READ

THE ADULT LITERACY & LITERATURE MAGAZINE

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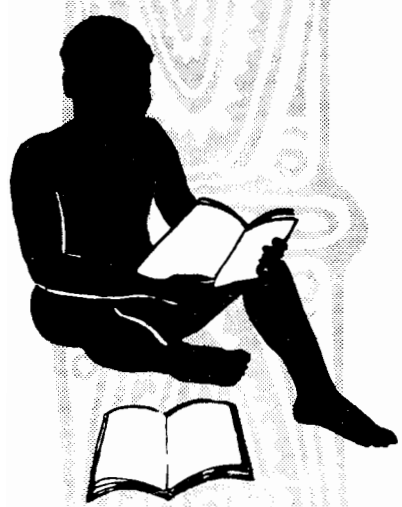

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READ

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Authors for Papua New Guinea

Larry E. Cates and Ann F. Cates

"Skul Bilong Raitim Ol Stori" was held at Ukarumpa, the Summer Institute of Linguistics' Papua New Guinea headquarters, from 22 May to 8 June, 1973. This paper is about the experimental course that we ran to meet the need in a new way for reading material in Papua New Guinea villages. It was specifically intended to train P.N.G. authors to write for their own language areas. We are concerned that new literates be kept literate by doing plenty of reading. From reports of experience in other pre-literate communities, we believe that without a variety of interesting titles available in varying degrees of reading difficulty, new literates will quickly lose interest and thus will lose many reading skills through lack of practice. Therefore, we see the need to provide new literates with plenty of literature.

S.I.L. members working with village authors in Mexico have found that literature that will be the most appealing is that written by members of the reader's own cultural group. The work of an outsider, no matter how great his command of the language and knowledge of the culture, is often inadequate. On the other hand, we feel that the local writer has the potential to reach his reading audience on the most meaningful level.

Experience gained in two other workshops, one led by Roy Gwyther-Jones at Ukarumpa in 1972, and another led by Glen Bays of the Creative Training Centre, Madang, in West New Britain earlier this year, have helped us design this longer three-week course, led by Ray Johnston and myself.

GUIDING PRINCIPLES

The two guiding principles were non-criticism and production.

We decided to follow the lead of the Mexico Branch Literacy Department. We believed with them that new writers, often very sensitive and doubtful of their capabilities, need an atmosphere of freedom, appreciation, non-criticism, and encouragement.

Larry Cates is working with the Summer Institute of Linguistics in Papua New Guinea. He is in charge of the Literature Development Office.

Although we gave suggestions, on the whole, each budding writer was allowed freedom to produce what he wanted. This was in contrast to the typical composition class in grammar. We did not criticize punctuation, style, content, penmanship, or anything else. We only expressed appreciation for what they produced. We only edited for spelling and punctuation as we typed manuscripts and stencils.

As regards style and content, we assumed that we were not really the ones to judge anyway. It seems that ultimately, the reading public should be the final judge of style and content.

This was a production workshop. That is, the men were told on the first day that they were going to produce 50 copies of a 10 to 12 page booklet for their own people to read. The reasons for this were two-fold:

(1) to have something to show for their work,

(2) to learn something of the cost and labour involved in producing a book.

So the men actually collated, stapled, and assisted with duplicating their own books. They all drew their own illustrations and cover designs. Plates were made from these and run off by offset process. By actually handling the money to pay for materials, we hoped that some of the men would begin to realize how much it costs to prepare books.

We felt that these two factors, and appreciative, non-critical atmosphere, and the prospect of a finished product at the end of the course were largely the reason for the phenomenal output and cheerful enthusiasm of the men. A demonstration afternoon at the end of the course provided incentive to actually finish production on the books.

THE PARTICIPANTS

Each of the 13 original participants was sponsored by an S.I.L. worker or a missionary. Each of the sponsors was interested in producing more literature for the new literates in his area. We and the sponsors tried to explain to each of the prospective writers that he would be helping his people by providing reading material for them. A few of the men had this purpose in mind as indicated by their writings, others obviously did not. But whatever their motivation, all worked hard to produce books.

The most formal education any of the men had was about six years. Some had no more than learned to read and write in an adult literacy programme.

PRACTICAL CONSIDERATIONS

In such a production-oriented workshop, certain practical considerations should be noted:

1. Typing facilities
2. Printery facilities
3. Duplicating
4. Finances

1. Typing Facilities

The physical and nervous drain on the supervisors was intensified by the need to keep up with the typing. We had help from a part-time typist for four days. We felt that the students and sponsors should have copies of everything they had written, not just the pub-

lished material. Therefore, the typing of these manuscripts put an additional load on us all. Even considering the probability that lecture time could be cut down in future workshops, more typing personnel would be needed. I consider that a half-day typist is necessary for every five writers. If the course were all in Pidgin, the typists would probably have to be able to edit as they typed.

2. Printery Facilities

Pages of text were duplicated while covers and illustrations were printed by offset process. With the offset facilities and inexpensive plates available, covers and illustrations were no problem. The men drew their own covers and illustrations with nylon-tip black drawing-pens.

3. Duplicating

We had planned that, after a minimum of training, the prospective authors themselves would be able to operate the duplicator. However, because of its duplicity, (its non-duplicating ability), Ray had to run it. Lesson--be sure the duplicator is fool-proof.

4. Finances

We took in $33.00 in course fees. We spent $130.00. This amount included polaroid films, photographs of the participants with quite a few copies and enlargements, stencils, stencil ink, correction fluid, bond and mimeo paper, (including 2.6 reams of duplicating paper lost due to the perversity of the duplicator), printshop charges, typewriter use, mileage on vehicles, pencils, staples, drawing pens, biscuits, tea and sugar.

IN RETROSPECT

1. We believe the fact that the writers had a definite production goal was highly motivating. Each was eager to produce a book with his own name on the cover.

2. The atmosphere of non-criticism, acceptance, and appreciation for all work produced was necessary and good. I felt it contributed greatly to the writer's self-confidence. However, it would have been better if we could have had more time on a personal level to suggest ways they could have improved their stories.

3. Our main problem was lack of typists. Fortunately the sponsors typed any manuscripts and stencils for stories in the vernacular. These were approximately 66 % of the total. If we hadn't had this help, we would have needed a full time typist for every five authors. One partial solution would be for at least some authors to type their own.

4. We would definitely include time for making covers and illustrations in future workshops. Admittedly, some of the designs and pictures were inferior (from our viewpoint only!), but at least the authors enjoyed doing them. On the whole, pictures would enhance the value of the books in both the author's and readers' eyes.

5. One of the participants was at a disadvantage because he really did not speak Pidgin. Therefore, we would be sure that each sponsor checked up ahead of time on the writer's facility in the language of teaching.

6. Next course we want to localize more by training a Papua New Guinea man in the job of co-supervisor/instructor. We would have appreciated some local typists who could edit Pidgin also.

7. The plan for book distribution that evolved was that 30 copies go to the sponsor--(sold at ten cents each which would cover the fee), ten copies to the Literature Development Office and ten copies to the author. This plan should have been set out clearly at the beginning of the course.

8. It was apparently helpful to the writers to work together at long tables in one room. Sharing tea and biscuits at the tables seemed to build a unity in the group and increased production. Working to a schedule was productive also.

9. A problem to us was the lack of self-criticism or desire for self-improvement on the part of the authors. However, perhaps these attitudes will develop as they hear the reactions of their readers. Perhaps too, their greatest need at this time was to build up self confidence.

