{1185}{14} = 84.6$

The standard deviation was figured with the use of the following formula:

$$S = \sqrt{\frac{\Sigma (X - \overline{X})^2}{n}}$$

Pre-Test: $S = \sqrt{\frac{2792.86}{14}} = 14.1$

Post-Test: $S = \sqrt{\frac{2123.24}{14}} = 12.3$

TABLE 1

Test Results of Beginner's English Students at Universidad Pedagógica de El Salvador

Pre-Test Results				Post-Test Results		
X	$(X-\bar{X})$	$(X-\bar{X})^2$		X	$(X-\bar{X})$	$(X-\bar{X})^2$
75	20.7	428.49		90	5.4	29.16
40	14.3	204.49		85	0.4	0.16
80	25.7	660.49		100	15.4	237.16
10	44.3	1962.49		70	14.6	213.16
20	34.3	1176.49		80	4.6	21.16
70	15.7	246.49		95	10.4	108.16
80	25.7	660.49		100	15.4	237.16
40	14.3	204.49		60	24.6	605.16
40	14.3	204.49		85	0.4	0.16
45	9.3	86.49		65	19.6	384.16
50	4.3	18.49		80	4.6	21.16
70	15.7	246.49		90	5.4	29.16
80	25.7	660.49		100	15.4	237.16
60	5.7	32.49		85	0.4	0.16
760		2792.86		1185		2123.24

At this point it will be useful to restate the hypo-thesis.

H_O : M_1 = M_2

The average of the pre-test is equal to the average of the post-test; therefore, no learning has taken place with the audio-visual methodology.

H_1 : M_1 M_2

The average of the pre-test is lower than the average of the post-test; therefore, learning has taken place with the audio-visual methodology.

In order to determine the level of significant diffe-rence, the student's t formula was figured because the sample population of fourteen is small.

$$tc = \sqrt{\frac{n_1 \ s_1 + n_2 s_2^2}{n_1 + n_2 - 2} \qquad \frac{1}{n_1} + \frac{1}{n_2}}$$

$$tc = \frac{543 - 84.6}{\sqrt{\frac{14 \times 14.1^2 + 14 \times 12.3^2}{14 + 14 - 2} \qquad \frac{1}{14} + \frac{1}{14}}}$$

$$tc = \frac{- 30.3}{13.7 \times 0.4} = -5.8$$

With a 5% margin of error and a 95% level of confidence applied to the student's t score chart (See Appendix F) t alpha is determined as 1.71. The variable x studied in this case is the arithmetic mean obtained from the pre-test and the post-test.

$$v = n_1 + n_2 - 2$$
$$26 = 14 + 14 - 2$$

The rule for decision-making says that if tc/>/ta, Then the null hypothesis is rejected, which is to say that the alternative hypothesis is accepted. In this case, tc= -5.8 and ta = 1.71; therefore, the use of the audio-visual method has caused learning at a significant level.

To further illustrate the functional level of the method, two frequency polygons have been drawn to clarify the progress made by individual students.

The Frequency Polygon for the Pre-Test Results (Figure 1) shows dramatic contrasts in the levels of individual student knowledge of the language. This wide range of initial knowledge is typical of most language classes.

The Frequency Polygon for the Post-Test Results (Figure 2) shows a significant difference. Every student improved. The Comparison of the Listening Comprehension and Speaking Ability as a Whole in the Pre-Test and Post-Test by Individual Student (Figure 3) shows in bar graph form the increased ability of members of the experimental class.
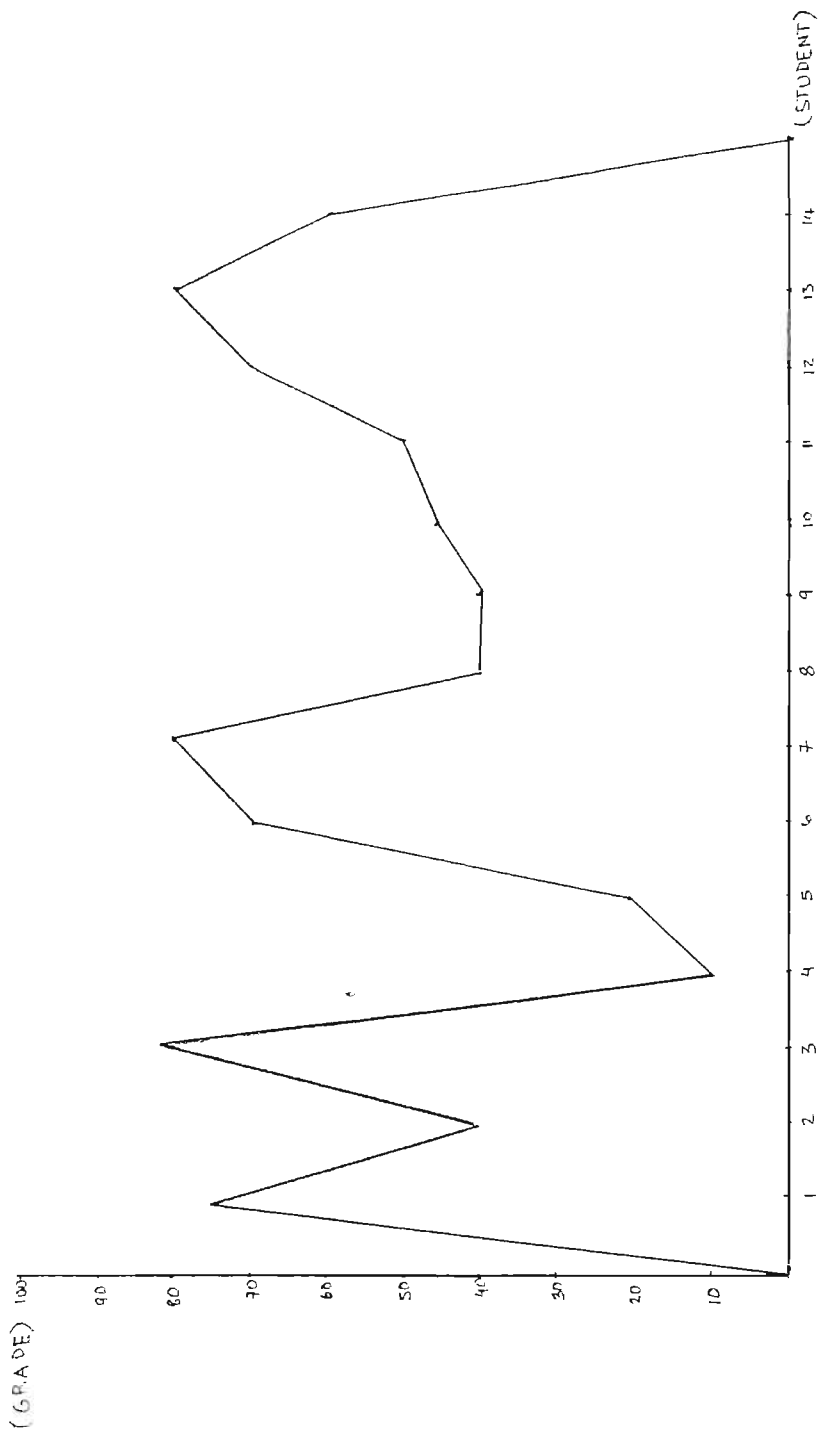
fig. 1

