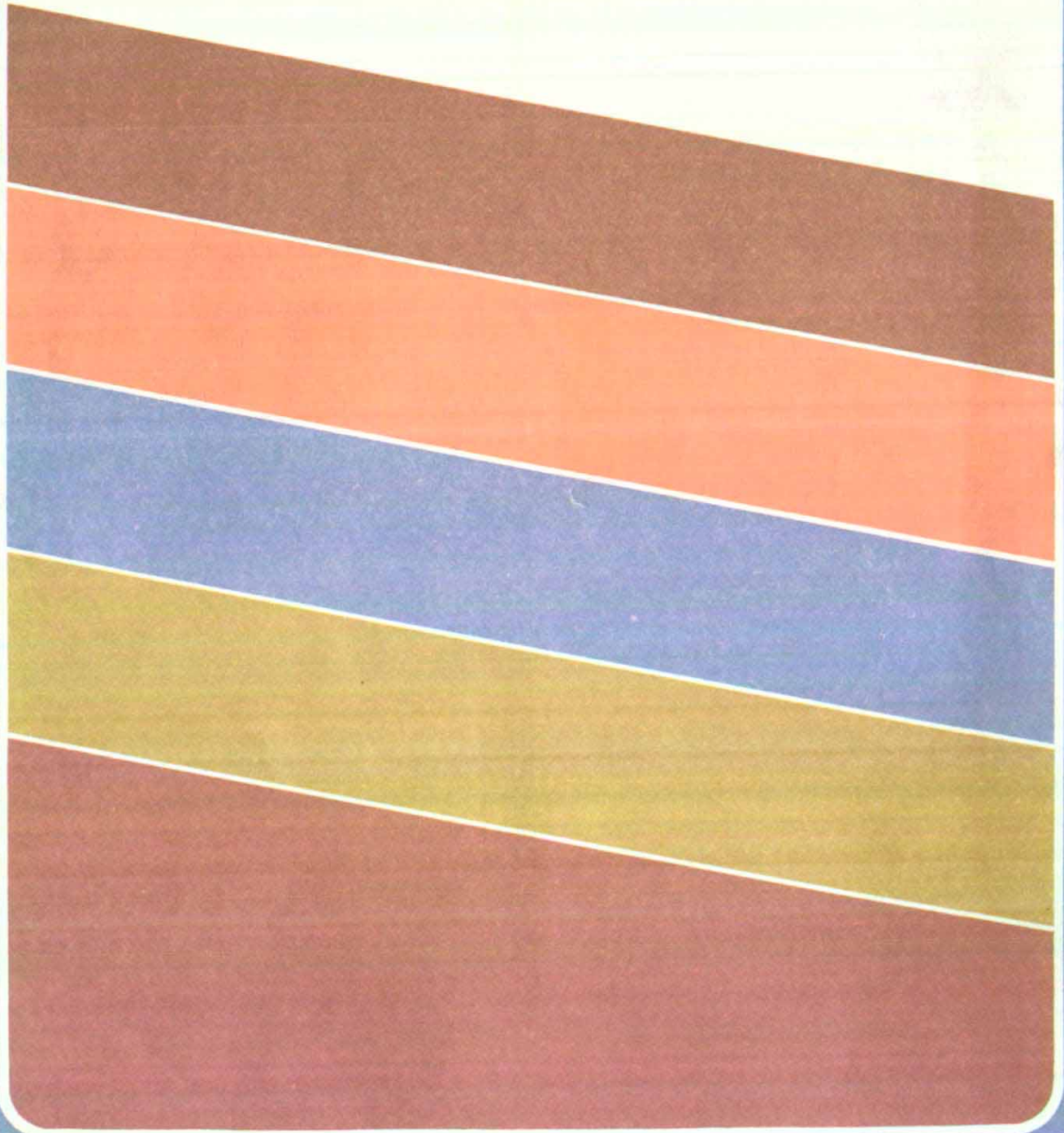


روشده آموزش زبان

سال پنجم - بهار ۱۳۶۸ - شماره مسلسل ۱۹ بها: ۱۰۰ ریال





FOREIGN LANGVAGES OPEN DOORS TO NEW HORIZONS
FREMDSPBACHEN OFFNEN ZU NEUEN HORIZONTEN
LESLANGUES ETRANCFRES VOUS OUVRENT DENOUVEAUXHO RIZONS

سر دبیر: دکتر سید اکبر میرحسینی

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صفحه‌آرا: علی نجمی



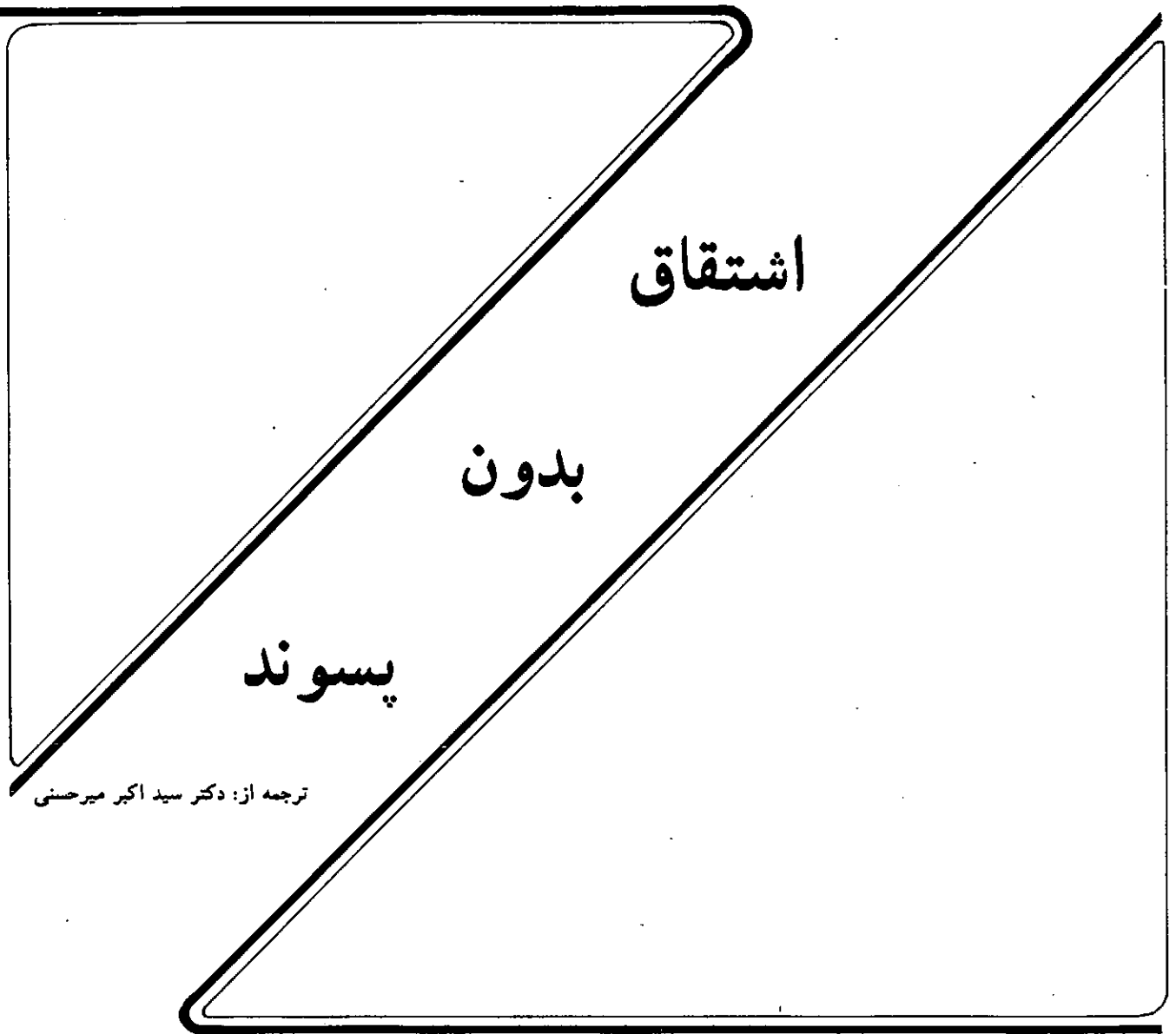
مجله رشد آموزش زبان هر سه ماه یک بار به منظور اعتلای دانش دبیران و دانشجویان دانشگاهها و مراکز تربیت معلم و سایر دانش‌پژوهان در این رشته منتشر می‌شود. جهت ارتقاء کیفی آن نظرات ارزنده خود را به صندوق پستی تهران ۳۶۳ - ۱۵۸۵۵ ارسال فرمائید.

فهرست

پیشگفتار

به لطف و مرحمت خداوند و یاری همکاران عزیز و هیئت تحریریه مجله رشد زبان موفق شدیم اولین شماره مربوط به سال ۶۸ را نیز منتشر نمائیم و امیدواریم در آینده نیز بتوانیم در هر چه برابرتر نمودن مجله‌ای که به همه ما متعلق است موفق باشیم. مسلماً راهنمایی‌ها، اظهار نظرها، تشویق‌ها و همکاری‌های شما موثرترین وسیله بوده و کلیه موفقیت‌های ما در راه انجام وظیفه و تهیه مجله مدیون محبت‌های کسانی است که رابطه خود را با این مجله حفظ نموده‌اند. لزوم حفظ ارتباط با مجله‌ای که تنها نشریه انگلیسی، فرانسوی و آلمانی زبان کشور است و پاسخگوی مسائل دانشجویان و دبیران گرامی بوده و می‌تواند راه‌گشای و برآورنده نیازهای آنان باشد، بر همه علاقه‌مندان و دست‌اندرکاران و نویسندگان مشخص است و هیئت تحریریه مجله نیز انتظار دارد کمافی‌السابق از مساعدت‌های آنان برخوردار گردد. سپاس و تشکر ما را بپذیرید.

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۱ - ۴ توضیحاتی درباره اشتقاق بدون پسوند

در مقایسه کلماتی چون to victimize (اسم اصلی + پسوند فعل ساز بمعنی کسی را قربانی کردن) و to begger (اسم اصلی بدون پسوند بمعنی کسی را گدا کردن) یا to stabilize (صفت اصلی + پسوند فعل ساز بمعنی چیزی را ثابت و پابرجا کردن) و to firm (صفت بدون پسوند بمعنی تثبیت کردن) یا driver (فعل اصلی + پسوند اسم ساز بمعنی راننده)، spy (فعل اصلی بدون پسوند بمعنی جاسوس) و فعل to cage که فاقد پیشوند است (کسی یا چیزی را در قفس قرار دادن) در مقایسه با فعل encage مفهوم اشتقاق بدون پسوند یا پیشوند روشن می شود. در بقیه این فصل مشخص می گردد که بدون پسوند بودن کلمات فقط در یک مورد نیست بلکه در موارد زیادی دیده می شود. چون در اینجا اصل کلمات از یک گروه و مشتقات معادل آنها

از دیگری مورد توجه ما می باشد، و بجز در چند مورد معدود، کار تغییر اجزاء کلام بیشتر بوسیله پسوندها انجام می گیرد تا پیشوند. طبیعی است که اصطلاح «بدون پسوند» را در جاهاتی که این موضوع رسماً مشخص نیست بکار بریم.

در انگلیسی فقط تعداد معدودی وند فعل ساز مانند:

...be, ate, en, ize, ify, _ize وجود دارد، بنابراین طبق معمول گاهی برای ساختن فعل از اسم و صفت پسوندی لازم نیست. تعداد وندهای اسم ساز بسیار است و بعضی از آنها در ترکیب با فعل بسیار مؤثر هستند مانند _ation, _er و _ment ولی اسم های بدون پسوند نیز نقش بسزائی دارند. تعداد پسوند هائی که از اسم صفت می سازند قابل توجه نمی باشند و چندان نیز قابل استفاده نیستند، از جمله پسوند کلمات

hardship, merriment و warmth اما ness — نشان دهنده کیفیت است و از این مورد مستثنی می باشد مانند wickedness. صفات به ندرت بدون گرفتن پسوند از اسم درست می شوند. پسوندهای بسیار متداولی برای اینکار وجود دارد مانند cyclic و angelic یا ous در villainous و poisonous.

متداول ترین و جالب ترین نقش بدون پسوند را در ساختن فعل از اسم یا صفت و اسم از فعل می توان دید. فعل ها ب ندرت از دیگر کلمات بدون گرفتن پسوند درست می شوند، اما چندین اسم وجود دارد که از ادات و فعل مشتق می گردند.

۲ - ۴ - بررسی های تاریخی و جنبه های دیگر

مشکلی که در موارد بدون پسوند با آن روبرو می شویم این است که نمی دانیم کدام شکل کلمه اصلی و کدام مشتق است. در اکثر موارد انگلیسی زبان ها با استفاده از پیش زبانی خود این کار را انجام می دهند. هر فردی بدون استفاده از فرهنگ لغت میدانند که مثلاً: to tower, to landscape, to carpet یا to wolf مشتق از اسم می باشند. زیرا تعدادی از اسامی جانداران و تعداد دیگر از اسامی اشیاء گرفته شده اند.

گاهی نشانه های موجود در کلمات نشانگر اشتقاق آنها است. مثلاً requisition دارای علامت اسمی می باشد و از یک اسم درست شده است. بعضی اسم های ure — دار مانند puncture, lecture, gesture از اسم های لاتین گرفته شده اند و حالت اسمی فعل ها را دارا هستند، ولی گاهی شکل فعلی کلمات فوق را نیز بکار می بریم که باید از اسم هم شکل خود درست شده باشد. بعضی از اسامی یا افعال دوسیلایی فقط بوسیله محل تکیه (Stress) مشخص می شوند مانند to invite, a combine و to combine و to produce, an invite و produce, to produce. البته تعدادی از آنها نیز با محل قرار گرفتن تکیه مشخص نمی گردند مانند combat, rebúker, concèrn, debáte, prócess, cóntact, cómment و regrét و retúrñ که هم فعل و هم اسم هستند.

ممکن است بررسی تاریخی بعضی لغات در کاربرد اولیه یک کلمه به ما کمک کند. مثلاً شکل اسمی کلمه libel (۱۲۹۷) قبل از شکل فعلی آن (۱۵۷۰) بکار رفته است یا to bicycle (۱۸۶۹) از اسم bicycle (۱۸۶۸)، to guillotine (۱۷۹۴) از guillotine (۱۷۹۳) و to ski (۱۸۹۳) از ski (۱۸۸۵) گرفته شده اند. البته در بعضی موارد نیز تاریخی و شواهدی وجود ندارد و آنچه مهم است استفاده صحیح آنها در زبان می باشد. گاهی در مثال های زیر توضیحاتی داده شده است که صرفاً برای روشن شدن مطلب می باشد و امید است که این موارد بتواند در یادگیری لغات و درک مطلب کمک مؤثری بنماید.

۳ - ۴ - تبدیل اسم به فعل بدون استفاده از پسوند

در این قسمت به افعالی بر می خوریم که بدون گرفتن پسوند از اسم هم شکل خود درست شده اند.
الف - اسامی ای که به عنوان مفعول بکار می روند و تعداد آنها کم است از جمله:

۱. فعل های لازم به معنی «شکار کردن، گرفتن، جمع کردن و چیدن» مانند.

fish (cf: John catches, or seeks to catch, fish, blackberry compliments, etc)

fowl

whale

۲. فعل های لازم به معنی «درست کردن، ساختن، بوجود آوردن و عمل مشخص شده بوسیله اسم»

bloom foal echo coin

bud lamb foam knot

flower litter lather pattern

seed whelp smoke tunnel

steam

gesture joke chunder

grimace scheme

wisecrack

۳. فعل های لازم به معنی «انجام عمل مستمر در اسم»

campaign journey queue

crusade motion race

duel orbit view

file parade

۴. فعل های لازم به معنی «نواختن یک وسیله موسیقی»

bugle harp

drum pipe

fiddle trumpet

flute whistle

۵. فعل هایی به معنی «احساس، تجربه، تحمل و نشانگر مفهوم اسمی»

[a] transitive

experience pity

[b] intransitive

hunger panic

lust thirst

	(۲) افعال مشتق از اسم حیوانات
ape	pig (it)
dog	squirrel (= 'to hoard')
ferret (out)	wolf
hog	worm (one's way), (something out of someone)
parrot	

	(۳) افعال مشتق از اسم اشیاء
bridge	head (as in he headed the expedition)
cushion	shadow
flood	shield
ghost (= 'to write for and in the name of another')	snow
	spirit (something away)

(ب) لازم

	(۱) افعال مشتق از اسم انسان
bum (around)	slave
clown	soldier (on)
fool (around)	star

	(۲) افعال مشتق از اسم حیوانات
chicken (out of)	monkey (with)
clam (up)	snake
horse (around)	

	(۳) افعال مشتق از اسم اشیاء
balloon	rocket
cannonball (into someone)	snowball (= 'to grow as fast as a snowball')
cave (in)	spiral
fork	sponge (on someone)
jack - knife	(= 'to live in a parasitic manner')
mushroom (= to grow as fast as a mushroom)	tower (up), (over some thing)
ooze	
tail (off)	

۳. افعال متعدی به معنی «باعث بوجود آمدن شینی شدن یا نشانگر آن بودن یا با شینی مانند یک اسم برخورد کردن»

badger	riddle
honeycomb	sandwich
landscape	telescope
purse (one's lips)	treasure

۶. فعل‌های لازم به معنی «رونویس کردن، علامت یا نشانی برای چیزی یا شخصی درست نمودن»

caricature	parody
copy	picture
echo	photograph
mimic	silhouette
model (eg in clay)	

ب - اسم‌هایی که به عنوان مکمل مفعول در جمله بکار می‌روند و این افعال متعدی می‌باشند. مانند:

beggar (cf: John makes Bill a beggar)	chronicle
cripple	feature
fool	phrase
knight	structure
martyr	wreck
orphan	
outlaw	
widow	
cash	

ج - اسم‌هایی که به عنوان متمم فاعلی در جمله بکار می‌روند:

captain (cf: John the captains...)	tailor
chaperon	tutor
father	umpire
pilot	witness

۲. فعل‌هایی که به معنی «رفتار در یک حالت خاص یا همانند انسان، حیوان یا موجود نشان دهند آن اسم». این قسمت با شماره ۱ فوق ارتباط نزدیک دارد و بعضی از مثال‌های زیر گسترش مفاهیم قبلی بوده ولی بقیه بدون تغییر بوجود آمده‌اند. تفاوت بین:

to mother a child (یعنی پدر بودن یا شدن) و to father a child (یعنی همانند مادر عمل کردن یا حالت مادرانه داشتن) توجه نمایند.