10. With more time, we could have done more to help authors develop a greater awareness of: (a) words and how to use the right one to give a sharp edge to the writing, (b) words to describe what is conveyed by the five senses--e.g. some exercises in observation and written reporting would have made the men more aware of their own feelings at the time we staged an "electrocution", and therefore more able to verbalize what they saw.

In conclusion, for prospective authors not used to the discipline and critical (sometimes) attitudes of professional teachers, we believe our two-fold emphasis was good.

Early in the author's experience we tried to build up his confidence. The appreciative atmosphere not only caused production to go up, but also we feel we won some new friends because we appreciated their work. (I did not have to fake my enthusiasm. Some of the social criticism was powerful and some of the humor in their writing was rib-tickling.)

In one sense, the workshop can take the role of the publisher. He is one who stands between the author and his prospective reading audience. On the one hand, he encourages and directs the creativity of the author. On the other, he tries to determine the reading interest of the "public" and promote the author's work to that public.

I have reported on the course we ran and the books produced, but the real test of success is how they are accepted by the readers. The feedback from two areas so far is that the general reception has been good, but more investigation needs to be done among the village reading public.

However, in Papua New Guinea, at least at the village level, there is little "reading public" to speak of, so it is still difficult to determine its interests and book promotion is even harder. We are trusting that, with feedback from the production of "Skul Bilong Raitim Ol Stori", we can begin to find out something about the potential reading tastes of Papua New Guinea's villagers. Then, we can help prospective authors to write better for their people. We are just beginning.

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Writers' Workshops in the British Solomons

Dorothy Tweddell

In June and July of this year three Writers' Workshops were run in the British Solomons--two at Malaita and one at Honiara. The workshops were conducted by Miss Dorothy Tweddell of the Christian Leaders' Training College (CLTC) at Banz, Papua New Guinea. Miss Tweddell was invited to the British Solomons by Mr. and Mrs. Ed. Nash. Mr. Nash is chairman of the Publications Working Group, while Mrs. Nash is particularly concerned with helping potential writers.

The following is a summary of a written report and an interview with Miss Tweddell.

WHO WERE THE STUDENTS?

Types of students at the workshops were: town workers (better educated) - 4, government teachers - 9, Bible School teachers - 7, Bible School students - 5, High School students - 2.

In all courses we want to involve not only writers but artists, bookstall workers, distribution agents in order to stress the need for working together in literature outreach.

HOW WERE THE STUDENTS RECRUITED?

The Nashes and other missionaries did a fantastic job in personally inviting students to the course. Young people who have shown interest in writing articles for "Good Fella News" were especially invited.

We must be careful not to just invite those whose English ability has reached a certain level. Some of the most creative work in these workshops came from those with the lowest formal schooling.

HOW LONG WERE THE WORKSHOPS?

Of the four workshops, three were less than a week. These three were conducted in

Miss Tweddell is a lecturer at the Christian Leaders' Training College.

the evenings from 5-9 p.m. as most students had to work in the day time. One Malaita workshop was held during the day, beginning at 8 a.m., and there were evening sessions also till 9 p.m. In this longer workshop the students were able to achieve more as they were able to give all their energies and undivided attention to writing. However, a ten-day workshop going full-time can be exhausting! I feel a short workshop is better for new writers.

WOULD YOU FEEL THEN THAT IT WOULD BE BETTER TO AVOID EVENING WORKSHOPS?

No. There is great value in having short evening courses, even if rushed. There is one feature of indigenous Christian writing we will have to accept: it will always be done under pressure of a busy life as the very people who are good writers are those who are involved in the excitement of life and who are making discoveries in this hectic round. We must never encourage writers to think they have to withdraw from society to write well. Rather we must encourage writing as a habit of life, recording in the fresh heat of experience.

There will never be an ideal time to have a workshop. Our talented young people will always have many demands on their time. In future, we must continue to have evening workshops, as well as set aside holiday times (e.g. for teachers) for more in-depth writing and teaching.

WHAT WERE THE AIMS OF THE COURSE?

The overall aim of these workshops was to help local writers catch some enthusiasm for writing and to start training them in it. In that short time, we didn't produce Shakespears, but perhaps a few enthusiastic beginners.

The specific aim of these workshops was to produce one or more booklets by local writers on topics of their choosing. From the outset, we stressed to the students that this was a production workshop. We aimed to get them writing and gain confidence in their writing.

IN WHAT LANGUAGE DID THE STUDENTS WORK?

All students wrote in English with a fair degree of fluency. The students were assured that we were not looking for grammatical excellence, but for fresh pictures and true thought forms from their own culture.

OF WHAT DID THE COURSES ACTUALLY CONSIST?

Some students were very disappointed that we didn't issue a big set of lecture notes so they could prove they had 'done' the course. We wanted them to capture an interest and gain confidence in actually writing--NOT learn a body of information. We introduced the students to a variety of types of writing but allowed them freedom to write as they wished. Most students were happiest writing the traditional story with a Christian moral.

Very little time was spent in teaching skills to these new writers. We discussed themes and target groups. We discussed techniques as they arose from students' work, e.g. if some one had a good opening sentence, we read it out and asked for comments. In fact, I would say, we got most of the points of writing technique inductively from the students themselves as they discussed their work with us.

WHO DID THE EDITING OF THE STUDENTS' PAPERS?

We did as little editing as possible, as we were convinced we must not tamper with the uniqueness of indigenous expression. Obvious corrections, such as grammar, punctuation, etc. were made. In most cases we tested the edited versions of stories with the students to see if they agreed with alterations. They changed our suggestions radically! It would have been good to test the stories with potential readers too, but time did not permit.

Some students were able to do their own editing. However we did not encourage laborious rewriting of corrected scripts--but asked them to write a new story. All manuscripts were classed as 'good' to build up the confidence of the new writer. Then gentle suggestions were made for improvements.

We did discuss each other's papers--commenting and criticizing each other's work. In fact, most of the teaching in the workshops arose from reading stories produced by students and subsequent comments from other students.

DID THIS CRITICIZING EACH OTHER'S WORK CAUSE PROBLEMS?

No, it didn't. I was pleased about this. Some of the students were hard on each other. Some of them could stick up for themselves quite well and explain, for example, why they had written something the way they did in answer to a criticism.

HOW DID YOU MOTIVATE THE STUDENTS? or (DID YOU GIVE THE PROSPECTIVE WRITERS ANY CHALLENGES?)

In all of the workshops we tried to put forth the idea of the Christian writer and his responsibility and that they should write as a Christian service.

In the workshops we challenged the students to think about who they were writing for, and then to think about what they should write about: educational problems, problems of moving to town, problems of life in general, problems of love and relationships.

One of the biggest motivations to students is to see the finished booklet fairly quickly. Immediate printing is always a problem, yet even the typing or duplicating of their manuscripts is a big encouragement. A workshop aimed at production of booklets or materials on specific subjects has higher motivation for the students than one based on many different writing exercises.

HAVE ANY PUBLICATIONS RESULTED FROM THE WORKSHOPS?

Yes. One cause for rejoicing has been the acceptance for printing by the Publications

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Developing Writers in Minority Groups

David Henne

Following are excerpts from the paper 'Developing Writers in Minority Groups', which appeared in "Notes on Literacy" No. 15, 1973.

The purpose of this paper was to review several articles that tell how to involve minority group people in producing literature for their communities.

