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Listening materials for advanced non-native speakers of English

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Listening materials
for
advanced non-native speakers of English

by

Hannah Margaret Tatem

A Thesis Submitted to the
Graduate Faculty in Partial Fulfillment of the
Requirements for the Degree of

MASTER OF ARTS

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TABLE OF CONTENTS

	PAGE
INTRODUCTION	1
Theoretical Background	3
A REVIEW OF CURRENT MATERIALS	10
Strengths and Weaknesses of Specific Texts for the Advanced Level	12
RATIONALE	14
PROJECT	17
Design	17
Assumptions	19
Goals	20
Lesson Plan	21
Pre-Listening	22
Listening and Note-taking	22
Post-Listening	22
Evaluation	22
APPENDIX A: AMERICAN INDIANS AND FLUTE MAKING	27
APPENDIX B: 53RD MAGICIANS' CONVENTION	37
APPENDIX C: HISTORY OF THE MEDITERRANEAN FRUIT FLY	52
BIBLIOGRAPHY	66

INTRODUCTION

Communication is the act of exchanging information, thoughts, or feeling between individuals through a common system of symbols. This exchange requires at least two participants, a sender and a receiver. In oral communication the medium used is sound; the sender speaks and the receiver listens. If the listener is unable to understand the spoken message, there is no communication. This is the situation for many non-native speakers of English in classrooms where English is the medium of instruction.

There are two different situations in which English is the medium of instruction. In the first situation English is taught as a foreign language (EFL) in an educational system where instruction in other subjects is not normally given in English and the students speak some other language as their mother tongue (Prator, 1979). In the second situation English is taught as a second language (ESL), where students receive most of their education through the medium of English and use it in their everyday life (Prator, 1979). So, students learning English in Japan or Germany for example, learn English as a foreign language (EFL). Students whose mother tongue is not English but are learning English in the United States, Great Britain, or perhaps India for example, are learning English as a second language

(ESL).

The oral communication of ESL students benefits from experiences in and outside of the classroom. Such students can gain communicative experience from many experiences interacting with native speakers. However, students learning English as a foreign language (EFL) in a non-English speaking community are usually unable to obtain these experiences. Generally, EFL students are rarely exposed to English outside the English classroom. Consequently, EFL students are likely to have more difficulty than ESL students when confronted with unstructured spontaneous communication in English.

In the EFL classroom, students learn to communicate in a controlled situation in which the students become comfortable and confident in speaking and listening to their classmates and teacher. Yet when EFL students encounter unfamiliar communicative situations, they may lose confidence in their ability to interpret and respond to unstructured messages. EFL students may be substantially versed in English grammar, syntax, and vocabulary, but unless they have been exposed to authentic discourse, within the classroom both as speakers and listeners, they will not be able to engage in unstructured communication confidently outside the EFL classroom (Carroll, 1966).

Many EFL students later go to English-speaking

countries to pursue degrees. Entering universities where the medium of instruction is English requires an ability to communicate effectively in the classroom and out. Of the four language skills, a recent survey (Ann Johns, 1981), indicated that listening was the most important. In fact according to Rankin (1930), the university student spends approximately 45 percent of his/her academic time listening. Thus, it seems apparent that professionals in the teaching of English as a second or foreign language, need to examine listening instruction.

Theoretical Background

Listening comprehension, the ability to extract linguistic information from aural communication, is one of the most important skills (Johns, 1981). Yet until recently, listening was regarded as a passive skill that was acquired without formal instruction or guidance.

During the 1940s and '50s second language learning theory was influenced by the structural-descriptive linguists and the behaviorial psychologists (Brown, 1980). The structuralists viewed language as something that could be broken down into units and built-up again to form the whole. These linguists were looking at language scientifically, through observation, describing and identifying the structural characteristics of human

language. According to Stern (1970), the behaviorialist viewed second language learning as consisting of rote practice, habit formation, shaping, reinforcement, conditioning, and stimulus and response which were observed in first language learning. Scholars like Nelson Brooks (1960) viewed the language skills as ordered, and listening as "ear training". Brooks, in his text (1960), implies that students would acquire the listening skill simply because the EFL classroom required the student to listen and respond to the teacher.

In Teaching and Learning English as a Foreign Language (1945), Fries states that mastery of any language is on two levels: "production and recognition" (p.8). He implies that since the two "are interdependent, recognition, i.e., the listening skill, will develop as a result of learning the speaking skill". Other structuralists supported Fries in their conceptions of the listening skill (Billows, 1961; Lado, 1964).

The audiolingual scholars who came from the structuralist-behavioralist school emphasized oral-aural activities, conversation based on memorized phrases, and the formation of habits. According to the proponents of this theory, learning a language involved the establishment of habits initially acquired through auditory discrimination responses and speech responses (Carroll, 1966). Listening

was a mechanism (Lado, 1964), not an active skill. It was a means to an end and not an end in itself.

Language skills were viewed as ordered and large doses of listening were prescribed to help develop the listening skill. This aspect of the audiolingual method, in particular, has received criticism basically claiming that language skills can not be linearly ordered (Brown, 1980). According to the followers of cognitive linguistics, generative language skills are integratively related and equal instruction must be given to all four skills (Brown, 1980). Cognitive psychologists have also criticized a basic tenet of audiolingual theory, stating that language can not be learned by rote repetition (deVilliers, 1978). As a consequence of this criticism, specialists in teaching EFL/ESL have begun to reevaluate the fundamentals of listening as well as the other language skills.

Current theory views listening comprehension as a creative process in which the listener hears, understands and reacts to meaning. For the EFL/ESL student, of course, it is possible to hear a message and not comprehend it. Consequently, the EFL/ESL student must consciously learn the basic features of English which the native speaker recognizes unconsciously (Rivers, 1981). The native speaker of English, as a child, learns to recognize and expect certain sound sequences and to ignore others (deVilliers,

1978). These sound sequences are part of the phonological code which includes, the elements of phonemes, rhythm, stress, and intonation (Herschenhorn, 1979). When first confronted with English, the EFL/ESL student hears only an uninterrupted stream of meaningless sounds. According to Rivers (1981), the student gradually begins to recognize different elements that make up the phonological and syntactic code after continued exposure. Word classes, word order, and the inter-relationships between words are part of the syntactic code which is another basic feature of language (Herschenhorn, 1979). Word classes include affixes and exceptions; for example, learning that a noun can also act as an adjective. Word order and inter-relationships between words include stylistic variation; for example, recognizing the difference between "the dog bit the man" and "the man was bitten by the dog." With additional exposure and guided instruction, the student begins to recognize this syntactic code of English.

