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FACILITATING COMMUNICATIVE COMPETENCE:

AN EXPERIENTIAL APPROACH

by

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ABSTRACT

This paper recognizes a need for the development of a more specific oracy curriculum and considers various elements of oral communication. Some of the dimensions of communicative competence are identified and communicative intent is singled out as the main, over-riding dimension. Building upon this assumption, goals are established and a programme is proposed which attempts to facilitate communicative competence by means of experiential strategies, providing students with opportunities to experience language in all its various functions and thus extend their communicative repertoire. The programme supports the belief that the most effective means of enhancing communicative competence is through an experiential approach. Two main types of strategy, gaming and drama, are described. A classification of various types of drama is offered and the implications for an effective programme of oracy development are drawn. Finally, the scope of the programme is described and a compendium of activities is provided.

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Chapter I

Oral Communication and the Language Arts Curriculum

Until very recently the development of oracy, a general ability in the skills of speaking and listening,[1] was not a major concern of language arts curricula. It was assumed that, since we can all speak before we begin our schooling and already communicate with each other orally, the teaching of oral communication skills is, for the most part, an unaffordable redundancy. The traditional concern of schools has been with the development of the skills of literacy, the stress being placed on reading and writing.

And yet:

> Talk pervades our lives, from our earliest moments we are saturated by it and continue to be so for most of our waking hours. It is perhaps our principal means of relating to others, obtaining things, learning about and making sense of the world about us. Yet only recently has learning through talk been treated seriously in the English classroom.[2]

A more serious consideration of oracy is long overdue. In a 1978 survey in the United States Rosemary Winkeljohann[3] concluded that oral language in American schools is generally non-existent, that teachers generally do not understand the role of oral language in its relationship to reading. Margaret Doolittle[4] concluded that the majority of teachers (63.7%) spent only eleven to thirty minutes per day in oral language

activity. There is a definite need to raise the consciousness of teachers and enable them to perceive the essential role of oracy development.

W. J. Crocker[5] sees the task ahead as:

> . . . To define it [oracy] in terms of particular skills and attainments, for different ages, groups, circumstances; to discover the best methods of teaching it, to bring it into synthesis with other work, especially that designed to promote literacy.

However, the degree of emphasis given to oracy by researchers is small compared to that given to literacy. Of one hundred and eighty-one papers[6] on topics of interest to English teachers only twenty three (5.5%) were concerned with oral English. Of these, ten were specifically concerned with vernaculars and English as a second language.

That there is a developmental link between oracy and literacy is definite. Blank[7] found that the failure of some students to learn written language was associated with oral language problems. James Moffett[8] believes that there are levels of coding that should be taken into account by the language arts curriculum. These are as follows: the level of conceptualisation, which is the non-verbal level of sensory experience: the level of verbalisation, at which thought is expressed as speech: the level of literacy, at which speech symbols

become print symbols.

At each level there is an encoding and a decoding process. The encoding process at the primary level is in terms of an environmental stimulation of the senses. It is the experiential level at which the child becomes aware of world phenomena. His reaction is non-verbal and provides material about which to conceptualise. He assimilates and decodes sensory experience.

At the secondary coding level verbalisation takes place. The speaker encodes and the listener decodes, turning thought expressed in speech back into thought. Children use language to practice their:
". . . intellectual grasp of reality."[8]

The third level of coding involves symbolisation of symbols, literacy. The encoder writes, expressing symbols of speech symbols which are decoded, turned back into speech symbols, in the reading process. Moffett's system of coding levels is an attempt to implement some of the recent thinking in communications theory. It rejects the traditional tripod of English teaching: literature, language and writing, and offers a developmental alternative.

Recent curriculum discussions share Moffett's view that oracy is of fundamental importance:

> Oral language <u>is the language</u>. Written language is only an imperfect representation of this basic form of the language.[9]

In British Columbia recent curriculum guides have expressed recognition of the primacy of speech and the secondary nature of writing but in the 1966 Senior Secondary School English guide[10] it is stated that:

> Giving oral expression its due place nevertheless should not obscure the fact that the teaching in the schools is primarily of writing and reading, and that more care is needed to develop efficient writers than to train effective speakers.

This particular guide only views speaking as a speaker-audience process and does not consider small group or dyadic communication.

This author feels that, in the light of the increasing importance of group discussion in a society which is moving more and more towards a stress on democratic involvement, such a view of oracy is overly narrow. Yet two important points are made. The guide calls for clear goals for oracy development and feels that without such goals teachers will neglect oral work as being too nebulous to teach. Secondly, the guide stresses that:

> The need for training in oral skills is now imperative to insure that students become masters, not victims, of speech.[11]

The British Columbia Language Arts Guide 1968[12] (Primary levels) emphasizes, as does Moffett, an integrated approach to the areas of listening,

speaking, reading and writing and recognises that:

> . . . The blending of experience and symbolization provides meaning to his environment.[13]

However, most of the suggested activities spring from a regard of speaking and listening as activities involving interactions between one speaker and an audience of more than one. The development of voice skills is emphasized and no mention is made of meaningful communicative contexts.

This is not the case with the British Columbia Intermediate Language Arts Guide (1968).[14] It speaks of systematic speech instruction:

> Oral communication provides the opportunity for sharing information, for influencing others, for enjoyment, and for appreciation.[15]

The basic objective recognised by this guide is:

> To develop natural, effective communication appropriate to the purpose and the situation.[16]

Although this guide is a step in the right direction it remains vague as to how meaningful and effective communicative situations might be achieved.

The importance of oracy development is again emphasized in the 1978 B.C. Secondary Guide.[17] It states that:

> Oral language activities do take place in primary grades but as reading and writing skills are taught they soon begin to dominate

> the curriculum at the expense of the necessary oral component. It may be that, as we try to improve the reading and writing of secondary students in particular, that improvement will not occur unless we help our students to develop their whole language.[18]

This is a commendable statement yet the problem facing the Province's teachers is how to translate such a stance into practice. The means for achieving greater oral ability remain vague. The guide lists four considerations: 1. classroom environment; 2. role of the teacher; 3. role of the student; 4. components of oral language.[19]

It does not mention communicative intent as a factor. Later it will be shown that this factor is of prime importance in any consideration of elements of an oracy curriculum. It is not sufficient simply to state, as the 1979 B.C. Elementary Language Arts Guide[20] does, that a student should use and recognise appropriate language and then suggest a number of rather nebulous activities.

The problem of vagueness is not endemic to the language arts curriculum guides of British Columbia. Allan E. Dittmer, reviewing curriculum trends, looked at thirty-eight guides and found that:

> . . . the newer more innovative course areas such as mass media, film, futurism, mini-courses, improvisational drama, and those long-standing, albeit sorely neglected areas

> such as oral communication, semantics, language and linguistics were not topics of individual guides.[21]

He concluded that curriculum guides are generally rather unspecific, tending to be more comprehensive in focus.

This paper is an attempt at specificity and endeavours to develop a curriculum for oracy development. Although the basic assumptions are founded in the Moffett model of the language arts curriculum the intention is not to reproduce the Moffett curriculum but to expand one aspect of it, presenting strategies whereby the level of verbal coding might be sufficiently developed and enriched in the child to allow a smooth transition to literacy.

It is also the aim of this paper to emphasise a definition of oracy as involving basic speech skills in functional and communicative situations rather than the traditional and narrow one of formal public speaking using standard English.[22] W.J. Crocker has said that:

> Speech acts and events are evaluated not according to some set of qualities or criteria of correctness but on the extent to which they achieve their purpose. Oral communication may serve an enormous variety of purposes.[23]

The concern of the proposed curriculum is with developing the speech facility that a child possesses on entering school to such an extent that his

communicative repertoire will be developed to its full potential in the school situation. As Arthur Wise puts it:

> What we can do in school is to widen the range of situations in which the child experiences speech and encourage the more effective use of speech in those situations.[24]

That the development of communication skills is a relevant task for the classroom is pointed out in a paper by Valerie Wheeler who, in a review of current research, states that:

> Research evidence currently indicates that young children's communication skills for both the speaker and the listener roles are often ineffective. The accuracy of children's communication improves gradually over the elementary school years.[25]

She concluded that findings show that helping children to understand the important factors in communication and teaching them specific communication skills can improve communication performance.

The implications of developing a child's communicative repertoire extend far beyond the classroom:

> Increasing evidence indicates that oral communication skills, especially those based in human interaction, are critical to the effective functioning of adults in career and social contexts.[26]

The range of the communicative repertoire should be of vital curricular interest to the teacher. In a report from Canberra it was noted that:

> Children have acquired a high degree of skill in the use of language by the time they start school, but in subsequent development the range widens, not so much in grammar, for most of this is already acquired, but mainly in new relationships with subject matter and with audiences. These new relationships are marked by new uses of language - greater abstraction, for instance - and a greater control over different modes and styles of use, personal and impersonal according to the Social situation.[27]

It is also the teacher's task to somehow show children the need to develop oral competence. They need to be made aware of the possible repertoire of language. As Wilkinson so eloquently says:

> They imperfectly appreciate the nature, the uses, the joy of language. They have a jewel which is worth a fortune, which can be worked to a rare edge of precision, which can be cut to a many-faceted beauty; and they are playing marbles with it in the back-yard.[28]

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Chapter II

The Development of the Communicative Repertoire.

It is true that fundamental communication skills are quite adequately developed when children first start school.

> Examination of children's role playing speech is a way of tapping implicit knowledge about social uses of language and its appropriateness for different social roles.[1]

Andersen (1977) also found that

> children as young as 5 make subtle distinctions among types of speech acts, and chose sentence structures, lexical items and phonological features to "fit" the different roles in their socio-linguistic repertoire.[2]

However these skills are limited by a lack of experience of various communicative contexts.

It is therefore the teacher's task to help the child to achieve communicative competence. This is not a process that begins and ends in school:

> Learning to speak appropriately is like learning to play chess well. There is no end to the task; it continues throughout life.[3]

Dell Hymes, discussing the notion of communicative competence, states the need to consider context when looking at language development:

> A normal child acquires knowledge of sentences, not only as grammatical, but

> also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short a child becomes able to accomplish a repertoire of speech acts, to take part in speech events, and to evaluate their accomplishment by others.

Work (1978)[5] lists four principal features of communicative competence:

1. An available repertoire of experiences.
2. An ability to make critical choices from that repertoire.
3. Implementation of suitable behaviours in performing desired tasks.
4. Objective evaluation of performance behaviours.

The teacher, as the facilitator of communicative competence, is given the task of providing experiences about which the child can make choices and decisions and react accordingly and with awareness.

That this indeed should be the essential task of the teacher has become more and more evident in the past few years as research interests have shown. K. Brown,[6] in a developmental perspective of functional communication amongst children, found that there are two prevalent convictions. The first is that functional speech communication behaviours are of such crucial significance that they must be emphasized progressively and continuously throughout

the school experience. The cruciality of functional speech communication behaviours is stated by Argyle and Kendon[7] (1967) who emphasize the centrality of speech communication competencies to social well-being, suggesting that there is a relationship between the level of competence, verbally and non-verbally, and the ability of the individual to function in society.

Brown's second conviction was that the functional communication needs of children have been largely ignored by schools. The treatment of speech has been a narrow one. As Halliday (1967) has said:

> Much of his [the child's] difficulty with language in school arises because he is required to accept a stereotype of language that is contrary to the insights he has gained from his own experience.[8]

Schools have generally failed to see language as a "rich and adaptable instrument":

> Language is, for the child, a rich and adaptable instrument for the realisation of his intentions; there is hardly any limit to what he can do with it.[9]

The child's own utterances have traditionally had to take second place to a model perceived by teachers as the only relevant one, that of standard English. Thus, when one thinks of oral activities in the school setting, those activities invariably take

the form of some sort of debate in which students are reminded that they are speaking to the wider community. Alienation is often an inevitable outcome and communicative competence is rarely facilitated as a result of such linguistically limited activities.

The vision of the teacher must be wider and must recognise that a student's dialect of English, though it may be different from a standard, is in no way inferior or lacking.[10] As Fiegenbaum points out:

> Teaching Standard English for use in socially appropriate situations seems to be a more tenable and realistic undertaking.
> . . . The task is one of teaching the recognition and mastery of alternate linguistic forms for use in the appropriate situations.[11]

Both Standard English and non-standard dialects are appropriate in different social contexts:

> We cannot judge the "correctness" of an utterance without taking account of the situation in which it was used.[12]

Often in the past, however, as Labov[13] and others have demonstrated, linguistic evaluation has not taken account of the particular situation:

> When a child is demonstrating low language achievement, he does not really lack any language but rather

> his language is different than that being tested.[14]

The aim of a speech communication curriculum should be to develop in the child the ability to use speech in as many different situations and for as many different purposes as possible; The child should be enabled to acquire the widest possible communicative repertoire. As Jerry L. Watson says:

> Classroom activities should be devised to help children understand there are certain social occasions and situations in which a different manner of speaking is desired. The child is not asked to relinquish native speech habits, but simply to expand it to meet new needs.[15]

The Research Conference Board of the Speech Association of America, recognising the crucial significance of functional speech communication, includes in its list of objectives the specification of individual oral communication competencies needed for basic survival, upward mobility and leadership roles. It is stressed that, for the culturally deprived,"The acquisition of speech and communication is necessary for survival."[16] These concerns are echoed by Wiseman and Barker (1967):

> Communication is important for man's survival regardless of the smallness or greatness of the situation, or the amount, kind or level of communication.[17]

As early as 1929 Rankin[18] found that of

seventy percent of adult waking hours, forty-five percent of the time was spent in listening, thirty percent in talking, sixteen percent in reading and only nine percent in writing. Seventy-five percent of life's language experiences involve oral communication; yet only a trivial part of the school language experiences presented by the curriculum are specifically oral in nature.

Even where there is a growing realisation that the scope of speech education is much wider than was formerly perceived, that the element of interpersonal communication is recognised and even regarded as crucial, there has been little in the way of curricular implementation. The multifunctionalism of language has been neglected and traditional teaching methods have been retained, despite research findings (Vogel, 1977). Many teachers fail to realise that:

> It is a fundamental feature of human languages that their richness and variety are produced by multiple levels of meanings and functions mapped into a relatively limited set of surface features.[19]

It could be well argued that teachers of English are not adequately trained to cope with the teaching of communication skills. Lewis Rutherford[20] found that only 8% on average of the professional course time for teacher

preparation in the skill areas of listening, composition, reading and speech was allocated, although English teachers must devote forty to sixty percent of their teaching time to the development of such skills. Rutherford points out that:

> In the past, many teachers taught English as a series of separate subjects; reading from 9:00 to 9:20 a.m. and spelling from 11:00 to 11:20 a.m. . . . They failed to see that the . . . processes of reading, spelling, speech and applying usage and grammar are bound together through an awareness of basic linguistic processes. Teachers strengthen the entire K-12 sequency when they relate its various parts to a central view of language study.[21]

This call is reiterated by Kavanagh who sees the need for:

> . . . an alternate model of the speech - language - communication system that explicitly recognises its "all-of-a-pieceness" rather than emphasizing the componential differences.[22]

Similarly, Moffett[23] suggests that students be lead to an involvement with whole units of discourse rather than fragments and seemingly meaningless excercise-type sitations. Hopper and Naremore[24] feel that "a strategy of confronting a child with situations requiring particular speech behaviours"

could well be the most effective method of instruction. They go on to suggest that the choice of such situations should take into account the sorts of topics that would motivate students:

> Teaching methods designed without appreciation of this situational dimension often fall upon deaf student ears.[25]

It must be noted however that the whole area of strategy design is directed more by intuition than scientific principle. As Hymes[26] has declared, programmes that attempt to change the language situation are "an attempt to apply a basic science that does not yet exist."[27] For:

> It is not that there exists a body of linguistic theory that practical research can turn to and has only to apply. It is rather that work motivated by practical needs may help build the theory that we need.[28]

Several communication training models exist. Adrienne Escoe (1977)[29] has developed a communication experience approach which recognises seven distinct processes. These are:

1. Purpose setting
2. Spoken language
3. Recording of speech
4. Reading
5. Revision

6. Use of written product
7. Skill development (which is integrated into all the above phases.)

Work (1978)[30] is also of the view that "structured experiences can help the young (and not so young) to be better speakers and better listeners." Keck, (1979)[31] in a study of the effects of a communication training model on ninth grade students, concluded that the ability to communicate was enhanced for students who received training: moreso than for students who received no training. Bolt, Beranek and Newman Inc.[32] concluded that training studies with more specific objectives and controlled curriculae were most successful. They noted that:

> The development of effective training procedures will have theoretical as well as practical import.[33]

Thus asserting Hymes' earlier position. Hopper and Naremore, stating that pragmatics is the area in which adults may most fruitfully aid in the development of children's speech, have this to say:

> In the area of pragmatics there is little evidence. We guess that learning in this area is about a half-and-half mix of operant conditioning [learning resulting from how people react to your communication] and rule induction.[34]

Crocker feels, in the teaching of interaction skills, that they "are more likely to be affectively caught

than cognitively caught."[35]

It is a basic assumption of this paper that a recognition of the multi-functionalism of language is essential to the development of an effective speech communication programme. There is a need to devise strategies that would give the child meaningful experiences in the different uses of language in various communication situations and thus extend his communicative repertoire.

