

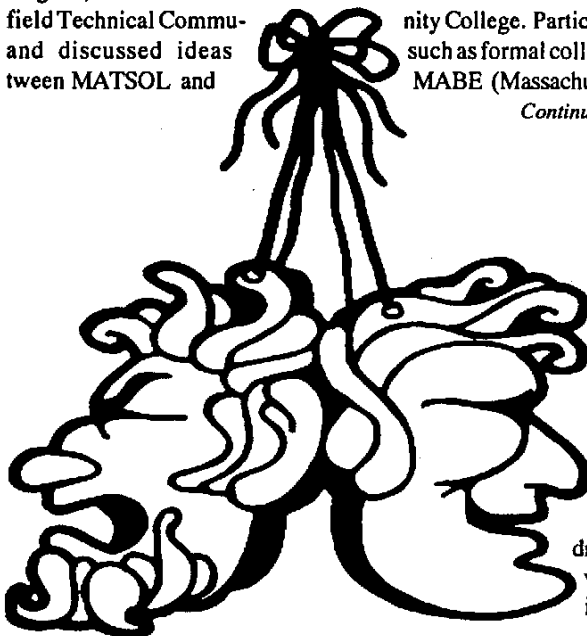
ESL and Bilingual Educators: Bridging the Gap

Rob Stergis

Programs for second language learners, regardless of their educational philosophy or approach, are threatened by budget cuts at all levels. Cuts to Title VII, the Bilingual Education Act, proposed by the U. S. Congress for fiscal year 1996, would dramatically impact funding for both ESL and bilingual programs in public schools. In addition, House Bills HR 1005 and HR 239, designed to make English the official language of the government, would effectively eliminate federally-funded bilingual education programs. Compelling reasons therefore exist for ESL and bilingual educators to establish stronger connections and increase collaboration. Recognizing these threats to programs for second language learners, some ESL and bilingual teachers are actively engaged in coalition building, in spite of numerous obstacles to establishing connections which keep the two groups apart. Many workshops and presentations at recent MATSOL conferences have promoted awareness and communication between bilingual and ESL educators. Some of these sessions are spotlighted below, followed by a look at institutional and organizational characteristics which remain as barriers to collaboration.

Collaboration between ESL and bilingual educators was the focus in the workshop, "Establishing Connections with our Professional Colleagues," conducted at the MATSOL Fall 1995 Conference at Springfield Technical Community College. Participants shared and discussed ideas such as formal collaboration between MATSOL and MABE (Massachusetts Association of Bilingual Educators).

Continued on page 13



INSIDE	
From the President and Staff	2
MATSOL's 25th Anniversary	3
Summaries of Plenary Sessions	4
Interest Group Fall Session Reports	6
Letter to the Editor	9
MATSOL Financial Report	10
Poem	11
Columnists	12
How Much Money?	16
Book Reviews	17
Calendar	18
Classroom	19
ESOL and Bilingual Teachers	20
ESOL and Bilingual Teachers	21
ESOL and Bilingual Teachers	22
ESOL and Bilingual Teachers	23
ESOL and Bilingual Teachers	24
ESOL and Bilingual Teachers	25
ESOL and Bilingual Teachers	26
ESOL and Bilingual Teachers	27
ESOL and Bilingual Teachers	28
ESOL and Bilingual Teachers	29
ESOL and Bilingual Teachers	30
ESOL and Bilingual Teachers	31
ESOL and Bilingual Teachers	32
ESOL and Bilingual Teachers	33
ESOL and Bilingual Teachers	34
ESOL and Bilingual Teachers	35
ESOL and Bilingual Teachers	36
ESOL and Bilingual Teachers	37
ESOL and Bilingual Teachers	38
ESOL and Bilingual Teachers	39
ESOL and Bilingual Teachers	40
ESOL and Bilingual Teachers	41
ESOL and Bilingual Teachers	42
ESOL and Bilingual Teachers	43
ESOL and Bilingual Teachers	44
ESOL and Bilingual Teachers	45
ESOL and Bilingual Teachers	46
ESOL and Bilingual Teachers	47
ESOL and Bilingual Teachers	48
ESOL and Bilingual Teachers	49
ESOL and Bilingual Teachers	50
ESOL and Bilingual Teachers	51
ESOL and Bilingual Teachers	52
ESOL and Bilingual Teachers	53
ESOL and Bilingual Teachers	54
ESOL and Bilingual Teachers	55
ESOL and Bilingual Teachers	56
ESOL and Bilingual Teachers	57
ESOL and Bilingual Teachers	58
ESOL and Bilingual Teachers	59
ESOL and Bilingual Teachers	60
ESOL and Bilingual Teachers	61
ESOL and Bilingual Teachers	62
ESOL and Bilingual Teachers	63
ESOL and Bilingual Teachers	64
ESOL and Bilingual Teachers	65
ESOL and Bilingual Teachers	66
ESOL and Bilingual Teachers	67
ESOL and Bilingual Teachers	68
ESOL and Bilingual Teachers	69
ESOL and Bilingual Teachers	70
ESOL and Bilingual Teachers	71
ESOL and Bilingual Teachers	72
ESOL and Bilingual Teachers	73
ESOL and Bilingual Teachers	74
ESOL and Bilingual Teachers	75
ESOL and Bilingual Teachers	76
ESOL and Bilingual Teachers	77
ESOL and Bilingual Teachers	78
ESOL and Bilingual Teachers	79
ESOL and Bilingual Teachers	80
ESOL and Bilingual Teachers	81
ESOL and Bilingual Teachers	82
ESOL and Bilingual Teachers	83
ESOL and Bilingual Teachers	84
ESOL and Bilingual Teachers	85
ESOL and Bilingual Teachers	86
ESOL and Bilingual Teachers	87
ESOL and Bilingual Teachers	88
ESOL and Bilingual Teachers	89
ESOL and Bilingual Teachers	90
ESOL and Bilingual Teachers	91
ESOL and Bilingual Teachers	92
ESOL and Bilingual Teachers	93
ESOL and Bilingual Teachers	94
ESOL and Bilingual Teachers	95
ESOL and Bilingual Teachers	96
ESOL and Bilingual Teachers	97
ESOL and Bilingual Teachers	98
ESOL and Bilingual Teachers	99
ESOL and Bilingual Teachers	100

Using Local Theater in ESOL

Mary Jane Curry

Many urban and university areas offer a rich variety of live theater productions. With preparation, ESOL teachers can incorporate local theater into oral/aural or integrated skills classes. Seeing live drama enriches the standard curriculum: Reading the play aloud and listening to the performance provides students with language practice, and studying drama allows learners to examine the place of theater in both literature and culture. Perhaps most importantly, drama about immigrant or minority themes provides a familiar, immediate way for learners to understand a play as well as learn about the role of immigrants in United States history.

Continued on page 14

MATSOL Currents

Editor

Ron Clark
Boston University

Associate Editor

Tom Griffith
Showa Boston

Editorial Board

Mary Jane Curry
SCALE and UMass/Boston

Anne Robert
Brookline Public Schools

Doug Kohn
Harvard Extension

Reviews Editor & Advertising Liaison

Sterling Giles
Roxbury Community College

Teacher Research Editor

Jean Chandler
*New England Conservatory of Music
and Clark University*

MATSOL Currents is published three times a year and is available through membership in MATSOL. Send submissions to the editor, Ron Clark, 13 Dudley St., Cambridge, MA 02140. For submission guidelines or questions, call the editor at (617) 353-7937. Submit materials on a Macintosh disc, *Microsoft Word* or *Clarisworks* software, if possible.

Next Deadline
June 30, 1996

Advertising
Contact Sterling Giles
(617) 451-6332

Typesetting
Bartleby Scriveners

Printing
Sir Speedy, Brookline

From the President

As Esther Iwanaga, now Past President, announced in the last issue of the *Currents*, MATSOL's budget crisis is over, thanks to cost-cutting measures introduced last summer. Also, despite the rainstorm during the Fall Conference at Springfield Technical Community College in October and the snowstorm during the Spring Conference at Boston University in March, attendance was high, and we were able to turn a profit at both.

With money in the bank and our debts paid off, we can again consider funding projects like Travel and Research Grants, ESL Awareness Day activities and joint conferences with other organizations. The expanded MATSOL Executive Board is now able to work more closely with Interest Groups on Professional Development Opportunities (PDOs), such as the one in April at the International Institute. We hope to offer several PDOs per year in order to address either a topic of special interest to a particular Interest Group or one applicable to all of them. We invite your suggestions for topics and venues for future PDOs, and we welcome your assistance in their planning.

The board recently discussed substituting PDOs for the Fall Conference. When brought to a vote, however, it was decided that MATSOL would continue to hold two conferences a year, a one-day in western or central Massachusetts in the fall and a two-day in the greater Boston area in the spring. Again, we invite your suggestions as to themes and sites for future conferences, and we welcome your assistance.

Our constitution has been amended, thanks to the efforts of Betty Stone and the board. We appreciate your feedback during this process, and we ask for your understanding during these times of change. MATSOL is a strong, vibrant organization that has weathered many storms. It is once again afloat and headed in the right direction, thanks to your input and support.

Carol Piñeiro

From the Editor

Important personnel changes dominate the news from MATSOL *Currents*. Tom Griffith, whose "Tip of the Tongue" column appears regularly, has been appointed Associate Editor. Tom's creativity, sense of humor, and professionalism will serve the *Currents* and MATSOL well. Also now volunteering his probably-not-so-free time is Doug Kohn, who teaches at Harvard Extension, among other places. Doug, a writer, joins the editorial board, whose members provide great support in helping me get this journal/newsletter in the mail. Finally, Mary Jane Curry, who has been active on the editorial board for the past year, soon will be heading to Madison, where she will begin a Ph. D. program in curriculum and instruction at the University of Wisconsin. I for one will miss M.J.'s keen editorial eye and all of us her written contributions. Case in point: Please read her cover article on a dynamic way to resource the local theater community.

Many people at the spring conference asked if we would publish verbatim Anne Dow's plenary speech. Space limitations prohibit this, but Patricia Brenneke's summary, reviewed personally by Anne, comes in a very close second. We are also told that Anne and Karen Price intend to expand upon the talk in an article for future publication.

Note that contact numbers for all MATSOL representatives, officers and others are now listed on the inside back cover of each issue. Please use these

Continued on page 16

Summary of Marianne Phinney's Plenary Address:

"Cool Tools": Power Applications for CALL

David Kramer, with Eva Ververidis

In this ever-changing world of technology, it's difficult to keep up with all the newly-developed software which is constantly introduced, only to be outdated and updated within a few years or sometimes even months. Nevertheless, it is comforting to know that there are experts out there with both the skills of a foreign language educator and the knowledge of a techno-guru who are able to shed light on using all this technology in the classroom. Marianne Phinney is one such expert, as shown in her plenary talk on Friday, March 8, entitled "Cool Tools": Power Applications for CALL" (Computer Assisted Language Learning).