(الف) متعدی

	(۱) افعال مشتق از اسم انسان	
boss	lord (it)	shepherd
butcher	master	usher
doctor	mother	
dwarf	queen (it)	

کشیدن» است.
(الف) متعدی

toboggan		
dust	discipline	inconvenience
grease	ease	safeguard
plaster	arm	service
powder	finance	man
roughcast	fuel	people
salt	house	police
shower	label	hole
sugar	mask	puncture
tar and feather	mane	scar
wax	saddle	terrace
benefit	shelter	wound

(ب) لازم

age	coal
cloud	silt (up)

ممکن است در بعضی از مثال‌های فوق و همچنین در تعدادی از آنها که بعداً می‌بینید جنبه «مقصود و منظور» وجود داشته باشد. مثلاً to arm صرفاً بمعنی «مسلح کردن» نیست بلکه دارای مفهوم «برای حمله یا دفاع» نیز هست و to cage بمعنی «بخاطر محکومیت یا محدودیت در قفس یا زندان قرار دادن» است. البته این جنبه دارای وضعی نسبتاً اتفاقی می‌باشد و هدف از ذکر آن در اینجا ایجاد طبقه‌بندی خاصی از افعال نیست، اما بعضی از فعل‌ها دارای معانی متعددی هستند که باید بدانها توجه داشت، مانند to mask بمعنی «پوشاندن» در جمله trees masked the house و «پنهان نمودن بخاطر فریب و گمراهی» در جمله the thieves masked their faces یا «بمنظور حفاظت» در عبارت gas - mask.

ه - افعال مکانی یا محلی

۱. افعال دارای معنی «قرار دادن فرد یا شیئی، بودن یا رفتن به 'درون' محل یا ظرفی که اسم اصلی نشانگر آنست».

(الف) متعدی

air	carpet	ground
bed	cloister	land
book	cocoon	list
bottle	corner	pocket
cage	crable	table
can	floor	

افعال این گروه اکثراً به صورت اسم مفعول بکار می‌روند، مانند the lime - stone country hereabouts is honeycombed with caves and grottoes'; 'leisure is not something sandwiched into the weel hours'; 'the front and end cars that took the shock were telescoped' [illustrations from Webster

د - ابزار یا وسیله بودن

۱. این افعال بمعنی «انجام دادن عملی است که بوسیله اسامی بیان می‌گردد»

(الف) متعدی

axe (cf: John fells the tree with an axe)

brake	padlock	shell
cart	ring	stone
hammer	rope	elbow
ink	strap	eye
mirror	blue - pencil	face
nail	comb	finger
sandpaper	catapult (= 'to shoot something with a catapult')	paw
screw	soft - soap	voice
x - ray	gas	ransom
blanket	guillotine	signal
fence	knife	subpoena
handcuff	plague	veto

(ب) لازم

bicycle

catapult (in the metaphorical sense: 'to move as if impelled by a catapult')

labour ski

steam (as in the boat steamed into the harbour, ie: was propelled by steam)

۲. تشخیص این گروه از گروه فوق آسان نیست. فعلی مانند to salt چون از اسم salt گرفته شده ابزاری نامیده می‌شود و می‌تواند در جمله John seasons the food with salt

بکار رود. همچنین می‌توان گفت که John puts salt on the food تمام این گروه دارای مفاهیمی از قبیل «دادن، تهیه کردن و به کار بردن» هستند ولی تمام آنها می‌توانند در گروه ۱ نیز قرار گیرند. همینطور to handcuff به معنی «به کسی دست بند زدن» و «کسی را به زنجیر

(ب) لازم

centre (on) hole (up in)
 coast (= 'to sail by or land
 along the coast') surface (= 'rise to the surface')

۲. افعال دارای معنی «انجام اعمالی که مناسب با مکان و محل نشان داده شده توسط اسم اصلی است»
 (الف) متعدی

bath
 chair
 field (= 'to stop and return a ball', as in a cricket match)
 market
 school (as in he schooled himself to control his temper)
 stage

البته افعال market و school معنی مکانی خود را از دست داده اند و به ترتیب به معنی «فروختن» و «کنترل یا تدریس» می‌باشند.
 (ب) لازم

field (= 'to play the fielding role', as in cricket; cf: Lancashire fielded first)
 garden
 shop
 yacht (= 'to sail in a yacht')

۳. افعال لازم به معنی «خرج کردن یا صرف کردن، گذراندن وقت مشخص شده توسط اسم اصلی»

holiday weekend
 honeymoon winter

و - افعال متعدی به معنی «از بین بردن، برطرف کردن یا دور کردن شیئی که آن اسم اصلی نشان میدهد»

bone gut
 brain milk
 dust scalp
 fleece (= 'to remove the fleece from', hence 'to strip of money or property by feaud or extortion') skin
 top and tail
 weed

ز - موارد دیگر

علاوه بر موارد فوق چند کلمه هم وجود دارد که طبقه‌بندی آنها

مشکل است، مانند فعل to moon بمعنی «بدون هدف سرگردان بودن» که مسلماً از اسم moon مشتق گردیده و to inch بمعنی «بتدریج و کم کم جلو رفتن» است. چند کلمه‌ای نیز مربوط به افعال «اندازه‌گیری» می‌گردند، مانند to fathom (تعیین عمق یا رسیدن به انتها و ته)، to number (مشخص کردن شماره یسا شماره دادن به چیزی)، to price (بررسیدن یا قیمت‌چیزی را حساب کردن)، to sum (حاصل جمعی را محاسبه کردن)، to time (محاسبه زمان لازم برای انجام یک کار) و to total (جمع اعدادی را مشخص نمودن). فعل to fashion (شکل دادن چیزی) با اسم آن رابطه زیادی ندارد و صورت اسمی آن صرفاً هم صدای شکل فعلی آن محسوب می‌گردد.

۴ - ۴ تبدیل صفت به فعل

فعل‌های مشتق از صفت به سه گروه تقسیم می‌شوند و در مقایسه با فعل‌های مشتق از اسم تعداد آنها بسیار محدود است. مرچند^۱ می‌گوید (۱۹۶۹ صفحه ۳۷۱) که تنها فعل‌های مشتق از صفات مرکب آنهایی هستند که به proof - ختم می‌شوند، مانند to water proof و امثال آن. قابل تذکر است که هیچیک از مثال‌های صفات مرکب مورد بحث در فصل ۶ به عنوان فعل قابل قبول یا حتی ممکن نمی‌باشند.

الف - فعل‌های متعدی به معنی «بودن، شدن یا حالت مشخص شده بوسیله صفت»

bald		pale
dim		slim
idle		sour
mellow		tense

ب - افعال متعدی به معنی «باعث شدن یا بودن فرد یا شیئی، گردیدن، پیدا کردن کیفیت مشخص شده توسط صفت» ممکن است فعل‌هایی به هر دو گروه فوق تعلق داشته باشند. مانند

bare	humble	clear
better (oneself)	ready	cool
blind	right	empty
blunt	smooth	narrow
busy (oneself)	still	slow
dirty	tame	sober (up)

ج - افعالی که بیانگر حالت انجام عملی هستند
 (الف) متعدی

brave	rough (it), (out a plan)
brazen (something out)	savage
gentle	shrill

ولی در جمله he had a surprise, که کلمه surprise قابل شمارش می باشد «عینی» است.

الف - عامل اجرای فعل
(الف) از افعال متعدی

bootblack hunt (= 'persons engaged in hunting')
cheat spy
home help chimney sweep

(ب) از افعال لازم

drop - out look - out
flirt rebel
go - between sneak
lay - about stray

ب - اشیاء واقعی یا نتیجه عمل

۱ - مفعول فعل: از افعال متعدی

command (= 'ship'. 'that which eats'
one commands') jigsaw puzzle

۲ - اشیاء واقعی یا نتیجه عمل

(۱) (الف) از افعال متعدی

catch (of fish, etc) reject
find spit
hand-out spread (= 'feast', that
import which is spread')
kill suspect
meet (= 'meeting of hounds and men in preparation for a hunt') write-up

(ب) از افعال لازم

cough smile
limp whine
sigh whiper

بعضی از افعال فوق ممکن است بصورت متعدی نیز بکار رود ولی در اینجا لازم قلمداد شده اند

(۲) افعال ابزاری: مشتق از فعل های متعدی

catch (of: John fastens door
by means of the catch) polish
cure (= 'medicine') make-up
cover bell-pull
hoist refill
invite sting

(ب) لازم

shy level(with someone) (= 'to be honest with...')

افعال فوق را می توان با فعل های مربوط به ابزار و وسایل مقایسه کرد و دید که to labour (با سختی کار کردن، تلاش زیادی نمودن) در آن گروه قرار گرفته در صورتیکه to savage (وحشیانه عمل کردن) در این گروه است چون صفت آن با فعلش دارای یک شکل می باشد

۴ - ۵. فعل های گرفته شده از منابع دیگر.

تعدادی از فعل ها از کلمات ندا مانند hurrah, encore و shoo مشتق گردیده اند. فعل های to near و to further از قیود و to up, to round, to down, to out, از ادات گرفته شده اند. جسر سون برای دو کلمه آخر مثال هایی بقرار زیر ارائه نموده است. I could not out with the truth. I out into the street. I up and ran. Why don't you up and run? I upped and said

مثال اول out و دو مثال اولی up بیشتر شبیه خلاصه ای از come out with و got (get) up است و امکان دارد بصورت متعدی در عباراتی همچون to out someone یا to up prices بکار روند.

۴ - ۶ - تبدیل فعل به اسم

سه گروه اصلی برای اسم می توان مشخص نمود که بدون پسوند از فعل مشتق می شوند و عبارتند از اسم هایی که عامل اجرای عمل مورد نظر یا اشیاء واقعی یا نتیجه یک عمل و نتایج ذهنی یک کار را نشان می دهند در اینجا باید به دو اصطلاح «عینی» و «ذهنی» توجه داشت که اولی در رابطه با تجارب آنی از واقعیت های فیزیکی، عاطفی و احساسی می باشد. و نمایانگر اشیاء یا قایمی حقیقی است و شامل کلیه اسم های قابل شمارش می گردد. اصطلاح ذهنی برای اسم هایی چون upset بکار می رود. در جمله

John's attack on Fred was unexpected
یک اسم «ذهنی» تفسیر گردیده یعنی:

we didn't expect John to attack
Fred) cf: he returned to the attack, ie: to attacking
.... John's attack was a vicious one

و می تواند «عینی» تصور شده و به یک حادثه اشاره داشته باشد. در اینصورت کلمه attack یک اسم قابل شمارش است. همینطور کلمه surprise در جمله

John's surprise was obvious, ie: it was obvious that John was surprised,

(۳) افعال مکانی

(الف) از افعال متعدی

acclaim (cf: John acclaims...; John's acclaim of...)
attack employ (cf: in John' employ)
command need
desire resolve

dump (= 'place where refuse, etc is dumped')
haunt

(ب) از افعال لازم

advance come-back
collapse decay

hide-out retreat
lounge bus stop
pass (= 'break in a mountainrange')

۲ - واقعی: از افعال متعدی

defeat (cf: John defeats Fred; Fred's defeat) dismay surprise
disgust

۳ - نتیجه واقعی عمل: موارد یا نمونه‌های منفرد
این نوع مثال‌ها معمولاً ولی؛ لزماً با فعل‌های make, have, give و take بکار می‌روند و بعد از آنها حرف تعریف نامین می‌آید.

۳ - ذهنی یا واقعی: از افعال متعدی

aid (cf: John aids Fred; John's aid to Fred; John comes to Fred's aid) rebuff
arrest relieve
award rescue
murder support

give a cry shudder
grunt start
howl tug
laugh wriggle
have a look prowl
think ride
swim
try

د - موارد مختلف

چند مورد کم و بیش ثابت وجود دارد که اسم‌هائی بدون پسوند درست می‌کنند و عبارتند از:

to be in a (great) hurry, rush, sweat
to catch (get) hold (of)
to make amends
to be on the boil, the go, the increase, the make, the mend, the move, the run, the wane
to be in the know, the swim
to give someone the go-by, the push, the slip, the creeps

make a dash
dive
move
take a look stroll
peep turn
مثال‌های انتخاب شده برای نشان دادن کاربرد فعل‌های ادراکی، مربوط به صدا و حرکت در این قالب‌ها می‌باشد. فعل‌های دیگری نیز وجود دارند که عبارتند از:
have a rest make a guess
smoke an offer

۷ - ۴ - اسم‌های مشتق از موارد دیگر

اسم‌های معدودی از ادات مشتق می‌گردند:
down (= 'grudge', cf: to have a down on someone)
in (= 'influence', 'pull', cf: to have an in)
out (= 'way out of a difficulty')

نمونه‌های بی‌معنی و کم اعتباری از این کلمات نیز به عنوان متمم فعل‌هائی چون make, give, have و take بکار برده می‌شوند مانند may I have a borrow of your pen و
Come and have a listen to this

ج - نتیجه ذهنی یک عمل

تعدادی اسم نیز از عبارات فعل دار مشتق می‌شوند مانند: also-ran, has-been, know-how, forget-me-not

اکثر مثال‌های زیر دارای «نتیجه واقعی» یا مشهودی هستند که باید از موارد ذهنی متمایز گردند و موارد ذهنی دارای دو دسته «ذهنی» و «عینی یا واقعی» است.

۱. ذهنی

تو (دوم شخص مفرد)	too	تُو
اُو (سوم شخص مفرد)	voh	وہ:
ما (اول شخص جمع)	ham	ہم:
شما (دوم شخص جمع)	tom	تُم:
آنان (سوم شخص جمع)	voh	وہ:
(āp) کلمہ ای است کہ برای احترام		آپ:

دوم و سوم شخص مفرد و جمع
بکار بردہ می شود و ہم چنین ضمیر
مشترک برای تمام اشخاص = خود
و خویش.)

جملات:

من یک پسر ہستم	میں ایک لڑکا ہوں
من یک دانشجو ہستم	میں ایک طالب علم ہوں
من اینجا ہستم	میں یہاں ہوں
تو یک دختر ہستی	تُو ایک لڑکی ہے
تو یک دانشجو ہستی	تو ایک طالبہ ہے
او یک پسر است	وہ ایک لڑکا ہے
او یک دانشجو است	وہ ایک طالب علم ہے

(ضمایر متصل)

ہوں: (ضمیر متصل برای اول شخص مفرد با ضمیر شخصی) میں - ہوں (با نون غنہ)
ہے: (ضمیر متصل برای دوم شخص مفرد همراه با ضمیر شخصی) تو - ہے
ہے: (ضمیر متصل برای سوم شخص مفرد همراه با ضمیر شخصی) وہ - ہے
ہیں: (ضمیر متصل اول شخص جمع همراه با ضمیر شخصی) ہم - ہیں (با نون غنہ)
ہو: (ضمیر متصل برای دوم شخص جمع همراه با ضمیر شخصی) تم - ہووہ
ہیں: (ضمیر متصل سوم شخص جمع همراه با ضمیر شخصی) وہ - ہیں (با نون غنہ)
ہیں (ضمیر متصل دوم و سوم شخص مفرد همراه ضمیر = آپ) آپ - ہیں (با نون غنہ)

ما پسر (پسران) ہستیم	ہم لڑکے ہیں =
ما دانشجو ہستیم	ہم طالب علم ہیں =
ما همکلاس ہستیم	ہم جماعت ہیں =
ما دوست ہستیم	ہم دوست ہیں =
شما دختر (دختران) ہستید	تُم لڑکیاں ہو =
شما دانشجو ہستید	تُم طالبات ہو =
شما ہم کلاس ہستید	تُم ہم جماعت ہو =
آنان پسر (پسران) ہستند	وہ لڑکے ہیں =
آنان دانشجو نیستند	وہ طالب علم نہیں ہیں =
آنان همکلاس نیستند	وہ ہم جماعت نہیں ہیں =



در دو شمارہ قبل بہ معرفی و کاربرد زبان اردو اشارہ شد، اکنون قسمت دیگری از این مقالہ از نظر شما خوانندگان محترم خواہد گذشت.

ضمایر شخصی

میں: mēnā (با نون غنہ) من (اول شخص مفرد)

وہ دوست بھی نہیں ہیں = آنان دوست ہم نیستند
 مین آج بیمار ہوں من امروز بیمار ہستم
 تو آج حاضر ہے تو امروز حاضر ہستی
 وہ آج غیر حاضر ہے او امروز غایب است
 ہم یہاں ہیں ما اینجا ہستیم
 ہم غیر حاضر نہیں ہیں ما غایب نیستیم
 تم کیوں خاموش ہو شما چرا ساکت ہستید؟
 کیا تم بیمار ہو؟ آیا شما مریض ہستید
 وہ کیوں پریشان ہیں؟ آنان/ایشان چرا ناراحت ہستند؟
 وہ بیمار تو نہیں ہیں ایشان مریض کہ نیستند
 آپ کہاں تھے شما کجا بودید
 آپ یہاں نہیں تھے شما اینجا نبودید
 کلمات تازہ

طالب علم: 'elm - taleb دانش آموز - دانشجو (پسر)

ہم جماعت: ham-Jamā'at ہمکلاس

طالبات: tālē bat جمع (طالبہ) دانش آموز و دانشجو (دختر)

بیمار: bimar بیمار - مریض

حاضر: hāzer حاضر

to ghair hāzer: کلمہ ربط بمعنی آنگاہ کہ، وغیرہ می آید و

نو: to گاہی ہیچ معنی نمی دہد و فقط برای اتصال

جملہ بکار بردہ می شود.

ضمایرِ ملکی و ساختنِ مضاف و مضاف الیہ

ضمایرِ ملکی، در زبانِ اُردو چند گونه است. مانند مذکرِ مفرد، مذکرِ جمع و مؤنث (مفرد و جمع). در زیرِ ضمایرِ ملکی و کاربردِ آنہا دادہ میشود.

ضمایرِ ملکیِ مذکرِ مفرد

میرا	mērā	(مال من) = من
تیرا	tērā	(مال تو) - تو
اُس کا	oss - kā	مال او - او
اِس کا	ess - kā	مال این = این
ہمارا	hamā - rā	(مال ما) = ما
تُمہارا	tomhā - rā	(مال شما) = شما
اُن کا	onn - kā	(مال اُنہا) = اُنہا
اَب کا	āp - kā	(مال شما) = شما

این گونه ضمایرِ ملکی کہ در آخرِ اُنہا «الف» آمدہ برایِ مضافِ مذکر

مفرد بکار می روند یعنی پس از این ضمایر باید مضافِ مذکر و مفرد آورده شود. مثلاً گھوڑا (ghorā) = «اسبِ نر» کہ مذکر و مفرد است بعد از یکی از این ضمایرِ ملکی بکار می رود مانند میرا گھوڑا، تیرا گھوڑا، اُس کا گھوڑا، ہمارا گھوڑا، تُمہارا گھوڑا، اُن کا گھوڑا اَب کا گھوڑا (اسبِ من، اسبِ تو، اسبِ او، اسبِ ما، اسبِ شما، اسبِ ایشان، اسبِ شما)

یہ میرا گھوڑا ہے این اسبِ من است
 وہ تیرا گھوڑا ہے اُن اسبِ تو است
 یہ اُس کا گھوڑا ہے این اسبِ او است
 وہ اِس کا گھوڑا ہے اُن اسبِ این (شخص) است
 یہ ہمارا گھوڑا ہے این اسبِ ما است
 وہ تُمہارا گھوڑا ہے اُن اسبِ شما است
 یہ اُن کا گھوڑا ہے این اسبِ اُنان است
 وہ اِن کا گھوڑا ہے اُن اسبِ ایشان است
 وہ اَب کا گھوڑا ہے و اُن اسبِ شما است

توضیح: حرف الف کہ در ضمایر «میرا، تیرا، ہمارا، تُمہارا» آمدہ است در ضمایر «اُس کا، اِس کا، اُن کا و اُن کا» تبدیل بہ «کا»، گردیدہ است. «یہ» (ضمیرِ اشارہ) بہ اِس و «وہ» (ضمیرِ اشارہ و شخصی) بہ اُس تبدیل شدہ و جمع اُنہا، «اُن و اُن» می باشد.

