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DRAMA IN THE TEACHING OF ENGLISH AS A FOREIGN LANGUAGE

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Introduction

With the exception of teachers of Literature and Drama teachers themselves the teacher of language is probably more aware of Drama as a useful teaching vehicle than any other. Whether these language teachers use drama in their teaching or not, they will all have more than a mere 'threshold awareness' of drama techniques and ways in which they may be utilised. Classroom role play and simulation exercises have featured as stock language teaching tools for some time and will figure in the repertoires of the majority of language teachers. Active open space drama however is not such a popular teaching device. Although frequently viewed as having the same potential as Role Play and Simulation in promoting the use of language in something approaching an authentic context, 'Open Space Drama' remains a Cinderella subject, a specialist teaching method apparently requiring a specialist teacher *per se*. Consequently, the majority of language teachers stay shy of utilising the particular, and peculiar, benefits of Open Space Drama as a means of teaching and practising language. This paper will offer, first of all, the rationale behind a specific approach to the use of Drama in the teaching of language and, secondly, suggest a working pattern through which cultural resistance to learning and practice may be avoided or reduced.

It would be arrogant to presume that such a paper will immediately convert every one of its readers or listeners into a dual purpose tutor capable of wearing two hats; that of a Language teacher and that of a Drama teacher. Although it is my belief that a person capable of taching language communicatively can readily adapt to incorporating drama techniques as part of their pedagogic weaponry, they do require a different kind of confidence or 'presence' in themselves and the acceptance of a markedly different kind of role.

What this Paper does hope to do is to convince teachers of language that Drama techniques should already be an integral part of the methodology that we use in our daily work, thereby requiring consideration by teacher-trainers as an integral part of a modern language teacher's range of basic skills, a consideration that is seriously overdue.

Definition of terms

The term **'Drama'** itself can conjure all sorts of evocative images. If one were to distribute paper and pencils and ask a group of teachers to write down half a dozen words which they might associate with the term it is

probable that words such as Actor, Play, and Stage would feature highly. In such a group odd words like 'entertainment' or 'script' or even a phrase such as 'serious television play' might be listed. Unless the teachers had experienced a Drama course that was not orientated towards the production of a play, or had taken part in a Drama workshop session, they would not be expected to produce words such as 'movement', 'experience', 'mimic' or even 'argument'. The distinction being made here is actually between two quite separate things; 'Theatre' and 'Drama'. In Theatre actors learn the words of authors, which are often difficult to understand or interpret, and then regurgitate them at the insistence of a director who moulds the actions and delivery of lines to suit his overall perception of the play. **Drama**, on the other hand, as used here, is physical involvement in a learning activity, one which is rarely scripted and always dependent on the authentic reactions of the individual or group to the task or stimulus that is offered. Drama involves thought, planning, participation and review. But, most importantly, it will require at some stage that the individual, using his experience of the world and his knowledge of language, improvises both action and speech in co-operation and communication with others.

Another phrase that I frequently link with Drama is **'open space'**. This is self-explanatory but, for the purposes of this Paper distinguishes a practical Drama workshop taking place in a classroom cleared of furniture or a school hall or gymnasium from the type of classroom practice that we have mentioned before, more specifically Role Play and Simulation exercises.

Modern Uses

In schools in the United Kingdom over the last decade or so there has been a resurgence of interest in the employment of drama techniques in the teaching of subjects other than Literature. Traditionally, drama had always previously been orientated towards production; the school play, 'O' and 'A' level set books and so on. Very occasionally, a drama workshop was used as a means of exploring character and role through improvisation and free expression but there were few teachers who had been properly trained and drama in secondary education was often left to enthusiastic English teachers. Curriculum design frequently ignored drama as being a worthwhile component and, in the face of competition for a school's available open spaces, the drama workshop became an extra-curricular activity offered to committed students outside regular school hours.

Recently there has been a much more positive attitude to the subject across the educational spectrum rather than only in those schools with an educational philosophy that biases them toward the arts. Drama is an examinable subject at all levels and, as a consequence, attracts subject-specific finance and resourcing at primary, junior and secondary levels. No longer is Drama viewed as being umbilically linked to English Literature. Its own particular attributes and benefits have been re-discovered and are now being used in the context of student self-discovery and expression. In schools where special learning difficulties and environmental problems have

been diagnosed, so-called inner-city schools in 'Educational Priority Areas' for instance, and in classrooms where the traditional pedagogic methods have failed to answer the peculiar needs of the young, there is an increasing employment of drama techniques in countering the effects of a general decline in student discipline and morale. In these instances drama is used on a variety of levels; as a channel for the expression of aggressive or abnormal feelings, as a vehicle for the student's greater comprehension of his own self-concept and, thereby, place in society, as a means of contemplating inherent strengths and weaknesses and as perhaps the only way in which it might be possible for students to understand and extend the mental barriers that restrict the reception and absorbtion of new and potentially useful information.

Apart from the educational cooperation between drama and theatre, there has also been a deeper awareness in many schools of the interface between drama and the other traditional curriculum arts subjects. The unique way in which drama, within a single discipline, combines music, dance, language and even elements of physical activity, group dynamics, body signalling and so on, is only now being recognised and valued in the United Kingdom.

The education system is not the only sphere in which the power of drama has achieved a greater prominence. In the health service, there has been a growth in the use of drama techniques as treatment for mental and physical illnesses and the rehabilitation of patients. With the changing trends in state policy regarding the institutionalisation of the mentally ill moves have been made to re-integrate patients with society. In the majority of cases personnel, nurses for the most part, trained in specially developed techniques, use role-play and experiential drama to enable patients to be able to cope in a non-institutional environment. This is the method known by the term PSYCHODRAMA. Its use is not restricted to those patients who may be 'cured' however. In the cases of the mentally ill, where there is no alternative to the institutional cocoon, drama is used as a means of communicating with people who may have completely rejected what we perceive as the world, life and normality. Geriatric nursing and the rehabilitation of long term prisoners are other fields in which drama forms a part of the treatment rather than functioning merely as a diverting entertainment.

