READ

Contents

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Summer Institute of Linguistics, Inc.

TEACHING TONE

$f\underline{u}$ $f\underline{a}$

$t\underline{u}$ ta

to preliterate adults

Des Oatridge

$'a\underline{u}$

It is a must to teach the reading of tone if people are being taught to read a tone language. The speakers of such a language have never heard any vowel without its correct tone or an acceptable variant. To teach reading without tone is to make reading hard. The pupil tends to read words twice or more to decide which word it should be. His decision may be the wrong one being based on meaning which seemed right to him. The late Dr. Darlene Bee said, "An informant was handed a page of text with tone unmarked. When there was a choice of tone he always chose the wrong one. More often than not the wrong choice was more sensible to him than the right one."

Tone in a language almost always carries a heavier functional load than we think. The writer is constantly finding new situations in his language where tone must be written to avoid wrong meaning.

When we teach folk to read and write without writing their language's tone we teach them to ignore items which carry meaning. The result -- inaccurate readers and, worse still, sloppy spellers. The reason: We've taught them to respond to some meaningful things and not others.

It's my observation that pre-literate adults learn in reverse order from that of children. Also that they learn more at the beginning and less as time goes on. Letters or syllables or words or even sentence shapes become fixed in their minds within three or four days, so that when a new pattern appears, they see in it only the old familiar pattern, e.g. if CV syllables are taught for some time the student cannot see the second vowel in a CVV syllable when taught. Pre-literate adults tend to be influenced by what they absorb in the first few lessons. It is best

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therefore to give the impression in the first few lessons that:

a. sounds are recognised by their different shapes.   This is best done by comparing letters with others, not by repetition of the same sound.   Repetition doesn't teach an adult -- it just sends him to sleep.

b. reading is constant alertness to slight changes in shapes.   This is best developed by giving a heavy load of constantly changing letter, syllable, and word shapes in the first few lessons while minds are uncluttered and students keen.

Adults should be introduced to the most difficult stuff in their language first and then taper off in difficulty to suit their adult learning pattern.

It is important to tell adult students what they are and what they're not learning in a lesson.   Creeping up on them unawares imposes strain as they search for what they are supposed to be learning.

The following lessons are those currently used by the writer in his Binumarien literacy classes after several years of experimenting with different approaches.

First Lesson - Vowels

First introduce the new class to at least three different vowel phonemes of the same length.[1]   Instructor demonstrates and describes the first vowel on the class blackboard.   Then he has his class print the same letter on their samll blackboard with chalk or on unlined paper.   For example, the instructor slowly and carefully demonstrates a on the blackboard and says, "Now you try to write it."   The instructor immediately demonstrates a different letter u.   Then perhaps i.   The class is allowed to print several of each letter so as to get the feel of each, but only on the first day and never again, (except in some tone drills), because after printing a letter about three or four times the adult's mind begins to relax and learning becomes negative.

Next the teacher has each person in turn read a random drill from the class blackboard using only the letters introduced.   Pointing to the letters on individual blackboards or books is also a useful random drill.   Random drills are valuable because they force the student to recognize letters in different contexts.   You may wish to use two or three random drills on the blackboard so that the students can't memorise the first.

Note In languages where single vowels are also meaningful words the above method may cause problems unless you can begin with two or three non-meaningful ones.   However the fact that the vowels are

[1] Single vowels do not form meaningful words in Binumarien.

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handled as drills may overcome the problem.[1]   It may be better to introduce CV syllables first in such cases.   For example, 'fa, fi, fu', and then drill with tone, followed by 'ta, ti, tu' and tone.

Drill should be done from the blackboard for the first few days although they are written in the primer.   This saves class time and keeps everyone looking at the same letter at the same time.

Finally, dictate the new letters for the class to print on small blackboards. Printing from dictation is always the test of comprehension.   If he can't write it he doesn't know it.   When you see what the students write you will be able to correct errors quickly and adjust your teaching method to overcome problems of comprehension.

It may take two lessons to get some adult classes writing three letters, but press for at least three letters.   Other groups may handle four or five letters on the first day.   Older adult classes may be able to handle only two letters on the first day but never only one.   The reasons --

1.   They have nothing to compare the first one with.
2.   One letter gives too much repetition and this leads to guessing.

We have not taken the vowels to be used from key words because the writer's adult students have found key words puzzling.   The student finds difficulty in separating the key word from the syllable which is pulled out of it.   We want the vowels to remain neutral and meaningless until we put the tone on them.

Second Lesson - Tone

Class reads random drill from class blackboard reviewing the vowels learned during first lesson.

This is followed by teacher dictating same vowels while class prints on small blackboard or unlined paper.   Adults learn relative shape and size of letters better on unlined paper or blackboard.
a. Review finished, teacher prints four or five of one letter on the board, e.g. 'u u u u u'.   Then he explains to the class, "When you see this mark up here your voice must rise up to (ú).   When you see this mark down under here your voice must go down along the ground (u)."   (Binumarien expressions)
b. "Now let's all try to first whistle then say the following:"

$$\text{ú} \quad \underline{\text{u}} \quad \text{ú} \quad \text{ú} \quad \underline{\text{u}}$$

$$\underline{\text{u}} \quad \text{ú} \quad \underline{\text{u}} \quad \underline{\text{u}} \quad \text{ú}$$

[1] In my own lessons meaningful words do appear in CVV syllable drills but they are seldom noticed because they are treated as drills.

"Let's whistle then say these."

r i̱ r i̱ r

r i̱ i̱ r i̱

"And these."

a̱ a̱ á a̱ á

a a̱ a a̱ a

c. Have class print several 'u's' on their blackboard and have them mark on tone as you dictate.   Drill tone on all known vowels or the class may think 'u' is the only one that takes tone.

This type of lesson is usually easy to teach and pupils enjoy it.   You will note that we have been careful to introduce one and only one new thing as we progress.   This is why we have taught tone on identical vowels.   The student has only one new thing to think about, i.e., tone.

Next in the same lesson we introduce geminate clusters which has been a difficult teaching point in the past.   In this case we use tone to help us out.

d. Teacher says, "I will print two letters the same on the board and I will write a different 'whistle talk' on each.   Try to read these":

úu uú uú úu
úu̱ úu̱ uú̱ úu̱

íi ií íi ií
ií̱ íi̱ íi̱ ií̱

áa áa aá áa
aá̱ áa̱ aá̱ aá̱

e.   This is followed by dictation of these double-vowels while class writes both letters and tone.   The more time spent on dictation the better.

Some linguists prefer not to write the low tone 'u' and just leave the letter blank 'u'.   We have found it useful to write low to̅ne for a few weeks and then drop it out.

f.   For homework, encourage class to get a partner during the day and have them dictate letters with their tones to one another.   They take their blackboards home for the purpose.

Third Lesson

a.   Teach tone on dissimilar single vowels.