Ms. Phinney began with a listing of the types of people who work with computers: the "Toolheads" (hackers and full-time specialists), the "Technology Advocates," "the Brave Voyagers," and the rest of us. Then, in order to establish a clear picture of her definition of a "Cool Tool" she presented an analogy between carpentry and CALL applications: She called attention to the advantages of using a "biscuit cutter" for performing specialized cuts in furniture making as opposed to using a hack-saw. Similarly, continuing the reference to woodworking, a hammer would not be considered a "Cool Tool," but a power nail-driver would.

Next Ms. Phinney emphasized the desirability of using "Cool Tools":

- Cool Tools increase the productivity of both students and teachers.
- They make our work easier and more enjoyable.
- They improve the "work product," making it more professional.
- They create "power users," who use technology to its full advantage.
- They integrate activities, thus encouraging multi-tasking.
- They can be expanded beyond their primary purpose by using a little ESL ingenuity.

At the same time, it's important to remember that the "Cool

Tools" of the present will become dinosaurs in the near future. "Cool Tools" never die, they just become old hat. Remember the first editions of the spell checker applications which only highlighted the incorrectly spelled word without giving suggestions for revisions? Or how about the old applications which had to be individually installed for each session? Nowadays, newer power systems incorporate various applica-



Marianne Phinney

**"Cool Tools" never die,
they just become old hat."**

tions into one package. In addition, computer companies are in constant competition to offer more features at more accessible prices. All these innovations, though difficult for many to comfortably digest, are to the great advantage of the consumer.

So with this plethora of ever-emerging technology, how do we decide which "Cool Tools" are adequate for our needs? Unfortunately there's no single easy or correct answer, although Marianne did give some helpful suggestions. Since there are so many of us who are still novices, we should not shy away from becoming "Brave Voyagers": Seek out a "Toolhead" and inquire about the newest "Cool Tools." Browse the computer stores and check out the commercially-produced games and CDROMs—there's a lot of exciting and inexpensive software out there that can be successfully used in an ESL classroom. Instruct your students to surf the Internet and connect with numerous chat lines and establish e-mail pen-pals worldwide.

CALL is a very hot topic in the ESL world, and Marianne Phinney's talk was inspiring for those in the audience who have at least a working knowledge of some Cool Tools and a challenge for those others who don't. Here's to the next generation!

David Kramer and Eva Ververidis teach at CELOP.

Summary of Anne Dow's Plenary Address: Admissions of An Administrator

Patricia Brennecke

Occasionally one has the opportunity to be present when a speaker's gifts for synthesis intersect so eloquently with the concerns of the audience that the listeners leave the auditorium feeling more hopeful and powerful than when they went in. Such was the case Saturday, March 9, at Anne R. Dow's Plenary Address, "Admissions of an Administrator."

Dow's credentials are well-known. She founded and developed Harvard University's program in ESL, which, during the 20 years she ran it, was a model of innovation, cooperation, and efficiency; and in 1993, she was awarded a MATSOL Lifetime Achievement Award. She now concentrates her energies on multimedia materials development.

Dow began her investigation of program administration by asking "What do ant colonies and Micronesian navigators have to do with program administration or classroom management?" By the end of the hour, she had answered the question for her audience: "a lot." She first drew parallels with teaching, asking whether good classroom teachers simply follow pre-set recipes of what to teach, or whether, like chefs who build their menus around what's fresh in the market, they shape their teaching to the individual needs of their students. Dow suggested the latter was the case, and that the same principle—that of putting the individual strengths and desires of the teachers first, rather than following a pre-set agenda—should apply to the design of an ESL program.

To bring her point home, Dow drew further parallels with recent trends in ESL methodology. She took statements from educators Mitchel Resnick, David Nunan and others about the roles of teachers and learners, substituting the words "administrators" and "teachers" for the words "teachers" and "learners." She suggested that just as teachers should "make *instructional* goals clear to *learners*," so too should administrators "make *administrative* goals clear to *teachers*." Likewise, paralleling Nunan's exhortation that teachers should "have *learners* select their own content and *learning procedures*," Dow maintained that good administrators should "have *teachers* select their own *teaching procedures*." Dow's point—that building around the individual abilities and collective participation of the teachers is

the key to developing a program in which teachers feel excited about working and are empowered to do so creatively—struck a chord with the audience: Heads were nodding everywhere, because of both what she was saying and the eloquence with which she said it.

Having outlined the basic tenets of a successful ESL program, Dow asked what the functions of an administrator should be. She listed four:

- **Helping to develop shared objectives.** Dow said that it was important for an ESL program to have a sense of shared goals, within which the teachers and staff have an opportunity to work toward their own individual goals. The administrator's job is to provide an environment in which this can occur. Once goals are set, the administrator guides the program forward. Like a navigator who continually evaluates data to keep the ship on course, the administrator receives input from many sources, but finally alone makes the key decisions that keep the program moving.

- **Building a system around individuals.** A good administrator brings together the needs and desires of individual students with those of the teacher and of the program

as a whole. Computer programs like the one designed by Karen Price in 1981, which display the personal and academic profiles of individuals in a potential class group, allow the administrator to create optimal classes and ensure a "balanced diet" for everyone.

- **Processing information with an overview.** Individual teachers and students, Dow said, "cannot always see the impact of their desires on the group." It is thus the job of the administrator to maintain an overview of the program, caring about the human and programmatic consequences of changes in it, and supportively steering the ship forward.

- **Facilitating the interactions of individuals in the group.** By promoting opportunities for teachers and staff to interact formally and informally, Dow said that the administrator

Continued on the next page



Anne R. Dow

MATSOL '96 Spring Conference

creates an atmosphere in which each participant feels valued. This in turn generates more value, for individuals who feel valued work harder, better, and more loyally. As in an ant colony, individual strengths are brought together collectively to create a complex, high-functioning system based on interdependence and cooperation. An ESL program in which each person understands his or her role and feels its importance inevitably produces a system that is not only a pleasure to work in but financially profitable as well since, as current literature shows, value begets value. In Dow's words, "a good deal is good for everybody."

Finally, Dow spoke about the dangers of attempting to make a program more profitable by doing away with diversity and innovation in the name of standardization and centralization. For this she drew an analogy with design systems. Dow maintained that a skilled system, in which the individual skills of the participants are reflected in the final form, is better than a determining system, in which participants are plugged into a pre-determined design without regard for their particular gifts or desires. Dow said that ESL programs should operate like skilled systems, in which the diversity of teachers brings depth, range, and dynamism to the program. Such a program will move forward like an elegant flock of geese, with each member of the flock being sensitive to the importance of the others as they fly together

toward their shared destination. These "local interactions" between ESL teachers of diverse strengths and abilities, fostered by supportive but vigilant administrators, sensitive to individual desires but with a vision of where the ship—or flock—needs to go, produce a program of excellence. In Dow's words, "the administrator doesn't *make* it happen; she *lets* it happen."

What do ant colonies and Micronesian navigators have to do with program administration? They remind us of the importance of shared goals, the power of individual differences when they are marshaled creatively, and the need for a person of vision at the helm. Dow navigated us through these comparisons with eloquence, sensibility, and a touch of the poet. The standing ovation she received showed how deeply her words resonated with the audience, not only with those who have had the honor of working with her, but with those who haven't. Program administrators and teachers everywhere can only benefit from paying attention to the principles she set forth. After listening to Anne Dow, the audience could not help but leave the hall feeling inspired to believe that indeed, "Together we can do it."

Patricia Brennecke teaches at CELOP at Boston University.

[This plenary introduces ideas which Karen Price and Anne Dow expect to elaborate upon in a future publication. Ed.]

MATSOL and SATE Join Forces

The MATSOL Board, at their monthly meeting on April 13, voted to enter into a "sibling" relationship with the Slovak Association of Teachers of English (SATE), one of TESOL's newest affiliates.

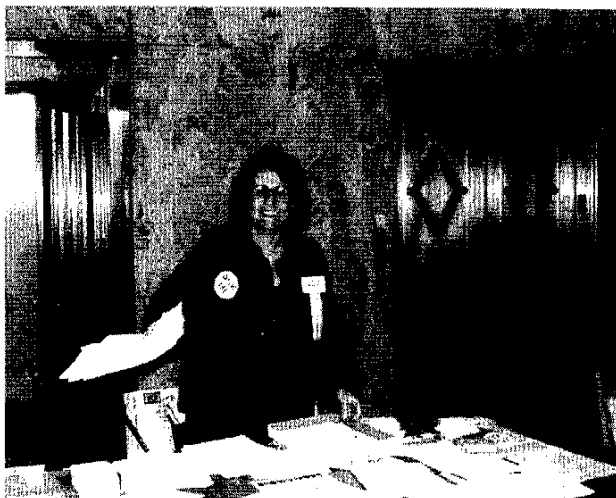
Initial contacts with SATE representative Darina Marcekova were made in 1995 by Esther Iwanaga, then MATSOL President, and Ron Clark, editor of *MATSOL Currents* (and Fulbright Lecturer in EFL in Slovakia, 1993-94). At the 1996 TESOL Convention in Chicago, Carol Pineiro, President of MATSOL, and Gabriela Dornakova, President of SATE, met and discussed the kinds of activities and projects the two organizations would be able to undertake. They envision an exchange of speakers at conferences and teachers at institutions, if funding can be found, and, on a smaller scale, the sharing of articles on teaching tech-

niques, book and video reviews, and reports on workshops and conferences for newsletters and other publications.

SAUA/SATE ("Slovenskej asociácie učiteľov angličtiny" or "Slovak Association of Teachers of English") was formed in the early 1990s and subsequently affiliated with TESOL. With a membership of approximately 300, the organization is planning its third national conference for October 1996 to be held in the central Slovak city of Poprad.

The nature of this exchange is still in the planning stage, and input from teachers who have been to Slovakia or other Eastern European countries is welcome. To get involved or to submit ideas, please contact Carol Pineiro by phone (617/353-7946), fax (617/353-6195), or e-mail (cbp-bu@bu.edu).

MATSOL '96 Spring Conference



Site Coordinator Susan Vik from CELOP at B.U.



Lauren Wilson on students writing their own plays.



Gwen Bindas (left) and Kelly Reed on a non-traditional grammar course.



Douglas Bishop with participants.



Marjorie Soriano and Marilyn Napierski confer.

Photos by Josephine Vonarburg and Ron Clark. Additional photography by Jackie Kerstner and Cynthia Cook.

MATSOL '96 Spring Conference



*Conference Chair and now
MATSOL President,
Carol Piñero.*



Snow on Tsai Center.



*Linda Butler: teacher, materials
writer, and consultant.*



Laurie Zucker-Conde.