The elements of basic dramatic technique that Psychodrama has exploited are among the most interesting for the purposes of those who would like to employ drama methods but are wary of the apparent freedoms and lack of formal lesson structure that drama workshops sometimes seem to involve. Drama may not only be classified as a discipline but needs discipline itself in order to function. In fact, in many ways the agoraphobia that grips so many teachers when they are confronted by a teaching area that contains no desks or chairs to keep between them and the students is unfounded. The properly structured drama workshop creates a working environment in which the need for physical barriers is replaced by the invisible disciplines of motivation and the need for task involvement. In other words, the students will discipline themselves once the structured nature of the working relation-

ship within the workshop environment is made clear. With increasing pattern familiarity the need for overt teacher-centred discipline is reduced and will often become completely unnecessary. However, before we get too deeply involved in these arguments at this stage let us first consider drama as a language teaching tool in more general terms.

I will not dwell long on the classroom techniques that have already been mentioned and will be familiar to every one of you. To some extent, role-play and simulation both utilise specific drama techniques although they do so in isolation, failing to retain the integrated nature of true drama activity. Role-play for example, though frequently effective, often requires students to act rather than adopt a characterisation that draws on their own personality and experience. The character often lacks authenticity because the students have no way of identifying with it. In this situation the language may also lack originality because the students are operating on their concept of the speech that the character would produce in the given situation, rather than the language that they, themselves, would use. If the teacher is functioning as director then the reality of the role-play is further compromised and the exercise has all the originality of a plastic flower.

Simulation, like role-play, can also be effective in classroom teaching but, likewise, divorces language from movement. For the language teacher it is important to remember that movement—body posture, signalling, gesture and so on—certainly preceeded any form of spoken discourse. To teach one and ignore the other is to tell only half the story.

How then to tell the full story? It would seem to be ridiculous perhaps to encourage classroom language teachers to teach the facial expressions and body language that accompany an utterance. The image of a classroom full of students from different countries all busily engaged in pulling faces at the teacher's request is farcical, yet there is often a real gap in the fluency of students that gesture and non-verbal language should fill. The involvement of students in a practical activity or task that requires interaction in order that it may be accomplished allows for the practise and exchange of spoken and non-verbal language. But there are classroom activities that offer these possibilities. What then does open-space drama offer that classroom based activities cannot?

The answer, for me anyway, is that drama allows many valuable things to happen that can occur nowhere else, things that are important to the language learning process and vital in communication at the cultural inter-face. I am going to discuss two of them very briefly; one involved in the practical effect of drama teaching and one that I can only describe as a phenomenon—something in the mental process that takes place when students are brought into interaction with each other (Maley and Duff, 1984) and encouraged to work together in exploring situations that require imagination and creative though. Drama, more than any other teaching tool, offers students space in which they can experiment with the language that they possess. It can produce situations in which students need to com-

municate with each other because, though the tasks might seem improvised or even contrived and unreal from the viewpoint of the non-involved, the requirement for the language itself is very real. Drama also allows students to adopt roles. Not the roles that use dialogues from the pages of workbooks and leave the student sitting at his desk but roles that require interaction between the personalities involved rather than the characterisations that the book or the teacher might have imposed; roles that encourage competence and breed confidence.

Approaching the cultural interface

Participants in drama workshops, whether they are male or female, Moslem of Hindu, old or young, can be pushed into experiencing a strange sense of personal freedom. We will consider the sort of workshop structure that can promote this condition and, perhaps, I can indicate the ways in which this freedom may be encouraged and why it exists.

To begin with, a Drama workshop should always start with a Warm-up period during which the bodies of the participants are physically stretched and loosened before the programmed activities that will incorporate the language practice and learning are introduced (Refer to Lesson Plan, Appendix 1.).

This is also the time during which the mental awareness of the students is focussed and attuned to the mood required for the language based tasks to be successfully completed. In cases where these activities are going to involve boisterous movement and improvised dialogue then the exercises providing this mental focus should be chosen to encourage rapidity and spontaneity of thought and utterance. On the other hand, where the language practice is going to require much more careful planning and long discussion phases, then the exercises should orientate the participants toward calm concentration with reduced emphasis on movement.

Warm-ups should always combine straightforward physical activity with exercises designed to start participants working together in pairs, small groups or as a complete group unit. It is a good idea to work towards the optimum group size that will be needed at the 'Task' stage of the workshop. If one is going to work with the whole group then it is best to initiate solo exercises and work up through pairs and small groups. If the task activities are going to be pair-based for the most part, then the pattern is reversed.

Whatever the type and format of warm-up session one begins with, it will rapidly become obvious, particularly when working with new groups, if individuals are uncomfortable with, or resistant to, drama techniques as part of their learning process. The participant may feel anxiety at the change in environment, at being placed in a teaching room with none of the familiar fixtures and fittings and with nothing to sit on but the floor. He may be unhappy at the close proximity of others, at the prospect of working with members of the opposite sex, or even uncomfortable with the potential for physical contact. To ignore this discomfort in a participant and hope that

they will somehow get involved at a later stage is to run the obvious risk that they will not get involved at all. If this happens the student may well feel separated from his colleagues and unsettled, even embarrassed, by his own lack of committment. The student who resists cooperating with has fellows may well distract them and reduce their involvement. Trying to deal with the situation by communicating with the quasi-participant, however low-key that effort might be, will only serve to draw attention to their discomfort and add pressure to their anxieties.

Some years ago, as a new and relatively inexperienced E.F.L. teacher working in a large International Education department, I was allowed to introduce open-space drama as a vehicle for language practice to the groups that I was teaching. In the very first workshop session that I led, I encountered cultural resistance to the activities almost immediately. I was working with a group of Malaysian students who were improving their English prior to starting a four year degree course. There were sixteen of them, males and females, with five of the latter wearing the 'Hidjabi', the headcovering worn by some Islamic women. It was rapidly apparent that that the group were uncomfortable about sitting on the polished floor and the five wearing scarves were particularly resistant to the idea of lying down in any way that brought their heads near it. Cleanliness is very important to a Muslim, especially in a religious context, and I had, in ignorance, asked them to relax on a potentially unclean surface. In a mental turmoil concerning ways in which I might proceed I aborted the physical warm-up sequence and moved into a group game activity to give myself some time to think. I started the students on a game called 'Simon Says' and explained the rules (Basically; one must react to the spoken command only when it is prefaced by the phrase Simon says ... < 'Simon says raise your left leg' >. Reacting to an unprefaced command < 'Put it down again' > puts one out of the game.) As the game progressed it occurred to me that the students might perform an action dictated by 'Simon' that they might not complete for me. Sure enough, when Simon said '... sit on the floor' they sat, and when Simon said '... lie down' they lay—and refused to move unless Simon told them that they could.

