AN EXPLORATION OF THE POSSIBLE UTILISATION OF PICTURE STORIES IN DEVELOPING COMMUNICATIVE COMPETENCE AND THEIR APPLICATION IN TEACHING ENGLISH IN SMA

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M.C. Eni Sulistyo Rini

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Approved by

Drs. Fr. B. Alip, M. Pd.
Major Sponsor

Drs. A. Aryanto M.A
Sponsor

Drs. F. Danuwinata, SJ.
Rector

Drs. Fr. B. Alip, M.Pd.
Head of the English Department

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T A B L E O F C O N T E N T S

C H A P T E R I

I N T R O D U C T I O N

1.1. Background of Study

The ultimate objective of language learning is communication. "Until it is used for communicating ideas, it is not language but parroting" is the idea suggested by Clifford H.Prator and quoted by John E. Garner and Noel W. Schutz Jr. in their article The "Missing Link" in Our English Instruction (1975). This objective is valid not only for first language learning but for second and even foreign language learning as well.

Communication is a system of giving and receiving information. Information can be conveyed either verbally or non-verbally (Celce-Murcia, 1984). Communication that becomes the objective of language learning is, of course, the verbal communication, which can be through speech or writing.

The overall objective of English education in Indonesia is also to enable the students to communicate in the language. Particularly in SMA, the skill of reading is given a special emphasis. The reason is that it will be needed in higher education, that is in universities or academies. This overall objective is shown in the curricular objectives and stated explicitly in some of

the General Instructional Objectives.

If we take a look at the outcome of the English education in SMA, however, we will see that most of SMA leavers can hardly speak any of the language, nor can they read the language adequately. In universities and academies we would still hear them complain as soon as their lecturer announces that they are required to read one or two English textbooks on the subject they are taking. Panic reaches its peak when no translation, however bad it may be, is available on hand (Suhendra, 1979:55).

There are many factors that contribute to the present situation of our English education; among other things are techniques, approaches, methods, teachers, students, time, and facilities. Teachers can start improving this unfavourable situation from any factor they wish, but the writer feels that there should be a change in the approach of teaching the language. In most English classes students are required to learn grammar, repeating and memorising sentences and converting them into the newly taught patterns. These activities do not encourage them to speak their minds which is basic to communication. Therefore, the writer wishes to propose the utilisation of picture stories as an alternative due to their potentials to facilitate communicative activities.

When the writer was teaching English as a Second Language in a refugee camp several years ago, she found out to her surprise that even the lowest level students whose English was very limited — most of them could only reproduce heavily memorised expressions — would happily venture English words and simple sentences when some picture stories was presented. The higher level students were usually able to speak in more complex sentences and express more ideas. They could even discuss one specific point of the picture story, such as culture. The picture stories presented here were mostly taken from Fred Ligon's In Sight and America, In Sight (1982a; 1982b), which were specially designed for the English as a Second Language and Culture Orientation Programme in the camp. The stories in both books are characterised by bulbous-nosed people with Mickey Mouse eyes, who "trip and stumble through the struggle of adjusting to a new country through the filter of a new language and a new culture" (Ligon, 1982). The reasons for using picture stories are numerous but first and most importantly, they are fun. The students (and the teachers) tend to lose their inhibitions behind the guise of the large-nosed Nerds. "With inhibitions minimised, student participation and language flow are maximised." (Richardson, 1982).

1.2. Statement of Problems

The problems under discussion in this thesis are:
(1) What can picture stories contribute to the improvement and development of the students' abilities to use English in communication ?
(2) How can the potentials of the picture stories be used effectively in developing communicative competence?

1.3. Aims of Study

My objectives in studying this topic are :
(1) To describe the potentials of the picture stories to improve and develop the students' abilities to use English in communication.
(2) To find the activities in which the potentials of picture stories can be effectively used.
(3) To find out about the possibility of utilising picture stories in teaching English in the SMA in Indonesia.

