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Improvisational theatre enhances one's capability to acquire a second language

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IMPROVISATIONAL THEATRE ENHANCES
ONE'S CAPABILITY TO ACQUIRE A SECOND LANGUAGE

A Thesis
Presented to
The Faculty of the Departments of Elementary Education and Theatre Arts
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Elanya Augustine
December 2000

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APPROVED FOR THE DEPARTMENTS OF
THEATRE ARTS AND ELEMENTARY EDUCATION

A handwritten signature in cursive script, reading "Ethel Pitts Walker", written over a dashed horizontal line.

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ABSTRACT

IMPROVISATIONAL THEATRE ENHANCES ONE'S CAPABILITY TO ACQUIRE A SECOND LANGUAGE

by Elanya Augustine

Second language acquisition (SLA) has been the focus for educators during the past years. Three main philosophies of language acquisition, behaviorism, innatism, and social interactionism, have been the motivation behind many current teaching strategies. How can educators effectively teach second language acquisition? This thesis resides on the following premise: Instead of choosing one methodology of SLA, it is perhaps better to focus on strengthening the mind's capabilities of acquiring a second language.

This research-based thesis explores the possible connections between improvisational theatre and SLA. It also explores each element of improvisational theatre -- intuition, spontaneity, communication, expression, and purpose -- drawing parallels to the elements in SLA with reference to the behaviorist, innatist, and social interactionist theories. The thesis explores the possibility of utilizing improvisational theatre as a means of strengthening the mind to acquire a second language.

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"Without communication
the world would be so dark.
Life would be boring.
It is through language
that we find a way into people's hearts,
their lives, and their culture...."
Ahmad Shukoor, grade 12

(Diaz-Rico and Weed 4).

CHAPTER 1

Introduction

Composite Case Study

Javier arrived in California when he was only six years old, having never before received a formal education. Beginning kindergarten in September, Javier could not communicate in English which presented obstacles for him and his teachers. As the other kindergarten children spoke English around him, he found himself excluded from play and social activities. While the kindergarten teacher was sure to include him in all academic activities, he had trouble making friends. Inside the classroom, he fell behind in content areas, primarily because of his lack of understanding of the English language. The school he attended administered a limited bilingual program consisting of ESL pull-out programs.

In these programs, students spend only one hour a week outside their own classroom with a group of other students whose first language also is not English. In this group, they receive extra help in English language development along with some extra support in content areas. Following this session, students return to their classrooms to find a stack of make-up work. Javier finished all eight grades in his elementary school and then went on to finish junior high and high school. This is not to say that Javier coasted through all thirteen grades; instead he struggled with difficulties, lacking appropriate social skills, battling below-grade-level academic skills, and developing poor English skills. At age eighteen, Javier does not intend to go on to college. Although he is now somewhat proficient in English and no

longer struggles to communicate; he has lost a most valuable asset, his Spanish. He cannot even read or write in Spanish. Even though his mother and sister continued to speak Spanish in the home while he was growing up, he knows very little of a language he once knew fluently.

Unfortunately, this is a reality for many children who come to the United States at an early age. It is a troubling situation for both the student and the teachers. The question of how to successfully educate these children has taken the forefront in the last decade. In the United States, this issue has become one of the primary concerns facing the nation. In his State-of-the-Union Address, President Bill Clinton reminded America of his troubling concern for public education, claiming, "Education has to be our highest priority." Declaring our nation's superiority in a higher education, President Clinton exclaims that we must now "make our public elementary and secondary schools the world's best as well." He proposes that America raise its educational standards, expectations, and accountability (Clinton, "State of the Union Address").

Why has language acquisition become a troubling concern in the education system of this country today? According to the Bureau of the Census, from 1950 to 1990, the foreign-born population increased one percent from 6.9% to 7.9%. From 1990 to 1996, 1,381,000 children, ages five to seventeen, were reported as foreign-born children. Immigrants admitted to the United States in 1995 totaled 720,461 with California leading the country with its 166,482 immigrants. The estimated undocumented immigrants in 1996 totaled 5,000 people. In 1990, of the 45,342,000 children, ages five to seventeen, native and foreign-born, 6,323,000 (14%) were reported to speak a

language other than English at home (Bureau of the Census, "Statistical Abstract of the United States 1997," October 1997).

Current and Prospective Enrollments

Of Students With Limited English Proficiency (LEP) In California

With California leading the country in the incredible influx of immigrants, the issue is intensified in the West. During the Spring of 1996, nearly 1,232,787 students with very limited English proficiency (LEP) were enrolled in California's public schools. This was a marked increase of 60,805 (4.8%) students over the enrollment of the Spring of 1995. Most of the increase occurred at the elementary school (K through 8) level. The language backgrounds of these students included Spanish (1,051,126), Vietnamese (47,883), Hmong (31,156), Philipino (20,950), and Kmer (20,646) (Macias, "LEP Enrollments Increase Almost 5% in 1996," September 1996). At an increase rate of 4.8% each year, in the Spring of 2001, approximately 1,558,455 students with a limited English proficiency will be enrolled in California schools.

According to the Senate Office of Research article, "Proposition #227: English Language in Public Schools" June 1998, one-quarter of California's public school population, or 1.4 million students, is identified as limited-English proficient. Eighty percent of these students identify Spanish as their primary language. Twenty percent of the students "identify one of 53 other languages as their primary language" (45). Of the State's LEP students, approximately 45 percent are enrolled in kindergarten through third grade, approximately 24 percent are enrolled in fourth through sixth grade, and

approximately 24 percent are enrolled in fourth through sixth grade, and approximately one percent are enrolled in ungraded classes (45).

State and Federal Laws on Bilingual Education

With the concern of effectively educating limited-English-speaking students, the United States Government faces two major issues: (1) structuring how we, as a nation, will teach our children and (2) structuring the types of programs to be implemented in the nation's schools. From these issues, politically-charged debates have emerged.

Federal and state laws as well as county and municipal ordinances guide the academic and linguistic paths of children in United States schools. Federal law provides a general guidance for educating English-learners (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998). Current federal law states that all English learners must be provided with a program which (1) provides them access to the core curriculum and (2) provides them opportunities for English language development (Peregoy and Boyle 16). In 1974, the ruling of *Lau v. Nichols* required schools "to provide special assistance to LEP students, but did not define the precise type of services to be provided" (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998). In the 1981 decision of *Castaneda v. Pickard*, the federal court established more guidelines for school districts. Thus, federal law requires that school districts develop programs that (1) "are based on sound theory," (2) "provide adequate financial and personal support," and (3) "achieve results after a reasonable period" so that "the application of theory overcomes language barriers

confronting the students and does not leave them with substantive academic deficits" (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998).

State laws mandate program requirements at a more specific level (Peregoy and Boyle 16). In California, state law which governs services and programs for LEP students is inoperative. It expired in 1987. Funding for bilingual education must continue as described by federal law. Consequently, the department of education interprets existing law to include eight principles school districts must follow. These principles include teacher training, development of student fluency in English, positive reinforcement, cross-cultural understanding, equal opportunities for academic achievement, bilingual learning opportunities for LEP students, adequate financial support, and the ensurance that bilingual education is voluntary (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998).

Since the passage of Proposition #227 in June 1998, current state law mandates that all students with a limited English language proficiency must be taught the English language by being instructed through English. All LEP students are to be placed in classrooms "where instruction is 'overwhelmingly' in English" (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998). Additionally, English-learners, who cannot perform regular classroom assignments are to be taught in a *sheltered English immersion* class for a transition period not to exceed one year. This means students will be taught content through a specially designed English program. Following this, they will be transferred to *English mainstream*

classrooms (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998).

Immediately Proposition #227 was challenged in a court of law based on current rulings of federal law illustrated as follows. As a direct outcome of two highly publicized cases, *Lau v. Nichols* and *Castaneda v. Pickard*, current federal law requires schools to "provide special assistance to LEP students" by developing programs that are "based on sound theory" (Senate Office of Research, "Proposition #227: English Language in Public Schools" June 1998). Therefore, by federal law, California schools should be allowed to implement their own system of educating LEP students, be it bilingual education or English immersion. However, with Proposition #227 as law, bilingual education is almost eliminated. Consequently, schools such as charter schools, which do not have to comply in totality with California state education codes, are still allowed to choose their method of education. Under the provisions of Proposition #227, parents have the right to request bilingual education. In some sense, California's citizens are still given a choice of LEP education.

These divergent mandates, federal and state, (which in some cases tend to be in direct opposition to one another) notably vary in scope and perspective. Although part of this divergency is due to the structure of our political system and its authority to relinquish power at various political levels and to various other political systems, the root of this diversity stems from the dichotomous explanations given to language development. These explanations guide (1) individuals who design the laws and (2) school administrators and teachers directly involved in the students' education. In

many cases, the political figures, the school employees, and the average taxpayer, who places his/her student in the educational system, differ in opinion, thus paving the road to politically-charged, language-versus-education debates.

Language Development Perspectives

Most beliefs about language development derive from three distinctly different approaches taken to language development: the *behaviorist* approach, the *innatist* approach, and the *social interactionist* approach. Behaviorists believe learning a language is simply a matter of imitation and habit formation (Lightbown and Spada 1). Innatists take a biological position. The innatist position, led chiefly by linguist Noam Chomsky (who specializes in syntax), claims that every individual is born with the innate ability to acquire language suggesting that the behaviorist perspective alone is an insufficient explanation for language acquisition (Peregoy and Boyle 33). Social interactionists emphasize the importance of both nature and nurture in the language acquisition process, claiming that while the innatist position bears some credence, it must be coupled with social interaction.

Linguistic Programs/Bilingual Education

From the preceding schools of thought emerge a variety of linguistic programs designed to help students develop language proficiency. These programs vary in purpose. Some programs, such as the *maintenance bilingual program*, the *two-way immersion program*, and the *structured English immersion program*, are designed to strengthen and maintain the

student's first language while simultaneously developing the second language. Other programs, such as the *English as a second language (ESL) pull-out program* and the *transitional bilingual program*, place an emphasis on the second language rather than on maintaining the child's first language. Still other bilingual programs, such as the *immersion program*, are designed to introduce a second language to the majority students (those students whose first language is that of the majority group). This language is maintained while content is taught through it (Peregoy and Boyle 17-18). These programs, and others, each with its own implications in the education system, derive from certain beliefs about language development.

The Problem

There is a pressing need to teach English as a second language as illustrated by the unusually high number of foreign immigrants in California schools. Because of this need, in the past decade the study of psycholinguistics has been the topic of extensive research. Out of these studies have emerged many different theories about how a language is acquired - three of which remain the most widely accepted: the behaviorist, innatist, and social interactionist theories. From these theories, several different teaching strategies have evolved. Because this topic is highly politicized, several mandates have emerged, some of which are dichotomous approaches to teaching a second language.

As may have become apparent, the preceding theories attempting to explain first- and second-language acquisition create a problem: If these dichotomous perspectives are at the root of the formation of bilingual

programs in the United States, then the inherent result is dichotomous approaches (some of which have become laws) to bilingual education. In California, there are at least six different approaches to second language acquisition out of which politically-charged debates have surfaced. Unfortunately, confusion and inefficient teaching strategies can result.

How can we develop an effective way to teach a second language which will incorporate most, if not all, of the preceding ideas? This may seem impossible. Before stating my proposal, it is first necessary to discuss language.

Exploring Language

If the root of the problem lies in language acquisition, it is perhaps best to first explore language. Is language an autonomous entity bearing an existence in countless forms, essential for the evolution of human life? Is it one of the few entities that allows us to understand and connect our souls to the souls of others? Language, to the student quoted at the beginning of this chapter, is more than a written symbolic system. For Ahmad, it becomes a vehicle for understanding. It gives him insights into the culture and souls of others.

Language is not limited to the sounds and symbols spoken and seen around us. In fact, Augusto Boal, a Latin American theatre director and theorist, claims we live in an environment surrounded by several languages, such as the language of music, painting, cinema, or theatre. He asserts that one not only acquires a language of written symbols and spoken sounds, but also acquires "a new way of knowing reality and of passing that knowledge on

to others" (120). I believe Ahmad Shukoor is speaking also of this "new way of knowing."

Language, in general terms, exists in abstract form. It is only through the representations of language that we are allowed to observe it in concrete form. These representations are much like *mimesis*, or imitation, to which Plato refers (Carlson 16). Therefore, the representations can be seen as an imitation of language. Representations of *written language* can be seen in the form of words or sounds. Representations of *musical language* are illustrated through printed notes on a musical staff or the tones and volumes of musical sounds. Movements and sound form representations of *theatre language*. These representations are evidence of language, concrete forms which can be analyzed.

It is simple to observe the representations of written and oral language as an *imitation* of the entity, or a *mimesis* of the entity, as defined to by Plato; but is it as simple to observe a representation of theatre language as a *mimesis*, as defined by Plato? To answer this, it is necessary to study Aristotle's meaning of *mimesis*.

Aristotle's meaning of the word *mimesis* may prove more appropriate. Aristotle reformulated the word to employ not only imitation, but also creation (Carlson 16). Instead of simply *imitating* or *copying* theatre language with representations (as in movements or sounds), as humans, we are constantly changing and evolving theatre language, perhaps embellishing the reality or adding some sort of personal fulfillment to the reality so that others may see it as we do. In this sense we are adding creation to imitation.

Furthermore, when we use the theatre as a language form, our interpretation or representation of the reality, what we are attempting to display may be slightly different from the interpretation or representation of that same reality as displayed by another. For example, Person A wants to represent the word *sleepy*. He does this by tilting his head, placing his two hands together, palm to palm, and resting them under his cheek. Person B does this by shutting his eyes, bending his knees, and drooping his shoulders. These two interpretations involve the act of *creating*. Because we know what the word *sleepy* means, and have our own interpretation, the previous two representations are additions or creations to the already existing or assumed characteristics of *sleepy*. An individual may even see the reality (*sleepy*) slightly differently, which I will not attempt to discuss in this essay. Thus, as we observe one's representations, we may form a different representation of our understanding. In essence, when we represent artistic languages, such as theatre language (through movements and speech for example), we are employing the word *mimesis* as Aristotle defines it (Carlson 16).

Language As An Art Form

Understanding Aristotle's meaning of *mimesis*, it becomes credulous to claim that language can be known and understood as a form of art, especially if it is represented within a theatrical context. Because it is called an art, it must bear similar qualities to other art forms. Although the meaning of art varies from one artist to another, through all definitions, art is an expression of the self. If the definition of theatre language (including the formation of words) includes a portion of creation in imitation, wherein

creation emanates from the self, then personally constructed language must be a form of art, hence the term *Language Arts*. Additionally, once this art form, of written symbols and spoken sounds is acquired, one may experience "a new way of knowing reality and of passing that knowledge on to others" (Boal 120), as one might with other art forms.

Linguistic Implications

If language involves a broader definition than the one with which we are most familiar (linguistics) to include the language of music, painting, and theatre, then should one language form be explored without the exploration of another? If language is considered an art, should other art forms become a vehicle for understanding language? Because language is grouped within the same category as other art forms, then it must possess similar qualities. Therefore, it may be used to study other art forms. If educators stumble upon problems with language, should one form be more observed than another? If one becomes incapable of learning a language, should all other forms be ignored? Is it possible to utilize one form of language to increase the efficiency or literacy of another?

In the last few decades, developmental psycholinguistics has been an area of active research. Though there are many explanations as to how one acquires a language, one thing seems to be clear: "[L]anguage in its origin is functionally intertwined with the rest of mental life" (Donaldson 106). The origins of language rest in the mind. Instead of having to choose which theory or which elements of several theories to employ when teaching a second language, it may be of great benefit to focus on *strengthening* the

mind's capabilities of acquiring a second language. For example, to strengthen the muscles in our body, we need to exercise them; it is the same with the mind. In order to be strengthened, it must be exercised.

Improvisation as a Possible Solution

The question becomes, "How do we exercise our mind so that it becomes more capable of acquiring a second language regardless of the method?" Perhaps the elements of improvisational theatre contain elements found in the three schools of thought. Could it act as a thread uniting these dichotomous perspectives? Could one language be utilized to improve another language? Given the dichotomous views of how a second language should be learned or acquired, how might it be possible to implement a program which would yield a successful language acquisition process and produce the desired results in learners? Might improvisational theatre be used to enhance second language acquisition (SLA)? If theatre is considered a language form, then an attempt to discover any possible relationships existing among the three dominant views of second language acquisition and improvisational theatre must be executed. How will these possible relationships be explored?

Proposal

This thesis will examine whether or not the elements of improvisational theatre, *intuition, spontaneity, communication, experimentation, and purpose*, are useful in the acquisition of a second

language and whether or not using improvisational theatre to develop these qualities will strengthen the student's capability of acquiring a second language. The intent is not to clarify which theoretical doctrine to observe, as each has many followers who can support the validity of the theory. To some degree, each of the theories is valid. The elements of improvisation will present these valid ideas. The intent is to examine a relationship between improvisational theatre and the three doctrines of second language acquisition. This research illuminates improvisation by exploring its elements as they pertain to second language development. By doing this, it should become apparent that the elements of improvisational theatre can support and strengthen a student's ability to acquire a second language as well as become a valid resource in the second language acquisition process.

This thesis will enable the examiner, the teacher, to confidently choose an appropriate program by which to develop second language acquisition in the students. This program of study has six aims: (1) to elucidate the three dominant perspectives of language acquisition, (2) to elucidate the genre of theatre to be examined: improvisational theatre, (3) to conceptualize the possibility of discovering pertinent relationships between improvisational theatre and second language acquisition, (4) to conceptualize the potentially interactive and interdependent relationships in the language acquisition process, (5) to provide a theoretical framework from which a test model will be defined, and (6) to provide a critical analysis of the elements pertaining to improvisational theatre and second language acquisition from which one may conclude the possibility of existing relationships. (Note that in this thesis, it is not the intent to show results from an existing experiment but to

provide a framework from which one may perform an experiment for future study; however, in Chapter 5, a theoretical test model is provided for possible use in the future.)

If these relationships exist, could it be possible to conclude that improvisational theatre may be referred to as a theoretical basis for the explanation of successful second language acquisition? Moreover, would it be credulous to claim that this genre of theatre is not only a satisfactory component but, furthermore, a necessary component of the second language acquisition process? To begin this process of critical analysis, it becomes crucial to define the terms applied to language development and improvisational theatre.

Chapter Outlines

Chapter 1 of the thesis provides an outline for the remaining chapters, positions myself as a learner and a subscriber to this proposed methodology, and examines the benefits of this program of study, specifically the benefits of examining possible relationships. Chapter 2 defines important terminology in the areas of second language acquisition, improvisational theatre, and test model assessment in a general sense as well as in reference to this thesis. Chapter 3 examines the five unique qualities of improvisational theatre. Each section illuminates the qualities as they pertain to improvisation and show how each bears a relationship to the elements of second language acquisition. The sections present activities one may use to help develop a given quality. Chapter 4 presents a test model which one may utilize for further study on this topic. This chapter defines a control group and an

experimental group as well as explore a number of variables appropriate to this test model. This chapter also constructs an evaluation process with which this test model can be applied and tested. Chapter 5 discusses the implications this theory will have on today's classrooms and students acquiring English as a second language and examines future cultural and academic implications of this program of study.

Rationale

Over the years, the arts, inclusive of theatre arts, by some means acquired the stigma of an *extra-curricular activity* bearing little academic usefulness. However, this *extra-curricular activity*, maintained one unique quality no other academic subject seemed to possess. The excitement it breeds in children is like no other seen in the classroom. The excitement of simply reading a script or acting out parts is clearly evident. School plays are not only exciting to the students who participate in them, but just as exciting to the students who merely observe the productions.

While being observed in the classroom, a fifth-grade teacher announced it was time to rehearse the school play. At that moment, the entire class beamed with excitement, much like they would when P.E. was announced. Even shy students, not usually very socially active in the classroom, seemed genuinely excited. For this particular play, not all students participated by playing a main stage role (although during the final minutes of the play every student participated in a final song on stage, each with a character). Though not all acted, each student participated by playing some role in the production. For example, some operated the lights while others

produced the sound. However, during rehearsal, those students not on stage were asked to aide the remaining students with their dialogue.

The more one thinks about theatre arts as an extra-curricular activity, the more one begins to realize its pressing importance in the classroom. Not only is it exciting for students, but it also seems academically substantial. Unlike physical education, theatre arts bears significant language qualities that may be important in language development. While physical education uses linguistic communication, theatre, in particular, improvisational theatre, *relies* on linguistic communication. It explores forms and styles of communication and language structures. It is effective in illuminating the complex nature and structures of language. While reader's theatre involves reading, an integral component of language development, and understanding of sub text, the complex nature of language comprehension, improvisational theatre bears a direct relationship to language communication (Chilver 10). Therefore, why should it be ignored when debating language issues?

On a practical, application level, improvisational theatre is entirely possible to implement in the classroom. Though it has been utilized in a professional manner, it is inherently designed in such a way that it may be efficiently employed, to its full extent, in a classroom. It is practical and involves very few expenses. Few props are needed, practice may be done in small spaces, and a theatre is not required. In most cases, a final production may not be necessary. In fact, in this study, the elements of this form of theatre will be examined and applied. The *concepts* of improvisational theatre can be utilized in the classroom rather than the entirety of the genre itself. Moreover, rather than progressing toward a final production, the

primary focus should be on utilizing specific elements in segments to assist second language development.