FREQUENCY POLYGON FOR THE PRE-TEST RESULTS
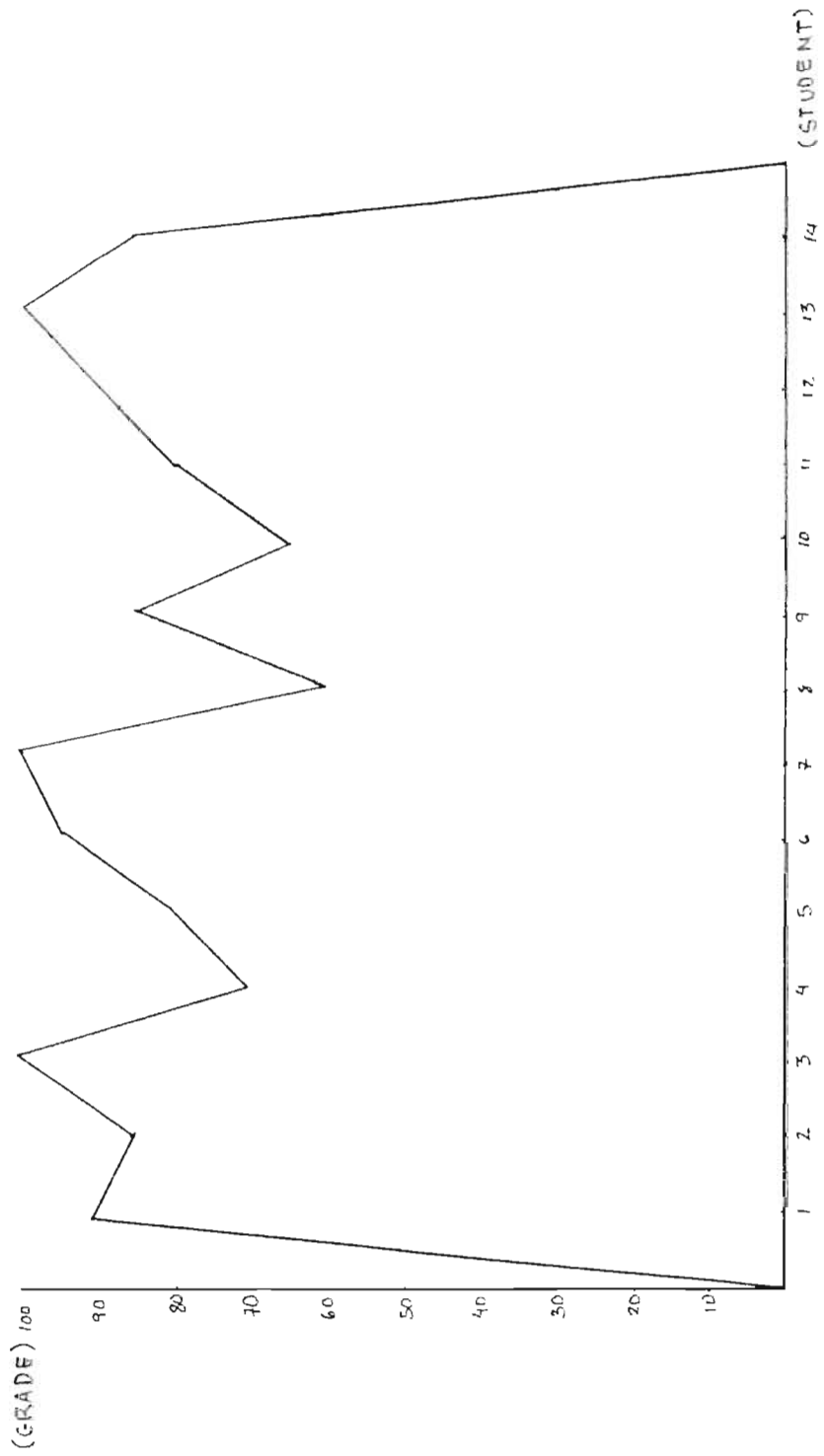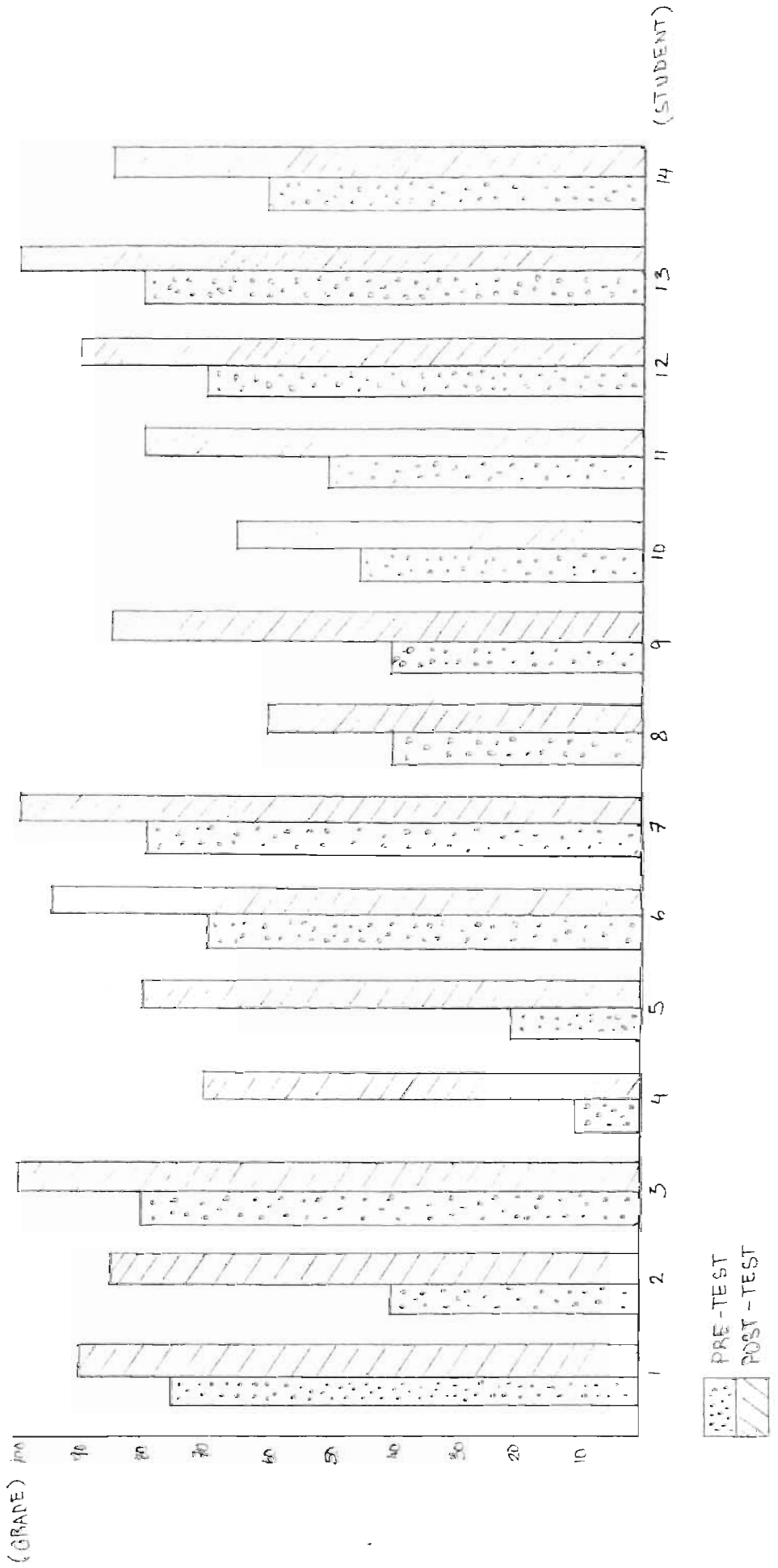
fig.2

FREQUENCY POLYGON FOR THE POST-TEST RESULTS

fig. 3

COMPARISON OF THE LISTENING COMPREHENSION
AND SPEAKING ABILITY AS A WHOLE IN THE
PRE-TEST AND POST-TEST BY INDIVIDUAL
STUDENT

(GRADE)

(STUDENT)

PRE-TEST
POST-TEST

CHAPTER VI

DISCUSSION

This study was based on the development of two instructional units used to teach English at the beginning level. The development decisions were based upon those decisions made in France during the creation of the audio-visual methodology. That methodology and instructional design of materials became the antecedent for this current work. The work of the French authors, Guberina and Rivenk was described in Chapter III.

The course developed by this author, "Beginner's English Using the Audio-Visual Method" was taught locally in the month of January 1984. The French course was developed over a period of several years by an entire team of researchers at an institute designed for that purpose, supported by the French government. Obviously, this author's product differs from the original due to the time and resources available locally to an individual investigator. Nevertheless, there are marked similarities, such as:

1. Both use projected visual material on screens.

2. Both use audio material recorded on tape by native speakers.

3. Both divide each lesson into a sketch and a mechanism portion.

4. Both use the following instructional phases
for both sketch and mechanism portions: Presentation,
Explanation, Repetition, and Transposition.

5. The teacher's manual includes instruction for
all four phases.

6. The student material consists of visuals used
in the presentation phase in addition to resources com-
monly available in foreign language classrooms. There
is a student manual in picture form only.

7. The teaching style is flexible; the classroom
climate is supportive; the learning is cooperative.

The significant differences between the antecedent effort
and the current study include the facts that the newly deve-
loped course:

1. Uses slides rather than filmstrips.

2. Uses flashcards, maps, and clocks to teach
the grammar mechanism, instead of using additional pro-
jected material.

3. Is not a complete course because it is merely
a pilot study of two units.

Perhaps the most significant similarity between the two
studies is that both imply success with the use of the audio-
visual methodology. As previously stated, no statistical
evidence is available about the French study. On the other
hand, the current study did produce statistical proof that

learning did take place in a classroom using the audio-visual
method. Unfortunately, there was no control group included
in the current study. Therefore, it is impossible and also
undesirable to state that the audio-visual method is better
than all others. It is merely another path to the goals ac-
cepted by all foreign language teachers.

CHAPTER VII

CONCLUSIONS AND RECOMMENDATIONS

Supported by the findings while carrying out this work in regard to the problem, the following conclusion was drawn: The experimental course based upon the audio-visual method of language instruction accomplished the objectives established for the purpose. The pre-test score average was lower than the post-test score average; therefore, learning took place.

The recommendations based upon the work of this investigator are the following:

1. The student materials and accompanying teacher manual which appear in Appendix G are subject to revision and implementation in future experimental programs.

2. In-service training for teachers at the University where English is taught is needed in order to encourage the use of a variety of methods including the audio-visual method.

3. The University should investigate the use of various methods in controlled research situations and then make recommendations for national dissemination.

4. If the aim of instruction of English is communication in the language, small groups are recommended.

5. Rooms especially designed for ESL instruction should be provided by the institutions where English is

taught.   Such rooms can become cultural islands with a variety of realia.

6.   Workshops on developing audio-visual media for language learning should be a part of the Language Department.

9.   English teachers of any Language Department should work as a team to:

a) Unify criteria in curriculum development.

b) Prepare tests items according to operational objectives.

c) Produce materials for all levels.

10.   Evaluation and measurement of language learning should be done at least in three levels of instruction:

a) Diagnostic testing should be given at the beginning of the course to record data on each student's ability or lack of ability to listen, to understand the semantic meaning, to pronounce and communicate.

b) Proficiency tests to check if the objectives of true communication are being met.

c) Achievement tests at the end of the course to measure a student's performance in real-life communication tasks.

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APPENDIX

Criterios para la selección de un método de Inglés adecuado

para el Area Básica del Departamento de Idiomas

La meta de la enseñanza de un segundo idioma ha sido definido de la manera siguiente: desarrollar en el estudiante un grado de "competencia lingüística" que se aproxime al dominio nativo del idioma, o sea, la capacidad de producir espontáneamente expresiones gramaticalmente correctas, que satisfagan las necesidades comunicativas de la situación en la que la persona se encuentra. Con el propósito de promover que esta meta se alcance hasta donde sea posible en la enseñanza del Inglés en el Area Básica de la carrera, este equipo de trabajo ha acordado aprobar los siguientes criterios que deben guiar la selección del libro de texto más adecuado para esta área.