(۲): در زبانِ اُردو، مضافِ الیہ پیش از مضافِ می آید و ضمیرِ ملکی «مضافِ الیہ» است و «اسب» مضافِ مانند: «اسبِ من = میرا گھوڑا، اسبِ ما = ہمارا گھوڑا، اسبِ او = اُس کا گھوڑا» (در فارسی، اسبِ مضاف و من مضاف الیہ).

ضمایرِ ملکیِ مذکرِ جمع

«الف» در آخرِ اسم معمولاً نشانہٴ مذکرِ مفرد است و «ے» (بایِ مجهول) با صدای ق نشانہٴ مذکرِ جمع، برایِ ساختنِ ضمایرِ مذکرِ جمع از ضمایرِ مذکرِ مفرد لازم است در جای الف - بایِ مجهول قرار گیرد مانند:

میرا	میرے	ہمارا - ہمارے
تیرا	تیرے	تُمہارا، تُمہارے
اِس کا	اُس کے	اُن کا اُن کے
		اَب کا اَب کے
میرے	mērē (مال من)	تُمہارے tomhārē مال شما
تیرے	tērē (مال تو)	اُن کے onn - kē مال اُنان
اُس کے	oss - kē (مال او)	اِن کے enn - kē مال ایشان
اِس کے	ess - kē مال این	اَب کے āp - kē مال شما (جناب عالی)
ہمارے	hamā - rē مال ما	

توضیح: پس از اینگونه ضمائر باید مضاف یا ملکیت بصورت جمع مذکر آوردہ شود کہ ہماہنگ با مضاف الیہ یا ضمیر باشد مانند:

به میرے گھوڑے ہیں	اینہا اسپان من هستند
وہ تیرے گھوڑے تھے	انہا اسپان تو بودند
یہ اس کے گھوڑے ہیں	اینہا اسپان این هستند
وہ اُس کے گھوڑے تھے	انہا اسپان او بودند
یہ ہمارے گھوڑے ہیں	اینہا اسپان ما هستند
وہ تمہارے گھوڑے تھے	انہا اسپان شما بودند
یہ ان کے گھوڑے تھے	اینہا اسپان ایشان بودند
وہ اُن کے گھوڑے تھے	انہا اسپان آنان بودند
یہ آپ کے گھوڑے ہیں	اینہا اسپان شما جنابعالی هستند

ضمائر ملکی مونث مفرد و جمع

ضمائر ملکی مونث فقط برای مضاف مونث مفرد و جمع بکار میروند۔ لازم بہ یادآوری است کہ (ی) (پای معروف) نشانہٴ تانیث می باشد۔

میری	mēri	(مال من)
تیری	tēri	(مال تو)
اُس کی	oss - ki	(مال او)
اس کی	oss - ki	(مال این)
تمہاری	hamāri	(مال ما)
ہماری	tomhāri	(مال شما)
اُن کی	onn - ki	(مال آنان)
ان کی	enn - ki	(مال ایشان)
آپ کی	āp - ki	مال شما (جنابعالی)

توضیح: پس از اینگونه ضمائر ملکی مونث، باید مضاف مونث بیاید — (چہ مفرد و چہ جمع) مانند زیر:

میری گھوڑی	اسب (مادہ) من
تیری گھوڑی	اسب (مادہ) تو
اُس کی گھوڑی	اسب (مادہ) او
اس کی گھوڑی	اسب (مادہ) این
ہماری گھوڑی	اسب (مادہ) ما
تمہاری گھوڑی	اسب (مادہ) شما
اُن کی گھوڑی	اسب (مادہ) آنان
ان کی گھوڑی	اسب (مادہ) ایشان
آپ کی گھوڑی	اسب (مادہ) شما، جنابعالی

در صورت جمع بودن مضاف نیز در تانیث مضاف الیہ با ضمیر ملکی مونث ہیجگونه تغییری حاصل نمی شود۔

یہ میری گھوڑی ہے
وہ تیری گھوڑیاں ہیں
یہ اُس کی گھوڑیاں ہیں
وہ ہماری گھوڑی ہے
یہ تمہاری گھوڑی ہے
وہ اُس کی گھوڑی ہے
یہ آپ کی گھوڑی ہے
جملات دیگر بعنوان تمرین۔

این اسب من است
آن کیف تو است
این اتاق او بود
آن خانہ ما است
مدرسه شما دور است
مدرسه من نزدیک است
این شهر شما است
این دست راست من است
دست چپ شما کجا است؟
رنگ گل سرخ بود۔
آیا دیروز گرم بود۔
امروز هوا خوب است
آن مرد خاموش بود
پسر خیلی زرنگ بود
خانہ اکرم صاف و تمیز بود
دیر باز بستہ بود۔

یہ میرا گھوڑا ہے
وہ تیرا بستہ ہے
یہ اُس کاکمرا تھا
وہ ہما را گھر ہے
تمہارا سکول دُور ہے
میرا مدرسہ نزدیک ہے
یہ آپ کاشہر ہے
یہ میرا دایانہا تہ ہے

آپ کابایاںہا تہ کہاں ہے ؟
بُھول کا رنگسرخ تھا۔
کیا کل گرمی تھی؟
آج موسم اچھا ہے۔
وہ آدمی خاموش تھا
لڑکا بہت ہوشیار تھا
اکرم کا گھر صاف ستھراتھا
کُل بازار بند تھا

یہ میرے گھوڑے ہیں
وہ تیرے بھول تھے
اُن کے انڈے گندے تھے۔
ہمارے بھائی و ہاں تھے۔
تمہارے طوطے سبز ہیں۔
آج کل حالات اچھے نہیں ہیں (امروز و فردا) این روزها
اوضاع خوب نیست

ایران کے لوگ بہت بہادر ہیں۔
مردم ایران شجاع هستند
کل آپ کے خطوط زیادہ تھے
دیروز نامہای شما زیادہ بودند
آپ کے بچے پارک میں ہیں
بچہها شما در پارک هستند
اُس کے چار قلم ہیں۔
او چہار قلم دارد (هستند)
ہمارے کیلے سیٹھے ہیں
موزہای ما شیرین هستند
اُن کے آم گھٹے ہیں
انبہهای آنان ترش هستند
ناپید کے لباس نیلے تھے
لباسهای ناہید آبی بودند

ایران کے لوگ بہت بہادر ہیں۔
مردم ایران شجاع هستند
کل آپ کے خطوط زیادہ تھے
دیروز نامہای شما زیادہ بودند
آپ کے بچے پارک میں ہیں
بچہها شما در پارک هستند
اُس کے چار قلم ہیں۔
او چہار قلم دارد (هستند)
ہمارے کیلے سیٹھے ہیں
موزہای ما شیرین هستند
اُن کے آم گھٹے ہیں
انبہهای آنان ترش هستند
ناپید کے لباس نیلے تھے
لباسهای ناہید آبی بودند

ایران کے لوگ بہت بہادر ہیں۔
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او چہار قلم دارد (هستند)
ہمارے کیلے سیٹھے ہیں
موزہای ما شیرین هستند
اُن کے آم گھٹے ہیں
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ناپید کے لباس نیلے تھے
لباسهای ناہید آبی بودند

ایران کے لوگ بہت بہادر ہیں۔
مردم ایران شجاع هستند
کل آپ کے خطوط زیادہ تھے
دیروز نامہای شما زیادہ بودند
آپ کے بچے پارک میں ہیں
بچہها شما در پارک هستند
اُس کے چار قلم ہیں۔
او چہار قلم دارد (هستند)
ہمارے کیلے سیٹھے ہیں
موزہای ما شیرین هستند
اُن کے آم گھٹے ہیں
انبہهای آنان ترش هستند
ناپید کے لباس نیلے تھے
لباسهای ناہید آبی بودند

اتاق (مذ)	kamrā	گَمرا
خانہ (مذ)	ghar	گھر
مدرسہ (مذ)	school	سکول
راست (مذ)	dāyān	دایاں
دست (مذ)	hāth	ہاتھ
چَب (مذ) صفت	bāyān	باہاں
گُل (مذ)	phool	پھول
دیروز - فردا (قید)	kall	کَل
گرم . (نث)	garmi	گرمی
فصل - ہوا (مذ)	mosem	موسم
خوب (صفت) مذ	ačchā	اچھا
ساکت (ص)	xamosh	خاموش
انسان - مرد (مذ)	ādami	آدمی
زرنگ (ص)	hoshiyār	ہوشیار
خیلی - زیادہ (ص)	bahot	بہت
تمیز - پاک (ص)	sāf	صاف
تمیز (ص مذ)	sothrā	سُتھرا
بَسْتہ (ص)	band	بند
تخم مرغ (مذ)	anḍā	انڈا
گندیدہ (ص مذ)	ganḍa	گندا
برادر (مذ)	bhāi	بھائی
طوطی ہا (جمع) و (مذ)	totē	طوطے
طوطی (مذ)	totā	طوطا
ابن روزہا (ص)	aj - kall	آج کل
اوضاع (جمع مذ)	hālat	حالات
خوب (ص جمع مذ)	ačchē	اچھے
مردم (ا - مذ)	log	لوگ
شجاع (ص)	bahādor	بہادر
نامہا (ج مذ)	xatoot	خطوط
بچہا (ج مذ)	bačcē	بچے
پارک (نث)	park	پارک
در (حرف اضافہ)	mēn	میں
چہار (عدد)	chār	چار
موز (ا - مذ)	kēla	کیلا
موزہا (ا مذ - جمع)	kēlē	کیلے
شیرین (ص - مذ)	meeth ā	میٹھا
شیرین (ص مذ جمع)	meeth ē	میٹھے
انبہ (ا. مذ)	ām	آم

اسلم کے جوتے کالے تھے کفشہای اسلم سیاہ بودند
شیرین کے بال سُنہرے ہیں۔ موہای شیرین طلائی هستند
درخت کے پتے سبز اور زرد ہیں برگہای درخت سبز و زرد هستند
پاکستان کے لوگ محنتی اور مردم پاکستان با تلاش
محنت کس ہیں۔ و زحمتکش هستند
میرے دوست کے برتن صاف نہیں تھے ظروف دوست من تمیز نبودند
اُن کی کھانسی لذیذ ہیں۔ غذاہای اُنان خوشمزه هستند
کاربرد مضاف مونت مفرد و جمع در جملات با حرف اضافہ مونت
«کی»

یہ میری گھوڑی ہے۔ این اسب (مادہ) من است
وہ تیری بلی نہیں۔ اُن گریبہ تو بود
اُس کی گھوڑی نئی تھی۔ ساعت او نو بود
ہماری کتاب اچھی ہے۔ کتاب ما خوب است
تمہاری گائے سفید تھی۔ گاو شما سفید بود
ہماری پنسل سُرخ ہے۔ مداد ما سُرخ است
اُن کی شلوار کالی ہے۔ شلوار اُنان سیاہ است
آپ کی سپنی چوڑی تھی۔ سپنی شما پهن بود
بچی کی تصویر خوبصورت ہے۔ تصویر دختر بچہ زیبا است
فاطمہ کی قمیض نیلی تھی۔ پیراہن فاطمہ آبی بود
ناہیدکی پیالی چھوٹی ہے۔ فنجان ناہید کوچک است
مکان کی چھت سفید تھی۔ سقف خانہ سفید بود
پانی کی نالی خراب ہے۔ (لولہ) جوی آب خراب است
شہر کی سڑکیس اچھی ہیں۔ خیابانہای شہر خوب هستند
ایران کی شاہراہیں چوڑی ہیں شاہراہہای ایران پهن هستند
مُلک کی عوریتیں بہادر ہیں۔ زنان کشور شجاع هستند
ہماری تھالیان خوبصورت ہیں بشقابہای ما (خوب) زیبا هستند
بچوں کی تصویریں دیوار پر ہیں عکسہای بچہا بر دیوار هستند
یہ ہمارے گھر کی کپڑے کیان ہیں این پنجرہہای خانہ ما هستند
جمشید کی پیالیاں بڑی ہیں۔ فنجانہای جمشید بزرگ هستند
اکرم کی پللیاں جالاک ہیں۔ گریبہای اکرم زرنگ هستند
زہرا کی کتابیں زیادہ ہیں۔ کتابہای زہار زیاد هستند
اسلم اور شمس کی گڑیاں نئی ہیں ساعتہای اسلم و شمس نو هستند
حمیدکی پنسلیں بُرائی تھیں۔ مدادہای حمید کهنہ بودند
مجید کی کاپیاں خراب ہیں۔ دفتر چہہای مجید خراب هستند
آپ کی بتلویں اور ٹوپیان کیا ہیں شلوارہا و کلاہہای شما کجا هستند۔
کلمات تازہ:

گھوڑا	ghorā	اَسب (مذ)
بَسْتہ	basta	کیف کتاب (مذ)

acchi	آچی
aurat-	عورت
auratēñ	عورتیں
thāli	تھالی
thāliāñ	تھالیاں
deevār	دیوار
par	پر
kher - ki	کھڑکی
payāliāñ	پیالیاں
belliāñ	بلیاں
ketāb	کتاب
ketābēñ	کتابیں
zeyāda	زیادہ
ghariāñ	گھڑیاں
gāi	گائی
nayā	نیا
pencil	پنسل
porāni	پُرانی
kāpi - (copy)	کاپی
kāpiāñ	کاپیاں
patloon	پتلون
pat loonēñ	پتلونیں
ṭopi	ٹوپے
ṭopi āñ	ٹوپیاں

ا = اسم
 مذ: مذکر
 نث: مؤنث
 ج: جمع
 ص: صفت

نشانه جمع بستن اسمهای مذکر: "ے" (بای مجهول)
 نشانه جمع بستن اسمهای مؤنث: (ا) ان: (الف و نون غنّه: بدون نقطه)
 (۲) یں (ی + نون غنّه) نون بدون نقطه
 کلمه مذکر که محتوم به صدای آ (ا-آ-ه) باشد، چه اسم باشد و چه صفت، سه حالت را میگیرد.
 برای مذکر: آ-ه (مفرد - مذ)
 برای مؤنث: یں (مفرد و جمع)
 برای مذکر جمع: "ے" (بای مجهول)

khattē	کھٹے
lebās	لباس
neelā	نیلا
neelē	نیلے
neeli	نیلی
jootā	جوتا
jootē	جوتے
kālā	کالا
kālē	کالے
bāl	بال
sonahrē	سنہرے
pattā	پتا
pattē	پتے
mehnati	محتنی
mēhnat - kash	مَحنَت کَش
bartan	بَرتن
khānā	کھانا
khānē	کھانے
lazeez	لذیذ
belli	بلی
belliāñ	بلیاں
ghari	گھڑی
ghariāñ	گھڑیاں
gāē	گائے
pencil	پنسل
kāli	کالی
seeni	سینی
chōri	چوڑی
bačchi	بچی
tasveer	تصویر
xoob soorat	خوبصورت
qameez	قمیص
payāli	پیالی
makān	مکان
chhatt	چھت
nāli	نالی
ṣarak	سڑک
sarken	سڑکیں

شعر

Selected by: Dr Abbas Ali Rezai TABRIZ UNIVERSITY.

Look at the picture below.

1. What kind of bird is an eagle?
2. Is it a powerful bird?
3. How big are most eagles?
4. How would you feel if you were close up to this bird?
5. How would you react to seeing it fly?



THE EAGLE

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

Alfred Lord Tennyson

The poem is written in one tense throughout. What is it?

Why has Tennyson given such prominence to this tense?

To help you answer this question, try working through the following tasks:

- a) Re -write the verbs in the simple past tense and ask yourself what happens to the way we see the eagle.
- b) Re-write the verbs in the present continuous tense, for example, 'He is clasping ...' what changes occur in our view of the subject?

In other words what is the function of this simple present tense? To help you consider this, examine the differences in the meaning between the following:

i) Mr Jones is living in London.

Mr Jones lives in London.

ii) The oil is floating on the water.

Oil floats on water.

What effect does the unusual word order create? For example, what different effects (irrespective of rhyme) would be produced if the final two lines were:

He watches from his mountain walls

And he falls like a thunderbolt.

Look closely at the rhyme scheme employed by Tennyson (i. e. aaa/bbb).

Immer leiser

leise leise leise leise leise
er leise leise leise leise leise le.
eiser leise leise leise leise leise leise
leiser leise leise leise leise leise leiser
er leiser leise leise leise leise leiser le
ser leiser leise leise leise leise leiser le
ser leiser leise leise leise leise leiser le
iser leiser leise leise leise leise leiser le
iser leiser leise leise leise leise leiser le
ser leiser leise leise leise leise leiser lei
er leiser leise leise leise leise leiser lei
er leiser leise leise leise leise leiser lei
leiser leise leise leise leise leiser leiser
eiser leise leise leise leise leise leise
er leise leise leise leise leise leise
eise leise leise leise leise leise



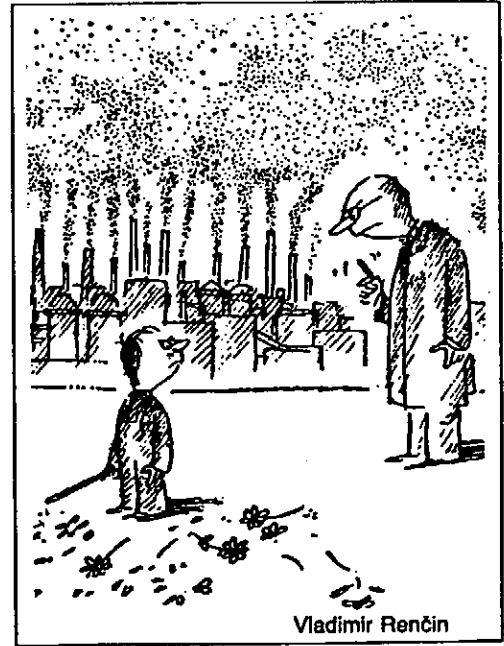
Fremde Hilfe

- Kann ich Ihnen helfen?
- Wollen Sie mir denn helfen?
- Hätte ich sonst gefragt?
- Eben!