*Paula Merchant in
the thick of things.*

Adult Education Interest Group Rap Session

John Antonellis

A group of sixteen joined Betty Stone, outgoing MATSOL Past President, and John Antonellis, Adult Education Interest Group Representative, in a discussion and critique of a draft part-time employment standards document, which was subsequently brought to the TESOL conference in Chicago, joining responses collected from other affiliates across the country. The affiliates' input will help in the formulation of proposed TESOL employment standards for part-timers in Adult ESOL.

The document worked on at the spring conference at Boston University was originally created by MATSOL in 1992 and amended by the Massachusetts Coalition for Adult Education (MCAE) in 1993. Betty Stone and Vicki Halal of SCALE have been collecting input from constituents since last fall. After reading the draft provided, conference participants divided themselves into five groups, each of which

focused on one of the documents' five sections: "Contracts and Job Security," "Hours and Responsibilities," "Salaries and Benefits," "Issues Pertaining to Part-time Status," and "Workplace Conditions." The many constructive ideas generated by each group were then shared with all participants.

Watch for an upcoming mailing from TESOL for the latest draft of the standards or contact your Adult Ed Rep, John Antonellis, for more information. If you'd like to add your voice, messages can be e-mailed to Vicki Halal (halal@umb.edu) or Betty Stone (bstone6000@aol.com). Both can also be reached by phone at SCALE at (617) 625-1335.

John Antonellis is Coordinator of Workplace Education Programs at the Jewish Vocational Service (JVS) in Boston.

Higher Education Interest Group Rap Session

Jeff DiIuglio

Outgoing MATSOL Higher Education representative Jeff DiIuglio presented a very well-attended workshop on Saturday entitled "Pronunciation and Other Issues of Oral Competency." After getting a quick overview of the session's objectives, participants broke into small groups and discussed the use of songs, minimal pair drills, listening strategies, video, circle stories, and other techniques and activities useful for enhancing oral communication skills. Also discussed were such issues as cultural sensitivity, different learning styles, and the varied expectations of both students and teachers.

The presenter acted only as a facilitator as it was obvious

that the MATSOL professionals in attendance brought their own wealth of knowledge, ideas and suggestions to the workshop, all of which could have filled even more time had it been available. Clearly, pronunciation and oral skills remain important topics. The Higher Education representative wishes to thank all participants for supporting this informative and lively session.

Jeff DiIuglio teaches at Curry College and CELOP, Boston University. He just completed his two-year term as MATSOL's Higher Education Interest Group representative.

Elementary Education Interest Group Rap Session

Joy Karol

The Elementary Education Rap Session was on the subject of "Sharing Children's Native Languages in the Elementary ESL Classroom." The session began with a discussion of the reasons for sharing children's native languages: students feel pride in their own languages and in themselves when they know their languages are valued. Also, when sharing their languages among themselves, children begin to develop a general awareness of sounds, rhythm, and the written forms of other languages.

The session included a demonstration of sample activities for sharing greetings, vocabulary, and a song in different languages and an exchange of ideas for sharing native languages throughout the school year. Participants were enthusiastic about these activities and shared ideas about adopting them for their own students.

Joy Karol is the MATSOL Elementary Ed Interest Group Representative.

Letter to the Editor

“Boggled” by Tempest Over “Outrages”

My mind was boggled by the recent tempest over Joe Pettigrew's column “ESL Outrages.” As Joe pointed out, he is *very* careful about what he prints—no rumors, no slander, and so far, no complaints from the (anonymously) accused. Would that the institutions who hire us—so often part-time, without benefits, and at a [laughable] wage—took the same care with their employment practices.

So what's with the letter writers? After dumping on Joe for his “negative manner,” they have refused to let their names or letter be printed. I suspect that it is the same timidity that keeps them from confronting Joe publicly that also keeps them from confronting their bosses and asking for better working conditions.

Sadly, this fear of confrontation runs deep in MATSOL.

As ESL teachers, we specialize in building harmonious classes and in giving our students what they need. Unfortunately, we too often bring those skills to the negotiating table as well. We strive to maintain harmony with our bosses and as we do, we give them exactly what they want: docile employees, available at the drop of a hat and cheap.

This habit of looking on the bright side while hiding our names and our complaints hurts us all. Kudos to Joe Pettigrew for taking a darker, more accurate, and far more helpful view.

Please print this letter verbatim and use my name.

Sincerely,
Fred Turner
Boston

Directory of Massachusetts ESL Programs

MATSOL's *Massachusetts Directory of ESL Programs* (1995-96 edition) lists approximately 230 ESL programs and includes addresses and phone numbers, contact people, program size, working conditions, and more.

The directories are *free* to MATSOL members. Send a self-addressed, stamped

(\$1.93), 6" by 9" (or larger) envelope and a request for the directory to the MATSOL Job Bank, 20 Daniels Street, #316, Malden, MA 02148.

Cost to non-members and organizations is \$12.00, or \$10.00 plus a self-addressed, stamped (\$1.93), 6" by 9" (or larger) envelope.

MATSOL Fall '96 Conference



Clark University
Worcester, MA



Saturday October 19

MATSOL Financial Report

Fiscal Year: April 1, 1995 to March 31, 1996

Category	Income	Expense
Activities and Services		
Spring Conference '95	\$2, 309	\$4, 170
Fall Conference '95	14, 637	8, 518
Spring Conference '96	25, 855*	7, 719
MATSOL <i>Currents</i>	2, 000	6, 461
Job Bank services	94	3, 121
ESL Awareness Day '95	100	48
Membership dues	17, 803	396
Professional development opport.		32
Professional		
TESOL		
Dues		230
Donation		68
Hospitality		557
Travel expenses		500
Donation	50	
Interest Groups		
MATSOL West		354
Sociopolitical Concerns		39
General Operations		
Bulk mail		885
Bank charges		365
Board meetings		296
Mail		26
Printing		1, 218
Recording Secretary		366
Treasurer		87
Government filing		105
Bank interest	107	
Accountant match fee		50
Workshop		55
Total	\$62, 955	\$35, 666
Accounts Receivable		
Spring Conference '96	\$1, 086	
MATSOL <i>Currents</i>	250	
Current Balances		
Central Bank	\$28, 371	
Bulk Mail Account	\$638	

* Preliminary

Prepared by Grace Rooney, Treasurer '95-'96

After Reading Nonna's Papers

Stephanie Goldstein

Chattering in her own familiar language, her face full of smiling lines and alien manners told little of the life she led.

"I can't no correct speak English therefore I keep silent."

I read her discomfort and thought she should shed her embarrassment.

"I need many conversations and many homework," she said later.

I understood she was nervous, displaced and uncomfortable in our American classroom and that her peers were trying, speaking of their successful children.

"Yes," I said, again, smiling, turning the question into a vocabulary lesson.

"I have a very happy family. My mother is 84 years old and lives in an attractive apartment.

My sons are as handsome as Rock Hudson and my daughters-in-law are as beautiful as Marilyn Monroe and my husband," I said,

"Is very generous!

Now, for homework, class, I want you to write about *your* family," I said, smiling.

I wrote the assignment on the blackboard beside the list of words.

I don't know what I had expected when I read Nonna's paper—

"My mother have three children two sons and one daughter. One son my brother was killed in battle on war in 1943 year. He had 19 year. My mother was fifty years when she dead."

— or why I didn't see the hardships in the familiar smiling lines of Russian faces

or why I didn't feel right simply correcting her English.

Stephanie Goldstein teaches at the Vietnamese-American Civic Association. She has been published in Sojourner: The Women's Forum and is working on a series of ESL-related poems.

Creative Writing at District Court

Patricia Peknik, a Senior Lecturer at the Center for English Language and Orientation Programs at Boston University, has established an innovative educational program at the Roxbury District Court. The Creative Writing Seminar is designed to offer high school students convicted of crimes the opportunity to participate in an educational program as part of their probation. The semester course, which began in October, culminated in a February graduation at the court and publication of course participants' works of poetry and short fiction in the *Roxbury Court Journal*, which is distributed to judges, probation officers, and court personnel across the state. The success of the program attracted grant money from the state of Massachusetts, and a second course will begin in April. State court officials are interested in encouraging successful program participants to go on to college.

Peknik, who also teaches in Boston University's Prison Education Program, set up a similar course last year at the Norfolk County Correctional Facility in Dedham and has

worked with P.E.N./New England running a writing workshop at MCI-Framingham, the state prison for women. Poetry by women in that workshop was published in a British journal, *Index on Censorship*, in a feature on arts programs in American prisons.

MATSOL Thanks

Many thanks to Bob Maguire and Renee Delanzky for their help with the massive March membership mailing.

ALLIANCE : THE MICHIGAN STATE UNIVERSITY TEXTBOOK SERIES OF THEME-BASED CONTENT INSTRUCTION FOR ESL/EFL

Amy Tickle, Series Editor
Susan Gass, Project Coordinator

Alliance is an innovative series of textbooks in which language skills, grammar, vocabulary, and cognitive skills are integrated into the study of specific subject areas. The explanations of language items are clearly shown in "language boxes," which give teachers the option of covering the item in class or leaving the information as a reference for the student. Several titles will be available to choose from at beginning, intermediate, and advanced levels of instruction, including such topics as American culture, varieties of English, health, ecology and the environment, American government, and the media.

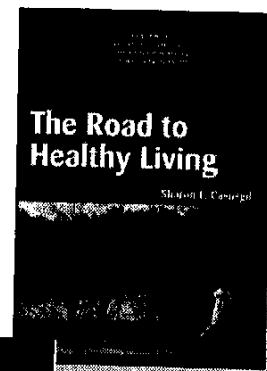
Sharon L. Cavusgil **THE ROAD TO HEALTHY LIVING**

Designed to help high-beginning students improve their English skills while learning about health situations and problems they may encounter in their academic, professional, or personal lives. Students will learn how to describe their illnesses, communicate with medical staff, assess and establish appropriate nutrition guidelines, set and maintain fitness goals, and reduce stress.

\$14.95

Teacher's Manual \$13.95

Cassette \$15.00



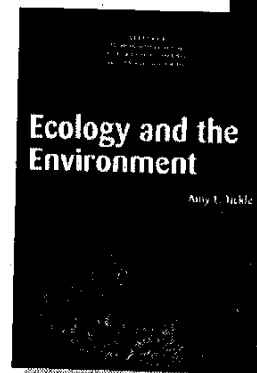
Amy L. Tickle **ECOLOGY AND THE ENVIRONMENT** **A Look at Ecosystems of the World**

Allows high intermediate students to improve their English skills while they learn about ecology and its application to the environmental problems facing the world today.

\$14.95

Teacher's Manual \$13.95

Cassette \$15.00



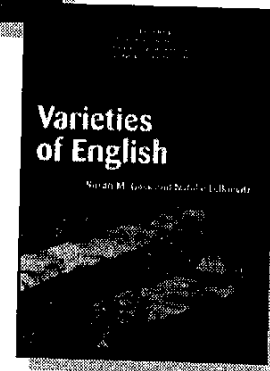
Susan M. Gass and Natalie Lefkowitz **VARIETIES OF ENGLISH**

By encouraging advanced students to use English in a social context, this book helps them understand how language is used differently in different social situations, in different geographical regions, and by different ethnic groups.