) Un método que permita el aprendizaje inductivo de las estructuras del Inglés:

    a) promoviendo la creación de expresiones completas y originales;

    b) en el contexto de una variedad de situaciones de la vida cotidiana;

    c) por medio de un constante diálogo en el aula.

) Que cada lección incluya amplio material (esbozos de ejercicios orales, temas de conversación dirigida) que ayude al profesor a fomentar el uso práctico del idioma en el aula.

) Que enseñe el Inglés viviente tal como se habla en la realidad, incluyendo las expresiones idiomáticas más frecuentes del idioma.

) Que lo aprendido por los estudiantes sea utilizable de inmediato fuera del aula.

Que incluya material que ilustre las principales características de la(s) cultura(s) de habla inglesa.

Una progresión gramatical lógica que permita incorporar las estructuras anteriores a las nuevas formas gramaticales, pero sin largas explicaciones ni ejercicios gramaticales mecánicos.

Muchas ayudas visuales claras y atractivas.

Un manual y/o una edición del texto para guiar al profesor con sugerencias metodológicas, previniendo problemas, etc., de acuerdo a la metodología descrita en el literal 1. a), b), y c).

Lecturas apropiadas para cada nivel pero que no requieran la memorización de largas listas de vocabulario.

) Un buen libro de ejercicios (workbook) para reforzar la lectura y la escritura.

) Cintas con ejercicios orales adecuados para el laboratorio de idiomas.

) Que el método esté disponible en el país.

) Precio razonable (máximo appr. ¢ 20.00 (?))

María Teresa Damas de Arévalo   Alvaro Alfredo Suncín

Inés Douglas Hunter   Guillermina de García

APPENDIX B

AN OUTLINE OF LANGUAGE TEACHING APPROACHES

GRAMMAR-TRANSLATION APPROACH

Typically used in teaching Greek and Latin, and generalized to modern languages.

1. Classes are taught in the mother tongue, with little active use of the target language.
2. Much vocabulary is taught in the form of lists of isolated words.
3. Long elaborate explanations of the intricacies of grammar are given.
4. Grammar provides the rules for putting words together, and instruction often focuses on the form and inflection of words.
5. Reading of difficult classical texts is begun early.
6. Little attention is paid to the content of texts, which are treated as exercises in grammatical analysis.
7. Often the only drills are exercises in translating disconnected sentences from the target language into the mother tongue.
8. Little or no attention is given to pronunciation.

DIRECT METHOD (actually an APPROACH)

A reaction to the extension of the above approach to the teaching of modern languages.

1. Lessons begin with a brief anecdote or dialogue in the target language, and in modern conversational style.
2. This material is first presented orally with actions or pictures.
3. The mother tongue is never, never used (i.e., there is no translation).
4. The preferred type of exercise is a series of questions in the target language based on the anecdote or dialogue, and answered in the target language.
5. Grammar is taught inductively; rule generalization comes only after experience.
6. Verbs are used first, and systematically conjugated much later.
7. Advanced students read literature for comprehension and pleasure; literary texts are not analyzed grammatically.
8. The culture associated with the target language is also taught inductively.

READING APPROACH

This approach is selected for practical reasons; for people who do not travel abroad, reading is the one usable skill.

1. The objectives in priority order are (a) reading ability, (b) current and historical knowledge of the country where the target language is spoken.
2. Only the grammar necessary for reading is taught.
3. Minimal attention is paid to pronunciation.
4. From the beginning, a great amount of reading is done, both in and out of class.
5. The vocabulary of the early readings is strictly controlled.
6. Vocabulary is expanded as fast as possible, since the acquisition of vocabulary is considered more important than grammatical skills.
7. Translation reappears as a respectable classroom procedure

AUDIOLINGUAL APPROACH

A reaction to the Reading Approach; much is taken from the Direct Method, the rest from behaviorism.

1. New material is presented in dialogue form.
2. There is dependence on mimicry, memorization of set phrases, and overlearning (i.e., it is believed that language learning is habit formation).
3. Structures are sequenced, and taught one at a time.
4. Structural patterns are taught using repetitive drills.
5. There is little or no grammatical explanation: grammar is taught by inductive analogy rather than deductive explanation.
6. Skills are sequenced—listen, speak, read, write.
7. Vocabulary is strictly limited and learned in context.
8. Teaching points are determined by contrastive analysis.
9. There is much use of tapes, language labs, and visual aids.
10. There is an extended pre-reading period at the beginning of the course.
11. Great importance is attached to pronunciation, with special attention being paid to intonation.
12. The cultural background of the target language is stressed.
13. Some use of the mother tongue by teachers is permitted.
14. Successful responses are immediately reinforced.
15. There is a great effort to prevent student errors.
16. There is a tendency to manipulate language and disregard content.
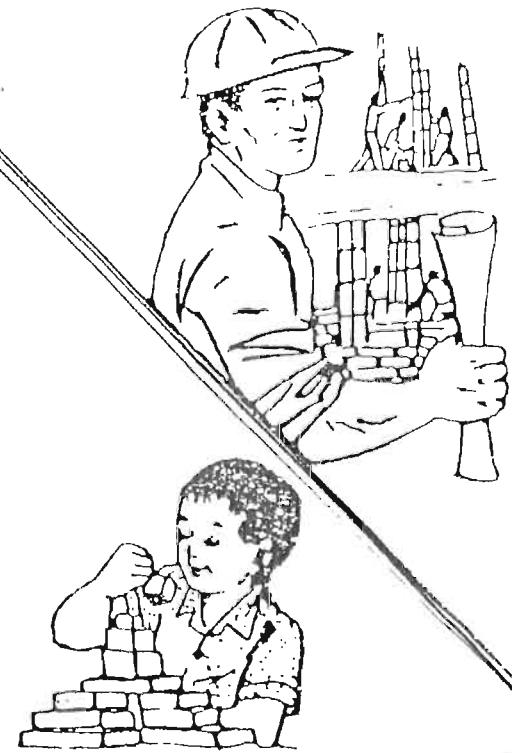
COGNITIVE APPROACH

A reaction to the behaviorist features of the Audiolingual Approach.

1. There is emphasis on communication, or communicative competence (i.e., being able to use the language).
2. Language acquisition is seen as rule (not habit) formation, deductive explanation of grammar is preferred.
3. Pronunciation is de-emphasized, since it is considered futile for most students to try to sound like native speakers.
4. Group work and individualized instruction are encouraged.
5. There is a renewed interest in vocabulary, especially the expansion of passive vocabulary for reading purposes.
6. The teacher is viewed as a facilitator rather than a figure of absolute authority.
7. The importance of comprehension—especially listening comprehension—is emphasized.
8. Errors are seen as an inevitable byproduct of language learning; systematic study, interpretation, and—where possible—remediation are of concern.
9. The written language skills (reading and writing) and the spoken language skills (listening and speaking) are viewed as being of equal importance, rather than the former secondary and the latter primary.
10. Repetition in and of itself is discouraged; silence is recognized as useful and often necessary.
11. There is contextualization of all teaching points through the use of audiovisual aids, stories, or other appropriate means.
12. The use of the mother tongue and translation are permitted.
13. There is increased interest in the affective domain: the attitude of the teacher and student are seen as important, human sensitivity crucial, and the quality of interaction a significant variable.
14. Bilingual-bicultural proficiency is seen as an ideal goal.

APPENDIX C

Student \\ Variables Teaching Learning	DEPENDENT		MIDDLE STAGE	INDEPENDENT	
	1	2	3	4	5
STUDENT	SPECTATOR	ACTIVE ROLE			PROMOTER AND LEADER
		ACTIVITY ROLE IS LIMITED		ACTIVITY ROLE IS PREDOMINANT	
TEACHER	DICTATOR	DIRECTOR		CRITIC	COUNSELOR, ASSESSOR, AND PARTICIPANT
METHOD	TRADITIONAL	DIALECTIC DETERMINED BY:			DIALOGUE
		TEACHER		STUDENT	
CURRICULUM	STRUCTURED BY TEACHER	LIMITS AND RESOURCES DETERMINED BY:			STRUCTURED BY STUDENTS
		TEACHER		STUDENT	
TIME/SPACE	INVARIABLE	VARIABLES STRUCTURED BY:			FLEXIBLE
		TEACHER		STUDENTS	
EVALUATION	RESPONSIBILITY OF TEACHER	SHARED BY:			RESPONSIBILITY OF STUDENT
		TEACHER		STUDENT	
INVESTIGATION	NONE	DIRECTED		OPEN	FREE

MODEL STUDENT

ESTABLISHES AND DEFINES PROBLEMS

DEVELOPS FOR HIMSELF HIS OWN LIFE PROJECTS.

EVALUATES FOR HIMSELF THE CONCRETE RESULTS.

APPENDIX D

PRE-TEST AND POST-TEST

Name: _____   Date: _____

Part I: Written Evaluation
Directions: Give a written reply in English or Spanish to oral questions. You will hear the questions two times before you give the answers.

1.   Hello. How are you?
2.   What is your name?
3.   How old are you?
4.   Where are you from?
5.   What's your telephone number?
6.   Are you a student?
7.   Is your father an engineer?
8.   Is your sister a secretary?
9.   Is your mother a teacher?
10. Is your friend an officer?
11. Is San Salvador an interesting city?
12. Is the University in San Salvador?
13. Is today Thursday?
14. Is it nine o'clock?
15. Is it time for lunch?
16. What day is today?
17. What's the date today?
18. What month is this?
19. What's the teacher's name?
20. What are the days of the week?
21. How do you do?
22. Are you Mr. White?
23. Thanks very much.
24. I'm glad to meet you.
25. Good-bye.