1.4. Significance of Study

Teaching and learning are two inseparable activities. They are closely interdependent; teachers teach in order that the students learn. Learning language is a hard work. One must make an effort not only to

understand and repeat accurately, and to manipulate newly taught language, but also to use the whole range of known language in conversation and written composition (Wright et al., 1984:1). Teaching language is certainly not any easier than learning it. It is the teachers' job to facilitate the learning, to provide the students with knowledge about the language as well as the opportunities to use it in situations as close to real life as possible.

Pictures, among other things, have long been used in language classrooms. Louis G. Kelly in 25 Centuries of Language Teaching, 500 BC - 1969 points out that ancient Chinese utilised pictures in teaching. In the West it is not found consistently before the Renaissance, though there is some evidence of it during the Middle Ages (Kelly, 1976:15). The pictures were first introduced to teach meaning, but later on they were also used in teaching structure and language.

There are many books and articles that have been written about the utilisation of pictures, both still and motion, in the field of language teaching. Yet, it seems that picture stories do not receive as much attention. There are indeed some picture story books for language practice, such as Hill's Picture Composition (year of publication not indicated), Markstein and Grunbaum's What's the Story (1982), and Byrne's Progressive Picture Compositions (1967), but not much has been

written about the picture stories themselves.

The writer hopes that this thesis

(1) Could provide more information about the utilisation of picture stories and their applicability in teaching English in SMA.

(2) Will contribute to the efforts of fellow teachers to improve the situation of our English education.

(3) Could provide some information for those interested in this topic and who wish to do further study on this topic.

1.5. Scope, Hypothesis, and Limitations

1.5.1. Scope

The scope of this study is limited within the following points :

(1) The potentials of picture stories as a medium in developing communicative competence related to the theories of the processes involved in the development of that competence.

(2) The activities to develop the four communication skills i.e., listening, speaking, reading, and writing, in which picture stories are utilised.

1.5.2. Hypothesis

The hypothesis of this study is that the utilisation of p icture s tories in teaching English in

SMA would improve the students' ability to use the language for oral and written communication.

1.5.3. Limitations

Ideally when one is conducting a literary study, he or she must have a good grasp of all previous works on the topic as well as other relevant materials. The problem the writer encountered is that not all of these materials are available. Many of the books and articles listed in the bibliographies of the books the writer has read are not obtainable. Other problems include the financial ones and difficulties in communicating with relevant organisations.

Despite all of these limitations, the writer still hopes that this thesis could prove to be useful.

1.6. Method of Investigation

This thesis is the result of a literary study. The steps taken in collecting the data are as follows :
(1) Collecting notes taken during observations and teaching in which picture stories were being utilised. The classes that the writer observed were those carried out in the refugee camp during the period of August 1983 to July 1984. The classes conducted by the writer took place from August 1983 to March 1988. These included

teaching ESL to Vietnamese and Khmer refugees, teaching EFL to Indonesians whose ages ranged from 13 to mid-30's with various educational background, and teaching Indo - nesians to foreign nationals aged early twenties to early sixties. The notes were formerly used for the writer's personal records.

Although some of the data are old, as they were taken in early 1980's, they are still relevant to our present situation because in this case they are related to the characteristics of foreign language learning processes in general.

(2) Collecting theories and ideas on communicative competence including its development, problems, and also the aspects involved in foreign language learning from various sources i.e. books, articles, and mimeographs.

(3) Collecting data about picture stories, their types, their sources.

(4) Scrutinising the curriculum (1984) to find the objectives of the English education in SMA.

All these data were written on data cards, grouped, and stored for later analysis. The analysis of the data is carried out by comparing the actual experience on the field with theories and suggestions set forth by language education specialists and teachers found in the literary materials.

1.7. Organisation of the Thesis

This thesis is divided into 5 (five) chapters. The first chapter is the introduction which consists of the following points : the background of the study; the problems; aims of the study; its scope, hypothesis, limitations; its significance; the method of investigation involved; and the presentation of this thesis.