Why, then, are these theatrical activities seen only as an extra-curricular activity when they bear so many relationships to language? Could the theatre arts be used as a bridge between language learning and artistic ability? Could this art form be used to facilitate language development? Will it ever lose its crippling stigma as only an extra-curricular activity and finally become known in the scientific field as a necessary strategy for brain-based language development? Determining the answers to these questions motivates this investigation.

Validity of Improvisation

Why improvisation? Improvisation has been used as an acting style, to develop acting techniques, to train the actor, and to prepare him/her for the production. It has been used as a form of theatre in itself. If teachers like Constantin Stanislavsky, Jacques Copeau, Michael Saint-Denis (Frost and Yarrow 15-20), and Etienne Decroux (Zarrilli 116) applied the techniques of improvisation to enhance the quality of the performer through training, then why not apply the elements of improvisation to enhance the quality of the learner to acquire a second language? Just as an actor must learn to assimilate and/or acculturate into the imaginary and real worlds of the stage, a language learner must learn to assimilate and/or acculturate into the new culture in which he resides. Learning the primary language of the new culture is one way for this to happen (Diaz-Rico and Weed 199).

Many have studied, have conferred, and have supported the utilization of drama in the classroom, as a complementary teaching strategy for language development. Claiming that the use of drama can provide opportunities for oral and written communication, comprehensible and meaningful input, researchers can and have maintained the validity of this opinion. For the purposes of this essay, the intent is to explore only the elements of improvisational theatre as they relate to language development. Some of these elements may also be found in other forms of drama, as improvisation is observed as a genre of theatre; therefore, its elements are similar to those elements found in other forms of theatre. The thesis separates improvisational theatre as a separate entity.

Can the elements of improvisational theatre in some way enhance second language acquisition and therefore be used to determine how to approach language development in the classroom? To determine this, an attempt must be made to discover any possible relationships existing between improvisational theatre and the three schools of thought. If these relationships exist, it may be possible to conclude that improvisational theatre can be referred to as a theoretical basis for the explanation of successful second language acquisition. Moreover, it may be credulous to claim that the elements of improvisational theatre are not only satisfactory components but, furthermore, necessary components of the second language acquisition process.

Importance Of the Research Study

This program is designed for anyone who is genuinely interested in early childhood education and is prepared to take a critical look at meaningful relationships contributing to second language development. Teachers, administrators, parents, and anyone involved with teaching children may benefit from this thesis. Educators may find this topic useful for several reasons. It addresses key issues teachers deal with in the classrooms every day. Taking a critical look at the process of language acquisition may help educators find ways to enhance the process in the classroom. The suggested classroom activities may be helpful not only for language acquisition but also for a possible research model. Administrators may find the research models helpful in deciding which program to implement in the schools. Overall, the proposal should provide an explanation of improvisational theatre and its relationship to second language acquisition. Hopefully the research is helpful in study and application.

Although the thesis is specific, its elements are general and may be applied to many situations. Discovering relationships may broaden a perspective already acquired. This thesis may be applied to an area of particular expertise. By dissecting the language acquisition process and analyzing relationships, one may discover different avenues about which to inquire. More specifically, because the elements and issues surrounding first language acquisition and second language acquisition are closely related, the inherencies of improvisation can be applied to both. As discussed further in the following chapters, spontaneity, bearing a close relationship to improvisation, may be applied to other learning areas such, as mathematics,

science, or artistic development. Therefore, a teacher, administrator, or parent may apply this research to several areas of education.

CHAPTER 2

Defining Terms

Defining terms becomes important in this thesis. The thesis explores two subject matters which have not previously been considered counterparts, each with its own specific terminology. Specific vocabulary deriving from the areas of second language acquisition and improvisational theatre is used.

The terms pertain to first and second language acquisition. Communication will be defined in terms of comprehensible input. This thesis will focus on oral communication. It will explore the differences between *language learning* and *language acquisition*. These two terms directly relate to the three major views of language development: the *behaviorist*, the *innatist*, and the *social interactionist*. The differences between first language acquisition and second language acquisition (SLA) will be defined, as first language acquisition is required in order to understand the second language acquisition.

In the area of first language acquisition, the behaviorist view, the innatist view, and the social interactionist view will be presented. In behaviorism, it becomes necessary to define *stimulus*, *response*, *reinforcement*, and *imitation* as they relate to first language acquisition.

When defining the innatist view, the relevance of *syntax* and *grammatical rules* in language becomes important. In this section, Noam Chomsky's *language acquisition device (LAD)*, *universal grammar*, and the *grammar template* children are believed to possess in order to enable

language acquisition will be explored. Furthermore, *hypothesis testing* as utilized by children will be defined.

Social Interactionists define the significance of *nature* and *nurture*. In this section, I will define both terms as they relate to the social interactionist approach in first language acquisition.

In the area of second language acquisition, each of the three major approaches to language acquisition will be revisited. In behaviorism, the most commonly used *audio lingual method* in current language schools will be defined in order to state that this approach relies on imitation within an environment of stimuli and responses.

In the innatist view, it becomes necessary to define the *Creative Construction Theory*, proposed by Noam Chomsky, and *Natural Order Hypothesis*, *Input Hypothesis*, and *Affective Filter Hypothesis* proposed by Stephen Krashen.

In defining the social interactionist view, *give-and-take negotiations* will be examined. This term can also be called *interfactual modifications*, *conversational scaffolding*, or *input modifications*.

Terms relating to improvisational theatre will be defined. All three views incorporate five specific elements in improvisational theatre: *intuition*, *spontaneity*, *communication*, *experimentation* (a creative and imaginative process), and *purpose*. To explain each of these, it becomes necessary to first define *improvisation* as it relates to the art of theatre or acting. Frost and Yarrow define improvisation in terms of its dynamic principles (13). It then becomes necessary to define the term *dynamic* as it pertains to improvisational theatre.

This chapter concludes by defining terms essential to the test model designed in Chapter 5. In constructing a test model, it is necessary to define the measurements used in assessing the results, types of bilingualism, English proficiency terms, language one and language two, language minority and language majority students, and the two-way immersion program including a sample two-way program from a local school.

Language Acquisition Terminology

Communication

To communicate is to transmit ideas. This thesis refers to communication in the areas of first and second language acquisition and also in the area of improvisation. In this thesis, communication is defined as transmitting ideas through speech or actions.

Comprehension

In this thesis, it is necessary to define comprehension in terms of input. Comprehensible input refers to “language used in ways that make it understandable to the learner” (Peregoy and Boyle 50). Repetition, paraphrasing, and [*acting out*] are ways the communicator can help make language more understandable (50).

Introducing Language Development

The following information is a brief description of language development. Language is complex. Language development is also a

complex issue with several facets operating in linguistic areas. An attempt to explain this topic in one chapter would prove insufficient; therefore, I have provided a brief description of useful terms and concepts. In the following chapters, I will more specifically define language acquisition as it pertains to the information presented and to my exploration of possible relationships.

Language Acquisition Versus Language Learning

This thesis has repeatedly referred to acquiring a second language as acquisition and not learning. Understanding the difference is crucial. Stephen Krashen contrasts language acquisition with language learning. Language acquisition is referred to as "unconscious" learning which occurs when the emphasis is placed on communication and not on the form of language (Lightbown and Spada 123). Traditionally, U.S. students have learned another language through emphasis on language form. For example, textbooks employ syntactical information, sentence structure, grammar rules, etc. Students spend a great amount of time learning these rules and applying them on paper. Very little time is spent on oral or written communication of that second language.

Language learning may be referred to as learning a language in a formal sense (Lessow-Hurley 46), "a conscious study of language forms and functions" (Peregoy and Boyle 40) most likely taught in a classroom-type setting. According to Krashen, children can develop language only through acquisition, the unconscious understanding that occurs through language communication (Lessow-Hurley 46). Krashen also theorizes that learning

can never become language acquisition. With these understandings in mind, the following defines *first language acquisition*.

First Language Acquisition

The behaviorist approach, the innatist approach, and the social interactionist approach vary in scope when considering first language acquisition. Each approach offers a specific definition referring to how one acquires a first language. Note that the dynamics encountered in first language acquisition are different from those encountered in second language acquisition (SLA). In some cases the dynamics can be similar. Theorists observe first language acquisition, with its own inherent dynamics and implications, as one which is acquired beginning at infancy. The concept of linguistics is also viewed from a slightly different perspective. Both the differences and similarities will be illustrated in the following text. To better comprehend second language acquisition it is first necessary to confront first language acquisition.

Behavior Approach

Behaviorists believe that children learn their first language through imitation and association. By receiving stimulus, response, and reinforcement, children are able to learn a symbolic system known as language (Peregoy and Boyle 32). For example, when children imitate sounds and patterns heard around them, they will eventually form habits of the correct use of language. According to behaviorists, the quality and quantity of

language and the consistency of reinforcement from those in the environment has a significant effect on the success of language learning. (Lightbown and Spada 1). For example, when a mother tries to teach her son the word, *mama*, she looks at her child, points to herself and says, "Mama!" She may repeat this several times until the child responds with a similar representation of the word *mama*. In some cases, the child might say "Maaaa" or even, "Dada." If this occurs, the child's mother may reinforce the word *mama* by repeating it in a stronger tone with specific gestures placing emphasis on the word she is saying. Such is the same with learning a language but, of course, on a much larger scale. Behaviorists conclude that language is learned simply through imitation, response, and reinforcement.

If learning is denoted as a conscious process consisting of the application of rules and structures, then it must be assumed that behaviorists view the construction of a linguistic system as a conscious process. A considerable amount of second language instruction in United States classrooms is based on the behaviorist school of thought. For example, in a French course, the instructor pronounces the words *je parle*, meaning *I speak*. He might produce some gesture to indicate that he is speaking. Following, the students repeat the phrase and then perhaps write it. The instructor will continue to conjugate the verb *parler* as the students repeat after him.

This idea works similarly in first language development. For example, when a child learns the word *dog*, the following process may take place. The child first associates the word *dog* with the animal, the stimulus. Then the child orally produces the word *dog* through imitation. At this point the adult

praises the child for saying the word *dog*, reinforcing the correct verbal response.

Although this may seem plausible, there are inherent problems with the behaviorist perspective. How can it account for the overgeneralizations a child makes? For example, a child might say, "That no good!" This is not a phrase an adult might typically declare; therefore, how can this be considered imitation? Even further, most sentences we produce are original, not learned through imitation. It should also be noted that parents will typically reinforce the meaning of the utterances and not the grammatical correctness of these utterances (Peregoy and Boyle 33). It is true that language is very complex, involving an incredible number of varying dynamics, perhaps making it incredulous that children have experienced all situations. Furthermore, if they have experienced all these situations, would it be possible to recall each linguistic situation and imitate it? Certainly, there must be some internal language construction occurring. Perhaps children are born with some linguistic capabilities. If not through imitation, how are these children capable of producing language? Noam Chomsky leads the innatist debate in an attempt to explain the fallacies of the behaviorist perspective.

Innate Approach

Innatists have secured a theoretical foundation, involving an innate ability to acquire language, coupled with some involvement of the environment, from which they have discovered ways in which a learner inherently tests his progress in the acquisition process. Innatism relies on the belief that learners possess innate or inherent abilities to form and structure

language; however, innatists do not rely solely on the innate ability of an individual to form language but also rely on some intercession from the environment.

Noam Chomsky claims that, as infants, we all arrive in this world " 'prewired for linguistic analysis' " (Peregoy and Boyle 33). Furthermore, he claims that all children are "biologically programmed for language" (Lightbown and Spada 7), concluding that the acquisition of language is as much a biological process as is digestion, for example. Arguing that children seem to learn more about the structure of language than one would expect, given the samples of language provided around them, Chomsky argues against the behaviorists, providing an explanation for a learner's inherent ability to understand and apply grammatical rules of a language.

This ability arises from what Chomsky calls the language acquisition device (LAD) (or sometimes referred to as the black box), an imaginary device which lies somewhere in the brain allowing learners to form language. Chomsky extends his argument to claim that infants possess a grammar template or universal grammar (UG) perhaps within the LAD, which gives them the ability to select and apply several grammatical rules of the language spoken around them (Peregoy and Boyle 33). When a learner activates his UG, he is calling upon a template of language principles common to all languages (Lightbown and Spada 8).

This is where the environment becomes part of the whole. The environment serves as a database of language samples. In order for the LAD to be activated, the learner needs access to these language samples from the environment (Lightbown and Spada 8). From these samples, the learner may

call upon his prewired knowledge of language. Thus, children may inherently construct language (Peregoy and Boyle 33).

Arguing against the behaviorist's theory of imitation, the innatists believe children apply a process of hypothesis testing. This kind of procedure occurs when a learner calls upon already acquired knowledge and generalizes that knowledge for other language situations. In order to understand hypothesis testing, I will apply the past tense rule. Typically, *ed* or *d* is added to the end of a verb to denote that the action occurred previously. For example, *walk* becomes *walked* or *dance* becomes *danced*. A child will take this information and attempt to apply it to all words he/she wishes to transform into the past participle. As fluent speakers of English, we know that this rule will not apply to all words. In fact, several rules apply to the transformation of the present into the past:

<u>Group 1</u>	<u>Group 2</u>	<u>Group 3</u>	<u>Group 4</u>
Sounds (short i to long a)	Sounds (short u to long a)	Sounds (long i to long o)	Sounds (d to t)
<u>Present</u> <u>Past</u>	<u>Present</u> <u>Past</u>	<u>Present</u> <u>Past</u>	<u>Present</u> <u>Past</u>
ring rang	become became	write wrote	spend spent
sing sang	come came	dive dove	lend lent

Suppose a child begins to understand the rule in Group 1. Naturally, a child might assume that if "ring" changes to "rang" and "sing" changes to "sang," then "bring" should change to "brang."

Because a child of this age most likely cannot read, he is making his assumptions from what he hears. Even though *become* is spelled with an *o* and *run* is spelled with a *u*, this vowel sound is auditorily perceived the same; thus the child may assess the situation in the following manner: all short *u* sounds should change to long *a* sounds when put into past tense. For older children, who can read and are capable of more complex thinking, brain-based classifications could become more complex. Not only will the sound (which is to be converted) be considered, but perhaps the vowel or the consonant followed by the vowel will also be considered before a classification is determined.

Because of this generalization, referred to as hypothesizing, a child might say *spended* instead of *spent* or *swimmed* instead of *swam*. In English, there are many irregular verbs. *Is* is converted to *was*. *Go* is converted to *went*. Knowing the exceptions requires complex thought. This refutes the behaviorists' suggestion that everyone develops language through imitation. With hypothesis testing, a child will generally accommodate the appropriate rule for the appropriate language condition (Peregoy and Boyle 33), thus taking a major role in creating language rather than simply imitating language. Chomsky concludes that parents and care givers have little to do with a child's acquisition. On the other hand, Harvard psychologist, Howard Gardner, claims that parents and care givers are needed to help children " 'build a rich vocabulary, master the rules of discourse, and distinguish between culturally acceptable and unacceptable forms of expression' " (Peregoy and Boyle 33). These care givers supply the language samples and the reinforcement of language rules. Furthermore, if language is

used solely for communication and primarily for interaction, then it becomes essential to explore the perspective of the social interactionists.

In defining innatism, the major focus is in acquisition. If Chomsky defines language development as an internal sequence of events, then it cannot be reasoned as behavior-oriented. Krashen indicates when an individual acquires a language, the individual is understanding language somewhat beyond his or her capabilities (Lightbown and Spada 46). Innatists believe learners are able to create and form language given only a limited number of samples, claiming it is the LAD or the UG allowing learners to structure language. Thus, when referring to innatism, the term *acquisition* is more appropriately used than is the term *learning*.

Social Interaction Approach

Interactionists view both nature and nurture as critical components of the language acquisition process. Although social interactionists subscribe to some elements of innatism, these theorists maintain the importance of nurture and social interaction. According to social interactionists, not only are the inherent abilities of the child significant, but the role of mothers and care givers is crucial to the child's language acquisition process. These role models adjust the language a child speaks in order to facilitate the child's innate ability to form language. This is sometimes referred to as conversational scaffolding (Peregoy and Boyle 34). For example, a child might exclaim, "Me want birthday cake." The care giver would then follow that sentence by saying, "You want some birthday cake? That is what you want to eat. Now what do you want to drink?" Pointing to the family pet, a child

might blurt out, "That dog!" The care giver would respond by saying, "Yes. That is a dog. Where is the cat?" In these illustrations, the caretaker is modifying the child's speech. It is important to understand that this constant modification/adjusting of speech promotes social interaction. Thus, communication is key to social interactionists.

As with all learning, immediate results or understanding of language is rare and unlikely; however, short-term progress can sometimes be seen in small increments. Over time, given several of these types of interaction, the child will learn the rules of the language and begin to create his or her own sentences.

A note on acquisition versus learning: If language acquisition requires an unconscious process developing from communication, then it is reasonable to conclude that acquisition occurs only in the processes of innatism and social interaction. Innatists believe in the internal functions of language, an individual's innate ability to form language (Lightbown and Spada 7), involving the unconscious process, whereas the behaviorists rely on imitation and the external signs of language (Lightbown and Spada 1), involving a very conscious process. Remembering Krashen's proposal that language learning can never become language acquisition, one might conclude that applying a behaviorist teaching strategy might only be useful for individuals who desire to learn the basics of a language and who are less concerned with acquiring fluency. International business persons may find this kind of study helpful, whereas an individual whose goal is to assimilate into the culture might find another form of instruction more beneficial. The

social interactionists lie somewhere in between employing both nature and nurture.

Second Language Acquisition

Why is it necessary to understand the theories of first language development? The process by which a first language is developed is directly related to how a second language is developed. The theories constructed for second language acquisition derive directly from the theories of first language acquisition. Some theorists believe that a successful second language learner transfers his/her knowledge of the basic language skills acquired in the first language. To understand, it is necessary to maintain Krashen's assumption that comprehensible input is an indispensable component of SLA. With this assumption, Krashen explains, if good instruction is used through the learner's first language, the learner will gain knowledge of the subject matter and knowledge of the world in general (*Second Language Acquisition* 37). In a practical sense, if a student is taught grade-level math in his first language, then that student will be able to follow math taught in the second language. Not only will this student gain math skills, but he will also gain language skills. How? Because the learner, who is now in a class where instruction is taught in his second language (in this case, English), now understands the topic better, he will invite more communication in English, thus receiving more comprehensible input (Krashen 38).

Transferring also refers to the transfer of basic language skills. The following is a brief explanation. Knowing, for example, a sentence from a word, a noun from a verb, or a period from a comma will provide a

foundation for the learner. If this knowledge is given to the learner through his primary language (the language in which he is communicatively competent), he is more likely to better understand the second language and its functions. For example, Lessow-Hurley explains that reading illustrates an area where a great amount of transferring occurs, such as the transfer of behaviors, skills, knowledge, and attitudes (62).

Of course, there are other implications to consider when studying a second language. For example, theorists have considered the culture of language one (L2) and how it might differ from that of language (L1). The social setting and interactions which take place are also studied. Age bears specific implications. What is acceptable and what is required are also examined. In second language acquisition, theorists expand their argument to discuss classroom environments, internalized linguistic hypothesis testing, and learner-native speaker conversations. They explore and compare how relationships between second language acquisition and gender, racial, and cultural issues are different from those surrounding first language acquisition. With reference to second language acquisition, this thesis takes a classroom approach to the behaviorist position, the innatist position, and the social interactionist position.

Behavior Approach

Theories of behaviorism have greatly influenced the ways in which a second language is taught in classrooms today. Several methods of instruction in the classrooms have emerged from this perspective. Many students who take a second language in school may study L2 through the

audio-lingual method. Here, dialogues are recorded on a cassette tape for students to listen to and memorize. Dialogues are followed by pattern drills. These methodologies were developed on the basic assumption that language develops in a natural sequence. First, the student learns to listen and speak. Second, the student learns to read and write. Consequently, those who subscribe to this approach teach those concepts in that order.

Many students may study through memorization, imitation, repetition, etc. These students may notice their errors are corrected immediately. This strategy is applied so that the learner will not form any bad language habits that might be difficult to overcome later. As the preceding information declares, the behavior approach relies on imitation within an environment of stimuli and responses.

Innate Approach

In second language acquisition, studying children within a classroom environment, innatist theorists constructed what they call the *creative construction theory*. Through a large-scale study, innatists wondered if the grammatical errors found in a second language could be attributed to the structure of the first language. Could these errors be similar to the types of errors made in the student's first language? Data showed this to be true. The errors made in first language acquisition were very similar to those made in second language acquisition. Based on the results of a variety of tests, it was concluded that the rules English language learners construct when acquiring a second language are similar to the rules constructed when acquiring a first language.

Further studies concluded that phonological, morphological, and syntactical errors are predictable when considering the first language acquired and comparing it to the second language. For example, because the Spanish language incorporates the addition of *s* and *es* to the ending of a word, it is likely native Spanish speakers attempting to acquire English may not find pluralization difficult. By contrast, Cantonese speakers may find English pluralization difficult simply because, in Cantonese, there is no marker added to a word to indicate pluralization. Pluralization is denoted from the context in which the word is embedded. Knowing this could lead to forming better, more successful strategies for second language instruction (Peregoy and Boyle 39).