In subsequent sessions, careful use of activities that absorbed the group and concentrated them on adhering to rigidly structured game patterns, to the exclusion of anxieties about touch or male/female pairings or lying on the floor, it was possible to overcome all these restrictions. Over a number of sessions, one after the other the individuals accepted the concept that it was alright to do things under the working conditions of a drama session that would not be acceptable, or enjoyable, in any other context.

This concept, that 'strange things can happen in this place but I don't mind anymore' runs much deeper than merely sidestepping resistance at the cultural interface. It also affects the roles that participants create for themselves during improvised language tasks in a quite distinct way. Once the student realises that the drama workshop is a very special place, a place

in which many of the restrictive factors that are present in the classroom or in the outside world are suspended, then roles become frameworks into which the conciousness can expand. Students of all cultures, once they are involved in the experience of a workshop environment and committed to it, seem to adopt an alternate persona, a metaphorical transparent mask that allows them to come to terms with culturally unfamiliar and otherwise difficult situations naturally and instinctively, yet preserve the integrity and sanctity of the self intact beneath. This alternate persona separates the conciousness into two layers; the one which is activated for the duration of the improvised task/language elements, and the one which is inactive during the drama workshop—the ostensibly REAL one which reasserts itself as soon as the student leaves the open space or the workshop is signalled as over.

By using the term 'mask' I am not saying that any of the roles that are experimented with are only loosely adopted; the false stereotypical characterisations that might be assumed in a classroom roleplay. I am sure that the student asked to assume the role of, shall we say, a Policeman for the purposes of an improvisation, takes on the role as an extension of his own character and personality. In operating from his assumed and less restrictive level of conciousness, his 'alternate persona', he creates his own role rather than acts one from the stereotypes that his memory provides.

The benefits of this level of role experience are clear. In a workshop that is designed to practice language, the more authentic that task can be made then the more spontaneous and realistic is the language that is produced. There is space for concious and unconcious learning to take place and, in an open ended situation, the possibilities for the exchange of language become vastly increased. So do the opportunities for correction techniques to be employed and new language items, vocabulary and so on to be introduced.

Appendix L

Drama in TEFL

A Suggested Lesson Plan Format.

Phase:	Activity Type:	% of session time:
Warm-up.	Slow-build physical exercises, boisterous drama games, yoga exercises. *Leading to:* Physical readiness, loosened limbs. *Plus:* The creation of an appropriate mental attitude.	In early stages, as much as 30 to 60%. Reducing to 15 to 20%.
Introducing and contextualising the proposed type of activity.	Students sitting in space or lying comfortably. *Leading to:* (a). Pupil/student awareness of task-type/stimulus. (b). An internal recognition of the relevance of the activity to the learning scheme.	5 to 15%.
Stimulus. Tasks. Improvisations. Language games.	Students involved in solo or group activities designed to practise: (1). Structure. (2). Vocabulary. (3). Fluency. (4). Appropriacy. (5). Etc, Etc.	50 to 60%.
Discussion.	Related experiences, comparison of language used/needed. Exchange of ideas and language.	10 to 20%.
Cool-down.	Relaxing exercises, tension reducing speech. Easing out the physical and mental stresses. Soothing music. Students in comfortable poses; sitting, lying, etc.	10 to 20%, related to stressful nature of activity/session.

Suggested session length: 60 to 90 minutes.

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'CAN WE HAVE AN AGENDA?' TEACHER DEVELOPMENT IN A HONG KONG SETTING.

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Teacher development is a 'current issue' in language teaching. The TD group in IATEFL has done much to promote the idea and to stimulate initiatives, not least through the TD newsletter. The needs of teachers for greater self-knowledge and personal growth have been expressed and exemplified, as important issues in their own right and as conditions for professional enrichment. Such recognition suggests a way forward for all teachers.

Or does it? Another recurrent IATEFL theme is the need for greater international exchange of ideas and experiences in the profession and in the Association itself. Despite welcome movement in this direction, however, IATEFL contacts with teachers far from Western Europe remain comparatively few. Why is this still the case?

There are clearly many reasons. One part of the answer, though, has to lie in a lack—either actual or perceived—of relevance, to teachers in non-Western contexts, of many ideas and enthusiasms being shared among teachers in Britain and other Western nations. In English language teaching generally, increasing efforts are being made to encourage teachers throughout the world to express their own concerns and priorities internationally, at conferences and in publications. This should surely be happening more in TD, which raises questions for teachers to contextualise and explore in their own environments.

Teacher development and 'TD'.

Teacher development must be of concern throughout the profession. However, 'TD' has become an 'issue' in a particular, mainly British, cultural context. Discussion and initiatives have naturally reflected the priorities and values of people living and working in that context (or, like myself, having close ties with it). Two questions then are: how far will a deliberate approach to 'TD' help teachers in other settings to further their personal and professional growth? And how far will assumptions made in a 'received' picture of TD need to be modified in other local initiatives?

Meaningful answers to these questions will need to be worked out locally, in particular settings. In the context where I work, in Hong Kong, and I suspect in many other situations, there seem (to me) to be two main difficulties for overt TD initiatives. Both problems relate to values that are prominent in the received view. My central question is: how far are these values essential

to teacher development, and how far are they merely contingent upon certain ('Western'?) cultural expectations?

1.   Who is responsible for TD?

In what I am calling the 'received view' (with which I remain in sympathy), firm emphasis has been placed on 'bottom-up' initiatives, arising from needs that teachers themselves have perceived. According to this view, TD cannot be mandated from above. While discussion may initially be stimulated among interested colleagues through guiding questions, the responsibility for determining what issues to address, and how to proceed, is shared among all participants in a TD group.