Part II: Oral Evaluation
Directions: Name the objects you see in these pictures.

26. (books, desks, maps, pencils, picture)

Directions: Construct a sentence about each of these pictures.

27. A nurse
28. A teacher
29. A policeman
30. A student

Directions: Answer these questions about yourself.

31. Are you married?
32. Are you single?.
33. Are you tired?
34. Are you happy?
35. Is English difficult for you?
36. What is your favorite sport?
37. Are your parents in San Salvador?
38. Are you an American?
39. Is your brother in New York?
40. Are you in class now?
41. Is your house far from the University?
42. Are your friends in the U.S.A.?
43. Is English your favorite subject?
44. Is English easy for you?
45. Are your sisters older than you?
46. Are your sisters younger than you?
47. Are you a friendly person?
48. Are you happy to be here?
49. Are you all right now?
50. Thank you very much.

Comments:

Total Rating: _____ 50 possible points

_____ (Multiply by 2 to convert score
                to percentage)

APPENDIX E

Results of the Pre-Tests and Post-Tests

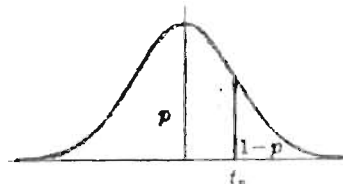UNIVERSIDAD PEDAGOGICA DE EL SALVADOR

Asignatura: Curso Experimental Ingles Audio Visual
Catedrático: Prof. Isilma de Morales

Students	Pre-Test	Post-Test
1	75	90
2	40	85
3	80	100
4	10	70
5	20	80
6	70	95
7	80	100
8	40	60
9	40	85
10	45	65
11	50	80
12	70	90
13	80	100
14	60	85

APPENDIX F

STUDENT T

Percantilas (t_p)
de la
distribución t de Student
con ν grados de libertad

ν	$t_{.55}$	$t_{.60}$	$t_{.70}$	$t_{.75}$	$t_{.80}$	$t_{.90}$	$t_{.95}$	$t_{.975}$	$t_{.99}$	$t_{.995}$
1	.158	.325	.727	1.000	1.376	3.08	6.31	12.71	31.82	63.66
2	.142	.289	.617	.816	1.061	1.89	2.92	4.30	6.96	9.92
3	.137	.277	.584	.765	.978	1.64	2.35	3.18	4.54	5.84
4	.134	.271	.569	.741	.941	1.53	2.13	2.78	3.75	4.60
5	.132	.267	.559	.727	.920	1.48	2.02	2.57	3.36	4.03
6	.131	.265	.553	.718	.906	1.44	1.94	2.45	3.14	3.71
7	.130	.263	.549	.711	.896	1.42	1.90	2.36	3.00	3.50
8	.130	.262	.546	.706	.889	1.40	1.86	2.31	2.90	3.36
9	.129	.261	.543	.703	.883	1.38	1.83	2.26	2.82	3.25
10	.129	.260	.542	.700	.879	1.37	1.81	2.23	2.76	3.17
11	.129	.260	.540	.697	.876	1.36	1.80	2.20	2.72	3.11
12	.128	.259	.539	.695	.873	1.36	1.78	2.18	2.68	3.06
13	.128	.259	.538	.694	.870	1.35	1.77	2.16	2.65	3.01
14	.128	.258	.537	.692	.868	1.34	1.76	2.14	2.62	2.98
15	.128	.258	.536	.691	.866	1.34	1.75	2.13	2.60	2.95
16	.128	.258	.535	.690	.865	1.34	1.75	2.12	2.58	2.92
17	.128	.257	.534	.689	.863	1.83	1.74	2.11	2.57	2.90
18	.127	.257	.534	.688	.862	1.33	1.73	2.10	2.55	2.88
19	.127	.257	.533	.688	.861	1.33	1.73	2.09	2.54	2.86
20	.127	.257	.533	.687	.860	1.32	1.72	2.09	2.53	2.84
21	.127	.257	.532	.686	.859	1.32	1.72	2.08	2.52	2.83
22	.127	.256	.532	.686	.858	1.32	1.72	2.07	2.51	2.82
23	.127	.256	.532	.685	.858	1.32	1.71	2.07	2.50	2.81
24	.127	.256	.531	.685	.857	1.32	1.71	2.06	2.49	2.80
25	.127	.256	.531	.684	.856	1.32	1.71	2.06	2.48	2.79
26	.127	.256	.531	.684	.856	1.32	1.71	2.06	2.48	2.78
27	.127	.256	.531	.684	.855	1.31	1.70	2.05	2.47	2.77
28	.127	.256	.530	.683	.855	1.31	1.70	2.05	2.47	2.76
29	.127	.256	.530	.683	.854	1.31	1.70	2.04	2.46	2.76
30	.127	.256	.530	.683	.854	1.31	1.70	2.04	2.46	2.75
40	.126	.255	.529	.681	.851	1.30	1.68	2.02	2.42	2.70
60	.126	.254	.527	.679	.848	1.30	1.67	2.00	2.39	2.66
120	.126	.254	.526	.677	.845	1.29	1.66	1.98	2.36	2.62
∞	.126	.253	.524	.674	.842	1.28	1.645	1.96	2.33	2.58

Fuente: R.A. Fisher y F. Yates, *Statistical Tables for Biological, Agricultural and Medical Research,* publicado por Longman Group Ltd., (previamente publicado por Oliver y Boyd, Edinburgh), con permiso de los autores y editores.

APPENDIX G

TEACHER'S MANUAL

BEGINNER'S ENGLISH USING THE AUDIO-VISUAL METHOD

This course was designed for the purpose of pilot testing the audio-visual method with university students at the beginning level of English instruction.

The materials which appear here are subject to revision and implementation in future experimental programs.

BEGINNER'S ENGLISH USING THE AUDIO-VISUAL METHOD

To the Teacher:

This manual provides suggestions for the development of two units of English instruction at the beginning level. Each unit is divided into three lessons. A lesson takes approximately ninety minutes to complete. For each lesson, there is an explanation of the steps to follow, the exercises to be completed, a "warm-up" drill, a follow-up activity and a list of the tasks the students must perform in order to achieve the objectives stated in the lesson.

Each of the six lessons contains both a sketch and a mechanism portion. And, each of the sketches and mechanisms consists of four instructional phases: 1) Presentation, 2) Explanation, 3) Repetition, and 4) Transposition.

The Presentation Phase has the objective of refining student perception of sound groups in relation to visuals. The students are presented with a set of slides with accompanying audio portion. The entire set is viewed twice.

During the Explanation Phase, the teacher explains the constituents of phrases starting with nouns, determiners, and then the verb. Since students have no previous acquaintance or real familiarity with the spoken language, the first lessons are introduced and explained by means of gestures and mimicry. The teacher conveys meaning by asking questions to

some individuals in the class. The objective of this phase
is comprehension.

When the teacher observes that students have understood
the meaning of each sound group, the Repetition Phase begins.
During this phase, the entire phrase or sound group is repro-
duced in the presence of the corresponding pictorial stimuli.
Through interaction and teacher-student, student-student com-
munication all individuals in the class reproduce the model
given on the tape recording. The objective of this phase is
assimilation.

The Transposition Phase has four interrelated steps, each
of which contains two sub-steps. The first step involves re-
call of semantic groups in the presence of the corresponding
pictures, linking questions with answers, but without the
audio portion. Students are asked to: a) Recall complete
sentences, and b) Assume roles and "behave" their way through
a dialogue. The second step uses questions and descriptions
with pictures. Students: a) Manipulate the variable ele-
ments of structures, and b) Orally describe selected pic-
tures. The third step uses questions and narration without
picture. At this point, students: a) Answer questions on
the content of the dialogue, and b) Narrate the "story" or
simple plot line. The fourth step is significant in that
transfer is made to the students' lives. Students: a) Trans-
pose lesson situations to their own lives through direct

questions and structured situations, and b) Actually "behave" in a new but related situation. The objective of the Transposition Phase is to transfer what is acquired from the preceding steps to a variety of new situations.

Five minutes before class ends, a rapid review of the entire dialogue is completed. Students are asked to recall complete sentences.

General Teaching Procedures:

1. Have the equipment ready before the class starts. Equipment includes: slide projector, tape recorder, chalkboard. Materials include: slides, tapes, flashcards.

2. Have students wear namecards and sit in a semicircle.

3. Introduce yourself to the students and get acquainted with them.

4. Start with a warm-up drill using familiar language to motivate students so that they will be ready to learn.

5. Have the students listen to the sound group of the dialogue content as each frame is presented. The transition from picture to picture should be even and not too fast. If a live voice is used and not a tape, speak at normal speed and try to make your voice reflect appropriate emotions.

6. Provide a second presentation for reinforcement of the sound group.

7. Explain each of the elements of the sound group beginning with the most concrete, such as visible nouns.

8. Use mimicry and gestures to explain the lexical content of the dialogue, form, function and the arrangement of linguistic elements and the component sound structure.

9. After all elements of the sound group have been understood by the students, present the complete phrase again and have two or three students repeat individually after the teacher or the tape.

10. Correct pronunciation errors by letting the student hear the correct pronunciation. Help the students produce the sounds by encouraging them to look at your mouth, position of tongue and lips.