Stephen Krashen constructed *The Natural Order Hypothesis*, *The Input Hypothesis*, and *The Affective Filter Hypothesis*. Regarding the first, he claims language learners acquire the rules of language in a predictable sequence. Certain grammar rules and morphemes tend to be acquired early while others follow later. For example, the *ing* verb ending (running) and the plural *s* ending (cats) seem to be acquired before the possessive 's ending (Tom's) and the third person singular *s* ending (rides) (Peregoy and Boyle 41).

The Input Hypothesis was developed from the belief that acquisition of L2 is a result of comprehensible input in the target language, in natural communication settings. This comprehensible input must contain grammatical structures which are just beyond the acquirer's current level of understanding. This is illustrated as "i+1." The "i" represents the last language rule acquired. The "+1" suggests the addition of the next language rule. When placed together, "i+1" represents grammatical structures just

beyond the acquirer's current level of understanding. Krashen claims that "we move from "i" to "i+1" by understanding input containing "i+1" (Krashen, *Fundamentals*, 4). If this occurs, comprehension and acquisition will occur (Lightbown and Spada 28). Krashen claims acquirers are able to comprehend the challenging level of language input by "utilizing context, extralinguistic information such as gestures and pictures, and general background knowledge" (Peregoy and Boyle 41).

The Affective Filter Hypothesis considers affective variables. The affective filter is an imaginary "barrier" which prevents learners from utilizing available input within the environment. For example, a learner who is tense, angry, or bored will screen out input. This way it will not reach the LAD for acquisition. The filter is "up" when the learner is stressed or self-conscious; conversely, the filter is "down" when the learner is relaxed and motivated (Lightbown and Spada 28).

Social Interaction Approach

Just as communication is critical for first language acquisition, communication between native and non-native speakers is important for second language acquisition. Social interactionists have spent a significant amount of time studying the conversations held between native and non-native speakers of the English language. One area of focus is the give-and-take negotiations of meaning which takes place between the speakers. As described by Lightbown and Spada, interactionists view this negotiation of meaning, or interactional modifications between native and non-native speakers, interactionists view as necessary mechanisms for language

acquisition (29). Researchers have noticed the ways native speakers modify their speech to illustrate a point. They have also noticed how non-native speakers elicit more information on the topic if the first way of communicating is not understood. The learner might request a repetition or simply respond in a way that indicates his lack of understanding. The native partner will explore several different ways in which he might better communicate the thought. This person might paraphrase, repeat himself, or simply restate the information in another form, perhaps by gesturing or drawing. This interaction illustrates the role the language learner plays in eliciting language modification from the speaker so that the input may become more comprehensible (Peregoy and Boyle 43).

Improvisation Terminology

Defining Improvisation

To become familiar with the theatrical genre applied in this study, it is necessary to briefly describe improvisational theatre. In a general sense, the word *improvise* means to be taken by surprise, without preconceptions (Frost and Yarrow 1). Improvisational theatre can be defined in many ways, depending on the theorist.

Improvisational theatre emerges from the freedom to create. Viola Spolin, an improvisational theorist and teacher, claims that "the basis of creativity is personal freedom" (Carlson 421). This kind of theatre is spontaneous, emphasizing space, time, and creativity. An improvisation theatre theorist, Peter Chilver, accepting linguistic communication as a form

of improvisation, describes this term as something not previously rehearsed or memorized (10).

Frost and Yarrow define improvisation as the skill of using bodies, space, [and] all human resources to spontaneously generate a coherent physical expression of an idea, a situation, a character, (even, perhaps, a text) in response to the immediate stimuli of one's environment (1). Frost and Yarrow claim improvisation remains fundamental to all drama. Drama illustrates improvisation. Though lines may be rehearsed and scenes may be perfected through practice and repetition, there always remains an element of improvisation. Each time a line is spoken to an actor, that actor hears it for the first time -- every time. Though each line and movement may have been rehearsed several times, each time it is produced differently. Therefore, the actor must think on his feet spontaneously to perform accordingly, thus producing improvisation. While it is true that improvisation is a component of acting, acting is only a single component of the creative process of improvising (Frost and Yarrow 1).

Frost and Yarrow explain improvisation not just as a style or acting technique but as a "dynamic principle operating in different spheres" (13). Improvisation may be used in three major contexts. It may be utilized (1) as an application for the purposes of a traditional play and (2) in part of the creation of an alternative kind of theatrical experience. Thirdly, improvisational principles may be extended beyond the theatre itself. This thesis focuses primarily on the use of improvisation as pertaining to the third realm.

Improvisation may be described as a dynamic term. When one is improvising, he is creating and constantly changing his interpretation or representation of a reality. Therefore, the term dynamic may be used to define improvisation in two ways: (1) in the application of improvisation and (2) in the individual construction of improvisation.

Real Versus Fantasy Environments Within Improvisational Theater

Defining “reality” versus “fantasy” in improvisational theatre is important because this definition elucidates one of the five qualities of improvisational theatre: *purpose*. Furthermore, it supports the relationship between improvisational theatre and second language acquisition as discussed in Chapter 3.

Improvisational theatre provides an altered environment for the participants. This altered environment can be illustrated as having “walls.” As an observer, improvisational theatre becomes a fictional environment which you watch from the outside of the walls or from the “fourth wall,” as a theatergoer would as he watches a theatrical performance. As a participant, although improvisational theatre remains a fictional activity, it becomes real because the performer has immersed himself within the “walls” of improvisation, as would the actor on stage. All things that occur within those walls are understood as real as the performer really reacts to events. This “reality” creates a functional reason for action.

Language In Improvisation

Before describing each of the improvisational theatre elements to be utilized in the activities designed to help strengthen language acquisition techniques, it is important to define what language will be used for the duration of the activities. Because this proposal is intended to be used to strengthen the abilities to acquire language, it may seem as if choice of language to use in the activities would be irrelevant. However, according to Krashen, "in real communication situations, second language learners most often use the language they have acquired rather than the language they have learned" (Lessow-Hurley 46). Because improvisational theatre provides a "real communication environment," it is perhaps best to have the language acquirer utilize L2 so that he strengthens his skills to acquire language while performing it within the context of L2. Although many improvisation activities do not require the use of a specific language, such as English or Spanish, some activities do. When such requirements are called upon, it is more important for the language acquirer to utilize L2.

Intuition

Intuition is generally defined as an awareness of something without reason. Improvisation stresses the importance of experiencing within a social environment. This thesis will refer to intuition not as a mystical power but as a "personal freedom" when "a person functions beyond a constricted intellectual plane" as described by Viola Spolin in *Improvisations For the Theater* (4).

Spontaneity

Spontaneity is an act which is performed impulsively. Spontaneity and intuition are closely related in improvisational theatre. The intuitive can occur only in the here-and-now, the present. It is the spontaneous intuition that yields the moment of personal freedom, discovery, and furthermore, an experience of creative expression (Spolin 4).

Communication

Communication is the act of transmitting ideas. For the purposes of relating it to improvisational theatre, there is a further definition. Augusto Boal explains that communication exists in five forms: (1) language -- spoken and written, (2) music, (3) painting, (4) cinema, and (5) theatre (156). Peter Chilver argues that the relationship between improvisation and communication is a two-way street. Also, communication requires listening and speaking. Again, negotiations of meaning and interactional modifications become important. Here, extralinguistic information is seen as a form of comprehensible output.

Experimentation

Experimentation is an act or test performed in order to illustrate the truth. Viola Spolin describes experimentation as an imaginative and creative process. This thesis will refer to experimentation as the latter.

Purpose

To have a purpose is to have a goal. Improvisational theatre provides a purpose for action and a need to understand. This thesis refers to purpose as the need of the participant for action. As will be further explained in Chapter 3, the use of language for functional and meaningful purposes best promotes the full development in second language acquisition (Peregoy and Boyle 101).

Research Model Terminology

Chapter 4 outlines what form the research model will take and defines the terms used therein. Though research does not emanate from this model, one may possibly utilize this test model for future studies. In constructing a test model, it is necessary to define specific terminology and the measurements used in assessing the results.

Additive Bilingualism

Additive bilingualism is “the addition of second language abilities concurrent with continued development of primary language abilities, including reading and writing” (Peregoy and Boyle 20). In this program, maintenance and development of both languages are a priority.

Basic Interpersonal Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALP)

The results of this test model will be viewed in terms of their Basic Interpersonal Communication Skills (BICS) and Cognitive Academic

Interpersonal Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALP). Lessow-Hurley defines BICS as "language skills required for face-to-face communication, where interactions are embedded" (54). These are skills students need to communicate with one another on a daily basis. On the other hand, CALP refers to language skills "required for academic achievement in a context embedded environment" (54). These are skills necessary for academic achievement. Fluency, morphology, semantics, and syntax (defined later) are terms used to define BICS and CALP.

It is important to make the distinction between BICS and CALP. Most students may first acquire BICS from interacting with other students, but at the same time may be lacking in CALP (Lessow-Hurley 54). Because of this discrepancy, inaccurate conclusions of language understanding may be assumed through observation.

Comprehensible Input

Comprehensible input refers to "language used in ways that make it understandable to the learner" (Peregoy and Boyle 50). This can consist of paraphrasing, repetition, and acting out meanings (50).

English as a Second Language (ESL)

This term is used in several bilingual programs. It is referred to when describing the relationship between the student and the ordinal number of the language being acquired.

Fluent

To be fluent is to be able to write or speak “easily.” (Peregoy and Boyle 205). In reference to this thesis, the acquirer is constantly trying to achieve fluency. For the purposes of the test model, the acquirer will be assessed in terms of the steps he makes toward fluency.

Fluent English Proficiency (FEP)

This refers to having fluency (or to be able to write or speak easily) in English. The student is considered proficient in English. Proficiency can be measured through a variety of assessments such as comprehension assessments and those which test syntax, grammar, and oral language abilities.

Language One (L1) Versus Language Two (L2)

Although this thesis focuses on one’s characteristics and not his nation-specific language and is designed to strengthen one’s capability to acquire a second language (suggesting that the choice of using a specific language over another is unimportant), it is necessary to define which language will be used to participate in the improvisational activities. The term *language one (L1)* refers to the primary, native, or first-learned language of the participant. The term *language two (L2)* refers to the language the student is acquiring.

Language Minority Versus Language Majority Students

The test model described in this thesis will serve both *language*

minority students and language majority students. Language minority students are those students who “speak another language other than English at home” (Peregoy and Boyle 17). Language majority students are those students “whose primary language is English, the predominate national language or majority language” (17).

Limited-English Proficient (LEP)

This refers to having a limited ability to speak English. Many school districts have designed a variety of tests to assess the level of ability. Having a limited-English proficiency suggests that the student may have little ability to communicate.

Morphology

Morphology literally means “the study of forms” (Yule 75). Morphology analyzes the basic elements of language (75). This term will also prove beneficial in the assessment of the acquirer. An acquirer must be able to form and structure sentences and phrases properly to be considered fluent in a language.

Non-English Proficient (NEP)

This refers to having no proficiency in English. This means that the individual may understand some English but may struggle with comprehension so much that it interferes with his/her ability to communicate.

Phonology

Phonology

Phonology is “a description of the systems and patterns of speech sounds in language” (Yule 54) and is concerned with the mental aspect of sounds in language rather than the articulation of speech sounds (54). When defining the test model assessment, it is necessary to observe the participant’s speech and sounds as they pertain to second language development.

Scaffolding

Scaffolding is used to describe a strategy of teaching. The term scaffolding in education is much like its use in the construction of a building. The scaffolding of a building provides the structure on which the remainder of the building will be built. Without the scaffolding, the building will not stand nor will the builders be able to build onto it the next level. Likewise, in language acquisition, it refers to the support and assistance given to a learner which permits the learner’s performance and development into the next level of language acquisition (Peregoy and Boyle 80).

Semantics

Semantics is “the study of the meaning of words, phrases and sentences” (Yule 114). During assessment, it is necessary to observe the acquirer’s use of appropriate vocabulary.

Subtractive Bilingualism

Subtractive bilingualism is defined as the subtraction of language one (L1) and the addition of language two (L2). In this program, students will

“[shift] away from identity with the home language and culture” while fully developing a second language. This will eventually lead to loss of the primary language.

Syntax

Syntax is “the structure and ordering of components within a sentence” (Yule 100). This word is related to morphology and is also used in determining the usefulness of the test model as well as in assessment of the participant.

Two-Way Immersion

The Two-Way Immersion program is a type of bilingual program which is designed to serve both language majority students and language minority students. This program groups equal numbers of native and non-native English speakers together in a classroom. In the early grades, the minority language is used for content instruction while in the later grades, the majority language is used. This provides second language development for native English speakers and primary language development for minority language speakers. Simultaneously, both groups develop a second language. The goal is full bilingualism (Peregoy and Boyle 19). The following is an example of how one school in San Jose, California, is utilizing the Two-Way Immersion program:

Sample School's Two-way Immersion Program

Kindergarten	All subjects are taught in Spanish. Students participate in English language development, orally, for 30 minutes four times a week. E.S.L. Program is used as needed.
Grade One	All subjects are taught in Spanish. Students participate in English language development, orally in social studies, for 30 minutes four times a week.
Grade Two	All subjects are taught in Spanish. Students participate in English language development, orally in social studies, for 45 minutes four times a week.
Grade Three	All subjects are taught in Spanish. Students participate in English language development for one hour daily. A formal introduction of English reading and language arts is introduced here.
Grade Four	All subjects are taught in Spanish except for 75 minutes daily of English reading and language arts.
Grade Five	All subjects are taught in Spanish except for two hours daily of English in literature, language arts, social studies, and physical education.

- Grade Six** Half of the day is taught in Spanish. Subjects taught in Spanish are literature, language arts, math, and alternate social studies. Half of the day is taught in English. Subjects taught in English are literature, language arts, science, physical education, and alternate social studies.
- Grade Seven** Half of the day is taught in Spanish. Subjects taught in Spanish are literature and social studies. Half of the day is taught in English. Subjects taught in English are literature, math, and physical education.

CHAPTER 3

Improvisational Theater

Many drama teachers, such as Jacques Copeau or Michael Saint-Denis, have employed the use of improvisation to prepare the actor for performance or to strengthen his acting technique. This chapter examines the use of improvisation to strengthen the student's language acquisition techniques.

If the elements of improvisational theatre can be used to strengthen the student's ability to acquire a second language, it is first necessary to explore the elements of improvisational theatre. By studying these elements, it will become clearer as to exactly how they not only relate to SLA but also strengthen the skills used to acquire a second language. Improvisation bears five unique qualities, all of which relate to second language acquisition: *intuition, spontaneity, communication, experimentation* (a creative and imaginative process), and *purpose*. This chapter will be subdivided into five sections, one for each of the five qualities above. Each section will define the improvisational theatre quality, illustrate its use in improvisational theatre, and support its use to strengthen second language acquisition. The subdivisions will conclude with examples of improvisational theatre activities which may be utilized to help strengthen each skill. In *Theater Game File*, Hansen and Contrucci group improvisational activities into eight categories: *Attention, Observation, Physical Expression, Vocal Expression, Imagination, Interpersonal Interaction, Emotional Awareness, and Narrative Skills*. Each of these categories contain many different improvisational activities designed to emphasize the skill observed by the category name.

Many of the activities are designed to draw upon several skills interactively, while one skill remains the *primary* skill. Examples of improvisational activities refer to one or more of these categories.

Elements of Improvisation

Intuition

Intuition is defined as “direct knowledge or awareness of something without conscious attention or reasoning” (Kauffman 256). Improvisation stresses the importance of experiencing within a social environment. Viola Spolin firmly claims “[experiencing] is penetration into the environment” (3). Experience demands intellectual, physical, and *intuitive* involvement from the participant. Of these, the intuitive is not only the most vital but also often the most neglected.

In improvisation, intuition is not referred to as a mystical power – a power enjoyed only by gifted individuals. Instead, it refers to a personal freedom everyone has experienced at one time in his/her life. At the occurrence of intuition, “a person functions beyond a constricted intellectual plane” (Spolin 4). Thus one’s intelligence is freed. For example, a child experiences intuition when he knows exactly what to do during a crisis without ever having been instructed how to do so or, moreover, without ever having performed the act.

Improvisational activities can help the student develop and strengthen the ability to be intuitive, to experience a personal freedom beyond an intellectual plane (Spolin 4). Because improvisational theatre, by nature, requires the participant to “think on his feet” or to “improvise” continuously,

requires the participant to “think on his feet” or to “improvise” continuously, utilizing it as a regular activity can help strengthen the intuition in the acquirer. By strengthening this skill, the student will be more prepared to acquire a second language.

Intuitive ability relates to second language acquisition in the following way. Many times, while “experiencing,” or becoming involved with acquiring a second language, the acquirer will momentarily experience intuitive spontaneity. For example, during a word game, when a child shouts a word he never thought he’d learned before, he is experiencing a moment of intuition. Perhaps he may suddenly construct a sentence in a more advanced way than ever before. Again, he is experiencing intuition. The student did not repeat the sentence, but had the ability to instantly create it. (This occurs when the student has gained a basic understanding of how L2 is constructed.) Consequently, once acknowledged, this intuitive freedom can be very encouraging to an English learner. He will then begin to experiment more with L2 in more creative ways.

Intuitive involvement also relates to Krashen’s *Input Hypothesis*: If comprehensible input contains grammatical structures just beyond the acquirer’s level of understanding, acquirers are able to understand this input by “utilizing context, extralinguistic information such as gestures and pictures, and general background knowledge” (Peregoy and Boyle 41). If the acquirer is placed in an improvisational setting and asked to respond to stimulus through improvisation, she begins to strengthen her intuitive skills. This intuitive skill is encouraged and strengthened if the acquirer is within an environment where *extralinguistic information* is enhanced.

Improvisational theatre provides this environment.

Because of the immediacy, this intuition occurs only through creation and not from stimulus and response. Therefore, this occurrence would fuel the innatist position and perhaps the social interaction position but not the behaviorist position. Utilizing this element of improvisational theatre through improvisational activities can help strengthen a student's intuition.

Related Improvisational Theatre Activities. In an activity, *What Are You Doing?*, presented by Dr. Buddy Butler to his theatre groups, participants perform in pairs. Performer A performs an activity such as simulating the swing of a golf club. Simultaneously, that performer must say that he is performing an act different from what he/she is doing. For example, he might say, "I am playing baseball. What are you doing?" Performer B must immediately perform the action orally described by performer A (playing baseball) while admitting she is doing something else. Performer B might say, "I am combing my hair. What are you doing?" The activity continues. This activity helps strengthen spontaneity.

It is possible to change this activity slightly to incorporate intuition. For example, instead of Performer A claiming that he is doing something, Performer A claims a real-life situation and how he might feel. It would look like this: For example, Performer A performs an activity such as simulating walking off a baseball field obviously distraught. (Perhaps his team lost the game.) Simultaneously, that performer must say that he is performing an act different from what he/she is doing. For example, he might say, "I am standing in a long line in the grocery store, very tired." What are you doing?"

Performer B must immediately perform the action orally described by Performer A (standing in line...) while admitting he is doing something else. Performer B might say, "I am seeing for the first time." What are you doing?" The activity continues.

Changing the activity to incorporate real-life situations involving emotions can simulate real situations for the performer, or acquirer. This way, the performer may feel more connected with what he is doing enabling him to more likely experience intuition.

Spontaneity

Spontaneity is defined as an act performed through one's own impulse without apparent cause (Kauffman 386). Spontaneity and intuition are closely related in improvisational theatre. The intuitive can occur only in the here-and-now, the present. It is the spontaneous intuition that yields the moment of personal freedom, discovery, and furthermore, an experience of creative expression (Spolin 4). This artistic and creative expression can be demonstrated in the form of language simply because it is seen as an expression of the self specifically when it resides within the context of improvisational theatre as stated earlier.

Spontaneity is related to second language acquisition in the following way. It is the spontaneity of improvisation and its emphasis on conversation that allow language experiences. Evans states, "It is the very immediacy of the process which can lead children to insights and discoveries they might not otherwise experience" (7).

The spontaneity of improvisation can directly relate to the innatists' view of second language acquisition. When language learners experience the personal freedom to create, their inhibitions are lessened. Therefore, the quality and quantity of language acquisition is enhanced. Krashen's *Affective Filter Hypothesis* claims that although affective variables may not impact language acquisition directly, they may prevent comprehensible input from reaching the LAD (language acquisition device) (Krashen 7). For example, if an English learner does not believe in herself or her ability to acquire English, is insecure, or is anxious for any reason, although she may understand the input, it will never reach her LAD. Instead, the affective filter, an internal barrier, will prevent any acquisition.

Therefore, if the acquirer applies improvisational activities in her battle to acquire a second language, she may strengthen his ability to act and react spontaneously and intuitively. If spontaneous intuition yields the moment of personal freedom and discovery leading to an experience of creative expression, then comprehensible input is more likely to reach the acquirer's language acquisition device, by-passing the affective filter. It is fairly easy to see the importance of developing the spontaneous intuition and promoting personal creativity in order to encourage first or second language acquisition.