Recruiting of writers

Who should be chosen to become writers? At the Kitwe Literature Center in Zambia, Lit-Lit reports good success in working with people of age nineteen to the late fifties, with education ranging from ten years to the Bachelor of Divinity degree. They are "... selected for their interest in Christian literature." (Lit-Lit) Cox reports the problem of "...recruiting service-oriented staff who could write..." (1966:6). He means those who have community service as their motive. Lawrence points out the importance of knowing the national language (1965:7). He goes on to list further qualifications, including school education, an inquiring mind, knowing what the people are interested in learning, a desire for the truth, and a will to work (25). Kidwai adds that writers need to be mature people "...who understand the problems of adults." (1949) Tenney's opinion is that literacy teachers know the students' interests very well, and that this makes them good candidates for writing (4).

Training of writers

The training at Africa Literature Centre in Kitwe, Zambia includes writing, translation, planning literature, and distributing literature (Lit-Lit). It is a four month course.

Tenney cites a problem that needs to be met in all workshops for writers. He says that the writer's background separates him from the community, since he has had the opportunity for more education. Thus the writer must be taught to be sensitive to the needs of his readers and must avoid a condescending attitude toward his audience.

Kidwai also remarks on the readers' needs when he indicates the importance of testing materials in manuscript form, and suggests publishing them only if they are successful. He also stresses the need for writers to learn to write about a wide variety of topics in order to capture the interest of adult readers. Simple language is not enough to make literature suitable for the new literate (1949).

David Henne is working in Guatemala with the Summer Institute of Linguistics.

Van Horne has produced a book "Write the Vision--A Manual for Writers". She includes a chapter entitled "Planning a Writer's Workshop" (1963:75ff). And at the end of most other chapters of this book there is a helpful exercise called "Practice in Writing," which is valuable for incorporation into a workshop.

In February 1972 about 18 writers attended a four-week course in Central America. They represented many rural villages of Guatemala. They attended a lecture each morning on some aspect of communication as related to writing, took trips around the Capital city and wrote up the experience, and more and more became involved themselves in editing their own work. Also, they had typing classes each day. Out of the material he had written, each writer produced at least one small book, typed, illustrated, and ready for testing and use in his community. It was during this workshop that I noticed for the first time that Guatemalan minority people considered that they themselves were responsible for writing for their communities.

An effective outlet for writers

Since it is important to get a quick response from the readers of the literature, an outlet should be sought which will give that response. Books and booklets require much time and expensive equipment to print. The writer can well forget what he has written by the time he sees it in print.

From the reading that I have done on the subject, it seems that a newspaper is the best way to provide a quick response to what is written, and to give the writer the opportunity to produce the finished product himself.

The Motu people in New Guinea provide an example of spontaneous involvement in a newspaper. A group of the Motu people met to improve education for the young in their communities. Since the Motu villages are scattered, they decided to produce a newspaper to make easier the exchange of ideas among them all. The newspaper they have produced is interesting because of "...the fact that it is written, produced, and circulated by this group without prior reference to Europeans other than in the course of collecting material for publication." (Hari Dina, 1966:1)

Some may ask if it is worth producing a newspaper if the literacy rate is low. Lawrence supported the development of newspapers in Liberia even though the literacy rate was only ten to twelve percent because there were enough literates to read the newspaper and read it to others, and having the newspaper helped encourage literacy (1965:7).

What is necessary for the production of a newspaper

The first need to consider is the staff of a newspaper. Lawrence says that to produce a weekly, six- to eight-page newspaper, one man can serve as reporter and writer, with the help of correspondents to send items in frequently from other towns (1965:25). Tenney adds that it is important to include a trainee on the staff, so that there is always someone learning and ready to take over (14). Cox reports that of the two who started the community newspaper with him in Peru, one stayed with the job but he avoided major responsibility. However, when Cox left the community, the job increased, and the staff elected a new editor and continued publishing the newspaper (1966:5). The staff of this Peruvian

newspaper was from three to six, with "...varying numbers of reporters and occasional contributors." (1966:3)

Another need is equipment. Lawrence says that the mimeograph is the only solution, because it is simple and inexpensive (1965:7). Tenney sums up the following list of total equipment necessary for a newspaper: a typewriter, a mimeograph, stencils, paper, and ink.

Equipment always presents the problem of finances. Cox says that once their group had a mimeograph, then income equalled expenses (1966:3). Lawrence quotes Alexander, reporting that for a four-page newspaper made from a legal-size sheet folded over, an edition of 250 copies cost sixty cents for paper, sixty cents for stencils, and twenty-five cents for ink. He adds that keeping up with expenses with these costs was no problem (1967). Also, advertisements bring income. However, Cox warns that often merchants who are not accustomed to this practice need to be educated in order to appreciate its value (1966:5). This need for public relations will take the time of someone on the staff of the newspaper. For financing the initial outlay of equipment, AID suggests approaching some community newspaper in the United States to establish a press-to-press relationship with a community newspaper in another country (1966). Also a community newspaper needs to have a publisher in order to make connections with the sources of finance for its equipment.

The success of the newspaper will be insured by its distribution. Cox relates that the first edition of their Peruvian newspaper was sold in the streets by two recruited newsboys, and in several general stores (1966:1). Lawrence suggests distributing free copies of newspapers to public institutions and government agencies in order to make it known widely (1965:14).

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There are two basic grades: Primer Grade and Grade 1.

Primer Grade

This is a special first grade initiated by the Minister of Education in the Government of South Vietnam. Methods and materials are as follows:

1. five primers (with accompanying teacher's guides) in the vernacular--used to teach reading and writing in the mother tongue
2. a wordless arithmetic book with a teacher's guide in the vernacular
3. oral Vietnamese--a teacher's text only. (Children practice speaking Vietnamese and listen to and sing songs in Vietnamese, but they do not read or write the Vietnamese language in the Primer Grade.)

Grade 1

The teaching is still mainly in the mother tongue but Vietnamese reading and writing material is now introduced. Grade 1 uses:

1. the regular Vietnamese Reader, with four sectional summary translations in the mother tongue
2. the regular Vietnamese Arithmetic with no translation
3. the Vietnamese Science, with pictures "highlanderised", and with the mother tongue diglotted on each page
4. the Vietnamese Ethics (same format as the science book)
5. the Vietnamese Hygiene (same format as the science book)
6. a Culture-Folklore Reader in the highlander language with a Vietnamese summary translation at the back
7. oral Vietnamese 2--a teacher's text only

Highlander teachers are necessary for both Primer Grade and Grade 1. Any student who has the Primer Grade and Grade 1 successfully behind him will have little trauma when making the switch to having a Vietnamese teacher in the regular Vietnamese grades 2-5.

Long delays were caused by the absence of qualified personnel at times and by the upset conditions due to lack of security. It was not till the last term of the '71-'72 school year that any language group received a complete set of either Primer or Grade 1 materials. In the spring of 1968 almost all of the primers in Bahnar, Jorai and Rade were destroyed when the northern troops launched heavy attacks in the Central Highlands during the Tet offensive. The S.I.L. Linguistic Workshop Centre at Kontum was also totally destroyed during the Tet offensive. Two years passed before it was possible to replace the primers.

In August 1968 the Bahnar Education Inspector visited the new workshop centre at Nhatrang which replaced the centre destroyed at Kontum. He was so impressed by the

sharply upped performance of the highlander children that he was dismayed by the news that it was not possible to replace the lost primers at that time.