11. Have students listen to the sound group for that frame again before moving on to the next one.

12. After all frames have been explained, have students listen to the entire dialogue again. In the presence of the corresponding picture, have students recall the complete phrase. Drill the phrases until all the students have the opportunity to pronounce them.

13. Have students perform short question-answer exchanges using lines from the dialogue.

14. Call on pairs of students to role play the dialogue. Encourage them to use appropriate facial expressions, gestures, tone of voice to reinforce their meaning.

15. Have students change roles and role play again.

16. Have students answer direct questions related to their own personal lives. Supply words to aid students' communication and alleviate frustration.

17. Consider informal evaluation a part of every instructional step, in order to reinforcement of correct pronunciation, listening comprehension and structure.

By carefully following the steps listed above, you will move smoothly through the four phases described earlier:

. Presentation - Steps 1 to 6

. Explanation - Steps 7 to 11

. Repetition - Steps 12 to 13

. Transposition - Steps 14 to 16

The following three pages contain a scope and sequence chart of the two units. Following the scope and sequence chart, individual lesson plans are provided.

CONTENTS: SCOPE AND SEQUENCE

Lesson	Functions	Language	Forms
Unit 1 #1 "An Intro- duction"	Meeting someone formally Introduce your- .self	Hello. I'm Dick White. How do you do? My name's Mary Clark. I'm glad to meet you. It's nice to meet you too. Good morning. How are you? Fine thanks. Expressions of Place: at home, at church, in court, in school, at work, in class, in bed Expressions of State: hungry, thirsty, married, single, happy, sleepy, busy Professions: a teacher, a doctor, a farmer, a waiter, a lawyer, a student Pronouns: I, you, he, she, we, they	Simple present Questions and af-firmative state-ments with be
Unit 1 #2 "See you later"	Greetings and Leavetakings	Mary's very busy. She has a lot of work. There's no time to talk with Bill. Hello. Hi. How are you? Fine, thanks. How are you? Fine, but I'm busy. See you later, then. O.K. Goodby. Vocabulary: glass, watch, bus, dress, book, coat, hat, suit, car, pen, chair, shoe, pencil Expressions: on time, in a hurry	Simple present Questions and ne-gative statements with be. Noun plurals and the absence of a.

Lesson	Functions	Language	Forms
Unit 1 #3 "A Formal Intro-duction"	Meet someone for-mally. Introduce.your-.self.	Hello. I'm Bill Taylor. How do you do? .My name's White, Dick White. I'm happy to meet you. Where are you from? I'm from Boston. <u>Vocabulary</u>: drugstore, mailbox suitcase, hot dog, baseball sandwich, bookstore, taxi <u>Numbers</u>: one to sixty : time <u>Frequency words</u>: always, usually often, never, seldom	Frequency words in statements with <u>be</u>.
Unit 2 #1 "Late for Class"	Greeting and introducing yourself in-formally.	Pedro Gómez is a new student. He's late for class. Mr. White's his teacher. Good morning. Are you Mr. White? Yes, I am. Please come in. I'm Pedro Gómez. Am I late? Yes, you are. You're ten minutes late. Please excuse me. I'm very sorry. <u>Vocabulary</u>: sick, here, party, movie, concert.	Yes-No questions with falling intonation. Frequency words in questions. There is and there are.
Unit 2 #2 "Pedro's Family and Home-town"	Ask where a person lives. Talk about professions.	Mr. White is talking with Pedro Gó-mez after class about his family and hometown. Are you from Perú? Yes, I'm from Lima. That's an interesting city. Yes, it is. Is your family in Lima now? My pa-rents are. But my brother's in New York. Is he a student? No, he's an engineer. <u>Vocabulary</u>: sisters, parents, aunt uncles, brothers, Perú, Washington, New York	Possessive pronouns. Indefinite article be-fore a vowel sound. Short answers. Direct and indirect questions.

Lesson	Functions	Language	Forms
Unit 2 #3 "Getting Directions"	Ask for direc- tions and re- spond to re- quests. Thank someone.	Jan is a stranger in Washington. He asks a policeman for directions. Pardon me, officer. Where's the city bank? It's five blocks from here. Is it straight ahead? Yes, it is. Is it on the left? No, it's on the right. Thanks very much. You're welcome. Vocabulary: big, tall, young, short, pretty, lazy, easy, old, new, little, blue, red, nice	Interrogatives with be. Construction with with adjective and noun.

UNIT ONE: LESSON ONE

AN INTRODUCTION

<u>Objectives</u>: At the end of this lesson students will be able
to perform the following behaviors:

a) Imitate the pronunciation, intonation and rhythm
of the phrases of the dialogue.

b) Role play dialogue using mimicry in a life-like
manner.

c) Give a conventional reply to the formula, "How do
you do?"

d) Answer questions relative to their own personal lives.

<u>Criterion level</u>: 80% of the students will perform at least
80% of the time.

<u>Procedure</u>: Follow the General Teaching Procedure listed on
pages 4-6 of this manual.

<u>Teaching notes and exercises for this lesson</u>

1. Presentation Phase: The dialogue of this lesson is
presented in eight frames.

2. Explanation Phase: It will be done mostly by means
of gestures that students will also make. The "How do you
do?" formula is understood through its function rather than
by lexical explanation.

3. Repetition Phase: In these early lessons, repetition
will take most of the time allowed for the day's lesson be-
cause the students have to adjust to a new sound system.

PRESENTATION	LESSON 1	AN INTRODUCTION

Dick: Hello.

I'm Dick White.

Mary: How do you do?
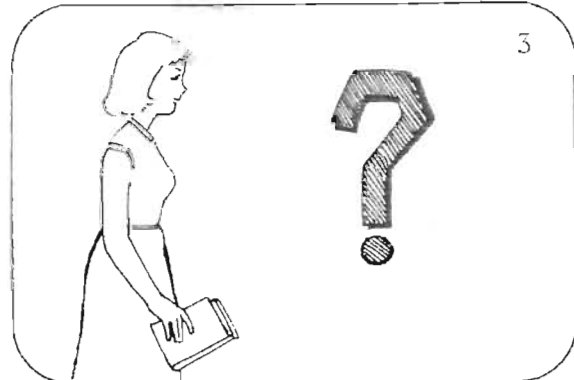
My name's Mary Clark.
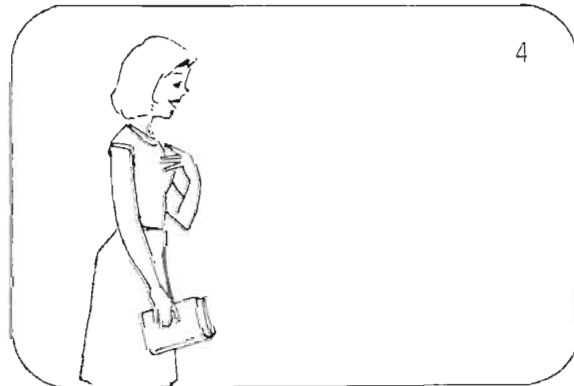
PRESENTATION	LESSON 1	AN INTRODUCTION

Dick:

I'm glad to meet you.
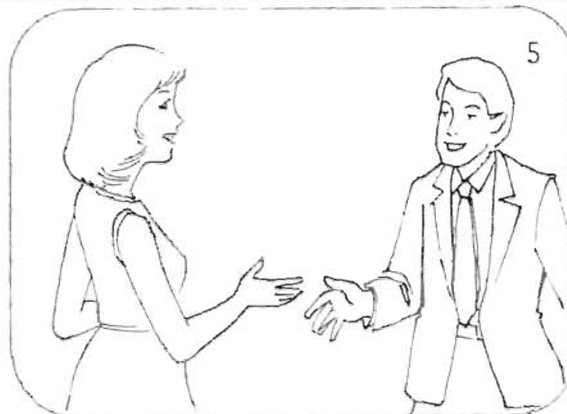
Mary:

It's nice to meet you,.too.

Do not expect the students to pronounce all sounds perfectly, but emphasize the pronunciation of the /m/ sound at the end of words as in I'm and name. Watch the students' lips come together while pronouncing the words during repetition time and correct students' performance.

Others sounds to be taken care of are: /z/ after /m/ as in name's and /s/ at the beginning of the word sleepy, which appears later in the grammatical mechanism section.

4. Transposition Phase: Manipulate without pictures. Review I'm, you are, he is, she is, we are, and they are, by pointing out the people in the class and yourself. Use the following pattern for the oral work:

Teacher says	Student answers
I'm (teacher's complete name.)	
Are you Mr._____?	Yes, I'm_____.
Are you Miss_____?	Yes, I'm_____.
Are you Mrs._____?	Yes, I'm_____.
Am I Mr./Mrs./Miss_____?	Yes, you're_____.
Is he Mr._____?	Yes, he's_____.
Is she Miss_____?	Yes, she's_____.

Continue with teacher-student, student-student questions around the class.

Exercises for the Grammatical Mechanism Component

1. Presentation Phase: By means of flash cards (available at any local supply store; see example on page 14), in-

*Available in local supply stores, or make your own!

troduce the following expressions: in bed, at home, at church, in class, in court, in school, at work; hungry, thirsty, married, single, happy, sleepy, busy; a teacher, a doctor, a farmer, a waiter, a lawyer, a student.

2. Explanation Phase: On the board, demonstrate how a statement is changed into a question. Present each flash-card picture and say the statement that goes with it. (Ex.: He's a farmer.)

3. Repetition Phase: Students repeat statements and questions associated with flashcards.

4. Transpositional Phase: Ask individual students to transform statements into questions. Ask another student to answer the questions. After the students are familiar with the exercise, form pairs for additional practice. Provide assistance and encouragement as needed by separate pairs.