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Chapter III

The Dimensions of Communicative Competence

Communicative competence is that degree of communication at which the speaker successfully communicates to the listener. Successful communication between two people takes place when there is interpersonal participation, turntaking and cohesion between speakers.[1] There must also be thematic and contextual cohesion. However, as M. M. Shields has stated: "Both are matters of degree and neither is a unitary phenomenon."[2] Hopper and Naremore[3] have identified five aspects of situational context that make demands on how a person communicates. These are as follows:

1. The people present.
2. What was said just before.
3. The topic of conversation.
4. The task that communication is being used to accomplish.
5. The times and places in which the communication occurs.[4]

Backlund and Weismann,[5] in a review of various authors, have attempted to define the dimensions of communicative competency. Such a definition serves as a general overview for some of the variants of successful communicative acts just described. The definition is repeated here so that a major determinant element might be recognised, defined and applied in the development of curriculum.

1. A competent communicator is one who would have the ability to use speech in performing each of the various functions of language as the individual and the situation required. He would be successful in achieving communicative intent.
2. Although it is not certain that a knowledge of the communication process contributes initially to communicative competency, a teacher should certainly be aware of the communication process. Theyer[6] speaks of:
   a) Information acquisition.
   b) Information processing.
   c) Information generation.
   d) Information dissemination.

It can certainly be argued that intellectual awareness of process should only be attempted after facility in communication has developed. However, in the concluding remarks on their study of spontaneous repairs and awareness in the process of acquiring language, Clark and Andersen[7] raise the following interesting point:

> The fact that children make spontaneous repairs is, we argue, strong evidence they are aware of language, its forms and functions, throughout the acquisition process. This view runs counter to the theory held either implicitly or explicitly that metalinguistic knowledge develops only after children have acquired

the basics of their language.[8]

Shatz states the case as follows:

> In order to speak contingently children must be able to attend carefully to the speaker's message, identify the speaker's topic and generate a message which is relevant to the same topic.[9]

Phillips, Butt and Metzger,[10] suggesting ways that interaction skills might be taught, have identified five basic competencies which might help to structure an approach. These are:

1. Role taking ability.
2. Situational awareness.
3. Message flexibility.
4. Sensitivity to response.
5. Symbolic, conceptual and linguistic resources.

A competent communicator could also be regarded as one who is able to use various language styles successfully, handling formal and informal situations with ease. Judith T. Ervine,[11] arguing against the general view that formality and informality are poles of a one-dimensional continuum, suggests that a complex of inter-related factors concerning many facets of a speech event is a more realistic way of looking at context. Joos[12] has made an identification of general language styles, four of which are useful in considering speech communication. These are:

1. Frozen: Writing.
2. Formal: Pre-involvement, introductions. No commitment to more than a distant relationship.
3. Consultative: A style for coming to terms with strangers. The Addressor supplies background information. This style is the norm for most conversation.
4. Casual: Used with insiders, people within a particular social group, such as friends, colleagues and acquaintances. It is marked by ellipsis and slang.
5. Intimate: This style is usually used between two people Jargon is used.

Backlund and Weismann's third point is that effective communication involves interaction. If a speaker is to be regarded as competent he must observe rules that exist for speaking between two or more people, for:

> Awareness of the social rules under which one communicates appears to be essential to the competent functioning of an individual.[13]

Rules include such things as: discouraging interruptions; one person talking at a time; interchange of speaker turns; avoidance of frequest and lengthy pauses; displaying respect for the speaker by devoting full attention to the encounter. It would seem that the underlying concept involved in the ability to correctly apply and follow social rules is empathy:

A successful interacter is a good empathiser.

The individual style of the speaker also affects judgements of competence. Norton[14] has identified nine variables of individual speaking styles. These are: Dominant; dramatic; animated; open; contentious; relaxed; friendly; attentive; and impression leaving. Any curriculum purporting to develop communicative competence would certainly do well to consider the dimension of individual style and develop ways to make a student more aware of his speaking style and its effect on a communicative event.

4. The skill to support the process outlined in dimension two is also identified as an important element of communicative competence.
5. Effective communication also involves an awareness of basic grammar, local vernacular to standard speech.

Of all the identifiable dimensions of communicative competence the main, over-riding one is that of communicative intent.[15] A speaker must be successful in using language for different functions and be able to do so according to certain conditions.

He must also be an empathic communicator, for empathy is an influential variable of communicative competence. Backlund[16] found that individuals

who score highly on social insight and open-mindedness were seen by others as more communicatively competent.

No discussion of communicative competence would be complete without a consideration of the role of the respondent in a communication situation. The type of response a person has to a speaker's language will determine the degree to which the respondent empathises and thus the effectiveness of the communication.

Listening is a neglected area. The Commission on the English Curriculum of the National Council of the Teaching of English had this to say:

> Teachers of English have always known that communication is a two-way affair, that when people communicate with one another through language, they speak and listen, and write and read, and that the person who lacks proficiency in any of these skills is handicapped in the process of communicating. . . . Only in recent years has speaking received the attention it deserves. Listening is still the neglected language art at all educational levels.[17]

There are different types of listening ability. Way[18] has listed these types of listening ability as follows:

1. Casual listening. It enables the individual to be sociable.
2. Creative listening. The individual reconstructs imaginatively sensory

images from what he is hearing.

3. Exploratory listening. This is a wandering of the listening to find new interests.
4. Intent listening. Greater effort is characteristic of this type. Focus is intently held.

Strickland[19] lists eight levels of listening. These are:

1. Conscious listening only when interest is closely related to the individual.
2. Half-listening wherein the person listens only to give his own ideas concerning the speakers topic.
3. Passive listening wherein the individual is absorbing what the speaker says but with no reaction on his part.
4. Listening intermittently to what is said as it relates to the listener's experiential field.
5. Associative listening or the conscious striving to relate what is being said to what the listener already knows about the developing theme of the speaker.
6. Listening in such a way that reactions to the speaker by way of questions or additive comments related to the theme are possible.
7. Listening that results in an investment of the listener to the degree he reacts emotionally or at least mentally critiques the speaker.
8. Listening for the purpose of establishing a high level of interpersonal communication.

Jones and Gerard[20] have identified four different types of communication. These are:

1. The pseudo-contingent situation: little interaction takes place, each participant is concerned only with his own thoughts and emotions. What each says has no bearing on what the other is saying.
2. Asymmetrical contingency: one person is attentive to himself, while the other reacts to both the situation and also to inner feelings.
3. Reactive contingency: this occurs in an emergency situation when two people respond in panic. There is no consideration of how or why they are reacting as they are.
4. Mutual contingency: In this situation genuine interaction is achieved. The participants are listening to each other and the behaviour of each is influenced by the reactions of the other.

What is obvious from each of the preceding classifications of listening is that effective listening is an active process. Faix[21] distinguishes between passive and active listening and presents a number of principles that should be taken into account in any attempt to facilitate better responses in communication situations:

1. Listening is a conditioned behaviour that can be taught directly or indirectly.
2. People of any age listen more carefully

to ideas, events, and materials that hold high interest and that are highly regarded.

3. Active, involved listening is more likely within a focus on social interaction context than with development of facts or concepts.
4. Admonishing "poor listening" or singling out disruptive individuals is usually counter-productive and blocks off or inhibits behaviour change.
5. Active involved listening is based on both verbal and non-verbal giving and receiving, that accords and facilitates a climate of trust, acceptance, and seeks a non-judgmental openness and patience.

It is also recognised that activities to promote active listening must be an integral part of the oral communication programme. As Evans[22] has pointed out:

> Listening programmes in which there is a conscious attempt on two-way communication, where the listener and speaker shift roles, is more effective than when the listener functions only as receiver.

for:

> Listening is an active process, the passive listener cannot function as effectively as one who is actively involved.[23]

This paper holds the view that involvement in activities which promote active listening will help the child to become more empathic and thus a more competent communicator.

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Chapter IV

Communicative Intent

Much effort has been made in recent years to come to a fuller understanding of the concept of function: That is, language as a means of fullfilling certain intentions. Language, first and foremost, makes possible the fine articulation of ideas. This might well be regarded as the most general function.[1] Wilkinson, comparing non-linguistic man with linguistic man, makes the following distinctions:

Non-linguistic Man	Linguistic Man
1. Grabs food.	Requests/demands food.
2. Pushes child away.	Orders child to go.
3. Huddles with others, grooming and touching each other.	Converses with others on topics of common interest.
4. Contemplates his navel; studies his reflection.	Uses words to explain himself to himself and others.
5. Explores the jungle.	Asks questions about the world; formulates his understanding in words.
6. Dances to represent the hunt of war.	Tells a story; writes a poem.
7. Shows an object to others.	Uses words to describe an object, happening, or idea to others.

This comparison is framed in the list of functions identified by Halliday.[2] His Classification, since it is such a fundamental one, will be dealt with in more

depth later. Wilkinson's[3] own classification of language functions is as follows:

Who Am I?	1. Establishing and maintaining self.
	2. Language for analysing self.
	3. Language for expressing self.
Who are You?	4. Establishing and maintaining self.
	5. Cooperating.
	6. Empathising, understanding the other.
	7. Role playing, mimicry.
	8. Guiding, directing the other.
Who/What is He/She/It?	9. Giving information.
	10. Recalling past events.
	11. Describing present events.
	12. Predicting future events - statement of intention - hypothesis of what might happen.
	13. Analyzing, classifying.
	14. Exploring, asking questions, sounding out people.
	15. Explaining, giving reasons for.
	16. Reflecting on own/other's thoughts and feelings.

Crocker[4] has remarked that:

> A classification of this kind can provide a useful checklist for an informed teacher. It will help him to plan activities which not only provide satisfying speech experiences but which will cover the whole range of speech experience.

Britton[5] has identified three principal language functions in his classification. Although his scheme was worked out in the course of classifying some two thousand pieces of written work he claims that its

application is not confined to the written language. The language functions identified by Britton are: the expressive function, whereby a speaker presents his view of the universe. Britton states that: "it is our principal means of exchanging opinions, attitudes, beliefs in face-to-face situations ."[6] the poetic function, which is language used in a situation which does not demand active participation in a communicative event and is therefore unaffected by immediate feedback; and the transactional function, in which language is used to give and seek information and to change behaviour, opinions and attitudes.

Jakobson's[7] is a six-fold classification. He recognises:

1. The referential; conveying messages and information.
2. The connative; persuasive and influencing intent.
3. The emotive; attitudes and emotions.
4. The phatic; establishing communion.
5. The meta lingual; language about language.
6. The poetic; most word play.

K. Brown[8] has synthesised from his perspective five families of communication functions and sees them as providing:

> An organising principle for instruction on the strength and belief that such functions are the over-riding dimension of communication.[9]

The five families of communication functions identified by Brown are as follows:

1. Efforts to control the behaviour of others; persuading, suggesting, commanding, permitting.
2. Expressions of feelings and attitudes.
3. Giving or seeking information.
4. Ritualising; performance of routine social amenities such as hellos, goodbyes. (Phatic speech.)
5. Imaginings; the creative, inventive, fantasizing, dramatising, exploratory functions.

Brown believes that:

> The instructional task is to determine what communication acts children can use effectively and to allow children opportunities for practicing these acts while they are learning others.[10]

Brown's list is based on the "speech acts" of Wells[11] (1973).

Halliday's[12] classification of communicative functions is seven-fold and is as follows:

Instrumental: language is used as a means of getting things done. "Language is brought in to serve the function of 'I want', the satisfaction of material needs".[13] Language can be used to manipulate and control the environment.

Regulatory: language is used to regulate the behaviour of others. It is closely allied to the instrumental function.

Interactional: language is used in the interaction between the self and others. Interaction with other

people is maintained linguistically. The phatic function of language, whereby language is used to show that the channels of communication are open and that the participants are recognised as having worth as potential communicators, falls into this category of language use. The interactional model also includes language used to:

> . . . Define and consolidate the group, to include and to exclude, showing who is "one of us" and who is not; to impose status, and to contest status that is imposed; and humour, ridicule, deception, persuasion, all the forensic and theatrical arts of language are brought into play.[14]

Personal: The awareness of language as a form of one's own individuality. Language plays a crucial part in the child's developing awareness of self:

> Thus for the child language is very much a part of himself, and the "personal" model is his intuitive awareness of this, and of the way in which his individuality is identified and realised through language.[15]

The personal model of language use is also involved in the child's growing understanding of the environment or that which is "non-self".[16]

Heuristic: the growing awareness that there is an environment which is related to in some way, but separate from, self leads to the use of language as an exploratory tool: language as a way of investigating

reality, of exploring the nature of things in the environment.

> When he is questioning, he is seeking not merely facts but explanations of facts, the generalisations about reality that language makes it possible to explore.[17]

Imaginative: in this model the child uses language to create his or her own environment:

> Language in its imaginative function is not necessarily "about" anything at all - the child's linguistically created environment does not have to be a make-believe copy of the world of experience, occupied by people, things and events.[18]

Representational: language can be used to communicate about something, to convey messages about the world to others. Halliday notes that this model of language function is quite late in developing but eventually becomes, for many adults, the dominant, if not the only, model of language they have.[19]

One more model can be added to the basic seven. This is the ritual model of language. It is an artifice of convention and is generally outside of a child's experience. It is a view of language as manners.

Frank Smith[20] has come up with a ten-fold classification of language, using Halliday as the source for the first seven models. Smith has included in his classification of language use: the divertive

function, which is the use of language for fun and includes such things as puns, jokes and riddles; the authoritative/contractual function which is a use of language to show "how it must be." Statutes, laws, regulations, agreements and contracts fall into this category; the tenth use is language as a means of perpetuating and this includes such things as records, histories, diaries, notes and scores.[21]

Halliday's models of language functions go into rather more detail and remain more comprehensive than most. However, even this classification is an oversimplification. Language is multifunctional and a single utterance can fulfill more than one function at a time. Also an intention is not necessarily identifiable in an utterance. Smith found that: "particular utterances seemed likely to have different meanings to the speaker and the listener."[22] However, what is noteworthy for the purposes of this paper, each of the language uses involves at least one other person apart from the actual speaker.

What then are the implications of such a model of language functions as, say, Halliday's for a language development programme? A consideration of the usefulness of a classification of language functions can best be served by taking a particular perspective on what may constitute language failure.

Bernstein[23] has pointed out that what is often

regarded as educational failure is often really a language failure. The mastery of certain aspects of language ability is seen as essential to success in the school context. The causes of language restriction are to be found mainly outside the school context and are rooted in the child's more general culture: "underlying the linguistic failure, is a complex pattern of social and familial factors."[24] for, as Halliday has stated:

> A child who is learning his mother tongue is learning how to mean. As he builds up his own meaning potential in language, he is constructing for himself a social semiotic. Since language develops as the expression of the social semiotic it serves at the same time as the means of transmitting it, and also of constantly modifying and reshaping it, as the child takes over the culture, the received system of meanings in which he is learning to share.[25]

Bernstein's work has revealed the significance of these factors. Language failure is often compounded, as was pointed out earlier in this paper, by too narrow a vision of language in the school. Schools are:

> necessarily concerned with the transmission and development of universalistic orders of meaning.[26]

Schools demand the use of an elaborated code,

which allows, since it is not context bound, the reception and transmission of universalistic meanings. Children who use a restricted code are more oriented towards particularistic meanings which are context-bound. As Bernstein has stated:

> . . . the forms of an elaborated code give access to universalistic orders of meaning in the sense that the principles and operations controlling object and person relationships are made explicit through the use of language, whereas restricted codes give access to particularistic orders of meaning in which the principles and operations controlling object and person relationships are rendered implicit through the use of language.[27]

This means, for the person confined to the use of a restricted code that:

> . . . there is a restriction on the contexts and on the conditions which will orient the child to universalistic orders of meaning, and to making those linguistic choices through which such meanings are realized and so made public.[28]

The way to facilitate the development of a more elaborated usage lies not in vocabulary and grammar instruction, argues Halliday. He believes that a child who uses only a restricted code is:

> . . . deficient in respect of the set of linguistic models. . . because some of the

> functions of language have not been accessible to him. The "restriction" is a restriction on the range of uses of language. In particular, it is likely that he has not learnt to operate with language in the two functions which are crucial to his success in school: the personal function, and the heuristic function.[29]

As a result of the neglect of the various functions that language can fulfill, many adults are restricted in their use of language. Halliday has pointed out that the only major use to which many adults put language is a representational one. Many people are not able to adequately fulfill certain communicative intentions.