Bahnar had been taught only as an extra class in the regular Vietnamese Grade 1 Curriculum--but just that minimal use of the mother tongue had given so much sense to the process of reading and writing that there had been a very dramatic decrease in the number of highlander children who dropped out or failed to pass Grade 1. (Official reports usually gave 90 % as the previous dropout and failure rate among highlander children in Grade 1.)

Bahnar teachers, too, had been so impressed by the performance of their pupils during the '67-'68 school year, that they were sharing the few remaining primers among themselves. They copied each day's lessons onto the blackboard! As the pupils learned to write, they copied them into their notebooks. Even Rengao and Sedan children did better after learning to read and write Bahnar as it is closer to their own language than is Vietnamese.

In an area which has been much disrupted by war action and where the mother tongue is taught only as an extra to the regular Vietnamese course the dropout and repeat rates are vastly reduced. There can be no doubt that when the full primer grade is established, the repeat and dropout rates will drop to "normal" levels.

The '72-'73 school year should see the establishment of full Primer Grade and Grade 1 curricula in many schools of the twelve minority groups in the highlands. By late 1973, official evaluations should be available.

A highly prestigious group, the Chru, saw the importance of bilingual education. They petitioned Saigon for special permission to have their Literacy Workshop. A set of primers has been completed for the Chru.

Another group, the Bru, of Quang Tri Province, had neither schools nor teachers. Their remote geographical location had precluded educational opportunities.

Miss Johnston continues, "Along with John and Carolyn Miller and the Bru linguists, I had to teach some of them to read and write and then train them to become teachers. Newsprint was bought and cut into 5" x 6" sheets and then ruled by hand for writing material.

"When the primers were mastered, the pupils (both children and adults) wrote compositions on cultural topics. This system added a very effective continuation to the school programme as well as providing a wealth of cultural material for the linguists. The Bru were surprised to find that the team of new foreigners had not come as rulers or as plantation operators nor to exploit or use them in any way. For this the Bru are genuinely grateful. "You are the first people that ever came just because you wanted to help us," they said.

"I don't think there would ever be any question about the superiority of a bilingual education system over the system where minorities who know almost no national language have to begin school in that language. Any review of the Communist world's work in this

area--especially the history of bilingual education in Russia from 1927 to the present--mounts evidence on evidence. North Vietnam is using bilingual education for the minorities--and also for the minorities in areas of their control in South Vietnam. In the Communist world, the educator doesn't need to worry about motivation--education is compulsory; after that it's simply a matter of the most effective method, and the Communist world has found that bilingual education is the most effective method to get minorities literate."

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Information regarding Literacy Programmes, material and methods could be obtained from P. O. Box L-11 Saigon Viet Nam.

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Pat Christon and Ann Cates

"Tutuli is coming. Tutuli is coming," cried the man as he ran into the village. Everyone crowded around.

"What is Tutuli?"

"Is it an animal?"

"Is it a big wind?"

"Is it a man coming from Australia?"

"No," explained the man, "this is a newspaper and you're going to write it."

And so began, in August 1969, the introductory issue of the Gogodala newspaper "Tutuli". ("Tutuli" is the Gogodala word for 'conch shell'.) The Gogodala language group, numbering 15,000, are found in the Lower Fly area.

"Tutuli" is a monthly publication, completely in vernacular. It is duplicated and fills two sides of foolscap in single spacing. (It is anticipated that there will be fortnightly editions on quarto if sufficient material becomes available.) The editing is done by Miss Pat Christon (Asia Pacific Christian Mission) with a Gogodala man to check the material.

The content is provided entirely by indigenes, mostly Christians, in response to the advertising in the introductory issue. Topics that usually appear are: Local Government Council news, church news (marked by a flame which is the crest of the Evangelical Church), sports events, questions and answers (marked by a question mark), stories, accounts of visits by interesting and famous people, and village news (marked by a small cross-legged figure).

"Tutuli" is financed by donations from the Local Government Council, the sale of used Papua New Guinea stamps abroad and donations from expatriate friends. The magazine has been distributed free, but those earning good wages are now being encouraged to contribute.

Miss Christon is working with Asia Pacific Christian Mission at Mapodo in the Western District of Papua New Guinea

The current circulation is 950-1000, that is, one copy per 15 Gogodalas. When "Tutuli" first began, the head man of each village was asked to put in an order for the number of copies required by his readers. Distribution is made initially to the five mission stations in the tribe and the bundles for each village are placed in the trade stores. A village representative then collects his bundle when he visits the trade store.

"Tutuli" is particularly appreciated by Gogodalas living away from their tribal area e.g. students, pastors, teachers, aid-post orderlies and those working in the towns.

Although the appearance of the paper is not like that of a printed newspaper, it is obvious from the high circulation rate that the content is popular, no doubt because "Tutuli" is written by Gogodalas for Gogodalas.

PERIODICALS PILOT PROJECT

Readers are reminded of the Periodicals Pilot Project mentioned briefly in "Read" April 1973, p. 35. Funds for such projects are available through the Christian Publishers and Booksellers Association (CPBA). The Chairman of C.P.B.A. is R. Adler, Box 712, Madang.

The scheme for the Periodicals Pilot Project is as follows:

1. Members of CPBA would provide opportunities for local personnel to receive short term training and instruction in

   a) news reporting and manuscript preparation
   b) editing
   c) general layout and design
   d) distribution

   Such training could take place within existing publishing organizations, schools or other institutions.

2. Establish and administer a training fund for a three year period so that area workshops could be held for training in low cost periodical production techniques (stencil preparation, duplication, etc.). Such workshops would be conducted for approximately ten days.

3. Establish and administer a fund to provide initial publishing monies. The money would be provided in instalments over an 18 month period for each project. Funds would have to be matched as per a declining scale by the sponsoring church organization. Such grants would be used to underwrite the costs of personnel, printing and distribution. Sponsoring organizations have to provide necessary equipment.

4. Members of CPBA to make available to interested churches assistance of their professional expertise in designing a periodical publication programme including financial projections. This proposal is not intended to provide support for church denominational publications or house journals but is intended to initiate publishing of the general type of local periodical.

SAMPLE NEWS-SHEETS

Kaunahoritanta avituma vira:

Taavu kaunahorivata Tairora kaunahorivata avituma vira. Qaraa kaunahori autu "Erantora" kaunahorive. Kaunahori vatuka Oraarainima

TAIR

Usa,SHD 2:10

Mambu Nus

Aba mopode sararana oge oro raburi scgo Mambu supara mata ora adaape pabamede. Go mata adare yawe ada ipa lapo imipara aga ya pabamede. Go page go Puti aanup Ipia aanupara nimumi rawana pape kone suare nimumi i loa nego tala parimide. Goa pamepulu ora yada kode pamede. Gore mo Amerika aa mudupara waya balusa rini kadipi- para Mr. Kalo nimumi pikisa mulalo epamede. Gore waya balusa mada so Mambupara epa lopamede go Amerika piri pi bali yalo ni Goa pua

K

Fraide, 9 Novemba 1973 SILU NIUS Pes 3

stesin man.

Yupela i no ken pulim ol wantok na pasindia i kam insait long Ukarumpa. Long wanem, save pulim planti rong i kam insait na planti trabel tu.

PIDGIN

Olsem na husat man pren nupela Opis. Ol i putim pini: simen na klostu ol i sanapim apnil na pos. Olsem na mi ta tenkyu long ol.

Mista, Hoffman i raitim.