Returning to the pictures, ask individual students some questions relative to their lives. (Ex.: Are you hungry?)

Lesson Review: Recall dialogue and ask students to role play it quickly.

UNIT ONE: LESSON TWO

GREETINGS AND LEAVETAKING

<u>Objectives</u>: At the end of this lesson students will be able to perform the following behaviors:

   a) Imitate the pronunciation, intonation and rhythm of the phrases of the dialogue.

   b) Roleplay dialogue using mimicry in a life-like manner.

   c) Give a conventional reply to the question, "How are you?"

   d) Correctly use subject pronouns in sentences with the verb <u>be</u>.

   e) Answer questions relative to their own lives.

<u>Criterion level</u>: 80% of the students will perform at least 80% of the time.

<u>Procedure</u>: Follow the General Teaching Procedure listed on pages 4-6 of this manual.

<u>Teaching notes and exercises for this lesson</u>

   1. Presentation Phase: The dialogue of this lesson is presented in seven frames. (See examples of slides, p. 17-18)

   2. Explanation Phase: As the picture is shown, gesture and mimic the phrase, "How are you?" Use the pictured situation to explain the meaning of the words. Point out the meaning of "busy" in relationship to the quantity of work

| PRESENTATION | LESSON 2 | GREETINGS AND LEAVETAKING |

Bill:
Hello.

Mary:
Hi. How are you?
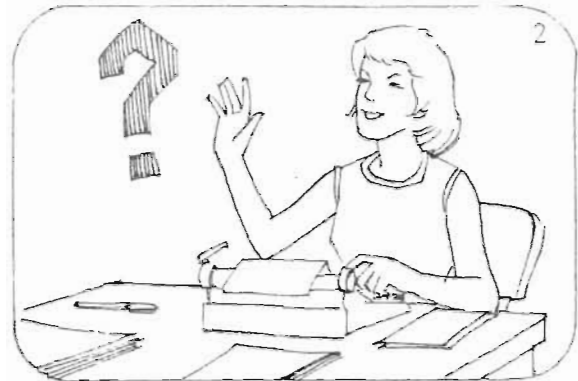
Bill:
Fine, thanks.
How are you?
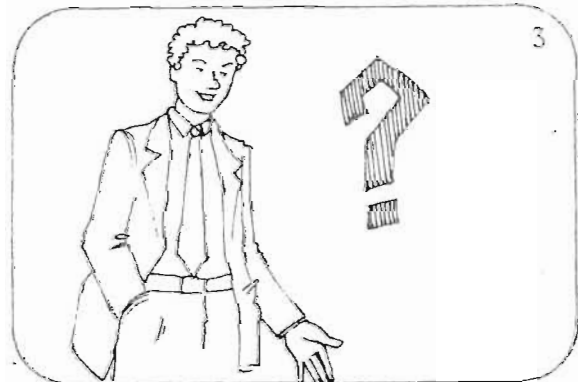
Mary:
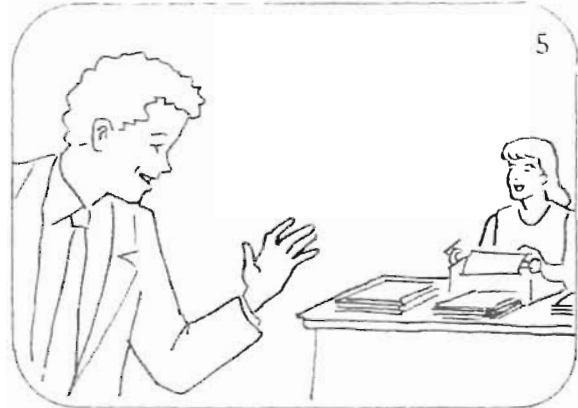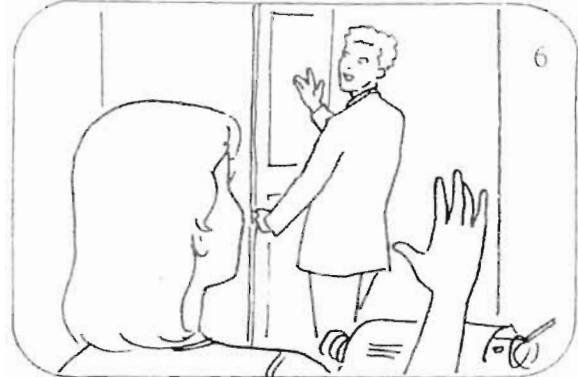Fine. But I'm busy.

| PRESENTATION | LESSON 2 | GREETINGS AND LEAVETAKING |

Bill:

See you later then.

Mary:

O.K. Good-bye

Bill:

Good-bye

piled on her desk. "See you later" and Good-bye" are ex-
plained by pointing out the waving hand and Bill's exit
through the door.

3. Repetition Phase: Using frame 1 and 2, ask students
to go around the semicircle saying the dialogue to each oth-
er. Have students repeat the procedure with frames 3 and 4,
and again with frames 5, 6, and 7. Correct pronunciation as
necessary.

4. Transposition Phase: Review the transposition ex-
ercise used in lesson one in order to move students into an
informal use of the new vocabulary introduced in this lesson.
Follow this pattern in an informal manner:

Are you Mr._____?

Yes, I'm _____.

Are you busy?

Yes, I'm busy.

See you later.

Good-bye.

Encourage students to use the sentences in different
combinations along with others they learned from the dialogue.

Exercises for the Grammatical Mechanism Component

1. Presentation Phase: By means of flash cards (see
example of the type available at local supply stores, p. 14),
introduce the following expressions: glass, watch, bus,
dress, book, coat, hat, suit, car, pen, chair, shoe, pencil.

Also, through use of flashcards and gestures, introduce the expressions: on time, and in a hurry.

2. Explanation Phase: On the board, demonstrate the replacement of "Yes" with "No" and the position of the adverb "not" in order to change a positive reply to a negative one. Present a flashcard picture of a chair and ask students, "Is this a bus?"

3. Repetition Phase: Students repeat statements and respond to questions about the flashcards with both negative and positive replies.

4. Transpositional Phase: Have students form pairs to create sentences and provide responses. When they are ready with a short dialogue, have each pair present to the class.

Help students use adjectives presented in lesson one with vocabulary introduced in this lesson and previous lesson.

Ex. | Is she a student? | Is Dick a student?
| No, she is not a student. | Yes, Dick is a student.
| Is she a teacher? | Is Dick on time?
| Yes, she is a teacher. | No, Dick is not on time.
| Is she a busy teacher? | Is Dick in a hurry?
| Yes, she is a busy teacher. | Yes, Dick is in a hurry.
| Is she a sleepy teacher?"
| No, she is not a sleepy teacher.
| She is a busy, hungry, happy teacher.

Note: At this point, students will be attempting to build bigger sentences because the informal conversational mode is a natural encouragement to vocabulary expansion. Be sure to supply extra vocabulary as needed. For example, the sentence, Yes, Dick is a student, can be expanded to Yes, Dick is a student at the university.

Lesson Review: Recall dialogue and ask students to role play it quickly.

UNIT ONE: LESSON THREE

AN INTRODUCTION

Objectives: At the end of this lesson students will be able
to perform the following behaviors:

a) Imitate the pronunciation, intonation and rhythm
    of dialogue in less formal situation.

b) Role play dialogue using mimicry in a life-like
    manner.

c) Give an appropriate reply to the questions that ask
    for place of origin, such as, "Where are you from?"

d) Use additional nouns and adverbs in appropriate si-
    tuations.

Criterion level: 80% of the students will perform at least
80% of the time.

Procedure: Follow the General Teaching Procedure listed on
pages 4-6 of this manual.

Teaching notes and exercises for this lesson

1. Presentation Phase: The dialogue of this lesson is
presented in eight frames. (See examples of slides, p. 22-23)

2. Explanation Phase: Frames 1 through 3 are reinforce-
ment of the previous lessons. Frame 4 provides an informal
variation of "I'm glad to meet you." Point to Bill's smiling
face and ask, "Is Bill happy?" Students will respond, "Yes,
Bill is happy." Then ask, "Is Bill happy to meet Dick?" Stu-
dents will respond, "Yes, Bill is happy to meet Dick."

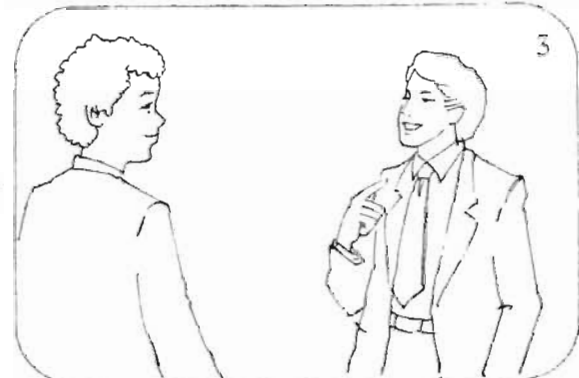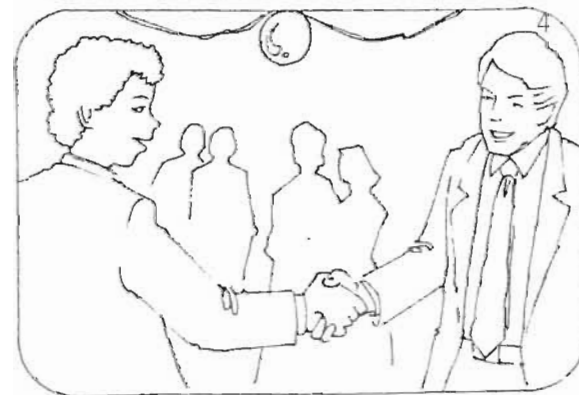| PRESENTATION | LESSON 3 | AN INTRODUCTION |

Bill: Hello. I'm Bill Taylor.