Blumen-Verschmutzung

- Schämst du dich nicht?
- Nein!
- Warum tust du so was!
- Weil sie stinken!



4.1.3. Procedure	
4.1.4. Results	
4.1.4.1. Categorization	
4.1.4.2. The Analysis of Findings	
4.1.5. Discussion	
4.2. Composition Analysis	
4.2.1. Subjects	
4.2.2. Materials	
4.2.3. Procedure	
4.2.4. Results	
4.2.5. Discussion	

CHAPTER FIVE: PEDAGOGICAL IMPLICATIONS

5.1. Pedagogical Suggestions	
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Exercises	
Bibliography	

NEGATION IN PERSIAN AND ENGLISH

ABSTRACT

Contrastive analysis is a controversial topic in the majority of countries around the world. Some scholars are for and others against it. Those who support it believe that it has an important role in teaching, testing, and writing test books. Others who are against it state that CA (Contrastive Analysis)'s results are not applicable in the classroom and it does not have any role in testing and providing materials. Some of the opponets go one step further and cite that the results of CA might be harmful in teaching. This study by considering the attitudes that both scholars hold for and against it, impartially, tries to find whether contrastive analysis as a technique, as

Marton (1979) refers to, is applicable in teaching English sentential negation or not.

Since contrastive analysis claims that by contrasting the systems of the two languages the students' problems will be predicted, in this investigation, first there is an attempt to contrast the syntactic aspect of sentential negation in Persian and English and then on the basis of the differences the problematic areas are predicted. Considering those predictions a test has been provided and administered to the students at university level to find whether those students (after 7 or more years of experience in learning English) have any problem in the use of this structure. In order to study the erroneous negative utterances that the students produce randomly, they have been asked to write a composition.

The study of the students' erroneous utterances showed that they have not learned negation at the elementary and intermediate levels well. That is why this structure is problematic for them at the university level. The findings also showed the importance of this structure and that more attention should be paid to its teaching.

Regarding predictions, the results showed that the students had committed the errors which had not been predicted by CA. This illustrated the point that CA does not predict all the students' problems because the source of all the errors is not the mother tongue. On the other hand all the predictions of CA were not true. It should also be mentioned that the students had produced some erroneous utterances that CA had predicted. It seems that the interference of the mother tongue has been one of the sources of their errors.

We may conclude that the role of contrastive analysis should not be totally ignored. However, it seems that some scholars have exaggerated in supporting it.

**NEGATION
IN
PERSIAN
AND
ENGLISH**

**Zahra Shirazi
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Tehran**

CHAPTER ONE: INTRODUCTION

1.1. The Significance of the Study
1.2. The Aim of the study
1.3. The Scope
1.4. Procedure
1.5. Chapters

CHAPTER TWO: REVIEW OF LITERATURE

2.1. Contrastive Analysis
2.1.1. The Definition
2.1.2. Role and Assumption of CA
2.1.3. Its Background
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CHAPTER THREE: CONTRASTIVE ANALYSIS

3.1. Sentential Negation in Persian and English
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CHAPTER FOUR: THE STUDY OF ERRORS

4.1. Test Analysis
4.1.1. Subjects
4.1.2. Materials

- B there are no errors on the stamp
- C a mistake is made in the printing
- D both A and C

2. Mauritius is the name of

- A an island kingdom
- B a British colony
- C a province of India
- D a London printer

3. In 1847 most countries of the world were

- A not yet using postage stamps
- B collecting valuable stamps
- C buying stamps from Mauritius
- D printing their own stamps

4. The mistake on the locally printed postage stamps was in the

- A spelling of postage
- B wording
- C price
- D color

5. \$16,800 is the collector's value of

- A the One Penny Orange-Red
- B a correctly printed 1847 stamp
- C the Twopenny Blue
- D both A and C

6. Implied but not stated:

- A All correctly printed stamps are worthless.
- B Mauritians needed the stamps to send out invitations to a ball.
- C The printer was punished for his mistake.
- D Collectors are constantly looking for stamps with mistakes.

A unique laboratory at the University of Chicago is busy only at night. It is a dream laboratory where researchers are at work studying dreamers. Their findings have revealed that everyone dreams from three to seven times a night, although in ordinary life a person may remember none or only one of his dreams.

While the subjects - usually students - sleep, special machines record their brain waves and eye movements as well as the body movements that signal the end of a dream. Surprisingly, all subjects sleep soundly.

Observers report that a person usually fidgets before a dream. Once the dream has started, his body relaxes and his eyes become more active, as if the curtain had gone up on a show. As soon as the machine indicates that the dream is over, a buzzer wakens the sleeper. He sits up, records his dream, and goes back to sleep - perhaps to dream some more.

Researchers have found that if the dreamer is wakened immediately after his dream, he can usually recall the entire dream. If he is allowed to sleep even five more minutes, his memory of the dream will have faded.

1. According to the selection, researchers at the University of Chicago are studying

- A content of dreams
- B dreamers while they dream
- C the meaning of dreams
- D the process of sleeping

2. Their findings have revealed that

- A everyone dreams every night
- B dreams are easily remembered
- C dreams are likely to be frightening
- D persons dream only one dream a night

3. The machines being used in the experiment record

- A the depth of sleep
- B the subject's brain waves
- C eye movements
- D both B and C

4. The researchers were surprised to find that

- A persons sleep soundly while they dream
- B dream memories are often incomplete
- C sleepers relax while dreaming
- D dreamers can record their own dreams

5. Just before a dream a sleeper will usually

- A relax
- B lie perfectly still
- C fidget
- D make more eye movements

6. In the dream laboratory, the dreams are recorded

- A as soon as the student wakes in the morning
- B at stated intervals during the night
- C about five minutes after the end of each dream
- D immediately after each dream

7. A person would be most likely to remember the dream that

- A was of most interest to him
- B occurred immediately after he went to sleep
- C occurred just before he woke up
- D both A and B

- b. strategies
- d. tactics

36 - A *heterogeneous* group of people gathered at the meeting.

- a. disorganized
- c. joyful
- b. furious
- d. mixed

COMPREHENSION

This incident occurred one morning outside Albert Schweitzer's hospital in the African jungle. A patient had gone fishing in another man's boat. The owner of the boat thought he should be given all the fish that were caught. Dr. Schweitzer said to the boat owner:

"You are right because the other man ought to have asked permission to use your boat. But you are wrong because you are careless and lazy. You merely twisted the chain of your canoe round a palm tree instead of fastening it with a padlock. Of laziness you are guilty because you were asleep in your hut on this moonlit night instead of making use of the good opportunity for fishing."

He turned to the patient: "But you were in the wrong when you took the boat without asking the owner's permission. You were in the right because you were not so lazy as he was and you did not want to let the moonlit night go by without making some use of it."

Dr. Schweitzer divided the catch among the fisherman, the boat owner, and the hospital.

1. Dr. Schweitzer settled the argument because

- A he was the judge there
- B it took place at his hospital
- C he wanted some of the fish
- D he wanted to help the patient

2. Schweitzer told the men that

- A each was partly right and partly wrong
- B both men were completely right
- C both men were completely wrong
- D one man was more guilty than the other

3. The owner of the canoe was wrong because

- A the canoe did not really belong to him

- B he should have locked his boat to a tree
- C he wasted a good fishing night
- D both B and C

4. Schweitzer's patient was right because

- A the canoe really belonged to the hospital
- B he had used the night well
- C he had asked for permission to use the boat
- D both A and C

5. The final judgment was that

- A all the fish should go to the patient
- B the fish should go to the owner of the canoe
- C the fish should be destroyed
- D everyone involved should get a third of the fish

6. Implied but not stated:

- A Both men were patients.
- B The natives trusted Dr. Schweitzer.
- C Dr. Schweitzer's hospital was in the jungle.
- D The canoe was fastened with a rope.

How can a single postage stamp be worth \$16,800?

Any mistake made in the printing of a stamp raises its value to stamp collectors. A mistake on one inexpensive postage stamp has made the stamp worth a million and a half times its original value.

The mistake was made more than a hundred years ago in the British colony of Mauritius, a small island in the Indian Ocean. In 1847 an order for stamps was sent to a London printer - Mauritius was to become the fourth country in the world to issue stamps.

Before the order was filled and delivered, a ball was planned at Mauritius' Government House, and stamps were needed to send out the invitations. A local printer was instructed to copy the design for the stamps. He accidentally inscribed the words "Post Office" instead of "Post Paid" on the several hundred stamps that he printed.

Today there are only twenty-six of these misprinted stamps left - fourteen One Penny Orange-Reds and twelve Twopenny Blues. Because of the Twopenny Blue's rareness and age, collectors have paid as much as \$16,800 for it.

1. A postage stamp's value to collectors is raised if

- A there are few others like it

- b. has been searching
- d. was searching

23 – What's happened to Ahmad?

He had an accident yesterday. -----.

- a. Running down the street, his foot slipped on the ice and broke.
- b. He slipped on the ice running down the street and broke his foot.
- c. Running down the street, he slipped on the ice and broke his foot.
- d. His foot slipped on the ice and broke running down the street

24 – Why isn't the painting done yet?

Hamid - - - - - his share after the work yesterday.

- a. wasn't done
- c. didn't do
- b. hadn't done
- d. didn't

25 – Have you done your mathematics assignment?

No, it's -----difficult one that I need some help.

- a. such a
- c. so much
- b. such
- d. so

26 – Why didn't you visit Farhad?

I ----- him if I had known he was at home.

- a. had been visited
- c. would have visited
- b. would be visiting
- d. had been visiting

27 – Do you want to go to the library with me?

No, thank you. I think I'll wait till the mail -----.

- a. comes
- c. is coming
- b. will come
- d. will be coming

28 ----- in this city will you find any stores open on Fridays.

- a. There is scarcely any place
- b. In hardly places
- c. Hardly any place
- d. In hardly any place

29 – Do you have the results of the poll?

No. We'll have to ask ----- people before we can draw any conclusions.

- a. so much
- c. how many
- b. a great amount of
- d. many more

30 – I understand you have a relative visiting you.

Yes, my ----- grandmother is coming over .

- a. ninety year
- c. ninety-years-old
- b. ninety-year-age
- d. ninety-year-old

VOCABULARY

31 – Although his name was not mentioned, the *allusions* to him was obvious.

- a. picture of
- c. impression of
- b. pride in
- d. reference to

32 – The teacher's presence *inhibited* the discussion.

- a. encouraged
- c. revived
- b. interrupted
- d. restricted

33 – The newspaper *exposed* the activities of the gang of criminals.

- a. criticized
- c. suspected
- b. revealed
- d. discussed

34 – The man's salary was just *adequate* to cover his expenses.

- a. reasonable
- c. moderate
- b. necessary
- d. sufficient

35 – The interviewer asked me to state my *aspirations*.

- a. ambitions
- c. frustrations

9 – When can you go to the library?
As soon as I finish ----- this paper.
a. to write b. write c. to be writing d. writing

10 – Does Ali practice pronunciation much?
Yes, the teacher made him ----- it a lot.
a. to practic
c. practices
b. practicing
d. practice

11 – The grass has grown a lot this past week, hasn't it?
Yes, it needs -----.
a. cut
c. to be cut
b. that we cut
d. to cut

12 – Did you finish lesson five today?
Yes, but we ----- it last Monday.
a. finished
c. should have finished
b. would finsh
d. ought to finish

13 – I hear that Reza has been very unhappy since he went away from home.
-----, he's enjoying his study abroad very much.
a. As a result
c. In addition
b. Furthermore
d. However

14 – Does Roya speak English?
Yes, she learned how ----- English when she was ten.
a. speaking
c. speaks
b. to speak
d. spoke

15 – Javad has had a lot of teaching experiences, hasn't he?
Yes, ----- English since 1974.
a. he'd been teaching
c. he's taught
b. he's teaching
d. he'd taught

16 – Why are you going to the theater if you don't really want to?
My wife wants ----- with her.
a. that I go
c. I go
b. to go
d. me to go

17 – Which rug did your wife buy?
The blue one, but I ----- bought the brown one.
a. will rather have
c. rather had
b. would rather have
d. would have rather

18 – How long has Iraj worked for your company?
«Quite a long time. In two months, ----- for us for ten years.
a. he will work
c. he worked
b. he has worked
d. he will have worked

19 – That's a beautiful dress you have given my daughter for her birthday.
I hope it's ----- for her; if not you can exchange it.
a. big enough
c. enough big
b. as big
d. so big

20 – Is this the man?
Yes, this is -----.
a. the man I gave the papers to
b. the man I gave to him the papers
c. the man whom I gave the papers
d. the man who I gave the papers

21 – Is Bahram from Shiraz?
I don't know -----.
a. what city does he come from
b. what city he comes from
d. from what city does he come

22 – What happened after the robbery?
While one man ----- by the police, the real thief got away.
a. had searched
c. was being searched

Test yourself

هیت تحریریه

از آنجا که دانش‌آموزان عزیز هرازگاه به منظورهای مختلف (کنکور سراسری، اعزام و غیره...) مجبور به گذراندن امتحانات زبان انگلیسی می‌باشند و بارها از ما خواسته‌اند که نمونه جامعی از این نوع پرسشها را در مجله رشد آموزش زبان مطرح نماییم. لذا بر آن شدیم که در این شماره سؤالاتی چند در زمینه‌های *comperhension, vocabulary, structure* ارائه دهیم. چه بسا جهت برگزاری بعضی از امتحانات، دانش‌آموزان نیاز به تمرین در خصوص درک مطلب از راه شنیدن نیز داشته باشند که متأسفانه طرح آن در اینجا امکان ندارد و تمرین در این باره را به خود ایشان واگذار می‌نماییم.

STRUCTURE

Mark the best answer

1 - How was the physics exam?

It was ----- that no one passed.

- a. as hard
- c. very hard
- b. too hard
- d. so hard

2 - Is Amir still complaining about his English test?

Is he ever! Doesn't he know that ----- about it won't help him pass?

- a. having complained
- c. complaining
- b. complained
- d. complain

3 - Why did the meeting end so quickly?

There was so much noise that the speaker couldn't make himself -----.

- a. heard
- c. hearing
- b. to hear
- d. being heard

4 - We've finally decided we ought to try to sell our old car.

How long -----it?

- a. have you had

- c. do you have
- b. you'll have
- d. you've had

5 - Who's typing your research paper?
----- by my father's secretary.

- a. It is typed
- c. It has been typed
- b. It's to be typed
- d. It's being typed

6 - What were you doing when I called you last night?

I ----- television.

- a. must have watched
- c. must have been watched
- b. must have been watching
- d. must be watching

7 - Haven't you found that paper yet?

I've looked ----- all my papers, but it isn't here.

- a. after
- c. over
- b. for
- d. up

8 - Are you going to study mathematics next semester?

I expect to study it ----- time.

- a. if I have
- c. if I had
- b. unless I had
- d. unless I have

might go to sea at the age of ten or eleven and live there until he died many years later, with only infrequent and brief periods ashore. If he did come to live away from the water and the waterfront, he often found it hard to accomodate himself at land life.

What Do We Plant?

What do we plant when we plant the tree?

We plant the ship which will cross the sea.

We plant the mast to carry the sails;

We plant the planks to withstand the gales –

The keel, the keelson, the beam, the knee;

We plant the ship when we plant the tree.

What do we plant when we plant the tree?

We plant the houses for you and me.

We plant the rafters, the shingles, the floors,

We plant the studding, the lath, the doors.

The beams and sidings, all parts that be;

We plant the house when we plant the tree.

What do we plant when we plant the tree?

A thousand things that we daily see; we plant the spire that out-towers the crag,

We plant the staff for our country's flag,

We plant the shade, form the hot sun free;

We plant all these when we plant the tree.

Henry Abbey

he often found it hard to accomodate himself at land life.

سپس اعلام کنید که شعر را خواهید خواند و دانش آموزان باید فقط به آن گوش کنند. قبل از خواندن شعر به آنها گوشزد نمایند که در مورد شعر سوالاتی خواهید پرسید. پس از خواندن آن یکی دو سؤال ساده از آنها پرسید. با این بررسی ساده و اطلاع از میزان درک شاگردان از شعر یکی دو بار دیگر هم در حالیکه محصلین به نوشته خود نگاه کرده و کلمه به کلمه آنرا بعد از شما آهسته تکرار می کنند شعر را بخوانید و سپس به شرح و توضیح آن پردازید. توجه داشته باشید که برای فهمیدن جزئیات دو بند اول، دانش آموزان باید کلماتی را که به دو گروه لغت مختلف مربوط می شوند لغات مربوط به کشتی، و لغات مربوط به ساختمان خانه - خوب بفهمند. لغات گروه اول بخصوص از این نظر جالب می باشند که همه آنها اصطلاحاتی هستند که (کم و بیش) در خشکی بکار میروند ولی در کشتی نامهای دیگری دارند مثلاً دلیل آنکه چرا نمی توانیم floor را deck بنامیم معلوم نیست. شاید شرح زیر برای تدریس این شعر با توجه به آنچه که در بالا گذشت مفید باشد:

Nowadays large ships are made of steel. This poem is talking about the old sailing ships that were made of wood. What carried the sails on sailing ships? What other parts of a wooden ship are mentioned in the first stanza? (masts; planks; keel; keelson; beam; knee).

The keel of a ship is the main piece of wood (or steel) that extends the length of the ship's bottom. The keelson is another piece fastened along the top of the keel to strengthen it. The beam of a ship is the main crosswise piece, at right angles to the keel. The knee is a piece of wood bent like a knee and

used to strengthen the ship.

The second stanza of the poem mentions parts of a house. Some of these words you probably know. Others you may not know.

Look up the following words in a dictionary. Find the meaning that has to do with building houses. Copy out this part of the definition.

rafter	beam
lath	studding
shingle	siding

The spire is the top part of a steeple. Where would you find a steeple? What does the verb tower mean? A crag is a jagged mountain peak. What do you suppose to out-tower the crag means? (on a church; rise high; rise higher than the crag.

For many centuries some people spent most of their lives on ships. So a whole different set of nouns came to be used for naming the parts of a ship. Some of these are words you read in the first stanza of the poem, like keel and mast. Others are deck which is the word for floor on a ship. and BULKHEAD, which means wall.

Look up these terms and be prepared to tell What they mean,

Star	stern
board	aft
port	galley

سپس به محصلین یادآوری کنید تا خود را برای خواندن شعر در جلسه بعد آماده کنند. ضمناً به آنها بگوئید که هر کدام دو یاسه پرشش در خصوص هر بند شعر آماده نمایند تا از همکلاسی های خود پرسند. این تکلیف آنها را وادار خواهد کرد تا چند بار همه شعر را مرور و بازخوانی نمایند.