Chapter II deals with the theoretical background of the topic including the theories of communicative competence, its development and problems, and also the solutions to the problems proposed by experts on the matter.

The "what" and "why" of picture stories are discussed briefly in Chapter III. The discussion is followed by the criteria for selecting picture stories for classroom use, and the preparation of picture stories.

Chapter IV contains the types of exercises to develop the communicative competence followed by activities of each type in which picture stories are utilised. These activities are grouped into the four language skills viz., listening, speaking, reading, and writing.

The conclusion of the whole discussion is presented in chapter V, the closing chapter, together with some suggestions for teachers and further study on

this topic.

The writer realises that this analysis is far from perfect, but she hopes that it will be able to contribute something, however little it may be, to the development of English language teaching in SMA. Any criticisms and suggestions to improve this thesis would be gratefully welcome.

C H A P T E R I I

COMMUNICATION SKILLS : DEVELOPMENT, PROBLEMS AND SOLUTIONS TO THE PROBLEMS

2.1. The Communication Skills

The discussions about communication skills are primarily concerned with two aspects of communication; they are the aspects of comprehension and expression. The former is related to the ability to comprehend the messages communicated either orally or through writing, that is to listen or read with full understanding. The latter refers to the competence of expressing oneself in the language properly, or to speak and write intelligibly. Since the primary goal of language learning is communication, language teachers are expected to facilitate the students with sufficient training to gain the ability to communicate adequately in the target language.

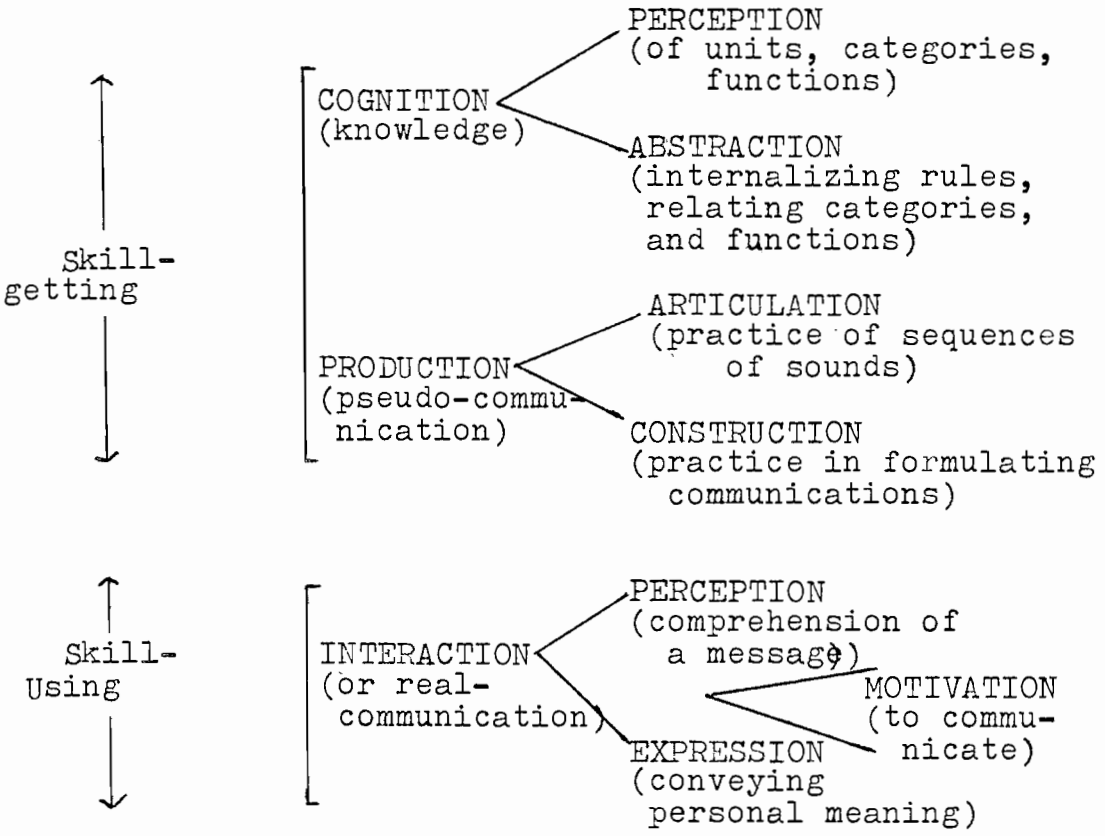
To master segments of a language, such as words and sentence patterns, does not necessarily mean to master the language. One may have an excellent under - standing of the vocabularies, verb forms, and other grammatical patterns of the language without knowing how to put all of that knowledge into practice in real life situations. In other words, he or she posseses the