Vainti vatakerama
tiro: Vainti vatakerama
tota vitera kusikusivano
inanaini viraro vi vaintira
autu vakuqi vataarira. Kia
iraro uvama varianarove.

Vaiintie nahentie vaintie
qutu vuainarara mintima
tiro: Vovano qutu virara
vi uvara kusikusivano ina-
naini tiva amiraro vira
vakaarira. Kia
ina kaara

U A B U N A A G A A
aa: Mr. Yapua Kirapeasi

14 July 1972

more pictures drawn by students of the
utheran Mission School at Kaiapit.

Nasenga K.

Jimmy

Usa Nus

Abiare go Usa supara onaame
Basa eta meamede. Gore Mr. Imiboro-
kome go Kagua supara pimi misini
ia luabu nipumi eta ini pamu kata.
e go Usapara onaa adaapumi eta
ini meamede. Gore onagae medapara
nogosi meda lapo aalu-ipa mu papede.
Goa pua Mr. Imiboroko nipu
para eta ini katalo

DA GARAM OŊA? IRIM DZAF AWANFAGAN

biŋaŋ gan Imaŋ, impa sanampon. Da
gan Biriŋ, da finiŋ gan, biŋan Jadiŋ,
i ani, "Imaŋ, ago fada anuŋ??" Da
o. Impa barun da Biriŋ da finiŋ gan

i ijab imuŋ? da Imaŋ jatsuŋ? i
waguŋ? i aridan

Pas San

NAMBA 12 Desemba 1972

Wantoat wam genaneta yawanu takekan sigak. Genaneta yake aminu yot gapmandune nana aminda
awan notna yot gapmandune nana amir apan meya dua siwik. Siwan ngana wamu wa
enaneta yagak kakŋga pepa sane mata nangayakan natake apmeptagak. Meptake
wait wam tangan matawik. Siakan notna. Ninda Wantoat wam matanage natake nangayakan natake

Purposes and Problems in Producing Periodicals

Ann F. Cates

Jo: Why run a newspaper? Isn't it too big a headache? - you know, meeting deadlines, getting articles etc., etc.

Bill: Sure, there are problems but I have a definite purpose for having a newspaper in my area - in fact there are a number of purposes. Have you got time to listen?

Jo: O.K., I've got five minutes. Tell me what good purpose can be served by my spending a couple of days producing a newspaper every two weeks or so.

Bill: These reasons won't be necessarily in order of importance.

Number 1 A newspaper is a relatively easy means of getting out a regular supply of reading material.

Number 2 It can be relatively inexpensive to the consumer.

Number 3 You can have a wide variety of subjects so that there's something of interest for everyone.

Number 4 A newspaper can be set up attractively and be short so that new literates aren't discouraged -- or it can be longer for more fluent readers. It can easily be developed to meet the needs of both groups. Two possibilities are to have different sections (perhaps on different coloured paper) or to have different editions.

Number 5 Proposed new literature can be tested for inaccuracies, e.g. cultural and dialectical, as well as interest rating before it is printed in a more permanent form.

Number 6 A locally-centred periodical can help build the bridge between oral and written communication. Newspapers provide a non-oral way for people to share ideas and ask questions at a level that is of current interest and with 'real' content, i.e. they are a means for teaching the advantages of written communication.

Number 7 A periodical is a way to tell the story behind the news -- a way to give some background to what is heard briefly on the radio.

Number 8 It continues to educate people who have left school.

Number 9 A newspaper provides a forum for self-expression. A local newspaper is an outlet whereby indigenous leaders can express themselves in writing and thus reach a much wider audience.

Mrs. Cates is working with the Papua New Guinea Branch of the Summer Institute of Linguistics.

Number 10 A newspaper can encourage creative writing by publishing poetry, songs and fiction from local authors.

Number 11 A newspaper provides a chance for training editors as well as writers.

Number 12 People can be involved according to their abilities, for example, they can write articles themselves or dictate to a scribe, they can supply one line jokes, a news report, legends, stories or illustrations.

Number 13 A newspaper could come to provide a paying market for new writers.

Number 14 Reading a news-sheet has been a means of interesting people in reading other kinds of literature.

Jo: Thanks Bill, you're getting me interested. But I can guess at a problem or two. What do you see as the problems in running a newspaper?

Bill: Number 1 I think that in a country like Papua New Guinea, the number one problem is distribution. It is useless to set up machinery for producing a newspaper if there is no reliable way to get it to the readership, however keen those people are to read it.

Number 2 Another problem to consider is production. Who will produce the paper? How simple or complicated will the production processes be? Can you train typists and layout people and those to work duplicating machines? Some things you need to consider are type and size of paper, ink, layout, illustrations and type of printing, e.g. spirit duplicator, mimeograph, offset printing.

Number 3 You may have a problem getting people to write articles, especially at first. Beware of starting doing too much of the writing yourself - better to spend the time on encouraging writers, doing interviews or recording stories in an oral form.

Number 4 You'll probably have to give time to editing the newspaper yourself at first - you'll be fortunate if you find an editor from the outset. Most of us are training our editors on the job. This takes a lot of time, but it's worth it in the end.

Number 5 The language for the paper may be a problem. In a local news-sheet you will probably have most of your articles in the vernacular, but if you have a number of educated readers, you may wish to include something in the national language and if you have readers from other language groups, you may wish to include material in the trade language. A triglot page will probably be popular and should help increase fluency in the trade and national languages.

Number 6 The costs of a national periodical can be a problem to the village reader. Although the prices of national newspapers are not high compared with newspapers in other countries, they are very high when compared with the average wage. (In fact, in many areas, cash-cropping or sale of artifacts is the sole source of income.) To illustrate: the "Post-Courier", (Papua New Guinea), costs eight cents a day, (for approximately 32 pages) and "The Australian", (Australia) costs seven cents a day, (for approximately 22 pages). Therefore, for six issues, a rural labourer in Papua New Guinea is paying approximately .08% of his weekly wage, while his counterpart in Australia pays .00525% for six issues. "Wantok", the Pidgin

Producing a News-sheet

Jan Allen

Are you trying to get people enthused about reading? Then probably you should produce a news-sheet. This article is a survey of the methods used by five S.I.L. teams who have tried news-sheets as part of their literacy/translation program. All five teams are convinced that they are valuable and want to continue producing them. Let's ask these teams some questions.

WHO ACTUALLY WRITES THE ARTICLES AND WHAT ARE THEY ABOUT?

Most of the news-sheets are joint efforts between indigenous people and the S.I.L. team working in their area. Many of the articles are written by local people, and then edited and compiled by the S.I.L. team. However, the Bena-bena paper is being edited, compiled, typed, and mimeographed by a local man, Mr. Ese'me.

The news-sheets feature local "gossip" such as "Kela's pig was killed", natianal news, and at least one has international news items concerning the Viet Nam war, etc.

Some of the papers have special features -- "how to" articles; i.e., how to address a letter, repair pressure lamps, bake scones, and care for a vehicle. Some have information articles, such as "how food gets in tins".

The Atzera news-sheet featured drawings and stories that were prize-winners in a school children's competition. It also features articles in Pidgin English as well as Atzera. And one story in each issue is done in triglot (Atzera, Pidgin English, and English).

Most of the papers incorporate a Bible verse or passage in each issue. The Wantoat paper has been especially slanted to foster interest in the translation of the Wantoat New Testament by giving reports on translation progress. It has apparently been successful in its aim.