However, in a strongly hierarchical social and educational system, 'bottom-up' initiatives are associated with high risk and are seldom taken, even where needs have been identified. To initiate discussion is to raise procedural issues that reflect on normal working expectations. What are the terms of reference? Who will provide an agenda? How can we be sure in advance that time will be well spent? Fair questions, but who will accept a share of responsibility for answering them? Effective initiatives in the institute where I work have addressed practical issues, such as needs for teaching materials, or guidelines for an end-of-course exhibition. Such activity is soon subsumed in the overall concerns of the English Department, and TD is increasingly conflated with the managerial notion of 'staff development', guided from above. I believe such an approach can still provide for growth, by encouraging on-the-job learning. But is it still 'TD'?

2.   Does TD require 'whole-person' involvement?

Some writers apply 'numanistic' notions, which have considerable currency in language teaching, to TD also. They emphasise the need for lowering of interpersonal barriers and easing of constraints, to allow people to explore and share private thoughts and emotions and to involve their whole personalities in exchanges with others. These ideas are likely of course to be alien to people who place greater store on acceptable public behaviour than on openness throughout their relations with others. Such attitudes are not culture-specific, but their prevalence among individuals does vary across cultures. Descriptions of humanistic approaches from Western contexts are often elsewhere, rightly or wrongly, as (perhaps) interesting, but not as models for emulation or adaptation.

The means by which 'personal growth' can be achieved, and the criteria individuals will use to assess their own 'growth', differ from person to person and from culture to culture. In some contexts, direct involvement of the private individual in collective exploration of self and others will be inconceivable. (Or does this judgement only reflect 'inhibitions', from which I and others 'ought' to seek release?). In such contexts, cooperation over professional issues can still help individuals develop, for example as

materials writers or as classroom researchers. This can foster renewal of professional interest and of personal self-confidence: important aspects of growth. But again, as they say, 'Is it Art?'.

Proper answers to such questions will need to be established in different local contexts. For what it is worth, my guess is that the 'humanistic' trend in TD reflects important values and expectations of a particular culture, but that worthwhile 'development' can still take place in contexts where social behaviour remains more carefully mediated and restrained. I believe that 'involvement' is essential to TD, and that this has implications in any context for personal assumption of responsibility, but not necessarily for sources of initiative, or for relations with (or 'freedom' from) formal structures for decision-making.

Finally and more importantly, I am convinced that discussion of these matters is needed by many people, in many contexts, and will be worth reporting in suitable publications if TD is to be explored in a truly international perspective.

PRIMARY ENGLISH LANGUAGE TEACHING AND LANGUAGE TEACHER EUCATION—A HONG KONG PERSPECTIVE

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In this paper, we shall explore the attitudes of language teachers in Hong Kong primary schools towards teaching methods which emphasize a 'Communicative Approach'. After presenting and discussing findings obtained from questionnaires and interviews; we will attempt to suggest alternative forms of teacher education relevant to the Hong Kong context.

Background

The English syllabus for primary schools currently used in Hong Kong, was prepared by the English Subject Committee (Primary) of the Curriculum Development Committee of the Education Department in 1981, as a revised version of the 1976 syllabus. The reason for revising the syllabus was to keep abreast with more recent approaches to language teaching and learning, which put more emphasis on the purposes of language learning. The principles behind the syllabus actually reflect what is broadly called a communicative approach to language teaching. The syllabus was implemented in 1982. To re-orientate practising language teachers towards a more communicative approach to language teaching, full-time refresher courses,[1] seminars and workshops were offered by the Education Department.

The Study

To examine views of primary language teachers towards communicative language teaching and language education in Hong Kong, the authors conducted a pilot study at the Institute of Language in Education (ILE). The findings referred to in this paper were obtained from questionnaires and interviews with the subjects, who were participants of two full-time refresher courses for primary English teachers held in 1988–89 at the ILE.

Issues

The questions addressed in the questionnaire concerned:
1. the attitudes and reactions of teachers towards the use of communicative activities in the classroom
2. the attitudes and reactions of teachers towards the use of Cantonese (the pupils' mother tongue) in the English language classroom

3. teachers' opinions towards:
    —various interactive patterns in the classroom
    —the importance of the four language skills
    —the language needs of their pupils.

The objectives of the interview were:
1. getting feedback from teachers on teaching methods which they find effective.
2. obtaining their evaluation of the various communicative activities they have tried out.
3. checking and expanding on the information obtained from the questionnaire.
4. soliciting opinions towards in-service education and support which the educational system in Hong Kong can provide.

Methods

A questionnaire was designed and distributed to the subjects, for details of the questionnaire, please refer to the appendix. Having collated the completed questionnaires, 20 subjects were selected randomly for interviews.

Subjects

209 teachers completed the questionnaire in the September (1988) and February (1989) ILE English primary courses. Twenty teachers were selected randomly to be interviewed. The population covers a rather wide age range, with the majority of them falling between the range of 36–45: 93.8% of the population are under 45 years old. As for their years of teaching experience, approximately 90% of them have got more than 5 years' teaching experience and there is an evenly distributed percentage of respondents teaching the six primary classes. As a whole, our subjects are experienced teachers coming from different primary schools in Hong Kong and we believe that the views we solicit from these teachers should be fairly representative of those of Hong Kong primary language teachers.

Results

Summary of findings from questionnaire:

Use of communicative tasks/activities in teaching:
The majority (85.9%) of the respondents said that they frequently used language games in their English lessons.
45.6% of the respondents has used songs and verses in their teaching.
64.4% and 73.9% of the respondents used group work and pair work activities respectively in their classroom.

Use of mother tongue in the English language classroom:
79.9% of the teachers thought that using Cantonese in an English lesson

would not make the lesson 'not communicative'. However, most of them (61.4%) used more than 50% of English in their teaching.

Interactive patterns in the classroom:
The teacher-pupils interactive pattern was undoubtedly most frequently used in the classroom; 92% of the respondents indicated that they sometimes interacted with individual pupils; 83.2% of them said that they sometimes organised activities that allowed pupil-pupil interaction; 53.1% of them also sometimes provided chances for group-group interaction in the classroom.

The importance of the four language skills:
The speaking skill was rated as the most important (65.7%) among the four skills, with listening coming second (51.2%).