با استفاده از کتاب:

The Robertts English series, Paul Robertts, Book 5 (Harcourt, Brace & World, Inc., New York)

privilege of referring back to the text if he has forgotten what was said.

j. The teacher should avoid using edited texts which take out most of the redundancy present in real conversational speech, thus making the listening activities too difficult.

k. The teacher must take into consideration such aspects as the clarity and loudness of the recorded material and the acoustics † of the room.

l. Questions for listening should demand less detailed knowledge of the text than those for reading, since listening one does not always retain as much as one does when reading.

m. Finally, the learners should be made to understand that though complete understanding is desirable, sometimes even native speakers have to make do † with less than complete understanding. They should therefore be encouraged to guess the meaning and not be unduly † worried when they fail to hear or understand what they are listening to.

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Teaching Poetry

از: دکتر قاسم کبیری

دبیران عزیز ما میدانند که قبل از شروع هر مطلب درسی (گرامر، مکالمه، و یا قرائت) باید ذهن شاگردان خود را برای تحلیل و جذب آن مطلب کاملاً آماده نمایند. برای اینکار باید در ابتدای هر درس ضمن مقدمه‌ای، که بیشتر به صورت محاوره‌ای طبیعی و کنترل شده (از لحاظ گرامر و لغات) است، مطالب درسی را به تجارب شخصی شاگردان پیوند داده و ضمن ایجاد آمادگی و علاقمندی بیشتر در آنان این افراد را با موضوع متن بیشتر آشنا نموده و کاری کنند که از مطالب دانسته به مطالب نادانسته کشیده شوند.

تدریس شعر نیز از این قاعده مستثنی نیست. تصور کنید که قرار باشد شعر زیر را که در مورد 'درختکاری' است تدریس نمایید. قدم اول آن است که موضوع درس را بصورتی به تجارب انسانی محصلین مربوط کنید تا بدین ترتیب انگیزش آنها افزایش یابد و علاقمندی ایشان تحریک شود. مثلاً برای این شعر میتوانید مقدمه‌ای این چنین داشته باشید؟

Do you know what trees are?

Have you ever planted a tree?

در صورتیکه جواب مثبت باشد باید پرسید:

What did you do it for?

و در صورت منفی بودن جواب می‌پرسیم:

Why didn't you do it?

که در هر حال جوابهای به هر دو سؤال راه را

برای گفتگوی بیشتر باز می‌کنند. آنکس که

جواب منفی می‌دهد یا درختکاری را دوست

ندارد و یا از فوائد آن بی‌خبر است در هر حال

با اشاره به هر دو جواب چنین ادامه می‌دهیم.

If you don't like planting trees

that's because you don't know much about the uses of trees.

Have you ever thought about the many things that we do with the wood we get from our trees?

For many years the great forests

that covered our land were cut carelessly. Only the most valuable timber was taken and the rest wasted. But as times passed, we began to realize the great value of forest land. Now trees are planted as fast as they are cut, timber is treated as a crop.

In the following poem you are going to get a lot of information about our uses of trees. Therefore it will be quite helpful to you.

One more Point, there is a lot of emphasis on ships in the poem, why is it so?

و با اشاره به جواب (هرچه که باشد) و ربط مطلب به آن و برای آنکه توجه محصلین را بیش از پیش جلب کنید ادامه می‌دهید:

In former times people spent most of their lives at sea. A boy

can take a variety of forms. The story can be treated like a listening passage, with understanding checked by comprehension questions. On the other hand, the listeners can demonstrate their understanding by retelling the story as a whole to the rest of the class, or the entire class can do the reproduction, with each member contributing a sentence at a time. Finally, if we want to maximize student participation member retelling the story to the other. The sources for these anecdotes can be the learners themselves or books and even the radio. (BBC English by Radio is one good source of funny stories.)

■ **Songs.** Songs ranging from folk songs to pop can be used for listening, provided the lyrics are sung clearly enough to be heard and understood by learners. As with the anecdotes, the listeners can respond in a number of ways. The song can be treated as a listening passage with comprehension questions acting as a check of understanding. Alternatively, the learners can be given copies of the songs with blanks in it, to be filled in as they listen. The blanks should not normally be too close to each other, but if they are, the listeners should be given several opportunities to hear the song. Another possibility is for the students to hear the song and either summarize, retell, or comment on what it says. Country and western music† lends itself to this exercise, but the teacher should be on the lookout† and update his stock with current hits† where possible.

■ **Extensive Listening.** Just as in reading the learners have sessions where they are expected to read for pleasure without the shadow of comprehension exercises hanging

over† them, they can also have material to which they listen for pleasure. These could consist of short stories that can be gone through in one 10- to 15-minute session or of longer works either recorded in the form of "talking books" or read in episodes† by the teacher in class. Simplified and graded readers can be used for this purpose. Radio plays and works of fiction read over this medium could also be used for extensive listening.

The above list presents of course only a fraction of the exercise that can be used for listening. Others include information-transfer activities, lectures and note-taking, matching language and pictures, and filling in forms or charts after listening to texts. The teacher can therefore make up many other listening activities, but he must keep some if not all of the following points in mind:

a. The tasks we ask our students to perform must be sufficiently realistic and motivating for them to see a useful purpose for text study.

b. As in every area of learning, it is necessary to vary the activities if the learners, interest is to be retained for long. There should also be variety in the kinds of responses the learners are asked to furnish.

c. The activities should reflect the learners' language level, age, and interests.

d. Listening activities should stretch over the whole period during which the language is being learned, since there is no point at which one can be said to have perfected one's ability in this area.

e. What happens in the listening lesson should reflect and relate to what is happening in other language-learning areas.

f. If it hasn't been done before,

it must be introduced gradually and in small doses.†

g. The pupils should be exposed to a variety of voices, registers,† and genres† not only for motivational purposes but also because they will, in fact, need to listen to this multiplicity of types of spoken language in real life.

h. Pupils should be given something to listen for through the use of such devices as guide questions.

GLOSSARY

(Word marked by a † in the text)

interlocutor: a person participating in a conversation or dialogue.

Come into play: to begin to be used or have an effect.

back-tracking: going back over the same path; retracing one's way.

digest: to think over and arrange in the mind; assimilate mentally.

hum: a continuous low buzzing sound

scans: reads quickly in search of particular information.

runds up: finishes

ticking: making a (check) mark next to

Country and western music: music derived from or imitating the folk style of the Southern U. S. or the Western cowboy

on the lookout: searching

hits: successful popular songs

hanging over: threatening

episodes: accounts of separate events

doses: measured amounts (esp. of liquid medicine) given or taken at a time

registers: particular styles of speech or writing used in formal or informal circumstances

genres: classes of literature according to their type of subject

acoustics: the qualities of a place that make it good or bad for hearing sounds

make do: to get along or manage with whatever is at hand

unduly: too; too much

Teaching Listening Comprehension

i. Listening texts should as a rule be shorter than reading texts, since the listener does not have the

be discussed in the passage. He writes these on the blackboard in the form of notes.

b. He then reads the text to them while they try to find out how many of the above ideas do in fact occur in the passage.

c. The class discusses its findings and probably rounds up the study of the text with another reading of it by the teacher. In the first listening - passage exercise as well as the second one, the teacher could, of course, have the passage prerecorded on tape, read either by himself or someone else.

■ **Completion Exercises.** These exercises are based on the belief that a good listener predicts or guesses what the speaker is going to say before the words are actually uttered. He can, therefore, quite often complete the utterance reasonably well if for some reason the flow of speech is interrupted in midstream. The exercises are of two main kinds and can be described as short and long completion exercises, respectively. In the latter, the teacher chooses a text and reads it to his learners, stopping from time to time in his reading and requiring the listeners to suggest the word or group of words that should follow. When the learners have given their ideas, he tells them what the word or words actually are and then continues reading, stopping again at another chosen point and repeating the above procedure. He does this until he reaches the end of the text.

In the short completion exercise the teacher chooses a shorter text and tells the students that as he reads he is likely to stop at any moment and ask them to complete the text.

Example:

One evening, a policeman was

walking along a road. He heard a noise, and saw a man with a ladder. The man was trying to climb over a high wall. The policeman asked the man what he was doing. The man said _____

This exercise can also be done using recorded dialogue.

■ **Spot the Change.** This exercise consists of the teacher reading a text to the students and then reading it a second time, making some changes. The learners' task is to spot the changes and suggest what the original text said.

Example:

Three (five) elephants attacked a village (town) in south Sumatra (Japan) crushing to death a six - year - old boy (girl) and destroying three houses (cars). The village headman (priest) said the attack was the second this year (month).

■ **«Simon Says.»** This is a listening game that requires learners to obey or fail to obey instructions depending on whether they are preceded by the words «Simon says.» If the instructions are preceded by «Simon says» they are to be obeyed; if not, they are to be ignored. A local name or other symbol of authority can be substituted for Simon to bring the game closer to the students. Interest can also be added by getting the class to compete in a game where those who make mistakes are eliminated until there is one winner.

■ **Following Instructions.** This can be done in a number of ways. The teacher can issue spoken instructions to students, who demonstrate their understanding by doing what they have been asked to do. Alternatively, the instructions can require them to draw or make something. The instructions can also consist of directions on how to get from one place to another, and

the listeners demonstrate their understanding by drawing the route on the map or identifying the destination. Another version consists of the teacher describing a journey in the student's town and asking them to write down or say what the destination is.

■ **What Is It?** This is also a game-like activity, in which someone describes an object or a person, progressively giving more details until the class guesses what the thing is. It can go as follows:

The teacher or a student says:

It is rectangular.

It is black.

It is made of wood.

It costs about five thousand francs.

We can find it in classrooms.

It is used to write on.

Student: A blackboard.

■ **Bingo.** This game is particularly useful for practicing listening to and identifying numbers. The teacher chooses a set of numbers - for example, 1 to 20. He asks his listeners to draw a rectangle, which they divide into a given number of boxes (fewer than the number of figures in the chosen set). He writes down all the numbers of the set on a large piece of paper or the blackboard and he tells his learners to choose a given number of figures from the set and write each in one of the boxes. He then calls out the numbers of the set at random, ticking each one as he calls it. If a learner hears any of the numbers in his boxes he cancels it. The first person to cancel all his numbers shouts "bingo" and wins the game. This game can also be played with sets of words.

■ **Anecdotes and Jokes.** The teacher and students can tell jokes to the rest of the class. The response of the listeners in this case

him. It would of course be impossible to make our learners competent listeners to all the dialects of English. The teacher should however, try to get his students to listen to the American and British varieties and, if course, the local variety. They should also be exposed to material from a number of registers, i. e. from informal conversational English to the more formal varieties used in lectures and public speaking.

Listening activities

Although one can see that good listening involves such subskills as the ability to predict what one's interlocutors are going to say and even supplying the items that may not have been well heard or understood, it is generally difficult to subdivide the listening skill into subskills that can be taught and learned separately. The exercises that follow, therefore, tend to require the learner to do global listening in the hope that in being given frequent practice to listen carefully he will end up being a competent listener. In general, the exercises require the learner to do one or more of the following:

- a. Make and confirm predictions of what may be in a given text.
- b. Extract specific information as he might do when he scans† in reading.
- c. Get a general idea or gist of what the listening text is about.
- d. Discover the speaker's attitudes and opinions as expressed in the text.
- f. Recognize discourse markers and language functions.
- g. Recognize and distinguish between the different sounds of the language as well as its intonations and stress patterns.

The following are some activities that can be used for training in listening:

Vowel and Consonant Discrimination. When learners have problems distinguishing between two sounds either in the same language or in two different languages, minimal-pair exercises can be used to train them to listen to and learn the difference between them. The teacher can have them listen to three words pronounced in succession and decide which word contains a sound that is different from the other two, e. g., The teacher says, "Listen, then indicate which word is different: tank, tank, thank." The learner says, "The third word is different." These sounds can also be incorporated in sentences, and students can be required to show their recognition of the sound either by simply telling the teacher which one is used in the sentence or by showing that they can understand its meaning. Similar exercises can be devised to help the students listen to and identify the different intonations and their meanings in English.

■ **Listening to Sounds.** This exercise is of two kinds. In the first one, students can be asked simply to close their eyes and listen to the sounds around them and then describe and talk about them some minutes later. The idea here is simply to give them practice in listening attentively. In the second kind of exercise, the teacher plays on his tape recorder a combination of intriguing sounds that he has recorded to simulate the learners, imaginations, and he can ask them to say what they think was happening. Real language practice, of course, only comes in when they start talking about the sounds, but, like the first exercise, it forces the

learners to listen intently.

■ **The Listening Passage.** This is the exercise most widely used by those who try to teach listening comprehension, and it usually involves the following steps:

a. The teacher chooses a passage that he judges suitable for his group of learners and sets comprehension questions on it.

b. He introduces the text by either giving its background or putting it in context if he feels this is necessary. (Some texts may not need this step.)

c. He puts guide questions on the board or dictates them to the learners. These are questions that require an understanding of the general ideas in the passage rather than detailed knowledge.

d. The teacher reads the text to his learners for the first time, and after giving them time to answer the guide questions discusses the answers with them.

e. He either dictates or writes more detailed questions on the board and then reads the passage to the students a second time.

f. The learners are given time either to answer the second set of questions in writing or to simply think about them. The teacher then discusses the answers with them.

g. The final step, which is optional, could consist of the teacher reading the text aloud once more.

If the text is a long one, it can be divided into sections and each section treated as a whole passage, with teacher and learners going through all the above steps. An alternative exercise on the listening passage consists of the following steps:

a. Using the title as the trigger, the teacher asks the students to suggest the ideas they think might

disadvantage to a listener. It is an advantage in that if the listener does not hear what is said the first time he may have a second opportunity when it is repeated, but it becomes a disadvantage for the inexperienced learner who has to learn to sort out what is important from the excess clues he is provided with.

Untidiness. Another major characteristic of spoken language is its *untidiness*. Spontaneous conversation often contains language structures that may not be, strictly speaking, grammatical. It is also untidy in the sense that it may contain unfinished utterances, pauses, and eye moments of silence. If the language learner is not exposed to the first aspect of untidiness in his learning of English he may become unduly distracted by these "errors", which the competent speaker learns to either ignore or tolerate. The second aspect is probably an advantage to the listener, because it gives him time to think and digest what he hears. A listening exercise that does not incorporate this aspect of spoken language would make the task more difficult for the listener than it usually is in real life.

Environmental Interference. Most spoken language requires the hearer to cope with such environmental uncertainties as background noise. A typical example of this is announcements at such places as airports, which require a listener to pick the message out from the hum of surrounding conversation and the noise of traffic. The voice quality, the emotional states of both interlocutors, and the loudness or lack of it influence the perception of the message. The result is that the listener is often

placed in a situation where he has to guess and fill in what he did not hear.

Why teach listening?

As Mckeating says in his article "Comprehension and Listening" (Abbot and Wingard 1981), "Listening comprehension is a skill that tends to get neglected." One of the reasons for this neglect is the feeling among language teachers that this skill is automatically acquired by the learner as he learns to speak the language. When one remembers that many competent performers in many languages were never taught to listen and yet they can do this well, one is tempted to agree with those who see in the new emphasis on listening comprehension in language teaching a kind of conspiracy between materials producers and publishers, aimed at selling more books and other language-teaching materials. Another reason why this skill is not given due attention is the fact that incompetence in it is easy to hide through nodding and shaking of the head, which may give the impression of understanding even where there is none. A third reason is that some audiolingual courses give the impression that they are teaching listening comprehension when in fact they are teaching other skills.

If, however, we examine carefully the listening abilities of many learners of foreign languages, we will realize that they are not always as competent as they think. The situation usually becomes obvious when the learner makes his first contact with native speakers in their natural environment. Often the foreign speaker feels lost and complains about the speed of

delivery of the native speakers or their accents. This alone should convince us of the need to systematize the learning of this skill. But there are other reasons why we may feel obliged to teach listening. The fact that listening comprehension is one of the items on some language exams is reason enough for it to be taught. In addition, we need to mention that it is the most used of all the communicative activities, and also that many of the enjoyable activities a learner may indulge in in the target language such as listening to the radio and to music and watching films - demand that the learner exercise this skill. There is also the fact, particularly for those for whom the target language is a second language and, therefore, a medium of instruction in other school subjects, that they need to be good listeners to succeed in their education. The final, and perhaps most important, reason for teaching listening is that although one can and does learn to listen with understanding without being taught, we will gain in time and efficiency if we systematize and organize the learning of this vital skill instead of leaving our learners to acquire it without guidance and help.

If we accept the argument that it is necessary to teach listening, we are still faced with the problem of which variety of the language we should expose our learners to. As far as speaking is concerned, the choice is often made for the teacher, since he can only teach the variety that he himself has learned. When it comes to listening, the teacher cannot make the same easy choice because, although one can choose what variety of English to speak, one generally has no influence over what variety is spoken to

Teaching Listening★ Comprehension

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همانگونه که خوانندگان ارجمند مستحضر هستند دسترسی به مقالات جدید برای اکثریت همکاران و دانشجویان میسر نیست. مجله رشد زبان به منظور معرفی مقالات ارزشمند و مفید سعی نموده است هر از گاهی بعضی از مقالات منتشر شده در مجلات معتبر آموزشی زبان را عیناً و یا بطور خلاصه در این مجله درج نماید. مقاله زیر به جهت اهمیت موضوع آن در امر آموزش زبان تقدیم خوانندگان می‌گردد.

Listening, unlike other language skills, is an internal process that cannot be directly observed. Nobody can say with certainty what happens when we listen to and understand another person. Psycholinguists have, however, put forward some theories as to what they think happens when one listens to language. One theory suggests that as a person listens he is constructing a parallel message based on the sound clues he receives from his interlocutor† and verifying whether his message corresponds with what he hears. According to this theory, listening is an active process in which the listener plays a very active part in constructing the overall message that is eventually exchanged between listener and speaker Rivers and Temperley (1978) see the process of listening with understanding as going through the following stages:

a. As we hear a sound or stream of sounds, our first reaction is to decide whether it is organized sound (as language and music are) or simply random. In other words, before we go on to understand or fail to do so we must perceive whether the sound coming at us is

systematic or not.

b. Our next step is to impose some kind of structure on the stream of sound. We can break it up into words and sentences if it is language, or other equivalent units if it is music.

c. We next recirculate the sound in our mind, selecting from it what we judge to be important. The selected information is recorded or put into different language and then stored in the memory for future use.