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ú i̱ ắ ú i̱ ú

a̱ ú i̱ a̱ ú i̱

b. Then on dissimilar double vowels.

au̱ ai̱ i̱u ua̱

u̱i au̱ ua̱ i̱a

c. Then on dissimilar triple vowels.

au̱a au̱i ua̱i i̱au

aiu̱ iu̱i uia̱ iai̱

> Note: I use these groups of triple vowels as eye motion exercises.   I take
> the number of vowels in a group beyond what the language allows,
> purely as an exercise.   This causes no problems if I tell the class
> what I am doing.

d. Lots of dictation.

It is wise to explain during each of these lessons that the class is not reading yet, but just making lips, eyes and hands flexible in readiness for reading.   Be sparing with praise.   An adult is likely to believe you if you say he is good and not try from then on.   If he is not good tell him so.   If he is quite good, tell him so but keep comments factual.

<u>Fourth Lesson - First Consonant</u>

We are faced with a problem now of breaking a pattern which we have established, i.e. we have only seen vowels and tone.   Hence the consonants should be introduced quickly enough to allow students to compare one with another.

Consonants which look most alike should be introduced fairly close together.   It is dangerous to introduce them too far apart.   The adult student needs to get used to looking for tiny differences from the beginning.   The most difficult to recognize differences are better introduced as early as possible.   We found in our own language situation that two consonants on the same day was too much.   We now introduce the first consonant one day and the second similar looking consonant on the next day.

The first consonant is heralded by the teacher as being something new and different and doing a different job.   It is like a fighting stick which fights the vowels.   It carries no tone.   Don't waste too much time on explanations -- get down to using it.

"Our first consonant will be 'f'".

a. First review vowels with tone from blackboard followed by a little dictation.

b. Secondly write u on the blackboard.

                      i

                      a

    Now write 'f' before the 'u' and say, "When this fighting stick is written before 'u', you read it like this 'fu!'   When you see the same fighting stick before 'i' you read 'fi!'   When you see it before 'a' you read 'fa'." Don't name consonants.

c.   Teach class how to print 'fa fi fu'.

d.   Take class through a random drill on blackboard using the same tone, e.g.

<p align="center">fa   <u>u</u>   fi   <u>i</u>   fu   <u>u</u></p>

<p align="center"><u>a</u>   fi   fa   <u>u</u>   fu</p>

    In this drill we are comparing the consonant with the absence of it.

e.   Every occasion is one for a tone drill.   Use random drill on blackboard, e.g.

<p align="center">fâ   <u>i</u>   fí   fú   <u>a</u></p>

<p align="center"><u>u</u>   fâ   fú   <u>i</u>   fi</p>

f.   Dictation.   Dictate:

<p align="center"><u>i</u>   fi</p>
<p align="center"><u>u</u>   fu̅</p>
<p align="center"><u>a</u>   fa</p>

and follow this with as much random stuff as possible.   Include tone on every vowel.   Don't name the consonants till later.   If you call f "eff" at the beginning or "fah" as some do, you may find these names creeping into words.

Next Lesson

a.   Review fa fi fu on blackboard and with a little dictation.

b.   Introduce f before geminate clusters using different tones, e.g.

<p align="center">âa   fâa   aâ   faâ</p>
<p align="center">i í   fi í   íi   fíi</p>
<p align="center">úu   fúu   uú   fuú</p>

c.   Teach f before two dissimilar vowels using different tones, e.g.

<p align="center">áu   fáu   aí   faí</p>
<p align="center">ía   fía   úi   fúi</p>

      Note -- 'f' has not been taught thus far.   The new adult student will will have recognised it as a mark which goes beside vowels.

It will not be taught or recognised until he has been forced to distinguish it from another one or two consonants in the same position.

In b. and c. it is possible that a few of the sequences may be meaningful words. This is alright but don't draw attention to them yet. We have tried to keep meaning out to this point as meaning tends to distract from the mechanics of reading and student starts guessing. A good rule seems to be, "Develop a little skill in the mechanics of reading before bringing meaning in."

d. Print a few meaningful words on the blackboard made from familiar vowels and syllables. Have class members try to read them, e.g.

$$fu\underline{a} \quad afu\underline{a} \quad fi\underline{a} \quad afa\underline{i} \quad \underline{afai}$$

Avoid using words of the same shape repeatedly. Vary the pattern to keep class alert to constant change. In the example above the patterns vary like this,

$$CVV \quad VCVV \quad CVV \quad VCVV \quad VCVV$$

The last two words give tone variation. Even in these words we are likely to give the impression that all words have two vowels at the end and that 'f' is the only consonant. In following lessons we will have to change this impression.

e. Dictation of syllables and words --

If the pace is too fast or if one or two students are not quite keeping up, then slow down and give more dictation. It is also a good idea to halt occasionally and encourage class to speed up in their printing of all the letters. This is usually lots of fun and pays off in time saved later. It is also an excellent review method, taking a whole lesson period perhaps.

Next Lesson -- Introduce 't'

a. Print the three familiar syllables 'fu fa fi' and have class read them. Now make a matrix using 't' in the second line, e.g.

$$fu \quad fa \quad fi$$
$$tu \quad ta \quad ti$$

Carefully point out the differences and have class print both 'f' and 't' with vowels. From the blackboard, have class read random drills using 'f' and 't' in CV sequences and in VCV sequences and also in CVV and VCVV and CVCV sequences if your language has these patterns. Use sequences with tone but no meaning first then identical sequences which are meaningful words.

Note -- There were a few difficulties encountered in the teaching of the above lessons. The worst was the lack of anything meaningful in the first lessons. This caused sagging of

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interest among the adult students although none dropped out.

The other difficulty was in the first lesson where recognition and writing came in the same lesson. This proved too much for one or two middle-aged women. They reacted against the letters which were harder to form.

The Remedy: In a revision of our primers we will teach the people to print all the letters in their alphabet including capitals and tone marks in a pre-reading period before they come to their first primer lesson. They will be taught printing only and not the names or sounds of the letters. Tone marks will be whistled or be named but not applied to letters as yet. In the first primer lesson we will try to introduce two consonants and two vowels in sequences that will help us to write some meaningful sentences in that first lesson.

In this way only the sounds of the letters will be new. The shapes will be known.

Conclusion

Remember this is a tone language we are teaching in and as such it is more complex than a non-tone language. Therefore effort should be made to introduce tone differences at every opportunity. Minimal contrasts and analogous contrasts in tone are most valuable used in drills or in dictation. Miss Doreen Marks' primer in the Auyana language is an excellent example of tone drill carried on throughout the book.

Each time a new consonant or vowel or new syllable pattern or new word pattern is introduced, tone should be drilled on that new item. Don't imagine that because the student knows how to read úa that he will recognise it in the word kúara or in atúa or in aukúa. *

We regret that, because of a staff shortage, we have been unable to produce the July 1973 supplement "Literature for a New Nation".

programmes around the world

PERU

BILINGUAL} {·SCHOOLS

Olive Shell

INTRODUCTION

For centuries the 35 or so minor language groups in Peru have been cut off from the nation's development by linguistic and cultural barriers. Because of the bilingual school system,, the picture has gradually changed over the past 17 years. Hundreds have become literate in their native languages and Spanish, gained a basic academic education and learnt more about their own land and government with its privileges and obligations.