In addition to learning the phonological code and the syntactic code, the EFL/ESL student must learn the semantic code. The semantic code contains word meaning, cultural connotations, idioms, cliches, and redundancies (Herschenhorn, 1979). The semantic code, unlike the phonological or syntactic code, cannot be fully learned within the classroom situation; however, a basic recognition of the code can be

obtained. Belasco (1969) suggests that through interaction outside of the classroom, such as through media productions, like television and radio, or with native speakers, students will learn more of the semantic code.

According to Rivers (1981), there are two levels in learning to listen. The first level is recognition. When students are able to recognize the phonological, syntactic, and semantic codes of the language, automatically, they have achieved this first level. The second level of learning to listen is selection. When students are able to perceive what is heard and retain those elements that are crucial to the message they have achieved the second level. This is an enormous task for the student because s/he must filter out noise and all other extraneous information while simultaneously attending and retaining relevant ideas.

The retention of relevant ideas is a memorization skill that EFL/ESL students need to develop. In Memory Meaning and Method (1979), Stevick states that the human mind has a limited capacity for retention and because of this biological limitation the memory must be aided. According to Stevick, memorization continues long after the original event, and time is required for the consolidation of new memories. This means that the student needs time between reception of and response to aural information. In a study of the effects of cognitive activity, Stevick found that of

four groups the fourth, who "visualized a mental picture with nouns in some kind of vivid interaction" without verbalizing, had a superior performance. The results of these activities suggest that the students should not actively vocalize material to be retained. Visualizing, in Stevick's study, proved to be more productive than sub-vocalizing which was done by one of the four groups. Consequently, some listening activities might be more beneficial if the student were to create a mental picture rather than sub-vocalize or read.

The material which the student retains is dependent on what the student believes is significant. Significance, which is in the mind of the listener, is dependent on three factors: linguistic information, situational context, and the intention of the speaker (Rivers, 1981). Linguistic information pertains to the sounds the listener perceives which are not necessarily those emitted by the speaker. Once the listener has selected a sequence from the original signal, the remaining sound signals are perceived. For example, during role call in a school a child will listen for his/her name and not attend to all the other names called. Situational context refers to what the speaker has said and what has been perceived and also the expectations of the listener as to what will follow. For example, when hearing a joke, the listener expects a punch line and if the

punch line is not perceived, there is no joke. The intention of the speaker, as perceived by the listener, will dictate the composition of the aural message. Consequently, every statement has two meanings --one which the speaker attempts to convey and one which is perceived by the listener.

A REVIEW OF CURRENT MATERIALS

Advanced EFL/ESL students may attentively participate in listening class, yet, are often frustrated when they encounter unstructured listening situations. In the university classroom the ESL student may diligently listen to the professor but is often unable to grasp the essential elements of the lecture. How is it possible that some ESL students, after attending an intensive English program, are unable to comprehend oral communication? Could it be they have not been taught to listen to authentic discourse?

In the EFL/ESL classroom there is little, if any, extraneous noise to hamper listening, taped materials are generally recorded in an acoustically sound-proof room, and teachers tend to monitor their speech (Rivers, 1981). Consequently, the students usually have no trouble hearing the material. However, students often have little exposure to or experience in dealing with hesitations, repetitions, and elisions and then become confused and frustrated when confronted with them. I believe this situation is unfortunate and unnecessary. EFL/ESL students need to be prepared for realistically unstructured discourse including noise, elisions, interruptions, repetitions, and hesitations that occur during communication.

Currently available EFL/ESL listening materials have influenced this project. In reviewing these materials, I

encountered the following problems with many available texts:

Pre-Listening

1. poor vocabulary development
2. brief, relatively uninformative introduction to the topics

Listening

1. structured, rehearsed monologues, void of interactive communication
2. little variety of speakers in terms of sex, age, and dialect

Post-Listening

1. little utilization of other language skills
2. mechanical comprehension questions with little allowance for student reasoning and/or interpretation

While not an exhaustive listing of problems, these seem to be the major weaknesses of many current texts. Of course, these factors are not present in all materials and there are some materials which do have strong points.

Strengths and Weaknesses of Specific Texts for the
Advanced Level

Better Listening Skills. Sims, Jean and Patricia
Wilcox Peterson, Prentice-Hall, 1981.

Strengths: Varied topics of interest, vocabulary
development, reading and writing activities, and
outlining developed.

Weaknesses: Scripted monologue, non-interactive
communication, no interruptions, overly structured
content, no inferential questions, and more
emphasis on outlining than comprehension.

Listening in the Real World. Rost, Michael and Robert
Stratton, Lingual House, 1978.

Strengths: Contracted speech, variety of
speakers, and a good supplementary workbook.

Weaknesses: Lack of continuity from one unit to
the next, disconnected material within units, no
"real world" listening, and no interaction between
speakers.

Improving Aural Comprehension. Morley, Joan,
University of Michigan Press, 1979.

Strengths: Good review of primary concepts, i.e.,
numbers and geography, exercises that require
reasoning by the student, activities using reading

and writing skills, and good sequencing of content complexity.

Weaknesses: Context not related to specific student interests, too few exercises, and no interactive communication.

Listening and Note-taking. Yates, Virginia, McGraw-Hill, 1970.

Strengths: Develops outlining, reading and writing activities.

Weaknesses: No pre-reading, scripted monologue, emphasis on outlining, and lack of vocabulary development.

Although all of these texts and others try to improve and enhance the EFL/ESL student's listening and listening comprehension, and include a variety of topics and speakers, they still fail to include unrehearsed spontaneous interactive communication. The EFL/ESL student needs a text that introduces authentic oral discourse. These texts should not delete background noise such as static or music, and should allow students an opportunity for active creative interaction dealing with all language skills. This project is directed toward this gap in current advanced listening materials and will provide an example listening unit using authentic discourse.

RATIONALE

Materials available for EFL/ESL listening class today use a variety of recorded speech, for example, cassette tapes and audio-video tapes of lecturettes; however, the majority never expose the student to spontaneous speech. The average EFL/ESL listening text for advanced students presents rehearsed scripts which are structured with precise acoustic levels creating uninterrupted listening. In other words, the student almost always hears unnatural speech in an unrealistically noiseless situation.