HOW, WHEN, AND IN WHAT FORMAT ARE THE PAPERS PRODUCED?

Some of them are mineographed in the tribal area and some done by offset printing at the S.I.L. printshop. They range in size from 2 to 8 pages. Only one is presently being done an a regular monthly basis. Some have been temporarily suspended due to S.I.L. teams being away from the language area, and other news-sheets are done only occasionally, as time permits or when there is special news to get out.

Jan Allen is with the S. I. L. in P. N. G.; she and her husband are working in the Buka language group.

All the papers have been distributed free except the Atzera news-sheet, a sophisticated 8 page paper, which is 5c for an individual copy, but distributed free to village libraries. For a time printing costs were subsidized by the Local Government Council. The "Atzera Talk" pays local writers at the rate of 20c a page when their articles are printed.

WHAT IS GAINED BY PRODUCING A NEWS-SHEET?

All the teams who have produced them agree that news-sheets provide valuable reading material for new literates and semi-literates. These people must be kept reading so that they will become fluent and habitual readers. News-sheets are an inexpensive and relatively simple way to provide supplementary reading material.

The Bena-bena team say that the new literates in their area enjoy the prestige of being able to read the news and pass it on to those not yet literate. Perhaps the non-literates will become jealous and want to gain the prestige of being readers, too!

One team mentioned that through news-sheets people can get used to seeing their own language in writing. If they first became literate in a church or trade language, they may not easily think of their own language as being written.

In the West Kewa area the school children from the Catholic Mission showed great enthusiasm for the Kewa news-sheet (reported by Karl Franklin, "Read", January 1972). They were pleased to have something in their own language to read and news and information to share with their folks at home. The Kewa team feels the news-sheet is so valuable that they want to resume its publication even though they are not presently in the tribe but involved in administrative duties at the S.I.L. Base. The paper could be compiled and printed at the Base (the co-editor Mr. Yapua Kirapeasi is also working there at present) and then sent out to the West Kewa.

The Atzera team found that their paper was profitable in those villages in which the village librarians encouraged the people to read it. In a large tribe such as the Atzera, distribution can be a problem and those responsible for taking the papers to the various villages must be sold on the importance of people reading the news-sheets.

Another very profitable ministry of the news-sheet is that of keeping tribal people who are working in the towns in touch with their home areas. Such people are especially eager to receive a paper. The Wantoat team have a large mailing list of Wantoats away from home, and receive an encouraging amount of mail in response to the news-sheets. (For more on this aspect of news-sheets see "Tutuli" by Pat Criston and Ann Cates in this issue of READ.)

The news-sheets can also foster appreciation of vernacular literacy and translation work by government leaders, church officials, etc. One man high in adult education circles was very impressed by the Bena-bena news-sheet. The Tairora paper includes an English summary of its contents so that it can be of some value to non-Tairoras.

WHAT ARE YOUR SUGGESTIONS FOR A SUCCESSFUL NEWS-SHEET?

Begin early in your tribal program. If there are literates or semi-literates in the tribe when you begin work there, you can begin a news-sheet quite soon. You can probably do this even though they may have become literate in a church or trade language. In this way you can encourage these people to become fluent readers of their own language and also arouse the interest of non-literates. A side effect of this will be that you, the literacy or translation worker, will be encouraged as you see people beginning early to enjoy reading their own language.

Publish the paper on a regular basis, perhaps monthly. Keep the news fresh.

Get local people involved in writing for and even editing the paper as soon as possible. Get their names into it often. Make them feel it is really their paper.

We believe you, too, will find a news-sheet to be a regular, effective, and easy way to produce supplementary reading material in your language area. Let us know any new ideas you incorporate into your news-sheet and what results you have with it.

Articles on Newspapers That Have Previously Appeared in "Read".

Vol. 2 no. 1 p. 2	"Periodicals for the New Literate"
Vol. 2 no. 1 p. 3	"Newspapers of New Guinea"
Vol. 2 no. 2 p. 3	"Newspapers of New Guinea"
Vol. 2 no. 3 p. 3	"Newspapers of New Guinea"
Vol. 3 no. 2 p.16	"Newspapers--What Makes One Outstanding"
Vol. 7 no. 1 p. 22	"Why a Newsheet"

"NEWS FOR YOU"

"News for You" is a four page weekly newspaper published by Laubach Literacy, Inc., Syracuse. Written in English, its aim is to help new adult literates with reading and integration into the American culture. Sentences are short and vocabulary simple, aiming at the fourth-fifth grade levels. The paper encourages writing as well as reading, by running writing contests.

"News for You" has a circulation of 38,000 in all 50 U.S. states and 18 foreign countries. This newspaper is one of the few to provide easy reading materials for adults. Its further value is that it provides a springboard for greater awareness of the American culture and it stimulates interest in other newspapers and the wider world.

Do's and Dont's for Writing News

It's the way news is written that makes it readable. News stories should be accurate and correct, but that's not enough. They also should be concise and colorful, presenting the facts and ideas so they may be understood readily.

DO:

1. Train all reporters to write good news stories.
2. Write each story for what it is worth--not for specified word limits.
3. Play up the most important W (What, Why, Where, Who, When and How) in the lead first, making the lead terse, telegraphic.
4. Re-read, re-write, and re-read copy before submitting it to editors.
5. Identify persons in news stories with full name, position, or other significant details.
6. Emphasize the future angle. Often events which are past may have implications for the future. Play up what will happen as the result of some past action.
7. Present facts and ideas in news in order of importance.
8. Tell about the person being interviewed--not the interviewer--in the interview story.
9. Vary form of lead and structure of paragraphs to avoid monotony of style.
10. Observe the rules of good English usage and master the rules of the stylebook.

DON'T:

1. Take sides; be impartial, unbiased, fair.
2. Use first person or second person except in by-line stories.
3. Write non-stop paragraphs; limit them to four or five typewritten lines.
4. Use slang, cliches, jargon, foreign phrases, grandiloquent expressions.
5. Bury leads by playing up wrong W or stressing subordinate fact; for example, the news is not that a meeting was held, but what happened at the meeting.
6. Gloss over lack of details.
7. Submerge quotes in speech or interview stories, but develop paragraphs using them.
8. Insert wisecracks, irrelevant remarks, or opinionated observations supposed to be cute or clever.
9. Misrepresent situations by faking information, omitting facts, or taking things for granted just to make a better story.
10. Forget that a news editor may comment favorably as well as unfavorably on news writing, leads, and story structure.

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Miss Take's Pages

EXPECTATIONS AND BEHAVIOUR

Ann F. Cates

Our expectations about people affect our behaviour towards them, and this in turn affects their performance or behaviour.

These are the findings of Professor Robert Rosenthal, Professor of Social Psychology at Harvard University in his studies on instructional foundations. He has found that if psychologists tell a teacher that certain average children are bright, the teacher unconsciously treats these children in a warmer manner. The teacher appears to praise them more and criticize less. The result is that average children improve greatly and come up to the teacher's expectations, even though these expectations were based on false information.

In another experiment Prof. Rosenthal showed that this "expectancy effect" can even operate over a short period with whole classes. Sixty five-year-olds, all with similar intelligence, were divided arbitrarily into classes and given a one-hour vocabulary lesson. Half the teachers were told they had "dull" students and the other half were told their students were "bright". After the lesson all were given a test which was passed by 77 % of the "bright" students but only 13 % of the "dull" ones. Other experiments reinforce the fact that student behaviour is affected by the teacher's expectations.