The bilingual programme began operating in 1953 with 11 bilingual teachers in 11 communities and five language groups, teaching about 270 pupils. In 1969 the number had grown to 247 teachers in 147 communities in 18 language groups teaching about 5300 pupils.

There are three basic principles in the programme:

1. It takes an Indian to teach an Indian.
2. The Indian must first be taught through his native language.
3. The Indian must also learn the national language in order to interact with his fellow countrymen from communities beyond his own and in order to play an active, intelligent part in the affairs of his country.

The speakers of the 35 mutually unintelligible languages are scattered in villages over a wide area of tropical growth, swamps and streams. Logistical, communication and transportation problems have been immense, but a programme has been devised, "unique in its approach and broad in its scope," to meet the need.

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PREREQUISITES

For such a programme, the two prerequisites are:

1. the spoken languages of the Indians must be analyzed and written down and primers and text-books prepared in the languages.
2. Indians from each of the tribes must be trained as teachers.

In meeting the first prerequisite, the Summer Institute of Linguistics made an official agreement with the Peruvian government to make phonological analyses of the languages and to create suitable alphabets. Later, they took further responsibility to produce materials for the bilingual school programme.

The second prerequisite consisted of:

(a) obtaining teaching candidates with "certain natural ability and with a knowledge of both their native language and Spanish
(b) bringing them to literacy and teaching basic concepts of arithmetic, social studies, and other elementary subjects
(c) training them to be teachers.

In the experience of the Peruvian S.I.L. teams, (a) and (b) presented more problems than (c).

In the case of prospective teachers who had had no opportunity to learn Spanish, the S.I.L. member taught the man with a bilingual approach. Subsequently, he took further advanced Spanish studies under Peruvian professors at Yarinacocha - S.I.L.'s base in Peru.

The S.I.L. team in Peru found that once a Peruvian Indian, pre-literate, but bilingual in Spanish and his own language, had learned to read and write in his own language, he could use the same skills he had mastered to learn to read Spanish. The S.I.L. member would first teach the prospective teacher to read and write his own language. Then Peruvian professors would teach him to read and write Spanish at Yarinacocha.

Of course, if candidates were found to be literate in both the vernacular and Spanish, this was all the better.

It was found that many teacher candidates came from villages where bilingual schools had been. They gained their first academic skills in both vernacular and Spanish in the bilingual school and were now teacher candidates.

FORMAL TRAINING

The actual teacher training is given in a course programmed and staffed by members of the Ministry of Education. It is held during the annual school vacation from January to March at Yarinacocha, a place central to most tribal areas. The teachers who are returning for further training must pay all their own expenses as they have been receiving a salary from the government. New candidates

receive help from interested friends and the government.

Top educators from Peru's national school system give up their summer vacations to come and teach. S.I.L. Staff members assist in evening "study halls" by explaining difficult Spanish lessons in the vernacular to teachers and candidates from their own language group.

There are two areas of emphasis in the training programme.
1. Raising the acedemic standard of the candidates.
2. Providing training in pedagogy.

1. Academically, the training course is set up to receive candidates who have finished a grade standard equivalent to standard three in the Australian system.

Six summers are usually required to bring the trainees through three grades designated as 3.1, 3.2, 4.1, 4.2, 5.1, 5.2. (Equivalent to standards 4,5, and 6, in the Australian system.) However, where bilingual schools have been long established, some candidates enter at a 4.1 or 5.1 level and some have already finished their elementary education.

On the other hand, where linguistic investigation and, subsequently, bilingual education have only begun recently, candidates for the training courses must still be prepared by the S.I.L. member and pre-candidate courses and must enter the training at level 3.1.

2. Two summers are devoted to pedagogy. These are interspersed with the initial years of primary education. During the primary education summers, two class hours out of 30 a week are spent in pedagogy refresher courses.

Some of the pedagogy courses are taught in the vernaculars by members of S.I.L.. Other pedagogy classes, taught by Spanish-speaking professors include school administration, methods for teaching oral Spanish, general pedagogy, preparations and use of visual aids, and others. School administration classes help the prospective teachers meet Ministry of Education requirements in the use of registers. Registers for the matriculation of students, attendance records, monthly and yearly attendance, and promotion statistics and individual pupil records of monthly and yearly accomplishments.

The pedagogy courses, 'didactica especial', give the students of each language group familiarity with the text-books they will be using in all grades. The transition classes for the village pupils cover three years, a longer period of time than for Spanish-speaking pupils. This does not mean that the Indian child is less intelligent, but that he must first learn reading skills in his own language. During these three years, the Indian pupils spend a great deal of time learning oral Spanish so that they can master the little transition booklets in Spanish. Two simplified Spanish primers are also being used to help the new bilinguals bridge the gap from speaking and reading and writing in their own Indian languages to the same skills in Spanish.

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As the children learn a second language, they also learn a new number and counting system.   This can be a monumental task for children who may not have any words for numbers above five.

Beyond the "transition" section, the material presented parallels the regular course of instruction in schools for Spanish-speaking children.   The amounts of Spanish used in the classroom should be increased each year so as to prepare the pupils for the higher levels.

The teacher trainees are taught what to teach and how to teach it.   The course parallels that of normal teacher-training schools.   For reading classes, word recognition is taught for the first primer and then in the second primer, syllables and subsequent word-building is taught.   However, the teacher is encouraged to produce "content readers" and not just "syllable readers".   The primers abound with easily readable materials on subjects familiar to the Indian child.

For reading classes in Spanish, emphasis shifts from reading skills to meanings of words, phrases, sentences, in a social context.

Teaching for the new village teachers would not be an extremely difficult situation except for the many grades he is required to teach - all of them being in one classroom only.   Two or more teachers for a classroom helps. Suitable seat work must be organized to keep the pupils busy from grades that the teacher doesn't happen to be addressing at the moment.

Besides the "Child and Health" course in the academic classes, health principles and diagnosis and treatment of simple and common ailments is taught.   The teacher is encouraged to take supplies and medicines back to his jungle village along with his new knowledge to help his own people medically.

THE JUNGLE SCHOOLS

After the training course, the new teachers take enough of the books, (they have bought them with their own money), to their village to begin the school year. They may also take manufactured goods from the Western world and, for some, perhaps livestock for the paddocks the villagers have already prepared.

The teacher must supervise the construction of the school building from bush materials before school can begin.   Blackboards are of masonite painted with blackboard paint.   Desks and forms may be very rough or non-existent.   But the young pupils are matriculated and soon they are learning that the marks on blackboard and paper represent their own speech.   They learn that school means discipline and regulation of activities according to clock, whistle and bell.

But this first modest beginning is the start of a regime that produces other bilingual school teachers and other useful citizens who will help to develop their communities.

one aspect of.....

PSYCHOSTYLISTICS:

beginnings and endings

A_____   _____Ω

Ann F. Cates

We humans have a strong psychological need for completion.   Someone drops
one shoe on the floor and then we lie waiting for the second shoe to fall.   A
women reads the first article of a serial and then has to buy all the following issues
to see how the story concludes.   We often wait for the end of the song before
switching off the tape-recorder, and we feel frustrated if we can't finish a game.