Language needs of the pupils:
52% of the teachers considered the ability of pupils to converse in simple English with speakers of English and with a group of people with one or more than one non-Chinese speaking persons as the most important. 56% of them thought that pupils should be able to use in speech or writing all the structural and grammatical items that they have learned up to primary six as important.
43% of these teachers suggested that being able to follow (and later give) simple instructions, especially those appropriate to the classroom and the learning activities was important for primary pupils.

Teachers' opinions towards seminars/workships:
Teachers responded positively towards seminars/workshops related to English language teaching. 96.9% of them thought that it would be helpful if the Education Department could run seminars/workshops for language teachers from time to time.
96.1% of them expressed interest in attending courses organised by the Education Department if they were offered.
Over 60% of them, however, had never attended any of the courses/workshops run by the Education Department. It is worth noting that only 16.8% of these responents had read the whole of the 1981 revised syllabus for Primary School (English); and 16.4% of them had not read it at all.

Opinions obtained from the interview:
Ideas/practices teachers have found useful in the classroom:
   —games, miming, role-play
   —providing pupils chances to read and speak more English
   —encouraging pupils to work in groups/to involve them in project work
   —using simple blackboard drawings/pictures, flash cards etc. to motivate pupils
   —using authentic materials to learn English
   —listening to taped stories, using more task-based listening exercises

—memorizing a few sentences/a passage
—copying words/sentences
—pattern drills, more exercises on grammar
—spelling, dictation and short tests

Barriers/Constraints that prevented teachers from trying out some of the
ideas and practices that they would have liked to:
  —Pupils' low standard
  —Pupils' low motivation/lack of confidence/passive/discipline
  —Rigid scheme of work/pressure from syllabus/time-table/examinations
  —Lack of support in school
  —Lack of resources/facilities
  —Lack of support from parents
  —Lack of support from the Advisory Inspectorate
  —Lack of time, heavy workload, too much administrative work
  —Large class size
  —Mixed ability class

Discussion

Despite the teachers' apparent enthusiasm and support as expressed in the
questionnaire towards what they claimed to be communicative activities,
they were in fact sceptical and hesitant in bringing innovative changes into
their classroom. The reasons could be attributed to the various constraints
they encountered in the school setting, which are nothing new or
culture-specific. Virtually all INSET studies, for example, Brian Tomlinson in
Indonesia (1987), have shown that teachers all over the world are faced
with similar problems.

When asked to give their opinion towards a 'Communicative Approach', the
teachers expressed the view that such an approach took account of pupils'
needs and interests. They considered it an effective way of teaching.
However they pointed out that there were features in the 'Communicative
Approach' they found difficult to transfer to the classroom. They also
admitted that they were more comfortable with their habitual teaching
patterns.

In addition, the teachers also appeared to be submissive in face of the school
authority and classroom reality. They said that the school authority and the
administrative system had asserted a powerful effect on their work and their
attitudes towards it. As a result, a lot of educational issues had become
matters of conflict and controversy. They also said that it was very easy to
become routinized again in their work after in-service courses due to full
time teaching workload and lack of support in school. These teachers' views
reflect concerns that the ILE course in some aspects has not been planned to
be relevant to their needs.

From the questionnaire and the interview, the majority of the teachers stated that they had found the ILE refresher course very useful. They had learned to apply new concepts and skills to their classroom teaching. However, they also indicated that there were a lot of things that could not work in their classroom due to various reasons in the school setting. The difficulties they found in their teaching situation are in fact, shared by many practising language teachers throughout the world. In addition, there was a unanimous opinion about the lack of support for their professional development once they returned to their own school on completion of the in-service course. There was a general appeal to better and on-going support from the school and the training institute respectively. Teachers can be better supported if teacher educators can constantly revise the courses offered to meet the needs of the teachers. Teachers can better develop themselves if enough support and guidelines are provided to enable them to experiment ideas which they find useful and relevant to their situation. These can be possible only if changes can be introduced to the organization and administration of both the training institute and the school.

Recommendations

We share the same view with Carolyn Walker (1987) that one of the aims of the Teacher Development (TD) group should be to help teachers counteract the onset of 'rust' or 'burn out', that is, believing that there are many things teachers can do to help themselves. Nevertheless, taking into account the Hong Kong education system in which the teacher may not be in a position to launch innovative changes in their teaching situation, it would seem sensible to combine some of the 'top-down' and 'bottom-up' approaches (Clark 1987) to education. In order to enable and support teachers to bring about improvement in their teaching situation, we have the following suggestions:

1. to engage teachers in in-service courses which require greater responsibility for applying concepts into classroom practice.
2. to encourage teachers to be involved in self-initiated classroom-based projects after the completion of their course.[2]
3. to involve the school authority, such as panel chairpersons/school heads in the design of schemes of work that teachers are undertaking in school.
4. to liaise with the Advisory Inspectorate and other professional teachers bodies to organize formal or informal meetings where teachers can exchange professional ideas/information/experience.
5. to encourage the holding of workshops/seminars where teachers can meet to discuss and hopefully solve their teaching problems, to build their own approach to teaching in their schools, to improve their ability in the design of teaching materials, tests and forms of assessment, etc. (for details, please refer to the article on 'Swapshop' in the section of Summaries and Reports in this issue)

6. to recognise the need for designing in-service programmes that are intensive and as far as possible, on-going.

Acknowledgements

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*A summary of this study was published in the IATEFL Newsletter (Warwick Conference Issue) Issue Number 104, August 1989, pp. 52–53.

NOTES

[1] Since September 1982, two four-month full-time refresher courses have been held each year for in-service teachers of both Chinese and English by the Institute of Language in Education (ILE). ILE was established in 1982 as part of a 'Language Package'—a project launched by the Hong Kong Government to improve the standards of Chinese and English in Hong Kong Schools.

[2] The participants of the ILE English secondary course, on return to school, have to commit themselves to carrying out a small-scale action research project in an area of their choice. Their school is informed of the project and is expected to provide support to facilitate their work. The role of the ILE tutors is a supportive rather than a supervisory one.

APPENDIX

Questionnaire Survey

The purpose of this questionnaire is to obtain your opinions on the 'Communicative Approach' to the teaching of English.
Your co-operation is very much appreciated.
Your answers will be kept in confidence.