Related Improvisational Theater Activities. In the area of *Vocal Expression*, the activity *Say it With Numbers* asks participants, each with a consecutive number, to sit in a circle and begin a rhythm with their hands such as two taps on the floor followed by two taps on the legs. (Note that all

participants participate in the same rhythm simultaneously.) This rhythm will be immediately followed by two snaps of the fingers, one hand at a time. During each snap, a number is stated orally. The first number must be the participant's own number. The second number can be any other participant's number. Immediately following, on the next "snap beat," the participant whose number was called must repeat the task, this time beginning with his own number. For example, participant seven would say, "seven - one." Participant one would then say, during the correct beats, "one - four" and so on. This continues until the rhythm is interrupted by a missed beat or until a participant doesn't play the game correctly, miscalling numbers. When this happens, that participant is out for the round. Now the players must remember which players are out so as not to mistakenly call their number. This results in the omission of the round for the player as well. In this activity, learners must act spontaneously so as not to miss a beat.

In the activity, *What Are You Doing?*, as explained in the section on intuition, participants perform in pairs. Performer A performs an activity such as simulating the swing of a golf club. Simultaneously, that performer must say that he is performing an act different from what he/she is doing. For example, he might say, "I am playing baseball. What are you doing?" Performer B must immediately perform the action orally described by Performer A (playing baseball) while admitting she is doing something else. Performer B might say, "I am combing my hair. What are you doing?" The activity continues. In this activity, listening is a key component. The performer is asked to ignore the visual action before him and to concentrate

on the words spoken, or comprehensible input, in order to respond correctly. In this activity, spontaneity in comprehensible input and output is required.

Communication

"[Improvisation] can give children the opportunity to communicate between (sic) themselves" (Evans 16). What is communication? Boal suggests human communication exists in five forms: (1) language - spoken and written, (2) music, (3) painting, (4) cinema, and (5) theatre (156). How do improvisation and communication form a relationship? To answer this, it is necessary to explore the communicative qualities of improvisation and the improvisational qualities of communication. Improvisation and communication can be illustrated as a two-way street. Peter Chilver argues that each time we communicate with each other, we are improvising, having never before rehearsed or memorized the material (10). Likewise, when we are improvising we are demonstrating our skill to communicate.

When we demonstrate our skill to communicate, or improvise, we are utilizing comprehensible input and comprehensible output. How does improvisation promote and help strengthen oral communication? Improvisational theatre provides comprehensible input through verbal linguistics and through extralinguistic stimuli such as body movements. To respond to the comprehensible input, the participant must provide comprehensible output such as oral language. While improvisation depends upon physical expression and mobility, it depends also on oral language. Why not utilize improvisation when it relies on oral communication?

Jacques Copeau believed that improvisation helps train the actor in

physical and vocal creativity by exercising the body and mind (Frost and Yarrow 22). Furthering this opinion, improvisation can be used to train the language learner in communicative creativity by exercising communicative qualities such as linguistics.

If the acquirer develops and strengthens his skill to communicate, he will strengthen his skill to acquire a second language. Improvisational theatre provides a medium through which an acquirer may practice his communication skills in order to strengthen them. Once these skills have been developed and strengthened, how might the techniques of improvised communication be utilized in acquiring a second language? The following information will discuss the importance of comprehensible input and output in second language acquisition.

To receive comprehensible input, the acquirer must be able to deduce the message given, to give meaning to the language presented before him. This may involve understanding the extralinguistic information, such as body movements or sounds. Additionally, the acquirer must be able to comprehend the input linguistically. This, in most cases, involves listening.

Part of communication is the skill of listening. Behaviorists believe children learn their first language by imitating the sounds and patterns around them, enabling them to form habits of the correct use of a language. In second language acquisition, behaviorists apply the audio-lingual method where dialogues are recoded for students to listen to and memorize. Although innate abilities remain most important, innatists claim that the environment plays a critical role in language acquisition. Social interactionists also maintain the importance of nurture and social interaction

claiming that role models can adjust or modify the language of a child in order to facilitate the child's innate ability to create language. In second language acquisition, social interactionists focus on *negotiations of meaning* or *interactional modifications*, where native speakers modify their speech to illustrate a point or where non-native speakers elicit language modification from the speaker so that input may become more comprehensible.

Following comprehensible input is an attempt to produce comprehensible output. Though extralinguistic information can function as comprehensible output, oral communication remains the most important. Language acquisition theorists consider two forms of communication: oral and written communication. (Although improvisational theatre bears some relationship to written communication, for the purposes of this paper, the intent is to explore and develop sound theory only for the relationship between improvisational theatre and *oral* communication.) Oral communication "account[s] for the bulk of our day-to-day communications, [and remains] the primary mode of discourse throughout the world" (Peregoy and Boyle 100). Stewig and Beuge suggest that oral language, the most used skill of the language arts, is the basis for reading and writing and is the primary means of making and conveying meaning (vii).

Second language acquisition theorists find comprehensible output, in the form of oral communication, a necessary component of the acquisition of a second language. Behaviorists claim that one acquires language through stimulus, imitation, response, and reinforcement. Without imitation or response (oral responses to comprehensible input) an acquirer would not become capable of producing language. Social interactionists believe that

constant modification, or the adjustment of speech, promotes social interaction. Furthermore, social interactionists believe that acquirers participate in *negotiations of meaning*, or *interactional modifications*, which take place between speakers. At this point, the acquirer is encouraged to communicate, or to produce comprehensible output such as oral language. Social interactionists view these negotiations as necessary mechanisms for language acquisition.

It is evident that improvisational theatre relies on comprehensible input and output. With reference to Krashen's *input hypothesis*, it may be necessary to involve majority speakers and minority speakers together in an activity. This way the native speaker will be able to provide a level of output just beyond the current level of the acquirer within the context of extralinguistic information. This encourages and reinforces second language acquisition (Lightbown and Spada 28).

Because oral language is "the primary mode of discourse" (Peregoy and Boyle 100) and "the basis for reading and writing" (Stewig and Beuge vii), it is my intention to concentrate on oral language and its relationship to improvisation. However, because oral language forms a foundation for written language, it is necessary to discuss the relationship between written language and improvisation.

Improvisation implements the development of written communication. "Drama helps to focus attention, channel the imagination, and has a disciplining effect in making pupils pause for thought and reflection" (Evans 73). Writing can result from drama and can review and reflect on drama. Some improvisation techniques require students to follow

the exercise with a written response, encouraging learners to keep journals. Therefore, improvisation helps to provide a strong linguistic foundation which supports developing written structures where children discover how words can work for them (Evans 73).

Because communication is the only element of improvisational theatre that is found in the techniques of all three dominant language acquisition theories, it becomes necessary to take a brief look at how communication can be observed as improvisation according to the behaviorists, innatists, and social interactionists.

If we choose to observe language acquisition as a behavior, we must assume communication is not created and therefore it cannot be considered an improvisation. Neither can we apply Aristotle's definition of mimesis, a created imitation, to the acquisition of language. Instead, as a behaviorist, communication must be observed as an imitation much like Plato's reference.

If we choose to observe language acquisition as an innate process or one developed from and through interaction, we can assume it is created. Thus it is improvisation. If we experience the preceding elements as forms of communication, then they must function as improvisations, or are created through improvisation. If they are then considered improvisations, then they must be considered communication. Thus, these forms of communication need improvisation to exist. Innatists, followed closely by social interactionists, might be the first to subscribe to the idea of spoken and written language as an improvised act; however, behaviorists will, most likely, deny this proposition. As explored earlier, artistic forms of

communication, such as music, painting, cinema, and theatre may be referred to as *mimeses* in the way Aristotle defined it – an act of creation.

Each school of thought relies on communication for language development. While behaviorists demand an environment of linguistic communication, innatists rely on communication to access language development. Social interactionists may view improvisation valuable simply because of its demand for an interactive, communicative environment.

Related Improvisational Theatre Activities. Three of Hansen and Contrucci's categories directly relate to the communication portion of language acquisition: *Observation*, *Vocal Expression*, and *Narrative Skill*. The following information includes activities from each of the three categories. If utilized, these activities can help an acquirer strengthen his skill primarily in the area of communication. Each activity focuses on comprehensible input and output.

Listening is necessary in any type of dramatic activity. Hansen and Contrucci implement the listening skill in a skill area defined as *Observation* (11). In this category, they have constructed several improvisational activities created to develop this quality. For example, in the activity *Taste Recall*, participants sit in a circle. Each participant must imagine he is eating a piece of food. He then describes the food by texture, smell, taste, color, etc., being as descriptive as he can. All other participants must try to guess what kind of food he is describing by listening to his description. The activity continues

with each person having an opportunity to describe a kind of food. Listening becomes an integral part of this activity.

Hansen and Contrucci also suggest several improvisation activities which focus on vocal expression and narrative skills. For example, in the improvisational activity entitled *Foreign Language Gibberish*, participants are asked to engage in discourse speaking in an unknown, non-existent language. The partners and audience members must try to understand the conversation. Participants must focus on enunciation (a form of vocal expression) and their ability to convey a thought through narrative skill. This activity is useful in strengthening one's skill to spontaneously and intuitively communicate through comprehensible input and output.

In another improvisational activity, such as *Adding Color*, participants must first improvise a made-up story. Each participant, sitting within a circle, must have an opportunity to tell part of the story. The second time the story is told, each participant must "add color" by inserting adjectives or drawing a visual environment for the listener. The object is to add as much color to the original story as possible. In each of these exercises, the learner must verbally communicate to an audience – a skill dependent upon dialect, tone, and vocal varieties which are illustrated through language (Hansen and Contrucci 10-13). Thus, the application of improvisation strengthens, enhances, and facilitates his oral communication skills.

Experimentation - An Imaginative and Creative Process

When one is experimenting, he is performing an act or test to illustrate the truth. Viola Spolin, an improvisational theatre theorist and

teacher, describes experimentation as an imaginative and creative process (Spolin 4). When language learners develop a sense of intuition, or personal freedom, they allow themselves to *experiment* frequently. This can be very exciting to a learner. Improvisational activities allows students to experiment with body movements, sounds, and actions. Additionally, students are encouraged to experiment with language. Using improvisation activities to help strengthen the intuition and spontaneity, helps learners develop the personal freedom required to *experiment* with language.

The use of drama as a teaching medium provides varied opportunities for children to use language in an exciting and experimental way, thus increasing vocabulary and developing an interest in oral communication (Evans 47).

Claiming improvisation liberated the physical and vocal creativity of the actor (Frost and Yarrow 22), Copeau believed the act of improvising aided his drama group by supplying them with a "fertile imagination" (28). If this liberation, to Copeau, brought forth imagination in his actors then it also can in language learners. It is the imagination of a learner that is directly involved in a process called inventive spelling.

Peregoy and Boyle suggest language learners will sometimes invent the spelling of a word (175). Inventive spelling works like this: When a learner is unsure how to spell a word, he/she may phonetically pronounce it to receive a spelling. This appears to be plausible, except not all English words are spelled like they sound. For example, the word *knee* phonetically appears as *nee*. This is an acceptable attempt at the word. If an English language learner spells the word as the latter, he/she is beginning to understand the

structure of the English language; though he spells the word incorrectly, his attempt illustrates his ability use and interpret the English language. The act of inventive spelling becomes a representation of learning, of reasoning, of internal thought processes and is encouraged by social interactionists.

Social interactionists claim this imaginative, creative process facilitates the language acquisition process for English language learners by providing an intermediate step for learners. This intermediate step allows learners to experiment with language, liberating them from the constrictions of fear and lack of understanding. If teachers support this experimentation, omitting criticism for attempts at language, second language learners will feel less inhibited and more liberated in the participation of the acquisition process. Thus, they receive more opportunities for learning and for receiving comprehensible input. Second language learners will eventually learn to spell correctly.

Innatists also view experimentation as a component of language acquisition, suggesting that once language samples from the environment are received, the acquirer will then call upon his LAD or UG to inherently construct language. Experimentation is a part of this process. In addition, with reference to the *creative construction theory*, innatists believe acquirers, through experimentation, will creatively construct language in a manner similar to the construction of L1.

Experimentation and language acquisition are closely related. Experimentation in communication is equally functional in both acting and language acquisition. According to both social interactionists and innatists, experimentation is a component of language acquisition. If one utilizes

experimentation in improvisation techniques, his ability to experiment will be strengthened allowing him to acquire a second language.

Related Improvisational Theater Activities. In the categories, *Observation, Vocal Expression, and Interpersonal Interaction, Machines* asks participants to create a group machine. The activity begins with one player. This player assumes a stance and a movement. This movement is accompanied by a corresponding sound. Once his position, movement, and sound are established, the next player will add to the "machine" by creating a stance, movement, and corresponding sound that in some way connect to the first person's activity. The players are allowed to experiment with actions until their desired actions are illustrated. This continues until all players have an opportunity to be part of the machine that continues to grow with each player. There is no right or wrong in this activity. In this activity, the players strengthen their skill to experiment.

Betty Keller, in the book *Improvisations in Creative Drama*, explains that her *Group Poetry* activity "encourages the most inhibited to respond" (31). In this activity, students are fabricating vocabulary. A small group of students is asked to choose a single vowel sound and two consonants and asked to arrange them to form a nonsense word. She gives the example "dep." Then they are to form two more nonsense words which rhyme with the first. Her examples are "ep" and "quep." From these three nonsense words, they are to compose a four-line nonsense poem. The object is to find a constant rhythm by combining words in different sequences but to maintain

the same number of syllables in each line (Keller 31). The following is her example:

Dep ep ep ep
Quep dep ep dep
Ep quep dep [ep]
Quep quep quep quep
(Keller 31)

The group is then asked to punctuate and indicate the poem's intonation. They are to rehearse it, utilizing the above, in choral speech form and perform it for the rest of the class. Variations to this activity include constructing a new poem using the same first three words. This poem must include three more rhyming nonsense words, articles, conjunctions, and prepositions. The first set of words are to now be considered nouns and the second set verbs. With these new rules, a new poem can be constructed. Additionally, the group can add synchronized actions to enhance meaning. Keller states that the final product is "that of a chorus in mime and rhyme, moving in unison to a carefully enunciated gem of poetry in some unfamiliar language" (Keller 33). Keller claims that this activity illustrates quite vividly that communication does not need to rely on only words (Keller 33). In this activity, students are allowed and encouraged to experiment with language.

Purpose

To have a purpose is to have a goal. Improvisational theatre provides a purpose for action and a need to understand. Its techniques may be used to strengthen a mind's ability to form a purpose for acquisition. In Chapter 2,

are described "real versus fantasy" environments of improvisational theatre. During improvisational theatre, the performer functions in the "real" environment. Because of this, he experiences the need or "purpose" to communicate. In language acquisition, the use of language for functional and meaningful purposes best promotes the full development in second language acquisition (Peregoy and Boyle 101). Therefore, improvisational theatre provides a functional and meaningful environment for acquirers.

Improvisational theatre provides a purpose for action in another way. All improvisational activities rely on spontaneity and intuition. When a participant is placed in a fictional setting where he must act intuitively and spontaneously, he acts upon a need. This is the need to communicate. This need is identified as a purpose.

Identifying a purpose can yield comprehensible output. Dan Slobin and Charles Welsh conducted a study to discover whether or not a child learns a language by spontaneously creating (innatism) it or by imitating (behaviorism) it from another person. The following is a detailed illustration which is worth quoting in full:

[A child who was asked to imitate,] "If you finish your eggs all up, Daddy, you can have your coffee," could only manage: "You can have coffee, Daddy, after." And work by Louis Bloom yields the same kind of evidence. For instance, in her research a boy of thirty-two months called Peter was asked to imitate: "I'm trying to get this cow in here" - a sentence which he had spoken the day before while playing. Yet all he could produce by way of imitation was: "Cow in here." (Donaldson 110)

Upon conclusion, it may seem odd that imitation appears to be more difficult than creation; however, Slobin and Welsh conclude that “when speech is spontaneous, the ‘intention-to-say-so-and-so’ sustains the act” (Donaldson 110). Conversely, when imitation is requested, without intention, words can not be placed together in the same way. Illustrated in the above scenario, is a need for purpose.

Several education theorists conclude that providing a reason, defining a personal need for an activity encourages learning in any subject area. In her book *Human Minds*, Margaret Donaldson claims that spontaneous speech arises “when a child has something to communicate that she feels to be important” (109). The purpose is the need to communicate something. She continues this idea by claiming that “[W]hen an act is embedded in a matrix of on-going thoughts and emotions there is a *built-in* guiding representation of a goal to be achieved -- in the case of speech, a meaning to be conveyed” (109). If there is no need or goal, a child must deliberately construct the guiding representation. This proves a much more difficult task.

Nicholas Bernstein claimed that all action directed toward a goal must have “a model of future requirements” (109). Such is that same with embedded speech: no matter the effort, the goal seems to emerge. It does not have to be constructed deliberately or consciously.

According to their respective theories, social interactionists and innatists claim that a purpose for communication must come before the act of communicating. Social interactionists found that during *negotiations of meaning*, a learner will request a repetition or rephrase of incomprehensible information. This lack of comprehensible input poses a need for

understanding. This need will therefore motivate the learner to verbally request the information again and perhaps again until the information is comprehended. Additionally, innatists believe that when a purpose is defined for the acquirer, such as the need to understand in order to act effectively, he may call upon his LAD and UG to understand and consequently construct comprehensible output. Perhaps this need overpowers the affective filter allowing comprehensible input to access the LAD. This, of course, would need to be proven.

Related Improvisational Theater Activities. Because all improvisation activities create a need for action or a “purpose” to perform, any valid improvisation activity will be sufficient. In this area, perhaps it would be best to define the needs of the students participating. What are their likes? Dislikes? What do they find fascinating? What age level are they? At what maturity level are they? What are their capabilities? Answering these questions can help the facilitator, or the teacher, effectively choose an appropriate activity in order to maximize the need for purpose. For ideas on improvisational activities, see *Theater Game File*, by Brian Hansen and Judie Contrucci, *Improvisation in Drama*, by Anthony Frost and Ralph Yarrow, and *Improvisations For the Theater*, by Viola Spolin.

Utilizing Improvisation Activities

Before concluding this chapter, it is necessary to briefly discuss an important connection to behaviorism within the context of utilizing improvisational activities to strengthen language acquisition techniques.

Behaviorists place a strong emphasis on repetition through imitation in order to form good language habits. When utilizing improvisational theatre techniques, perhaps it would be necessary to perform its activities repetitively in a consistent manner. According to behaviorists, this repetition would strengthen one's ability to acquire a second language. In order to make an hypothesis, this technique would need to be studied and experimented.

Conclusions

The five qualities of improvisational theatre, *intuition*, *spontaneity*, *communication*, *experimentation* (a creative and imaginative process), and *purpose*, show a relationship to second language acquisition in reference to the behaviorist theory, the innatist theory, and the social interactionist theory.

Intuition and *spontaneity* are illustrated in the innatist view. Intuition is illustrated when as acquirer, having never done before, spontaneously constructs an sentence in advanced structure. Furthermore, intuition relates to Krashen's *Input Hypothesis (i+1)*, when considering extralinguistic information. Spontaneity relates to the *Affective Filter Hypothesis* when it yields a moment of personal freedom.

The relationship between *communication* and improvisation can be illustrated as a two-way street (Chilver 10). Moreover, when we are improvising, we are demonstrating our skill to communicate. Also, improvisation can train the acquirer to communicate by exercising communicative qualities. In the area of comprehensible input, the act of listening becomes a major focus for behaviorists, innatists, and social

interactionists. In the area of comprehensible output, imitation and *negotiations of meaning* are important to behaviorists and social interactionists respectively.

Experimentation and *purpose* are illustrated in the innatist and social interactionist views. Experimentation can be observed through inventive spelling. It also remains a key component of the LAD, UG, and the *Creative Construction Theory*. Finally, improvisation provides a purpose for action as well as a need to understand. Defining a *purpose* is a major focus for innatists and social interactionists.

If a relationship exists, it is then necessary to form a test model through which to test the theoretical proposal. Based on the findings of the test model, perhaps it could be credulous to claim that the use of improvisational theatre techniques can strengthen the mind's capability to acquire a second language. Outlined in Chapter 4 is a test model constructed to test the effects of improvisational theatre on oral competency during second language acquisition.

CHAPTER 4

Research Model

Further exploration of the relationships between improvisational theatre and second language acquisition can be performed and tested in a research model. As shown in Chapter 3, several correlations exist between the components of second language acquisition and improvisational theatre. This research model is designed to test one facet of second language acquisition: oral competency in L2. This chapter will outline one primary research model which tests the effects of improvisation on oral competency in second language development. This model will define the purpose of this test, the setting, the participants, the experimental group, the control group, the implementation, the language to be utilized to perform this test, the duration of the test, and finally the assessment tools to be used.

Purpose

This model is designed to test whether or not there is a marked improvement in the oral competency of L2 during second language acquisition by utilizing improvisational theatre. The intent is to test oral communicative competency in L2. (Because of the nature of improvisational theatre – an oral participatory activity – it is my intent to test only the oral skills of the acquirer.) The purpose of this model is to test improvement in the acquirer's Basic Interpersonal Communication Skills as well as his Cognitive Academic Language Proficiency. More specifically, the test model will test the acquirer's comprehension, fluency, vocabulary, pronunciation, phonics skills, morphological skills, and syntactical skills in oral language.