The problem facing the curriculum developer is: can the models of communicative intent, accepted as the main dimension of communicative competency, be adapted for curricular application? I believe that the implementation of a carefully structured curriculum based on the described models of communicative intent will make it possible to enhance significantly the communicative competence of the student and prepare that student to face life situations with greater confidence and success. This belief is backed by Pinnell.[30] She used Halliday's classification and found the following distribution of language use amongst a group of

twelve children:

Category	overall percentage	percentage of use with teachers
1. Instrumental	7.55	11.01
2. Regulatory	13.21	3.27
3. Interactional	48.32	46.74
4. Personal	5.52	5.65
5. Imaginative	7.98	4.46
6. Informative	15.39	26.79
7. Heuristic	2.07	2.08

She concluded that:

> The potential of each child could be extended, however, with a more varied environment and through more effective teacher/child interaction. Two categories, Imaginative and Heuristic language are specific categories that could be raised.[31]

Pinnell has shown that a well-planned environment can turn talk into more than just "purposeless conversation" provided that the teacher is conscious of opportunities for extending language usage. Barbara S. Wood has said that the instructional task is:

> . . . to determine what communication acts children can use effectively and to allow children opportunities for practicing these acts while they are learning others.[32]

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Chapter V

Non-Verbal Fundamentals of Communication

Although it is recognised that the main curricular determinants of a curriculum designed to facilitate communicative competence are the communicative functions of speech, no programme of oral communication can afford to ignore the basic physical elements of expression. The way a person uses the physical apparatus available for producing utterances affects his speech behaviour and hence the degree to which he achieves communicative competence.

One of the major causes of low levels of funtional communicative competence is anxiety and apprehension. Anxiety impedes the development of confidence which is essential to the achievement of competence. Ambrose[1] found one of the major problems associated with formal speech was extreme communication anxiety or reticence and low self-esteem.

The development of physical control, of stress reduction and of the ability to relax can go a long way towards minimising anxiety. James W. Lohr[2] uses a two-step process called "systematic desensitisation" in his programme for coping with speech anxiety. The two major components of the process are muscle relaxation and visualisation.

Both components are readily adaptable for classroom application.

From an interactional point of view, Giffin and Paton[3] consider trust to be an important factor in the development of confidence. An atmosphere of trust should certainly pervade any learning situation if effective practice and development of communication skills is to take place. Care must be taken to make students feel secure and at ease.

Karlson[4], applying principles laid down by Gallwey to writing, lists mental obstacles to security as:

1. Fear (of many sorts) of losing self-esteem.
2. Lack of self-confidence.
3. Lack of concentration.
4. Trying too hard.

He goes on to list the types of students with problems. There are those who are compulsive, perfectionists who are overly aware and get no pleasure; those who are frustrated and soon give up; aggressive students who grow angry if things do not go well; and even students who become bored with even the most potentially interesting subjects; there are also those who are so tied up with presentation that they are unaware of the real essence of what they are doing. The implications of the proposed techniques are that we must appeal first to the body

so that fear (of expressing oneself) does not develop as a result of ego awareness. Secondly, he says that we must not try too hard, for this is conscious behaviour and results in fears and anxieties.

The fact of the matter is that expression involves many more components than the merely lexical. It is a composite of the effects of several inter-acting sub-systems. These include: the proxemic; the kinesic; the vocalic or paralinguistic and the chronemic. These are the non-verbal elements of message production and their importance cannot be overstressed. The verbal component greatly specifies a message but, as Birdwhistell[5] has noted, as much as sixty-five percent of the social meaning in a dialogue is carried by the non-verbal and only thirty-five percent by the actual words spoken. The ability to perceive non-verbal aspects of a communication situation and use non-verbal signals may be the determining factor in social interaction.

The importance of non-verbal communication may be very fundamental indeed. Frank Smith[6], recognising the existence of non-verbal alternatives for various uses of language, poses the idea that perhaps language use will fail to develop properly until the individual has the non-language alternative

means to build it on:

> If every use of language depends upon a prior non-language alternative, then the most effective way to develop language use, and thereby language fluency, would be through the underlying non-language means. Indeed, until a child can achieve a particular end without language, there will be little point in expecting language to be used in a particular way.[7]

But is there any scientific backing for the belief that non-verbal communication is a prelude to verbal communication?

That there is indeed a developmental order to language learning has been the outcome of a number of experiments by scientists working after Vygotskij. It is known that words physiologically excite a certain system of connexions in the cortex, and that these connexions possess considerable mobility and easily replace each other in the mature nervous system. It has been shown that:

> The mobility of connexions evoked by the word is even greater than the mobility of connexions evoked by immediate signals."[8]

The ability of the word to provide greater mobility than more immediate signals provides, ipso facto, an excellent reason why we aim to develop verbal facility. This does not mean however that language itself should be the sole starting point.

The mobility of nervous processes in a very small child is still quite inadequate and connexions evoked by the word possess a considerable inertia at the early stages of development. Experiments by Luria and others have shown that, up to the age of four to four and a half years, speech does not fully possess a directive aspect. Sensori stimuli and motor excitation have more directive influence. By the age of four and a half speech acquires a directive value but the child's first communicative activities are essentially non-verbal, even after the child has learned to speak.

There are other reasons for believing that non-verbal activities should precede and accompany verbal communication. All we know of the world, all our observation and experience, comes to us initially through our senses. The less our ability to sense the world, the smaller our grasp of reality is. In order to fully understand new uncertainties a child must utilise, not the abstract secondary perceptive tool of language, but the primary and immediate sensori-motor awareness of the world. This provides the child with a concrete, experiential background against which he can set the more abstract linguistic constructions of awareness and order. An object is, at least initially, more meaningful than its symbol, therefore verbal activities

should be based upon preliminary experiential situations. Experience must come first: language should be seen to be a relevant product of experience and not as an end in itself:

> Language cannot exist in a vacuum. It depends on the sensuous particular as a firm foundation for the ladder of abstraction. The physical grasp of the senses is extended into the world by means of the symbolic processes of language, much of which, in its roots, leads back to parts of the body.[9]

It is only when a child has run up against the limitations of non-verbal modes of expression that he will see the usefulness of using symbols, for:

> Children do not learn language as an abstract system, but as something they can use and understand in their interactions with the world around them.[10]

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Chapter VI

Non-Verbal Communication

The two main areas of non-verbal language skills are the physical expressive skills and the vocal expressive skills. Kinesics, which is the scientific study of bodily movement as a medium of communication, looks at the way intent is communicated through bodily articulation. It includes all actions, physical or physiological, automatic reflexes, posture, facial expressions, gestures of hands, fingers, arms, feet, body and legs.[1]

Proximity is also an important factor, for relationships are revealed by a study of communicator proximity. Hall[2] distinguishes four distinct zones of proximity. These are: intimate, personal, social and public distance.

We are all very much aware of the influence of our bodily behaviour upon our verbal intent:

> We respond to gestures with an extreme alertness and one might almost say, in accord with an elaborate and secret code that is written nowhere, known by none, and understood by all.[3]

Indeed, our true expression could be regarded as more non-verbal than verbal, for:

> If the spoken language is stripped away and the only communication left is body language, the truth will find some way of poking through. Spoken language is

itself a great obscurer.[4]

There are many possibilities for exploration in kinesic communication and children should be allowed full access in the classroom situation to the range of possibilities. Birdwhistell divides the body into eight kinesically significant sections, each transmitting significant and separate signals within the complete bodily context. These are: the head, face trunk and shoulders, arm and wrist, hands and fingers, hips, legs and ankle areas, the foot and the neck. Activities can be devised to show children that the body as a medium of communication has endless possibilities and that the intimate forms of bodily communication that were deeply learned in the home during the pre-school years are still relevant: that the body, despite what the traditional, adult designed classroom suggests, is still very significant.

Paralanguage, or vocal expressive skill, is the other area of non-verbal communication. As with kinesic communication, paralinguistic expression is learned early, preceding and accompanying actual language development. David Crystal speculates that:

> Paralinguistic features seem to be among the first language specific vocal contrasts produced by the child. It is normally assumed that a child begins to communicate in its own language when its "first words" appear --- usually around the end of the first year. But for several

> months before this, the child has already been using certain of his language's paralinguistic features. At around seven months, babbling ceases to be random. The vocalisation becomes gradually organised into "sentence-like chunks." Long before one can identify specific vowels, consonants or words, there is an impression of organisation and meaningfulness in the babbling . . . there are emerging, intonational, rhythmic and other patterns which the child is introducing into its utterance.[5]

By the end of the first year the child is a competent paralinguist.

Vocal expressive skills include such elements as: tone of voice; pitch variation; volume; pause; and rate. To these prosodic variables there might be added larynx effects, oral effects, degrees of resonance and articulation, contrasts in register (normal to falsetto), spasmodic articulations (such as giggling and tremulousness) and nasal effects.

Such then are the kinesic, proxemic and paralinguistic features of non-verbal communication. It should be noted that non-verbal and verbal communication are naturally coexistent:

> It is always a case of one complementing the other, bodily language in the context of the spoken language giving the clue to action and understanding.[6]

It should also be remembered, however, that:

> . . .Spoken language alone will not give us the full meaning of what a person is saying, nor for that matter will body language alone give us the full meaning.[7]

An objection might be raised at this point, stemming from Birdwhistell's statement that non-verbal communication has no precise meaning in and of itself. This should not be taken to mean that one cannot communicate specific intention through non-verbal means. Non-verbal cues are context tied and affective:

> The most widely recognised function is for emotional expression. The traditional view in psychology, for instance, is that verbal language communicates "cognitive meaning", whereas the non-verbal code communicates "affective meaning" . . . anger, sarcasm, surprise, emphasis, excitement and so on.[8]

While this may be so, it should be noted that:

> Observations of people's everyday reactions to language suggest that paralinguistic phenomena, far from being marginal, are frequently the primary determinants of behaviour in an interaction, sometimes pushing the so-called "cognitive" or "denotative" aspect of the utterances into a secondary role.[9]

Kinesics and paralanguage may be used as an index of our intentions:

> If we wish to show that we want to persuade or irritate or joke, then it is

> paralanguage, along with the appropriate facial expressions, which acts as primary exponent.[10]

Smith suggests non-verbal ways of expressing different verbal intentions. He believes that:

> With language there is nothing unique about the uses that it serves. There are always other ways of trying to achieve the ends for which language is employed.[11]

Here we are reminded of Wilkinson's description of non-linguistic man. However, Smith believes that:

> Language is not necessarily more efficient in some of its uses than the non-language alternatives that are available.[12]

Indeed, he goes so far as to hypothesize that:

> If it is the case that mastery of language uses depends on familiarity with alternative means of achieving the same ends, then indeed the only way to promote language skills in children would be to foster their more general development, especially their self-awareness, and to extend their interactions with others and with the world.[13]

Wolf urges that teachers provide students with opportunities to become involved in creative dramatics to emphasize the role played by non-verbal behaviour in communication:

> People communicate with their bodies, and by helping students become actively aware of this fact, teachers can convey a great

deal about the many dimensions of meaning that characterize any communicative situation. Far too little attention is paid to non-verbal language (gestures, eye contact, proxemics, body stance) in English classes.[14]

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[9]Ibid. p.164.

[10]Ibid. p. 167.

[11]Smith. Frank, "The Uses of Language", in "Language Arts", volume 54, No. 6, September 1977, p.639.

[12]Ibid. P.641-642.

[13]Ibid. p.643.

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Chapter VII

Programme Goals and Strategies

A. Programme Goals.

Now that the essential elements of an effective programme to develop communicative competency have been identified it is possible to formulate a set of goals.

However, because of the student-centred nature of the experiential approach, it will not do to make objectives too specific. There is a great danger in specificity for it limits the type or scope of the activity or strategy that is to be employed. Once objectives are listed it breaks down learning situations into little bits, whereas many of the goals interact and are integrated within a larger unit of discourse. Specific learning outcomes do not occur in isolation from one another but are related to all the resources of the whole person. The presentation of an overly specific list of objectives also invites the fallacious tendency to look for a linear, sequential development whereas the experiential approach is essentially holistic.

Any fragmentation of the programme into specific objectives is really only meant to serve as a guide towards a fuller understanding of the nature of the programme and so help in the design of strategies. Such fragmentation should not serve to encourage the

development of lots of little activities aimed at enhancing only specific components of the programme. Not only is such a fragmented programme undesirable, there is just no need for it:

> If a subactivity does in fact constitute a vital part of a large target activity, then logically any student who accomplished the larger activity that entails the smaller would automatically have learned the smaller.[1]

Perhaps the greatest danger involved in the compilation of too specific a list of objectives is that it encourages strategies that have no meaning for the students outside of the school situation:

> The more specific an objective the more nearly it becomes a test question.[2]

The final effect is that learning units approximate small test questions and all motivation, other than the waning motivation to succeed in school, is lost.

However, for the purposes of clarifying the task of constructing viable strategies, here are the main goals of a programme aimed at developing communicative competence, with descriptions of some of the elements involved.

1. <u>The programme should enable the student to speak with confidence</u>.

This entails an ability to:

a) <u>Use vocal mechanisms effectively</u>. These include paralinguistic features of speech,

such as: articulation, volume, pitch, stress, tone and rate, as well as clarity.

b) Use non-verbal resources effectively. These include all the other means of conveying meaning, such as; kinsesics (one's bodily and facial gestures) and proxemics (one's distance from a respondent).

c) Verbalise effectively. The student should develop a speaking vocabulary and be able to express ideas in a comprehensible manner.

2. The programme should enable the student to use language in all its possible functions.

This would be in accord with the classifications of Halliday and others.

3. The programme should enable the student to interact effectively, both as an encoder and a decoder, in a communication situation.

The reactions of the decoder and the actions of the encoder determine the effectiveness of the communication. The student should thus be enabled to speak effectively. This involves the development of empathic relations between the listener and the speaker and a sensitivity towards differences of opinion, points of view and feelings.

B. Programme Strategies.

K. Brown's developmental perspective (1978)[3] surveyed the literature, did a field study and posed

a questionnaire. The data was synthesised by project investigators and the result was that five working assumptions about communication instruction were arrived at. These were as follows:

1. The pragmatics (patterns of usage) are the main concern of communication educators.
2. Communicative competency is not tied down to competency in a particular language form; it is transferable.
3. Communication behaviours of children can be modified.
4. The interactive nature of communication should be emphasized.
5. Educational prescriptions (strategies) should be child-centred.

These assumptions are generally in harmony with the programme goals previously outlined. It is also the major assumption of this paper that assumptions two and three are correct. The remainder of this paper will attempt to show, through a discussion of the experiential nature of effective strategy, a firm basis of belief for the remaining assumptions.

That certain principles be established is vital. It is not good enough to simply "do one's own thing." Certain approaches simply will not work for the very fact that they offer at second remove what should be a first-hand experience. Metacommunication is no

substitute for communication. To discuss objectively with students the means by which one can attain communicative competence will not lead to competence. Moffett asks:

> Can anyone seriously believe that theorising about habits as deep and automatic as those of speech will alter practice? It is a great fallacy to think that merely shifting knowledge from intuition to intellect improves performance, or that it even increases knowledge.[4]

Or, as Sybil Marshall (1963) says:

> It is much more important, surely, to be bursting with things to write about and not know precisely how to write them, than to know all the rules and not have anything to write.[5]

Clearly, the inevitable alternative to the abstract intellectual approach is an experiential approach. Facility at the intuitive level should come first. Only later can one afford to spend time theorising. Again, however, one must be explicit in defining the experiential approach. For some teachers it might simply mean completing a series of exercises. Dvorak (1977)[6] indicates that:,

> the type of oral language practice generally employed in language classrooms for the purpose of developing explicit (or discrete) linguistic competence is not sufficient to develop communicative

> competence...for this ability to develop, practice in actual communication is crucial.