Whatever the process may eventually be proved to consist of, one conclusion can be drawn about it: that it is more complex than it may at first appear. However, we can point out some of the factors that come into play† when we listen. Among them is a knowledge of the phonology or sound system of the language in question. Although we may not consciously analyze and identify the sounds that occur in the language we speak, we have as part of our linguistic competence an ability to say what sounds and sound combinations are typical of it. The degree to which we understand our interlocutor also depends on the knowledge of the world we share with him: The more

the interlocutors have in common, the more they understand each other. The third factor that comes into play when we listen is our familiarity with the subject of discussion: If we are in a familiar domain, we understand much more than we do when it is a strange field to us.

When people speak, the sounds uttered usually convey only a certain percentage of the message; a good proportion of the message is conveyed through such things as facial expression, gestures, and loudness and tone of voice. In addition, the personal attitudes and interests of the speaker, if known to the listener, can help the latter interpret what is said, just as the context in which an utterance is made helps the listener to decide on the meaning of what he hears.

Some characteristics of spoken language

If we want to train our learners to be good listeners, we must not only keep in mind the above factors but also the following characteristics of spoken language:

Redundancy. Whereas good writing should be precise and should avoid repetition, this is hardly the case with spoken language, particularly that which occurs in normal conversation. While language in general usually provides extra clues for the reader or listener, spoken language provides even more in the form of repetition, restating, and backtracking†. This aspect of language, often referred to as *redundancy*, can be both an advantage and a

*From English Teaching Forum, January 1988.

to be clarified, some of the pivotal questions you would ask to ensure understanding, and whether you intend treat the reading intensively or extensively.

In addition, the homework to be assigned should be clearly written out, particularly if you plan to have a student palce it on the board.

Generally, the overall written plan may take one of two shapes. Some teachers, with the approval of the school head, prepare a weekly plan such as the following:

Period: 1 2 3 4 5

First day					
Second day					
Third day					
Fourth day					
Fifth day					

The plan above has the advantage of letting you see at a glance what went on the day before and how today will be linked with tomorrow, enabling you to make reference to yesterday and tomorrow as you are teaching today's lesson.

Another type of written plan is one in which a full page in a notebook is devoted to each day. (Beginning teachers may find it helpful to use the full-page format which permits more extensive notation.)

Whichever format you use, the following minimal information should be immediately apparent to you:

The date

The class

Aims (e.g., Review the sounds b/v; teach the present perfect with *since*; "The Necklace" [the name of the story to be read]; composition preparation; etc.)

Motivation (Situation or Approach, as it is called by some teachers)

Oral presentation (This will depend on the type of lesson as noted above.)

Drills, Activities, and Experiences (With drills, cue words needed should be listed; With reading lessons, all items to be clarified.)

Audio-visual aids to be used in conjunction with the presentation and practice,

Homework: Study, say, read, write, etc,

hand) containing the essential information you will need to allow the lesson to proceed smoothly.

The lines of the dialogue, the sequence of drills, the cue words needed under each, model sentences for grammar instruction, a dictation, vocabulary to be clarified in the reading, and questions to be asked in the reading should all be indicated on your card. Most helpful too is to indicate on the card in red, or in another color; next to the activity, the audial or visual material to be used in conjunction with it (e.g., BB

An Overview of Some Lesson Types

Preliminary activities: Warm-up; Pronunciation practice; Homework correction and/or Quiz.

New Lesson	Dialogue	Grammar	Reading	Composition Writing	Culture
Motivation					
Statement of Aim					
Teacher's Oral Activities	Explaining situation Clarifying difficulties Dramatization Questions Variation of utterances Study and "Exploitation"	Creating situation Reviewing related material Giving models Eliciting generalization Engaging students in drills Providing "communication" activities	Clarifying difficulties Oral reading Questioning Word study and related activities	Eliciting ideas Supplying lexicon and structures Helping to put ideas in sequence	Clarifying difficulties Giving an oral presentation with audio-visual aids Asking questions Helping with individual projects
Students' Oral Activities	Repetition Dramatization Answering questions Responding to drills Engaging in related activities	Repetition Generalization Engaging in drills Engaging in "freer" conversation	Answering questions Formulating questions Giving medial summaries Engaging in word study, etc. Reading aloud	Expressing ideas Suggesting vocabulary and structures Giving related sentences Preparing an introduction	Working on group or individual projects Answering questions Discussing (comparing or contrasting) aspects of culture
Summary and Evaluation					
Looking Ahead					

Two additional comments are pertinent:

1. You should devise some notation for yourself to indicate that you did not complete a lesson or perhaps that it was not learned to you did not complete a lesson or perhaps that it was not learned to your complete satisfaction.

2. You should make every effort to *learn the steps of your lesson by heart* so that you don't have to consult your plan book every few minutes. You should also prepare a small card (which you keep in one

[blackboard], PC [pocket], Pic series, Pix, etc.)

To facilitate your teaching and planning, it is desirable to keep a cumulative vocabulary list (with lessons in which the items were introduced), test items asked, and homework slips or cards for each lesson. These should be kept from year to year but modified, as necessary.

هر معلم با تجربه‌ای می‌داند که لازمه تدریس موفق داشتن طرح درس است. بدون داشتن برنامه برای هر جلسه کلاس معلم نخواهد توانست به سادگی به اهداف تعیین شده دست یابد. لذا به جهت اهمیت موضوع نمونه طرح درس زیر که از کتاب Foreign Language Learner نوشته خانم مسری فیضکیارو اقتباس شده است برای اطلاع همکاران علاقمند درج می‌گردد.

A POSSIBLE DAILY SCHEDULE

Assuming a forty-five minute session, you may wish to experiment with the following division of your time. Use only the activities within each segment appropriate to your teaching level.

Warm-up review of thoroughly familiar materials: the day; date; weather; questions on activities or on materials covered in any previous session; a language game; a song; the dramatization of known dialogues; oral conversation on any appropriate topic designed to limber up the student's tongues; or a brief monologue by you on a topic of current interest, designed to immerse the students in the sounds of the foreign language. (This may be followed by oral questions, of course.) - 5 minutes.

Homework correction (if homework was assigned); short, previously announced test - 7 minutes.

Pronunciation drill (including intonation, rhythm, stress) - 3 minutes.

Readiness (motivation) for new material by review, by related experience, by comparison or contrast with known material - 5 minutes.

Statement of aim of the new lesson.

Presentation of new material (dialogue, structures, cultural topic, reading, writing) - 5 to 10 minutes.

Oral practice activities: pattern practice, "free" conversation; oral reading, oral composition, etc. - 15 minutes.

Summary of lesson - 2 minutes.

Overview of homework assignment and/or review of conversations, summary of reading - 3 to 5 minutes.

Looking ahead to the next lesson. (Give your students a reason for wanting to come back.)

WRITING THE LESSON PLAN

Whether or not the school or department head has special requirements for the submission of a written plan or for the form the plan should take, all teachers should prepare a step-by-step procedure of their lesson before entering any classroom. You may find it desirable to prepare a plan for each of your classes a week in advance so that you can apportion the time for each activity with a longer all the lessons within a unit which may be of more or less than one week's duration.

The length and complexity of the plan will depend on your years of teaching experience, on your familiarity with the text, and on the type of lesson you are planning to teach. A grammar lesson, for example, would require you to think about and jot down 1) the situation you will use to introduce the material and to bring about its understanding; 2) your model sentences; 3) the types of pattern drills you will use and the cue words within each; 4) the audio-visual materials you will need. To illustrate further; a reading lesson would require you to think of the motivation, the words and concepts

A POSSIBLE WEEKLY SCHEDULE

(assuming a three-hour program)

Activity	Level I	Level II
Learning of pronunciation	½ hr	¼ hr.
Learning of dialogues	1 hr.	½ 1 ½ hr.
Study of grammar	1 hr.	1 ¼ hr.
Reading	¼ hrs.	1 hr.
Writing	¼ hrs.	¼ hr.

ored the same as the color block for the sound / ey / are "ay", "ea", "ei", "eigh", etc., showing that these are all ways of spelling the /ey/ sound in English. Because of the large number of ways sounds in English can be spelled, there are eight Fidel Charts in all.

Structures Feedback

Students are invited to make observations about the day's lesson and what they have learned. The teacher accepts the students' comments in a nondefensive manner, hearing things that will help give him direction for where he should work when the class meets again. The students learn to take responsibility for their own learning by becoming aware of and controlling how they use certain learning strategies in class. The length and frequency of feedback sessions vary depending on the teacher and the class.

CONCLUSION

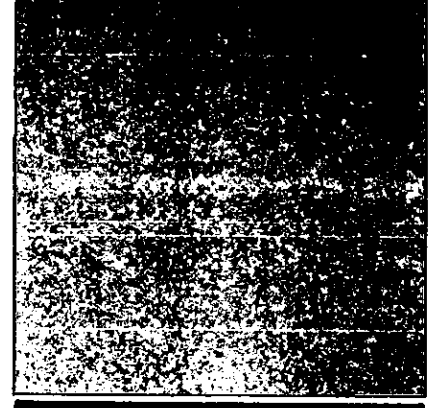
In this chapter we saw a beginning lesson, but the Silent Way is used with advanced students, too. For these students the same principles apply, and the same charts are used. In addition, there are pictures for topical vocabularies, books, for American cultural settings, and an introduction to literature.

We have avoided referring to the Silent Way as a method since Gattegno says it is not one. Proponents of the Silent Way claim its principles are far-reaching, affecting not only education, but the way one perceives the living of life itself. Nevertheless, there clearly are implications for language teaching and you should

ask yourself whether there are implications for you.

Do you believe teaching should be subordinated to learning? Does it make sense to you that learners should be encouraged to independent of the teacher and autonomous in making their own choices? Do you think students can learn from one another? Should a teacher look for progress, not perfection? Are there any other principles of the Silent Way you believe in? Which ones?

Are there Silent Way materials which would be of use to you? Should a teacher remain silent as much as possible? Is structured feedback a useful thing for teachers to elicit from their students? Which techniques can you adapt to your own approach to language teaching?



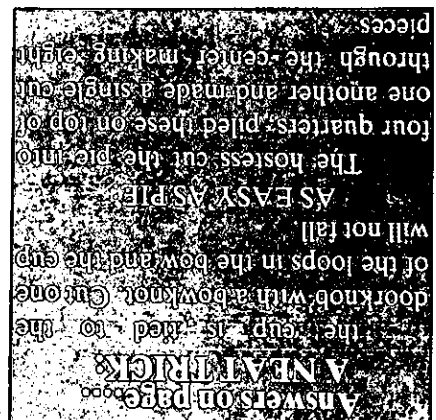
Give a chance to your students to think.

A NEAT TRICK

With a piece of string, tie a cup by the handle to a door-knob, letting the cup hang down a foot or so from the knob. Now, without touching the cup or string with your fingers, can you cut the string with a pair of scissors without having the cup fall?

AS EASY AS PIE

I recently dined with a young couple. We had apple pie for dessert, and knowing my interest in puzzles, my hostess asked me if I could cut the pie into eight equal slices with only three straight cuts of the knife. I gave it up and she did it without hesitation. How did she do it?



tive to you, whereas others may not. Give yourself time to think about all of them before you decide their value to you.

In the review that follows, the materials surveyed in this chapter (the charts and rods) have been included. While you may not have access to the actual materials discussed here, the materials may reflect ideas you can use.

Sound-Color Chart

The chart contains blocks of color, each one representing a sound in the target language. The teacher, and later the students, points to blocks of color on the chart to form syllables, words, and even sentences. Although we didn't see it in this lesson, sometimes the teacher will tap a particular block of color very hard when forming a word. In this way the teacher can introduce the stress pattern for the word. The chart allows students to produce sound combinations in the target language without doing so through repetition. The chart draws the student's attention and allows them to concentrate on the language, not the language, not on the teacher. When a particular sound contrast is new for students and they can't perceive which sound of the two they are producing, the sound-color chart can be used to give them feedback on which sound they are making.

Finally, since the sound-color chart presents all of the sounds of the target language at once, students know what they have learned and what they yet need to learn. This relates to the issue of learner autonomy.

Teachers Silence

The teacher gives just as much help

as is necessary and then is silent. or the teacher sets up a situation, puts a language structure into circulation (for example, "Take a — rod"), and then is silent. Even in error correction, the teacher will only supply a verbal answer as a last resort

Peer Correction

Students are encouraged to help another student when he or she is experiencing difficulty. It is important that any help be offered in a cooperative manner, not a competitive one. The teacher monitors the aid so that it is helpful, not interfering.

Rods

Rods can be used to provide visible actions or situations for any language structure, to introduce it, or to enable students to practice using it. The rods trigger meaning: Situations with the rods can be created in such a way that the meaning is made clear; then the language is connected to the meaning. At the beginning level, the rods can be used to teach colors and numbers. Later on they can be used for more complicated structures; for example, statements with prepositions ("The blue rod is between the green one and the yellow one") and conditionals ("If you give me a blue rod, then I'll give you two green ones"). They can be used abstractly as well; for instance, for students to make a clock when learning to tell time in the target language, or to make a floor plan of their house, which they later describe to their classmates.

The rods are therefore very versatile. They can be used as rods or more abstractly to represent

other realities. They allow student to be creative and imaginative, and they allow for action to accompany language.

Self-correction Gestures

We already examined some self-correction techniques in the chapter on the Direct Method. Some of the particular gestures of the Silent Way could be added to this list. For example, in the class observed, the teacher put his palms together and then moved them outwards to signal to students the need to lengthen the particular vowel they were working on. In another instance, the teacher indicated that each of his fingers represented a word in a sentence and used this to locate the trouble spot for the students.

Word Chart

The teacher, and later the students, points to words on the wall charts in a sequence so that they can read the sentences they have spoken. The way the letters are colored (the colors from sound-color chart are used) helps the students with their pronunciation. There are twelve English charts containing about 500 words. The charts contain the functional vocabulary of English. Although we didn't see them in this lesson students also work with Silent Way wall pictures and books to further expand their vocabularies and facility with the language.

Fidel Charts

The teacher, and later the students, points to the color-coded Fidel Charts in order that students associate the sounds of the language with their spelling. For example, listed together and col-

can learn from one another) and is therefore encouraged. The teacher's silence is one way to do this.

5. How are the feelings of the students dealt with?

The teacher constantly observes the students. When their feelings interfere, the teacher tries to find ways for the students to overcome them. Also, through feedback sessions at the end of lessons, students have an opportunity to express how they feel. The teacher takes what they say into consideration and works with the students to help them overcome negative feelings which might otherwise interfere with their learning. Finally, because students are encouraged throughout each lesson to cooperate with one another, it is hoped that a relaxed, enjoyable learning environment will be created.

6. How is language viewed? How is culture viewed?

Languages of the world share a number of features. However, each language also has its own unique reality, or spirit, since it is the expression of a particular group of people. Their culture, as reflected in their own unique world view, is inseparable from their language.

7. What areas of language are emphasized? What language skills are emphasized?

Since the sounds are basic to any language, pronunciation is worked on from the beginning. It is important that students acquire the melody of the language. There is also a focus on the structures of the language, although explicit grammar rules may never be supplied. Vocabulary is somewhat restricted at first.

There is no fixed, linear, structural syllabus. Instead, the teacher starts with what the students know and builds from one structure to the next. As the learner's repertoire is expanded, previously introduced structures are continually being recycled. The syllabus develops according to learning needs.

All four skills are worked in from the beginning of the course, although there is a sequence in that students learn to read and write what they have already produced orally. The skills reinforce what students are learning.

8. What is the role of the student's native language?

Meaning is made clear by focusing the student's perceptions, not by translation. The student's native language can, however, be used to give instructions when necessary, to help a student improve his or her pronunciation, for instance. The native language is also used (at least at beginning levels of proficiency) during the feedback sessions.

More important, knowledge students already possess of their native language can be exploited by the teacher of the target language. For example, the teacher knows that many of the sounds in the student's native language will be similar, if not identical, to sounds in the target language; he assumes, then, that he can build upon this existing knowledge to introduce the new sounds in the target language.

9. How is evaluation accomplished?

Although the teacher may never give a formal test, he assesses student learning all the time. Since "teaching is subordinated to learn-

ing", the teacher must be responsive to immediate learning needs. The teacher's silence frees him to attend to his students and to be aware of these. The needs will be apparent to a teacher who is observant of his student's behavior. One criterion of whether or not students have learned is their ability to transfer what they have been studying to new contexts.

The teacher does not praise or criticize student behavior since this would interfere with student's developing their own inner criteria. He expects students to learn at different rates. The teacher looks for steady progress, not perfection.

10. How does the teacher respond to student errors?

student errors are seen as a natural, indispensable part of the learning process. Errors inevitable since the students are encouraged to explore the language. The teacher uses student errors as a basis for deciding where further work is necessary.

The teacher works with the students in getting them to self-correct. students are not thought to learn much if the teacher merely supplies the correct language. Students need to learn to listen to themselves and to compare their own production with their developing inner criteria. if the students are unable to self-correct and peers cannot help, then the teacher would supply the correct language, but only as a last resort.

REVIEWING THE TECHNIQUES AND THE MATERIALS

Many of the ideas in this chapter may be new to you. Some of these ideas may be immediately attrac-

Observations

26. IN SUBSEQUENT LESSONS, THE students will learn to use a number of different linguistic structures.

27. The students will practice making sentences with different combinations of these structures.

28. Students will practice writing the sentences they create.

Principles

The syllabus is composed of linguistic structures.

The structures of the syllabus are not arranged in a linear fashion, but rather are constantly being recycled.

The skills of speaking, reading, and writing reinforce one another.

REVIEWING THE PRINCIPLES

As you can see, the Silent Way has a great many principles. Perhaps we can come to a fuller understanding of them if we consider the answers to our ten questions.

1. What are the goals of teachers who use the Silent Way?

Students should be able to use the language for self-expression—to express their thoughts, perceptions, and feeling. In order to do this, they need to develop independence from the teacher, to develop their own inner criteria for correctness.

Students become independent by relying on themselves. The teacher, therefore, should give them only what they absolutely need to promote their learning.

2. What is the role of the teacher? What is the role of the students?

The teacher is a technician or engineer. "Only the learner can do the learning," but the teacher, relying on what his students already know, can give what help is

necessary, focus the students' perceptions, "force their awareness", and "provide exercises to insure their facility" with the language.

The role of the students is to make use of what they know, to free themselves of any obstacles that would interfere with giving their utmost attention to the learning task, and to actively engage in exploring the language.

As Gattengno says, "The teacher works with the student; the student works on the language."

3. What are some characteristics of the teaching/ learning process? Students begin their study of the language through its basic building blocks, its sounds. These are introduced through a language-specific sound-color chart. Relying on what sounds students already know from their knowledge of their native language, teachers lead their students to associate the sounds of the target language with particular colors. Later, these same colors are used to help students learn the spellings that correspond to the sounds (through the color-coded Fidel Charts) and how to read and pronounce words properly (through the color-coded word charts).