Setting

This test will take place in a California K-8, bilingual elementary school implementing the Two-Way Immersion Program. Because there is a pressing need to teach English as a second language, as illustrated by the unusually high number of foreign immigrants in California schools, this test will be limited to California. As shown by the Census Bureau, the highest percentages of U.S. students with a limited English proficiency are shown in kindergarten through fourth grades (Thomma and Cannon, "English Spoken Here," no date). Therefore, this test will take place in a K-8 elementary school.

Bilingual schools in California, using the Two-Way Immersion Program, place an obvious emphasis on language acquisition. Furthermore, these types of schools aim for full bilingualism or biliteracy and incorporate additive bilingualism as opposed to subtractive bilingualism, as defined in Chapter 2. Since there is an emphasis on language acquisition, this test model will best be facilitated in a school of this type. The test model will be implemented within the Two-Way Immersion Program as described at an elementary school in San Jose, California, beginning in kindergarten and ending in sixth grade. In both the experimental group and the control group will be students in K-6 classrooms of a school implementing the Two-Way Immersion Program. The experimental group will utilize improvisational theatre while the control group will not utilize improvisational theatre.

Participants

Who are the participants? To effectively study the effects of improvisational theatre on second language acquisition, this test model will include several participants. There will need to be a facilitator and language acquirers. (Note that to actually perform this test, a Request To Use Human Subject In Research form will be needed.)

The facilitator will be the teacher of improvisational theatre. This teacher will be the general classroom teacher, who has been trained in improvisational theatre techniques, and not an individual brought in from an outside source. Keeping routine and familiarity, students are more likely to experience success in this program. As described in Krashen's Affective Filter Hypothesis, when anxiety is high, comprehensible input will be blocked by the Affective Filter and not reach the language acquisition device (Krashen *Fundamentals* 6). In this case, if one incorporates the use of an unfamiliar individual brought in to teach improvisational theatre, the student may become anxious, leaving little room for language acquisition. However, if one maintains the use of the original classroom teacher, the student is more likely to feel comfortable in his surroundings and thereby feel less anxious.

The language acquirers will be students in elementary school, ages five to eleven, or grades kindergarten through sixth. These students will consist of native English speakers and English language learners inclusive in one classroom. Because California classrooms are heterogeneous in nature, this test will incorporate male and female students of all socioeconomic backgrounds and cultures.

Experimental Group/Control Group

To whom is this research model addressed? Although this study focuses on the effects of improvisational theatre on second language learners, both the experimental group and the control group will consist of native English speakers as well as non-native English speakers in a K-6 elementary school implementing the Two-Way Immersion Program. Because of the heterogeneous nature of California classrooms, both groups can consist of students with no English skills at all, students who know very little English, and students who can speak English fluently. Both groups will consist of male and female students of all socioeconomic backgrounds and cultures. What distinguishes the experimental group from the control group? The experimental group will participate in the activities of improvisational theatre daily as the control group will not participate at all.

There is the basic assumption that these students are familiar with language (in general). It is also assumed that these students have a considerable amount of oral competency in their native language. Oral competency will be tested through both formal and informal assessments and noted before the learner participates in the study. If the learner possesses any learning disabilities, these will also be noted for future exploration.

This study will track second language learners in California classrooms. Because classrooms are extremely variable, it would be difficult to separate, for example, high achieving second language learners, who are girls, whose first language is Cantonese from low-achieving second language learners who are boys, whose first language is Kmer. Ratios in classrooms vary considerably. There are gender ratios, age ratios, general achievement ratios,

and achievement ratios according to subject matter to consider. Therefore, this study will test students in classrooms inclusive of all variables.

Implementation

To support the behaviorist theory, improvisational activities will be performed daily for a total of forty-five minutes before the language lesson throughout the duration of the study. Language lessons are to be given each morning before lunch. It is important that this be done consistently in all places the test model is implemented so as to eliminate possible variables which could disrupt the data.

Improvisation activities exercising the five main qualities, intuition, spontaneity, communication, experimentation, and purpose, should be used interchangeably. Each improvisation activity places an emphasis on at least one of the five main qualities but incorporates the use of all five. The five qualities of improvisation work simultaneously in the activities. Because all five qualities share the same level of importance, it is important that the student get exercise in all five qualities weekly. In this way, the student is exercising all aspects of language acquisition simultaneously. It will be beneficial to focus on one of the five qualities each day so that by Friday each will have been exercised.

The order of implementation is not as important as is the implementation of the order of difficulty levels. As Hansen and Contrucci in *Theater Game File* have leveled their improvisation activities in order of difficulty, so should they be implemented. They have outlined their handbook so that the same activity is used in several levels. With each level

there is a new, more complex component to the basic activity described in Level A. In addition, some activities are more complex in nature. These activities are in the higher levels without any connections to those in the lower levels.

The improvisation activities should be implemented in the order of difficulty for two reasons: By beginning with easier levels, the student can build strength in application just as a weight lifter can build his strength by starting with small weights and working himself up to the heavier weights.. Also, the beginning, lower-level activities, which will be used starting in kindergarten, are more applicable to the younger ages, while some of the more complex activities are not. In essence, the activities of the lowest level will be used in kindergarten and the activities of the highest level will be used in eighth grade. Ascension through the levels will be seen in the progression of grade levels.

Language Use

This study includes several students of different backgrounds. Most likely, there will be students with varying primary languages in one classroom. A question arises: In what language will the improvisational activities be performed? Because this theory illustrates that improvisational theatre can help strengthen one's ability to acquire a second language, then the question of which language to use, L1 or L2, arises. In this test model, both L1 and L2 can be used at different stages in the program. The theory presented in this thesis attempts to answer the question of whether or not improvisational theatre can improve one's ability to acquire a second

language. Therefore, the function of improvisational theatre in this test model must serve to help strengthen language acquisition capabilities. If, as Krashen claims in his Input Hypothesis, students acquire language by participating in communicative activities where the comprehensible input is just beyond the current level of understanding (+1) (Lightbown and Spada 28), then the language used in this test model must provide that scaffolding. Consequently, improvisational theatre must be used in a comprehensible form. Because students are taught primarily through L1 in kindergarten through fourth grades, the improvisational activities will be directed in L1. As students progress through the program and receive more instruction in L2 in grades five through eight, the improvisational activities will be performed in L2. Structuring the language use in this way will provide the necessary scaffolding (i+1) the student will need for comprehensible input.

Duration

Most researchers have agreed that English literacy can occur within three to five years (Escamilla and Medina 109) or perhaps slightly more than five years (Peregoy and Boyle 49). Because language development is not an overnight occurrence, the study will be conducted, tracking the progress of the same students, for a period of nine years beginning in kindergarten and ending at the close of eighth grade. Due to the prevailing reality of students entering and exiting schools within that seven-year-span, several schools will be involved so as to obtain sufficient data. The data from only those students who have participated for a total of seven years will be permitted in the study.

Assessment

Defining Success

In this program of study, it is important to define my interpretation of a successful program. What denotes successful learning? What areas of language will my research model test? The highest success in language acquisition lies in the fluency of reading, writing, and speaking on an academic level as well as on a personal conversational level. As defined earlier, the two major areas of focus are Basic Interpersonal Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALP). Therefore, it becomes necessary to test both aptitudes. Though fluency is the long-term goal, this research model will *track the progress made toward oral fluency*. Achieving oral fluency involves the skills of listening and speaking. Fluency will be determined by the completion of Level F, with three or fewer errors, on the IDEA Oral Language Proficiency Test (Appendix A) *and* the completion of Post Test, Level VIII (Appendix I). The student should ultimately be able to proficiently comprehend and speak in language two (L2) also as illustrated by the completion of the above assessments. Particularly, the test model will test the acquirer's comprehension, fluency, vocabulary, pronunciation, phonics skills, morphological skills, and syntactical skills in oral language. The acquirer should develop communicative competency illustrating his ability to apply his competence in the language in real-life situations. How will this research model track improvement in BICS and CALP?

Assessment Strategies

How will these language functions be assessed? Many kinds of assessments are used in classrooms. Classroom teachers use formal and informal assessments. Assessment procedures include formal, such as standardized tests, running records, portfolios, and comprehension tests, and informal assessment, such as observations and note taking. This test model will implement both. It is important that the assessment measures be utilized in a consistent manner. These assessment strategies should reflect the learner's BICS and CALP. In this research model, it is important to understand that a teacher's informal classroom observations are of great value, not to be dismissed as unimportant or less important than formal assessments. Informal assessment allows teachers to observe students in natural situations (Peregoy and Boyle 265), whereas formalized testing can inhibit a student's ability to perform.

Because this proposal is constructed to determine developmental progress in oral language, BICS and CALP will be evaluated according to oral language development. Consequently, both BICS and CALP will be evaluated through formal and informal assessments in order to determine the progress of the student.

Formal assessments included in this study will consist of two oral tests. The student will begin by taking the IDEA Oral Language Proficiency Test (Appendix A). This assessment includes five levels of difficulty, testing comprehension skills and vocabulary knowledge. Furthermore, it guides the teacher to accurately place the child in one of three placement levels: Non-

English Proficient (NEP), Limited English Proficient (LEP), and Fluent English Proficient (FEP).

The E.S.L. Student Placement form lists BICS and CALP skills in a series of levels (Levels II through VIII) (Appendix B). Each level identifies basic skills of which the student is capable. (Note that these levels do not necessarily reflect grade levels.) There is an oral test given for each level (Appendices C-I). These assessments test vocabulary, comprehension, syntax, phonics, and morphemes.

Informal assessments in this study will consist of classroom observation by the teacher. Observations will be recorded on the Student Oral Language Observation Matrix (SOLOM) (Appendix J). This assessment includes five areas of focus: comprehension, fluency, vocabulary, pronunciation, and grammar. In each of these areas, the student is given a score of one, two, three, four, or five. Each of the five levels contains certain criteria the student must meet. A level five means the skills observed approximate those of a native speaker.

When To Assess

Defining appropriate times to perform assessment is important in this test model. It is appropriate to perform both formal and informal assessments at the start of the test, at the beginning of kindergarten. By doing this, the teacher will be able to identify the student's initial abilities. Throughout the duration of the research, it is important to assess regularly. Testing should be given once initially, at the start of the school year, and again three more times, in even intervals, during an academic school year.

Given the average thirty-six week school year, testing would be implemented after every 12 weeks of instruction. Based on a September-to-June school calendar, this would mean giving the first test in September, the second in late November, the third in early March, and the fourth in early June. Note that because this is a nine-year study of the effects of improvisational theatre on oral competency in second language acquisition, the same tests must be given to each student in the same manner over a period of nine years, beginning in kindergarten and ending in eighth grade.

Language Of Assessments

The question of language use becomes important in assessment. In what language will the student perform the assessments? In what language will the assessments be given? Because this model is designed to facilitate the Two-Way Immersion program, it is important to observe language use in two forms: (1) the language use of the test giver and (2) the language use of the student. If the primary language is used in improvisation activities in grades kindergarten through four, then it is the primary language (the language the student comprehends best at this point in development) the teacher must use in presenting the assessments. By doing this, the student receives the comprehensible input necessary to understand the question. At this stage in the program, the student is primarily taught in and through the primary language. Yet, because the goal is to achieve second language acquisition, the model must test the progress made toward it. Therefore, in order to test this progress, the student must answer in L2.

If the secondary language is used in improvisational activities in grades five through eight, then it is the secondary language the teacher must use in presenting the assessments. Still the student will be asked to answer in L2 and will be assessed in L2. This model maintains the question, "Will the use of improvisational theatre improve one's ability to acquire a second language?" and consistently tests progress made toward it.

Understanding the Assessment

How will this assessment show improvement in second language acquisition? An improvement in second language acquisition is shown by movement through the levels of the IDEA Oral Language Proficiency Test and the E.S.L. Placement Test and also by lateral movement through the SOLOM. This movement will be compared to the movement of students who are not participating in the improvisational activities. If there is an increased pace through the levels with reference to the experimental group as compared to the control group, then it is possible to claim that improvisational activities can be used to improve one's ability to acquire a second language. If there is no increase in pace, then further exploration, perhaps developed to incorporate smaller areas of focus, one at a time, can be performed.

Benefits Of Implementing the Test Model In a Two-Way Immersion Program

Implementing the test model in a Two-Way Immersion Program like the sample elementary school in Chapter 2 facilitates the language use dilemma for the student and the teacher. Implementing the test model in an

average public school classroom does not allow the student to use his native language during the improvisation activities. Most likely the classroom is heterogeneously mixed with several different languages. Thus, the student is unable to communicate in his native language to another speaker of that same language. Because the activities require comprehensible input, and more appropriately the philosophy of Input Hypothesis, implementing the test model in an average classroom is not appropriate for this test model. Furthermore, the average classroom teacher uses only English for instruction making implementation in another language difficult.

Possible Results

There are two possible results of this experimentation. The experimental group may prove more successful. In this case, students will have gained a better tool by which to acquire a second language. Because the duration of this experiment is nine years, the question of what will happen to the control group and the experimental group if they do not succeed becomes important. The study may show that the experimental group shows no more progress in second language acquisition than does the control group. In this case, students will have lost nothing other than the time it took to implement improvisational theatre.

Perhaps the study will find that students may better acquire Basic Interpersonal Communication Skills (BICS) than Cognitive Academic Language Proficiency (CALP). Because improvisational theatre provides an environment of "real-life situations" it is credulous to claim that it may have a greater impact on BICS. Because CALP focuses more on academic

proficiency, it may be better addressed through general classroom activities and current language acquisition programs.

It is necessary to restate that this theory is designed to help *strengthen* one's skills to acquire a second language. If this remains the focus, then utilizing improvisational theatre with any current existing program will help strengthen the acquirer regardless of the skills to be acquired (for example BICS or CALP). For this reason, students may also gain CALP.

Implications Of Research Model

This research model can have an impact on education today. If the findings show a marked improvement in second language development among those who participated in improvisational theatre, then further studies can be implemented. It would be possible to test the effects of improvisational theatre on first language acquisition. Although this model is designed to test the effects of second language development, perhaps it could be used to test the effects of language development among native-English speakers. This model is designed to be implemented in a Two-Way Immersion program. Further studies can be implemented in other language programs, such as a *traditional bilingual program*, a *maintenance bilingual program*, an *immersion* or *traditional structured English immersion program*, an *English-as-a-Second-Language (ESL) Pull-Out program*, or a *transitional bilingual program*. Implications of the research model can also be seen in its assessment strategies.

Implications Of Assessment

The methods of assessment used in this test model, the 12-week testing intervals, the duration, the language use, and the specific areas tested, are designed to facilitate further study on this topic. The type of assessing in this model will provide the teacher with valuable information. Because testing will be done at twelve-week intervals, the teacher will be able to assess learning in terms of its progress, perhaps identifying particular stages of learning. He will be able to identify rises and falls in oral competency. He will be able to identify problem areas as they occur simply because twelve-week intervals provide for more frequent assessments than those given once at the beginning of the school year and once at the end. He will be able to track progress regularly, identifying areas of concern as well as areas of success.

The testing in this model is performed during a period of nine years. This length of time allows one who studies the findings of the test to review the nine years in order to observe the dynamics in language acquisition. The teacher will be able to determine what areas of growth occur and for how long. Perhaps more improvements will be made in certain grade levels than in others. Perhaps certain grade levels will show slow areas of growth or will identify specific language acquisition areas of difficulty. These findings may stress the importance of implementing improvisational theatre during certain times of language development.

The language use in this model provides a basis for future models. In future models, utilizing different combinations of L1 and L2 during the length of the study may highlight their effectiveness or ineffectiveness at particular stages in development. Perhaps use of L2 by the teacher in giving

the test will yield different results. Perhaps performing the improvisational activities in L2 throughout will also illustrate a different outcome. The use of language in language acquisition strategies may become the topic of more study and the basis of further research.

This type of assessment also provides the teacher with specific areas of focus. The teacher will be able to identify exactly where the difficult areas are for the student. With this information, the teacher will be able to focus primarily on those areas and choose an appropriate method in order to facilitate language acquisition for that student.

Furthermore, because this model is area-specific in terms of oral competency, future models of this study can pair specific improvisational activities with certain areas or elements of oral competency in order to enhance the outcomes. The improvisational activities can be those designed to target areas of trouble and provide the student with communicative activities designed to strengthen certain areas of oral competency. Moreover, this assessment model can be used to study other areas of language acquisition, perhaps to include reading and writing competency. Much future research can be done using this kind of assessment. The implications of using this research model can also be seen in possible variations of the model.

Possible Variations To Research Model

This test model is constructed so that one may perform further studies by including variations to the primary model described above. Although this particular study addresses second language learners beginning in kindergarten, several variations can be considered. As illustrated above,

several variables exist among second language learners. Utilizing the above primary model, further studies can focus on specific variables such as age, grade level, academic level, cultural background, socioeconomic background, and language of origin. Relationships between learner and native speaker during the study can be explored. An additional variation to the research model can explore the possibility of using improvisational theatre to enhance the language skills of the *native* English speakers. Will this program help native speakers improve more significantly in L1? What positive effects, if any, will it have on them? To what extent? This, of course, will lead to the reassessment of the control group and the experimental group. (The native English speakers become the experimental group.) In essence, future research models can be constructed in order to test and explore different aspects of the individual. Though it is true that this test model can provide a framework for future models, it also has several implications to future education in California.

CHAPTER 5

Conclusions and Implications

Conclusions

In California public schools, there remains a growing number of students who are limited English proficient (Macias, "LEP Enrollments Increase Almost 5% in 1996," September 1996). Because of this, second language acquisition has been the focus of study for many educators. Behaviorism, Innatism, and Social Interactionism lead the study of second language acquisition. These three main philosophies have been the motivation behind many current teaching strategies. The question remains, "How can educators effectively teach second language acquisition?" Many laws, some confusing and dichotomous to each other, have been created in order to help educate these students.

Boal suggests that written and oral language is one of five forms of the languages in our immediate environment (120). Language can be likened to Aristotle's meaning of mimesis -- an imitation coupled with creation (Carlson 16). Using Aristotle's definition of environment, then it is possible to consider language as a form of art. If language is a form of art then it is credulous to claim other forms of art may be used as a tool to facilitate language acquisition.

Developmental psycholinguistics suggests that language is "functionally intertwined with the rest of mental life" (Donaldson 106). Instead to having to choose one methodology of second language acquisition over another, it is perhaps better to focus on strengthening the mind's

capabilities of acquiring a second language. As one might exercise his muscles to gain strength, exercising the mind can aid in developing its strength to acquire a second language.

Improvisational theatre can be described as a mimesis as defined by Aristotle. It is, furthermore, considered one of Boal's five forms of languages -- the language of theatre. As described by Frost and Yarrow, improvisation is the act of using all human resources to spontaneously generate a coherent physical expression in response to the stimuli of an environment (1). With the belief that the techniques of improvisational theatre bear a strong relationship to second language acquisition, I propose that the elements of improvisational theatre, *intuition, spontaneity, communication, expression, and purpose*, be utilized to strengthen the second language acquisition process.

Intuition, the ability to function beyond an intellectual plane, is illustrated when an acquirer spontaneously constructs an advanced sentence as never performed before. Intuition is also related to Krashen's *Input Hypothesis*. If comprehensible input is just beyond the current knowledge of the learner, then an environment of extralinguistic information is needed so that the learner can understand the given information. The intuitive skill is encouraged and strengthened if the acquirer is within an environment where *extralinguistic information* is enhanced. Improvisation provides this environment.

Spontaneity, an act performed through one's own impulse without apparent cause (Kauffman 386), relates to the *Affective Filter Hypothesis*. Spontaneity yields a moment of personal freedom. When a student

experiences a moment of spontaneous intuition, comprehensible input will by-pass the affective filter and reach the LAD.

Communication, “[the] act of transmitting ideas through writing or speech” (Kauffman 81), and improvisation relate as a two-way street. If communication is the act of creating, then it must be improvised. If it is improvised, then it must be improvisation. Therefore, when we communicate, we are improvising. When we are improvising, we are demonstrating our skill to communicate.

Furthermore, improvisation can train the acquirer to communicate by exercising communicative qualities. Two areas of communication are comprehensible input and comprehensible output. In most cases, listening is required to receive comprehensible input. Behaviorists claim that acquirers must listen in order to imitate (part of the belief that learning requires stimulus, imitation, response, and reinforcement). Innatists claim that the environment plays a crucial role in language development. Listening requires close attention to one’s environment. Social interactionists claim that acquirers will adjust or modify the incorrect use of language through the *negotiations of meaning theory*. Listening becomes part of this process.

Comprehensible output is viewed as valuable to behaviorists and social interactionists. Behaviorists claim that stimulus, imitation, response and reinforcement are integral components of language development. If stimulus is removed, imitation will not occur. Imitation can be considered comprehensible output. Social interactionists suggest that language modifications and adjustments promote social interaction. Social interactionists’ belief in *negotiations of meaning* encourages communication,

specifically, comprehensible output. Finally, written communication is part of comprehensible output. Some improvisational activities ask students to write in journals following an activity to help strengthen improvised writing skills.

Communication is the only element found in all three language acquisition theories. Behaviorists assume communication is not created and therefore, it cannot be considered improvisation. Communication must be observed as an imitation much like Plato's reference. As an innatist or social interactionist, one observes language acquisition as an innate process or one developed from and through interaction; thus, it can be assumed that language is created. Therefore, communication is considered improvisation.