Please answer the following questions by putting a tick (✓) in the appropriate boxes

PART I

1. In which age group are you?

    Below 25 ☐   25–35 ☐   36–45 ☐   Over 45 ☐

2. How long have you been teaching English at primary level?

    less than 5 years ☐   5–15 years ☐
    16–25 years ☐   Over 25 years ☐

3. Which levels are you teaching now?

P.1	P.2	P.3	P.4	P.5	P.6

PART II

4. Have you tried any of the following activities/tasks in your teaching of English?

	In Every lesson	Often	Sometimes	Rarely	Never
group work	☐	☐	☐	☐	☐
pair work	☐	☐	☐	☐	☐
language games	☐	☐	☐	☐	☐
songs & verses	☐	■	☐	☐	☐
others	☐	☐	☐	☐	☐

    Please specify _____

5. How often do you use drills in your teaching of English?

	In Every lesson	Often	Sometimes	Rarely	Never
	☐	☐	☐	☐	☐

6. How often do you use the following interactive patterns in an English lesson of yours?

	In Every lesson	Often	Sometimes	Rarely	Never
teacher-pupils	☐	☐	☐	☐	☐
teacher-pupil	☐	☐	☐	☐	☐
pupil-pupil (in pairs)	☐	☐	☐	☐	☐
group-group (in groups)	☐	☐	☐	☐	☐

7. How often do you teach your pupils grammar?

		In Every Lesson	Often	Sometimes	Rarely	Never
a.	in a speaking lesson	☐	☐	☐	☐	☐
b.	in a listening lesson	☐	☐	☐	☐	☐
c.	in a reading lesson	☐	☐	☐	☐	☐
d.	in a writing lesson	☐	☐	☐	☐	☐
e.	in other kinds of lesson (Please specify)					

_____

8. In your opinion, how important are the following language skills in communicative classroom?

	Very Important	Important	Fairly Important	Not so Important	Not Important at all
Speaking	☐	☐	☐	☐	☐
Listening	☐	☐	☐	☐	☐
Reading	☐	☐	☐	☐	☐
Writing	☐	☐	☐	☐	☐

9. How important is the teaching of grammar in a communicative class-room?

	Very Important	Important	Fairly Important	Not so Important	Not Important at all
	☐	☐	☐	☐	☐

10. How important are the following language skills to primary school pupils in Hong Kong?

	Very Important	Important	Fairly Important	Not so Important	Not Important at all
Speaking	☐	☐	☐	☐	☐
Listening	☐	☐	☐	☐	☐
Reading	☐	☐	☐	☐	☐
Writing	☐	☐	☐	☐	☐

11. How often do you use Cantonese in an English lesson?

		In Every Lesson	Often	Sometimes	Rarely	Never
a.	when giving instructions	☐	☐	☐	☐	☐
b.	when giving explanations	☐	☐	☐	☐	☐
c.	when trying to discipline the class	☐	☐	☐	☐	☐
d.	others	☐	☐	☐	☐	☐
	Please specify _____					

12. In your opinion, does using Cantonese in an English lesson make the lesson not 'communicative'?

Yes ☐   No ☐

Comment if necessary: _____

13. How much English, in percentage, do you normally use in an English lesson?

0–25% ☐   26–50% ☐

51–75% ☐   Over 75% ☐

14. Have you read the 1981 revised syllabuses for Primary Schools (English)?
    Yes, I have read
    (a) the whole syllabus   ☐

    (b) Part I the Introduction   ☐

    (c) Part II the General objectives   ☐

    (d) Part III the English Programme   ☐

    (e) Part VI General Principles   ☐

    (f) Part V Comments and Suggestion on Classroom
         Procedures and Techniques   ☐

    (g) Part VI Inventory of Communicative Functions and
         Uses of English for each stage   ☐

    (h) Part VII Inventory of Language Items   ☐

    No, I have not read the syllabuses   ☐

PART III

15. In your opinion, what is a 'Communicative Approach' to language teaching?
    _____
    _____
    _____
    _____

16. Please rank in order of importance what you think the needs of pupils' in learning English in Hong Kong primary schools, such that 1=the most important, 2=the next important and so on to 6. Put the numbers 1–6 in the boxes. Use each number only once.
    (a) to be able to read books for entertainment and
         pleasure   ☐

    (b) to be able to recognize common signs in English used
         in Hong Kong   ☐

    (c) to be able to converse in simple English with speakers
         of English and with a group of people with one or
         more than one non-Chinese speaking persons   ☐

    (d) to be able to give a polite invitation in English   ☐

    (e) to be able to (and later give) simple instructions,
         especially those appropriate to the classroom and
         the learning activities   ☐

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(f) to be able to use in speech or writing all the structural and grammatical items the teacher has taught up to Primary six. ☐

(g) Others
Please specify _____

_____

_____

PART IV

17. Do you think it is helpful the Education Department runs seminars/workshops for primary teachers of English from time to time?

Yes ☐　　　　No ☐

Comment if necessary: _____

_____

18. Will you attend courses run by Education Department for primary teachers of English?

definitely ☐

probably ☐

unlikely ☐

Comment if necessary: _____

_____

19. Have you attended any of the following courses run by the Education Department?

(a) Seminars/workshops organized by the ELTC ☐

(b) Courses, seminars/workshops organised by the British Council ☐

(c) Activity Approach Classes run by the Education Department

20. Do you find what you have learned from the Activity Approach Course applicable to your teaching situations?

_____

_____

*　*　*　END　*　*　*

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談普通話科的四聲教學①

何國祥

香港教育署語文教育學院

一、必須重視聲調教學

1. 聲調的重要

學習普通話，聲調很重要。

「我 mai 了他的 ma。」

不同的聲調代表不同的漢字，用這些字可以寫成下列句型：

「　　埋　　　　媽
我買了他的麻。
　　賣　　　　馬」

交叉結果，會產生九個意思不同的句子。②同樣地，

「我 yao 了他的 mao。」

可以寫成下列句型：

「　　　　　　　貓
我咬要了他的毛。
　　　　　　　帽」

交叉結果，也會產生六個意思不同的句子。

Yuyan 一定是 yǔyán（語言）嗎？也可以讀成 yùyán（寓言）呢。Jinnian 不一定是 jīnnián（今年），也可以是 jìnnián（近年）。③可以這麼說，在聲母、韻母相同的音節中，決定詞義的主要因素是聲調。