As director of the ESL language lab at Iowa State University, I have observed ESL students working with these materials. In some instances the student is unable to understand the message because of a lack of pre-listening preparation, i.e., familiarity with the subject matter, and an overall lack of listening experiences.

Some ESL students, after being admitted to the university and coming to the United States, fail to meet English requirements in listening and must complete additional work in listening, in addition to their regular academic work. These students whose proficiency in listening falls short of university standards, work independently in the language lab. The materials they currently use are Listening and Note-taking by Virginia Yates (1970) and Improving Aural Comprehension by Joan

Morley (1979).

Several students have expressed a dislike for these texts because they fail to address students' present listening needs. These materials might prove more beneficial if they were used in a classroom (rather than a lab) and supplemented with materials that teach students how to manipulate aural communication in an environment that is not structured or controlled. Then perhaps, through class discussion and teacher explanation, the materials would seem less mechanical to the student.

This thesis project will attempt to help meet the aforementioned student's need to develop certain listening strategies, such as understanding the importance of pitch, by presenting authentic material from radio interviews that have not been pre-recorded or rehearsed. This will allow the student to listen to spontaneous native speech with irregularities in speed and pauses, elisions, and self-interruptions which require intensive listening. Belasco (1969) suggests that exposure to real communicative interaction, such as radio, will aid students in their skill development. By providing the student an opportunity to listen to authentic spoken discourse, which is cultural-bound and often controversial, lessons should be more thought-provoking, challenging the student to extract factual information and draw implications concerning

speakers' biases and attitudes. Thus, although the material is not specifically academic, it supports skills important for academic success.

This material is not intended to be a substitute for other listening material, but rather to complement and aid overall skill development. This thesis project will illustrate the type of additional exposure the student needs from supplementary materials. Although ideally suited for an EFL situation, this material is also appropriate for the ESL class.

The ESL class in which this material was class-tested was composed of an advanced, heterogeneous group of students whose approximate TOEFL (Test of English as a Foreign Language) was 480. The TOEFL is a 3-part standardized examination for non-native speakers of English testing listening, reading comprehension, and grammar. These students were enrolled in the fifth level of the six level Intensive English and Orientation Program (IEOP) at Iowa State University. The fifth level was chosen because these students have had a substantial amount of English grammar, syntax, and advanced vocabulary, but typically are still not proficient listeners.

PROJECT

I have developed three units to help improve advanced listening skills of EFL students. These units are designed to prepare students for unstructured interactive communication outside of the English classroom and should be used to supplement the regular class materials after the students have had exposure to advanced structured material. Using both types of materials will help student develop and recognize oral communication in various situations.

Oral communication in an academic setting can be interactive, between the speaker and listener, or primarily non-interactive, as in a lecture. In either case, the EFL student needs to be able to listen and respond, through speech or writing, without being distracted by the extraneous noises. This project is designed to enhance the student's ability to focus on content and ignore distractions through repeated exposure to authentic oral communication.

Design

The lessons have three major components: 1) pre-listening, 2) listening and note-taking, and 3) post-listening activities. In the pre-listening activities vocabulary exercises introduce new words to the student as well as show the interrelationship between new and

previously acquired vocabulary. The pre-listening section also requires out-of-class reading (discussed in class) to familiarize students with lesson vocabulary and topic.

During the listening and note-taking section students listen to an interview excerpt from "All Things Considered," a daily news and feature program broadcast by National Public Radio (NPR). These recordings have not been rehearsed or scripted. One interview discusses the importance of flute making and playing among American Indians. Another interview at the 53rd annual Magicians' convention in Boston deals with how magicians learn sleights of hand and the art of performing. The last interview deals with the history of the Mediterranean fruit fly, the first infestation and its effect on the surrounding area's economy and people. What the student hears in class is precisely what would be heard on the radio itself. Consequently, there are interruptions, background noise, redundancies, elisions, and natural native speech.

Post-listening activities include multiple-choice and comprehension questions that allow students to check their understanding of the material and draw inferences. In addition to questions, a teacher-directed activity allows students to outline from their notes the interview previously heard. Finally, the class is given time to ask questions with regard to note-taking and discuss the

listening material itself. Optional essay topics are provided.

Assumptions Three assumptions are implicit in the lessons. First, listening efficiency will depend on the type of materials and the interest the material holds for the listener (Rivers, 1981). This assumption is the basis for most learning material; however, curriculum developers generally, at the advanced level, focus on academic information. I utilize academic as well as non-academic material so that the student can discover the differences in style dictated by the individual and the situation (Joos, 1967). While advanced listening materials typically use the lecture format, my materials employ the interview, thus exposing students to an alternative form of obtaining information, not unlike what students might encounter in a seminar.

My second assumption is that not all that is heard will be retained. Many EFL/ESL students believe that they must retain and understand all that they hear. According to Denes and Pinson (1973), a sentence can be fully understood even if every word in it is not correctly heard. With this in mind, I have developed exercises that illustrate for students that not all of the material is heard, retained, or crucial to grasping the gist of the interview. During the post-listening activities students are encouraged to discuss

their problems in comprehending the material as the teacher discusses the relevance or irrelevance of material noted by the students. Students also discover the differences in each other's retention. What one student hears will not necessarily be what the other hears or views as significant (c.f.p.8). This will be facilitated through the class activity of outlining, where the students will jointly outline the interview with the teacher.

Finally, my third assumption is that all language skills are interrelated. Listening must be taught in an integrative fashion with other language skills. Integrative skill instruction, supported by many language teachers (White, 1980), allows students to witness the relationships between language form and function. In my lessons I have tried to incorporate writing, reading, and speaking, for example, using writing concurrently with listening by taking notes. They read in preparation for the lesson and discuss throughout the lesson. Through writing and speaking the students are encouraged to manipulate the information obtained from listening; for example, writing a short essay on the attitudes expressed by the speaker in the interview or discussing similarities between American culture and their own culture.

Goals With these assumptions in mind I have developed three lessons based on three goals. The first

goal is to prepare the EFL student for both academic and non-academic listening situations. Many preparatory programs for the EFL student focus only on the academic environment. Consequently, EFL/ESL students sometimes avoid casual interaction. The second goal is to allow students to discover the irregularities and difficulties of aural communication. The material developed requires intensive listening and is not edited for the student. Therefore, the student will need to explore his/her abilities in retrieving information from natural discourse. The final goal is to contribute to the student's holistic language education. Through exposure to academic and non-academic materials, using authentic spontaneous communication, students should obtain greater English proficiency. This contributes to the major goal of all language learning-- to aid the student in using English holistically in all situations.