But what constitutes a viable communication context? Moffett points out that:

> A single instance of discourse is any complete communication, having a sender, receiver and message bound by a purpose . . . a complete discourse is the only language unit worthy of being made a learning unit.[7]

When setting up learning situations then, it must be kept in mind that there must be encoders and decoders interacting in purposeful situations. The key word is purposeful. The teacher's task centres around the problem of how to engineer a purposeful situation in the classroom. One solution might be to allow the setting up of a learning situation to be guided by a consideration of some of the natural learning processes and of the types of activity and interests that children involve themselves in. Courtney remarks that:

> If we can obtain the same intensity in the child that he has in the playground and channel it towards his lessons then this is the basis of a real and permanent education.[8]

Education then should be child-centred:

> Education must be concerned with the attitudes and ideas which the child has about any activity in which he is engaged. It is through these ideas that the child uses initiative in developing his activities

> or in profiting from them, exercising himself by organising and learning from his experience so that the whole activity becomes a personal project; continuous, cumulative and multi-dimensional.[9]

If one fails to capitalise on the means by which the child naturally experiences life, one is in danger of ignoring that element of education without which no learning of any consequence takes place, motivation. If the child's will is ignored then there is likely to be little motivation. The result is an inefficient use of the time available for learning. The naturalistic method by which the child learns is best explained in terms of the Moffett model. At the first level of coding life experiences are stored up. A process of sensory stimulation goes on continually. As Herbert Read said:

> It follows that education is not entirely, nor even mainly an affair of book learning, for that is only the education of one part of our nature--the part of the mind that deals with concepts and abstractions. In the child, who is not yet mature enough to think by these short-cut methods, it should be largely an education of the senses--the senses of sight touch and hearing; in one word, the education of the sensibility.[10]

Although sensory experience leads to verbalisation, expression is not only verbal. This is a point that is too often overlooked by schools:

> There is a "language" of emotions, ideas and

> moods which can never be adequately expressed by words. Children know this, but sometimes schools, with their emphasis on more academic pursuits, do not give legitimacy to the children's intuitive knowledge of non-verbal communication. Hence, by the time they are adults some feel the need to learn cognitively what they "knew" affectively as children.[11]

Thus strategies that reflect the child's naturalistic means of experiencing and expressing should be developed. But above all else the child should become involved in his own education. This means that the student should be allowed to make decisions in learning situations and to interact with one another. In effect, strategies should allow for the student to do things for himself, which is far better than to be told about it. If it can also be so engineered that the student is making his own decisions in a purposeful setting so much the better. Of course, one can never engineer actual, real-life situations in the classroom. One would hardly throttle a student so that the rest of the class might witness an instrumental use of language (no matter how much the teacher might wish to do so for other, darker reasons.)! How, then, does the person in charge of setting up learning experiences go about creating the next best thing, a simulated life experience?

This problem might best be resolved by a

discussion of the main naturalistic method of learning, play. Play is essentially self-motivating. It is an activity that children want to do, cannot be stopped from doing. By this very virtue it is, for the child involved, purposeful:

> If drudgery is activity with no adequate reward other than mere existence, and work is effort performed for rewards and satisfactions which are outside the activity, play is effort which contains its own satisfactions.[10]

Play is the child's natural way of coming to terms with the phenomena of the world:

> We see that children repeat in their play everything that has made a great impression in them in actual life, that they abreact the strength of the impression and so to speak make themselves masters of the situation.[13]

The teacher who recognises the potential of play as a learning device that can be used in the classroom and capitalises upon this realisation equips himself with a most powerful tool. Not only does he engage the will of his students in the learning process, but he encourages students of varying abilities to learn from each other and so breaks away from the traditional, often stultifying, teacher-learner relationship. In summation, McAleese says that:

> If the real situation is not possible then a close simulation of this reality is "best".

> The more a learner can experience a situation [i.e. the more concrete it can become], then the better the teaching strategy. It is in games and in particular in simulations that involve role play that most claim is laid to exploiting experiential/training situations.[14]

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Chapter VIII

Types of Experiential Strategy

The most viable approach to take in implementing a programme of communicative competence has been seen to be experiential in nature. But what does this all mean in terms of actual strategies? Moffett is right when he says:

> Because constant practice and good interaction are the best teachers of speaking and listening, peer talk in small groups should be a staple learning activity for all grades, allotted a large amount of time in the curriculum.[1]

But what types of situation is it possible to set up?

There are two basic experiential strategies. One is the games and simulation approach, the other a dramatic one. Both approaches aim at engineering purposeful communication situations. Games and simulations, combining systems analysis with dramatics, are psychologically different in degree but not in kind from dramatic acting. Games and simulations are concerned with a partial picture". . . which endeavours to communicate essentials. . . incomplete dramatisations which offer a bridge between theory and practice."[2]

A. Gaming

Harvey and Wheeler see in games and simulations a fulfillment of the requirement of the teacher for an exercise:

> Which ideally demands maximum involvement on the part of the learner, minimum interference by the trainer, and which can be adapted to provide the same exercise repeatedly, without becoming boring, that is, it has self-sustaining interest.[3]

Gaming can be thought of as activities in which people agree to abide by a set of conditions in order to achieve a desired state or end. This definition also covers simulations which are distinguished from games in that they stress the modelling of reality to a greater degree. The two are different from drama only insofar as they employ more formalised rules and methods of procedure than drama.

Games and simulations fulfill experiential education's requirements of dynamic situations:

> They provide a superb means of getting children to participate actively in the process of learning--as players rather than as spectators.[4]

And it is doing of a very special kind, involving decision-making within a prescribed setting:

> Any game worth playing is highly social and has a problem that needs solving.[5]

Too often in the past a person leaving school does so without having had much decision-making experience, suddenly to find himself involved in situations which constantly demand decisions of him. Inevitably mistakes are made. Simulations however:

> . . . enable young people to make decisions,

> yet within the safety of a controlled experiment.[6]

The simulating aspect of gaming is important in that it attempts to reconstruct some of the principal rules of the behaviour one might expect in a real-life situation. Taylor and Walford (1972)[7] have listed some of the attributes of simulations: 1. They are dynamic. 2. They are activity oriented and problem based. They describe the operation of a simulation in the following way:

1. Players take on <u>roles</u> representative of the real world and then make decisions in response to their assessment of the setting in which they find themselves.
2. They experience simulated consequences which relate to their decisions and their general performance.
3. They monitor the results of their actions and are brought to reflect upon the relationship between their own decisions and the resultant consequences.

The design of simulations presents certain problems in terms of the time it takes to construct one and the need to stay aware of the aim of the simulation. To my knowledge, none have been constructed which specifically aim at enhancing communicative competence. However this does not mean that simulations do not afford an opportunity to involve students in an experience of the different

functions of language. Communication is involved with medium, not content. Davison and Gordon, commenting upon a number of simulation games, said:

> As well as the action, the other distinguishing feature of all three experiences is the enormous commitment to talk. Sometimes this is loud and boisterous with argument and debate in whole groups or pairs. But at other times the earnestness of the encounter makes for an intentness that reduces sound to a concentrated hum. Yet everyone throughout the class is talking. And there's talk of all kinds.[8]

B. Drama

Dramatic activity is the other experiential strategy. It is less formalised in its procedures than games and simulations. It is open-ended, with its direction dependent upon the flow of interaction and reciprocal response. It is worth noting that conversation itself is both unpredictable and experimental and by its very nature could best be practiced in the more informal setting of improvisation.

It is not easy to pin down exactly what drama is. Courtney sees a direct relationship between "play", "dramatic play", and "drama", viewing drama as:

> An all-embracing concept covering the whole growth of man---as an infant, as a school-child, as a student, and as a part of the very process of living.[9]

A dramatic event can occur anywhere, in the street with

friends or in the classroom. If it is channeled towards a use of form it becomes increasingly a theatrical activity. However, theatrical direction is only incidental and occurs when there is a desire to present a dramatic situation to an audience. Theatre and drama are not synonymous.

Drama can be thought of as a vehicle by which one attempts to develop the whole person. Development is holistic rather than linear. It is a means:

> . . . by which young people discover more about themselves and the world about them. Because it involves the whole person through his mind, emotions, body, voice and imagination, it encourages a balanced and harmonious development as part of the learning process.[10]

As a medium rather than a content area it serves to maintain a sense of humanity in education dealing as it does with organic wholes rather than severed and compartmentalized fragments of the world.

> In an age of increasing specialisation, involving the pursuit of disciplines which lead us ever further into miniscule areas, divorced from the total life experience, drama offers a way in education of maintaining a total vision.[11]

The child uses dramatic play to experiment with problems and investigate all kinds of possibilities and solutions. Courtney believes that this process,

as it becomes internalised, becomes the adult's ability to think in abstraction. This is a development of the idea that thought is dependent upon language. He views dramatic activity as a preliminary process to the linguistic contriving of thought. Drawing his conclusions from experiments by Vygotsky Courtney believes that:

> Clearly, learning through acting is a more elemental process than learning through language; the latter hinges on the former.[12]

One of drama's main virtues is that it starts from where the child is, using his language as a starting point, rather than imposing an alien mode of discourse upon the child and so alienating him from the learning process. The child's own language is accepted as a valid means of communication, allowing for the creation of dramatic scenes out of real or imagined incidents. In this respect dramatic education is of a paidocentric nature, recognising the child for what he is and allowing him to be so. But more than this, drama allows the child an opportunity to use language to cope with and respond to a number of different situations. It stimulates "language flow", for dramatic activity is a social phenomenon and, since this is also true of speech situations, one can expect speech to arise from drama. By its very nature, drama presupposes communication.

Schlawin (1978) recognises that:

> Group work is essential because language is not used by one person in isolation. Group work can be suited to instruction in any phase of the language arts programme. Role playing, creative dramatics, prepared and extemporaneous skits, class publications, poetry readings, discussions, story telling, interest corners, language fairs and games all help to make the classroom vibrant.[13]

The stimulation of spontaneous speech sounds in a vibrant atmosphere can be developed and enhanced by drama. It is a recognised method of improving the clarity and fluency of children's speech. As Iverson points out, in drama:

> Language gains reality and impact which ordinary classroom interchange simply does not effect. Improvised drama permits a free exploration of the potentialities of the intonations, sounds and rhythms of language.[14]

But not only does drama allow the exploration of the potentials of vocalising, it also allows that to happen in contexts not readily available to the child:

> Perhaps the greatest virtue of the dramatic approach to speech development is the fact that it allows a child to experiment with types of oral communication which would otherwise be entirely outside his experience.[15]

Not only does drama enable the child to explore the different functions of language; he is also given

meaningful situations to cope with and respond to in which those functions can be seen to operate:

> He can become aware of the different linguistic demands placed upon him when put in various social roles---acting out can help children experiment with the appropriateness of a number of social registers. It can help them build a more flexible approach.[16]

The teacher's role should be that of a situational engineer: He must be aware of the needs of his class and so arrange a situation that all students are given the chance to use language in otherwise unfamiliar circumstances:

> He needs to be aware of the kinds of language difficulties and habits that individuals in the class may have, so that if he is going to designate particular roles for children he can give them roles which will challenge and extend their actual use of language.[17]

It is the development of this flexibility of approach in real life situations that is of great value to the individual, for the experience that comes from involvement in drama is something that can be drawn upon outside the classroom. The child is able to see that language he thought of as impossible for him to use is not only possible but, in certain circumstances, very effective. The individual is not only able to explore the full potential of language but is also made aware that he is not cast irrevocably

in one rigid mould of personality but is able to use language as a tool to function effectively in other roles. This is what Courtney meant when he said that:

> When we are setting up a group organisation for improvisation, movement, drama and the like, we are providing children with a specifically structured group environment which influences the personality in a specific way.[18]

By allowing the individual to experience other roles the ability to empathise, to climb into somebody else's skin and see life from their point of view and according to their beliefs, is nurtured. As Lee said:

> I believe that the impersonating impulse bequeathes sympathetic insight---the power to see people as they really are, the intuitive sympathy that sees with another's eyes.[19]

And this insight develops not in isolation but as the individual interacts with his peers:

> As individuals assume a role or a posture they enter a dialogue. As each one moves or speaks he affects and modifies the actions and behaviours of the others.[20]

In summation, the dramatic process can be seen to be dynamic, interactional and fostering the development of empathy. It takes as its starting point the child and is essentially a paidocentric

process. It brings the real world into the classroom, allowing the learning situation in its drama frame, to:

> . . . relieve us of the "burden of the future arising from our actions" but employs the communication structures of real life.[21]

As Dorothy Heathcote says:

> Participants will be able to test out their ideas, try them over again, and generally examine them, without necessarily having to fulfill, in actual life situations, the promises they have tried out in the depicted one.[22]

Thus, the classroom becomes:

> A large-scale laboratory of life examination and study.[23]

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Chapter IX

A Classification of Drama

At this stage, having recognised the worth of drama as an experiential teaching/learning strategy, it would be useful to attempt a classification of the types of dramatic activity possible, for not all that falls under the label of drama in schools fulfills the criteria earlier suggested. Gavin Bolton has identified four main types of drama.

He regards type A drama, the exercise approach, as suffering from severe limitations for:

> any exclusive use of a particular form invites a deteriorating educational experience progressively relying on the weaknesses within the form.[1]

He says that although type A drama "usefully provides a reference point, a visual aid, for class discussion" and "has value for many teachers across the curriculum it has the least educational potential."[2]

He distinguishes five kinds of exercise. These are:

> 1. The directly experiential. 2. Dramatic skill practice. 3. "Drama" exercise. 4. Games. 5. Other art forms.

He feels that, if our aim is to enable children to internalise and modify values and develop insight, type A is not very effective, although it provides a definite reference point and has value as demonstration. It allows students objectivity and mirrors where they may be internally but will not go very far towards

> It gets you off the hook of providing a tension - does not provide a motive. You <u>think</u> it is drama but it isn't.[3]

Type B drama, dramatic playing, is very closely related to children's make-believe play. Although it is naturalistic, there are certain features that make it of limited educational application. Heathcote argues for:

> . . . a school in which teachers don't intrude between materials and children, but work as "enablers" to put children in direct touch with the tasks set for them, in a context of meaning.[4]

Type B drama does <u>not</u> use the teacher as an "enabler". Little teacher direction is allowed. It has no specific goal, the level of thinking remains shallow and plot governed and there is an existential rather than a reflective quality to it. It thus has little potential for growth.

Type C drama is theatre. It is concerned with producing something that is presented to an audience. Consequently it is more oriented towards communicating effectively to an audience than promoting the individual growth of the participants.

Type D drama has certain features that make it the most useful in terms of an educational strategy. The major concern of a teacher using type D drama is internal action. It draws upon what students already

know to enable them to develop a feeling of a situation. Bolton sees it as "thought in action":

> Drama in education is primarily concerned with change in appraisal, an affective/cognitive development. We can conveniently refer to it as "Drama for understanding". It is "concerned with a change in insight."[5]

He goes on to say that:

> The argument has been that the central learning area in drama involves some kind of adjustment in the subjective meaning, a change in "felt" value in respect of something in the objective world . . . this personal shift in value is for me the essential goal in drama teaching.[6]

Type D drama proceeds by defining a topic, selecting a starting point and developing an attitude within which an action takes place. Thus the drama moves from the general to the very particular. Plot development is resisted so that time might be taken to develop a deeper understanding of the processes of identification and interaction. The existential nature of dramatic playing (type B) is avoided. Rather, type D drama can be regarded as a fusion of student and teacher goals. It is akin to dramatic playing, but is controlled by the teacher's use of exercise and theatre form. Thus:

> Type D is more than type A, exercise; it is more than type B, dramatic playing. It is an integration of the structures of both.[7]

Dramatising, from a type D perspective, is seen as:

> The act of constructing meanings, which may also involve the interpretations of meaning.[8]

Type D drama provides children with:

> The power to influence their own construct of the meaning in the event.[9]

It allows the teacher to:

> set up the work so that children construct reality so that a careful teacher can monitor the quality of the experience by insisting that the form of the experience, is suitable for the construct required for the learning. It must have internal coherence, be a process, and exist in its own right, using the power to self-regulate.[10]

The teacher who uses type D drama is not interested in helping people to escape from who they are. Quite the opposite. The intention is to help people realise more fully who they are. It goes beyond experience and demands reflection. The type D drama teacher strives after:

> A quality of hyper-awareness that is generated by this very ambivalence of being oneself but adopting an attitude, not necessarily one's own, relevant to some imagined context. It is this process of seeing oneself from a different angle that is the principal purpose of drama in education.[11]

Although Bolton sees personal shifts in value as

the essential goal in teaching, there is no guarantee that type D drama will cause a value shift to occur. The striving towards facilitating real personal growth is admirable but all the theory in the world, no matter how convincing it might sound, will not cause growth if it is not possible to apply that theory.

Too often philosphers have called for undefined efforts to reach desirable goals. Lack of provision of ways to achieve these goals has often lead one to consider them unattainable. All teachers are familiar with such non-pragmatic philosophising which fails to give any real direction as to how desired goals are to be achieved. This is not the case in the instance of type D drama. Although it is very difficult to make empirical claims to the significance of any personal development in a child and the relationship of that growth to involvement in a drama programme of a type D nature: In the instance of type D drama theoretical construct serves as a struggle towards understanding of the nature of the process rather than the imposition of an ideal.

Let us then examine in some depth the work of a practitioner of type D drama so that an understanding of actual effective procedure might be achieved. Space and time do not permit an exhaustively thorough account of <u>all</u> the strategies that Dorothy Heathcote

has at her disposal for achieving her objectives. The reader who seeks such an account is directed to Betty Jane Wagner's articulate and particular description and explanation of Heathcote's manner of proceeding. Chapter X presents a generalised overview of the elements of Heathcote's approach.

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[10]Ibid. p.14.