\$14.95

Teacher's Manual \$13.95

Cassette \$15.00



Credit card buyers may fax orders to (800) 876-1922.

The University of Michigan Press
Dept. LG Ann Arbor, Michigan 48106-1104

MICHIGAN

ESL and Bilingual Educators: Bridging the Gap

Continued from page 1

ation for Bilingual Education), including dual membership and the possibility of a joint conference; the need for ESL and bilingual teachers to join together in providing staff development for non-bilingual/ESL teachers and administrators; and strategies for responding to proposed funding cuts.

"Quality Bilingual Education and the Whole School Environment," a presentation by Olga Amaral and David Groesbeck of Springfield Public Schools, also given at the MATSOL Fall 1995 Conference, defined bilingual education as academically rigorous, integrated into all school programs and services, and an approach which acknowledges and values the linguistic and cultural knowledge of the students. The presenters outlined strategies for implementing bilingual education programs consistent with national educational goals and Massachusetts curriculum frameworks.

At the MATSOL Spring 1996 Conference at Boston University, Karen Samuelson, MATSOL's Sociopolitical Concerns Interest Group representative, organized a panel that addressed federal, state, and local budget cuts that impact both ESL and bilingual programs. Other sessions at the conference addressed the impact of bilingual education on college ESL programs and the role of parents in bilingual education.

These recent examples indicate that a growing number of MATSOL and/or MABE members clearly have recognized the importance of establishing stronger ties, open communication, and collaborative efforts among themselves. Yet long-standing, deeply-rooted divisions still exist between ESL and bilingual educators at many levels, both within the schools in which they teach and without.

Traditional ESL instruction in public schools, for example, has involved "pull out" programs where language is taught in isolation from the content of the students' classrooms (Loenen and Haley; Richard-Amato and Snow). This segregation of ESL students has contributed to both a fragmented education for second language learners and divisions between ESL and bilingual teachers. Instruction for second language learners is enhanced when ESL and classroom teachers share their respective knowledge and expertise regarding the language and content-area learning needs of their students (Harklau; Loenen and Haley; Milk). Yet the very structure of public schools does not typically provide a framework for regular contact between ESL and bilingual teachers. Misunderstandings, rather than collaboration, may also result. ESL teachers, for example, may have little knowledge of, or feel no connection to, bilingual programs and may align themselves with colleagues who oppose it. A lack of professional support for bilingual educators contributes to the marginalized position of transitional bilingual programs in U. S. schools (Harklau).

Divisions between bilingual and ESL teachers are reinforced in teacher training programs, where there is a lack of interdisciplinary collaboration among academic programs (Milk). Students typically graduate from higher education institutions with a lack of knowledge of instructional programs outside of their primary academic specialty. Narrow research agendas within each of these specialized areas do not promote multidisciplinary approaches.

And in spite of the growing collaboration between some of their members, professional organizations like MATSOL and MABE contribute to the fragmentation (of both the education of second language learners and of the potentially larger pool of professionals from which all may draw information, expertise, and support) when they do not institutionalize a framework for collaboration and actively promote it.

Nonetheless, ESL and bilingual teachers must, for their professional survival and to strengthen educational programs for all second language learners, continue to seek and establish stronger ties. Interested members of MATSOL are urged to contact their interest group representative to share their ideas regarding collaboration between ESL and bilingual educators.

References

Harklau, L. (1994) "ESL Versus Mainstream Classes: Contrasting L2 Learning Environments." *TESOL Quarterly*. Vol. 28, No. 2 (pp. 241-272).

Loenen, R. V. and P. K. Haley. (1992-93) "Consultation and Collaboration: English as a Second Language and Regular Classroom Teachers Working Together." *National Association for Bilingual Education Annual Conference Journal*. (pp. 407-426).

Milk, R. D. (1990) "Preparing ESL and Bilingual Teachers for Changing Roles: Immersion for Teachers of LEP Children." *TESOL Quarterly*. Vol. 24, No. 3 (pp. 407-426).

Richard-Amato, A. and M. A. Snow. (1992) "Strategies for Content Area Teachers" in *The Multicultural Classroom*. Richard-Amato and Snow, Eds. White Plains, NY: Longman.

Rob Stergis is MATSOL's General Representative.

Write For MATSOL Currents.
Contact the Editor

Using Local Theater in ESOL Continued from page 1

Goals for Students

Many immigrant students have not attended live theater productions. Or, if they have, many ESOL students have not seen theater performed in English. With preparation, students whose English is at least at an intermediate level can understand and enjoy a live performance. After reading a play, a script, or a synopsis of a play, and working on the themes, characters, and conflicts within the play, students grasp enough to come away from the production satisfied with their level of understanding and excited about their achievement, even if they do not catch every word.

I have prepared classes to see performances of *Living in Infamy*, which treated the Japanese-American internment during World War II, and *Unbinding Our Lives*, about nineteenth-century female Chinese immigrants at the Asian-American Theater Company (AATC). At the Huntington Theater, my classes have seen Maxine Hong Kingston's *The Woman Warrior* and Lorraine Hansberry's *A Raisin in the Sun*.

Getting the Script

Dramatic works are available in different formats: published plays, scripts, original novels, or other sources. It is easy to get the published version of plays such as *A Raisin in the Sun*. The theatrical version of *The Woman Warrior* was based on Hong Kingston's book of the same title and her book *China Men*. Because time was limited and the script was long, I wrote a synopsis of each act. With the Asian-American Theater Project's one-act plays, the director gave us the scripts, which we studied as a jigsaw activity. In addition to scripts, the Huntington Theater's education department prepares and makes available curricula for public school classes that are readily adaptable for ESOL.

Preparing the Students

Before students read the script, I give them background information about theater and terms for studying drama. First I elicit whether students have seen live theater, here or in their native countries. We discuss types of theater and their cultural uses, such as links to holidays or religious events, and students' reactions to theater. At UMass/Boston, a theater professor gave us a tour of the university's theater and backstage area. Beforehand I taught theater vocabulary such as "stage right," "props," etc. Students also learned literary terms such as "act" and "*dramatis personae*" to use in discussions.

Next I focused on the social and historical background of each play. Depending on how much lead time is available, teachers could develop this step into a mini-research project for students, for example, on the internment of Japanese-Americans, or if time is limited, simply provide historical background. At this point students' excitement increases as they connect their own experiences with the historical background of the play.

Understanding the Play

Characters are the best aspect of the play to begin with, as students can relate to the characters easily. Once I describe the characters, we build on students' understanding of their personalities with activities such as creating a character collage from magazine pictures. Examining conflict, which is at the heart of theater, provides a good way in to study drama. By making a conflict grid that shows the characters' relationships and conflicts (if any) or conflicts between the characters and the outside world, students understand the interpersonal tensions that drive the play. Students now can delve directly into reading the script or play.

Writing activities include freewriting, journal writing, summarizing scenes, making name poems to describe characters, completing cloze exercises using sentences from the play, and unscrambling sentences the teacher has mixed up from the play. The play's themes can prompt journal assignments such as "What character in the play are you most like? Why?" or "What events in the play are similar to things you have experienced?"

For oral/aural practice, students can read from the play aloud in class or perform role plays based on the characters, imagining their actions in different situations, offstage events, or lapses in the play's timeline. With some plays, the use of dialect or different registers may raise questions. Students reading *Raisin*, for example, independently picked up on the use of black English and had no difficulty understanding it. In *Living in Infamy* students also recognized the playwright's use of the immigrants' interlanguage as an authentic reproduction of how learners speak in the early stages of acquiring English.

Students may also read related literature such as poems, letters, diaries, and history. Reading Langston Hughes's poem, "Harlem," the source of the play's title, introduces both *Raisin* and the topic of dreams, which students easily understand. Other texts include the theater's publicity material and articles in local newspapers.

Drama provides a natural context for studying certain parts of speech. Stage directions, for example, make liberal use of adverbs such as "sleepily," "impatiently," or "vaguely." After learning the meaning of these adverbs, students act out their meanings while reading the relevant lines aloud. Adjectives come into use when students are discussing the characters' personality traits.

As students gain mastery over the play and understand theater, they become increasingly excited about seeing it. Students arrive at the theater dressed up and sometimes bring guests. Afterwards, some students read the original work or related literature on their own—or attend other plays. Most importantly, students have learned not only about the genre

Continued on the next page

Using Local Theater in ESOL Continued from page 14

of theater, but about American culture. The Haitian students in the class that saw the Asian-themed plays, for example, were surprised to learn that discrimination applies to Asians as well as blacks. Students who read *Raisin* were intrigued that native-English-speaking blacks encountered many of their own problems: racial discrimination, poor housing, and demeaning work. After studying the play, they realized that these problems go deeper than language. At the same time students saw that their dreams were similar to the characters'

dreams: to get a good education, own their own homes, and live peacefully with their families.

© Copyright 1996 by Mary Jane Curry

Mary Jane Curry teaches ESOL at SCALE in Somerville and managerial communications at UMass/Boston. She is a freelance writer and editor. e-mail: curru@umbsky.cc.umb.edu.



Making Arrangements

Theaters welcome the interest of ESOL teachers and will help to bring classes to performances. To allow enough preparation time, teachers should investigate early theater plans for the upcoming year. Theaters will gladly put teachers on their mailing list for schedules and group sales information.

High school and post-secondary ESOL teachers should contact their theater departments to find out what productions are scheduled and perhaps to help select the play or to collaborate with the theater arts teacher.

Most theaters offer student discounts on ticket prices. Some theaters give deeper discounts for sales to groups of 10 or more. Preview nights are usually even cheaper. For daytime classes, matinees are a good option; the Huntington Theater offers student matinees in the morning, primarily for public school

students, but they accommodate older students as well. Reserve group tickets early for the deepest discount.

Many theater companies also arrange for student audiences to meet with the actors, director, playwright, etc. after the performance. Because the actors themselves are often immigrants or minorities, students are generally very excited to meet them.

The electronic discussion forum TESL-L offers a Drama file, a packet of articles that you can retrieve by sending an e-mail request addressed to: LISTSERV@UNSW.QLD.EDU. In the body of the message type the command: GET DRAMA FILE TESL-L E-MAIL. These postings include suggestions for plays, hints on using theater techniques in the classroom, and other ideas for incorporating theater in ESOL.

Additional Job Bank Services

How can we best serve you? Would members who use the Job Bank like to have access to it by fax and/or e-mail or by having the job listings sent out twice a month if such services cost users a little extra? Let the Job Bank Coordinator know what you think about this or any other Job Bank-related issue. Contact David Spiro, Job Bank Coordinator, at (617) 321-4697.

Moving?