Lesson Plan

The format of each lesson remains basically the same; however, the content varies. Appendices A, B, and C contain exercises and tapescripts for all three units. Each lesson is designed for a fifty minute class period: ten minutes for the pre-listening activity, ten minutes for the listening and note-taking activity, and thirty minutes for the post-listening activity.

Pre-Listening Students discuss the previously assigned article and vocabulary exercises, both of which introduce topic.

Listening and Note-taking Students listen to the recording and take notes to help retain information for discussion and post-listening activities.

Post-Listening Students answer written questions. The tape is played a second time for students to compare answers. Students (as a group) write an outline of their notes. The class discusses the material, outlining, and essay topics.

Students are assigned an optional short essay on the listening topic and a reading for the next listening class.

Evaluation

This project attempted to illustrate the need for more relevant listening materials pertaining to authentic discourse. The lessons in this project were developed from "real" radio interviews. Each lesson had a reading assignment and a variety of pre- and post-listening exercises. The aim of the reading and pre-listening exercises was to introduce the topic and new vocabulary to the students. The aim of the post-listening exercises was to check student comprehension and allow for student discussion and writing.

In general, the lessons were effective and suitable. The topics proved to be interesting for the students and the exercises helpful. The students enjoyed the variation of the lessons; and in reviewing the comprehension questions, I found the pre-listening activities aided student comprehension. Students commented on the versatility and usefulness of the exercises in helping to familiarize themselves with the topic. Consequently, through their reading and pre-listening activities, the students had a grasp of the topic and an idea of new vocabulary.

All four language skills were used in order to prepare the students for the main listening activity. Because of their preparatory work, the students were able to grasp the message of the interviewee regardless of background noise or interruptions. Using their reading and writing skills helped the students to further understand the topic they were going to listen to. Reading outside of class allowed the students time to review vocabulary and read at their individual speeds. Students used their visual and motor skills through reading and writing. It was the supportive use of all the language skills that increased the effectiveness of the listening component.

Regardless of the amount of preparatory work, one lesson, the "Mediterranean Fruit Fly", proved difficult for the students. The students could not confidently answer the

post-listening questions until having listened to the recording three times. The observing teacher questioned the appropriateness of this unit for any level of the intensive program. This criticism stems from the interviewee's rapid speech which could be difficult for some native speakers to understand. Yet even with this criticism, the students felt the topic was interesting. The listening teacher suggested the script be recorded again at a more moderate pace with different speakers. On the other hand, while reviewing the students' notes for the Medfly tape, I discovered that students had probably attended to more information than they realized. Students' notes reflected what was retained from the pre-listening exercises, such as new vocabulary and information from the reading. However, this unit might be improved by providing students with time after listening to review their notes more thoroughly.

The teacher and student comments on the whole were positive. The material gave the students an opportunity to hear authentic discourse and the teacher was able to work effectively with this material. One student commented that the exercises were very good because they "wake me up about the reality in the listening." Students responded negatively to the noise in one tape, but after the next lesson which had approximately the same amount of noise there were no comments about distractions caused by

background noise. Possibly, the students became accustomed to the background noise and/or devised listening strategies to accomodate for the noise.

In general, the materials illustrate that authentic discourse can be effectively used in the ESL classroom and that students want exposure to this kind of material. Both teacher and student comments illustrate their interest and enjoyment of these units best summarized by a student who wrote that the material was "very useful to help studying listening comprehension". Possibly, with the increasing interest in authentic discourse and listening, we can look forward to more authentic listening materials in the coming years. Certainly, there are signs that this could benefit intermediate and advanced second/foreign language learners.

APPENDIX A: AMERICAN INDIANS AND FLUTE MAKING

PRE-LISTENING Prelistening activities are done the day before the tape is played. These activities will orient the students to the topic and its vocabulary.

Reading

This reading has been adapted from Bierhorst's A Cry from the Earth.

"Music and American Indians"

A lone horseman is crossing the desert late at night. Afraid of the dark, he begins to sing. As the music flows out from his body, filling the night air around him, it creates an invisible zone of protection. No evil spirit can penetrate within hearing range of the song. The rider now has what he calls a "cover".

It is the Navajo, who live in the deserts of northern Arizona and New Mexico, who protect themselves under the "cover" of a song. But the idea that music has supernatural power is shared by Indians throughout North America.

Music is used to cure disease, to bring rain, to win a lover, or defeat an enemy. In the old days, Indians often sang for pleasure. In the southwest, for example, Indian women would sing while grinding corn. Yet the words to these corn-grinding songs were prayers for rain. There were very few songs that did not have some definite purpose, and it is this purposefulness, more than anything else, that distinguishes Indian music from the music of modern Europe or America.

If you can sing, you have the ability to influence the world around you. Today this feeling is strongest among older Indians and among those tribes that have been able to preserve their traditional ways. Many young Indians sing mainly for pleasure or to express their pride in being Indian, just as when people in England sing "God Save the Queen" they are saying, in effect, that they are proud to be English.

Singing was often accompanied by instruments, such as drums and rattles. Indians believe that these instruments "help" the singers. Among the Iroquois it is said that the instruments "prop up" the songs.

However, the native flute is not used to "prop up" the songs. It is the only musical instrument that can be used to play a melody.

Most Indian flutes are not flutes at all, but flageolets. The flageolet, also called whistle flute, or block flute, has a whistle mouthpiece like the so-called recorder that was used in Europe in the Middle Ages and has recently become popular again in the United States.

If the flageolet has no finger holes it is called a whistle. Sometimes carved out of bird bone, whistles are typically used to make contact with the spirit world, especially in religious ceremonies.

True flutes have no whistle mouthpiece at all. But instead of being blown across a hole near one end, as in the modern concert flute, Indian flutes are blown across the very end itself---just as you can produce flute like tones by blowing across the top of a bottle.

The flute and its song were a means of self-expression for the Indians. Therefore the flute could not be borrowed or touched by others nor could the songs be played by others.

This self-expression helped Indians integrate with their environment. Because of the need to integrate with the environment Indians today feel flute making is a necessary art to be retained.