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Chapter X

Dorothy Heathcote and Type D Drama

Gavin Bolton has said that:

> Dorothy Heathcote's teaching is the best example we have of drama work operating at the level of subjective meaning.[1]

Dorothy Heathcote is first and foremost an artist. In her case, theory is not an attempt to fashion ideal constructs but an attempt to clarify understanding so that others might more effectively teach using drama as a medium of learning. She has said:

> I have no labels for my work. . . our work need fit no mold given it by others. If it makes a change in people of some worthy kind---and not all our work can be perfectly judged to bring about this change---then we can call it work and leave the labelling on one side. I give myself no titles or big names for what I do.[2]

She is an intuitive of the first order. She possesses:

> A keen sensitivity to nuance of language. Profound awareness of the complexity of human interaction, and an artist's dedication to perfection.[3]

Drama to Dorothy Heathcote is a celebration of humanity. But there is nothing fey about her vision. In her dramas she is dealing with "A real man in a real mess."[4] Her goal when dealing with children is to:

> get them out of the muddles of uncaring or anything goes and enable them to think

> about a problem in a new way and begin to examine different ways to deal with it.[5]

Drama is subordinate to the needs of the students and she states that "the form of the drama is the servant of the growth of the children."[6] Although she has said that she is "obsessed with form."[7] she is not interested in acting out stories, which demand obeisance to form. She has stated that:

> There is a tendency for people to think that the materials of drama will be stories, because they seem like events in which people will have to act.[8]

Story is not theatre, because:

> If you tell the story, you take them out of theatre time into story time.[9]

Her method of proceeding is to regard drama as dealing not with stories but with themes which give rise to situations. Drama is seen as real and urgent, whereas narrative deals with past events and is reflective. Her way is to keep concern and urgency and thus bring about affective changes, by staying in drama time.

This is not to say that she is unconcerned with reflection on experience. Quite the opposite. Heathcote's drama is a drama of situation, of what happens before or after an action. It does not focus all attention on an action but ponders the situation, allowing for reflection. She is not concerned with arriving at climaxes. She sets as her first priority

the involvement with process. She has stated that the:

> pressure to find answers denies the importance of the search.[10]

What is important is that you:

> deal with one thing before you get to another.[11]

In of these seeds becoming Heathcote has said:

> The outer form---the accomplished fact which we so often try to hurry them toward---is not the learning part. All too often the struggle---the part which lies between the starting and the outer completing, is seen as a necessary evil---to be got past as quickly as we may.
>
> If I have any teaching wisdom, it is that I have learned to know the struggle is the learning process; and the skills of teaching lie in making this time slow enough for inquiry; interesting enough for loitering along the way; rigorous enough for being buffeted in the matrix of the ideas; but with sufficient signposts seen for respite, planning, and regathering of energy to fare forward on the way.[12]

She identifies the teaching skills necessary to successfully implement drama for understanding as follows:

1. To delay arrivals, so that time is made for trying on, turning around, testing this way and that.
2. To preserve interest and concern so that

in each new examination there is chance for more understanding to take place.

3. To press and pummel during the journey in such a way that all elements come to light, and the traveler feels the journey to be there, and
4. To illuminate the parts as they come clear, and guide to the next dark patch.[13]

The striving for clarity and illumination can be seen to be an integral part of the process. She has stated that the reflection must come "within the time of the experience."[14]

> Here and now, the next time I teach,
> Whatever experience I seek to bring about,
> Will have reflection built into the experience,
> No longer shall experience only be enough.
> It is this (the understanding) we carry forward---not the experience itself.[15]

Heathcote believes that "every question is a philosophy question."[16] She has likened the searching for meaning, as it develops in her drama to "a drunken man walking a tightrope: three steps forward, one step back."[17] It is not possible to present a formula, a method, a recipe that, followed slavishly, will lead to inevitable success. However it is possible to identify certain ways of proceeding that are essential to success:

> Heathcote's way of proceeding is holistic. There are no preliminaries, no warm up exercises. There is no watering down. ... working with an entire group as a unit, and

> sometimes taking part herself, she guides the children quickly and surely to the heart of the dramatic problem at hand. The confrontation is real.[18]

How best might a teacher then go about achieving the sort of drama that Heathcote creates with a class? The answer does not lie in trying to replicate what Heathcote does. Attempts to do so are unlikely to lead to success. What a teacher must first come to is a knowledge of his own condition as a teacher. This can be done by determining what one's threshold of tolerance is and where it lies. There are at least six thresholds and these lie in the areas of decision taking, noise, distance, size of groups, teaching registers and assessment of one's status as a teacher. Knowing what one's thresholds are helps in deciding the extent to which risks might be taken. Student input is central to drama for understanding.

Heathcote overcomes the barriers that are often created by the traditional student-teacher relationship by deliberately treating them as serious artists rather than students. Their status is elevated and she treats what a child has to say with respect and gives it importance. For:

> If you give children a voice, you have to listen when they get it.[19]

The teacher should not play the traditional role of the one-who-knows. The witholding of expertise allows student input and the aim is to find out what the

students know and where they are at. The material for the dramas is found by listening to the students.

The teacher's role is that of evoker rather than director. The teacher always remains in control of course, but he must not be an overt maneuverer of situations. Dorothy Heathcote achieves a balance by working in role, questioning and pressing and guiding the direction of the work, making it believable and providing a reason for wanting to continue. Working in role also helps in the process of discarding the traditional teacher-student stance and allows a reduction in the physical and emotional distance to take place. Teacher-in-role also has the effect of quickly taking the group from the objective and reflective to the involved subjectivism of the now: to dramatime. The maintenance of covert teacher control is essential, for:

> Without an adult, children's dramas tend to be episodic, a set of adventures with no time for the build up of tension or the exploring of what lies between people, of that aura that can be felt in a human situation.[20]

The teacher must always work from a set of clearly defined objectives. It is the limitation of the need to achieve certain objectives, coupled with the need to affirm the social and maturational location of the class which leads towards a starting point.

When beginning a drama for understanding with a class, the important point to remember is to use what the class gives you:

> Any idea they give you can be viewed as a rough stone which, through drama, you can facet and polish as a gem so that it can reflect the universal.[21]

One way of commencing is to use what Heathcote calls the brotherhoods code. The mood and the interests of the class puts them into a particular brotherhood. The teacher is here being asked to think analogically:

> Each situation is pregnant with hundreds of brotherhoods, each of which leads you to more material for drama.[22]

The use of the brotherhoods code:

> enables a teacher quickly to find a common ground between two seemingly different acts.[23]

for:

> In any drama, the isolation of one factor that a student can relate to makes focus possible. Without this focus a situation is less significant, less dramatic, less tense. Because each of the brotherhoods focusses on the inner significance of the outer act, each contains within it a potential tension.[24]

A two-step process is involved in making a general subject provided by a class work as a drama. The first step is to spin an ideas web. Heathcote calls this segmenting. The way of proceeding is to

think of those areas into which any culture may be divided. Heathcote uses E.T. Hall's classification for this purpose. These areas are: commerce, communication, clothing, education, family, food, health, law, leisure, shelter, travel, war, work, and worship.

The next step is called funelling. The teacher must make a choice of the available segments and then focus it to a particular moment that contains the necessary tension to warrant staying with it. The appropriateness of the chosen segment can be ascertained by observing how the class reacts to questions concerning a particular segment:

> The condition of the class determines to a large extent the shape of the beginning moment.[25]

Once a starting point has been decided upon, the task of building belief, the agreement of all to accept the "Big Lie", begins. Heathcote's procedure is to "start with identification only." This is achieved by simplifying a situation to the attitude that a person in a situation might hold. This is accomplished through task setting. At the same time, identification is also achieved by imaging, doing activities which help to particularise a situation, creating a specific image of it and making it come into focus. Concrete tasks are set which are:

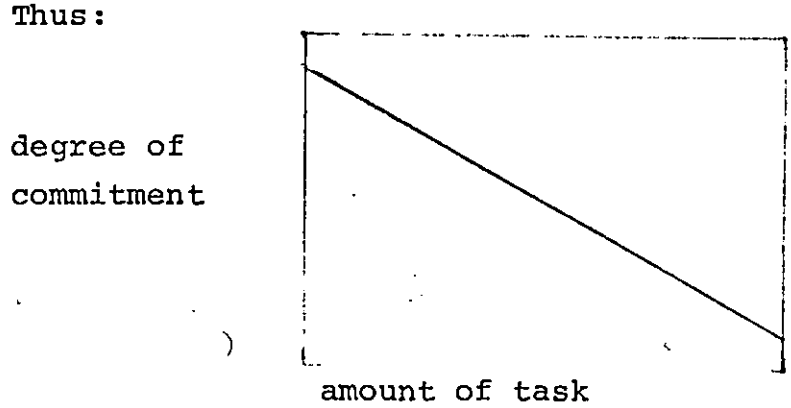
> . . . not drama but contribute to the heart

of it--the identification.[26]

A relationship exists between the degree of commitment to belief and the degree of task necessary. Heathcote advises that:

> Whenever you start a difficult notion with a class, orientate strongly towards task.[27]

Thus:



As commitment to the situation grows, the task requirements can be reduced. Those who readily accept task show greater commitment. As students come into commitment the teacher's role as task setter diminishes. However, with a poorly commited group, the early stages need to be more task orientated.

Not all students are able or willing to commit themselves. Heathcote's advice is:

> Don't allow <u>failure</u> at any level, but don't <u>deny</u> the struggle at any level.[28]

Some students are loners. Heathcote's approach to loners is to leave them be until they can be involved. She uses them as messengers:

> What the child who selects to be alone misses is knowing what you're thinking

through talking.[29]

As anybody who has dealt with the problems of believability knows, the main sympton of disbelief is giggling. Heathcote's reaction to giggling is quite definite. She believes that drama, as a celebration of humanity, is a serious affair. Whenever the believability is threatened she will stop the drama:

> Laughter means you don't quite believe in yourself.[30]

and:

> don't let any laughing come about because that destroys other people's work.[31]

Heathcote also uses symbols to build belief, selecting one or two to symbolise elements in a situation or predicament. The reaction students have to symbols allows them to:

> assemble gradually all they know about a particular period.[32]

They can lend to new areas of experience. A synthesis of our various interactions with symbols leads to an attempt at sensory particularisation:

> All you can prove is that you can use experience of different kinds and put them all together in a new shape and learn something new.[33]

Thus, belief is built not by supplying information, but by building from whatever the class already knows.

At the same time that the situation arrived at by class consensus and teacher funneling is being particularised by way of task setting, clues for later developments are planted. She strives to create tensions in individuals and groups. This has the effect of maintaining the drama time, the drama context, providing the "cliff edge on which participants find themselves",[34] a reason for staying in the state of suspended disbelief.

The pace is ponderously slow and is often stopped to allow for reflection on what is happening and the contemplation of possible consequences. Heathcote's goal is to lead the group to a reflection on the universal inherent in the situation, to move towards:

> a moment of awe. . . a moment of new awareness. Drama, like all art, starts with a very carefully selected, precise and particular, unrepeatable instance---one that then acquires significance as it reverberates in the chambers of the universal.[35]

And of course, the teacher's task is to:

> sensitise students to feeling this resonance, which takes them not out of themselves, but rather, more fully into themselves, and into the experiences of the real world as well as those of the drama.[36]

Her feelings about the need to bring about reflection

cannot be overstressed:

> If you cannot increase reflective power in people, you might as well not teach, because reflection is the only thing that in the long run changes anybody.[37]

For:

> In classroom drama, the endpoint is the discovery of universal human experience, the reaching of a deeper insight about the significance of the act or situation in the drama.[38]

Heathcote feels that:

> Not to try to deepen the level when you sense a way to do so, is to deny the class the power of your adulthood. Although you are open to accepting the classes ideas and to making them work, in so doing you by no means abdicate your responsibility to lead them into deeper reflection whenever possible.[39]

Certain ploys are used to reach the universal. These are as follows: 1. stopping the drama to reflect; 2. slowing the pace within the drama; 3. Imposing rituals; 4. Classifying class responses and giving them back to the class as abstractions, in categories that reveal their implications; 5. Using probes and presses; 6. Using symbols. It might also be added that her use of role and the musing quality of her utterances attracts the sympathetic attention of the class, the mesmeric tone of the musing inspiring empathy by the students with her and drawing them

towards the universal. For a fuller explanation and description of Heathcote's universalizing ploys the reader is directed to Betty Jane Wagner's book, Drama as a Learning Medium, pages 76-96.[40]

> Reflection makes possible the distilling of experience to its essence.[41]

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Chapter XI

A. - Problems of Implementation

The Heathcote approach to education is theoretically sound and has been seen to be effective in achieving desired goals. Of the different types of drama that can be practiced in schools it seems to offer the greatest potential for education. One might be enthusiastically tempted to approach one's colleagues and school board and urge immediate implementation of the approach, extolling the virtues of using drama as a learning medium. Certain constraints counsel against such an attempt. It is going to be quite a while before we see widespread applications of the Heathcote approach to education.

It is difficult enough as it is to persuade regular, experienced teachers to use drama techniques. They are generally aware of the merits of drama as a teaching strategy but ignorance of technique causes many to shy away. Charles Duke describes a typical reaction of many teachers to drama:

> Teachers still shy away from role playing because they do not understand its purpose, nor have they been sufficiently trained in its many uses.[1]

Drama is:

> A social art, and demands consensus from participants and this makes it extremely difficult for teachers to "make it work."[2]

> teachers also lack training in the necessary negotiation skills required to make consensus in largish groups.[3]

Often teachers make the mistake of not assessing what their role as teacher is and the nature of their relationship with students and the drama work is endangered to the point where failure occurs.

> Teachers whose students push them beyond their thresholds may react arbitrarily and emotionally, possibly destroying an ongoing situation which might have lead to a desirable creative outcome for the students.[4]

The advice is that:

> one ought not to try something basically incompatible with one's personality. It is likely to cause frustration and hostility and to make further experimentation seem more dangerous than it really is.[5]

Heathcote well understands the problems and urges that we:

> Refine our training processes so that we produce efficient agents of the tool, so that it <u>can</u> be used for learning! And let us employ it in our classroom in such ways which allow it to be seen to implement and share in the work of our colleagues. For this we need to improve training, and unfortunately in the present Western climate, where the worship of facts and the explosion of knowledge dominate, requires technicolor, or at least flashing lights

before people will listen.[6]

There are also institutional barriers to implementation. Many of those who advocate the compliance of the learning process to a sequentially structured pursuit of long lists of behavioural objectives must shudder at the thought of allowing teachers to deal with whole units of discourse. This is because holistic learning as suggested by Heathcote:

> . . . will not lend itself to easily measurable student behavioural changes. It will instead remain dark and inaccessible to left-brained accountability measuring devices.[7]

Heathcote herself has said that:

> ninety-nine percent of what is happening in learning will never be seen by the teacher.[8]

for drama is concerned with the process of symbolisation, subjective knowing:

> knowing at the deepest level. . . cannot be articulated and is therefore not accessible to the terminology of educational objectives.[9]

This fact does not mean that there is no planning to meet certain objectives. Part of the problem of drama's present peripheral status is that drama teachers have not paid enough attention to goals and planning means for reaching them. She feels that

drama must have direction. Perhaps there will come a time when the achievement of goals in drama might be effectively and empirically measured. Already there exist studies[10] that have shown significant relationships between involvement in drama courses and growth in specific areas. For the moment, assessment must remain intuitive and subjective.

B. Suggested Evaluative Procedures

Nevertheless, the successful implementation of a programme rests upon the demonstration that it is indeed of value and that it does achieve worthwhile objectives. Without some form of evaluation, there would be no way to measure the efficiency of the programme. There would be no way of knowing what modifications should be made.

There are a number of sources from which evaluative data can be obtained. Expert opinion, based upon observation of the programme, is one source. Another is the way in which the programme's inherent values harmonize or come into conflict with those of parents, teachers, and the community. Most importantly, the opinions, attitudes, and interests of the students involved in the programme are also a source of evaluative data.

Curriculum evaluation should not be solely summative. Curriculum development goes through a number of stages, from planning, preliminary designs, initial field trials and through various modifications before a final, effective curriculum design is realized. The particular programme described in this paper is at a tentative stage of development. It is innovative in that it looks at communication as a sociolinguistic rather than a purely linguistic or meta-linguistic enterprise. The major task of the

paper has been to show that there is a very valid rationale for developing an oracy curriculum along more specifically sociolinguistic lines. It does not pretend to be in any way complete. As Leide said:

> Many competencies must be integrated to produce a new curriculum; no one person would possess all the expertise required!

Hence the evaluative process must necessarily be a formative one, with evaluative conclusions guiding the development of the proposed curriculum, further refining it.

In the initial stages of curriculum development, evaluative procedures should attempt to ascertain whether or not a need exists. Evaluation at this stage must necessarily be based upon expert opinion. In the case of this design, the author felt, after an extensive review of the literature in the field of oracy, that existing curriculum designs did not adequately meet student needs. The need for a more specific curriculum aimed at developing the communicative repertoire was perceived intuitively. This intuitive perception sprang from several years of practical work in the fields of language arts and drama, at the elementary and junior high level, in B.C. Quebec, and England. A more formal, more empirical way of perceiving a need would be to conduct a needs assessment study, describing desired behavioral outcomes and finding out if such behaviors were

presently being developed by existing curricula.