In communication too, we need concluding devices.   When a story finishes 'and
they lived happily ever after,' we are psychologically satisfied.   When the story
begins 'Once upon a time' we can feel even more satisfied -- we can happily pigeon-
hole that story under 'fairy-tales'.

In English we have several devices that indicate initiation and closure.   Letters
we start with   'Dear_____' and then close with some variation of 'Yours sincerely
_____'.   In prayers we use 'Dear _____' or the hortatory 'O_____' and
conclude with 'Amen'.   These are stylistic features of our language which when
present, satisfy us psychologically.

Other languages too use initiating and closing devices.   Some of these are used
in a general manner while others fit specific categories.   Some examples from New
Guinea languages follow.

Kewa (Southern Highlands)

Initiators

   Aba ripia raburi   equivalent to 'Once upon a time'--
                                           identifies the story as having happened
                                           a long time ago.

Gore	'Alright' may also be used.

Closures

Go yade	'And that is it'
Go mada	'That's enough'

Mountain Arapesh (East Sepik District)

Initiators

Aipo! Ipak púmúnek:-	'You listen! You hear!'
Yek Ibara. Yek iyaguleh bolan.	'I will talk and my name is _____'. This is used for travel narratives.
Yek kepas iyaguleh yekín bolan.	'I, _____, will tell my talk!'
Yek iyaguleh bolan. Keiwakín	'I will talk from long ago.' - used for folk tales.

Closures

Yek yeyaguleh júlúg.	'I have spoken enough'
adelin	'true' - used for 'Amen'
Adélín bolan	'that is true talk'
Bolan nyatúh	'the talk is finished'

Atzera (Morobe District)

Initiators

Ratar ogo	'Long long ago --'
Muŋ' ogo	'Some time ago --'

Closures

Nan araŋan igi 'talk it this'	'That's all the talk' used in speeches, talk between individuols on one sub- ject, letters.
Nan nidzun 'talk heart'	'That is true talk' - used for 'Amen'.

Muyuw (Woodlark Island)

Initiators

Kalinuwag yakamiy 'my insides you (pl.)'	-- A greeting used at the beginning of a letter.

Bahinemo (East Sepik District)

Bahinemo has an emphatic paragraph made up of emphatic sentences to initiate stories.   It also uses a section marker - a word that indicates closure and initiation.

Initiators

    diyufu   'That part has finished and now we will talk about this.'

Closure

    diyel debafu   'finished' -- used in conversation. The expression is often used two times in the final paragraph to emphasize completion.

Variations are:

    diyelfu deba, diyel debafu, diyelfu debafu, diyel deba diyelfu

May River Iwam: (West Sepik District)

Initiators (Discourse topic marker and/or time markers)

    Ani hare-ao hapun   'I (discourse topic) now am telling.'

    Nemi-ao araie puntep tet kuriyok   We (discourse topic) said now in the afternoon, tomorrow morning we will enter a canoe here.

Closure

    Naharia. Yai ní mosoen.   'Finished. The end of the talk indeed!'
    Haria.   'Finished.'
    Kani yai ni mosoen.   'The end of my talk, indeed'.
    Mosoen.   'The end, indeed.'

If we can find the recognized stylistic forms that indicate initiation and completion, we can use these to great advantage in our literacy materials. They should be used correctly throughout our literature but they might be introduced very profitably in the early stages of primer preparation. At this point the controlling of the vocabulary and phonemes often doesn't allow for very interesting or full stories. However, one or two common sets of initiating and closing devices can be taught as sight units then used in the appropriate places. Even if the middle content is not of a very high standard, the right beginnings and endings can help counteract this weakness and contribute forcibly to the readers' feeling of naturalness and completion.

In other words, to introduce these stylistic devices in our early reading materials will be to satisfy one aspect of the reader's psychological need.

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PG.	SYM.	SYL.	CONTENT WORDS		GRAMMATIC
1	a	a	apa	'father' 2, 3, 5, 7, 8, 9, 11, 12	_la	'3rd. per
	p	pa	papa	'relative' 2, 3, 4, 5, 8, 10, 11, 12		
	l	la	pa	'do' 2, 3, 4, 5 6, 7, 8, 10, 11		
	.	la	la	'talk' 2, 3, 4, 5, 7, 9, 10, 12		
2	o	o	opo	'tree' 3, 4, 6, 7, 9, 10, 12	_lo	'let. per
		po	popo	'tired' 3, 4, 5, 6, 8, 9, 10, 11		
		lo	polo	'house front' 3, 4, 6, 7, 8, 10, 12		
			lopa	'fall down' 3, 4, 6, 8, 10, 11		
			pa	'just' 3, 4, 5, 7, 8, 9, 11, 12		
3	?		lolo	'boys name' 4, 6, 8, 9, 12	a_	'question
4	k	ka	ka	'give' 5, 6, 7, 8, 9, 11, 12	_ka	'obj. m
		ko	kopo	'bowl' 5, 6, 8, 9, 10, 11, 12		
			kapo	'cup' 5, 6, 8, 9, 10, 11, 12		
			aka	'mouth' 5, 6, 7, 9, 11, 12		

PRIMER CH

The purpose of charting the progression of new items in a primer is to keep check of symbols and syllables as they are introduced, ensuring that items are not used before they have been taught. The chart also serves as a reminder of items which are available for new lessons.

Many primer-makers consider such charts time consuming and irrelevant. "We can keep track of everything in our minds as we go along," they say.

However, after several years of both constructing primers and consulting with primer-makers, experience shows that the only way to adequately keep track of primer material is through a systematic chart.

Through the years the SIL Literacy Section has developed a simplified primer construction chart. This chart is not only necessary for the primer-maker, but also for the consultant who checks the primer. The chart tells the consultant the rate of new items, repetition of items, and meanings.

The column labelled 'Content Words' is used to show:

1. key words - concrete nouns and verbs used to introduce and teach the particular symbol/syllable (depending on the approach)

2. built words - those words built from known syllables.

ITEMS	TOTAL SYLLABLE INVENTORY
'	apa, apolo, ala, apopo, aka apa, papa, pala, lapa, lopalo, lopala, pa pala, lapa, ala, kala, kalala, lala
.'	opo popo, polo, opo, apolo, apopo, kopo, kapo lopalo, polo, lolo
ʌarker'	
ər'	kala, aka, kapo kopo

CK CHARTS
Joice Franklin

'Grammatical Items' column is to show obligatory functors which give vernacular 'flow' and make stories natural, e.g., tense markers, clitics, pronouns. Some examples in English would be 'and', 'from', 'in', 'he', '-ing'. (For a fuller explanation of functors, see Gudschinsky, Chap. 5, pp 49-59).

In the Content and Grammatical columns, an asterisk (*) could denote any 'sight' words (i.e. words not built from known syllables) though experience has discouraged the usage of sight content words.