Idioms and Expressions

Teacher reads idioms or expressions and definitions, then students read examples aloud.

1. making a comeback (regaining popularity)
 - a. Rock and Roll music is making a comeback in the U.S.
 - b. The art of flute making is making a comeback.
2. a means of (a vehicle, tool, or agent used for something)
 - a. The car is a means of transportation.
 - b. The flute was used as a means of self-expression.
3. an integral part (something essential to the whole)
 - a. Trust is an integral part of friendship.
 - b. Man is an integral part of everything that exists.
4. common denominator (a trait or characteristic which is shared)
 - a. A common denominator among people is that we all have emotions.
 - b. A common denominator amongst the tribes is that there is a relationship between man and the earth.

Synonyms

Students complete silently, then read aloud with answers.

Write the appropriate synonyms from the list below:

ceremonies	native
accompaniment	create
composed	signal
court	imitate

- The flute was used as a _____
(indicator) in war.
- It is difficult to _____ (reproduce) the
sounds of the native American flute.
- It is believed that you have to _____
(invent) a flute song.
- The flute was used to _____ (date) the
girls.
- The Indians _____ (wrote) music for the
flute.
- Flutes were used in religious _____
(rites).
- The flute was used as a/an _____
(musical background) to the grinding of corn.
- (The original) _____ Americans have been
making flutes for centuries.

Keys to Listening

Teacher instructs students on some points to listen for.

1. Description of the flute.
2. What was the flute used for?
3. Why is the art of flute making and playing disappearing?

LISTENING The tape is played the day after reading and pre-listening. Class discusses reading. Students listen to the interview and take notes. The teacher takes notes for class discussion.

Script

Introduction: It's a small rounded instrument as thick as a broom handle but hollow. It's made from a soft wood perhaps alder or pine with finger holes carved into the side. A piece of rawhide is tied around one end and at the other is a small mouthpiece. Native Americans have been making flutes like this for centuries. In recent years, however the craft of Indian flute making and the art of playing those flutes have begun to disappear. But at Brigham Young University in Utah the traditional flute is making a comeback. Indian students there learn to make their own and to play music that they've composed themselves. Their instructor is John Riener, a Tous Pueblo Creek Cheyenne from New Mexico. He spoke with reporter Howard Burkus.

Riener: The flute is the most beautiful sounding instrument I know of. (music) It was used in religious ceremonies; it was used as a means of purely self-expression, it was used as a way to express an event of some kind, it was used as a greeting, it was used as an accompaniment to the grinding of

corn by the women, it was used as a signal in war, it was also used by the men to court the women...

(flute music)

I think one reason that ah.. it would disappear for instance amongst tribes that used it to court the girls. Now a boy can drive up to the girl's house, pick her up, take her to the movie or whatever and ah.. that takes the place of courting her with the flute. There's no need for that now..

(Flute) On the other hand, I've composed flute songs for my wife to express my feelings towards her and I think that's a meaningful and a.. beautiful way to show your feelings for someone you love.

Interviewer: Can you play one?

Riener: I would consider that as ah.. something that's between myself and her.. very personal and intimate. And that's the way it was in the past too. In many societies the flute could not be loaned, in some societies you wouldn't even touch somebody else's flute. In other societies you couldn't make your own flute it had to be given to you as a gift. And I think a common denominator amongst the tribes is that ah.. there is a relationship between man and the earth. Man is an integral part of everything that exists. And of course the flute took on that significance, also. (flute music) You can create

something.. with your hands be able to make it play and play something that you have created by intuition by feeling that expresses yourself. And I think that coming back to feelings and intuition is coming back to ourselves, coming back to knowing who we are and ah.. where we're going.

Interviewer: Is music ah.. a particularly ahm.. important form of that expression?

Riener: With native Americans it's a very important means. Music in all people is a powerful means of moving the individual, a means by which the individual responds to emotion of different kinds. (flute music) It's difficult to imitate the sounds of a native American flute. The pure sound of it. The fact of life is that we are different today then they were then. So when it comes to retention of traditional music in that setting I'm not sure that anybody's able to achieve that.

Interviewer: Then why bother at all?

Riener: I bother with it because I feel the flute is a beautiful and valid means of self-expression that something we should retain as Indians today. Even though it wouldn't be the same we should still retain it.

Closing: That report prepared by Howard Burkus in Salt Lake City.

POST-LISTENING EXERCISES These exercises are done after listening. Teacher may direct outlining at this point or students can review their notes and then answer questions.

Comprehension Questions

Briefly answer the following questions without your notes.

1. List some of the uses for the flute.
2. Why is the art of flute making disappearing?
3. Why is the flute important to Mr. Riener?

Discussion Topics

These topics might also be used as writing topics.

1. What is meant by "a dying art"?
2. What is self-expression?
3. How would you describe Mr. Riener?

Essay Topics

Writing is optional and may be done in conjunction with writing class.

1. Summarize interview.

2. Discuss a dying art form; North American or other culture.

APPENDIX B: 53RD MAGICIANS' CONVENTION

PRE-LISTENINGReading

This reading has been adapted from Tuffs' Teach Yourself Magic.

"The Origin and Entertainment Value of Conjuring"

Conjuring has been defined as a popular amusement consisting of tricks performed with such art and skillfulness that the manner escapes observation. The phenomena of conjuring comprise such things as sleight of hand, mechanical contrivances, confederacy, or a combination of these. Elaborate phases of this art utilize optical, chemical, and other sciences.

If we go back through the ages, we find that it has its roots in mystic rites of one kind or another rather than in entertainment. In the days of ancient Egypt, for example, secret mechanical contrivances were used to open temple doors, make a voice come, apparently, from a stone figure, and so on. Another sort of magic springing from a common source is that known as black magic, which still survives in certain forms. We might call conjuring as we know it today "White Magic" in fact, for the influence over the audience is exercised only during a performance and not afterwards.

In medieval days pictures showed one of the oldest sleights of all being performed, namely the "Cups and Balls"--- three cups beneath which balls appear and disappear in a miraculous fashion. Conjuring was then watched rather cautiously, as its complete dissociation from mystic rites had not been made yet. The oldest book on conjuring in English is Scott's Discoverie of Witchcraft, published in 1582 during the reign of Elizabeth I.

The principles of conjuring were explained for the first time.

During succeeding centuries, notably the eighteenth and nineteenth, remarkable advances were made as old suspicions died.