linguistic competence or knowledge, but lacks communi - cative competence. Hymes carefully distinguished the two competences by making the latter subsume the former along with knowledge of social and psycholinguistic factors that govern a speaker's ability to use language appropriately (Celce-Murcia, 1984).

2.2. Development of the Communicative Competence

When selecting learning activities, teachers should remember that the goal is for the students to be able to interact with others freely (Rivers and Temper - ley, 1978:3) that is to understand what others wish to convey, and to express whatever they themselves wish to share, whether as a response to a communication or as an original contribution to the exchange. In order to design the learning activities properly, teachers must under - stand the essential processes involved in learning to communicate. This following scheme suggested by Rivers and Temperley will help us to see them (1978:4).

Processes involved in learning to communicate



They further suggest that the scheme is not a sequential but a parallel scheme, in the sense that skill-getting and skill-using are continually proceeding hand-in-hand. There is a genuine, with students exploring the full scope of what is being learned. Bridging the gap between skill-getting and skill-using is not automatic. The learning activities should be designed as already pseudo-communication, thus leading naturally into the spontaneous communication activities.

2.3. Problems in Communication Skills

As it has been previously mentioned, mastery of the linguistic aspect of a language does not ensure the ability to communicate in the language. One needs the communicative competence which involves linguistic and psycholinguistic factors. This is what our SMA graduates do not possess. After six or more years of study they might have a good command of the Grammar of English and a relatively wide range of vocabulary — the 1984 curriculum requires that SMA leavers should master 4000 words after three years of study — but are unable to use them eventhough they possibly have the ability to make well-formed sentences. This situation is causing more frustration since it is becoming a stumbling block for job-seekers. In these last few years, there seems to be an increasing demand for mastery of English for a large number of jobs. More and more students are aware of the inadequacies of English education in schools, and this is emphasised by the increasing number of students taking private tutoring or courses. The following part of this chapter will deal with the problems in each skill and possible sources of the problems.

2.3.1. Problems in Listening

Essential in all interaction is the ability to understand what others are saying. P.T. Rankin in "Listening Ability : Its Importance, Measurement, and Development" quoted by Rivers and Temperley indicates the estimation that in communication interaction 45 per cent of the time is devoted to listening, 30 per cent to speaking, 16 per cent to reading, and a mere 9 per cent to writing. These data are from the pre-television, pre-talking picture era. Nowadays, much of the enjoyment in foreign language comes from listening, such as watching films or listening to radio broadcasts or songs (1978:62).

However, of the four language skills, listening is probably the most neglected (Kalivoda, 1980). In the present SMA curriculum (Curriculum 1984), there are five curricular objectives devoted to the mastery of sentence patterns, reading, vocabulary, speaking, and writing (Depdikbud, 1984b). Listening is not mentioned.

It may be easy to listen to streams of sounds produced by a speaker. Comprehending the communicated message, on the other hand, is positively not that easy. Many of those who have studied English for years and scored high in written tests fail to comprehend oral communication. Richard C. Sittler had even met a student who spoke excellent English but could not understand simple questions, such as "How old are you?" asked by a

native speaker. This student asked why he could understand his teacher's speech easily but could not understand anything in normal, real life situations (Sittler, 1975).