The final column,'Total Syllable Inventory' lists all <u>words</u> in the primer opposite the syllable they contain (column 3). In this way it can be ascertained whether a given syllable has been repeated in enough different environments to minimize memorization and ensure skill in attacking new built words. In the past, primer charts showed how many times a syllable was repeated <u>on each page</u>. Experience has shown it is more important that new syllables be used in as many different contexts, i.e. on different pages, and in as many different positions as possible. Therefore, on the sample chart above, the numbers opposite the word indicate the <u>page numbers</u> on which the syllable is repeated, not the number of repeats per page.

For an expanded check chart, see Gudschinsky p. 155.
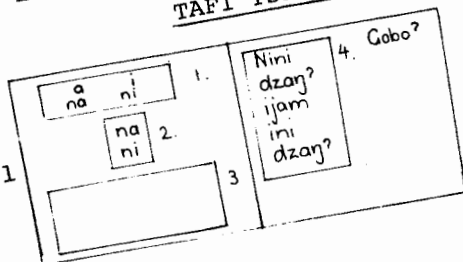
LESON 5

TAFI TSIRA?

TIPA NAM RUAS

Sisiŋ? Bini

Rol

Buk Maraganun pes 1

Papir Farisan "a"

Papir Kakaran 3

Instructors' Guides

Ann F. Cates

There are many kinds of guides to help instructors of literacy classes. There are the large foolscap size and small half foolscap. There are looseleaf and bound. Some are charts and others lengthy explanations. There are those that are inter-leaved in the primer, those separate from the primer, those that are a separate book but show a reduced form of the primer page and those that are printed on to primer pages. Guides may be printed, ink duplicated, spirit duplicated, typed or hand written.

Most are in the vernacular but a few are in the trade language, English or diglot.

After looking at the following questions and examining the possibilities given, you should have a reasonable idea of what would suit you and your programme best. (Note Gudschinsky pp 74-79 [1])

1. Do I need an Instructor's Guide?

If every lesson is the same and someone will train the instructors well, a guide may not be necessary at all. In Muyuw, the four steps in each lesson are always the same and taught in the same way. There are no drills to be written on the blackboard - all are given on charts, therefore no Instructor's Guide is necessary.

2. Who are the Instructor's who will use the guide?

They may be:
- speakers of the language who have learned to read from the materials they'll be teaching. (Kanite)

- speakers of the language who have learned to read from other materials or in another language. (Atzera)

- new literates (Kanite, Bena-Bena)

- reasonable readers (Atzera)

- well established readers

- school teachers or other government workers who don't know the language (Yareba)

- pastors

- expatriates who may or may not know the language. (Atzera)

3.   What language will I use?

It is easiest for an instructor to read his guide and then teach in the same language.   However, it may be necessary to have guides in the trade language if different language speakers are to use the primers. (Washkuk) It may even be necessary to use English if Government teachers are to help with classes.   (See article "An Instructor's Guide in English")

4.   How is the guide to be used?

   a.   A guide may be read before class and then not used during the lesson.   (Yareba, Managalasi)
   b.   It may be read before class then only referred to for page names, blackboard exercises etc. during class.   (Kanite)
   c.   It may be read from during class.   Especially in the early lessons, the "potter" may be included for the instructor to read in case he gets it wrong.   Questions on stories may be included etc. (Atzera)

5.   How much detail should I include?

Joy McCarthy (Kanite) suggests that the amount of material in the Instructor's Guide should be determined by the previous education and experience of the instructors.   She gives three categories:

   a.   Instructors who are brand new literates should have a brief guide.   It needs to be clear and concise.
   b.   Instructors who are fluent readers can have a detailed guide.
   c.   Instructors with experience can have less detail and thus allow for more initiative.

It is wise to insist that a guide be used strictly at first by whoever is teaching it, then, as instructors show initiative they can develop their own ways of doing

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things within the framework of the general method.

Less detailed guides will simply tell the instructor what to do e.g."Teach 'dog'" or "Have the pupils read page____." Other guides may wish to distinguish between what the instructor says and what he does. Others may add what the pupils should do and say also. This can become very confusing unless it is well set out. Different type, or underlining may be used. If a spirit duplicator could be used, different colours could be helpful.

6. What specific things should I include?

The essentials would be:
a. primer and/or reader page numbers
b. reference for other reading material e.g. Scripture references
c. "patter" for lesson. If it is important to have the correct "patter" with each lesson, this should be included somewhere in the guide. It may be given in full for the type of lesson where it first occurs or else all the varieties of "patter" may be given in an introduction.
Each lesson then refers back to one of the sample lessons.
d. blackboard drills
e. dictation
f. writing practice (if there isn't a writing book)
g. questions. Some instructors are able to compose their own questions, but many of us find that our instructors are not able to do this well and so set questions are given in the guide.

We in the Atzera work found it was easy for instructors to miss out something from the lesson. Therefore, we gave each step in each lesson. Precise instructions for each step were given in the introduction, along with sample reading and writing lessons. Thereafter, only headings or brief instructions were given. (See Question 9 for sample page.)

7. What questions should I consider in preparing a guide for each lesson?

a. What is 'known' that I can go from?
b. What is the lesson teaching? Many workers feel that it is good to indicate this element/s somehow so the teacher knows clearly what he is aiming to accomplish.
c. How can I relate the new to the old?
d. How can I relate the new parts to each other?
e. How does this new thing relate to the total task of learning to read?
The following four lesson parts should cover these questions:

a. Review of old item (a)
b. Teaching of new item (b)
c. Drill (c,d, if Gudschinsky's 2-drill method is used.)
d. Using and testing new item, usually in a story. (e)

8.   What are the steps to prepare an Instructor's Guide?

It is essential to try out the Instructor's Guide the same way you try out the primer.

Stage I: Preparing a trial instructor's guide at the same time as you are preparing and testing your trial primers.   Write out any patter in the language you are using, but any notes to yourself may be in English at this stage (unless you are trying out a vernacular teacher).   After teaching a lesson, make diary-like additions as to whether the lesson was too difficult, not clear, drills inadequate etc.

Stage II: Prepare the instructor's guide in full in the language. Try it out with a fair sample of the type of teachers that will be doing future teaching.   Revize it as many times as necessary.

Stage III. Print (or duplicate) as many copies as you need. (Note Question 10) Train the teachers well in their use of the guide -- by observation and practice.

Stage IV: Have regular, frequent supervision of instructors as they use the guides.   They will also need refresher courses from time to time on the correct use of the whole or parts of lessons.   You may need to alter something in the guide too, but remember that this will probably cause the instructor confusion for same time.

9.   How shall I lay out the guide?

There are many different aspects to layout.   We will treat each separately, giving some advantages and disadvantages for each.   The important points are:

onsistency
onciseness
larity

a.   One book or two?
(i) If two books are to be used by the instructor, (i.e., the instructor's guide and the primer) he must have somewhere handy to lie one down.   It is often easier for him to handle just one.

(ii) If you have a lot of material to put in the guide, it may be best to have a separate book.

(iii) If there is a very little to put in the guide it could also be in a separate book or in an appendix at the back of the instructor's primer.