Dick:
How do you do?

My name's White, Dick White.

Bill:
I'm happy to meet you.

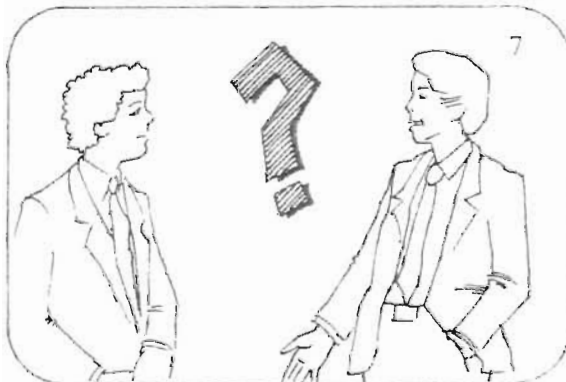| PRESENTATION | LESSON 3 | AN INTRODUCTION |

Bill:
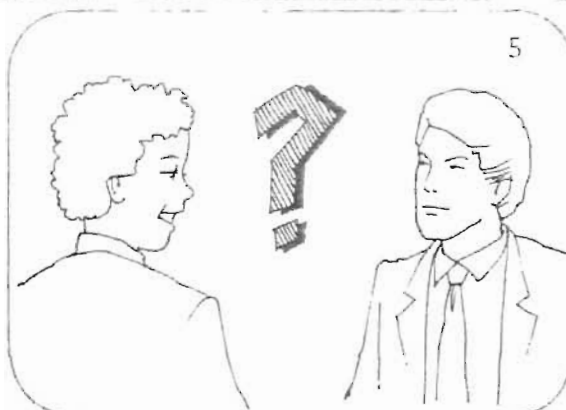
Where are you from?

Dick:

I'm from New York

Dick:

Where are you from?

Bill:

I'm from Boston.

For explanation of frames 5 to 8, have a map of the United States with the most important cities labeled. Ask students individually in the presence of the corresponding frames, "Where's Dick from?" "Where's Bill from?"

Note the change in intonation in the same sentence used in frames 5 and 7. Explain to students that the emphasis on you in frame 7 is natural in a second speaker asking the same question.

3. Repetition Phase: Using frames 1 through 4, ask students to go around the semicircle saying the dialogue to each other. Have students repeat the procedure with the dialogue for frames 5 through 8. Correct pronunciation as necessary.

4. Transposition Phase: Review the transposition exercises used in previous lessons in order to move students into an informal use of the new vocabulary introduced in this lesson. Follow this pattern in an informal manner:

Hello. I'm _____.

How do you do? I'm _____.

I'm happy to meet you. Where are you from?

I'm from _____. Where are you from?

I'm from _____.

Are you busy?

Yes, I'm busy.

See you later.

Ask students to role play their informal dialogues before the class.

Move among the students asking, "Where are you from?" and expecting complete sentence responses. Help students answer. Continue the procedure referring to local map and U.S. map. Ex. Where are you from, Juan?

> I'm from _____.
>
> Where's Bill from?
>
> He's from Boston.
>
> Betty, where's Juan from?
>
> He's from _____.
>
> Juan, where's Betty from?
>
> She's from _____.

Say to the class, "I'm from El Salvador." Point to the U.S. map and make a negative gesture, saying, "I'm not from New York. Juan is from El Salvador. He's not from Boston." Continue by following this informal pattern while encouraging student-student exchange and practice.

> Juan, are you from Boston?
>
> No, I'm not from Boston.
>
> Where are you from?
>
> I'm from El Salvador.
>
> Bill's not from El Salvador. Is Bill from El Salvador?
>
> No, he's not from El Salvador.
>
> Where's he from?

Encourage students to use previously learned vocabulary to expand their sentences while working in pairs. Ex. He's a student from Boston. She's a teacher from El Salvador.

Exercises for the Grammatical Mechanism Component

1. Presentation Phase: By means of flashcards (see example of the type available at local supply stores, p. 14), introduce the following expressions: drugstore, mailbox, suitcase, hot dog, baseball, sandwich, bookstore, taxi, numbers necessary for telling time. Also, through the use of flashcards and gestures, introduce the adverbs: always, usually, often, never, seldom.

2. Explanation Phase: Present flashcard pictures of new vocabulary words and ask, "Is this a _____?" Students will make positive and negative complete sentence responses.

Use a clock (or draw one on the board) to indicate time. Limit this lesson to the following numbers: One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, fifteen, thirty, and forty-five. Change the position of the hands and say, "What time is it? It is six-thirty."

Explain the meaning of each frequency word. On the board, demonstrate the position of frequency words in sentences: Subject-verb-frequency word-complement.

3. Repetition Phase: Students repeat statements and respond to questions about the flashcards and the clock. Ask students to repeat sentences including the frequency

words in response to questions. Ex: Are you always in a hurry? Yes, I am always in a hurry.

4. Transposition Phase: Have students form pairs to create sentences and provide responses. When they are ready with a short dialogue, have each pair present to the class.

Ask other students questions based upon each dialogue presented. Encourage natural use of the vocabulary.

Lesson Review: Recall dialogue and ask students to role play it quickly.

UNIT TWO: LESSON ONE

LATE FOR CLASS

Objectives: At the end of this lesson students will be able
to perform the following behaviors:

   a)   Imitate the pronunciation, intonation and rhythm
        of dialogue.

   b)   Role play dialogue using mimicry in a life-like
        manner.

   c)   Use polite and apologetic expressions in appropriate
        places in conversation.

   d)   Use short answer responses.

Criterion level: 80% of the students will perform at least
80% of the time.

Procedure: Follow the General Teaching Procedure listed on
pages 4-6 of this manual.

Teaching notes and exercises for this lesson

        1.   Presentation Phase: The dialogue of this lesson is
presented in seven frames.   (See examples of slides, p. 30-31)

        2.   Explanation Phase: Frame 1 uses a variation of
"Hello."   Point to the clock in the picture and indicate that
morning refers to a time of the day.   Frame 2 includes a short
response which should be emphasized.   Help students pronounce
the /YU/, /AR/ sounds.   The picture and gesture convey the
meaning of "Please come in."   Frames 4 and 5 reinforce the
previous lesson on time.

PRESENTATION	LESSON 4	LATE FOR-CLASS-APOLOGIZING

Pedro Gomez:

Good morning. Are you Mr. White?
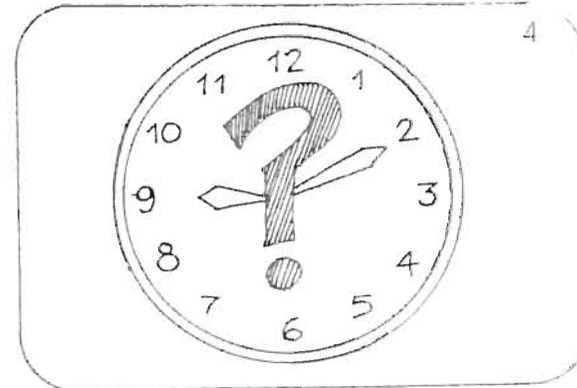
Mr. White:

Yes, I am. Please come in.

Pedro:

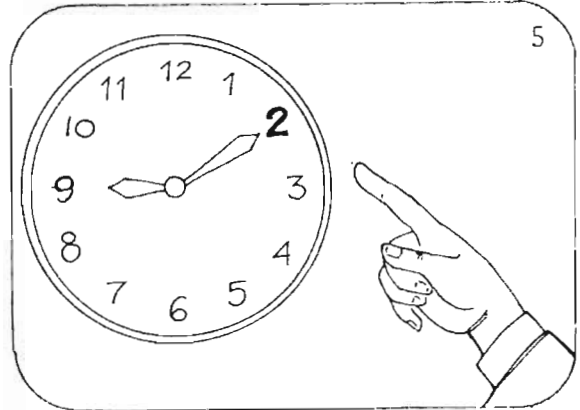I'm Pedro Gómez.

Pedro:

Am I late?

| PRESENTATION | LESSON 4 | LATE FOR-CLASS-APOLOGIZING |

Mr. White:

Yes, you are. You're ten minutes late.

Pedro:

Please excuse me.

Pedro:

I'm very sorry.

In frames 6 and 7, point at the close-up of Pedro showing shame on his face. Pronounce the dialogue with both pictures with feeling and apologetic facial expression.

3. Repetition Phase: Using frames 1 and 2, ask students to go around the semicircle saying the dialogue to each other. Have students repeat the procedure with the dialogue for frames 3 through 5, and again with the dialogue for the frames 5 through 7. Correct pronunciation as necessary.

4. Transpostion Phase: Ask the students to role play or "behave" the dialogue in pairs before the class. Then ask students to respond to the following questions in complete sentences: Is Mr. White a teacher?

Is Pedro Gomez a student?

Is Mr. White in class?

Is Pedro Gomez at home?

Is he late?

Is he sorry?

Exercises for the Grammatical Mechanism Component

1. Presentation Phase: By means of flashcards (see example, p. 14), introduce the following words: sick, here, party, movie, concert.

2. Explanation Phase: Point out that here refers to the place where the person is located. Present flashcard pictures of the new vocabulary words and ask, "Is this a ____?" Students will make positive and negative responses.

Explain the use of There are and There is as pointing out location. Pointing to a student, say, "There is a student here." With additional gestures, use the sentences:

    There are two students here.

    There are six students in class.

    There is a teacher in class.

3. Repetition Phase: Students repeat statements and respond to questions about the flashcards, the clock, and their pointed out location.