Be sure to send MATSOL a change-of-address card if you move. The post office does not forward bulk mail (MATSOL *Currents*, etc.). Send changes to Margo Miller, Membership Secretary, 50 Creeley Rd., Belmont, MA 02178.

Master of Arts in TESL at Salem State College

The Department of English at Salem State College is offering a Master of Arts degree in English as a Second Language, designed to lead to Massachusetts certification for teachers of English as a Second Language, 5-12. The program is also appropriate for teachers of adults in community, government, and corporate programs, as well as for persons interested in teaching English abroad. In addition, the program provides a valuable foundation for those who wish to pursue doctoral studies in ESL.

For more information or application materials, or to arrange a conference to discuss the program, call (508) 741-6321.



How Much Message?

Bob Saitz

This is the second of two columns by Bob Saitz about the potential conflict for the speaker between following grammar-usage rules and the need to ensure effective communication.

Another grammar-usage book rule that is affected by the need to make sure one's message is getting across is the redundancy rule. There are plenty of examples where redundancy can detract from the message: "the important essentials" or "large in size," for example. The extra words seem to be thrown in simply to take up space or time.

Yet redundancies often have a function. The most common function is usually emphasis: We are redundant because we want to make sure, a need especially acute in writing where we do not have audience feedback to tell us how a message is being received. For example, we may write "The four candidates were in my judgment all sufficiently qualified for the job." What does the *all* add? If omitted, would the reader suppose that some of the candidates were not qualified? Unlikely. The *all* is not necessary to make the major point, the prediction, of the sentence clear, but rhetorically it picks up the notion of there being four people; it reminds us that there is a group involved. It emphasizes the number.

Redundancies are also used to enhance sentence rhythm. They add syllables and the resulting meter creates a more effective message. We may read "Swimmers may share lanes if both agree," a sentence with no obvious redundancies. We might also see "Swimmers may share lanes if they both agree." Here a redundancy-seeker might complain, "You don't need the two pronominal forms." But the meter of the two sentences is significantly different. In the first we have a three-syllable pattern in which the first syllable *both* takes on a secondary stress when followed by *agree*, which gets the primary stress on its second syllable. In the second sentence the addition of *they* sets up the parallel iambic sequences of *they both* and *agree*.

Other so-called redundancies often result from connotational deficiencies. "Let's cooperate together" is cited as a redundancy in several handbooks. But *cooperate* is a rather formal, Latinate word with organizational connotations; it lacks the homey tone that speakers get by adding the everyday Anglo-Saxon *together*. Now the speaker has a phrase, albeit redundant, that combines the meanings that he or she wants.

The tendency to redundancy for effect has been in our language for a long time. In a letter marked "Norwich,

Saturday, March 2, 1475," John Paston writes to Lord Hastings, recommending to him a person "meet to be clerk of your kitchen." The person is described as "well-mannered; a goodly young man on horse and foot, he is well-spoken in English, meetly well in French and very perfect in Flemish, he can read and write; his name is Richard Stratton."

**"The tendency to redundancy
for effect has been in our
language for a long time."**

One wonders if Richard Stratton, with those accomplishments, answered the wrong ad, but—and here's the grammar—a twentieth-century usage purist (already preoccupied with a phrase, for example, as "very unique") might well recoil from Paston's "very perfect." It's possible that *very* still carried a disjunct function (related to its source, meaning "truly," and sending the message "I am telling you the truth."), but it's also possible that it was already an intensive and in that role reflected either the same desire for emphasis that we find in "very unique" or a lack of faith in the power of those French borrowings.

Bob Saitz teaches in the English Department at Boston University.

From the Editor

Continued from page 2

numbers to communicate concerns, questions, or ideas to anyone listed. MATSOL is more responsive and stronger when there is enough input from the membership at large, and this publication is one of our key channels.

Finally, I remind you once again that your reaction to what we publish is encouraged, as are your contributions.

Ron Clark

From the authors of Reader's Choice

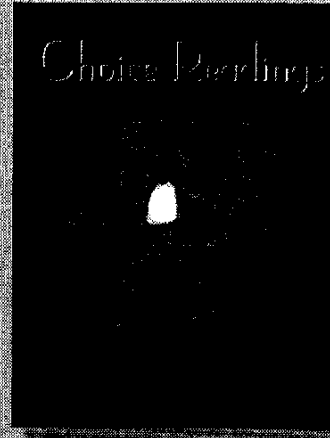
Mark A. Clarke, Barbara K. Dobson, and Sandra Silberstein

CHOICE READINGS

Using the popular format of *Reader's Choice*, *Choice Readings* introduces intermediate students to the skills and strategies of independent and efficient reading.

Choice Readings provides a wide range of authentic reading experiences. Essays and editorials sharpen critical reading skills. The needs of today's international language learners are reflected in the science and business features as well as in magazine and newspaper articles on topics of wide-spread interest. Maps, charts, and graphs complement many of the prose selections. Fiction provides opportunities for students to stretch their imaginations. Cartoons provide insight into human nature and cultural differences.

\$15.95



Also available

E. Margaret Baudoin, Ellen S. Bober, Mark A. Clarke,
Barbara K. Dobson, and Sandra Silberstein

READER'S CHOICE

Third Edition

\$15.95

E. Margaret Baudoin, Ellen S. Bober, Mark A. Clarke,
Barbara K. Dobson, and Sandra Silberstein

READER'S CHOICE

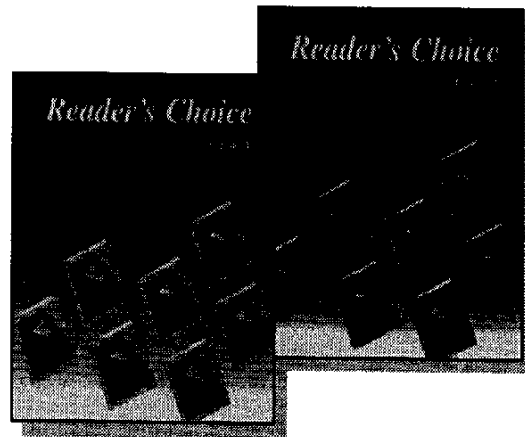
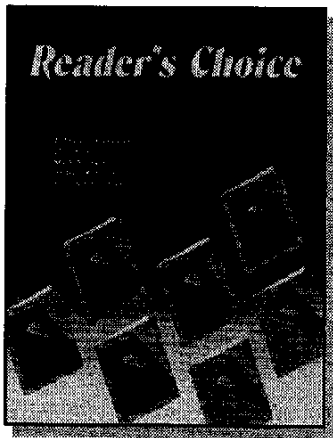
International Editions

Book I

Book II

\$9.95

\$9.95



Credit card buyers may fax orders to (800) 876-1922

The University of Michigan Press
Dept. LH Ann Arbor, Michigan 48106-1104

MICHIGAN

Conflicts between Teaching and Teacher Research



Jean Chandler

In this column in the Fall 1995 issue of *MATSOL Currents*, Rick Lizotte wrote about the benefits to instruction of teachers' conducting research in their own classrooms. In this issue we want to examine the flip side of the relationship between teaching and research and ask if the two activities ever conflict. We will do so by summarizing a conversation we had in the *MATSOL Teacher Research Group* among Kathy Riley, Marianne Rowe, Jane Tchaicha, Pat Ellis, Rick Lizotte, and myself.

For that meeting we read an article by E. David Wong, "Challenges Confronting the Researcher/Teacher: Conflicts of Purpose and Conduct," from the April 1995 issue of *Educational Researcher* (Vol. 24, No. 3). We began the discussion by considering the following quotation from this article (p. 22):

The primary purpose of research is to learn through investigation. The researcher's efforts are characterized by observation, analysis, and reflection. The primary purpose of teaching is to bring others to understand. In addition, the teacher strives to make something good happen, to facilitate a continuity of ideas and action, to maintain harmony in the classroom. Given that teaching and research hold different goals, does it follow that the subsequent action—the manner by which the goals are reached—should also be different? More importantly, might these actions not only differ in nature, but also conflict as well?

Wong described a situation in a junior high science class in which his formal research into how children think about science had led him to question one student in an extended way, resulting in her feeling uncomfortable and the rest of the class losing interest in the discussion—a clear case of conflict with good teaching.

Kathy: But what he was doing was what he called formal research or what I prefer to call university research, aimed at contributing to a knowledge base, not teacher research or practical inquiry. Since the point of teacher research is to document what is happening in your classroom in the hope of increasing student learning and improving your teaching, teacher research wouldn't conflict with teaching in the same way university research might.

Jean: I agree that usually I feel no conflict between teaching and doing research in my classroom, but this year I have felt a conflict in my vocabulary research. This research is to give

students experience in learning vocabulary through methods other than rote memorization. So, for example, with some words I have them write English sentences; for other words I ask them in same-language groups to find an association with the English word in their language; and for still other words, I show them pictures or act out the meaning. My students assume that the point of vocabulary study is to learn the meaning of all the words and that they will do this best when given frequent quizzes that count toward their grade. I agree with them and would do that if that were my goal. But if I did that, most of them would memorize the meanings of all the words, and I would not learn what I am trying to find out in my research, which is "What are other effective methods of learning vocabulary besides rote memorization?"

Marianne: I can see how you would be doing harm to your teaching by using all those methods if you already knew which was the best, but in fact you don't know, right? That's the point of your research, isn't it?

Jean: Right, the conflict between the teaching and the research is not that I was withholding something I knew to be effective or using methods I knew to be ineffective but rather that if the students learned all the word meanings—the goal of the teaching, then I wouldn't find out about the relative effectiveness of the methods—the goal of the research. That's why I told them that their scores on vocabulary tests wouldn't count toward their grade so they wouldn't memorize all the word meanings, and thus I could gauge from the tests the relative effectiveness of the other methods I had tried.

Pat: So you mean doing the research is a conflict with good teaching because the students didn't learn all the word meanings?

Jean: Yes, the students complained about that in their course evaluations, saying I should have counted the vocabulary tests toward their grade so they would have learned all the word meanings, and I would have done that if I hadn't been doing this research.

Kathy: You're assuming that learning all the word meanings, as defined by getting a score of 100 on the test, is the point of teaching vocabulary, but it sounds like your goal was for students to learn some new ways to learn rather than just more words.

Jean: That's a good point. I was thinking that if I continue this research next year, I will give the final vocabulary tests

Continued on page 26

English on *TVBrasil*

Sarah Dietrich



Do you remember what you were doing last Sunday afternoon? Were you planning classes or correcting papers or taking a much-deserved afternoon off? Or were you, like a growing number of Brazilian immigrants, glued to your television? If you had been watching Channel 19 between 3:30 and 4:30 P.M., you would have received an update on the latest happenings in the local Brazilian community, listened to commentary on the week's most important soccer games, and had the chance to learn an expression or two in English. Since last July, I have been teaching a weekly ten-minute English class on *TVBrasil*, a program produced by and for Brazilian immigrants.