(iv) If there is an average amount, it can go opposite each primer page, either interleaved in the pupil's book or opposite a reduced form of the primer page or pages. (This allows blackboard drills, writing exercises etc. to be added).   Then, as the instructor reads his instructions, he has the

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pupil's page before him.   There is the problem that often the primer is used for only a fraction of the lesson and a number of other instructions are needed also. You need to experiment with layout to see how best to fit everything in.

The following is a sample from the Atzera Basic Course Instructor's Guide I:

LESON 7

TIPA NAM RUAS   TAFI TSIRA?

      PAPIR

Sisiŋ? Bini

Rol

Buk Maraganun: pes 6

Papir Farisan "g"

Papir Kakaran 4

Kad Isi?-isi?

TAFI ISI?

7   Atzera

gaŋku

ga

a

g G

SISIŋ? BINI

Markus 3:13-19

1.   Jesus ijab nam mara buntup da inaŋ nam
     idzowai?   (14)

2.   Jesus maama? gan gum an idzowai?   (14)

ROL

NAN FARISAN

Dril orokapan

Watip wafariŋ? Leson 6 dril an.

Buk Maraganun

Pes 6

Papir g - leson 7 maraŋ gan

Dril Tafi

1, 2, 3, 4 ibi TIPA NAM RUAS

48   49

(v)   In the Managalasi, two books were used by the instructors.   They had a guide-book with instructions and patter.   These were used only during training.   During that time they marked their own primers to guide them during lessons.   They would circle words to be pre-taught and underline words to be used for dictation and writing.   Ticks showed phrase breaks to assist the instructor in dictating.   Crosses could be used to indicate other things to be emphasized that day.   Drill was always done from a chart.

If there is to be a different drill for each lesson and/or if instructor's needed questions written out, it would not be too time-consuming to over-print these on to the primer pages before they were bound.   It may be necessary to use quarto paper. Then the master copies of the primer pages could be used to make new masters

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fairly quickly by pasting them on to one side of new quarto-size master sheets and adding the drills and other additions beside them.   If separate pages were printed in this way, the circles, lines and ticks could also be printed in although there may be more value in the instructor doing this for himself if he had time.

Here is a sample page of what could be used by Managalasi instructors if drills needed to be added.   The part on the left is the primer page with the marks added by the instructors.   (This is all they used previously.)

---

suá	'uá

uá	uá	uá
suá	ʔuá	muá

"Irara (so'uá) mahane?"

"Suírirura mihana.   Hu

ija (suára) rukina.   Huni 'apaja

niari parua ('uáhana)'omó hu

mihana✓."

"Irara (uáramane?")

"Nú ka'eme pu (uáhara.)

Ejume hu so'uá mihana."

"Oo hu Suíriru suára

pa'ana'omó hu onenu'u pina

pamihana."

"Hu na aneja poku'a

suá	suá	ʔuá	muá
ʔuá	suí	ʔuí	muí
muá	.sué	ʔué	mué

1.   Pu vecha 'uáhare?
     Pu niara 'uáhara.

2.   Ichá vene Suíriru suára pa'ana?
     Hu so'uá kumu'ui ea mahana.

15.

---

b.   Size

Foolscap and possibly quarto is difficult to handle unless the guide can be laid on a table during use.   The wind is liable to catch such big pages.   Clip pegs are helpful.   There is the advantage that the whole lesson can be written on one page and thus avoid the problem of the instructor forgetting to turn over. (Bena-bena)   If it is necessary to turn over, train your teachers to do this and/or

put a sign on the bottom of a page to remind them to continue over-leaf.   Half
foolscap, used horizontally or vertically, is usually found most economical and use-
able.   One workbook that is interleaved with the guide for the instructor's use
is on American quarto (Atzera semi-literates).

c.   Looseleaf or bound

Looseleaf guides have the advantage that they may be kept small.   Pages
are given out as needed then taken back as lessons have been taught (Kanite).   A
roll sheet may be included.   Disadvantages are that a lot of work is involved in
distribution.   The looseleaf guides need a heavy card backing, light card front cover
and a reliable means for fastening pages.

d.   Colour

Sometimes there is a separate guide to accompany each primer.   (Atzera)
Here the cover colour matches the colour of the primer leaflets.   In other cases,
different coloured pages within one guide-book indicate the primer to which they
refer.   (Bena-bena, Kanite)

10.   How shall I produce sufficient copies for my instructors?

a.   Spirit duplicated copies are quite satisfactory for about 30 copies (though they
will often do more than that).   Be careful to use only clearly printed pages and warn
instructors that they will fade if left in the sun.   There are the advantages that

(i) different colours can be used, e.g. purple for what the instructor says,
red for what he does and green for the expected pupil response.

Good quality paper is needed if pages are to be printed on both sides.

(ii) Guides can be produced on the spot.   This is particularly useful
during the experimental stage.

(iii) Pages may be typed or handwritten.

b.   Ink duplicating will give more copies, but only one colour can be used and
the typewritten sheets may be harder to read than hand-printed copies.

c.   Printing is very costly for a few copies, e.g. the Yareba guides cost $1.00
each -- 20 were printed.

d.   "Home-made" guide sheets may be interleaved in the pupils' printed primers.

11.   What can I conclude?

There is a lot of hard work entailed in preparing a good instructor's guide
that is suitable for your particular instructors, students, primers and situation.   It
is hard work at first but well worth it in terms of goal-oriented instructors and non-
frustrated pupils.   Ultimately, it will also save you much time .

---

[1] Gudschinsky, Sarah C., 1973. "A Manual of Literacy for Preliterate Peoples", S.I.L., Ukarumpa, Papua New Guinea.

P pg. 22 -- Write buma on the board and
underline bu. Now contrast it with boma.
the page as a group.

W pg. 22 -- Tell the students they m
the word you say by reading all three wo
the line and then circling the word dic