The teacher sets up situations that focus student attention on the structures of the language. The situations provide a vehicle for students to perceive meaning. The situations sometimes call for the use of rods and sometimes do not; they typically involve only one structure at a time. With minimal spoken cues, the students are guided to produce the structure. The teacher works with them, striving for pronunciation that would be intelligible to a native speaker of the target language. The teacher uses the students' errors as evidence of where the language is unclear to students and, hence, where to work.

The students receive a great deal of practice with a given target language structure without repetition for its own sake. They gain autonomy in the language by exploring it and making choices. The teacher asks the students to describe their reactions to the lesson or what they have learned. This provides valuable information for the teacher and encourages students to take responsibility for their own learning. Some further learning takes place while they sleep.

4. What is the nature of student-teacher interaction? What is the nature of student-student interaction?

For much of the student-teacher interaction, the teacher is silent. He is still very active, however—setting up situations to "force awareness," listening attentively to students' speech, and silently working with them on their production. When the teacher does speak, it is to give clues, not to model the language.

Student-student verbal interaction is desirable (students

Principles

The teacher makes use of what students already know. The more the teacher does for the students what they can do for themselves, the less they will do for themselves.

Learning involves transferring what one knows to new contexts.

Reading is worked on from the beginning but follows from what students have learned to say.

Silence is a tool, It help to foster autonomy, or the exercise of initiative. It also removes the teacher from the center of attention so he can listen to and work with students.

Meaning is made clear by focusing students' perceptions, not through translation.

Students can learn from one another. The teacher's silence encourages group cooperation.

If the teacher praises (or criticizes) students, they will be less self-reliant. The teacher's actions can interfere with students' developing their own criteria.

Errors are important and necessary to learning. They show the teacher where things are unclear.

If students are simply given answers, rather than being allowed to self-correct, they won't retain them.

Observations

16. The teacher mouths the correct sound, but does not vocalize it.

17. The student's pronunciation is improved but still not as close to the target language sounds as some of the students are able to come. The teacher works with her a bit longer before the lesson proceeds.

18. The teacher listens attentively.

19. The teacher says, "Take the green rod", only once.

20. The students take turns issuing and complying with commands to take a rod of a certain color.

21. The students practice compound commands.

22. The students take turns tapping out the sentences of their choice on the word charts.

23. Some students choose to tap out simple commands; others tap out more complex ones.

24. The teacher asks the students for their reactions to the lesson.

25. There is no homework assigned.

Principles

Students need to learn to listen to themselves.

At the beginning, the teacher needs to look for progress, not perfection. Learning takes place in time. Students learn at different rates.

A teacher's silence frees the teacher to closely observe the students' behavior.

Students learn they must give the teacher their attention in order not to miss what he says. Student attention is a key to learning.

Students should receive a great deal of meaningful practice without repetition.

The elements of the language are introduced logically, expanding upon what students already know.

Students gain autonomy in the language by exploring it and by making choices.

Language is for self-expression.

The teacher can gain valuable information from student feedback; for example, he can learn what to work on next. Students learn how to accept responsibility for their own learning.

Some learning takes place naturally as we sleep. Students will naturally work on the day's lesson then.

THINKING ABOUT THE EXPERIENCE

Since the Silent Way may not be familiar to many of you, let us review in detail our observations and examine its principles.

Observations

1. The teacher points to five blocks of color without saying anything. The blocks of color represent the sounds of five English vowels close to the five simple vowels of Portuguese.

2. The teacher points again to the five blocks of color. When the students say nothing, the teacher points to the first block of color and says /a/. Several students say /e/, /i/, /o/, /u/ as the teacher points to the other four blocks.

3. The teacher does not model the new sounds, but rather uses gestures to show the students how to modify the Portuguese sounds.

4. Students take turns tapping out the sounds.

5. One student says, "A esquerda", to help another.

6. The teacher works with gestures, and sometimes instructions in the students' native language, to help the students to produce the target language sounds as accurately as possible.

Principles

The teacher should start with something the students already know and build from that to the unknown. Languages share a number of features, sounds being the most basic.

Language learners are intelligent and bring with them the experience of already learning a language. The teacher should give only what help is necessary.

Language is not learned by repeating after a model. Students need to develop their own "inner criteria" for correctness - to trust and to be responsible for their own production in the target language.

Students' actions can tell the teacher whether or not they have learned.

Students should learn to rely on each other and themselves.

The teacher works with the students while the students work on the language.

Observations

7. The students learn the sounds of new blocks of color by tapping out the names of their classmates.

8. The teacher points to a rod and then to three blocks of color on the sound-color chart. The students respond, "Rod".

9. The teacher points to the words "a" and "rod" on the word chart.

10. The teacher sits down the table and is silent. After a minute, a girl points to a rod and says, "A rod".

11. The teacher points to a particular rod and taps out "a blue rod" on the sound-color chart.

12. One student tries to say "a pink rod" and has trouble. He looks to the teacher, but the teacher remains silent and looks to the other students.

13. The first student tries to say "a pink rod" again. This time the teacher accepts the student's correct pronunciation.

14. Another student has trouble pronouncing part of the phrase "a pink rod." Using gestures, the teacher isolates the trouble spot for her.

15. After locating the error for the student, the teacher does not supply the correct language until all self-correction options have failed:

and finds the three words of this phrase there. Other students do the same. The teacher introduces the word "green" similarly, with students tapping out the pattern after he is through.

The teacher then points to a pink rod and taps out /pink/ on the chart. The /l/ vowel is a new one for the students. It doesn't exist in Portuguese. The teacher points to the block of color which represents /iy/ and he indicates through his gesture that the students are to shorten the glide and open their mouths a bit more to say this sound.

The first student who tries to say "a pink rod" has trouble with the pronunciation of "pink." He looks to the teacher and the teacher gestures towards the other students. One of them says "pink" and the teacher accepts her pronunciation. The first student tries again and this time the teacher accepts what he says. Another student seems to have trouble with the phrase. Using a finger to represent each word of the phrase, the teacher shows her how the phrase is segmented. Then by tapping his second finger, he indicates that her trouble is with the second word. The teacher then mouths the vowel sound and with gestures shows the student that the vowel is shorter than what she is saying. She tries to shape her mouth as he does and her pronunciation does improve a little, although it still does not appear as close to the target language sounds as some of the other students are able to come. With the other students attending, he works with her a bit longer. The students practice saying and tapping out the three color words and the phrase,

with the teacher listening attentively and occasionally intervening to help them to correct their pronunciation.

The teacher has another group of students take the places of the first eight at the table. The teacher turns to one of the students and says, "Take a green rod." The student doesn't respond; the teacher waits. Another student picks up a green rod and says the same sentence. Through gestures from the teacher, he understands that he should direct the command to another student. The second student performs the action and then says, "Take a blue rod," to a third student. He takes one. The other students then take turns issuing and complying with commands to take a rod of a certain color.

Next the teacher puts several blue and green rods in the center of the table. He points to the blue rod and to one of the students, who responds, "Take a blue rod." The teacher then says "and" and points to the green rod. The same student says, "and take a green rod." The teacher indicates to the student that she should say the whole sentence and she says, "Take a blue rod and take a green rod." As the girl says each word, the teacher points to one of his fingers. When she says the second "take," he gestures that she should remove the "take" from the sentence. She tries again, "Take a blue rod and a green rod," which the teacher accepts. The students now practice forming and complying with similar compound commands.

The teacher then points to the word chart and to one of the students, who taps out the sentences on the chart as the other students

produce them. Later, students take turns tapping out the sentences of their choice on the word chart. Some students tap out simple commands and some students tap out compound commands.

The students return to their desks. The teacher turns to the class and asks the class in Portuguese for their reactions to the lesson. One student replies that he has learned that language learning is not difficult. Another says that he is finding it difficult; he feels that he needs more practice associating the sounds and colors. A third student adds that she felt as if she were playing a game. A fourth student says he is feeling confused.

At this point the lesson ends. During the next few classes, the students will:

1. Practice with their new sounds and learn to produce accurate intonation and stress patterns with the words and sentences.
2. Learn more English words for colors and where any new sounds are located on the sound-color chart.
3. Learn to use the following items:
Give it to me/her/him/them.
to
this/that/these/those
one/ones
the/a/an
put... here/there
is/are
his/her/my/your/their/our
4. Practice making sentences with many different combinations of these items.
5. Practice reading the sentences they have created on the wall charts.
6. Work with Fidel Charts, which are charts summarizing the spellings of all the different sounds in English.
7. Practice writing the sentences they have created.

She comes to the front of the room and points to the white block in the top row. The class responds with /a/. One - by - one, as she points to the next three blocks, the class responds correctly with /ey/, /iy/, /ow/. But she has trouble finding the last block of color and points to a block in the third row. A few students yell, "NO!" She tries another block in the same row; her classmates yell, "NO!" again. Finally a boy from the front row says, "A esquerda" (Portuguese for "to the left"). As the girl moves the pointer one block to the left, the class shouts /uw/. The teacher signals for the girl to do the series again. This time she goes a bit more quickly and has no trouble finding the block for /uw/. The teacher signals to another student to replace the girl and point to the five blocks as the class responds. Then the teacher brings individuals to the front of the room, each one tapping out the sequence of the sounds as he says them. The teacher works with the students through gestures, and sometimes through instructions in Portuguese, to get them to produce the English vowel sounds as accurately as possible. He does not say the sounds himself.

Apparently satisfied that the students can produce the five sounds accurately, the teacher next points to the five blocks in a different order. A few students hesitate, but most of the students seem able to connect the colored blocks with the correct sounds. The teacher varies the sequence several times and the students respond appropriately. The teacher then points to a boy sitting in the second row. The teacher moves to the chart and points to five colored

blocks. Two of the blocks are above the line and are the /ey/ and /uw/ they have already worked on. The three other blocks are below the line and are new to them. Two or three of the students yell, "Pedro", which is the boy's name. The other students help him as he points to the colored blocks that represent the sounds of his name: /p/, /ey/, /d/, /r/, uw/. Two or three other students do the same. In this way, the students have learned that English has a /p/, /d/, and /r/ and the location of these sounds on the sound - color chart. The students have a little problem with the pronunciation of the /r/, so the teacher works with them before moving on.

The teacher next points to a girl and taps out eight colored boxes. In a chorus, the students say her name, "Carolina", and practice the girl's name as they did Pedro's. With this the students have learned the colors that represent three other sounds: /k/, /l/, /n/. The teacher follows a similar procedure with a third student whose name is Gabriela. The students know now the location of /g/ and /b/ as well. The teacher has various students tap out the sounds for the names of their three classmates.

After quite a few students have tapped out the three names, the teacher takes the pointer and introduces a new activity. He asks eight students to sit with him around a big table in the front of the room as the rest of the class gathers behind them. The teacher puts a pile of blue, green, and pink wooden blocks of varying lengths (called rods) in the middle of the table. He points to one of the blocks, then points to three squares of color on the sound - color chart.

Some students attempt to say "rod". They are able to do this since they have already been introduced to these sound / color combinations. The teacher points again to the squares of color, and this time all of the students say, "Rod." The teacher then points to the block of color representing /a/. He points to his mouth and shows the students that his raising his jaw and closing his mouth, thus showing the students how to produce a new English sound by starting with a sound they already know. The students say something approximation /e/, which is a new sound for them. The teacher follows this by pointing first to a new block of color, then quickly in succession to four blocks of color; the students chorus, "A rod.". He turns to a different chart on the wall; this one has words on it in different colors. He points to the words "a" and "rod," and the students see that each letter is in the same color as the sound the letter signifies. For instance, the "o" of "rod" is white since it signifies the sound /a/.

After pointing to "a" and "rod," the teacher sits down with the students at the table, saying nothing. Everyone is silent for a minute until one girl points to a rod and says, "A rod." The teacher hands her the pointer and she goes first to the sound-color chart to tap out the sounds, and second to the word chart to point to the words "a" and "rod." Several other students follow this pattern.

Next, the teacher points to a particular rod and taps out "a blue rod." Then he points to the word "blue" on the word chart. A boy points to the rod and says, "A blue rod." He goes to the word chart

در شماره‌های گذشته به جاب فصولی از کتاب 'اصول و فنون آموزش زبان' نوشته لانرس فریمن اقدام کردیم. در این شماره نیز بخش دیگری از این کتاب به نام Silent Way را در اختیار علاقه‌مندان به آموزش زبان قرار می‌دهیم. در اینجا لازم است این نکته را یادآور شویم که در دهه اخیر زبان‌شناسان و روانشناسان توجه زیادی به مسایل یادگیری زبان معطوف داشته و در حقیقت محور اکثر تحقیقات، یادگیری و مسایل مربوط به آن بوده است. لذا صرف شناخت یک تئوری یا روش جدید آموزش زبان بدون توجه به متغیرهای مختلف نخواهد توانست مشکلات بسیار پیچیده یادگیری را به زبان راحتی به صورت نسبی حل کند. در این بخش نویسنده به شرح شیوه جدیدی در آموزش زبان پرداخته که هر چند امکان عملی کردن آن برای شرایط آموزشی ما در ایران بسیار بعید است ولی شاید اطلاع از آن بتواند برای علاقه‌مندان به این رشته جالب باشد.

هیت تحریریه رشد زبان

processes, or cognition, to discover the rules of the language they are acquiring.

The emphasis on human cognition led to the name "cognitive code" being applied to a new general approach to language teaching. Rather than simply being responsive to stimuli in the environment, learners are seen to be much more actively responsible for their own learning, engaged in formulating hypotheses in order to discover the rules of the target language. Their errors are inevitable and are signs to the teacher that the students are actively testing their hypotheses. Student progress is accomplished little by little, with a lot of imperfection expected in the beginning. All four skills (reading, writing, speaking, and listening) are worked on from the beginning, and meaning is thought to be at least as important as form.

Although Caleb Gattegno's Silent Way, which we will consider in this chapter did not emerge from

the cognitive code approach, it shares certain principles with it. For example, one of the basic principles of the Silent Way is that "teaching should be subordinated to learning". This principle is in keeping with the active role ascribed to the learner in the cognitive code approach.

In order to explore the Silent Way, we will observe the first day of an English class in Brazil. There are twenty - four secondary school students in this class. The class meets for two hours a day, three days a week.

EXPERIENCE

As we take our seats, the teacher has just finished introducing the Silent Way in Portuguese. The teacher walks to the front of the room, takes out a metal pointer and points to a chart hanging above the blackboard. The chart has a black background and is covered with small rectangular blocks

arranged in rows. Each block is a different color. This is a sound-color chart. Each rectangle represents one English sound. There is a white horizontal line approximately halfway down the chart separating the upper rectangles, which represent vowel sounds, from those below the line, which represent consonant sounds.

Without saying anything, the teacher points in succession to each of the five blocks of color above the line. There is silence. The teacher repeats the pattern, pointing to the same five blocks of color. Again, no one says anything. The third time the teacher does the pointing, he says / a / as he touches the first block. The teacher continues and taps the four other blocks of color with the pointer. As he does this, several students say / e /, / i /, / o /, / u /. The teacher repeats the pattern once again and this time the whole class says in unison: / a /, / e /, / i /, / o /, / u /. He begins with these vowels since they are the ones students will already know. (These five sounds are the simple vowels of Portuguese, and every Brazilian school-child learns them in this order.)

The teacher points to the square that represents / e /. He puts his two palms together, then spreads them apart to indicate that he wants the students to lengthen this vowel sound. By moving his pointer, he shows that there is a smooth gliding of the tongue necessary to change this Portuguese / e / into the English diphthong / ey /. He works with the students until he is satisfied that their pronunciation of / ey / closely approximates the English vowel. He works in the same way with / iy /, / ow /, and / uw /.

Then the teacher hands the pointer to a girl in the front row.

Les mots Croisés گروه زبان فرانسه

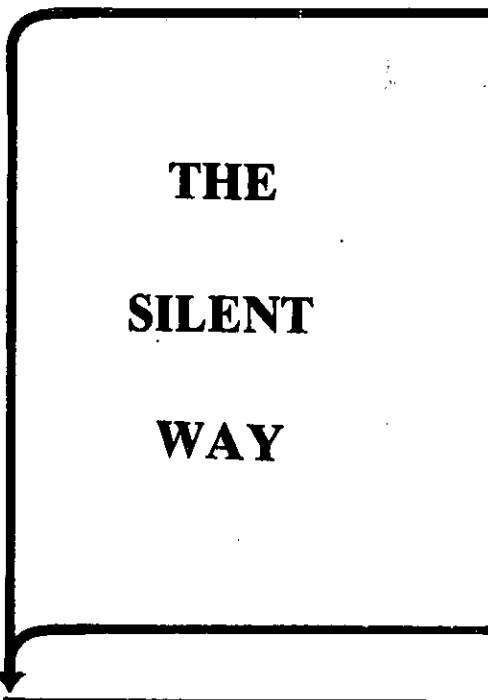
	1	2	3	4	5	6	7	8	9	10
I										
II				■		■				
III		■		■			■		■	
IV										
V		■							■	
VI					■					■
VII		■		■						
VIII					■				■	
IX			■							
X		■								

HORizontalement

i. Quand vous faites quelque chose sans peine, vous le faites — ii. A le courage. C'est mieux qu'une camarade. — iii. Adjectif démonstratif. — iv. Trouver sur sa route quelqu'un qu'on n'attend pas. — v. Il mettra son bras en avant, il le — vi. C'est le contraire de « bas ». Fleur ou couleur. — vii. Sa voiture ne marche plus, il la pour la faire avancer. — viii. Il a bien travaillé, il est heureux. En désordre, toutes les lettres du mot « vie ». — ix. Pronom personnel toujours complément. Met dans la terre. — x. Je faisais du mal à quelqu'un, je le : le sang coulait.

VERTICALEMENT

1. Elle se met sur la table avec la cuiller et le couteau. — 2. Deuxième personne du singulier du présent de l'indicatif d'un verbe auxiliaire. Note de musique. — 3. Elle se met autour du pantalon ou de la robe (dessin n° 1). — 4. Adjectif démonstratif. Il y en a dans la mer et on le met dans la cuisine. — 5. On l'apprend et on la récite au professeur. Négation. — 6. Lieux. — 7. Adjectif possessif. Si tu cherches bien, tu certainement. — 8. Quand il reverra ses parents, il les parce qu'il les aime. — 9. Conjonction. Deuxième personne du singulier du présent de l'indicatif d'un verbe auxiliaire. Participe passé d'un verbe gai. — 10. Elle est ronde et nous vivons dessus (dessin n° 2). Deuxième personne du pluriel du présent de l'indicatif d'un verbe auxiliaire.