Professor Hoffman, referred to as the "Father of Modern Magic" during the later nineteenth century, compiled several books which contained a remarkable collection of tricks in the days when mechanical marvels were popular. Those were the days of the "Professors", a person anxiously made an appointment with them. The entertainment value of conjuring was, however, steadily growing.

When the magical dealer appeared on the scene with his mass-produced apparatus, conjuring came within reach of anyone with the necessary cash, and a decline in entertainment value followed inevitably. On the other hand, it spurred those sincerely interested in conjuring to greater heights, and is one of the reasons why you should strive for originality, either in the tricks themselves or the way in which you perform them.

You may think it surprising that conjuring is so popular a form of entertainment. But perhaps the reason is not far to seek, for right from the earliest times, man has been a believer in mysterious powers which in some way or another controlled his life and brought about seemingly impossible things. A conjurer's tricks seem to be sort of tangible proof of the existence of these powers. A modern audience will not necessarily believe that the impossible can happen, but somewhere, deep down inside them, is a little primitive streak that seems to say, "I know it is all trickery but--well--who knows?"

You will see from this how important it is to create an atmosphere of mystery if you are to be successful, and though comic conjuring has entertainment value, it is a doubtful way to popularity. Nothing is so effective or succeeds so well as real mystery magic.

Let us consider for a moment the reactions of the audience. We know that a strong appeal will be made to the desire to believe in the impossible happening, but equally strong in an audience will be curiosity and the desire to try to work out how a trick is done. Thank heavens, everyone does not watch a conjurer with only the last-mentioned idea in mind. Nevertheless, it is present in varying degrees in most people.

We see, therefore, that this form of entertainment presents varying facets to different people, and it is the combination of them all that gives conjuring its high place in the realm of entertainment values. Do not take my word for it, but try the effect in your next social gathering by offering to do a few tricks, if you have not done so before; you will have a crowd round you in no time.

Where children are concerned, the entertainment value rises to phenomenal heights; for young imaginations seize upon the colorful boxes and tubes they see on a conjurer's table, and magic is born almost before the conjurer has performed a single trick.

Vocabulary Review

Students complete silently, then as a group review the answers.

Match columns.

- | | |
|------------------|--|
| ___ routine | a. believe something is true |
| ___ fortune | b. joke or prank |
| ___ swap | c. steal |
| ___ vanish | d. something to sell |
| ___ tour | e. a formal meeting |
| ___ contend | f. show |
| ___ wares | g. to decide |
| ___ snitch | h. a lot of money |
| ___ inflation | i. disappear |
| ___ trick | j. foretell |
| ___ convention | k. a course of action |
| ___ participants | l. trade |
| ___ predict | m. travel about |
| ___ display | n. rising prices |
| | o. people who take part in an activity |

Idioms and Expressions

1. the tricks of the trade (skills or secrets of the profession)
 - a. The waiter had to learn the tricks of the trade before he could get big tips from the customers.
 - b. Magicians from around the world got together to keep up with the tricks of the trade.
2. sign of the time (something that is typical of the present)
 - a. Rising prices are a sign of the times.
 - b. Inflation may be one sign of the times.
3. a classic (always true; always believed, liked)
 - a. Romeo and Juliet is a classic.
 - b. Are you tired of seeing a magician do the linking rings? It's a classic.
4. making its mark (to effect something)
 - a. Anti-nuclear demonstrations are making their mark on society today.
 - b. As with most things, modern technology is making its mark on magic.
5. cost a fortune (the price of something is a very large amount of money)
 - a. The new stereo system I bought cost a fortune.

- b. You can't get Japanese things; they cost you a fortune.
6. would-be (desiring or professing to be)
- a. He was teaching medicine; he was teaching would-be doctors.
 - b. An author-magician from London is currently touring the United States, teaching would-be magicians.

LISTENINGScript

Introduction: Most convention goers will agree that their meetings are rather predictable with the usual luncheons, panel discussions, milling about without much of a purpose. A recent gathering in Boston was far from the regular affair. Participants could be seen, among other things, making coins disappear and pulling cigarettes from behind people's ears. It was the 53rd convention of the Society of American Magicians and reporter Marsha Hertz prepared this report.

Conventioneer: The reason for it is just like most associations, for people to get together and swap ideas, ah.. socialize together, and just have good fun.

Interviewer: What's taking place is the 53rd annual convention of the Society of American Magicians which meet earlier this month in Boston. Over 1,000 magicians from around the world got together to keep up with the tricks of the trade. If you ever wondered where magicians learn most of their routines, the answer would probably be from other magicians. Rick Goodman came to the Boston convention from

Ottawa, Canada.

Goodman: Everybody's always got something new. There's a fellow from Japan, and you can't get Japanese things, cost you a fortune, so we're swapping.. it's great!

Interviewer: Don't you worry that everybody'll have the same tricks sooner or later and then every.. people are going to go to shows and say "Hey, wait a minute I just saw that"?

Goodman: Yea, but if it's a good trick they don't mind seeing it twice. That's the thing ah.. some people have seen the vanishing coke bottle 15 - 16 times which they can't figure out and so that they want to see it again. Are you tired of seeing a magician do the linking rings? It's a classic, that's 100s of years old, the cups and balls...

Conventioneer: Put your hands out Marsha. There are two little sponge balls. Note that one is larger than the other. (Marsha.. Yes) What I'd like you to do Marsha is to hold this one tight. Say "go".. (go).. Look how mine's gone. (Laugh) Isn't yours? Very slowly open your hand.

Interviewer: I have two of them! How did I get yours?

Conventioneer: That's quite a problem, Marsha.

Interviewer: I have both of them in my hand, I don't

understand.

Conventioneer: Yea. Look Marsha, see the two?

Interviewer: Yea.

Conventioneer: That's two for you.

Interviewer: That's two for me. Two are in my right hand, right now.

Conventioneer: Hold your hand tight. And one for me.

Interviewer: One in your hand.

Conventioneer: I've never done magic on radio before. Watch carefully because it's hard to believe that you've got three.. I mean sponge balls, Marsha.

Interviewer: I should open my hands now?

Conventioneer: Slowly.

Interviewer: Open my hands. I started out with two and.. (laugh).. now I have three. You're right! (Laugh)
I quickly discovered after walking around the convention display area, that one of the earliest lessons for magicians to learn is that magic is at least one part trick and one part the art of performing. Val Andrews, an author-magician from London is currently on a tour of the United States,

teaching would-be magicians that it's not what you do as much as how you do it.