When I first began teaching the classes, I was nervous and inexperienced. Having never appeared on camera before, I spoke carefully, and my smile was just a little broader than it needed to be. Because the program was just getting off the ground, the equipment at our disposal consisted of a white board, a camcorder, and one light. Often I would have to position myself to be able to reach the entire board but also to block the reflection of the light on the whiteboard. Before the program acquired professional equipment and studio space of its own, we filmed in an apartment bedroom in East Boston and on one occasion in a tiny storage space in the home of one of the men responsible for the program.

The program is produced by two Brazilians who have been in this country for almost ten years. Though both have worked with film and television before, neither does so professionally. All of the people involved in the production of *TVBrasil* are volunteers. My section of the program is sponsored by Approach, a language school in Allston which primarily serves the Brazilian community.

Like the producers of *TVBrasil*, its viewers are Brazilian immigrants. Most have come to this country in search of a lifestyle and economic security they cannot find in their own country. Some work as dishwashers or bus-staff in restaurants. Some clean houses and office buildings. Still others work as painters or construction workers in the summer months. During their work days, many of these immigrants have little or no contact with native speakers of English. They often work with other Brazilians or perhaps with Spanish speakers with whom they speak a mixture of Portuguese and Spanish. After working sixty, eighty, or even one hundred hours a week, they have little time and energy to attend formal English lessons.

The aim of my program is not to replace formal English

instruction. Instead, my classes are designed to expose students to the English language and American culture while teaching them vocabulary and basic grammar. Each week the program focuses on a topic which might be found in any beginning level English course, such as telling time, identifying pieces of clothing, or labeling parts of a house. However, some of the classes have explored areas of special interest to Brazilian immigrants. For example, one class focused on cleaning products. Another on items such as "knife," "fork," and "napkin" was intended for those who work in restaurants.

Though the topic changes from week to week, all the classes follow the same basic pattern. I open the program by greeting the students and then explaining to them—in Portuguese—what the day's subject will be. The class is divided into stages, as I stop every two or three minutes to review what I have just taught. Throughout the class, I ask the students questions and allow them time to respond before I continue.

Since many of the students watching the program have been in this country for only a short time, I frequently use drawings or objects to illustrate my explanations. For a class on clothing, I drew stick figures on the board. A class on setting the table called for tableware from my own kitchen. The class on fruits and vegetables called for the most props; while preparing for it, I had a wonderful time shopping for produce that would look good on television.

In using objects and illustrations, I hope to give my students visual cues to make sense out of what might otherwise be a string of incomprehensible sounds. Nonetheless, one of the principle requests that I have received from viewers is that I speak more Portuguese during the class. Many viewers have had no previous instruction in English. The majority of those who have had classes in Brazil have been taught by teachers who speak little English themselves and who rely heavily on translation and grammar explanations given in Portuguese.

My response to students' requests that I speak more Portuguese was to give a "how to" class on watching and taking advantage of the classes. I explained to the students that I aimed not only to expose them to English but to challenge them to understand words and phrases they had never heard before. I encouraged them to keep a pencil and paper nearby when watching and to write down unfamiliar words and expressions. I also urged them to buy a dictionary

Continued on page 26

ESL Outrages

Joe Pettigrew

Profit and Loss

Until a year or so ago, there was one ESL program in the state that actually met the MATSOL Higher Education Employment Standards for the ratio of full-time to part-time teachers. For many years this small college in northern Massachusetts had three or four full-time and one or two part-time teachers.

Like any small program, enrollment was always a concern. The former director had taken care of the recruiting until he left. Then two of the long-term teachers stepped in and took over the administrative work of the department. They received an extra stipend, but both put in a number of unpaid hours to make sure the program continued to function. The Department of International Admissions took over recruiting. However, former employees there say the department did very little recruiting for the program. Enrollment went down somewhat, but it had been lower in earlier years. And in the summer of 1994, one teacher-administrator managed to attract a program of over sixty students, a positive development since the usual number was twenty to thirty.

“According to the former teachers, ESL at this college has shifted from a student-centered program to one which focuses solely on the bottom line.”

Then the college administration created a new position, which among other things oversaw ESL, and filled it with someone with very limited ESL experience. It was decided that the program wasn't doing well enough to justify having full-time teachers, even though they were among the lowest-paid faculty on campus. The previous summer program “didn't count” as far as their statistics were concerned.

So three teachers, who had been there seven, fifteen, and sixteen years, were told the program as they knew it would “cease to exist” and were encouraged to look elsewhere for employment.

While at a meeting of foreign student advisors from various colleges around the state, one of the soon-to-be-unemployed teachers announced that their program was coming to an end in its current form and asked if anyone knew of any job openings. Word of this got back to the administration and this teacher was told if she ever said



anything like this again it would be grounds for “immediate dismissal.”

The college refused to give the teachers—with a total of thirty-eight years of service to the institution—any severance pay. With the help of a lawyer, they were able to get an extension of their medical benefits after a good deal of haggling, however. Coincidentally, after the teachers were all gone, the college increased its recruiting efforts.

The teachers involved said very little to the students about what was happening. On their own initiative, however, the students in the program (and even a few American students) circulated a petition asking the administration to reconsider what they were doing to the teachers and to the program. They also asked for a meeting with the Academic Dean, but none of this had

any effect on what happened.

According to the former teachers, ESL at this college has shifted from a student-centered program to one which focuses solely on the bottom line.

It's impossible for an outsider to know exactly what the financial situation of the program was, of course. No doubt some money was saved by firing three full-time teachers and replacing them with several part-timers with no benefits. One of those part-timers now does most of the day-to-day administration of the ESL program.

All this must look good on someone's balance sheet. But the *quality* of a program taught entirely by part-time faculty doesn't show up in a profit and loss column. At least not initially.

It would be bad enough if this were an isolated incident. Unfortunately, we live in an age in which profit-making businesses lay off the people who actually produce the products or deliver the services while their executives receive pay raises and bonuses.

Academia is not exempt from this trend. In the past several years the percentage of part-time faculty in American colleges and universities has increased dramatically. ESL has just been ahead of the curve. Some people finally are beginning to question this phenomenon nationally. It remains to be seen what—if anything—people in our field will do.

*Joe Pettigrew teaches at CELOP at Boston University.
e-mail: jpettgr@acs.bu.edu*



Video Vocabulary

Susanna Minton

It's always important in the language classroom to motivate students and have fun while learning. Most language skills can be taught and enjoyed using authentic video—video material originally created for the native speaker. One of the most valuable ways in which I have utilized authentic video (television programs in particular) and closed captioning is for vocabulary enhancement. From slang to academic vocabulary, television provides real English in seemingly real situations by which students will be motivated to learn. In turn, students seem to use the vocabulary they learn in their everyday encounters in English—inside and outside the classroom. Here's one way I go about building vocabulary using closed captioned television programs.

This activity works best with a small segment from a show (about 10 minutes or less). I use both dramas and situation comedies that suit the level I'm teaching. Before watching the selection, preview any difficult vocabulary that will be pertinent to the plot. (I usually find at least five to ten words depending on the difficulty of the show and the students' level of understanding.)

The object of this activity is for the students to choose the vocabulary they need and want to know. As the class begins to watch the video, tell students to call out when they encounter a word or phrase they don't understand and which would help them to comprehend the plot better. In a recent viewing of half an episode of *The Simpsons* my class collected fifteen new expressions to learn, including "bagel," "stinky," "grunting," and "bowling." With closed captioning turned on, the students are able to both hear and read the words; thus, they are then more adept at identifying the unknown vocabulary and more confident at stopping the video when the need arises. For example, particularly at the high intermediate to advanced levels, captions such as "<sighing>" or "<chuckling>," intended for the hearing impaired, tend to be called out a lot. Students hear a chuckle, for example, as they read the caption on the screen, and they call out to stop the video simply to have their comprehension confirmed.

When a student takes the initiative to stop the viewing by calling out a word or phrase in question, rewind the whole scene. Discuss the scene as a whole and then encourage the students to guess the meaning of the vocabulary based on your guided review of the context. More often than not, a few students will have a good grasp of the expression and will be able to explain it to their peers. If not, offer a definition, followed by a usage of the expression in a different context

that students can digest. Then ask one or two students to offer another example in an original context. As soon as you are confident that students have understood the new vocabulary, move on to watching another segment of the show until the process repeats itself. At first, students are wary of calling out during the viewing, so you might have to initiate the first few vocabulary expressions by calling out yourself. The more vocal students will soon join in, and most of the rest of the class will follow until the video is enthusiastically interrupted by five or six students at once.

After working through the video segment(s) you have chosen for the day, it's time for students to put those new vocabulary expressions into meaningful contexts of their own. I like to bring drama into the classroom, so I encourage students to produce short scenes based on the video they have just viewed. One of the ways I focus this activity is by having students write and act out what they think the next scene might be. In an episode of *Mash*, in which Hawkeye is fed up with the war and drives off to the North Korean border with latrines in tow (containing a very confused general with his pants down), students produced scenes which recounted what happened when Hawkeye arrived at the border with his cargo. Scenes were wildly different and extremely entertaining, and the new vocabulary popped up effortlessly. Another fun idea is to have students write a promotional advertisement for the video they watched. Because the new context is similar to the original, the expressions usually fall into their correct places as the students create their scenes. Just be careful to circulate and make sure the students are using the vocabulary properly. In either case, students face the task of incorporating three to five of the new vocabulary expressions. (Usually each group will choose different expressions and, thus, most of the new vocabulary will be reviewed.)

I try to do this type of exercise at least once every two weeks, and at the end of the semester, as a final project, my students enjoy producing their own video, totally of their own imagination, which incorporates the semester's vocabulary. Using this technique, students choose the English that they need and want. As a result, their retention of the vocabulary seems stronger compared with that of other methods I've used. Throughout the whole process students have a lot of fun and learn a great deal at the same time.

Susanna Minton teaches at CELOP at Boston University.

Making Themselves Known

Tom Griffith



Lev, who had joined the class with other Russian immigrants, appeared one day in my classroom at a job-training program in Lynn. It had snowed so hard that no other students showed up. But in walked a figure looking like Old Man Winter, dripping snow, gazing around stolidly. His face was seamed and craggy, and though he was not large, he looked very tough. I wondered what he'd been through, and I soon found out.

On Mondays we would review everybody's weekend. Lev often spoke of visiting an old war buddy in Vermont. A Russian war buddy in Vermont? Could it be . . . ? Yes, he confirmed one day, his old pal was Alexander Solzhenitsyn! In 1945 he'd written Lev a letter in which he made fun of Stalin. The letter was intercepted, both were dispatched to the Gulag, and Solzhenitsyn was launched on his career as literary nemesis of Soviet communism.