INTRODUCTION

Although people did learn languages through the Audio - Lingual Method, and indeed it is still being widely practiced today, the idea that learning a language means forming a set of habits was seriously challenged in the early 1960 s. Cognitive psychologists and transformational - generative linguists argued that language learning does not take place through mimicry; since people can create utterances they have never heard before, they therefore cannot learn a language simply by repeating what they hear spoken around them. These psychologists and linguists argued that speakers form rules, which allow them to understand and create novel utterances. Thus, language must not be considered a product of habit formation, but rather of rule formation. Accordingly, language acquisition must be a procedure whereby people use their own thinking

پروژش

مقاله ای که تحت عنوان «انتخاب مناسب کلمات در زبان فرانسه» که در شماره ۱۲، ۱۳ مجله در چ شد توسط خانم دکتر سیمین شایان تهیه گردیده بود که بدین وسیله از ایشان پروژش می طلبیم.

Tell me again what it means'.

Student: 'Not usual.'

2 Teacher: 'We often make words like this. You know: "comfortable" and "uncomfortable". Can you give me another?'

Student: 'Happy - unhappy.'

3 Teacher: 'Yes. Good. But some are different. Remember "incredible"? "Credible - incredible".'

4 Teacher: 'Here is a list. You know some of these words but not all.

Find out from your dictionary if the opposite begins with **un** or **in**.'

intelligent, visible, expensive, friendly, important, correct, successful, sympathetic, interesting, definite

(Give fewer if the class is a slow one.)

Sample activity 10

The class has been doing a unit comparing people and their ways of doing things. The target grammar structure is comparative adverbs.

1 Teacher: 'Today we have been thinking about how people move.

You know the words **go** and **walk**. Here are some more words that mean 'go'. Some are fast; some are slow.'

You hand round a list: **rush, crawl, wander, gallop, prowl, stroll**

'For homework, put these words into two groups - "fast" and "slow". Your dictionary will help you.'

2 As a further activity, you could ask the students to decide what animal or human would 'go' in this way: for example, what animal or human would **crawl**?

Sample activity 11

Aim: To prepare for the next lesson

1 Hand out a list of 6 - 8 words that occur in the text you will be studying in the next lesson. Each word is also embedded in a sentence (not the sentence in which it will appear in the text).

2 Teacher: 'Here is a list of words. We shall need these words in the next lesson. Look at the words in the sentence. Try to guess as usual and then check in your dictionary.'

Sample activity 12

1 Choose a word with two or more different meanings, which your students already know. For example, **left** in the fourth dialogue means 'remaining'. Ask them for a second meaning.

2 Explain that there are many words with two or more very different meanings. Ask the students if they can think of any more examples. Look at one in the dictionary together (to recognize layout of headwords, etc.).

3 Hand out the following list of six homonyms. The students have to search for the meanings with the aid of their dictionaries.

match, spring, dear, note, fine, play

Ideally, the students should already know one meaning of each of these words.

4 For each word, the students must write sentences that illustrate all its meanings. The less able can 'lift' these straight from their dictionaries. The more able can create their own.

Two or three rounds should be the maximum to sustain interest: if the students wish to continue, then repeat the game on a later occasion

sample activity 6:

call My Bluff Notes
This is suitable for upper intermediate to advanced students. It takes 20 - 30 minutes.

Ensure that you have enough dictionaries available - one for each group of 3 - 4 players.

tion A on the meaning of the word. A only answers 'Yes' or 'No'.

- A scores a point if no one guesses the meaning within, say, twenty questions. Otherwise the first person to guess the meaning scores the point.

- 1 Ask your students to form groups of 3 - 4 players each.
- 2 Ask each group to choose one word from the dictionary which the rest of the class is not likely to know.
- 3 Within each group one player then writes down a correct definition of the word (either copied from the dictionary or adapted), while the other players write down false definitions.
- 4 Pair the groups to play the game:
 - Group A tells Group B the word they have chosen.
 - Each player in Group A reads out a definition of the word.
 - Each player in Group B judges which definitions are false, and which is the correct one.
 - The members of Group B then choose a definition, and tell Group A who say whether or not Group B is correct.
 - While Groups A and B are playing together, C and D and also E and F are doing so too, simultaneously.

Sample activity 7:

From Word to Word

Notes
This is suitable for upper intermediate to advanced students. It takes 15 - 20 minutes.

- 1 Ask your students to work individually.
- 2 Choose a word that will produce a rich set of synonyms, and write it on the blackboard.
- 3 Ask the students to look up the word in their dictionaries and to read through the definition (s). Then ask them to choose one synonym in the definition and look that up.

Ensure that each student has a dictionary.

- 4 Ask the students to continue in this way until they have looked up, say, a dozen words. At each stage they should write down the word they look up.

- 5 Ask the students to form pairs and compare their lists.

Example Starting from the headword **plant**, one person produced this list:

plant — vegetable — organism — structure — framework — skeleton — bone — bobbin — reel — cylinder — tubular — chamber.

... for homework and correction

Take your students through the procedure first so that they know exactly what is expected of them.

Give them a limited task.

Where they are searching for new vocabulary they should try to use it in context - in a sentence or a phrase - so that the word is not learned as an isolated fragment of information.

You should link the activity to the work done in class.

Sample activities 8 - 12 are suitable for elementary to intermediate students but can be adapted for more advanced students.

Sample activity 8 The class has been working with you on a new text and using the dictionary as in activity 1.

- 1 You explain that they have almost finished - that there are eight more lines. You ask the students to prepare the rest as you have just done together.
- 2 You give an example.
- 3 You then emphasize the process 'First think' 'Next guess if you can' 'Then look up'

Sample activity 9 (Based on Streamline Connection Unit 27)

- 1 Teacher: 'We have met unusual.

... in the free practice phase

The dictionary can add interest which will motivate students to practise further without becoming bored. It will encourage them to transfer ideas and language from one subject to another. It will broaden their vocabulary. And it will give them confidence. Obviously dictionary work should not dominate the main practice but regular use of the dictionary is valuable reinforcement and helps you to vary the pace and focus of the lesson.

Sample activities 3 and 4 are suitable for elementary to intermediate students but can be adapted for more advanced students.

Sample activity 3 Lesson target structure: 'Is there a ... near here?'

Your students have been working on a conversation, asking the way to the Post Office. The aim of the activity is for them to produce their own role play.

- 1 You put your students in pairs.
- 2 You give each student in the pair a different list of shops.

For example **Student A**

Baker

Grocer

Chemist

Student B

Butcher

Florist

Newsagent

- 3 You ask your students to look up these shop names (all are unknown vocabulary). The dictionary will give examples of what can be bought in these shops.
- 4 The students individually draw up shopping lists on the basis of the dictionary information.
- 5 Together each pair prepares a basic dialogue.
- 6 Each pair performs alternately until they have worked through the list.

Example **A** 'Excuse me'

B 'Yes'

A 'I need some bread.
Is there a baker's
near here?'

B 'Yes there is'

A 'Is it far?'

etc etc etc

Sample activity 4

Your class has completed a dialogue where one student is telling his workmate about a trip to a concert the night before.

- 1 You and your students together write a short letter on the blackboard, using the information from a book.

Dear John

I'm tired today. I went to a concert last night ...

- 2 You ask your students to write similar letters about a visit to a play.
- 3 The students consult their dictionaries. First they look up **play**, then any unknown words they find in that entry. The vocabulary they need will emerge: e. g. **act stage, actor, theatre**.
- 4 The students write their own letters, following the model on the blackboard.

Sample activity 5: Word Dip

Notes

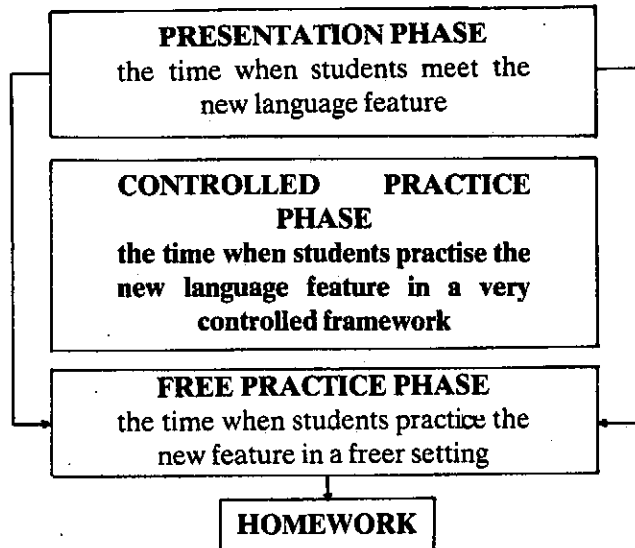
This is suitable for upper elementary to advanced students. It takes 15 - 25 minutes.

Ensure that you have enough dictionaries available - one for each group of 2 - 4 players.

- 1 Ask your students to form groups of 2 - 4 players each.
- 2 Explain or demonstrate the game; then ask the groups to play one complete round. The game goes like this:
 - Player A opens the dictionary at random.
 - A chooses one word that the class is not likely to know and tells the other players what it is. (It may be helpful to insist that A both pronounces the word and spells it out. A may also give other information, e. g. part of speech, but not the meaning.)
 - The other players then ques-

Techniques: when and how to use a dictionary

The following section shows in more detail where a dictionary can be most helpful in supporting the various phases of a lesson. Sample activities are suggested.



... in the presentation phase

As an extra source of both information and activities, a dictionary adds variety to what can easily become a routine and often predictable phase of the lesson. Activities using a dictionary are valuable. reinforcement, can save time, and free you to help individual students who need more attention.

By making use of a dictionary in the presentation phase, you will help your students develop the vital deductive and detective abilities they will need whenever they meet unknown vocabulary.

Sample activities 1 and 2 are suitable for elementary to intermediate students but can be adapted for more advanced students.

- sample activity 1:**
meeting unknown
vocabulary in a
reading text
- 1 Your students follow the text as you read aloud.
 - 2 They read the text again silently, underlining unknown words.

- 3 You read the text aloud, having promised to stop when any student raises a hand to query an unknown word. You then ask the students:

'Look at the word'

'Is it like any other word you know?'

'Can you guess?'

'Look at the whole sentence'

'Can the story help you?'

Reading the sentence again emphasizing any signpost words

- 4 The students look in their dictionaries to check and confirm what they have guessed.

Sample activity 2:
meeting unknown
vocabulary in a
listening text

- 1 Your students listen to the teacher.

- 2 You read the text aloud again, having promised to stop when any student raises a hand to query an unknown word. You then ask the students:

- 3 'Can you guess the meaning from the sound?'

- 4 If they can't, you write the word on the blackboard *in context*.

Then you ask the students:

'Can you guess the meaning from looking at it? Is it like any other word you know?'

'Can you guess the meaning from the sentence (or paragraph)?'

- 5 The students look in their dictionaries to check and confirm what they have guessed.

**variations on sam-
ple activities
1 and 2.**

Instead of dealing with new words as they come up, you may want to predict them and:

- 1 Write them on the blackboard.
- 2 Ask the students to (a) look up or (b) select one of several suggested meanings or (c) guess the meaning and then check it in the dictionary
- 3 Then set the scene for the text and allow the students to see/hear it.

2 Benefits: how a dictionary

2.1 ... the students

Confidence	It gives students greater confidence in recognizing and solving language problems for themselves. They will thus become actively involved in the learning process and will be more likely to retain what they have learnt.
Speed	It encourages students to think in the target language. Once the basic reference skills have been mastered, students will make faster progress working with and through English than if they are continually trying to find translations.
Accuracy	It prevents the bad learning habits that can result from dependence on translation and avoids the problems of 'untranslatable' words. (For example, try to translate the English word casual into Farsi!)
Collocations	By constantly reading English definitions and English example sentences, students will become increasingly familiar with the range of words and phrases with which a headword is always or generally used (e.g. fresh eggs/air/water). This is probably the most important step towards acquiring accuracy and fluency in a foreign language.
Vocabulary expansion	The frequent use of a good dictionary is the best way of expanding students' active and passive vocabulary. Not only will they learn the meanings of new words; they are more likely to retain and develop that knowledge.
Preparation for real-life situations	The wide range of English definitions and example sentences will

help students to survive in an English-speaking environment when you are not there and they have to cope with words in context and with oral definitions offered by native speakers.

The ability to use dictionaries productively will benefit students in self-study.

2.2 ... the teacher

Of course anything that benefits your students will also help you. But here are some additional ways in which a dictionary will make your teaching more successful and enjoyable.

Efficiency	While your students are finding out meanings and usage for themselves in the dictionary, you will have more time to help those students who are in need of extra attention.
Motivation	By involving your students actively in the learning process you will be increasing motivation. Your students will be more receptive and your lessons will be more productive.
Variety	A dictionary usually provides an extra source of information in the classroom. Thus you will be adding variety – hence interest – to the lesson, both for yourself and your students.
Support	A dictionary will help you by providing support and confirmation.
Teaching learning	By integrating dictionaries into your lessons, you will develop your students' deductive and detective abilities. You will, in short, be teaching your students how to learn – something that all teachers would like to do but often cannot fit into a busy lesson.

How to use a dictionary

در آموزش زبان استفاده از منابع و کتب مرجع مختلف مانند انواع فرهنگ لغات، دایره المعارف و... از ضروریات می باشد. هر دبیر یا دانش آموز و دانشجویی که به نحوی با یک زبان خارجی سر و کار داشته باشد نیازمند مسراجعه و استفاده از اینگونه منابع است. لذا شناخت و اشراف دقیق به نحوه تنظیم و ارائه مطالب در کتب مرجع می تواند در استفاده موفق از آنها ما را تا حد زیادی یاری دهد. مجله رشد زبان با عنایت به اینکه بالا رفتن کیفیت آموزش از ابعاد گوناگونی برخوردار است بر آن شد که در چند گزارش شیوه استفاده و نحوه ارائه مطالب را در اینگونه کتب به دانش آموزان علاقمند، دانشجویان زبان و دبیران محترم معرفی نماید در بحث این شماره مطالبی در باره فرهنگ لغت **Advanced Learner's** به جهت اینکه در دسترس اکثر زبان آموزان می باشد ارائه می شود.

A dictionary is more than just a list of words and their meanings. It is a valuable source book that helps students use English as well as understand it.

Each entry explains the meaning of a word, in English that your students can understand.

method /'meθ ə d/ n. way of doing something: What's the best method of cooking beef?

Typical example phrases or sentences show how the word is used in practice.

I'd /aid/1 = I had; I'd planned to go to the market but it rained. 2 = I should; I would: I'd like another cup of tea, please.

Major irregular verbs – for example, get, have, make – are dealt with fully. Idioms and phrasal verbs are fully explained. This is a particularly important feature of dictionaries designed for non-native speakers.

come /k ə m/ v. (past part. *came*, past tense *came* /keɪm/) 1 move towards or near the person who is speaking: The dog came when I called him. 2 arrive: When is the train coming? 3 be; happen: May comes between April and June. *come about*, happen: How did the accident come about? *come across*, find something when you are not looking for it I came across my old radio yesterday. *come apart*, break into pieces: If you sit on that chair it will come apart! *come from*, was born or lived in a place: Joe comes from York. *come in useful*, be useful. *come on*, follow; hurry: Oh do come on or we'll be late! *come to nothing*, not happen: All my holiday plans came to nothing. *come true*, be real; happen: Her dream of visiting Australia came true. *to come*, in the future: I think she'll be a famous dancer in years to come.

Grammatical information is given. A dictionary for elementary students will concentrate on basic points. More advanced students will need fuller information.

forbid /f ə 'bid/ v. (pres. part. *forbidding*, past part. *forbade* /f ə 'bæd/, past tense *forbade* /f ə 'bæd/) say that someone must not do something: The guard forbade us to look out of the window when the train was moving.

very ² /'veri/ adv.1 (used to show intensity with adverbs, adjectives): ~ quickly/little. *verywell*, (often used to show agreement after persuasion or argument, or obedience to a command, request, etc): V~ well, doctor, I'll give up smoking. 2 (with a superlative) in the highest possible degree: at the ~ latest.

The dictionary tells students when it is appropriate to use the word.

sur-pass /s ə 'pa:s US: 'pæs/vt (formal) do or be better than: ~ him in speed/skill. *sur-pass-ing* adj (formal) excellent: of ~ ing

The pronunciation and stress pattern of the word is given.

unemployed /' ə nm 'plɔɪd/ adj. with no work: unemployed men.

اطلاعیه

در باره نشریات رشد آموزش تخصصی

مجلات رشد آموزش مواد درسی مدارس کشور که بمنظور ارتقاء سطح دانش معلمان و ایجاد ارتباط متقابل میان صاحب نظران، معلمان و دانشجویان با برنامه ریزان امور درسی از سوی دفتر تحقیقات و برنامه ریزی و تألیف سازمان پژوهش و برنامه ریزی آموزشی وزارت آموزش و پرورش هر سه ماه یکبار - چهار شماره در سال - منتشر می شود در حال حاضر عبارتند از:

- | | | |
|------------------------|-------------------------|---------------------------|
| ۱ - آموزش ریاضی ۲۳ | ۵ - آموزش زیست شناسی ۱۷ | ۹ - آموزش معارف اسلامی ۵ |
| ۲ - آموزش شیمی ۲۱ | ۶ - آموزش زبان ۱۸ | ۱۰ - آموزش علوم اجتماعی ۱ |
| ۳ - آموزش جغرافیا ۱۷ | ۷ - آموزش زمین شناسی ۱۶ | |
| ۴ - آموزش ادب فارسی ۱۷ | ۸ - آموزش فیزیک ۱۶ | |

دیران، دانشجویان دانشگاهها و مراکز تربیت معلم و سایر علاقمندان به اشتراک این مجلات می توانند جهت دریافت چهار مجله در سال مبلغ ۴۰۰ ریال به حساب ۹۲۹ خزانه بانک مرکزی - قابل پرداخت در کلیه شعب بانک ملی - واریز و فیش آن را همراه یا فرم تکمیل شده زیر به نشانی تهران، جاده آعلی، خیابان سازمان آب بیست متری خورشید مرکز توزیع انتشارات کمک آموزشی کد پستی ۱۶۵۹۸ - تلفن ۷۸۵۱۱۰ - ارسال دارند. ضمناً معلمان، کارشناسان، مدیران، پژوهشگران و سایر علاقمندان به امور تعلیم و تربیت جهت آگاهی بیشتر از یافته های صاحب نظران می توانند با پرداخت مبلغ ۸۰۰ ریال در هر سال ۴ جلد فصلنامه تعلیم و تربیت دریافت نمایند.

قابل توجه:

* شماره آخرین مجله منتشر شده در سمت چپ عنوان مجله مشخص گردیده است در صورت نیاز به مجلات شماره های پیشین درخواست خود را به آدرس مرکز توزیع ارسال تا چنانچه موجود باشد با پرداخت وجه مربوطه مجلات درخواستی را دریافت نمایید.

مجلات رشد تخصصی در مراکز استان در کتابفروشیهای زیر و سایر شهرستانها در فروشگاههای معتبر مطبوعات بصورت فروش آزاد عرضه می شود

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* دانشجویان مرکز تربیت معلم می توانند با ارسال فتوکپی کارت تحصیلی خود از ۵۰٪ تخفیف برخوردار شوند.



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