Experimentation, an imaginative and creative process, is encouraged through spontaneous intuition. Students can experiment with language. Improvisation liberates the imagination, allowing experimentation with language. Inventive spelling is an example of language experimentation. Social interactionists support experimentation, claiming that it liberates the learner, allowing more opportunities for comprehensible input. Innatists support experimentation, claiming that it is part of the process involved in constructing language by comprehensible input accessing the LAD and UG. Experimentation also holds a place in the *Creative Construction Theory*, supported by innatists.

Purpose, a defined, desired goal, holds an important place in improvisational theatre. Improvisational theatre provides purpose for action and a need to understand. Communication is that need, as Dan Slobin and Charles Welsh illustrate through their studies (Donaldson 110). Margaret

Donaldson explains that when an act is embedded in on-going thoughts and emotions, there is a built-in representation of a goal (109). If there is no existing goal, a student must deliberately construct language.

Social interactionists and innatists claim there is a need for purpose in language development. Social interactionists claim there must be a purpose for communication before the act of communicating is performed, as illustrated through negotiations of meaning. Innatists believe that once a purpose is defined, the acquirer will be able to call upon his LAD to comprehend and construct language.

If the previous findings support the proposal that improvisation can help one strengthen his skills to acquire a second language, then it is necessary to form a test model through which to test the theory.

Research Model

The research model is designed to test the effects of improvisational theatre on the oral competency of a student during second language acquisition over a period of nine years. This model will test the Basic Interpersonal Communication Skills as well as the Cognitive Academic Language Proficiency of the student. Both formal and informal assessments will be performed in twelve-week intervals during each school year in order to illustrate the effects on oral competency. Success is defined as the student having showed an increase in oral competency as defined by progressing through the levels of the assessments. To show success of the program, the experimental group must move more quickly through the assessment levels than does the control group. Variations to the test model include age,

gender, sex, and cultural variations, and implementation within a variety of different bilingual education programs.

Implications of Research Model

Understanding that this study involves a small number of students and a wide variety of variables makes it difficult to justify the conclusions of this study as unequivocal resolutions to the difficulties of second language acquisition; however, the findings of this program may result in small steps being taken, by the education system, toward the implementation of theatre arts, in particular the elements directly involved in improvisational theatre, in the context of second language acquisition in the classrooms. Furthermore, it may instigate additional research in this field, possibly paving the way to more elaborate and variable-specific studies, perhaps nation-wide, on this topic and in other related fields.

Implications For the Language Acquirer

In an attempt to help simplify the the question of how to effectively teach second language acquisition, I propose the elements of improvisational theatre be used to strengthen one's skills to acquire a second language. As one exercises his muscles in order to develop them, so must one exercise his mind in developing a language. Because this remains the basic assumption, then perhaps improvisational theatre can be used not only to develop English but also to help develop other languages so that it is considered non-language specific. Moreover, it could be used for students of all ages. One might find, when using improvisational theatre, particular language acquisition

improvement among adults. Adults might find this method of learning particularly helpful, as acquiring a language seems to become more difficult with age. Perhaps this method of education can be utilized in particular among students who remain in a general classroom but struggle with first or second language development. Improvisational theatre may help students who are placed in remedial classes because of deficient language development and who, unfortunately, tend to remain there for their entire education.

General Educational Implications

This program of study provides an analysis of the elements of improvisational theatre and second language development. Taking a theoretical approach will enable in-depth research pertaining to the latter. While this is a program of study with a theoretical basis, the analysis and the elements presented are helpful in determining a specific course of action meaningful and specific to each teacher. My intent is that this program of study help enhance the language development process in the classroom.

The effects of this study and further research can have an impact on the California State Framework For Education. Perhaps this study may identify a critical need for improvisation in the development of a second language. As a result, it may pave the road for its inclusion in California State Standards or perhaps simply for bilingual education. Furthermore, improvisation activities may be considered or even required when developing teaching materials not only in the language arts but also in other subject areas.

Delicate but pervasive issues surrounding language development today are ever-present in the educational system of this country. Consequently, developing schools of belief and strategies for teaching English as a second language have become imminent concerns for everyone. With the proposal of a strategy which may bear some critical connections to second language acquisition, this program of study may prove substantially beneficial to those interested. It is my belief that improvisational theatre deserves to be observed and considered in the process of second language acquisition.

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Appendices

Appendix A

IDEA Oral Language Proficiency Test

NAME: _____

IDEA LEVEL OF PROFICIENCY: _____

NEP/LEP/FEP DESIGNATION: _____

STUDENT TEST SHEET: FORM A

DATE: _____

GRADE: _____

TEACHER: _____

There is no Level A section. It is a placement designation only.

Teacher says:
(Pointing to picture when appropriate)

Student responds:

1. What is your name?
Tell me your first and last names.

1. (gives first and last names)
(Kindergarten: Last name is acceptable.)

2. How old are you?
Tell me how old you are.

2. (gives age)

3. Who is this? This is a _____.
What is her job? She is a _____.

3. teacher

4. What is this? This is a _____.

4. window

5. This is part of your body. This is an _____.

5. arm

6. What is this? This is a _____.

6. fish

7. What is this? This is an _____.

7. apple

8. (Teacher gives pencil to student.)
Put the pencil under the table.

8. (appropriate action)

9. Please look at me.

9. (appropriate action)

10. Now I'm going to ask you something funny. Are
bananas blue?

10. no

11. (Teacher points to half of picture, as appropriate.)
This is one cat. These are three _____.

11. cats

12a. (Teacher points to picture of pencil.)
When I say, "What is this?", you say, "This is a
pencil."

12b. (Teacher points to picture of flag.)
What is this?
Say the whole thing in a sentence.

12. This is a flag.

TOTAL # OF LEVEL B ERRORS: - - - - -
7 or more errors: Stop. Place on Level A.
3 - 6 errors: Stop. Place on Level B.
2 or less errors: Test on Level C.

BEGINNING OF LEVEL C

13. Who is this? This is a _____.
Who is she man?

14. What are these? These are _____.

15. What is this? This is a _____.

16. This is a _____.

17. See the children dancing. Point to, (pause).
"he is dancing".

18. What is the girl doing to her hair?
Make a whole sentence. She

19. Tell me what you see. I
Make a whole sentence. I

20a. (Teacher points to picture of cake and ice cream.)
See the cake and ice cream. These go together at a
party. On my birthday I have cake and ice cream.

20b. (Teacher points to picture of table and chair.)
These go together at school. Tell me what you
have at school. I

21. Point to the center of this page.

22. Please stand up and turn around.

23. Do you drive your father's car?
Make a whole sentence. No, I

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DSP 32-A

Teacher says:
(Pointing to picture when appropriate)

24. Listen carefully, then repeat these sentences after
me.

Please take us to the zoo.
(Teacher may repeat one time only.)

25. My coat is very warm.

26. I am going to tell you a story. After I finish, I
will ask you questions about it. Listen carefully.

John is taking a trip. He is flying on a plane.
John will visit his grandmother. His grandmother
lives far away.

What is the boy's name?

27. What is he going to do?

28. How is he going?

29. Where does his grandmother live?

13. barber ☐ ☐

14. boots ☐ ☐

15. duck ☐ ☐

16. taco ☐ ☐

17. (points appropriately) ☐ ☐

18. She is brushing/combining it. ☐ ☐

19. I see some corn/I see corn. ☐ ☐

20. I have a table and a chair. ☐ ☐

21. (points appropriately) ☐ ☐

22. (appropriate action) ☐ ☐

23. No, I do not/don't. ☐ ☐

Student responds:

Correct

Incorrect

24. (Repeats each word in correct
sequence.)

Please take us to the zoo. ☐ ☐

25. My coat is very warm. ☐ ☐

26. John ☐ ☐

27. take a trip/visit his
grandmother ☐ ☐

28. on a plane/flying ☐ ☐

29. far away ☐ ☐

TOTAL # OF LEVEL C ERRORS: - - - - -
9 or more errors: Stop. Place on Level B.
4 - 8 errors: Stop. Place on Level C.
3 or less errors: Test on Level D.

END OF LEVEL C

BEGINNING OF LEVEL D

30. What is this? This is a _____.
31. This is in your house. This is a _____.
32. Tell me what kind of day this is. This is a _____.
33. What does the boy do every day after school?
Make a whole sentence. What does the boy do every day after school?

34. Look at these pictures. Show me the girl who has more balloons than the boy.

35. Is ice water colder than coffee?
Tell me it is. Make a sentence.

36. Tell me the days of the week.

37. I am going to say some words. Please tell me the opposite of each word. (Pause) The opposite of up is down.

The opposite of open is _____.

38. The opposite of laugh is _____.

39. Please do what I say. (Pause) Stand against the wall. (Student returns to seat.)

40. Now, you make a question. Ask me if it will be sunny tomorrow.
You be the teacher and ask ME if it will be sunny tomorrow.

41. Listen, then repeat after me:

When I go to school I study hard.
(Teacher may repeat one time only)

42. A sheep is big, but a lamb is little.

43. I am going to tell you a story. After I finish I will ask you questions about it. Listen carefully.

Maria and her class are playing baseball. All of a sudden the ball is hit to Maria. She catches it and her team wins the game!

How does Maria's team feel? Excited or lonely?

44. How does Maria feel? Important or angry?

Teacher says:

(pointing to picture when appropriate)

45. (Teacher points to half of picture as appropriate.) This is one foot. These are two _____.

46. See the boy and the girl. Show me. (pause). "the ball is hers".

47. Look at this picture. Tell me two things you think will happen.

Tell me things that are going to happen. Make a sentence. (If student answers in present tense, say, "And what will happen next?")

48.

30. helicopter ☐ ☐

31. stove ☐ ☐

32. rainy day ☐ ☐

33. He rides his bicycle. ☐ ☐

34. (points appropriately) ☐ ☐

35. Yes ☐ ☐

Ice water is colder than coffee. ☐ ☐

36. Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday
(All must be included to be correct.) ☐ ☐

37. close/shut ☐ ☐

38. cry ☐ ☐

39. (appropriate action) ☐ ☐

40. Will it be sunny tomorrow? Is it going to be sunny tomorrow? ☐ ☐

41. (Repeats each word in correct sequence.) When I go to school I study hard. ☐ ☐

42. A sheep is big, but a lamb is little. ☐ ☐

43. excited ☐ ☐

44. important ☐ ☐

Student responds:

Correct

Incorrect

45. feet ☐ ☐

46. (points appropriately) ☐ ☐

47. (Uses correct future tense in a sentence.) ☐ ☐

48. ☐ ☐

BEGINNING OF LEVEL E

49. See the money. What is this? It's a _____.

50. What is this? It's a _____.

51. What is this? It's a _____.

52. What is this? It's a _____.

53. (Teacher points appropriately)
This man is fast. This one is faster. But this man
is the _____.

54. What did these children do yesterday?
Make a whole sentence. What did they do yesterday?

55. I am going to say some words. Please tell me the
opposite of each word. (Pause) The opposite of
happy is sad.

The opposite of early is _____.

56. The opposite of cheap is _____.

57. Tell me something you should never do...

58. You be the teacher. Ask me what I did on MY
birthday last year.

59. Listen, are these words the same? If they are the
same, say "Yes". If they are not the same, say "No".

dance -- dense

60. coat -- coat

61. west -- best

62. pass -- path

63. (Teacher gives pencil to student.)
Tell me three things about this pencil.

64.

65.

49. nickel ☐ ☐

50. whale ☐ ☐

51. letter/bill ☐ ☐

52. key ☐ ☐

53. fastest ☐ ☐

54. They sang/were singing. ☐ ☐

55. late ☐ ☐

56. expensive ☐ ☐

57. (any appropriate response) ☐ ☐

58. What did you do on your
birthday? ☐ ☐

59. no ☐ ☐

60. yes ☐ ☐

61. no ☐ ☐

62. no ☐ ☐

63. (Accept answers which denote
properties such as color,
shape, size, use, composition,
etc.) ☐ ☐

64. ☐ ☐

65. ☐ ☐

TOTAL # OF LEVEL E ERRORS: - - - - -
9 or more errors: Stop. Place on Level D.
4 - 8 errors: Stop. Place on Level E.
3 or less errors: Test on Level F.

END OF LEVEL E

REVIEWING OF LEVEL F

65. She works in a restaurant. She's a _____.
67. What season is this? It is _____.
68. What is this? It's an _____.
69. What would you do if your baby were hungry?
Make a whole sentence. What would you do?
70. What have you done this week to help your mother
at home?
What have you done?

65. waitress ☐ ☐
67. winter ☐ ☐
68. eagle ☐ ☐
69. I/You would/I'd/You'd.... ☐ ☐
70. I have/I've ☐ ☐

Teacher says:
(Pointing to picture when appropriate)

71. Listen, are these words the same? If they are the same, say "Yes". If they are not the same, say "No".

bill -- bell

72. play -- pray

73. far -- for

74. shoes -- choose

75. Think about what you did before school this morning.
Tell me three things that happened.

76.

77.

78. I am going to tell you a story. After I finish I will ask you some questions about it. Listen carefully.

Carlos has a headache and feels very warm. He does not want his breakfast. It is time for school.

Tell me two things you think might happen.

79.

80. Listen to this story. When I finish I want you to tell me the story in your own words. Listen carefully.

Rosa had a beautiful horse named Prince. Every day she rode him after school. Then she put him in the barn for the night. One night after Rosa was asleep, the barn caught on fire! Rosa woke up and saw the flames. She called to her father and they raced to the barn. Her father got Prince out of the barn just in time!

Now you tell me the story.

81.

82.

83.

Student responds:

Correct
Incorrect

71. no ☐ ☐
72. no ☐ ☐
73. yes ☐ ☐
74. no ☐ ☐

75. (Accept any three statements using the correct past tense.)

76. ☐ ☐
77. ☐ ☐

78. (Accept any two logical conclusions.)

79. ☐ ☐

80. (Student must convey the following ideas in his own words.)

- Rosa ☐ ☐
81. horse/Prince ☐ ☐
82. fire in barn ☐ ☐
83. Prince was saved ☐ ☐

TOTAL # OF LEVEL F ERRORS:
10 or more errors: Stop. Place on Level E.
4 - 9 errors: Place on Level F.
3 or less errors: Mastery of Level F and
Mastery of Test

Appendix B

E.S.L. STUDENT PLACEMENT

Date _____

E.S.L. aide _____

This summary of IDLA Levels is meant to give an indication of an E.S.L. student's placement for the school year indicated. The level indicated is the next level to be covered in the oral program. This form should be placed in the student's cum folder.

Student _____

Present grade _____ Teacher _____ School _____

Report for _____ school year.

A LEVEL I student can:

1. tell his/her name and age.
2. identify family and common school personnel, classroom objects.
3. identify basic colors and numbers 1-10.
4. follow simple directions involving basic positions in space.

A LEVEL II student can:

1. identify extended family and school personnel, classroom objects.
2. identify basic shapes and numbers 11-20, common pets, fruits and vegetables, and basic body parts.
3. follow basic classroom directions involving positions in space.
4. make simple statements using present tense of basic verbs: be, want, like, have, see, etc.
5. answer simple "yes/no" questions appropriately.
6. use regular plurals and subject pronouns correctly.

A LEVEL III student can:

1. identify common occupations, clothing, farm animals, foods, and numbers 21-100.
2. express himself/herself using the present progressive tense (he/she is working).
3. use conjunctions and negatives correctly.
4. follow the teacher's directions related to identifying positions on a page.
5. repeat simple sentences correctly.
6. comprehend and remember major facts of a simple story.
7. can relate personal survival facts, name, address, telephone number.

A LEVEL IV student can:

1. identify extended occupations, clothing, zoo animals, food, and body parts.
2. use ordinal numbers appropriately.
3. demonstrate understanding of comparative math concepts.
4. use common adjectives expressing feelings and quantitative concepts.
5. understand and name opposites of key words.
6. follow directions of teacher involving movement in space.
7. express himself/herself using habitual present tense, present tense contractions, and present tense questions.
8. use possessives and irregular plurals.
9. pronounce all consonants, digraphs and blends correctly.
10. repeat compound sentences correctly.

A LEVEL V student can:

1. identify common modes of transportation, household items, toys, and wild animals.
2. name the days of the week.
3. describe common weather conditions.
4. use possessive pronouns correctly.
5. ask simple future tense questions.
6. understand and express comparative concepts.
7. understand and name opposites of key words.
8. repeat complex sentences correctly.
9. express himself/herself using the present and future tenses.

A LEVEL VI student can:

1. identify extended modes of transportation, toys, household items and tools, and parts of the house.
2. name the months of the year.
3. understand and express uncommon adjectives and superlatives.
4. use past tense of regular verbs and their contractions.
5. understand and express object pronouns correctly.
6. discriminate differences in closely-paired words.
7. give a simple TV or oral book report.

A LEVEL VII student can:

1. identify money, marine animals, and numbers 101-1,000.
2. use concepts of time and past tense correctly.
3. tell time by hours and half-hours.
4. ask past tense questions.
5. discriminate fine differences in closely-paired words.
6. describe and organize the main properties of common objects.
7. understand and name opposites of key words.
8. contribute to a group discussion.

A LEVEL VIII student can:

1. identify the seasons, common holidays, and unusual occupations and animals.
2. tell time by specific hour and minutes.
3. use all tenses of verbs correctly (past, present, future)
4. recall and retell the main facts of a story.

Appendix C
II V PRE/POST TEST
(LEVEL II - VOCABULARY)

Date _____

II V TEST RESULTS:

Circle and teach those skills not passed.

1. People	3. Numbers: 11-20	5. Food: Fruit and Vegetables
2. School	4. Animals: Pets	6. Shapes
		7. Body Parts

1. PEOPLE (-1)

Teacher points and says:

These people are at school.
Who is this?
This is the _____.
This is the _____.
This is the _____.
These people are in a family.
This is the _____.
This is the _____.
This is your father's brother.
He is your _____.

Student responds:--

nurse _____
secretary _____
principal _____

grandfather _____
grandmother _____

uncle _____

(continued)

Black for Pre Test
Red for Post Test

• C if correct
✓ if wrong

-11

II V PRE/POST TEST
(CONTINUED)

2. SCHOOL (-1)

Teacher points to each picture and says: "What is this?"

Student: bench _____ drinking fountain _____ scissors _____
library _____ wastebasket _____ tether ball _____

3. NUMBERS: 11-20 (-1)

Teacher points to each number and says: "What number is this?"

Student: 16 _____ 19 _____ 12 _____ 20 _____
18 _____ 11 _____ 13 _____ 15 _____

4. ANIMALS: PETS (-1)

Teacher points to each animal and says: "What animal is this?"

Student: rabbit _____ bird _____ puppy _____

(Skill #4 is continued on next page)

II V PRE/POST TEST
(CONTINUED)

4. ANIMALS: PETS (continued)

Teacher points to each animal and says: "What animal is this?"
Student: cat _____ fish _____ turtle _____

5. FOOD: FRUIT AND VEGETABLES (-1)

Teacher points to each fruit or vegetable and says: "What food is this?"
Student: pineapple _____ grapes _____ pear _____
 carrot _____ tomato _____ potato _____

II V PRE/POST TEST
(CONTINUED)

6. SHAPES (-1)

Teacher points to each shape and says: "What shape is this?"

Student: circle _____ square _____ triangle _____
line _____ rectangle _____

7. BODY PARTS (-1)

Teacher points to each picture and says: "What part of the body is this?"

Student: ankle _____ wrist _____ elbow _____
knee _____ toes _____ shoulder _____

II FD PRE/POST TEST
(LEVEL II - FOLLOWING DIRECTIONS) Date _____

II FD TEST RESULTS:
Circle and teach those skills not passed.

1. Spatial Concepts: Space Positions 2. Commands

1. SPATIAL CONCEPTS: SPACE POSITIONS (-1)

Teacher says:

Put the pencil on top of the table.
Hold the pencil upside down.
Look up.
Look down.
Please sit beside me.
Please walk away from me.

Student demonstrates
appropriate action:

2. COMMANDS (-1)

Teacher reads directions to student:

Student follows
directions:

Write your name here. _____

X the one like the first one.
Put a circle around the square.
Point to the circle.
Draw a line under the ball.
Put an X on the tree.
Show me the triangle.

II GS PRE/POST TEST
(LEVEL II - GRAMMATIC STRUCTURE)

Date _____

II GS TEST RESULTS:

Circle and teach those skills not passed.

1. Yes/No Response
2. Regular Plurals

3. Positive Statements
4. Pronouns: Subject

1. YES/NO RESPONSE (-1)

Teacher asks:

Student responds
with "yes" or "no"
as appropriate:

Can a horse drink water?
Is your hair red?
Do we eat cookies?
Can scissors cut paper?
Does a library have books?
Can boys play tetherball?
Can a bird swim?
Can a turtle run fast?
Do you have fifteen fingers?

2. REGULAR PLURALS (-1)

Teacher points and says:

This is one flag. These are _____.
This is one pencil. These are _____.
This is one book. These are _____.
This is one cat. These are _____.
This is one hand. These are _____.
This is one eye. These are _____.

Student responds:

three flags _____
six pencils _____
three books _____
three cats _____
five hands _____
two eyes _____

(continued)

II GS PRE/POST TEST
(CONTINUED)

3. POSITIVE STATEMENTS (-1)

Teacher points and models:

"What is this? This is a ball. These are balls.
What do you see? I see a bird. I see some birds."