4. Transposition Phase: Since this lesson uses very little new vocabulary, encourage students to use vocabulary from previous lessons to create new dialogues. For example:

    Good morning. How are you?

    I'm sick.

    I'm very sorry. There is a doctor here. Are you often sick?

Have students present dialogues to the class. Ask other students questions based upon each dialogue presented.

Lesson Review: Recall dialogue and ask students to role play it quickly.

UNIT TWO: LESSON TWO

PEDRO'S FAMILY AND HOMETOWN

Objectives: At the end of this lesson students will be able
to perform the following behaviors:

a)   Imitate the pronunciation, intonation and rhythm
     of dialogue.

b)   Role play dialogue using mimicry in a life-like
     manner.

c)   Use short answer responses.

d)   Discuss professions and geographic locations in
     conversation.

Criterion level: 80% of the students will perform at least
80% of the time.

Procedure: Follow the General Teaching Procedure listed on
pages 4-6 of this manual.

Teaching notes and exercises for this lesson

     1.   Presentation Phase: The dialogue of this lesson is
presented in nine frames.   (See examples of slides, p. 35-37)

     2.   Explanation Phase: By means of questions, clarify
with students the names and roles of the characters pictured.
Frames 1 and 2 are reinforcement of previous lessons. Help
students guess the meaning of the cognate interesting in
frame 3. Note the short response with frame 4. Frames 5-7
use both family names and location. Point that parents are

| PRESENTATION | LESSON 5 | PEDRO'S FAMILY AND HOMETOWN |

Mr. White:

Are you from Perú?

Pedro:

Yes, I'm from Lima.

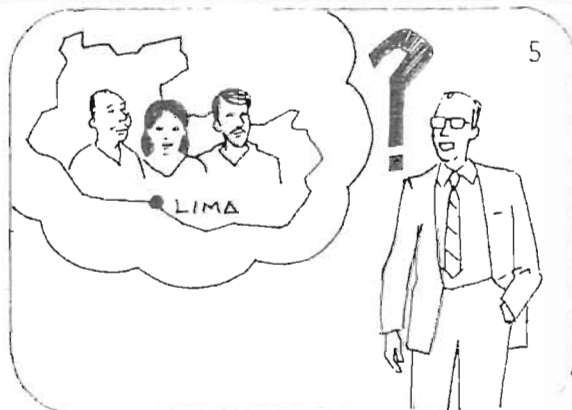Mr. White:

That's an interesting city.

Pedro:

Yes, it is.

Mr. White:

Is your family in Lima now?

Pedro:

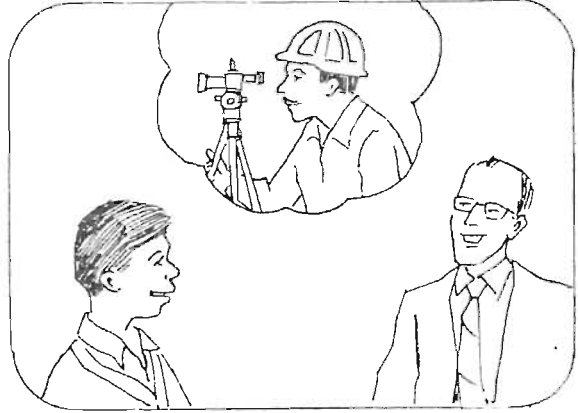My parents are.

Pedro:

But my brother's in New York.

Mr. White:

Is he a student?

PRESENTATION	LESSON 5	PEDRO'S FAMILY AND HOMETOWN

Pedro:

No, he's an engineer.

mother and father, as opposed to an entire family. Frames 8 and 9 use professional names.

3. Repetition Phase: Using frames 1 through 4, ask students to go around the semicircle saying the dialogue to each other. Have students repeat the procedure with the dialogue for frames 5 through 7, and again with the dialogue for the frames 8 and 9. Correct pronunciation as necessary.

4. Transposition Phase: Ask the students to role play or "behave" the dialogue in pairs before the class. Then ask students to create questions from these statements:

Pedro Gomez is from Peru.

Lima is an interesting city.

His brother is here.

Ask additional questions for students to answer in complete sentences, such as:

Is his brother in Lima now?

Is his brother a student?

Is Pedro a student?

Are your parents in Lima?

Are you from Lima?

Exercises for the Grammatical Mechanism Component

1. Presentation Phase: Draw a simple genealogy chart on the board and label: sisters, parents, aunt, uncles, brothers. Use a map to present place names.

2. Explanation Phase: Demonstrate on the board the

change in word order when sentences beginning with There is or There are become questions.

With pointing gestures, indicate the use of possessive pronouns in showing ownership. Be sure to use all of them: my, your, his, her, its, our, their.

Remind students that the dialogue says a student, but an interesting. Explain that an must be used before a vowel sound.

3. Repetition Phase: Students repeat statements and respond to questions about the genealogy chart and map.

4. Transposition Phase: Use introduce questions indirectly at this point in order to encourage conversation between students. Ask Mr._____

> if he's a student.
>
> if he's married.
>
> if his parents are in Washington.
>
> if he's in class.
>
> if he's in a bookstore.
>
> if his sister is in Peru.
>
> if his aunt is busy.

Lesson Review: Recall dialogue and ask students to role play it quickly.

UNIT TWO: LESSON THREE

GETTING DIRECTIONS

Objectives: At the end of this lesson students will be able
to perform the following behaviors:

a) Imitate the pronunciation, intonation and rhythm
    of dialogue.

b) Role play dialogue using mimicry in a life-like
    manner.

c) Ask questions about directions.

d) Use polite appreciative expressions appropriately
    in conversation.

Criterion level: 80% of the students will perform at least
80% of the time.

Procedure: Follow the General Teaching Procedure listed on
pages 4-6 of this manual.

Teaching notes and exercises for this lesson

1. Presentation Phase: The dialogue of this lesson is
presented eight frames. (See examples of slides, p. 41-42)

2. Explanation Phase: Help students guess the meaning
of the cognate Pardon me. Point out that the dialogue with
frame 2 refers to distance, whereas frame 3 refers to direc-
tion. Isolate the word, "straight." Use a piece of string
and say, "This is straight." Draw a straight arrow on the
board to convey the meaning of straight ahead as "from this
point forward."

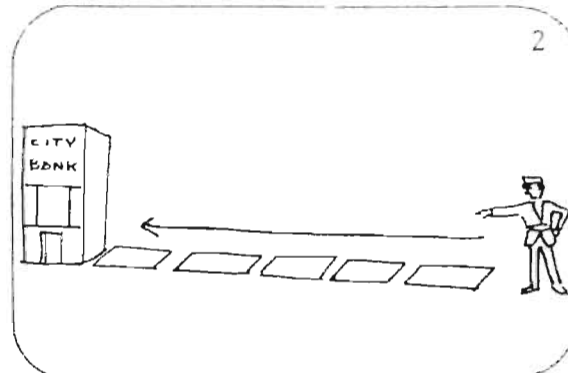| PRESENTATION	LESSON 6	GETTING DIRECTIONS

Jan:

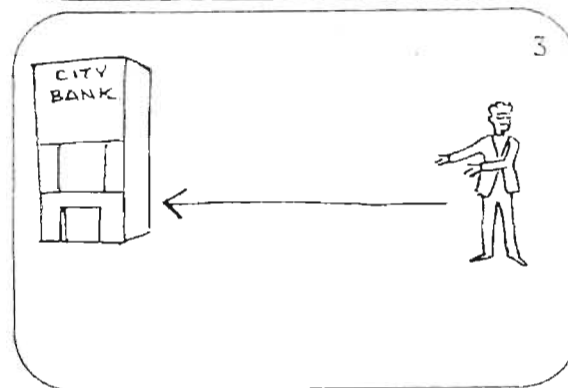Pardon me, officer.

Where's the City Bank?

Policeman:

It's five blocks from here.

Jan:

Is it straight ahead?

Policeman:

Yes, it is.

| PRESENTATION | LESSON 6 | GETTING DIRECTIONS |

Jan:

Is it on the left?

Policeman:

No, it's on the right.

Jan:

Thanks very much.

Policeman:

You're welcome.

Right and left are introduced in frames 5 and 6. Gesture with an upward movement, suggesting that students raise their left, then right hands.

The expressions introduced in frames 7 and 8 should be understood globally. Lead students to understand that you're welcome is a polite expression following thanks.

3. Repetition Phase: Use the same procedure as in previous lessons for teacher-student, student-student practice. Divide the dialogue into four parts: frames 1 and 2, frames 3 and 4, frames 5 and 6, frames 7 and 8.

4. Transposition Phase: Ask students to draw simple maps and explain how far it is from one point to another. How many blocks is the school from the bank? How many blocks is the church from the school?

Ask students to role play the dialogue with directions before the class.

Exercises for the Grammatical Mechanism Component

1. Presentation Phase: Use flashcards (see examples on page 14) in contrast to develop the comprehension of the adjectives: big, tall, young, short, pretty, lazy, easy, old, new, little, blue, red, nice.

2. Explanation Phase: Present flashcard pictures and ask questions using new vocabulary words. Ask:

Is this a short man?   Is this a tall church?

Is this a blue car?   Is this a lazy student?

3. Repetition Phase: Students repeat statements and respond to questions about the flashcards.

4. Transposition Phase: Use indirect questions in order to encourage further interaction between students. For example: Ask Miss_____

> if the book is red.
>
> where she is now.
>
> where the school is.
>
> where Miss _____ and Miss _____ are.

Have students work out new dialogues within the scope of their learned vocabulary. Ask them to present the dialogues as roleplays before the class.

Lesson Review: Recall dialogue and ask students to role play it quickly.