Another initial evaluative procedure might be to present a curriculum analysis of an incumbent curriculum and, in the light of current pedagogical research and practice, determine whether or not a new or modified design should be constructed. In figure i, a tentative model of an oracy curriculum analysis is outlined.

In the early stages of implementation, expert judgments of observational data are invaluable. There are various way of collecting data. It is suggested that, since the use of the video tape recorder is an integral part of the programme, data collection be carried out by this means. Aspects of the implemented programme would be recorded and expert opinions on student and teacher behaviors would then be arrived at. At the same time, some form of rating scale might also be used. However, as Yoloye points out:

> Ratings are necessarily subjective and it is difficult to achieve high inter-rater reliability.[2]

Nevertheless, as Yoloye later notes:

> At this stage (the preliminary tryout), observation constitutes the most powerful instrument of evaluation.[3]

In figure ii, an example of an observational checklist is presented. The observer is asked to note whether certain behaviors have occurred or not.

Figure i

Oracy Curriculum Analysis

0	1	2	3	4	5	6
not at all		to a moderate extent				to a great extent

1. To what extent are the units presented as dealing with the various functions of language?
2. To what extent do the activities represent certain language uses?
3. To what extent do the materials mirror student interests at various maturational levels?
4. To what extent can the units be said to be dealing with realistic reactions?
5. To what extent do the units illustrate and clarify the difference between contingent and non-contingent communication situations?
6. To what extent does the programme allow interpersonal communication?
7. To what extent does the programme stress the crucial role of body language and other non-verbal elements of a communication situation?
8. To what extent do the units allow flexible interpretation of materials, suited to specific personal or group contexts?
9. To what extent does the programme offer effective feedback?
10. To what extent can the programme be implemented by the regular language arts teacher, with little or no training in drama techniques?

Figure ii

A BEHAVIORAL CHECKLIST

1. Development of Oral Confidence

   a) The student is willing to take part in the activities.

   b) The student does not seem embarrassed.

   c) The student does not overly hesitate.

   d) The student does not giggle or cover mouth.

   e) The student speaks clearly.

   f) The student can be heard.

   g) The student speaks in a natural voice using pitch and stress.

   h) The student speaks at a normal rate of delivery.

   i) The student actively, though not overly, employs bodily and facial gestures in a communication situation.

   j) The student has a posture which is in keeping with the communicative context.

   k) The student uses vocabulary which is consistent with the communicative context.

   l) The student uses sentence structures which are consistent with the communicative context.

2. Development of the Communicative Repertoire

   a) The student recognizes the instrumental use of language and responds accordingly in a given communicative context.

   b) The student uses language as an instrumental tool.

   c) The student recognizes the regulatory use of the language and responds accordingly in a given communicative context.

   d) The student uses language as a regulatory tool.

2. Development of Communicative Repertoire Con't.

e) The student recognizes the interactional use of language and responds accordingly in a given communicative context.

f) The student uses language as an interactional tool.

g) The student recognizes the personal use of language and responds accordingly in a given communicative context.

h) The student uses language as a personal tool.

i) The student recognizes the imaginative use of language and responds accordingly in a given communicative context.

j) The student uses language as an imaginative tool.

k) The student recognizes the representational use of language and responds accordingly in a given communicative context.

l) The student uses language as a representational tool.

m) The student recognizes the heuristic use of language and responds accordingly in a given communicative context.

n) The student uses language as a heuristic tool.

3. Development of Effective Interaction Skills

a) The student is involved in active listening.

b) The student helps to create a climate of trust and acceptance.

c) There is a constant shifting of speaker-listener roles.

d) The student's speech behavior is influenced by the reaction of others in the communicative context.

In preliminary evaluations, the effect of the prepared programme on the participants' social environment can also provide a basis for modification. If the goals and values of the programme conflict with the goals and values of the teachers, parents, and community, then it could be argued that any continued implementation of the programme would not only be morally wrong but also ineffective, not having the support of those implementing the programme. The proposed oracy programme has been designed according to a number of principles which, by their very nature, should ensure a harmonious relationship between the goals of the programme and the goals of the community. The language functions model which forms the main framework of the programme is a universal, a descriptive rather than a prescriptive, vision of the various functions of language. The content of the course, furthermore, must be decided by the participants. There is a great deal of flexibility, allowing for a considerable degree of participant, parental, and community input.

At this preliminary stage in the development of the programme, teachers might be polled for reactions to the rationale and methodology of the programme. Parents and members of the community might be polled for their reactions to some of the values inherent in the programme and how the expressed objectives

match up to existing values of parents and community.

At the implementation stage, teachers might be asked to identify the degree of efficiency of pedagogical methodology. Reactions could be sought from paretns as to the acceptance of the outlined objectives in which their children are involved. Teachers could also report on learners' reactions to the programme in school and parents might fulfill a similar evaluative role out of school.

All this data, once analyzed, would lead the curriculum designer to modifications and specifications of the conditions of use.

In B.C., as elsewhere in North America, the community is represented in the education system by a school board, a body of democratically elected people from various walks of life. The philosophy of education and the inherent values held by a school board could be said to be representative of the thoughts and feelings of the community as a whole, since it was the community that elected the school board members and thus condoned a particular philosophy, a particular set of values. These values are often realized in an actual school district philosophy. Where philosophy statements exist, curriculum goals should aim to be in harmony with such values as are expressed in the district philosophy. A draft copy of the philosophy of School District 68 is included,

(fig. iii). The goals are very general and there is no perceived conflict between these goals and the goals of the oracy curriculum.

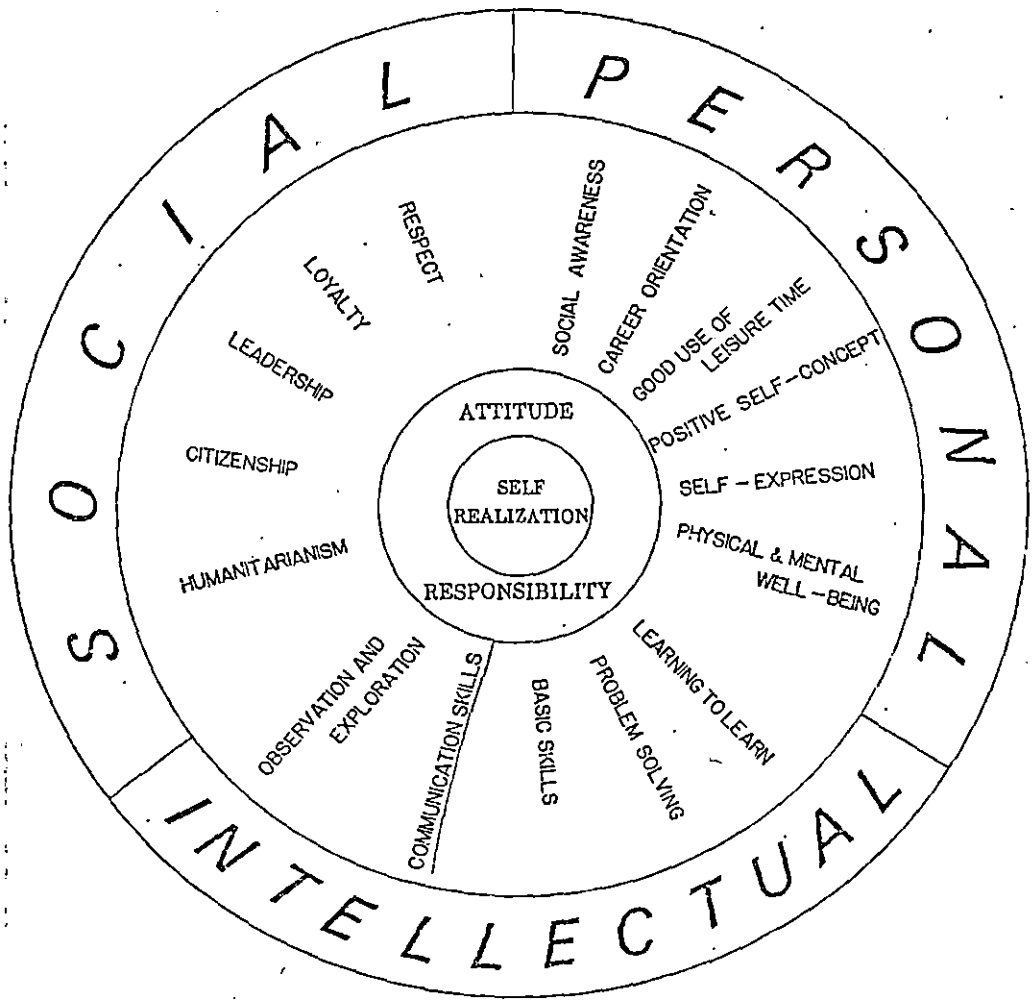
A third and most important source of observational data for evaluation is that provided by the student participants themselves, although there are a number of disadvantages to be borne in mind when using such a source. Reactions to a new curriculum may be distorted by the Hawthorne Effect: The students react favorably to the new materials, not because the new materials are more effective, but simply because they are novel. This effect soon wears off. Secondly, students may have a tendency to tell the evaluators what they think the evaluators wish to hear rather than how they really feel about a new programme. This disadvantage can be offset by having students report on their behaviors rather than their feelings.

When measuring affective, as opposed to cognitive, development, a scale for attitude or value measurement is used. There are no right or wrong answers. The problem faced by the designer is the construction of a scale which reveals true feelings, yielding some indication of overall interest and attitude.

The Thurstone Scale is one such scale. A set of statements of a positive or negative nature are made about the topic. A numerical value is awarded to each statement. The respondents indicate which

SCHOOL DISTRICT NO. 68 (NANAIMO)

EDUCATIONAL PHILOSOPHY
Draft Statement



statements they agree with. The attitude score is ascertained as the average scale value of all the endorsed statements. Figure iv offers an example.

Another extremely useful scale for measuring attitude is the Likert Scale. Statements are presented which are either favourable or unfavourable. Scores are arrived at by awarding five points for strong agreement, four for agreement, three for uncertainty and so on. The scoring procedure is reversed for unfavourable statements. An example of this type of scale is presented in figure v.

With regard to the actual teaching of the course, a descriptive scale can be used, gathering information from students rather than acknowledged experts. The validity of such a device rests on the assumption that student concensus can provide a high degree of accuracy. Such a scale, as it relates to the teaching of oral communication, is presented in figure vi.

One other scale which is regarded as useful in assessing achievement of objectives, particularly the more complicated objectives of the affective domain, is the Semantic Differential, which uses a set of rating scales. The scoring procedure is similar to that used in the Likert Scale, although the analysis is more complex because different items on the scale are concerned with different affective dimensions.

Figure iv

Thurstone Scale: Attitudes of Student Towards the Oral Communication Course

Instructions to the Student:

Check the appropriate box for each statement with which you agree.

		AGREE
1.	The oral communication course should be part of the regular English programme.	☐
2.	I would enjoy participating in the course if I was allowed to decide some of the activities.	☐
3.	I like the idea of role playing.	☐
4.	I think it is important that students learn to use language effectively.	☐
5.	Doing oral work does not eventually help you in your written expression.	☐
6.	I think that the use of the video camera will be very valuable in providing feedback.	☐

Figure v

LIKERT SCALE TO MEASURE ATTITUDE TOWARDS THE ORAL COMMUNICATIONS PROGRAM

Instructions to students: Check one box in each row to indicate how you feel about a statement.

	strongly agree	agree	uncertain	disagree	strongly disagree
1. Oral communication courses are more interesting than the regular language arts course.					
2. I feel relieved that I can do more talking and less writing.					
3. Talking and listening to each other is enjoyable.					
4. It is difficult to speak naturally with one another.					
5. There are certain situations in which I feel awkward about speaking.					
6. There is too much stress in language arts courses on exercises which have nothing to do with real-life situations.					
7. Oral communication is more important than most people think.					
8. Communicating, using simulations of real-life situations, can be very interesting.					
9. The way you say it is just as important as what you say.					
10. People need more feedback about they way they communicate with one another.					

Figure vi

A Descriptive Scale Concerning the Teaching of Oral Communication

To the student: for each of the statements below, decide whether they are a true or a false description of your oral communications course and check the appropriate box.

	TRUE	FALSE
1. We students are allowed time in class to try out new ideas.		
2. We rarely get to talk about the way people use language in different situations.		
3. We have a chance to discuss the conclusions we have reached about the way we react in different situations.		
4. We often talk about the different reactions of people in communication situations.		
5. My teacher asks questions that cause us to think about things we have observed in the course.		
6. If I don't agree with what my teacher says, he wants me to say so.		
7. My job is to see and hear what is said and done and copy it exactly.		
8. Most of the time in class is spent listening to our teacher talking about communication.		
9. Most of the questions we ask in class are to find out what we did, as shown by the video tape, and why we did it.		
10. The way I see something is often different from the way other students in the class see it.		
11. If there is a discussion among students the teacher usually tells us who is right.		

Figure vii

A Semantic Differential

For each of the pairs of adjectives put an "X" on one of the lines between them.

Describe: Teacher

Good	___	___	___	___	___	___	___	Bad
Large	___	___	___	___	___	___	___	Small
Cruel	___	___	___	___	___	___	___	Kind
Heavy	___	___	___	___	___	___	___	Light
Fair	___	___	___	___	___	___	___	Unfair
Ugly	___	___	___	___	___	___	___	Beautiful
Thick	___	___	___	___	___	___	___	Thin
Soft	___	___	___	___	___	___	___	Hard
Happy	___	___	___	___	___	___	___	Sad
Active	___	___	___	___	___	___	___	Passive

Describe: My Classmates

Good	___	___	___	___	___	___	___	Bad
Large	___	___	___	___	___	___	___	Small
Cruel	___	___	___	___	___	___	___	Kind
Heavy	___	___	___	___	___	___	___	Light
Fair	___	___	___	___	___	___	___	Unfair
Ugly	___	___	___	___	___	___	___	Beautiful
Thick	___	___	___	___	___	___	___	Thin
Soft	___	___	___	___	___	___	___	Hard
Happy	___	___	___	___	___	___	___	Sad
Active	___	___	___	___	___	___	___	Passive

A Semantic Differential cont'd

Describe: The Oral Communications Course

Good	___	___	___	___	___	___	___	Bad
Large	___	___	___	___	___	___	___	Small
Cruel	___	___	___	___	___	___	___	Kind
Heavy	___	___	___	___	___	___	___	Light
Fair	___	___	___	___	___	___	___	Unfair
Ugly	___	___	___	___	___	___	___	Beautiful
Thick	___	___	___	___	___	___	___	Thin
Soft	___	___	___	___	___	___	___	Hard
Happy	___	___	___	___	___	___	___	Sad
Active	___	___	___	___	___	___	___	Passive

Once collected, such evaluative data must be processed. Often processing involves comparisons but since the design of the oral communication programme is innovative and only at a preliminary stage of completion, it cannot fairly be compared with other existing designs, no matter how superficially similar, if the programme objectives differ.

What would be valuable would be to compare alternative approaches within a given unit to determine the most effective methods. For instance, the data collected from a group using video feedback could be compared with data collected from a group using only verbal feedback.

Since the use of control groups is not possible with innovative programmes, a pre-experimental design is suggested for the oral communications programme. This would take the form of a one group pre- and post-test design. The pre-test would measure attitudes and interests and metalinguistic awareness. The post-test would be a parallel construction. The significance of pre- and post-test differences could then be realized through standard statistical methodology, such as the test of correlated observations.

It should be noted that the attainment of significance at the formative stage does not prove the success of the programme. The value of such testing is formative rather than summative.

What should be re-emphasized at this point is that we are dealing with a preliminary curriculum design and all such evaluation at this stage is purely formative. The degree of statistical sophistication demanded is low, as the intention is to gather detailed information from a small sample in order to enable the designer to detect areas which are in need of modification. Since this is the prime purpose, the use of essays or short answer questions provides the formative evaluator with an effective information gathering tool. It is suggested that, if such a data collecting method be used, it reflect the style and mode of presentation used in the oral communication programme. The evaluator should, therefore, as an unobstrusive part of the programme, collect short answers to questions concerned with the achievement of the specified objectives by means of audio or video tape.

In summation, it is suggested that evaluative data be collected from a number of sources, including persons with acknowledged expertise, commenting upon reaction to attitude scales and videotaped observations; from teachers, parents, and the community; and from programme participants, supplying information in the form of videotaped answers to specific questions, descriptive scales, Thurstone Scales, Likert Scales, and/or Semantic Differentials.

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CHAPTER XII

Components of the Curriculum: An Overview

It has been shown that a need exists for far greater specificity and direction in the language arts field with regard to the oral component of the curriculum. The intuitive perception of this need provided a stimulus to the search for the elements which might lead to a clearer definition of oracy.