Teacher points and says:

What do you like?
What do you see?
What is this?
What do you want?

Student responds:

I like a dog. _____ I like dogs. _____
I see a cat. _____ I see some cats. _____
This is a hand. _____ These are hands. _____
I want an apple. _____ I want some apples. _____

4. PRONOUNS: SUBJECT (-1)

Teacher asks:

What fruit do you like?
What does your father do all day?
What do babies do?
Who am I?
Where does your sister go after school?
What color is your car?
What do we do at lunch time?

Student responds:

I like _____.
He _____.
They _____.
You are _____.
She _____.
It is _____.
We _____.

II A PRE/POST TEST
(LEVEL II - ARTICULATION)

Date _____

II A TEST RESULTS:

Circle and teach those skills not passed.

1. Consonant Sounds

2. Phrases

1. CONSONANT SOUNDS (-1)

(Teacher listens for underlined consonants only. When student responds, all underlined consonants in all words in row must be pronounced correctly for credit.)

Teacher says:

Student responds:

Please say these words after me.

milkman room

paper up

hen behind

- cookie look

find after off

daddy hand

2. PHRASES (-1)

(Teacher listens for correct repetition of phrases. When student responds, all words in phrase must be repeated correctly for credit. If requested, teacher may repeat one time.)

Teacher says:

Student responds:

Listen, then repeat after me.

a funny monkey

behind the bed

a big banana

a happy girl

a yellow duck

on a windy day

twenty dollars

in your lunch

DSP-57
(8 of 8)

End of Test
End of Level

Appendix D
III V PRE/POST TEST
(LEVEL III - VOCABULARY)

Date _____

III V TEST RESULTS:

Circle and teach those skills not passed.

1. People: Occupations	3. Numbers: 21-100	5. Food: Common
2. Clothing	4. Animals: Farm	6. Food: Meals
		7. Alphabet

1. PEOPLE: OCCUPATIONS (-1).

Teacher points to each person and says: "Who is this?"

Student: barber _____ astronaut _____ milkman _____
 doctor _____ dancer _____ cowboy _____

2. CLOTHING (-1)

Teacher points to each piece of clothing and says: "What is this?"

Student: boots _____ shirt _____ jacket _____

(Skill #2 is continued on next page)

* C if correct
 ✓ if wrong

Black for Pre Test
 Red for Post Test

.19

DSP-58
 (1 of 12)

III V PRE/POST TEST
(CONTINUED)

2. CLOTHING (continued)

Teacher points to each piece of clothing and says: "What is this?"
Student: dress _____ socks _____ sweater _____

3. NUMBERS: 21-100 (-1)

Teacher points to each number and says: "What number is this?"
Student: 21 _____ 69 _____ 32 _____ 94 _____
70 _____ 83 _____ 45 _____ 100 _____

4. ANIMALS: FARM (-1)

Teacher points to each animal and says: "What is this farm animal?"
Student: duck _____ rooster _____ bee _____
goat _____ lamb _____ cow _____

(continued)

III V PRE/POST TEST (CONTINUED)

5. FOOD: COMMON (-1)

Teacher points to each food and says: "What is this food?"

Student: taco _____ hamburger _____ juice _____
 corn _____ eggs _____ meat _____

6. FOOD: MEALS (-0)

Teacher points and says:

What meal do we eat in the morning?
 What meal do we eat at school?
 What meal do we eat at night?

Student responds:

breakfast _____
 lunch _____
 dinner _____

(continued)
 21

III V PRE/POST TEST
(CONTINUED)

7. ALPHABET (-3)

(Objective optional at teacher's discretion)

Teacher points and says: "What are the names of these letters?"
Student:

f_K_m_p_T_B_g_L_W_
d_U_a_c_N_Z_b_e_Y_

DSP-58
(4 of 12)

End of Test

III FD TEST RESULTS: Circle and teach those skills not passed.	
1. Spatial Concepts: Directionality on Page	2. Commands

1. SPATIAL CONCEPTS: DIRECTIONALITY ON PAGE (-1)

Teacher points to this page and says:

Student demonstrates appropriate action:

Point to the top of this page.
 Point to the bottom of the page.
 Point to the side of the page.
 Point to the corner of the page.
 Point to the center of the page.
 Point to the left side of the page.
 Point to the right side of the page.

2. COMMANDS (-1)

Teacher says:

Student demonstrates appropriate action:

Turn around.
 Knock on the door.
 Turn off the light.
 Whisper your name.
 Please open a book.
 Turn to page five in the book.

III DW PRE/POST TEST
(LEVEL III - DESCRIPTIVE WORDS)

Date _____

III DW TEST RESULTS:

Circle and teach those skills not passed.

1. Adjectives	3. Size
2. Feelings	4. Opposites

1. ADJECTIVES (-1)

Teacher points and says:

The car is shiny and _____.
The dog has dug up the flowers.
He is _____.
The boy is _____.
The boy has been digging.
He is all _____.
The road is _____.
The witch is _____.

Student responds:

new _____
bad _____
cold _____
dirty _____
rough _____
ugly _____

*If student does not say key word, teacher says: "Tell me another word that means the same."

(continued)

III DW PRE/POST TEST (CONTINUED)

2. FEELINGS (-1)

Teacher points and says:

The girl opened her present.
She is happy and _____.
The man has worked hard.
He is _____.
The boy is _____.
The man is hot and _____.
The boy is _____.
The girl is _____.

Student responds:

surprised _____
tired _____
angry _____
thirsty _____
hungry _____
sad _____

3. SIZE (-1)

Teacher points and says:

These pictures tell about the size of things.
The ladder is _____.
The log is _____.
The four boys in the back are tall.
The boy in the front is _____.

Student responds:

tall _____
thick _____
short _____

(Skill #3 is continued on next page)

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III DW PRE/POST TEST (CONTINUED)

3. SIZE (continued)

Teacher points and says:

The bug is very _____.
The giraffe's neck is _____.
This tree is small and this tree
is large. The tree in the
middle is _____.

Student responds:

little/small _____
long _____
medium sized _____

4. OPPOSITES (-1)

Teacher says: "I am going to say some words. Please say the opposite of each word."

Teacher says:

Student responds:

good
rough
clean
in front
left
long
pretty
over

bad _____
smooth _____
dirty _____
behind _____
right _____
short _____
ugly _____
under _____

End of Test

III GS PRE/POST TEST
(LEVEL III - GRAMMATIC STRUCTURE) Date _____

III GS TEST RESULTS:
Circle and teach those skills not passed.

1. Verbs: Present Progressive	3. Mass Nouns
2. Negative Statements	4. Conjunctions

1. VERBS: PRESENT PROGRESSIVE (-1)

Teacher points and says:

- What is the girl doing to her hair?
- What are they doing?
- What is he doing?
- What is the dog doing with the paper?
- What is she doing to the board?
- What is he doing to his hair?

Student responds:

- She is brushing it. _____
- They are marching. _____
- He is cooking. _____
- It is carrying it. _____
- She is erasing it. _____
- He is combing it. _____

(continued)
27

III 65 PRE/POST TEST (CONTINUED)

2. NEGATIVE STATEMENTS (-1)

Teacher says:

Student responds with complete negative statement:

Is your house black?

No, my house is not black. _____

Can a cat swim?

No, a cat cannot swim. _____

Does a barber cut grass?

No, a barber does not cut grass. _____

Does a dentist fix your bike?

No, a dentist does not fix my bike. _____

Do you wear socks on your hands?

No, I do not wear socks on my hands. _____

Do we wear rings on our toes?

No, we do not wear rings on our toes. _____

Is a tree in this room?

No, a tree is not in this room. _____

*If student responds with "no" only, teacher says: "Tell me all of it. Make a sentence."

3. MASS NOUNS (-1)

Teacher points and says:

Student responds:

Tell me what you want.

I want some bread. _____

Tell me what you want.

I want a pencil. _____

(Teacher continues with same pattern.)

Student: some cheese _____

a bike _____

some salt _____

some Jello _____

(Continued)

III 65 PRE/POST TEST
(CONTINUED)

4. CONJUNCTIONS (-1)

Teacher points and says:

Student responds:

Look at the fruit.
I like a banana and a pear.
What do you like? (pointing to
cake and ice cream)
What do you drink?
What do you have at school?
What do you write with at school?
What do you play with?

I like cake and ice cream. _____
I drink water and milk. _____
I have a table and a chair. _____
I write with a pencil and a
crayon. _____
I play with a bat and a ball. _____

End of Test
29

III A PRE/POST TEST
(LEVEL III - ARTICULATION)

Date _____

III A TEST RESULTS:
Circle and teach those skills not passed.

1. Consonant Sounds

2. Sentences

1. CONSONANT SOUNDS (-1)

(Teacher listens for underlined consonants only. When student responds, all underlined consonants in all words in row must be pronounced correctly for credit.)

Teacher says:

Student responds:

Please say these words after me.

ring arm hair

lily bell

valley never five

soap inside horse

jelly angel large

twenty coat

2. SENTENCES (-1)

(Teacher listens for correct repetition of sentences. When student responds, all words in sentence must be repeated correctly for credit. If requested, teacher may repeat one time.)

Teacher says:

Student responds:

Listen, then repeat after me.

Please take us to the zoo.
We went to Disneyland last week.
Your jacket is red.
We saw a lamb at the farm.
My socks are white.
The bell rang for recess.
Look on page seven.
Jello is very good.

End of Test
End of Level

Appendix E

IV V PRE/POST TEST (LEVEL IV - VOCABULARY)

Date _____

IV V TEST RESULTS:

Circle and teach those skills not passed.

1. People: Occupations
2. Clothing

3. Numbers: Ordinal
4. Animals: Zoo

5. Food
6. Body Parts

1. PEOPLE: OCCUPATIONS (-1)

Teacher points to each person and says: "Who is this?"

Student: banker _____ queen _____ baker _____
 checker _____ truck driver _____ carpenter _____

2. CLOTHING (-1)

Teacher points and says: "What is this?"

Student: suit _____ raincoat _____ robe _____

(Skill #2 is continued on next page)

• C if correct
 ✓ if wrong

Black for Pre Test
Red for Post Test
31

IV V PRE/POST TEST
(CONTINUED)

2. CLOTHING (continued)

Teacher points and says: "What is this?"

Student: poncho _____ moccasins _____ stockings _____

3. NUMBERS: ORDINAL (-1)

Teacher says: "See the owls on the branch."

Teacher points to the one on the left, then each owl in turn.

Teacher says: "This owl is first. This one is _____."

Student: second _____ third _____ fourth _____
fifth _____ sixth _____ seventh _____
eighth _____ ninth _____ tenth _____

(continued)

IV V PRE/POST TEST
(CONTINUED)

4. ANIMALS: ZOO (-1)

Teacher points and says: "What is this?"

Student: camel _____ bear _____ fox _____
elephant _____ zebra _____ hippopotamus _____

5. FOOD (-1)

Teacher points to each food and says: "What is this food?"

Student: ham _____ bread _____ butter _____
grapefruit _____ celery _____ pie _____

(continued)
33

IV V PRE/POST TEST
(CONTINUED).

6. BODY PARTS (-1)

Teacher points to each picture and says: "What part of the body is this?"

Student: jaw _____ thumb _____ toenails _____
hips _____ eyelashes _____ heel _____

IV FD PRE/POST TEST
(LEVEL IV - FOLLOWING DIRECTIONS) Date _____

IV FD TEST RESULTS:

Circle and teach those skills not passed.

1. Spatial Concepts: Directionality in Space	3. Comparative Concepts
2. Commands	

1. SPATIAL CONCEPTS: DIRECTIONALITY IN SPACE (-1)

Teacher says:

Student demonstrates
appropriate action:

Walk across the room.
Walk forward to me.
Please walk backwards.
Please come near me.
Sit underneath the table.
Hold a pencil above your head.
Put your hand against the wall.
Walk through the doorway.
Walk toward any corner of the room.

2. COMMANDS (-1)

Teacher says:

Student follows
directions:

See the shapes.
Circle the triangle.
Underline the tree.
Put a check on the line.
Outline the square.
Draw a line under the two that are the same.
Mark the circle.

IV FD PRE/POST TEST
(CONTINUED)

3. COMPARATIVE CONCEPTS (-1)

Teacher needs at least six small blocks--three of one color and three of another color.

Teacher says:

Student demonstrates
appropriate concept:

Show me two blocks that are alike.

Show me two that are different in color.

Make two piles of blocks. Both piles
must have the same number of blocks
in them.

Now make two new piles. One pile must
have more blocks than the other pile.

Show me the pile with more blocks.

Make two piles of blocks. Make the
piles equal.

IV DW PRE/POST TEST
(LEVEL IV - DESCRIPTIVE WORDS)

Date _____

IV DW TEST RESULTS:

Circle and teach those skills not passed.

1. Adjectives
2. Quantity

3. Opposites

1. ADJECTIVES (-1)

Teacher points and says:

The dog is sleeping. The girl is telling
us to be _____.
The boy is blowing the horn. It is very
loud. It is _____.
The boys want to be friends. They are
shaking hands. They are being _____.
The boy is helping the dog. He is _____.
The water may be very cold. The boy is
being _____.
The boy is very clean and _____.

Student responds:

quiet. _____
noisy _____
friendly _____
kind _____
careful _____
neat _____

*If student does not say key word, teacher says: "Tell me another word that means the same."

(continued)
37

IV DW PRE/POST TEST
(CONTINUED)

2. QUANTITY (-1)

Teacher needs at least eight small blocks.

Teacher says:

Student demonstrates
appropriate concept:

Give me a few blocks.
Give me most of the blocks.
Give me a pair of blocks.
Give me half of the blocks,
Give me zero blocks.
(Teacher holds three blocks:)
Give me more blocks than I have.

3. OPPOSITES (-1)

Teacher says: "I am going to say some words. Please say the opposite of each word."

Teacher says:

Student responds:

hard
same
open
above
east
north
quiet
near
thick

soft
different
close
below
west
south
noisy
far
thin

IV GS PRE/POST TEST
(LEVEL IV - GRAMMATIC STRUCTURE)

Date _____

IV GS TEST RESULTS:

Circle and teach those skills not passed.

1. Verbs: Habitual Present	3. Contractions: Present Tense
2. Questions: Present Tense	4. Possessives
	5. Irregular Plurals

1. VERBS: HABITUAL PRESENT (-1)

Teacher says:

What does a truck driver do?
What does a fox eat?
How does a camel walk?
How many thumbs do you have?
What do I do at school?
What do we do when the bell rings?
What do kangaroos do?

Student responds:

He drives _____.
It eats _____.
It walks _____.
I have _____.
You _____.
We _____.
They _____.

2. QUESTIONS: PRESENT TENSE (-1)

Teacher says:

Ask me if I like spinach.
Ask me if bears eat lettuce.
Ask me if he is ready for school.
Ask me if they want to go.
Ask me if we are going to the park.
Ask me if she likes cats.
Ask me if he drives a truck.
Ask me if the sun is shining.

Student responds:

Do you like spinach? _____
Do bears eat lettuce? _____
Is he ready for school? _____
Do they want to go? _____
Are we going to the park? _____
Does she like cats? _____
Does he drive a truck? _____
Is the sun shining? _____

3. CONTRACTIONS: PRESENT TENSE (-1)

Teacher says: "When I say, 'She is going home,' you can make this shorter by saying, 'She's going home.' Please make what I say shorter."

Teacher says:

You are my friend.
It is a dog.
I cannot run fast.
He does not like those cookies.

Student responds:

You're my friend. _____
It's a dog. _____
I can't run fast. _____
He doesn't like those cookies. _____
It's raining. _____
I'm happy. _____
We're going to lunch. _____
He doesn't want to go. _____

(continued)

39

IV GS PRE/POST TEST
(CONTINUED)

4. POSSESSIVES (-1)

Teacher points and says:

Whose sock is this?
Whose pencil is this?
Whose shoe is this?
Whose bike is this?
Whose lunch pails are these?

Whose ears are these?

Student responds:

This is the girl's sock. _____
This is the boy's pencil. _____
This is the boy's shoe. _____
This is the boy's bike. _____
These are the children's lunch pails. _____
These are the dog's ears. _____

5. IRREGULAR PLURALS (-1)

Teacher points and says:

This is a leaf.
These are leaves.
This is a mouse.
This is a goose.

Student responds:

These are mice. _____
These are geese. _____

(Skill #5 is continued on next page)

IV GS PRE/POST TEST
(CONTINUED)

5. IRREGULAR PLURALS (continued)

Teacher points and says:

This is a deer.
This is a child.
This is a fish.

Student responds:

These are deer.
These are children.
These are fish.

End of Test
41

**IV A PRE/POST TEST
(LEVEL IV - ARTICULATION)**

Date _____

IV A TEST RESULTS:
Circle and teach those skills not passed.

1. Consonants: Digraphs and Blends 2. Sentences

1. CONSONANTS: DIGRAPHS AND BLENDS (-1)

(Teacher listens for underlined digraphs and blends only. When student responds, all underlined sounds in all words in row must be pronounced correctly for credit.)

Teacher says:

Student responds:

Please say these words after me.

<u>child</u>	<u>kitchen</u>	<u>rich</u>	_____
<u>third</u>	<u>healthy</u>	<u>fourth</u>	_____
<u>blue</u>	<u>flag</u>		_____
<u>present</u>	<u>friend</u>		_____
<u>skin</u>	<u>stop</u>	<u>spill</u>	_____

2. SENTENCES (-1)

(Teacher listens for correct repetition of sentences. When student responds, all words in sentence must be repeated correctly for credit. If requested, teacher may repeat one time.)

Teacher says:

Student responds:

Listen, then repeat after me.

Don't play with matches.
See the star in the sky.
My brother marched in the parade.
I saw a fish at the beach.
It's time to play.
You have fun on your birthday.
She splashed in the swimming pool.
Put the thread through the needle.

End of Test
End of Level

Appendix F
V V PRE/POST TEST
(LEVEL V - VOCABULARY)

Date _____

V V TEST RESULTS:

Circle and teach those skills not passed.

1. Transportation	3. Toys	5. Household Items
2. Calendar: Days of Week	4. Animals: Wild	6. Shapes

1. TRANSPORTATION (-1)

Teacher points and says: "What is this?"

Student: helicopter _____ ship _____ fire truck _____
 school bus _____ tow truck _____ ambulance _____

2. CALENDAR: DAYS OF WEEK (-1)

Teacher says: "Tell me the names of the days of the week."

Student: Sunday _____ Monday _____ Tuesday _____
 Wednesday _____ Thursday _____ Friday _____
 Saturday _____

(continued)

- C if correct
- ✓ if wrong

DSP-60
(1 of 10)

Black for Pre Test
Red for Post Test

43

V V PRE/POST TEST
(CONTINUED)

3. TOYS (-1)

Teacher points and says: "What is this toy?"

Student: doll _____ whistle _____ wagon _____
skates _____ airplane _____ guitar _____

4. ANIMALS: WILD (-1)

Teacher points and says: "What is this animal?"

Student: owl _____ spider _____ moose _____
beaver _____ frog _____ squirrel _____ (continued)

V V PRE/POST TEST
(CONTINUED)

5. HOUSEHOLD ITEMS (-1)

Teacher points and says: "What is this?"

Student: bed	_____	radio	_____	vacuum cleaner	_____
knife	_____	pan	_____	refrigerator	_____
bathtub	_____	iron	_____	sewing machine	_____

6. SHAPES (-1)

Teacher points and says: "What is this shape?"

Student: cross	_____	dot	_____	oval	_____
diamond	_____	star	_____	curve	_____

V DW PRE/POST TEST
(LEVEL V - DESCRIPTIVE WORDS)

Date _____

V DW TEST RESULTS:

Circle and teach those skills not passed.

1. Adjectives: Weather
2. Comparatives

3. Opposites

1. ADJECTIVES: WEATHER (-1)

Teacher points and says: "Look at the weather in this picture."

The day is _____.

Student: rainy _____
sunny _____

hot _____
cold _____

windy _____
snowy _____

V DW PRE/POST TEST
(CONTINUED)

2. COMPARATIVES (-1)

Teacher points and says:

Is a mother bear bigger than
a baby bear?
Tell me a mother bear is bigger
than a baby bear.
Is wood harder than paper?
Tell me it is. Make a sentence.
Is ice water colder than coffee?
Is ice cream sweeter than a
lemon?
Is a little fish smaller than
a shark?
Is a knife sharper than a fork?

Student responds:

Yes.
A mother bear is bigger than
a baby bear. _____
Yes.
Wood is harder than paper. _____
Yes, ice water is colder
than coffee. _____
Yes, ice cream is sweeter
than a lemon. _____
Yes, a little fish is
smaller than a shark. _____
Yes, a knife is sharper
than a fork. _____

V DW PRE/POST TEST
(CONTINUED)

3. OPPOSITES (-1)

Teacher says: "I am going to say some words. Please say the opposite of each word."

Teacher says: Student responds:

empty	full	_____
heavy	light	_____
tell	ask	_____
dark	light	_____
open	close	_____
laugh	cry	_____
start	stop	_____
wet	dry	_____

V GS PRE/POST TEST
(LEVEL V - GRAMMATIC STRUCTURE) Date _____

V GS TEST RESULTS:

Circle and teach those skills not passed.