2. 聲調教學的困難

跟聲、韻母比較，聲調教學有它的特殊困難，聲、韻母教學可以從發音部位、舌位、唇形以及開口度去體會——驗證聲、韻母發音的區別，哪怕最感困難的發音也能如此。如果利用漢語拼音學習普通話，對英文字母發音多半有認識的香港人學起聲、韻母來更覺事半功倍。但是，決定聲調高低升降的是音高，而音高又受到聲帶鬆緊的制約。然而，這個制約著音高的聲帶（兩片帶有彈性的肌肉）卻長在喉頭裡，看不見也摸不著，誰也無法從它的鬆緊狀態中去體會音的高低升降等曲折變化。這就是聲調教學中的特殊困難處。難怪非聲調語言的人學習漢語感到最頭痛的就是聲調

呢。漢語各方言都是有聲調的，方言區的人都有聲調的感性認識，有調值的觀念，按理說學習普通話四聲困難不大才對。然而，事實證明，普通話教學中，教好聲調並不是一件容易的事④。我在語文教育學院教在職中文老師普通話，第一節便講聲調，可是到了課程的最後一節⑤，仍有老師分不清第一聲（陰平）和第四聲（去聲）的。

3. 香港在職教師學習四聲的困難

1985年，我根據院內兩期普通話延伸課程⑥結業考試共101個學員在口試錄音中的表現，找出他們在朗讀和說話方面的錯誤發音，再把這些誤讀按聲母、韻母、聲調三個角度分析⑦。兩期共發現聲調方面被誤讀的不同漢字有216個。誤讀情況最嚴重的是4→1（第四聲字讀成第一聲字），有49個字，佔全部誤讀字數的22%；其次是1→4，有32字，佔14%；第三是2→4，有28字，佔13%；第四是4→2，有26字，佔12%。一、四聲不分佔了36%；二、四聲相混又佔25%，二者共佔了全部聲調誤讀字數的61%。

粵語第一聲（陰平）有兩個變體：高平調55˧和高降調53˥，二者並無辨義作用，因此干擾廣東人學習普通話的第一聲（高平調）和第四聲（高降調），這是一般普通話教學工作者都知道的發音方面的困難。至於把第二聲字唸作第四聲和把第四聲字讀作第二聲的錯誤現象就似乎很少人提過，這可能是記漢字讀音（正音）方面的問題，記不牢漢字的普通話讀音，也可能是受漢字粵讀入聲影響，類推錯誤（上面2→4的28字中有17字是入聲字，佔61%；4→2的26字中有16字是入聲字，佔62%）。

二、常見的聲調教學法

1. 數調法

我記得以前學習普通話（以前叫國語或國音），老師先教聲母、韻母，繼而聲、韻拼合成音節，然後才講四聲。當時老師不詳細分析四聲的特點，只說國語有四個聲調——陰平、陽平、上聲、去聲，唸如 bā、bá、bǎ、bà⑧，如要找 bǎ 的讀法，要先從陰平數起 bā、bá、bǎ，然後唸出上聲的 ba。又如「上課」的「課」kè 是去聲，要先從 ke 的陰平聲數起，kē、ké、kě、kè，而後找到 kè。

學生採用這個「數調法」找四聲是有條件的，就是先要熟習四聲的順序唸法，所以教材往往有很多配應練習如 mā、má、mǎ、mà；dā、dá、dǎ、dà；yī、yí、yǐ、yì 等。這個方法的好處是學生不需要懂得甚麼理論、明白甚麼特點，學生掌握了四聲順序唸法的模式，很容易便可以找

出所要的聲調唸法。缺點是太慢；但有些人對聲音高低感覺是比較遲緩的，這個數調法目前仍然值得向他們推薦（另參閱下文二.2節，我最初學習辨別粵語聲調也是用這個方法的）⑨。

2. 分析法

現在香港的普通話語音教學流行仿效教外國人漢語（國內叫對外漢語）的方法，先教聲調，使學生首先認識聲調的特點，⑩掌握每一個聲調的獨特調形（－ ˊ ˇ ˋ），發音時腦子裡同時出現調形，學生一面發音，一面「想音」。對高年級或成年學生，有些教師或教材更採用「五度標記法」⑪來描寫聲調。四個聲調符號恰好描寫了四聲的調形，很形象，有提示作用。學習四個聲調的實際讀法，可以與調形結合起來練習，這樣順著調形唸，可以達到既掌握四聲的讀法，又熟悉四聲的記錄方法（調號），教法直觀。

四聲名稱方面也有改用第一聲、第二聲、第三聲、第四聲代替陰平、陽平、上聲、去聲的趨勢，減少學生要學習的術語。

採用這個直觀的分析法還有一個好處是方便定調。學生可以在拼音時發聲母，然後拼上已帶聲調的韻母，拼合後即成聲、韻、調齊全的音節，如 b +ǎ→bǎ。這就是「韻母定調法」。經過練習，學生辨調能力提高時，更可以訓練學生用「一口定調法」拼讀音節。例如 kètáng（課堂），不經過數調，見到這兩個音節上標的第四聲和第二聲符號，就直接讀出 kètáng 來。這方法如果熟練，當然比數調法快；不過，對那些辨調能力弱的學生，數調法仍不失為一個雖然慢（或者笨）但仍能達到目的的方法。

3. 其他的輔助方法

手勢法：

在教學時，教師可以用手（或教棒）比劃調形⑫，要求學生邊跟教師唸，邊打手勢。配合上面二.2節提到的「想音」，學生可以做到「口到、手到、心到」，學習當能事半功倍。

誇張法：

教師在範讀聲調時，可以適當地誇張一些，把聲調唸得響，唸得慢，使學生能夠明確地感覺到四聲的高、低、升、降的變化。例如第一聲學生唸得不夠高不夠平，教師就盡量把第一聲拖長來唸，唸得明顯地又高又平。又如第二聲升得不明顯，就強調由「中」盡量往「高」升。這樣練習可能一時會矯枉過正，但是這樣可以突出聲調特點，可以改變方音聲調習慣，使聲帶能鬆能緊，聲調可低可高，運用自如，就能發準普通話的四聲了。