Write these words on the board ar
and read them together as a class: ?
~~rbu, buna, buri, bosio, buma.
~~~t read the sen

buma
bu

Anama buma urinu?
Arumama urinu.
I aruma buma muninute
Aruma, nanu

An Instructors' Guide in

English

Natalia Weimer

From 1964 to 1967 I attempted holding literacy classes for the Yareba people
of Papua New Guinea, but for various reasons they were not ready for classroom
instruction, so I taught them by ones and twos.

Circumstances kept us away from the village for three years and during that
time we only had two brief visits with the people. In 1971 we again spent about
7 months living in a Yareba village. When we returned, we found some interest
among the teenagers and young marrieds, in learning to read. Also, a government
school was just beginning and a few parents were sending their children there.

Realizing that I should concentrate on these young people, rather than older
adults as I had done before, I began revizing the primers, and experimenting with
aids and methods, hoping to incorporate these ideas into books rather than to produce
a variety of teacher aids. Since we would not be living with the people for long
periods anymore, I planned these literacy materials for others to teach from, namely
government teachers (who would not know the vernacular) and school leavers (young
people who had received an education at the coast). I wrote to the Department of
Education in our district and the mission working in our area to see if they had any
plans for teaching the vernacular there. A very welcome response came back from
both of them.

The end result was ..... I published a primer, workbook and instructors' guide.
The format of the primer is consistent, so once instructions are given on how to
teach a page, the instructor can go on without much further help. The workbook,
however, aims to add variety and to teach meaning in reading, so more instructions
are needed for the instructor.

My two main reasons for making three books rather than one or two, were the
expense and the time involved in layout. I printed twice as many workbooks as

primers because, hopefully, the primers will remain the property of the 'schools', and of course once the workbook is completed it is the property of the student. Naturally I did not need many instructors' guides, and to incorporate the three books into one just for the instructors, would have involved a great deal of layout work. Also, if the instructors' books are just like the students', there is more ease in teaching. Finally, I feel an unprepared teacher makes learning hard. I did not want the instructor reading the Guide Book in front of his class, but rather to prepare and know his lesson before standing in front of his students.

Since I did not have time to write an instructor' guide in English and the vernacular, I hoped the English guide could be used by both vernacular and non-vernacular instructors. In actual practice, the English was much too difficult for the school leavers and I had to go through the book using the vernacular to explain the use of the materials. It will be interesting to see the results from the two groups of instructors, as each has a handicap. It would be ideal to have a week of instructor training classes when the participants work through the guide as they teach a class. I did not have the opportunity to try such a programme.

BILINGUAL SCHOOLS - PERU ....

SUPERVISION

For even the best of teachers, supervision must be provided. S.I.L. personnel attempted this task at first. In 1956 a Peruvian coordinator of bilingual schools was appointed at Yarinacocha, but he could not visit all the teachers in all areas. Later appointments in 1964 and 1968 by the government helped the situation, but again, not all village school teachers could benefit from their ministrations.

The answer to this problem was met among the Indians themselves. Nine of the best teachers have become full-time supervisors over the teachers from their individual language groups. They fill out report forms and follow definite guide lines. They contribute to the efficiency of the schools as well as reporting to the coordinator who thus is kept in touch with the schools in far-flung villages.

The aim of the bi-lingual school programme of Peru has been to bring pre-literate jungle Indians to a standard of basic education that allows them to be truly useful and recognized citizens of their country. In many language groups the S.I.L. workers and government teachers have and are succeeding. What is more important however, is that Indians themselves are becoming leaders and supervisors in the programme and thus laying a foundation for self-sufficiency and independence from outsiders for the future.

Support for Literacy and Literature

THE LITERATURE CLEARING HOUSE

George D. Bennett

Address: Literature Clearing House
P. O. Box 1319,
Kitwe,
Zambia.

At a meeting of African Church leaders at Ibadan (Nigeria) in 1958 a request was made that a Centre should be set up "somewhere in Africa" where the art of writing Christian literature could be taught.   Shortly afterwards the Africa Literature Centre came into being on the campus of Mindolo Ecumenical Foundation at Kitwe in Zambia (as it is now called).   The principal work is that of holding residential training courses for writers, but other departments include an art studio and the Literature Clearing House.

In 1961 a consultation was held at Mindolo, and writers from all over Africa examined the task which lay before them.   One of the recommendations coming from this Conference was that there should be a "Clearing House" to which queries could be sent regarding literature work, and where records could be kept of "who was doing what" so that duplication of effort could be avoided.   In 1963 the initial work started which involved the compilation of a card index of books which had been found useful to the Church in Africa, and in particular what was being produced in various areas which could be used in other areas.   There are now about 8,000 cards in the index, and on the back of most of them an assessment of the book has been pasted.   The cards are filed under subjects, so that it is possible to see what books on each subject have been dealt with.   This assessing is undertaken by two panels – one at Mindolo and one in London.   Priority is given to books either written by Africans or published in Africa – but the index is not restricted to these.   The assessments together with other information collected makes up the duplicated magazine "A Christian Communications Journal in Africa" which is sent out to Christian Councils for distribution to those involved in literature work on the continent. The Communications Journal comes out every second month, and of the thousand copies 800 go to readers in Africa and the remaining 200 go as far afield as South America and Fiji.   Up to the time of writing there have been seventy issues.

The work involves a certain amount of travelling to collect information and to establish working relationships with publishers.

The only limitations to the task are that records are not kept where a publication is planned purely for denominational use or is printed in a vernacular and intended for use within one particular area.   This Literature Clearing House has demonstrated that some jobs can be done which cross both denominations and political boundaries, and this lays emphasis on the fact that no publisher should work "in a corner".

Miss Take's Pages

COPYING

Ann F. Cates

It is a mistake to copy indiscriminately what has been successful for another tribal group. What is effective in one tribe, or even one village, does not necessarily work in another. Each area must be studied individually.

As discussed in "What Literature Should I Provide?" (page 16), the interests of each group must be studied individually and literature then chosen with care. It is a mistake to take something that is popular with one group and suppose it will sell well in another. It is a worse mistake to just grab a manuscript someone else has prepared and translate it just for the sake of providing more literature.

Recently some of the Papua New Guinea S.I.L. teams have been preparing books on local birds. Some advantages in introducing bird books are that:

(a) birds and their habits are very familiar to new literates so that reading these stories is reinforcing reading skills without introducing content that is unfamiliar.

(b) local people can have an important part in producing such books.

However, we have found that each tribe needs a somewhat different approach for their bird books. The Usarufa bird book was written and well illustrated by an Usarufa artist. The Usarufas recognized the birds and enjoyed the book very much. However, when the Atzera teams tried out the pictures with informants the birds weren't recognizable. The Atzera bird book used eight colour drawings besides 16 black and white ones. These were proportional and accurate. They were acceptable to Atzeras but some of the coloured pictures were unrecognizable by people at Karamui, (Chimbu district). Why? It seems that different groups see different distinctive features in the same bird. One group may concentrate on colour while another considers shape or habitat of greater importance. An ornithologist who worked in the Fore and Karamui areas found this to be so. The Fores would sometimes lump two or more species together then at other times would sub-divide a species that the Karamuis might have joined with another. This has been observed among the Atzeras too.