Andrews: The magicians I think they're all far cleverer than I am with sleights of hand and that sort of thing, but they have ignored, most of them especially the amateur magicians, entertainment value and the presentation of the tricks. I've always contended that any tricks will do if they're well presented.

Conventioneer: What we have is a whole bunch of Tom Hutton cards. Here we have a Hutton, a Hutton, a Hutton, and a Hutton. We have on Mike Crowley and we have a Hutton, a Hutton, a Hutton, and a Hutton. We have eight Mike.. eight Tom Hutton cards and one Mike Crowley.. OK? But watch closely as all of these Tom Hutton...

Interviewer: About 25 percent of the members in the Society of American Magicians are professionals who practice the art of magic full-time, the others serious amateurs and semi-professionals. When they are not performing, pulling rabbits out of hats or snitching wallets and watches, some of the magicians are selling their wares.

Conventioneer: Marsha, if I told you you wouldn't believe it. I make the better part of my living linking and unlinking coat hangers. My coat hangers, your coat hangers,

and whatever. And.. ah.. this is a little trick that I put out for other magicians. They can buy this and they can walk into anybody's house go over to the closet take out two wire coat hangers and link them together. And.. ah.. it's expensive, it sells for \$100 and it includes...

Interviewer: A \$100 for two coat hangers?

Conventioneer: For four coat hangers, but you also get a 32 page book that explains how to do it and all the jokes and the and the things that make it funny and make audiences like it.

Interviewer: Inflation has hit the world of magic, like it has hit all segments of society, the cost of cutting a woman in half and escaping from a locked trunk has risen by as much as 25 percent in just a few years time. But, where as inflation may be one sign of the times for modern magicians, in other respects things in the magic world have remained remarkably the same. Magicians are still performing at weddings and bar mitzvahs, on college campuses and in fancy night clubs. But as with most things, modern technology is making its mark. In fact, magician Ray Ghoulet is grateful for the impact of television which he says is one reason that the magic business is booming.

Ghoulet: Oh, television has been very great.. ah.. for the

magic world. As you know, in the last three or four years they're even featuring specials. Ah.. all of your specials on.. ah.. on full evening shows have magic and ah.. this was unheard of in earlier years. Usually you just did a speciality act on somebody's variety show. That's helped the whole field definitely.. that's brought a lot of people who thought they'd like to get into magic and it's sort of pushed them into the magic shop and started them on their way.

Interviewer: But why would a grown person want to do tricks all day? Why does someone care about making bottles disappear or cutting people in half? Well, most magicians seem to feel the same way Hank Lee does.

Lee: I love it. How could I do this and not love it?

Interviewer: So, now ladies and gentlemen I have decided to close this piece with the only magic trick I was able to learn. Pay attention.. for when I count to four my voice and I will be no more.

For National Public Radio this is Marsha Hertz in Boston.

One

Two

Three

Four

POST-LISTENING EXERCISESMultiple-Choice

Students answer questions aloud in class.

1. Magicians learn most of their routines _____.
 - a. from instructors.
 - b. from books and magazines.
 - c. from other magicians.
2. Tricks _____.
 - a. come from the United States.
 - b. cost a fortune.
 - c. become old and uninteresting fast.
3. Val Andrew, an author-magician _____.
 - a. is from London.
 - b. is teaching would-be authors.
 - c. is touring Europe.
4. One of the earliest lessons for a magician to learn _____.
 - a. is how to cut someone in half.
 - b. is the cups and balls trick.
 - c. is the art of performing.
5. Magic is booming because _____.
 - a. of the impact of television.
 - b. of the increases number of magicians.
 - c. of variety shows.

Comprehension Questions

Answered individually in writing, may be collected.

Briefly answer the following questions without using your notes.

1. What is the first lesson a magician should learn?
2. Where is magic performed?
3. What has technology done for magic?

Discussion Topics

1. What countries were mentioned or represented at the convention?
2. Discuss magic and its role in society; North America and others.
3. Discuss why magicians should learn the art of performing in addition to magic tricks.

Short Essay

1. Technology and magic.
2. Summarize the report.

APPENDIX C: HISTORY OF THE MEDITERRANEAN FRUIT FLY

PRE-LISTENINGReading

This is an article from Newsweek March 1982, page 12.

"Is the Medfly Really Grounded?"

In June 1980 one Mediterranean fruit fly was spotted in California's Santa Clara County, and by the time Gov. Brown ordered aerial spraying thirteen months later, the infestation had spread to three counties and threatened to destroy the state's \$13.2 billion agriculture industry. Now state officials are cautiously optimistic that they're winning the battle of the bug. "No one is willing to go out on a limb and say that this thing is over," explains Richard Tassan, an entomologist working on the Medfly Eradication Project, "but it appears we've got a good handle on it."

Workers examining fruit samples haven't seen any adult Medflies or larvae since November, and the state has reduced the spray area from 1,339 to 216 square miles. But the program's effectiveness won't really be determined until spring, when any larvae that survived the cold weather--and the spray--will hatch and reproduce. "We won't be surprised at all if flies are found then," says project manager Jerry Scribner, but he's confident there won't be anywhere near as many as last year.

Meanwhile the bills continue to mount. Aerial spraying using the pesticide malathion has so far cost \$70 million. What's more, forty county agriculture commissioners have reported potential revenue losses totaling \$73 million. The state also faces \$24 million worth of lawsuits from people whose car paint bubbled from the spray, or who think they have suffered some personal injury. Some of the health complaints,

officials concede, are probably legitimate--such as those from people with symptoms of an allergic reaction. But many are patently absurd, says Scribner: "People come in saying, 'I was in a spray zone and now I'm feeling awful. I want a million dollars'." Officials maintain that malathion in such small doses won't cause any serious illness, and the state has resisted pressure from environmentalist groups to conduct further studies. Besides health questions, there is one other big mystery: how the Medfly got into California in the first place. Until that's cleared up, says Scribner, the problem won't really be licked.