比較法：

比較法是通過不同聲調的比較，使學生對普通話四聲特點有深刻的印象。常見的是第一聲高平調和第四聲高降調比較，第二聲高升調和第三聲降升調的比較。

實際教學時，教師往往運用上述多種方法。如教師一方面採用誇張法唸聲調，一方面借助手勢描劃調形，適當時候又可進行比較，如比較第一聲和第四聲。

三、用歸納法教成人學習四聲

1. 四聲教法新嘗試

上面描述的常見聲調教學法（如數調法、分析法）都是灌注式的教學法，下面我要介紹一個啟發式的四聲教學法，這是近年我在語文教育學院採用的聲調教學法。教師對象是在職的中、小學中國語文科教師，他們的平均年齡大概是40歲，入學時對普通話語音方面的認識一般不高。

2. 教學過程

學期剛開始，上第一節普通話課時，我進入教室，一聲不吭地開亮高映幻燈機，放映下面的高映膠片：

「 Pǔtōnghuà Guóyǔ Hé Guó xiáng míngtiān
yǔwén jiàoyù Běijīng tāmen wǒmen
lǎoshī jīntiān 」

（ 聲、韻、調分別用綠、藍、紅三色書寫 ）

學員看了，不久便竊竊私語，自行拼讀起來：

學員：「 普通——話，國——語 」

導師：「 對了，普通話，現在是普通話課。 」

學員：「 明天、北京、他們、我們、老師、今天…… 」

導師：「 都對了！（ 指著 Hé Guó xiáng ）這是何國祥，我的名字。你們現在在哪兒上課？語文教育學院。對了，剩下的這四個符號代表語文教育。你們已經懂得普通話了，為什麼還要學呢？（ 學員笑 ）」

導師隨即告訴學員這就是記錄普通話語音的一種符號——漢語拼音（ 順帶指出另一種常用的注音工具叫做注音符號 ），並詢問全班綠、藍、紅三色符號中，哪一種最難理解。學員多半認為是紅色（ 即聲調符號 ）、因為綠色（ 聲 ）+藍色（ 韻 ）近似英語拼音，學員對英語一般有基礎認識，可藉以大概猜到接近的普通話音值。

導師：「好！既然你們覺得這些紅色符號令人莫明其妙，我們現在就來研究一下這些符號。紅色的符號有『-』（導師板書），漢字有通、師、今……（學員唸，導師板書），還有『ˊ』……」

經過師生一番歸納工作，黑板出現下列四行字：

　　　第一行：　-：通、師、今、天、京、他
　　　第二行：　ˊ：國、何、祥、文、明
　　　第三行：　ˇ：普、語、北、老、我
　　　第四行：　ˋ：話、教、育

導師：「看！你們覺得困惑的符號只有四個，它們究竟代表甚麼意義呢？請跟我一行一行的唸，然後告訴我各行的特點。」

導師用誇張法高聲順序讀出四行漢字的普通話讀音。每讀完一行，稍停一下，讓學員思考，或告訴導師他們的發現。經過反覆數次的跟讀或聆聽（如有需要，導師唸，學員留心聽）、討論，會得到下列結論：

　　　第一行：　-：字音高、平、長
　　　第二行：　ˊ：字音往上升高
　　　第三行：　ˇ：字音低沉、長、有變化
　　　第四行：　ˋ：較急、較重、很短促

導師然後總結，說明這四種符號表示字音的高低升降，我們叫它們做聲調，可以分第一聲（陰平）、第二聲（陽平）、第三聲（上聲）、第四聲（去聲）。紅色符號是記錄聲調的符號。

學員自己發現四聲和它們的特點，學習興趣會很濃厚。導師隨即要進行鞏固活動，與學員討論調號形狀與聲調高低升降的關係。再操練時輔以手勢，著學員一面唸，一面順著調形揮動，一面體會聲音高低升降的變化。適當時候，導師可隨意選讀其中（或例詞以外的）字音，要學員告知是第幾聲。這時，多半學員都能辨別四聲。

在這個第一教節中，導師隨後要做的工作有：

1. 放映下面的高映膠片，進行重複練習並帶出單韻母 a，o，e，i，u，ü 的讀法：

		a		o		e		i		u		ü	
第一聲	-高	ā	啊	ō	喔	ē		ī	衣	ū	屋	ǖ	迂
第二聲	ˊ升	á	嘎	ó	哦	é	額	í	移	ú	吳	ǘ	魚
第三聲	ˇ低	ǎ		ǒ		ě		ǐ	椅	ǔ	五	ǚ	語
第四聲	ˋ降	à	啊	ò	哦	è	餓	ì	意	ù	物	ǜ	遇

2. 舉例說明聲調有區別詞義的重要性（示例見上文第一節）

　　第二教節重點在發音指導，利用語言實驗室，或小組課指導學員發準普通話的四個聲調。

　　關於第三聲（上聲）的曲折唸法，香港人覺得最難。教學時不必過於強調這個曲折變化。事實上，半三聲（半上聲）最常見，具曲折變化的全三聲（全上聲）只在單用或句子末尾時才出現；而半三聲則跟廣州話陽平調調值（21 ⌟）相近，學生模仿起來應該一點兒困難都沒有。

3.　由辨音入手

　　此法特點在訓練學員聽音，由辨音入手。聽音的重要性並不在發音之下，因為學員沒有意識到所學的音和自己的音在發音上的差別，就不能或難以準確地發音[13]。

　　我們教學普通話的四個聲調也是一樣，先要訓練學員的耳朵。他們聽到高升低降的聲音，要先能辨出 ˉ、ˊ、ˇ、ˋ 四聲，其後才通過模仿學習發音。練習時再看到這些聲調符號，要能再把高升低降的聲音準確地發出來。這樣符號才具有記音的功能，才可幫助學員提高他們的普通話語音能力（圖一）。
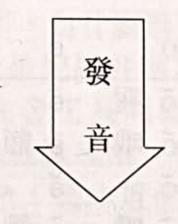
圖一

四聲發音的學習過程

高升低降的聲音

辨
音

⬇

ˉ、ˊ、ˇ、ˋ

（記錄聲調的符號）

發
音

⬇

高升低降的聲音