A developmental link was perceived between oracy and literacy and it was shown that oracy is of fundamental importance in language development, that oral language is the language. The view was expressed that far more emphasis should be placed in schools on the development of oracy in a communicative context, that there be a greater stress on group oral activities. Indeed, the essential aim of this paper is to present a definition of oracy as involving basic speech skills in a variety of functional communicative situations and then to show how the child's communicative repertoire might be developed to its full potential in the school situation.

The main body of this paper is devoted to an attempt to arrive at a sharper definition of what constitutes oracy. The concept of communicative competence is pondered at length and it is concluded that a more sociolinguistic approach to oracy development is needed. The teacher, as a facilitator

of communicative competence, would provide communication opportunities which allow for the development of functional and effectively interpersonal speech communication behavior. This process is seen to be one which must be emphasized progressively and continuously throughout a child's school career. The paper goes on to explore the view of language as a multi-functional set of phenomena. Several existing strategy models for providing communication experiences are outlined, all based on the idea that the development of the child's communicative repertoire depends upon involvement in meaningful experiences in different communicative contexts.

The dimensions of communicative competence were explored further in order to provide a model of the course content which would most effectively facilitate development of the communicative repertoire. A review of many considerations lead to the gradual perception of a number of elements which would best serve the needs of innovative curriculum design.

The various elements of the communication event were considered in some depth and there emerged the model of a communicative situation which might best serve in the design of activities for the development of the communicative repertoire. Basically, the model consists of three elements: the speaker; the message sent by the speaker; and the listener who

receives the message. However, it was shown that this is an overly simplistic view of the communication process since there are many attributes of the three elements which need to be taken into consideration in the design of an oracy curriculum.

Speech messages are sent for various reasons. The speaker may have a number of quite different intentions that he or she wishes to convey. The way in which intention is made known, the speaking style, is dependent upon the relationship between the speaker and the listener. A number of models of different speaker-listener relationships have been described, notably that of Jones and Gerard.

The effectiveness of the message transmission depends upon the listening practiced by the receiver of the message. Since functional communication in small group situations is a two-way dynamic affair, it is obvious that the transmission of a message by a former listener will have been affected by the degree to which the intent of a previous message was perceived. Several types of listening were described.

In order to clarify the concept of language as a transmission of intent, several models of language function have been described. Notable is the classification by Halliday. Such models of language function allow the educator to structure environments for purposeful conversation.

It was shown also that the verbal element in communication is not the only decisive factor in the efficiency of a communication event. It was seen that the physical and vocal elements of transmission were very important in determining the message received. The overall emotional state, as expressed physically and vocally, was seen to be of key importance to the effectiveness of a transmission. Finally, the various non-verbal components of the speech act and their importance in the communicative context were explored and discussed in some detail.

Once the essential components of the speech act had been identified and described, it became possible to clearly specify goals for the intended programme. It was stated that the programme should enable students to speak with more confidence, entailing the development of the ability to use vocal mechanisms effectively, the effective use of non-verbal resources and effective verbalization. The programme should also enable students to use language in all its possible functions and also to interact effectively, both as speakers and listeners, in a communication situation.

Once goals had been clearly stated, the problem of how best to achieve those goals was posed. The discussion that followed was an attempt to discover effective strategies and approaches. Purely meta-

linguistic and meta-communicative activities were rejected as being unlikely to lead to performance improvements. An experiential approach, nurturing facility at an essentially intuitive level, was presented and the paper went on to more clearly define what might constitute effective experiential procedure. To this end, the nature of play and of dramatic activity was explored. The ways in which successful teachers have managed to introduce a more real and relevant world into the classroom were considered. The two most effective experiential strategies were identified as gaming and simulation, and drama.

The definition and clarification of the nature of the dramatic process was continued at length and, although it was recognized that the use of drama as a learning medium was a strategy that demanded some knowledge, skills and practical experience of the dramatic process, it was nevertheless felt to be the most ideal method of creating experiential situations in the oral communications classroom. The problems of implementing the strategy of using drama as a learning medium were discussed and some suggestion for improving the present status of neglect suffered by a skill-demanding but otherwise excellent approach to learning were made.

The proffered curriculum design is in a foetal stage of development and much has yet to be done before it can be considered ready for general implementation. With the aim of furthering its development, some evaluative procedures of a formative nature have been suggested. It is hoped that the evaluative data gathered by such attitude and interest scales and observational checklists will be of great value in the process of refining the preliminary oracy curriculum.

Finally, a compendium of activities is presented in which a number of learning activities are described. They serve as models of the way in which suggested content and strategy can be fused into a context open to exploration and involvement by students. The number of possible learning activities is far greater than any one designer could alone contrive. Those described are intended merely as examples.

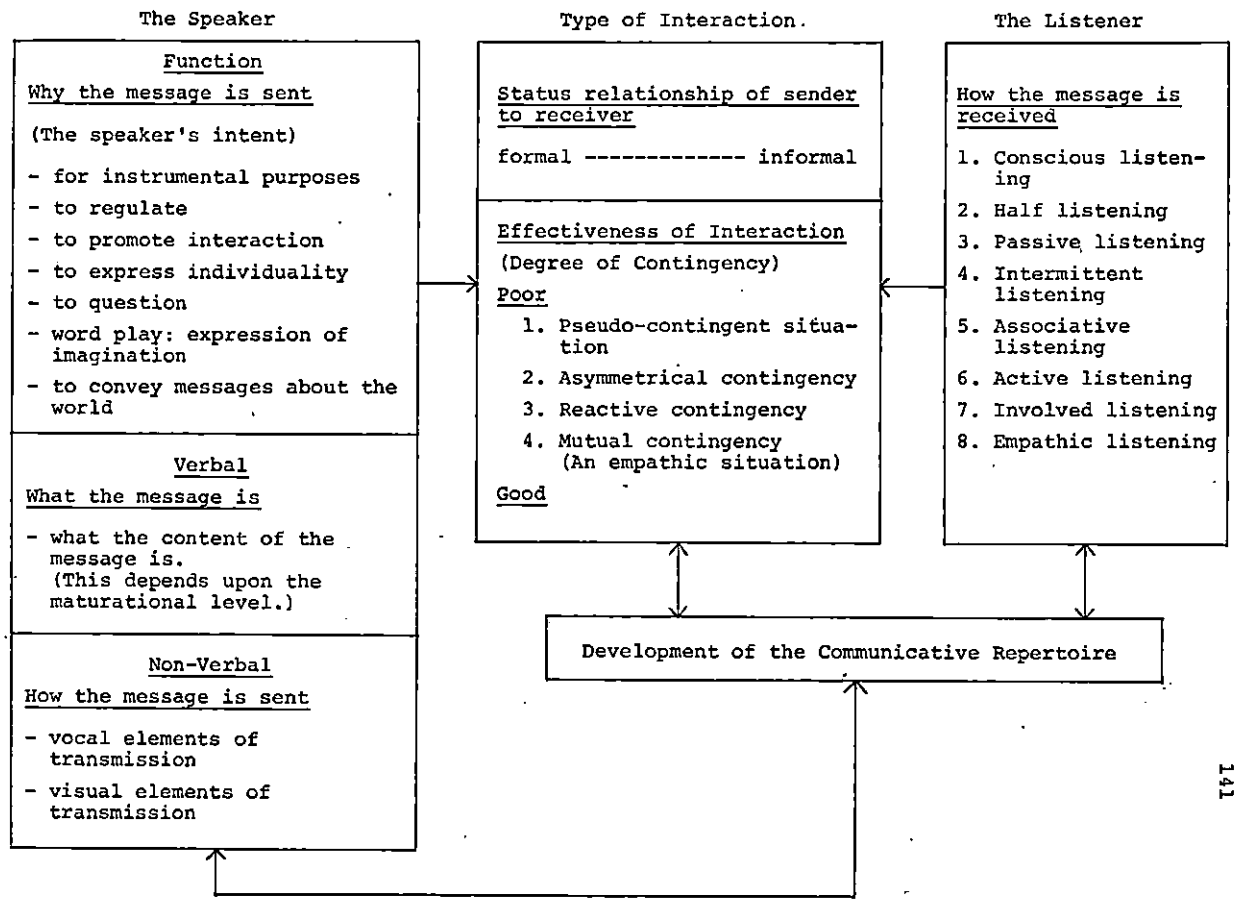
It is felt that the comprehensive presentation of learning activities would not ultimately be of value to the teacher interested in implementing such a programme for it is strongly felt that insight into process, and this has been the main intention of the present paper, is far more valuable than possession of product. Further to this end, only phase one of an envisioned two phase programme has been presented. Phase two would be much more holistic in nature, using

type D drama as a learning medium.

To conclude, figure viii is presented to aid in the clearer conception of the communication model which is at the heart of this proposed oracy curriculum.

Figure viii

A Model of Oral Communication - Dyadic Context



Chapter XIII

A Compendium of Activities

The compilation of activities in this section must, of necessity, be a compendious one. A truly all-encompassing description of all the gaming and drama activities that would prove useful to the development of communicative competence might range over several weighty volumes. It is not my intention to attempt such a comprehensive task. Rather, it will be sufficient to describe a representative sampling of the types of activities that are feasible and so idicate how further activities might be devised. My assumption is that insight into process is far more valuable than possession of product.

A. Games and Simulations

As was stated previously, I know of no games or simulations whose specific intent is to promote practice in the use of the various functions of language, though the very fact that they use the medium of language insinuates their usefulness as a means of allowing students to experience the different functions of language. The whole field of gaming and simulation in education is only just over a decade old and there is much promise in the fact that simulations are continually developed for classroom as well as business and professional usage. However, the development of simulations is not an easy task.

Apart from the immense amount of time it takes to construct a simulation, there are certain rather limiting design principles that must be followed if the simulation is to be of value as something more than an entertaining device.[1] The first task involves a preliminary analysis, identifying the problem and giving the exercise a purpose. The designer must be clear about the desired learning outcomes he wishes to accomplish. Secondly, the designer must be aware of the context of the simulation. This involves a consideration of the people for whom the activity is being constructed, the amount of time available and the conditions under which it is to be operated. Then follows the identification of the particular institutions or situations which the design will attempt to simulate, and of major variables and decision sequences appearing to govern the balance and momentum of the system.

After the preliminary analysis there follows the stage of operational modelling, such as the manipulation of resources, exploring a series of working arrangements, involving the number of players, the space and time available, the problem situation to be represented and the organisational structure, relationships and "pay offs". The model must then be made to work. That is, the dynamic nature of the original situation must be assumed in the model, the sequences that will take place

as the simulation is made to work.

The process of developing interactions is the essential ingredient in a successful simulation. This can be achieved by cards, dice, bottle spinning or the use of random numbers. Most importantly, the simulation must represent an analogy of the process that the simulation is spotlighting. Rules of play and constraints must also be formulated, the "how to play" sequence of the game. The rule systems must reflect those in the real world, for:

> The success of the simulation needs to be seen not merely in terms of its successful operation, but ultimately in terms of its relationship to the real world it seeks to represent.[2]

The simulation has little more than entertainment value if it has developed away from the original situation in reality that it set out to represent.

On the following pages three examples of simulations that might be used in a classroom concerned with developing functional communication skills are described.

"Two All Beef Patties, Special Sauce. . ."

This simulation was developed by John Stewart of Michigan State University.[3] Its objectives are:

1. To introduce participants to fundamentals of communicating within an organisation.
2. To give simulated experience in ordering, following instructions and memorising.
3. To give purposeful speech situations that

might lead to other communication experiences.

Materials: Various styrofoam cups and containers, order pads, and hats etcetera from McDonalds; role assignment cards.

Procedure: The students are divided into two groups. Half of the class is to act as employees of McDonalds, the other half as customers, each with a specific role to play. One employee is chosen to take orders. The employees are given eight minutes to familiarise themselves with the situation and to arrange furniture and materials. While the employees are setting up the situation, the customers record employee behaviour. After eight minutes the customers enter the restaurant and simulate the situation according to their assigned roles. These are as follows:

Customer Roles:

1. A parent and seven kids at the head of the line.
2. A plumber, just off the job and hungry.
3. Finnicky Fred, dissatisfied with everything and ready to complain to the manager.
4. A businessman, rushed, tired and hungry, thinks McDonalds is too slow tonight.
5. A scout leader, treating a group of cubs, all with different orders.
6. You and a friend, happy with everything.

7. A foreigner who does not understand.
8. Timid Tilly, who has too soft a voice and says yes to everything.
9. A hungry high school student.
10. A snob, well-dressed but outraged, creates a commotion.
11. You are happy-go-lucky. You waste time in talking and hold all the others up.
12. A businessman, very worried, hurried and nervous.

Evaluation:

After a simulation there should be a period of time devoted to debriefing. The basic debriefing model is as follows:

1. Experience the simulation.
2. Identify the experience. Examine and describe what happened.
3. Analyze the experience. Evaluate the exercise.
4. Generalize from the experience. Link the simulation to real life situations by universalising it.

As You See It and Say It. (A Mock Press Conference.)

This simulation was developed by Stephen Lapedis[4] of the University of Michigan. Its objectives are:

1. To provide class members with the experience of preparing and delivering a short persuasive speech and the opportunity to act as gate keepers in a communication process.

Procedure: Four speakers are chosen and each is given a two minute period to express views on a given subject. There is then a

fifteen minute question and answer period. Advance notice is given to those who are to speak and each has a different role to represent. There are also four news reporters who write up a story on the press conference. Each newspaper reporter is also assigned a different role. Four editors, each also playing different roles, prepare and proofread the stories for publication. Then the four best news stories are read to the class and they are asked to consider the stories. This is followed by the debriefing session.

The Anchovy Pizza Mystery

This simulation was adapted for classroom use by Judy Frank of Michigan.[5] Its objectives are:

1. To provide exercise in listening.
2. To facilitate group interaction and problem solving.
3. To encourage recognition of the value of all contributions.
4. To motivate students to read literary works.

Procedure

1. The participants are arranged in a circle.
2. Each is given a piece of paper containing a clue to the kidnapping. When all the clues have been considered, it can be determined who the kidnapper was and why and how the

crime was committed.

3. Each person reads clues around the room. There are opportunities to share clues as often as possible, but all the work is done orally.
4. Answers are taken to the teacher who only says right or wrong.

Clues

1. Mr. Anchovy is a successful pizza tycoon.
2. Lately he has been seen with his secretary, Miss Goldie Digger, after business hours.
3. Max Musclebound is Goldie's jealous boyfriend.
4. Max threatened to kill Anchovy if he saw him again with Goldie.
5. Mr. Anchovy's wife nags constantly.
6. Anchovy's brother-in-law is a failure at everything.
7. Max is a night-life man and a late morning sleeper.
8. A ransom note asked for twenty-five thousand dollars, the exact amount of Anchovy's savings.
9. The drunken brother-in-law, Muckluck, is heard talking of "fixing Anchovy's wagon".
10. Mr. Martelli is a barber.
11. Goldie told a friend she is afraid of Max.

12. Andy Muckluck is jealous of his brother-in-law's money.
13. Martelli is Anchovy's good friend.
14. Mr. Anchovy is afraid of divorce and big alimony payments.
15. Andy Muckluck goes missing after the kidhapping.
16. Muckluck is found stoned in a gutter at 5 a.m., April 5th.
17. Several curls of Anchovy's hair are found in Martelli's shop.
18. Miss Digger loves Rio de Janeiro.
19. Mr. Anchovy wasn't in his regular seat on the 7:45 a.m. bus on April 5th.
20. The police were not able to locate Miss Digger after the kidnapping.
21. Mrs. Anchovy and Miss Digger were the only ones with access to Anchovy's savings besides himself.
22. Anchovy always took the 7:45 a.m. bus to work.
23. Anchovy was last seen by Miss Busybody leaving home at 7:30 a.m. on April 5th.
24. A curl of hair was sent to Mrs. Anchovy with the ransom note.
25. Mr. Anchovy disappeared on April 5th.

26. Mr. Anchovy was recently observed frequenting the Berlitz language school.

27. The police were unable to locate Max Musclebound after the kidnapping.

Questions to Class

Who disappeared? Who was the kidnapper(s)? What was the motive? How was the crime accomplished?

Evaluation

This is in the form of the debriefing model previously described.

B. Drama

Drama, to return once more to Brian Way's model, is a developmental vehicle. It starts with a person's discovery of resources, leading to a personal release and mastery of those resources, then development of sensitivity to others within the discovery of the environment and ultimately the enrichment of other influences both within and outside the personal environment. It would make sense then to spend time helping the student discover his resources to their full potential. One might almost suggest here that a language development programme that uses drama should really abandon itself to the drama programme, for the more one attempts to develop a programme to enhance communicative competence, the more one becomes aware

of the inextricable ties of language with other, often more functional, forms of communication.

The main concern of this paper is to show how drama can be used to enhance communication skills through the setting up of experiential situations involving the student in role-playing in different communicative circumstances. It should be stressed at this point that it is not an easy task to set up learning situations involving drama and acquaintance with a few games and techniques is no substitute for a working knowledge of dramatic processes.