Norma came through the same program. She was a mercurial Dominican who seemed uncomfortable in a classroom. Diffident about formal lessons, she would light up in free conversation. Once, the mostly-Dominican class got reminiscing about the American invasion in 1964. Norma gleefully told of leaping to the barricades, cursing the Marines, and even firing a rifle. "But how old could you have been?" I asked. "Oh," she said, "about twelve."

Kumiko's story was sadder. It came out during a presentation on "A Special Person." She chose her grandfather, who had recently died of cancer. As is customary in Japan, he hadn't been told of the diagnosis. When Kumiko went to visit him in the hospital, she knew it was probably the last time she would see him. She yearned to say good-bye, to tell him how much he meant to her; but if she did, he'd realize his sickness was mortal. So she masked her feelings dutifully and held her tears until she left the room.

These are three out of hundreds of stories I've heard in my ESL career. The odd thing is, not one of them was in the curriculum. They just came out amidst drills on the present perfect or in lessons on job interview techniques. Many, in fact, were told outside of class—during a break, at lunch, on a field trip. But out of thousands of classroom hours, these stories are what I remember. And these, I suspect, are what the tellers themselves value as the truest source of language growth.

This fact hasn't gone unnoticed by the profession. Journal-writing, oral history, and genealogy research are all techniques whereby students tell their stories and make them-

selves known. Yet good as these are, I think we oughtn't to formalize the process too much. It's better that we stay loose, flexible, open to moments of connection. Professionalism, after all, is a two-edged sword. It can mean disciplined adherence to a standard of performance, or it can mean separating work from life, doing it for the money, teaching "material," not students.

A biographer of Louisa May Alcott noted that while she didn't teach long, she succeeded by having "that essential quality of a teacher, friendliness." Provocative, no? Do we bring that to our classrooms, even to those students we don't immediately like? Is our concern with lesson objectives subordinated to human interest in each individual? Do we care enough to get acquainted?

This may sound impossibly idealistic, especially to those whizzing between two or three part-time jobs. Understood; I've been there. But I'd still argue that forming personal relationships should be the first priority of the ESL classroom, for two reasons.

The first is selfish. As hinted above, I love the stories that students tell. Some are jarring, some hilarious, some humbling. All are spiced with foreignness, yet they affirm a common humanity. They make me feel enriched; and that's good, since more tangible riches prove so elusive in a world that little values ESL. Yet while I often grump at this, there are other days when I feel profoundly privileged. The flow of communion is so rich, the interaction so delightful, that I can't believe I'm being paid for it. Paid to make friends, to draw out life stories, to nurture short-lived but intense little communities.

The second reason is pedagogical. In other fields, an emphasis on getting acquainted might be self-indulgent: From a physics teacher you want physics, not sympathy. Language teaching is different. Wilga Rivers, one of the wise women of the profession, said that ESL teachers are the luckiest of all, since just about anything can pass as ESL. With English as the medium, you can legitimately rove through all subject matter.

And so we should, remembering that everyone's favorite subject is him or herself. Nothing wrong with this: We all attained proficiency in our first language by declaring wants, needs, and preferences ("I like Cheerios!"). It's in the expression of identity that we forge language that counts for us—

Continued on page 26

A Trio of Reading Collections

Reviewed by Helena Halperin

Stories We Brought with Us: Beginning Readings by Carol Kasser & Ann Silverman. Prentice Hall Regents, 1994. 272 pages. ISBN 0-13-122145-0.

The Rainmaker's Dog: International Folktales to Build Communicative Skills by Cynthia Dresser. St. Martin's, 1994. 304 pages & Instructor's Manual. ISBN 0-312-09213-X.

Explorations in World Literature: Readings to Enhance Academic Skills by Carole M. Shaffer-Koros & Jessie M. Reppy. St. Martin's, 1994. 207 pages & Instructor's Manual. ISBN 0-312-08119-7.

In spite of the recent explosion of ESL/EFL texts, there are few good collections of readings. These three collections, though flawed, have unusual virtues.

Stories We Brought with Us offers better and easier readings than most other books designed for beginners. Many of the stories are familiar (In classrooms across the world students know "The Tortoise and the Hare" or some version of King Midas), but none of these stories is identified as the product of a specific culture.

The greatest strength of *Stories We Brought with Us* is that each story is told in two versions. Version A is very simple in grammatical structure and vocabulary and is accompanied by vocabulary and comprehension exercises to ensure that the story is fully understood before students proceed to the second version. Version B uses a larger vocabulary and more complex sentence structure but is still not difficult. It follows the first version paragraph by paragraph but is written in much more natural, idiomatic English. It has more exercises, progressing from simple comprehension and grammatical manipulation to higher level interpretation and comparison. Having been well prepared by the first version, even beginning students should be able to read the second version. This wonderful feature deserves to be widely copied in other beginning readers.

Unfortunately, the value of the exercises is seriously diminished by errors of both omission and inclusion. For example, the word "close" is featured in two exercises, but the differences in pronunciation and use between the verb and the adjective are ignored. And the phrase "The man lost his temper" is expanded with "The judge tempered justice with mercy" and "The pole was made of tempered steel" (p. 184), vocabulary well beyond the proficiency of the intended users.

Also, since good beginning readings are so rare, it is a

REVIEWS



shame the authors didn't target the exercises to a broader audience. The stories are designed for young people but could be used with adults if the exercises were more appropriate: Often, in order to keep the language simple, questions are unnecessarily patronizing. Nonetheless, in the hands of a teacher who steers students away from the worst of these, the book should work well for junior high school students.

The Rainmaker's Dog is an intermediate text with 37 folktales from various parts of the world, accompanied by an extraordinary variety of stimulating exercises. But the stories have a wide but unbalanced geographical distribution: Three chapters deal with tales from Africa (where Dresser has primarily taught), one with those of Haiti, one with Aboriginal tales from Australia, and one with Asian stories (three from mainland China, one from Taiwan, one from Japan, one from Tibet, and one from India). There are numerous African animal stories. Though some users may find their tolerance for this genre surpassed, many of the stories are delightful.

Dresser is especially deft at creating exercises which lead students to expand a theme from the story and apply it to other cultures or situations. For example, the story "The Lion's Share" is preceded by a pie graph exercise and followed by discussion and writing about distribution of world resources. In almost every section, Dresser easily proceeds from specific skills and general themes relevant to the story to broader issues.

Many of the exercises are accompanied by excellent instructions to students. Teachers with limited experience in process writing will find her writing instructions invaluable. Elsewhere there are equally-good instructions on reading aloud effectively. The final chapter has exercises which ask students to compare similar characters from different stories or which otherwise tie various stories together.

A few complaints: Occasionally Dresser decides to introduce a non-English word—a defensible decision—but alters the word to fit grammatically into an English sentence. For instance, *Watoto* (children) is given as *totos*. In addition, there are occasional editing problems: The map of Asia omits Pakistan, for example.

The third of this trio, *Explorations in World Literature*, is designed for both native and non-native speakers in world literature courses. The selections are suitable for advanced students (perhaps, unfortunately, more advanced than students in the upper levels of many ESL programs), but they are

Continued on page 24

A Trio of Reading Collections Continued from page 23

interesting, generally-manageable chunks of literature.

Shaffer-Koros and Reppy make a serious effort to both sample the old canon and help create a new one. Some pieces are wonderful excerpts from predictable sources such as Sojourner Truth's "Ain't I a Woman?" and "Chinua Achebe's Things Fall Apart." Others are more surprising, such as a delightful Pima-Papago creation myth, "The Well Baked Man." The selections have been well chosen to represent many voices and many genres, and each has real merit. Unfortunately, there isn't nearly enough to read in this collection: The total of all selections barely exceeds 50 pages.

Though the too-few stories are good, the exercises are inadequate. The preface pays lip service to study groups, but the exercises are not inherently interactive. And what are called activities at the end of each selection are merely

suggestions for essays. The topics invite student opinion but do not use the students' experience or cultural backgrounds imaginatively.

In an ideal world, the authors of these collections would combine their talents. The result would be superb: selections by Shaffer-Koros and Reppy, with simplified versions by Kasser and Silverman, and exercises by Dresser. But ours is not an ideal world, as many of these stories remind us, and each of these collections, in spite of its merits, has drawbacks. Nonetheless, experienced teachers know this of texts as a rule and many will find enough to admire in this trio of readers.

Helena Halperin has taught kindergartners and septuagenarians in the US and in Kenya. She currently teaches at Roxbury Community College and EF.

REVIEWS



102 Very Teachable Films by Elizabeth Mejia, Maida Kennedy Xiao, and Joseph Kennedy. Prentice Hall, 1994. 245 pages. ISBN 0-13-106824-5.

Reviewed by Svetlana McCoy

This book represents another attempt by this group of authors to fill the gap in instructional materials based on film. Previous texts include *Five Star Films* by Mejia and O'Connor and *American Picture Show: A Cultural Reader* by Mejia, Kennedy, Xiao, and Pasternak. The genre of this volume is slightly different, however: Designed as a reference guide, it does not offer detailed activities and exercises. It is intended for use by teachers—ESL and otherwise—at junior high to community college levels.

The goal of the book is to aid teachers in choosing appropriate, stimulating movies. Two useful indexes are arranged by title and subject. The main topics include American and world history, biography, crime, ecology, literature and poetry, politics, race relations, and religion, among others. A special section is devoted to low-level ESL movies. Among those listed are several excellent, thought-provoking movies, such as *Gorillas in the Mist*, *Witness*, *Jeremiah Johnson*, and *The Emerald Forest*.

The main body of the book, descriptions of 102 movies, is arranged alphabetically. The entry for each movie includes following sections: *General Information* (which includes duration, rating, and the names of the director, producer, and main actors); *Plot Summary*; *General Commentary* (which

evaluates the movie and suggests its usefulness for specific audiences); *Suggested Usage*; and *Other Considerations* (which highlights aspects that might be problematic for various audiences, such as strong language, nudity, dialectal variations, etc.). Some entries provide a bibliography of ancillary material, especially when a movie is based on a literary work.

The *Suggested Usage* section includes activities for pre-viewing, viewing and follow-up. The viewing activities are divided into sections entitled "Good places to stop and talk" and "Patterns/structures to look for." This list of suggested activities leaves teachers plenty of room for individualized applications. The low-level ESL movies have a special activity section.

An excellent book overall, *102 Very Teachable Movies* could have been more useful to ESL teachers if it had also identified which films were appropriate for intermediate and advanced ESL students. Also, the low-level ESL section could have contained more than ten titles. It would also be helpful to see more activities suggested for different levels of students.

Generally, ESL teachers will welcome this valuable reference guide. Nevertheless, a reference book of this sort specifically focused on using films in the ESL classroom remains to be written.

Svetlana McCoy is an ESL instructor at Roxbury Community College and a Ph.D. candidate in applied linguistics at Boston University. e-mail: smccoy@acs.bu.edu

REVIEWS



Interactions Access: A Listening/Speaking Book by Emily A. Thrush, Robert J. Baldwin, and Laurie Blass. McGraw-Hill, 1993. 145 pages. ISBN 0-07-062917-X. (Instructor's Manual: 0-07-026959-9; Tapescript: 0-07-062957-9; set of five cassettes: P/N 062979-X.)