These findings are ominous for students where their teachers have developed preconceived ideas as to their ability, either from reading previous reports or from their own prejudices.

Should we not then, take a serious look at our expectations for our literacy students? Could it be that many adults in literacy classes fail only because their instructors expect them to?

Some negative attitudes that we and our instructors might be holding unconsciously are:

1. that older people cannot learn (This could mean anyone over 30 in Papua New Guinea society.)
2. that students from a different race, region, language group or village are mentally inferior or lazy

3. that students are not interested in learning

4. that women cannot learn

5. that a particular person cannot learn.

From Professor Rosenthal's research and from personal observation I believe that we and our instructors have been causing failures because of these unconscious, negative expectations that we have held for some of our students.

Could we then work at replacing these with positive attitudes? This will not be an overnight change for either ourselves or our instructors, but it is worth the effort. The positive attitudes would be:

1. that people of any age, sex, race and language can learn to read, given the right conditions

2. that all students are motivated and want to work hard.

OUR THANKS TO THE ORIGINAL EDITOR OF "READ"

From September of this year, Mr. Roy Gwyther-Jones has taken a two to three year leave of absence from S.I.L. in order to work with United Bible Societies as its first Regional Consultant for Literacy in the Asia-Pacific region. Mr. Gwyther-Jones will be based in Singapore, but will travel from there throughout Asia and the Pacific.

His main task will be to prepare literature based on the Scriptures, to assist slow-learners to develop their reading skills.

The 500 subscribers to "Read" will no doubt wish to join the editors in thanking Mr. Gwyther-Jones for the fine task he did in establishing "Read" in 1966 and for the way he carried on developing the magazine right into 1972.

DEVELOPING WRITERS . . . . . continued from page 10

Lawrence, Robert deT. January 1967. Second annual report on AID assistance to rural newspapers in less developed countries, 1966.

Lit-Lit. Africa Literature Center. New York: Committee on World Literacy and Christian Literature. (In Lit-Lit Reporting)

Niklaus, Robert. December 1966. Training writers and using them. Congo Mission News, No. 214.

Tenney, Richard E. Writing, journalism, and literacy:. some aspects. Term paper, Georgetown University.

Van Horne, Marion. 1963. Write the vision--a manual for writers. New York: Committee on World Literacy and Christian Literature.

Those Vital Syllables

Jan Allen

Since syllables are the building blocks of language, they occupy an important place in the teaching of reading. If people are to become independent readers, they must master all the syllables that occur in the words of their language. How then can syllables be taught effectively?

This article discusses methods used by a number of S. I. L. teams for teaching and drilling syllables. These teams have had valuable experience in testing their materials with New Guinean young people and adults learning to read in their vernaculars.

OPEN SYLLABLE DRILL

The most common syllables in New Guinea languages seem to be open syllables, such as vowel or consonant-vowel. Most teams teach this syllable type in the following way. Following Gudschinsky's keyword method, they present a pictureable keyword from which they abstract the syllable they desire to teach. They then abstract the vowel from that syllable. West Kewa Primer 1 (Franklin) is a good example of this. On page 1 there is the following syllable drill:

a la	la a

Thus both a V and CV syllable are introduced and contrasted with one another. On page 2 the syllable pa is abstracted from another pictureable keyword and then drilled in contrast with la. Pa is then rebuilt from a and finally a is abstracted from pa, shown to be a part of it, and also contrasted with it:

a la pa	a pa	pa a

On page 3 the syllable po is abstracted from the keyword and then the o is abstracted from po.

Jan Allen is with the S. I. L. in P. N. G.; she and her husband are working in the Buka language group.

Drills follow to show contrast:

a	o
pa	po

po
pa

pa	po
a	o

On page 6, six syllables can be contrasted in a two way drill:

a	o
pa	po
la	lo

If the drill is read across, the vowels are contrasted, but if the drill is read down, the consonants are contrasted. As new letters are introduced this same type of drill is carried out throughout the West Kewa Primer.

Iduna Primer 1 (Huckett/Lucht) also uses this method. Their regular format for teaching a new letter is the use of multiple boxes. In the first box the new letter, if it is a consonant, is taught with all the vowels already learned. In the second box there is a one way contrast that focuses on the vowels. In the third box there is two way contrast between both vowels and consonants:

a	e	i
ba	be	bi

ba
be
bi

ga	gi
ba	bi

If it is the vowel of the syllable that is in focus, it is drilled with consonants already learned.

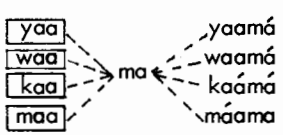
All these teams use the syllables learned to build new words. Some use special devices to show the syllables being joined into words. Managalasi (Parlier) does it in the following way:

ha	mi	-- hami
ka	mo	-- kamo

Central Buang (Hooley) does it in a similar way, but with lines joining the syllable boxes:

ga	mu	gamu
ga	vu	gavu

Usarufa Primer 1 (Bee) uses the two above methods and also the following:



I will note here that the Usarufa primer does not use keywords or pictures, but teaches reading solely by syllable contrast and by word building of the types shown above.

Halia (Allen) uses another method of introducing syllables (following the example of the Wiru (Kerr) reading leaflet series). Rather than a keyword being analyzed and syllables abstracted from it, the syllable is taught on its own and then built into words. At the beginning of the leaflet series the syllable is introduced with a picture of a word in which it occurs, as a memory aid, but the whole word is not printed:

a	(picture)
ta	(picture)
la	(picture)
na	(picture)

The syllables, after being introduced, are built up into words and are drilled with the same type of one and two way contrast drills shown above (see West Kewa and Iduna).

Managalasi (Parlier) and Daga (Murane) use the pictures with which the syllables were introduced as review devices in later drills. The syllables already learned are lined up on the page with their identifying pictures either directly opposite or directly above them.

CLOSED SYLLABLE DRILL

Closed syllables are not as frequent in most languages as open syllables and are probably more difficult to teach. For this reason I have especially noted the teaching of CVC syllables in those primers in which they occur. Central Buang (Hooley) contains much CVC syllable teaching, as this syllable pattern is very frequent in the language. On page 5 the first CVC syllables are introduced thus:

ya yam
yam ya

na nam
nam na

The syllables ya and na had already been learned. The letter m had not previously been introduced in any position.

In this primer the students are expected to learn a great deal by analogy with what has already been learned. For example on page 6, after the introduction to the two CVC syllables shown above, the students are given the following chart:

ta	tam	yu	yum
la	lam	tu	tum
na	nam	nu	num
ya	yam	lu	lum

The CV syllables have already been learned and yam and nam introduced on the previous page. By analogy with them the students are expected to learn tam, yum, lam, tum, num, and lum.

This primer makes much use of syllable drill within boxes, where only one letter is changed:

bël
bil
bol
bal

This provides a good deal of simple practice for the new readers.

The Muyuw primer (Lithgow) presents the closed syllable in another way:

ku-n	ka-n	kan
kun	kan	kun

As each consonant is introduced in this primer it is taught in the CV<u>C</u> position on the same page on which it is introduced or on the following page. By this method the student learns all the positions in which that letter can occur in the syllable.