Vocabulary Recognition

Discuss each group of three with their sentences then continue to the next three.

hostilities vial Black Thursday

1. Because of _____ in Europe people couldn't go to the Riviera.
2. Someone got one, put it in a little _____, and brought it back in his pocket.
3. _____, October 1929, brought depression to Florida.

preserve foreshadowed disastrous

1. The Florida State Plant Board was the _____ of entomologists.
2. It _____ the stockmarket crash.
3. Some previous incidents have proved rather _____.

collapsed dreaded ceratistis capitata

1. _____ is the Latin name for the Mediterranean fruit fly.
2. The fruit fly was a _____ insect.
3. The great real estate bubble had _____ by 1926.

allegations reappropriation depression

1. The failures of 71 banks in Florida brought _____ to Florida six months ahead of the rest of the country.
2. They were worried about congressional _____.
3. That's what the _____ were in a congressional hearing.

Idioms and Expressions

1. to plant (to place something somewhere, sometimes secretly)
 - a. The soldier was ordered to plant the bomb.
 - b. The employees had been ordered to plant fly eggs.
2. feel the dip (to sense a decrease, decline)
 - a. You could feel the dip in the road.
 - b. The Florida treasury didn't begin to feel the dip in its own treasury until about 1929.
3. till (a drawer or compartment for money or money supply)
 - a. He was caught near the till.
 - b. The private tills began to decrease as early as 1926.
4. feel the pinch (to sense restriction, decrease)
 - a. He began to feel the pinch as he paid the monthly bills.
 - b. The private tills began to feel the pinch in 1926.
5. national good (for the benefit of the nation)
 - a. It was done for the good of the country, for the national good.
 - b. The Floridians didn't get a penny for their sacrifices for the national good.

6. retreat (quiet, private, or secure place) .
 - a. When I have to study, my special retreat is the library.
 - b. Florida was really discovered as a wintery retreat about the time of World War I.

Sentence Preview

Read sentences to students, discuss underlined words and their pronunciation.

1. They were of the opinion that they should use their arsenative lead-based formulae for spraying on the trees.
2. Really the remedy was worse than what they were trying to eliminate.
3. They didn't get a penny of compensation for their sacrifices.
4. The population began to burgeon as more and more people moved to Florida.
5. They got the worst of the regulatory world because they had the ubiquitous government men stomping through their groves.

Keys to Listening

1. Where and when was the first infestation?
2. What caused the infestation?
3. What were the results of the infestation?

LISTENINGScript

Introduction: The attack of the Mediterranean Fruit Fly continued today in California amid technical difficulties and charges of bureaucratic bungling. The Medfly is no stranger to America's fruit growers and some previous incidents have proved rather disastrous. I spoke today with Jim Shields who explained how the first infestation began in Florida in 1929.

Shields: Florida.. was really discovered as a wintery retreat ahm.. about the time of World War I because of hostilities in Europe, people couldn't go to the Riviera anymore (Umm..). Ah.. the population began to burgeon.. ah.. money.. ah.. capital and people flowed into the state in particularly at the time of the great land.. the great real estate bubble.. ahm.. in the middle 1920s. But by 1926 this particular bubble had collapsed. And the private tills felt the pinch, the financial crunch, that.. as early as 1927 and 1928. But the Florida treasury didn't begin to.. ah.. feel the dip in its own treasury until about 1929. So.. in.. measures.. reminiscent of the current Reagan administration they began to cut ah.. the budget and.. scrap programs. One of the programs that was about to be scrapped

though was the Florida State Plant Board which was the preserve of entomologists. It employed primarily entomologists. And oddly enough within two weeks after this discussion in the Florida legislature this dreaded insect, the Medfly, *ceratitis capitata*, appeared in a grove less than a mile from ah.. Florida experiments ah.. agricultural experiment station...

Interviewer: So you mean that the entomologist might have introduced (Shields.. that's a possibility) the fly in order to prove their own.. the need for themselves? (Shields.. Yes.) I mean somebody just went and got one of the little Mediterranean, put it in a little vial, and brought it back in his pocket?

Shields: That's what the allegations were in a congressional hearing which was held in Orlando, Florida in 1930 in February. Certain employees of the ah.. eradication program, claimed that they had been ah.. ordered to plant fly pupae at the time when the eradication program was going through periods of non-infestation (Umm..) because they were worried about ah..congressional reappropriation. The evidence is not conclusive on this particular point.

Interviewer: Ahm.. So there was an eradication program? (Shields.. Yes) In 1929.. and did it work?

Shields: The eradication program arguably worked. Ah.. It was worse in 1929 because of the primitive methods of chemical control. They were of the opinion that they should use their arsenative lead-based formulae for spraying on the trees which not only killed the fruit flies but it also killed the fruit and trees. The fruit grew wrong and ah.. (Throwing out the baby with the bath water.) really the remedy was worse than what they were trying to strike.. what they were trying to eliminate. It's interesting that umm.. the fruit fly which brought sort of a fruit fly depression with the failures of 71 banks in Florida ah.. 6 months prior to Black Thursday, October 1929, brought depression to Florida 6 months ahead of the rest of the country. (Umm..)

Interviewer: So what you're saying is that the.. in a funny way this outbreak, this infestation in Florida in 1929 and the damage that it did to Florida's economy where almost foreshadowed the ah.. stockmarket crash.

Shields: Ah.. In a sense it foreshadowed the stockmarket crash but it's more than that. What Floridians got out of this was the worst of two worlds. They got the worst of the regulatory world because they had the ubiquitous ah.. government men stomping through their groves and destroying their fruit at their own whim. And they got the worst of the laissez-faire world because they didn't get a penny of

compensation for their sacrifices for the national good.

Closing: Jim Shields is a businessman in Washington who's done an academic study of the role of the fruit fly in twentieth century America.

POST-LISTENING EXERCISESMultiple-Choice

1. The first infestation of Medflies occurred _____.
 - a. in California
 - b. in Florida
 - c. in Europe
2. The eradication program _____.
 - a. failed
 - b. arguably worked
 - c. was passed by congress
3. The damage that the infestation did to Florida's economy _____.
 - a. foreshadowed the stockmarket crash
 - b. caused widespread poverty
 - c. helped the government

Comprehension Questions

Briefly answer the following questions without using your notes.

1. What caused the first infestation and where did the Medfly come from?
2. Where and when was the first infestation of the

Medfly?

3. What was happening in the area at the time of the infestation?

4. What were the results of the infestation?

Discussion Topics

1. What was meant by "Throwing the baby out with the bath water"?
2. What was the cause and effect of the infestation?
3. How would you describe Mr. Shields?

Essay Topics

1. Summarize the interview.
2. Discuss other "cause and effect" incidents that have occurred either in the United States or in your country.

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