1. Verbs: Future Tense	3. Contractions: Future Tense
2. Questions: Future Tense	4. Pronouns: Possessive

1. VERBS: FUTURE TENSE (-1)

Teacher points and says: "This boy is painting. He is going to do the same thing tomorrow. If I ask you what he will do tomorrow, you may say, 'He will paint,' or 'He is going to paint.'"

Teacher says:

Student gives either response:

Look at the bear skating.	It <u>will</u> skate.	(or)
What will it do tomorrow?	It <u>is going to</u> skate.	
Look at the boy mailing the letter.	He <u>will</u> mail the letter.	(or)
What will he do tomorrow?	He <u>is going to</u> mail the letter.	
Look at the children dance.	They <u>will</u> dance.	(or)
What will they do tomorrow?	They <u>are going to</u> dance.	
Look at the girl washing her face.	She <u>will</u> wash her face.	(or)
What will she do tomorrow?	She <u>is going to</u> wash her face.	
Look at the rabbit hop.	It <u>will</u> hop.	(or)
What will it do tomorrow?	It <u>is going to</u> hop.	

V GS PRE/POST TEST
(CONTINUED)

2. QUESTIONS: FUTURE TENSE (-1)

Teacher says:

Student responds:

Ask me if we will play ball at lunch tomorrow.

Will we play ball at lunch tomorrow? _____

Ask me if he will give her the book.

Will he give her the book? _____

Ask me if our class will watch TV today.

Will our class watch TV today? _____

Ask me if I will help you.

Will you help me? _____

Ask me if it will be sunny tomorrow.

Will it be sunny tomorrow? _____

Ask me if my dog is going to have puppies.

Is your dog going to have puppies? _____

Ask me if they will paint our school.

Will they paint our school? _____

Ask me if the baby is going to drink milk.

Is the baby going to drink milk? _____

3. CONTRACTIONS: FUTURE TENSE (-1)

Teacher says: "When I say, 'She will go home soon,' you can make this shorter by saying, 'She'll go home soon.' Please make what I say shorter."

Teacher says:

Student responds:

I will eat my lunch now.

I'll eat my lunch now. _____

They will finish their work.

They'll finish their work. _____

She will be here soon.

She'll be here soon. _____

We will not go to the park today.

We won't go to the park today. _____

I will be there at noon.

I'll be there at noon. _____

I hope it will not rain tomorrow.

I hope it won't rain tomorrow. _____

He will not drive the car today.

He won't drive the car today. _____

V GS PRE/POST TEST
(CONTINUED)

4. PRONOUNS: POSSESSIVE (-1)

Teacher points and says: "This boy has a horn. Whose horn is this? You may say, 'This is his horn,' or 'This horn is his.'"

Teacher points and says:

Student gives either response:

The teacher has a book.
Whose book is this?
This man collects the trash.
Whose trash is it?
This soldier has a gun.
Whose gun is it?
The children have lunch pails.
Whose lunch pails are they?
The mother has a baby.
Whose baby is it?

This is her* book.	(or)
This book is hers.	_____ (or)
It is our trash.	_____ (or)
The trash is ours.	_____ (or)
It is his gun.	_____ (or)
The gun is his.	_____ (or)
They are their lunch pails.	_____ (or)
The lunch pails are theirs.	_____ (or)
It is her baby.	_____ (or)
The baby is hers.	_____

- * If student responds, "This is the teacher's book," the teacher says: "Is it his book?" Student responds: "No, it is her book."

V A PRE/POST TEST
(LEVEL V - ARTICULATION)

Date _____

V A TEST RESULTS:

Circle and teach those skills not passed.

1. Vowel Sounds

2. Sentences

1. VOWEL SOUNDS (-1)

(Teacher listens for underlined vowel sounds only. When student responds, all underlined sounds in all words in row must be pronounced correctly for credit.)

Teacher says:

Student responds:

Please say these words after me.

<u>m</u> ouse	<u>j</u> oy	<u>s</u> leep
<u>f</u> at	<u>p</u> et	<u>g</u> ive
<u>b</u> ear	<u>f</u> unny	<u>t</u> urkey
<u>a</u> sleep	<u>m</u> oon	<u>l</u> ook
<u>s</u> ock	<u>f</u> armer	<u>c</u> ake
<u>w</u> hite	<u>c</u> old	<u>m</u> usic

2. SENTENCES (-1)

(Teacher listens for correct repetition of sentences. When student responds, all words in sentence must be repeated correctly for credit. If requested, teacher may repeat one time.)

Teacher says:

Student responds:

Listen, then repeat after me.

A cat is bigger than a kitten.
When I go to school, I study hard.
That elephant is the biggest one I ever saw.
Be careful when you cross the street.
Giraffes have long legs and can run fast.
The new boy in our room is named Steve.
When I go on a trip, I take a suitcase.
A dog is big, but a puppy is little.

Appendix G
VI V PRE/POST TEST
(LEVEL VI - VOCABULARY)

Date _____

VI V TEST RESULTS:

Circle and teach those skills not passed.

1. Transportation	3. Toys	5. Household Items
2. Calendar: Months of Year	4. House: Parts	6. Tools

1. TRANSPORTATION (-1)

Teacher points and says: "What is this?"

Student: rocket _____ racing car _____ submarine _____
 steam shovel _____ cement mixer _____ motorcycle _____

2. CALENDAR: MONTHS OF YEAR (-1)

Teacher says: "Tell me the names of the months of the year."

Student: January _____ February _____ March _____ April _____
 May _____ June _____ July _____ August _____
 September _____ October _____ November _____ December _____

(continued)

* C if correct
 ✓ if wrong

Black for Pre Test
 Red for Post Test

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 (1 of 11)

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VI V PRE/POST TEST
(CONTINUED)

3. TOYS (-1)

Teacher points and says: "What is this?"

Student: gun _____ pull and shovel _____ drums _____
 top _____ hodge _____ games _____

4. HOUSE: PARTS (-1)

Teacher points and says: "What is this?"

Student: floor _____ bedroom _____ sidewalk _____
 porch _____ dining room _____ patio _____

(continued)

VI V PRE/POST TEST
(CONTINUED)

5. HOUSEHOLD ITEMS (-1)

Teacher points and says: "What is this?"

Student: comb _____	clothespins _____	napkin _____
teapot _____	washcloth _____	broom _____
crib _____	tooth brush _____	frying pan _____

6. TOOLS (-1)

Teacher points and says: "What are these tools?"

Student: hammer _____	rake _____	saw _____
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(Skill #6 is continued on next page) 55

VI V PRE/POST TEST
(CONTINUED)

6. TOOLS (continued)

Teacher points and says: "What are these tools?"

Student: ladder _____ key _____ lock _____

VI DW PRE/POST TEST
(LEVEL VI - DESCRIPTIVE WORDS)

Date _____

VI DW TEST RESULTS:

Circle and teach those skills not passed.

1. Adjectives

2. Superlatives

3. Opposites

1. ADJECTIVES (-1)

Teacher points and says:

Student responds:

An orange is sweet.

A lemon is _____.

sour _____

The boy is taking a bath.

The water is very _____.

soapy _____

The gum is on his shoe.

It is very _____.

sticky _____

The man is making a point
on the stick. The point
is very _____.

sharp _____

This is a jet.

It goes very _____.

fast _____

The girl is blowing the horn.

The noise is very _____.

loud _____

* If student does not say key word, teacher says: "Tell me another word that means the same."

(continued)

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VI DW PRE/POST TEST
(CONTINUED)

2. SUPERLATIVES (-1)

Teacher says:

Which shoe is the newest?
Tell me in a sentence.
Which dinosaur is the biggest?
Tell me in a sentence.

Which man is farthest away?
Which man is the oldest?
Which tree is the tallest?
Which fish is the smallest?

Student points and says:

This shoe is the newest. _____
This dinosaur is the
biggest. _____
This man is farthest away. _____
This man is the oldest. _____
This tree is the tallest. _____
This fish is the smallest. _____

VI DW PRE/POST TEST
(CONTINUED)

3. OPPOSITES (-1)

Teacher says: "I am going to say some words. Please say the opposite of each word."

Teacher says:

Student responds:

apart	together	_____
nearest	farthest	_____
young	old	_____
tight	loose	_____
newest	oldest	_____
weak	strong	_____
loud	quiet	_____
right	wrong	_____

VI GS PRE/POST TEST
(LEVEL VI - GRAMMATIC STRUCTURE)

Date _____

VI GS TEST RESULTS

Circle and teach those skills not passed.

1. Verbs: Regular Past Tense	3. Contractions: Past Tense
2. "Wh" Questions	4. Pronouns: Object

1. VERBS: REGULAR PAST TENSE (-1)

Teacher points and says: "The man was spilling the milk last night. If I ask you what he did, you could say, 'He spilled the milk.'"

Teacher says:

Student responds:

These things happened yesterday.

What did the girls do?

What did the dog do?

What did the woman do?

What did the boy do?

What did the ball do?

They fixed the bike.

It pulled the wagon.

She sewed.

He weighed himself.

It bounced.

(continued)

VI GS PRE/POST TEST
(CONTINUED)

2. "WH" QUESTIONS (-1)

Teacher says:

Ask me where I live.
Ask me when the bell will ring.
Ask me why the TV won't work.
Ask me how to play soccer.
Ask me what he has in his lunch.
Ask me who her friend is.

Student responds:

Where do you live? _____
When will the bell ring? _____
Why won't the TV work? _____
How do you play soccer? _____
What does he have in his lunch? _____
Who is her friend? _____

3. CONTRACTIONS: PAST TENSE (-1)

Teacher says: "These are things that happened in the past. When I say, 'She was not at school yesterday,' you can make this shorter by saying, 'She wasn't at school yesterday.' Please make what I say shorter."

Teacher says:

We did not play yesterday.
She was not at home this morning.
They did not have soup for lunch.
I could not go to sleep last night.
You were not late to school.

Student responds:

We didn't play yesterday. _____
She wasn't at home this morning. _____
They didn't have soup for lunch. _____
I couldn't go to sleep last night. _____
You weren't late to school. _____

VI GS PRE/POST TEST
(CONTINUED)

4. PRONOUNS: OBJECT (-1)

Teacher says:

What would you give your mother
for her birthday?

Where do you keep your bicycle
at night?

Where do you put your lunches
in your room?

What does Santa give you at
Christmas?

If your baby is hungry, what
would you give him?

If I am thirsty, what would you
give me?

Student responds:

I would give her _____.

I keep it _____.

We put them _____.

He gives us/me _____.

I would give him/her _____.

I would give you _____.

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(10 of 11)

VI A PRE/POST TEST
(LEVEL VI - ARTICULATION)

Date _____

VI A TEST RESULTS:

Circle and teach those skills not passed.

1. Auditory Discrimination

1. AUDITORY DISCRIMINATION (-1)

(Teacher asks student to turn so he cannot see teacher's face.)

Teacher says:

Student responds:

Listen, are these words the same?

If they are the same, say "Yes."

If they are not the same, say "No."

walk--talk	No	_____
collar-dollar	No	_____
bird--bird	Yes	_____
sat--sack	No	_____
lake--late	No	_____
name--name	Yes	_____
march--mark	No	_____
make--cake	No	_____

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(11 of 11)

End of Test
End of Level
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Appendix H

VII V PRE/POST TEST (LEVEL VII - VOCABULARY)

Date _____

VII V TEST RESULTS:

Circle and teach those skills not passed.

1. Money	3. Numbers: 101-1,000	5. Miscellaneous
2. Time: Clock	4. Animals: Marine	

1. MONEY (-1)

Teacher points and says: "What is this?"

Student: nickel _____ penny _____ dime _____
half dollar _____ quarter _____ dollar bill _____

2. TIME: CLOCK (-1)

Teacher points and says: "What time is this?"

Student: two o'clock _____ six thirty _____ ten o'clock _____
(Skill #2 is continued on next page)

* C if correct
✓ if wrong

Black for Pre Test
Red for Post Test
65

VII V PRE/POST TEST
(CONTINUED)

2. TIME: CLOCK (continued)

Teacher points and says: "What time is this?"

Student: three thirty _____ one o'clock _____ nine thirty _____

Teacher points to hour hand on one
of clocks above and says:

Student responds:

What is this?

hour hand _____

Teacher points to minute hand on
one of clocks above and says:

What is this?

minute hand _____

3. NUMBERS: 101-1,000 (-1)

Teacher points and says: "These are numbers. What is this?"

Student: 409 _____ 325 _____ 961 _____ 798 _____ 170 _____

4. ANIMALS: MARINE (-1)

Teacher points and says: "What is this?"

Student: whale _____ seahorse _____ octopus _____

(Skill #4 is continued on next page)

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VII V PRE/POST TEST
(CONTINUED)

4. ANIMALS: MARINE (continued)

Teacher points and says: "What is this?"

Student: shark _____ starfish _____ dolphin _____

5. MISCELLANEOUS (-1)

Teacher points and says: "What is this?"

Student: road _____ sky _____ bridge _____
letter _____ wheel _____ newspaper _____
globe _____ feathers _____ calendar _____

VII DW PRE/POST TEST
(LEVEL VII - DESCRIPTIVE WORDS)

Date _____

VII DW TEST RESULTS:

Circle and teach those skills not passed.

1. Adjectives
2. Time Concepts

3. Opposites

1. ADJECTIVES (-1)

Teacher points and says:

Student responds:

The dinosaur is very, very big.

It is _____.

huge _____

The boy won the game.

He feels very _____.

important _____

The car cost a lot of money.

It is very _____.

expensive _____

The boy lets his mother go in the house first.

He is very _____.

polite _____

The girl was swimming.

She is still _____.

wet _____

The tiger lives in the jungle.

He is free and _____.

wild _____

VII DW PRE/POST TEST
(CONTINUED)

2. TIME CONCEPTS (-1)

Teacher says:

Student responds:

What number comes before seven?

six

What day comes after Friday?

Saturday

What did you do last night?

I _____.

What do you do during recess?

I _____.

Tell me something you should never eat.

I _____.

What is something that could happen in the future?

_____.

3. OPPOSITES (-1)

Teacher says: "I am going to say some words. Please say the opposite of each word."

Teacher says:

Student responds:

cheap

expensive

present

past

kind

mean

yesterday

tomorrow

polite

impolite

tough

gentle

wise

foolish

hard

easy

VII GS PRE/POST TEST
(LEVEL VII - GRAMMATIC STRUCTURE) Date _____

VII GS TEST RESULTS:
Circle and teach those skills not passed.

1. Verbs: Irregular Past Tense 2. Questions: Past Tense

1. VERBS: IRREGULAR PAST TENSE (-1),

Teacher points and says: "The girl was writing on the paper yesterday.
If I ask you what she did, you could say, 'She wrote on the paper.'"

Teacher says:

Student responds:

These things happened yesterday.

What did he eat?

He ate a hamburger.

What did the children sing?

They sang a song.

What did she buy?

She bought some food.

What did he throw?

He threw a ball.

Where did the cat sit?

It sat on a chair.

VII GS PRE/POST TEST
(CONTINUED)

2. QUESTIONS: PAST TENSE (-1)

Teacher says:

Ask me what I did on my birthday.

Ask me if I ate breakfast.

Ask me when I went to bed last night.

Ask me if it snowed last winter.

Ask me if they played ball yesterday.

Student responds:

What did you do on your birthday?

Did you eat breakfast? _____

When did you go to bed last night? _____

Did it snow last winter? _____

Did they play ball yesterday? _____

VII A PRE/POST TEST
(LEVEL VII - ARTICULATION)

Date _____

VII A TEST RESULTS:

Circle and teach those skills not passed.

1. Auditory Discrimination

1. AUDITORY DISCRIMINATION (-1)

(Teacher asks student to turn so he cannot see teacher's face.)

Teacher says:

Student responds:

Listen, are these words the same?

If they are the same, say "Yes."

If they are not the same, say "No."

sat--set	No	_____
mice--nice	No	_____
bill--bell	No	_____
coat--coat	Yes	_____
mouse--mouth	No	_____
bath--math	No	_____
sail--sell	No	_____
boy--boy	Yes	_____
shop--shot	No	_____

Appendix I

VIII V PRE/POST TEST (LEVEL VIII - VOCABULARY)

Date _____

VIII V TEST RESULTS:

Circle and teach those skills not passed.

1. People: Occupations	3. Time: Clock
2. Calendar: Holidays, Festivals, Seasons	4. Animals

1. PEOPLE: OCCUPATIONS (-1)

Teacher points and says: "Who is this?"

Student: waitress _____	mechanic _____	artist _____
hairdresser _____	pilot _____	judge _____

(continued)

• C if correct
✓ if wrong

Black for Pre Test
Red for Post Test

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(1 of 5)

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VIII V PRE/POST TEST
(CONTINUED)

2. CALENDAR: HOLIDAYS, FESTIVALS, SEASONS (-1)

Teacher points and says:

What American holiday is this?
What Chinese holiday is this?
What American holiday is this?
What Mexican holiday is this?
What holiday is this?
What season is this?
What Indian festival is this?
What holiday is this?
What season is this?

Student responds:

Fourth of July
Chinese New Year
Martin Luther King Day
Mexican Posada
Easter
Summer
Indian Sun Dance
Halloween
Spring

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(2 of 5)

VIII V PRE/POST TEST
(CONTINUED)

3. TIME: CLOCK (-1)

Teacher points and says: "What time is this?" (Note: Teacher should cover answers below so they do not provide clues for student.)

Student: 8:15 _____ 2:50 _____ 11:35 _____
10:05 _____ 12:20 _____ 6:40 _____

4. ANIMALS (-1)

Teacher points and says: "What is this animal?"

Student: eagle _____ dinosaur _____ leopard _____
porcupine _____ grasshopper _____ lizard _____

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(3 of 5)

End of Test
75

VIII GS PRE/POST TEST
(LEVEL VIII - GRAMMATIC STRUCTURE) Date _____

VIII GS TEST RESULTS:
Circle and teach those skills not passed.

1. Verbs: Conditional

2. Verbs: Summary of Forms

1. VERBS: CONDITIONAL (-1)

Teacher says:

Student responds:

What should you do if you see a
house on fire?
What would Mother do when the
baby cries?
What should you do if you have
a test tomorrow?
What would you buy if you had
five dollars?
What should people do when they
salute the flag?
What would a cat do if it saw
a mouse?

I/you should _____
She would _____
I should _____
I would _____
They should _____
It would _____

2. VERBS: SUMMARY OF FORMS (-1)

Teacher points and says:

Student responds:

What are they doing now?
What did they do yesterday?
What does he do every morning?

They are emptying trash. _____
They cut/made valentines. _____
He weighs himself. _____

VIII GS PRE/POST TEST
(CONTINUED)

2. VERBS: SUMMARY OF FORMS (continued)

Teacher says:

What will they do tomorrow?
What did the dog do yesterday?
What is he doing?
What did they do yesterday?
What does she do every day?
Where did she go yesterday?

Student responds:

They will march.
It drank some water.
He is cooking.
They raised their hands.
She watches TV.
She went to the store.

End of Test
End of Level

USE: BLUE BLACK RED INK

Total Score

1998	1999	2000	2001
------	------	------	------

Student ID # & Name: _____

Student Oral Language Observation Matrix: (SOLOM) Classroom Teacher Observation

Score per item →	1.	2.	3.	4.	5.	Score
A. Comprehension	Cannot be said to understand even simple conversation.	Has great difficulty following what is said. Can comprehend only "actual conversation" spoken slowly.	Understands most of what is said at slower-than normal speed with repetitions.	Understands nearly everything at normal speech, although occasional repetition may be necessary.	Understands everyday conversation and normal classroom discussions without difficulty.	98 99 00 01
	Speech is so halting and fragmentary as to make conversation virtually impossible.	Usually hesitant, often forced into silence by language limitations.	Speech in everyday conversation is frequently disrupted by the student's search for the correct manner of expression.	Speech in everyday conversation and classroom discussion is generally fluent, with occasional lapses while the student searches for the correct manner of expression.	Speech in everyday conversation and classroom discussion is fluent and effortless approximating that of a native speaker.	98 99 00 01
	Vocabulary limitations so extreme as to make conversation virtually impossible.	Misuse of words and very limited vocabulary make comprehension quite difficult.	Frequently uses the wrong words; conversation somewhat limited because of inadequate vocabulary.	Occasionally uses inappropriate terms and/or must rephrase ideas because of lexical inadequacies.	Use of vocabulary and idioms approximates that of a native speaker.	98 99 00 01
	Pronunciation problems so severe as to make speech virtually unintelligible.	Very hard to understand because of pronunciation problems. Must frequently repeat in order to make himself understood.	Pronunciation problems necessitate concentration on the part of the listener and occasionally leads to misunderstanding.	Always intelligible, though one is conscious of a definite accent and occasional inappropriate intonation patterns.	Pronunciation and intonation approximates that of a native speaker.	98 99 00 01
B. Fluency	Errors in Grammar and word-order so severe as to make speech virtually unintelligible.	Grammar and word-order errors make comprehension difficult. Must often rephrase and/or restrict himself/herself to basic patterns.	Makes frequent errors of Grammar and word-order which occasionally obscure meaning.	Occasionally makes grammatical and/or word-order errors which do not obscure meaning.	Grammatical usage and word-order approximates that of a native speaker.	98 99 00 01
C. Vocabulary						
D. Pronunciation						
E. Grammar						

• Based on your observation of this pupil, indicate the score for each category (A-E) that best describes the pupil's oral language use.