Reviewed by Pam Price

Interesting, easy on the eyes, and attentive to listening strategies and sound-sight differences as well as multicultural perspectives, this low-level book provides excellent aids for daily life and a foundation for academic listening. Though part of a coordinated package of three books for advanced beginners (the other two are *Grammar* and *Reading/Writing*), this book may be used separately.

Each unit is composed of five sections. The first, introductory section includes a vocabulary and schema-building activity (requiring teacher guidance, but subsequent listening tasks are self explanatory and may be individually assigned). Pre-listening questions guide students in attending to main ideas and "Wh" facts. Though generally good, the quality of questions varies among units, and the process of deducing main ideas is never made explicit. After listening once, students answer the questions, then listen again with the script before them, underlining stressed words. Unfortunately, many students routinely read the text the first time, negating much of the purpose of the questions.

The listening-for-stress exercise includes no guidelines as to how many words to underline, what constitutes stress, or how stress functions. To reduce confusion, a teacher may either create a mini-lesson or eliminate the activity. On the other hand, each of these sections contains an excellent exercise on a variety of specific reductions in spoken forms. This is extremely helpful for very literate students who can't hear what they can read; it also builds bridges to English literacy for students whose exposure has been primarily oral.

The second section deals with life skills topics such as public transportation, answering machines, job interviews, etc. The third section, "Making Guesses," builds students' abilities to form questions to guide listening and to make inferences. Section Four, "Expressing Yourself," requires students to deduce feelings, intentions, and opinions from realistic, idiomatic conversations which build on previous listening tasks.

Each of these first four sections contains speaking activities coordinated with the listening tasks. Such placement of speaking activities is optimal for a class doing one or two sections per session but confusing if a class must attempt to do

all listening tasks in one weekly lab. Section Five, "Speaking Up," consists solely of speaking activities, providing plenty of opportunity to use the skills just covered.

Critical thinking skills and a sense of empowerment are developed by exercises such as one listening task which asks students to determine which questions are inappropriate or illegal for a job interviewer to ask. Specific sound discrimination is called for in other tasks. Students are uniformly guided and encouraged to apply previous knowledge, form questions, listen for main ideas and major details, and make inferences and judgments.

Continuity within and among units is provided by the device of following the lives of a group of university students, including both Anglophones and native speakers of other languages.

Continuity within and among units is provided by the device of following the lives of a group of university students, including both Anglophones and native speakers of other languages. This device results, however, in issues which may seem juvenile or condescending to older learners. Thus, teachers must consider the profiles of their students and weigh the possible mismatch of experience and life situation against the many positive features of the text. These positive features are compelling, especially since they are combined with an excellent tape program, useful instructor's manual, user-friendly layout, and simple but effective, referent-providing graphics.

Pam Price has recently taught at Roxbury Community College, CELOP-B.U., and the Cambridge Center for Adult Education. She is a SOROS fellow in Hungary for the 1995-96 academic year.

**Write For MATSOL Currents.
Contact the Editor**

Conflicts between Teaching and Teacher Research

Continued from page 18

before the end of the semester. That way I will have time to analyze the results and give the students feedback from the test scores on which methods produced the most learning for each of them individually because their judgments of their learning styles were not always in accordance with the test results. Actually, doing that would probably not just help the students benefit more from the research and let them see that participating in the research might, in the long run, be worth the price of learning fewer words, but it also could help the research itself. I could then ask them to comment on the test results for themselves individually as compared with their responses to questionnaires they had already filled out. The questionnaire asked about which method they thought helped the most, which ones they used at home, etc. Has anybody else experienced a conflict between their research and their teaching?

Jane: Yes, I felt a conflict in doing my research by just taking time away from the teaching, but I was doing formal research and not teacher research.

Rick: I found the same conflict in my teacher research. Testing what they learned only from the video-discs on biology was frustrating for students who felt it was a waste of time before they had studied, and I felt that it interrupted the flow of instruction. But I needed a baseline to see what the different exercises added to the instruction. What do you do

if you experience a conflict between teaching and research?

Jane: I think most of us usually change the research design and do what's best for the teaching.

Jean: I usually do, too. Then I call the research a pilot and design it differently next time.

Kathy: A pilot, I love it.

Rick: As Wong said in the article, there are two conflicts—a logistical conflict about how to do something and an ethical conflict about the right thing to do. If you look at the ethical issue as one of doing harm to the students, as he does, you could almost say that *not* doing research is unethical because then you're not finding out exactly what effect the teaching is having on the students.

Kathy: I know what you mean because the process of doing teacher research—documentation, reflection, and communication—is a way of being more responsible about change, whether it's process writing or mainstreaming or whatever.

Jean Chandler is the Teacher Research column editor. She teaches at the New England Conservatory of Music and Clark University.

English on TVBrasil

Continued from page 19

in which to look up these words after the class. Finally, I suggested that the students seek out language courses in which they could work directly with a teacher and other students.

Though I have no direct contact with most of my students, after six months on the air, I no longer act as if I am teaching to a camera. I feel as though I am teaching students whom I have come to know and with whom I have established a rapport. Calls to the studio and contacts with neighbors who watch the program provide me with critiques and suggestions for future classes. One of my principle aims is to establish a relationship of trust and understanding with my students. As someone who has lived in Brazil and is married to a Brazilian immigrant, I hope to use the classes to begin building a bridge between the worlds in which my students live their daily lives and the language and mainstream culture of their adopted country.

Sarah Dietrich teaches at LIFE and is in the doctoral program in Language, Literacy, and Cultural Studies at Boston University.

Making Themselves Known

Continued from page 22

hence language we'll remember.

Yet how often these expressions get submerged by programmed coursework. I make it a practice to interview each new student at the beginning of a course. It helps with bonding and gives me a notion of their interests. And often I've been dismayed to realize that after three months, that first talk is sometimes the longest interaction we ever have. Other times, I've sensed that one long chat at lunch has brought a student further than a dozen formal lessons.

If you've ever gained fluency in another language, think back on it: Did the real leaps occur in class or in intimate talk with friends? It may not seem practical for us to befriend every student who comes our way, but let's do what we can. I once heard a good marriage defined as "a long conversation." I think a good ESL course comes down to the same thing. "Only connect," wrote E. M. Forster. Connect in a caring, genuine, personal, way, and students will learn.

Tom Griffith, a regular columnist, with this issue becomes Associate Editor of MATSOL Currents.

MATSOL Executive Board

President

Carol Piñeiro
Boston University
353-7946
chp-bu@bu.edu

Vice President

Linda Schulman
Needham Public
Schools
237-1763

Past President

Esther Iwanaga
Simmons College
521-2170
eiwanaga@vmsvax.
simmons.edu

Recording Secretary

Josephine Vonarburg
ELS Language Centers
254-0411
FAX 731-3601
vonarbur@emmanuel.edu

Membership Secretary

Margo Miller
Boston University
353-7938

Treasurer

Janet Siegel
ALA/Babson College
642-0872

Job Bank Coordinator

David Spiro
The Log School/Dorchester
Job Bank: 321-4697

Currents Editor

Ron Clark
Boston University
353-7937
rclarkjr@bu.edu

Publishers Liaison

Sterling Giles
Roxbury Community
College
451-6332 ext. 2
sgiles@mecn.mass.edu

**Professional Development
Coordinator**

Paula Merchant
Dedham Public Schools
575-9351

REPRESENTATIVES

Elementary

Joy Karol
Newton Public Schools
964-4299

Secondary

Brenda Sloane
Lowell Public Schools
(508) 352-7523

Higher Ed

Bette Steinmuller
Roxbury Community
College
427-0060 ext. 5183

Adult Ed

John Antonellis
Jewish Vocational
Service
423-8660
FAX: 423-8711
antonell@meol.mass.edu

Workplace Ed

Debbie Tuler
894-9437

General

Rob Stergis
Lawrence Public
Schools
876-8401

Western Region

Pam Greene
Springfield Tech. C.C. /
Amherst College
H (413) 586-3929;
W (413) 781-7822 x 3678

Sociopolitical Concerns

Karen Samuelson
Roxbury C. C. /Dennison
House
661-2663

MATSOL
P. O. Box 391887
Cambridge, MA 02139
576-9865

All numbers are 617 area code unless otherwise noted.



MATSOL

MEMBERSHIP APPLICATION



First Name Last Name

Mailing Address Street

City State ZIP

Phone (Home) (Work)

Affiliation (Employer/Institution)

Dues are for membership through April 1 of the following year. (Circle one amount below.)

Paid in Apr., May or June: \$24 professional / \$16 student Paid in Oct., Nov. or Dec.: professional \$12 / student \$8
Paid in July, Aug. or Sept.: \$18 professional / \$12 student Paid in Jan., Feb. or Mar.: professional \$30 / student \$20

Special Interest Group: (Circle 1 or 2)

Elementary Secondary Higher Ed Adult Workplace CALL Authors Sociopolitical Concerns

Make check payable to MATSOL. Your canceled check is your receipt. Send this form and your check to:

Margo Miller, 50 Creeley Rd., Belmont, MA 02178

New titles from TESOL

New Ways in Teaching Young Children

Linda Schinke-Llano and Rebecca Rauff, Editors

Address the needs of the whole child with more than 80 language-building activities.

Contributions are aimed at teachers who must focus on developing social skills, introducing content concepts, and exposing students to art, drama, literature, and music, in addition to imparting English language skills.

Activities are organized into 14 genre-based chapters for easy reference.

An accessible source of successful teaching ideas to engage young children in learning!

8" x 8", 179 pp., ISBN 0-939791-63-3. \$25.95 (member \$22.95) plus \$3.50 S/H

More than a Native Speaker An Introduction for Volunteers Teaching Abroad

Don Snow

Essential information for the novice. The ultimate refresher course for professionals.

Whether teaching abroad for the first time or the tenth, this practical, nontechnical introduction to teaching English as a foreign language abroad should be on the top of your packing list.

Classroom survival skills, lesson planning, adaptation to life in a new country, and a detailed discussion of teaching listening, speaking, reading, writing, grammar, vocabulary, and culture are covered.

8 1/2" x 11", 370 pp., ISBN 0-939791-64-1. \$29.95 (member \$24.95) plus \$3.50 S/H



Teachers of English to Speakers of Other Languages, Inc.
1600 Cameron St., Suite 300, Alexandria, Virginia 22314-2751 USA
Tel. 703-836-0774 • Fax. 703-518-2535 • E-mail publ@tesol.edu

Massachusetts Association of Teachers of English to Speakers of Other Languages

P. O. Box 391887
Cambridge, MA 02139

NON-PROFIT ORG.
U.S. POSTAGE
PAID
BOSTON, MA
PERMIT NO. 57641