The Baruya primer (Lloyd) introduces closed syllables by abstracting them from words and then contrasting them with their companion open syllables:

nanna	yanna
nan	yan
nanna	yanna
na nan	ya yan

CVC syllables are taught as follows in the Sepik Iwam primer (Lazlo/Rehburg):

ip	ip		ip		ip	ap	op
nip	kip		nip kip		nip	nap	nop

They are also able to use CVC syllables in a two way drill that drills the vowels reading across and the closing consonants reading down:

nap	nip	nop
nam	nim	nom
nan	nin	non

Another drill used in Atzera classes (Cates) is to have open syllables on a chart, hookboard or blackboard. Then the instructor adds the final consonant by holding a consonant-card close to the open syllable:

gi ni ri[r]

RANDOM DRILL

A random drill lays out a batch of syllables in an unrelated way to test the pupil as to his ability to recognize the syllable in an unfamiliar context and to differentiate between the syllables already studied. For example the Mikaru primer (MacDonald) has this drill on page 24:

a	i	u	o	e
u	e	a	i	o
o	u	i	e	a
e	a	o	u	i

This drill has real value as a review of vowels that have already been well taught. However, a random drill has little or no value as a device for teaching syllables not already well learned. One primer I reviewed used the random drill a great deal as a teaching device. Its drills would have been more valuable if they had shown relationships between new syllables being learned, such as those shown in the West Kewa and Iduna examples above.

CAPITAL LETTER DRILL

The teaching of capital letters can also be done in conjunction with syllable drills. The Baruya and Iduna primers include a chart at the back of the book showing all open syllables both uncapitalized and capitalized:

a	A	Ia	La

etc.

TONE DRILL

Contrastive drills for tone can be taught from the very beginning of the primer if this seems advisable. The Kosena primer (Marks) does this, explaining in the preface that "at the beginning drill is given on tone differences using a limited number of syllables and combinations of vowels. It is very important that the tone differences be well recognized by the student before more syllables are introduced."

e	é	a	á	i	í
a	e	á	i	i	é

No boxes are used around drills in the Kosena primer.

Gadsup (Frantz) and Binumarien (Oatridge) classes are given similar tone drills. (Note "Teaching Tone to Preliterate Adults", Des Oatridge, "Read", July 1973, pp.3-10.)

DIGRAPH DRILLS

Digraphs, (combinations of two letters that represent one sound), are usually drilled in the same way as single sounds. In the Atzera leaflet series, (Cates), the digraph dz is taught as follows:

(picture of fire)

dzaf
dza
a

a	i	u
dza	dzi	dzu

dza
dzi
dzu

dza	dzi	dzu
pa	pi	pu
fa	fi	fu

(Note: Gudschinsky, S. "Manual of Literacy", S.I.L., 1973, p. 93.)

CONSONANT CLUSTER DRILLS

Consonant clusters need to be taught by building from the dominant element in the cluster. Psycho-linguistic testings should be done to determine which element the people feel to be dominant.

(We plan to feature psycho-linguistic testing in a "Read" in 1974.)

In Atzera, the p is dominant in the mp cluster, so it was taught:

pi	pa	pai
mpi	mpa	mpai

(Note Gudschinsky, p. 31.)

OTHER DRILLS

Most Papua New Guinea S.I.L. teams are adapting the basic syllable drills for any other type of syllables that are in their languages, e.g. non-syllabic vowels, length and stress.

CONCLUSION

Because each language has its own special characteristics, care must be taken to use the syllable drills most suitable for that language group.

We hope that the above discussion will help other literacy workers who are trying to get their readers well established in the knowledge of 'those vital syllables'.

Syllable Breaks

Most literacy students need help with breaking words into syllables and they also need help with building syllables into words.

Here are some of the methods that teams in Papua New Guinea have used to help people recognize the syllables within the words.

1. tuma tuma
   tu ma

2. tuma
   tu
   ma
   tuma

3. tu - ma tuma
   In this and the following examples, the whole word may also be placed below the broken word:
   tu - ma
   tuma

4. tu‿ma tuma

5. tu....ma tuma

6. [tu] [ma] .....tuma

7. [tu]....[ma] tuma

8. tu ma

9. Syllables in different colours.

BOOK REVIEW

"UNTANGLED NEW GUINEA PIDGIN"
by Dr. Wesley Sadler
Published by Kristen Press, Madang, 1973, 179pp. $2.00.

UNTANGLED NEW GUINEA PIDGIN is a book written with enthusiasm peeping through its pages. It is carefully worded, non-technical, tolerant, and psychologically positive in approach.

If the student follows the author's guidance, he will surely have his Pidgin untangled and will become a master of the language. No doubt about it.

Though I have been using Pidgin for over a quarter of a century, I was never before made so aware that there was so much to untangle in the language. Thanks to Dr. Sadler's patience and expertise, no one will ever again be able to postulate with impunity that Melanesian Pidgin either has no grammar, or at best a very primitive one.

Anyone who in a short 179 page study like this can list forty-eight different observations about the word em and illustrate what he says with 225 examples has almost computerized Pidgin grammar. I am over-awed.

The person who already speaks Pidgin will find in this book plenty of fine points to polish up his usage. What worries me is the person who picks it up to learn the language for the first time. Dr. Sadler says on page 16 that the book is geared to "those who reluctantly undertake learning a foreign language."

The thirteen basic conversation lessons are excellent and practical. But what worries me are the numerous details and distinctions made in the discussions, which average seven pages per conversation. I fear they will discourage the beginner and leave him with the impression that Pidgin either has an unusual number of rules, or else that it has more exceptions than rules.

Perhaps the use of bolder type faces in the sub-headings on the discussion pages and a better breaking down of the subject into numbered and lettered divisions might have helped.

The Pidgin used throughout the book is faultless. The use of no for "or" is fast disappearing in most of New Guinea (cf. page 73). The use of em alone as a plural (127) is unknown to me. But since Dr. Sadler stayed in the Madang dialect and passed all his material through the filters of local informants, as is his wont, I take his word for it.

One will have to go a long way indeed to find another collection of illustrative sentences that surpass the 1565 classical ones which Dr. Sadler uses in this book. No one seriously interested in Melanesian Pidgin can be without this book.

Reviewed by Rev. F. Mihalic, editor of WANTOK

New Ideas

A SET OF READING CARDS - - - - - -

"Sampela Lain Pipel bilong Papua Nu Gini"

The Literature Development Office of the Summer Institute of Linguistics, Ukarumpa, has now produced a set of reading cards specifically designed to provide simple reading for new literates.

The features are: versatile format, simple and repetitive vocabulary, partially familiar content, photos, short lines, clear print, space for another language, pads of lined paper for work-sheets, durable card, quarto size.

This first edition of cards is an experimental set prepared to test the usefulness of such reading cards for newly literate Papua New Guineans. It is particularly for use with adults.

The first edition is composed of five sets of cards, each describing one language group. (A second edition will have a further ten sets added.) There are five lessons in each set. These cover aspects of life such as geography, houses, food, clothing and customs.

This experimental set has been designed to be as versatile as possible.

1. It is printed in Melanesian Pidgin on the left but space on the right may be used for vernacular or English text.

2. The cards may have lines pasted on and be used as work cards.

3. All cards in the set have double holes at the top so that after each lesson pupils may add them to their sets by tying them on to a hard back cover.

4. Cards may be stapled and bound into books of either five or 25 cards.

Costs: For First Edition
Retail Cost: 75 ¢ (Missions 55 ¢)
Orders over 35: 55 ¢

Please advise us if you would be interested in buying copies of a second edition (either five, ten, or 15 sets) and give number of sets.

Order from: Literature Development Office, Box 233,
Summer Institute of Linguistics, Ukarumpa, Papua New Guinea.