LETTER to the Editor...

Yip Primary School,
Via Angoram,
East Sepik.

Dear Editor,

Thankyou very much for the April issue. I have read the book through a few times and feel very happy about the content.

I would like to ask you a few questions regarding reading material and reading interests in various groups of educated people.

As you can see there are now many Papuans and New Guineans who can read or write, which is very good, but what will be best for them to read? So far there are now many book shops in the country. Many of these book shops have books or magazines of all fields; politics, social, sex and so on. Many younger people buy romantic magazines and read with great interest - and sometimes comprehend the book very well. What is your opinion on this?

G. Kawa

COPYING .... continued from page 30

If we simply copy the bird stories or illustrations from another tribe we will probably miss many of the features that are distinctive to our own people -- we will miss the points that are particularly interesting to them.

Masen Nobolo, a Karamui, has written the text and drawn the illustrations for a Karamui bird, snake and animal book. Particularly when preparing the section on birds, he brought out their distinctive features both in the pictures and the stories. This will bring the book to life for the people of that tribal group.

Bird books are just one reminder of the dangers of copying what is successful in another tribe or, for that matter, not considering something because it hasn't worked somewhere else. Our whole approach to a literacy programme, primer production, methods of teaching, teacher training etc. must be tailored to the needs of our particular group. We must beware of indiscriminate copying.

BOOK · REVIEW

"RADIO AND TELEVISION IN LITERACY"

A survey of the use of the broadcasting media in combating illiteracy among adults.

by John Maddison

Published by Unesco, Place de Fontenoy, Paris - 7ᵉ, 1971, 82 pp.

"Radio and Television In Literacy" through its 81 pages deals specifically with the use of Broadcasting as an aid to Literacy Programmes.

This UNESCO report is basically the results from a survey conducted among 38 Member states of the United Nations Organisation.

"Radio and Television in Literacy" covers:

1.   a concise survey of the world pattern of Literacy and some trends at the time of compilation, 1969 - 71

2.   problems experienced by the Broadcasters and some answers to the problems. (Lessons to follow and pitfalls to avoid are worth noting.)

3.   future perspectives in the light of past experiences. (Recommendations suggested for planning a Broadcast Literacy Programme.)

4.   the actual Questionaire from which the report has been made

5.   the replies from 3 Countries plus some specimen Broadcast Programmes

6.   a bibliography.

"Radio and Television in Literacy" would be valuable to anyone considering a Literacy campaign on a large scale.   To those in smaller vernacular programmes, the sections dealing with promotion would be of interest.   In developing Nations, such as Papua New Guinea, radios are plentiful so we ought to use this media.

If the battle for Literacy among the world's eight hundred million illiterates is to be won then we must take advantage of every tool available.

Reviewed by Maurice Grace

NEWS

LITERACY WORKSHOP WITH SARAH GUDSCHINSKY

During March and April, Miss Sarah Gudschinsky led an eight-week Literacy Workshop at the Darwin base of the Australian Aborigenes Branch of S.I.L.. Sixteen teams attended, representing seven missions and the Education Department of South Australia. The main task of the participants was to produce vernacular primers and literature for use in the new Government system of bilingual education.

A new emphasis was given, away from translated supplementary literature. Literature was divided into four areas of acceptability and intelligibility. These are given below in increasing order of difficulty.
1 a Oral Literature
  b Personal experiences of people within the culture
  c Locally written fiction and poetry
2   Writing on things learnt from personal experience – travel, science, 'how to do it' articles.
3   Writing on things learnt vicariously – science, economics, "how to do it" topics. Facts to be assembled by the author.
4   Translated material.

WRITERS' WORKSHOP

A Writers' Workshop was held at Ukarumpa from May 21 to June 8. The eleven full time Papua New Guinea students wrote on many different topics in their own languages and in Pidgin English. They each produced a book of at least ten pages. We plan to have an article in the October issue of "Read" giving details of how the course was developed.

KUANUA LANGUAGE NOW TAUGHT IN FIVE PRIMARY SCHOOLS.

Recently Mr. Ernest Kilalang and Mr. Kepas Tiotam demonstrated to Class 1 teachers from five schools in the Gazelle Peninsula, how to teach children to read the Kuanua language. Towards the end of 1972 the two men had attended an S.I.L. Literacy Workshop where they received help in preparing two primers.

Five primary schools were chosen for the pilot course. The Education Department intends to add five more next year. It is planned that eventually all the schools in the Gazelle area will have some classes in the Kuanua Language.

DR. WESLEY SADLER LEAVES NEW GUINEA

Dr. Wesley Sadler left Papua New Guinea on June 10 after spending 2 years working with Kristen Press preparing the Pidgin English Primer "Nau Yu Ken Rit na Rait".

Dr. Sadler has had much previous experience in literacy - literature, primarily in Africa. For 17 years he worked with the Loma people (over 20,000) in Liberia, West Africa. He first learnt the language and culture then embarked on literacy and literature work, including Bible translation. By the time he left the Loma area there were 100 titles in the language and one new title was being produced every month.

Dr. Sadler and his wife have now moved on to assist in a literacy project in Thailand.

A NEW DICTIONARY IN NEW GUINEA PIDGIN

Dr. Andreas Balint is currently working on a new dictionary in New Guinea Pidgin - or 'Niuginian' as he prefers to call it. This dictionary, or rather, encyclo-poedic-dictionary, will differ from those already published in that Pidgin lexical items will be described in Pidgin.

Entries in the dictionary will be given in alphabetical order with a phonetic transcription of each where necessary. Dr. Balint then gives the speech category followed by the definition - both in 'Niuginian'. The English equivalent is given in square brackets. One or two sample sentences are included along with any idioms. Some words and generics are introduced, coined by Dr. Balint and a group of students at U.P.N.G.. It is hoped that these will fill in some of the more barren areas of New Guinea Pidgin - particularly that of scientific vocabulary.

FURTHER USE OF CASSETTES

The Bible Society is now considering the use of 'audio Bibles'. These are Scriptures translated expressly for broadcasting and cassette recordings.

Reverend Euan Fry (Translation Consultant of the Bible Society in Australia) and Dr. Andrew Taylor (Transla-tion Consultant for P.N.G.) compare printed Script-ures with audio Scriptures in the form of a cassette recording.

A short poem in Pidgin English written during a Writers' Workshop at New Britain. It makes good use of rhythm and short, sharp wording to portray the little wooden gongs which the Tolai people call 'tutupele'.

TIN DUK	Translation into English
Robinson To Kadir	Ray Johnston

Tin duk, tin duk,	Tin duk, tin duk,
Tutupele i karai,	The sound of the Tutupele,
Tin duk, tin duk,	Tin duk, tin duk,
Karai long wei long ples:	Can be heard from afar;
Ti-di-di-di-di-di duk.	Ti-di-di-di-di-di duk.
Karai nais moa.	A lovely sound.
Tin duk, tin duk,	Tin duk, tin duk,
Em i karai we ?	Where is it sounding ?
Tin duk, tin duk,	Tin duk, tin duk,
Ol meri i askim:	The women want to know
Ti-di-di-di-di-di duk.	Ti-di-di-di-di-di duk.
Ss! I no samting bilong ol meri!	Ss! This is not something for women!
Tin duk, tin duk,	Tin duk, tin duk,
Karai long nait tasol.	It just sounds at night.
Tin duk, tin duk,	Tin duk, tin duk,
Karai long palnatarai:[1]	It sounds from the palnatarai:
Ti-di-di-di-di-di duk.	Ti-di-di-di-di-di duk.
Tok nogutim narapela man.	It is criticizing someone.
Tin duk, tin duk,	Tin duk, tin duk,
Tutupele i karai no moa,	It is silent now,
Tin duk, tin duk,	Tin duk, tin duk,
Yu lusim mi nau:	It is leaving me alone:
Ti-di-di-di-di-di duk.	Ti-di-di-di-di-di duk.
Hasua, mi longlong man!	Ah, I'm out of my mind!
Tin duk, tin duk,	Tin duk, tin duk,
Em wanem samting ?	What is it ?
Tin duk, tin duk,	Tin duk, tin duk,
Tupela hap diwai:	Two little pieces of wood:
Ti-di-di-di-di-di duk.	Ti-di-di-di-di-di duk
Slip long lek bilong man.	It is played resting on a man's leg.

1 Palnatarai = mens' clubhouse