In setting up an experiential situation of a dramatic nature, certain elements must be taken into account. Students are asked to role play in a given situation about a specific point of concentration. Care must be taken in introducing inexperienced students. to drama. Kindergarten and primary children are generally uninhibited and adapt their playground activities with ease to the classroom environment. Older students are more self-conscious and the task of introducing dramatic activity to the inhibited grows more delicate. If an atmosphere of trust is not developed, there is a danger that little more than giggling, unnatural behaviour and a general lack of absorption and sincerity will result. Care must be taken to make the students feel secure and at ease. The task of the teacher here is to enable the student

to overcome mental obstacles which prevent the achievement of full potential. The type of drama practiced by Dorothy Heathcote is suggested as being an effective approach to the achievement of a sincere and genuine atmosphere in the classroom.

In the early stages of drama it will be sufficient to have the students try out roles. As confidence and proficiency develop they may develop specific characters out of roles, building more specific personae, with a resultant increase in the specificity of the language flow. But in the early days it is enough to simply assume a role and speak from that position.

Roles must be enacted from a particular location in time and space. Since we are dealing with the universe of the imagination the only limits to location are the imaginations of those involved. All manner of situations might be developed wherein the use of language for different situations could be contrived. Similarly, the way the roles interact has many possibilities for developing situations. A particularly potent means of developing a stimulating situation is to introduce the element of conflict. Karl Sornig (1978)[6] sees disagreement and contradiction as easy to perform language functions. There is nothing like a provocative and argumentative situation for ensuring language flow. Again, Dorothy Heathcote has demonstrated that an effective means of sustaining involve-

ment in the "Big Lie" is to focus attention on a point of tension, thus providing a student with the reason for wishing to remain in a situation.

The drama activities that are described in the following pages are examples of the types of experiential situations that can be set up in the attempt to enhance communicative competence. They have been developed generally in accordance with Halliday's classification of language functions and aim at providing the student with experience of different communicative functions as well as experience of different levels of communication. The scope of the activities has been determined by a number of factors:

1. The different functions of language: as classified by Halliday.

2. The use of different modes of expression: namely the non-verbal and the verbal. So that participants might develop a greater awareness of the communicative value of the different modes and the greater value of the sum of the parts, the procedure has been to:

   a) Provide experiences using the non-verbal mode only.

   b) Then, to provide similar situations, repeating the experience but using only the verbal mode. The two means of expressing the same communicative intent are then described, discussed and compared in a debriefing session.

   c) Finally, to repeat the original situations but this time the students use both the non-verbal and the verbal mode. This is again followed by a debriefing session.

3. The different levels of communication: These are according to Jones and Gerard.[7] The activities are so devised that participants will be able to experience the different functions of communication at different levels of contingency. Debriefing will attempt to bring attention to the fact that genuine interaction depends upon empathy between speaker and listener.

4. The number of participants: A communication situation is greatly influenced by the number of participants. Communication is not only dyadic: Small groups are recognised as crucial in our society for decision making, social interaction and a number of other important functions. The activities involve situations which require one, two, three or four or more participants. Debriefing will again attempt to develop an awareness of the characteristic of communication situations involving different numbers of people.

The scope of the activites allows for eighty-four different activities. It is not intended that the implementation of the programme necessarily entails the carrying out of all these activities. It is up to the individual teacher to choose from amongst the activities as he sees fit, according to the perceived needs of the students. Each activity is flexible and allows the participants to develop situations other than those suggested, for the suggestions are intended merely as guides and not as prescriptions. In the following pages an overview of the scope of activities is presented and a number of activities are described.

At this stage in the development of the curriculum no serious attempt has been made to suggest the order in which the activities should be presented. It is a

design which is concerned with process rather than product. Since the basic language functions are realised before school, the curriculum offered is spiral rather than linear in nature. The question asked therefore is not what should children be internalising at a given stage of development. Rather, the designer of activities should be considering the suitability of certain content for various age levels. Student involvement in deciding what the subject matter should be is encouraged:

> An analysis of the literature of 1966-70 emphasizes that when remedial oral language programmes are undertaken, they consistently focus on increased involvement of students in selecting what they are to discuss.[8]

The sort of topics that will motivate students are those chosen by the students themselves. As Heathcote suggests, we must take as our point of departure the students' interests and marry them to our own curricular concerns. As Lieb-Brilhart reported, one of the basic assumptions underlying effective oral communication programmes was that:

> The relevant academic, personal and social experiences of students provide core subject matter for the oral communication program.[9]

The content of the suggested activities is only by way of a model for the type of activities possible.

Depending on the interests of the students, which inevitably differ according to maturity levels, many different content alternatives are possible. At this foetal stage of the curriculum, let it suffice to say that:

> The most judicious conclusion would seem to be that sequence can be an important factor, but should not be a fetish, in curriculum planning.[10]

Participation

Language Function	One			Two			Three			Four +		
	N.V.	V.	H.	N.V.	V.	H.	N.V.	V.	H.	N.V.	V.	H.
Instrumental												
Regulatory												
Interactional												
Personal												
Heuristic												
Imaginative												
Representational (Informative)												

Figure ix The Scope of the Programme

Language function: Instrumental

Mode: Non-verbal

Participation: One

Procedure: Half the class is active while the other half observe. Then alternate.

a) Think of something, an object, that you really want (e.g. new clothes, a chocolate cake, money). Imagine that it is just out of reach and that you are trying to get it. It may be hidden, too high, too low, too hot, out of reach or in a locked case. After some effort, acquire the object.

b) It is Christmas. You are gazing into a shop window, full of things you want but can't have. Use gesture and facial expression to communicate what it is you want and how much you want it.

c) You are in the desert, dying of thirst. Mirages of cool waters appear and disappear. Imagine and mime the scene.

d) You meet a person you really like but you can't pluck up the courage to ask for a date. Imagine some of the things you would like to say but cannot. Show two facial expressions; one to your imagined idol and another to reveal your inner feelings.

Debriefing:

1. How did you feel when you wanted something but were unable to satisfy that desire? Examine your feelings and describe what happened. What were some of the body movements, gestures and facial expressions that you observed and how successfully were some of the desires communicated? If you could have spoken, what would you have said? Think of some situations in real life that you know of that you were reminded of.

Language function: Instrumental

Mode: Verbal

Participation: One

Procedure: Tape the activities.

Develop the situations described in the last session, but this time use only the verbal component. Verbalise ideas previously developed.

Debriefing:

Play back the tape. You may first let the students describe in their own words what happened.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.
2. Evaluate the experience, analysing in greater detail. Compare the verbal situation with the non-verbal situation. Identify the differences.
3. Universalise the experience, linking it to real-life situations.

Language function: Instrumental

Mode: Holistic

Participation: One

Procedure: If possible, videotape the activities.

Repeat or develop the situations improved in the first two sessions, but this time act it out and verbalise your thoughts at the same time.

Debriefing:

Let the students describe what happened. If a videotape was made, play it back.

1. Describe what happened. Examine the ideas and the way in which they were expressed.
2. Evaluate the experience, commenting and analysing in greater detail. Were the expressed intentions successful? Was the communicative or expressive act sincere and convincing? Did the body say the same things that the voice was saying?
3. Universalise the experiences, linking them to real-life situations.

Developments:

Have the students free associate and develop more fully some of the situations they have experienced. The resulting improvisations should be then practiced and polished.

Presentation

If it is so desired, students might present:

mimes upon the theme "I want";

taped monologues, a radio play, a puppet show;

staged monologues.

Language function: Instrumental

Mode: Non-verbal

Participation: Two

Procedure: Half the class is active while the other half observes. Then alternate. One student is A and the other is B. All communication is by contact, gesture or facial.

a) A wants to watch sports on television but B prefers a comedy show on the other channel.

b) A wants to go to the ocean for a trip, B prefers the city.

c) A wants exotic dishes but B prefers plain cooking.

d) A wants to sell something to B who resists temptation.

e) There is an accident. A wants to drive on, B wants to help.

f) A is grieving and wants and gets sympathy from B.

g) A wants to solve a problem concerning school and B does all that can be done to help.

Debriefing:

Let the students describe what happened. If a video-tape was made, play it back.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.

2. Evaluate the experience, analysing in greater detail. Was the non-verbal communication sincere and convincing? If words could have been used, what might have been said?
3. Universalize the experiences, linking them to real-life situations.

Language function: Instrumental

Mode: Verbal

Participation: Two

Procedure:

Repeat situations explored at the non-verbal stage, but this time use only the verbal component. Verbalise ideas developed at stage one. Tape the activities.

Debriefing:

Play back the tape and have students:

1. Describe what happened. Compare the verbal situation with the non-verbal. Identify the differences.
2. Evaluate the exercise, analysing in greater detail.
3. Universalise the experience, linking it to real-life situations.

Developments:

Have students free associating from this initial situation and develop an idea for a short scene.

Presentation:

If it is so desired, students might present:

a taped duologue or dialogue;

a radio play;

a puppet show.

Language function: Instrumental

Mode: Non-verbal

Participation: Three

Procedure: Half the class is active while the other half observes. Then alternate.

a) A family at home: mother wants to do the ironing, father wants to go to a restaurant with everybody and junior wants to stay home and listen to records.

b) A family discussing holiday plans: Mother wants to go to a hotel, father wants to tour B.C. and granny wants to go to the beach.

c) A group of friends who have pooled their money: One wants to buy food for a feast, the other two want to go to the cinema.

d) A group of friends: One has a bottle of scotch and wants his fellow students to drink it with him but the other two are reluctant.

e) Two boys and one girl (or two girls and one boy): Both the boys want to date the girl, who can't decide between the two.

Debriefing:

Let the students describe what happened. If a video-tape was made play it back.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.

2. Evaluate the experience, analysing in greater detail. Was the non-verbal communication sincere and convincing? If words could have been used, what might have been said?
3. Universalise the situations, linking them to real-life experiences.

Language function: Instrumental

Mode: Non-verbal

Participation: Four or more

Procedure: Half the class is active while the other half observes. Then alternate.

a) Two workers want better working conditions. They meet with the overseer who disagrees. All three then go to see the manager.

b) Three sailors want to turn back. They plan a mutiny and confront the captain.

c) A teacher wants his students to do a certain project but they have other ideas and try to convince the teacher that a field trip would be better.

d) A dog's owner has fallen down a well and needs help. The dog tries to enlist the help of two passers-by.

e) An explorer tries to trade with cannibals. They take him to the chief, who wants to eat him.

Debriefing:

Let the students describe what happened. If a video-tape was made play it back.

1. Describe what happened. Examine the ideas and the way in which they were expressed.

2. Evaluate the experience, analysing in greater detail. Was the non-verbal communication sincere and convincing? If words could have been used, what might have been said?
3. Universalise the situations, linking them to real-life experiences.

Language function: Regulatory

Mode: Non-verbal

Participation: One

Procedure: Half the class is active while the other half observes. Then alternate.

a) You are a psychic with the ability to move objects with your mind. Concentrate on a person or an object and try to move or raise it into the air.

b) Imagine that you have a dog and that you are training it. It is only a puppy and does not respond very well to your commands.

c) You are trying to give directions to the driver of a large articulated truck which is trying to back down from an awkward angle off of the ferry.

d) You are the foreman of a labouring gang which is trying to lift something very heavy. You urge them on.

d) You are the trainer of a boxer who is not doing too well in his fight for the championship. You are coaching from the corner and giving advice between rounds.

Debriefing:

Let the students describe what happened. If a video-tape was made play it back.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.
2. Evaluate the experience, analysing in greater detail. Was the non-verbal expression sincere and convincing? If woulds could have been used, what might have been said?
3. Universalise the situations, linking them to real-life experiences.

Language function: Regulatory

Mode: Non-verbal

Participation: Two

Procedure: Half the class is active while the other half observes. Then alternate. One student is A and the other is B. All communication is by contact, gesture or facial expression.

a) A mirrors every action that B makes.

b) A is a mannequin and assumes any shape that B contrives.

c) A is a robot and obeys all the directions given by B.

d) A is a nagging wife and scolds B.

e) A is a sargeant and puts B through rigorous drill exercises.

f) A is a p.e. teacher and puts B through a number of strenuous exercises.

g) A is a drama teacher and has B practice all sorts of non-verbal expression.

Debriefing:

Let the students describe what happened. If a video-tape was made, play it back.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.
2. Evaluate the experience, analysing in greater detail. Was the non-verbal

communication sincere and convincing? If words could have been used, what might have been said?

3. Universalise the experiences, linking them to real-life situations.

Language function: Interactional

Mode: Non-verbal

Participation: Two

Procedure: Half the class is active while the other half observes. Then alternate. One student is A and the other is B. All communication is by contact, gesture or facial.

a) A and B greet each other in a variety of ways using only their hands.
   i) A friendly wave.
   ii) A salute.
   iii) A formal handshake.
   iv) A friendly handshake.

b) A and B greet each other in a variety of ways using only facial expression.
   i) A is a misbehaving child, B is an angry father.
   ii) Two enemies.
   iii) A gun duel.
   iv) The first day after the school holidays.
   v) Meeting at the funeral of a dear friend.
   vi) Surprised to see each other.

c) A and B greet each other in a variety of ways using vocalisations (grunts, groans, squeals, hoots) but not real words. Use

some of the previously outlined situations.

Debriefing:

Let the students describe what happened.

If a video-tape was made, play it back.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.
2. Evaluate the experience, analyzing in greater detail. Was the non-verbal communication sincere and convincing? If words could have been used, what might have been said?
3. Universalize the experiences, linking them to real-life situations.

Language function: Personal

Mode: Verbal

Participation: Two

Procedure: Divide the class into groups of two. The students in turn tell each other about various likes and dislikes, preferences, achievements, opinions.

a) A and B discuss each other's physical appearance.

b) A tells B the type of clothes he or she likes to wear. B does the same.

c) A and B discuss each other's personal achievements.

d) Topics of conversation which enable the students to reflect on themselves as individuals.

Debriefing:

1. Examine as a class the way we feel about expressing our likes and dislikes, preferences, achievements and opinions.
2. Universalize the experience, linking it to real-life situations.

Language function: Heuristic

Mode: Verbal

Participation: Two

Procedure: Divide the class into groups of two. The students in turn question each other on a variety of topics.

a) A is a small child asking questions of B.
   i) Why is grass green?
   ii) Why is the sky blue?
   iii) Where do babies come from?

b) A is an interrogator. B is a suspect.
   i) Suspected of theft.
   ii) Suspected of spying.

c) A is an unknown person who never answers a question directly. B must find out by questioning and observing actions who the person is.
   i) An eccentric millionaire who lives as a tramp.
   ii) An old lady looking for her long lost son.
   iii) A young woman with amnesia.
   iv) A disguised alien from another world.
   v) A criminal on the run.

Debriefing:

Let the students describe what happened. If a video-tape was made, play it back.

1. Describe what happened. Examine the ideas and the way in which they were expressed.
2. Evaluate the experience, analysing in greater detail. Was the communication sincere and convincing?
3. Universalize the situations, linking them to real-life experiences.

Language function: Imaginative

Mode: Verbal

Participation: Two

Procedure: This is the function of make believe. Situations are developed which are defined as not real. This function of language makes role playing and improvisation possible. Listed here are some of the techniques for enabling students to experience the imaginative function of language.

a) A tells a well known story, such as Goldilocks and the Three Bears. B must play the part, as the story is being told.

b) A is a student sitting on a park bench. B is a drunk. Both A and B speak as if they are telling a story.

e.g. A: The student sat nervously on the bench.

B: The drunk hiccupped and leaned towards the student.

c) A and B role play various characters in settings which are as fantastic as possible. e.g Alien Worlds, Heaven, Hell, the centre of the earth, one million B.C.

They describe the settings to each other.

Debriefing:

Let the students describe what happened. If a

video-tape was made, play it back.

1. Describe what happened. Examine the ideas and the ways in which they were expressed.
2. Evaluate the experience, analyzing in greater detail. Was the communication sincere and convincing?
3. Universalize the experiences, linking them to real-life situations.

Language function: Representational

Mode: Verbal

Participation: Two

Procedure: The representational function of language is to transfer descriptive material from one person to another. It is the exchange of information. You tell something you know to somebody who doesn't know. Here are some situations to enable exploration of this function.

a) A tells B all about his vacation.

b) A describes a place he has been to that B has not.

c) A shows something to B and tells about it. Alternatively, B questions A about the object.

d) A explains how an object is used.

e) A gives directions, reading from a map, and B must follow on a similar map.

f) A and B play the game of twenty questions. For instance, A brings something in a bag and B must figure out what is in it by asking questions.

Debriefing:

Let the students describe what happened. If a video-tape was made, play it back.

1. Describe what happened. Examine the ideas and the way in which they were expressed.

2. Evaluate the experience, analysing in greater detail. Was the communication effective?
3. Universalize the situations, linking them to real-life experiences.

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