There are several factors responsible for the problems in oral comprehension. One of them is the uncertainties in spoken messages as put forward by Colin Cherry :

1. Uncertainties of speech sounds, or accoustic patterning.
   Accents, tones, loudness may vary; speakers may shout, sing, whisper, or talk with their mouth full.
2. Uncertainties of language and syntax. Sentence constructions differ; conversational language may be bound by few rules of syntax. Vocabularies vary; words may have many near-synonyms , popular usages, et cetera.
3. Environmental Uncertainties. Recognition depends upon the peculiar past experience of the listener, upon his familiarity with the speaker's speech habits, knowledge of language, subject matter, et cetera (Rivers and Temperley, 1978:64).

The Uncertainties listed above are the source of problems for those who have just begun to learn the language. But Cherry continued that communication works as it is so structured as to possess redundancy at a variety of levels to assist in overcoming the uncertainties.

An almost similar view is set forth by Kalivoda who divided the major areas relating to the problem in speaking into (1) the difficulty of remembering the messages contained in extended speech, (2) the rapid - sounding pace of the speech, and the overwhelming number of unfamiliar words (Kalivoda, 1980).

In Indonesia, where English is taught as a foreign language, the biggest source of problems seems to be the unfamiliarity with spoken English. In most classes teachers do not speak the language; they speak about the language and explain things in Indonesian. When the teacher does speak English, the language he or she speaks is different from that spoken outside; it is slow, distinct, and using carefully selected vocabulary.

2.3.2. Problems in Speaking

Foreign language teachers often encounter students with a good control of the structure in oral and written drills, but who are unable to express themselves although they actually already possess the language to do so. Some other students may be able to talk in the language, but their words come very slowly and they sound very unnatural. Most probably this is the outcome of putting more emphasis on the grammar of the language. Many teachers still adopt the view of grammar-translation method, as indicated by Rivers and Temperley (1978:6), where it is assumed that the ability to speak a language derives from the systematic study of grammar, phonology, and lexicon. Or else, they believe in the effectiveness of the aural-oral approach with the assumption that oral mastery is the result of oral imitation, memorisation, and drills. Consequently, all the students do in class is oral imitation and prolonged drills.

2.3.3. Problems in Reading

The skill of reading gains the highest importance in the teaching of English in Indonesia. Lots of time is devoted to developing this skill. However, six years of study is proved to be insufficient. SMA leavers and even university graduates do not read English. They rely more on translation.

Rivers and Temperley (1978:187-188) point out the deficiency of the reading texts used in the classroom. Some begin with meaningless sentences, such as 'This is a book. The book is blue. The book is on the table.', and others are presented in the form of long dialogues which tend to be stilted and obviously contrived to illustrate particular points of grammar to be taught, or lengthy prose passages of description of people or places with no unusual happenings to relieve the monotony. Such texts become dull and rambling because they are frequently constructed to introduce an unrealistic number of particular patterns and vocabulary items.

Another possible reason is the low mastery of the skills required for effective reading. Charles W. Kreidler suggested four such skills, namely, the eye-movement, visual discrimination, association, and interpretation. Eye-movement refers to the ability to move the eyes in a conventional way of English; visual discrimination is

the ability to differ letter from letter, words from words, one group of words from another, and the ability to recognise them when they reoccur; association is the mental bond between visual marks and the speech sounds they represent, and the meanings which sequences of sounds represent (Kreidler, 1975). A similar view is put forward by Kaye L. Bumpass (1975) and William E. Norris (1970).

2.3.4. Problems in Writing

The writing skill has a considerable significance in the world of English education in Indonesia. It is shown in one of the curricular objectives, which reads " siswa memiliki kemampuan berbahasa Inggris yang dapat digunakan untuk menulis karangan pendek." (Depdikbud, 1984b). It means that SMA graduates are expected to have the ability to write short composition in English.

William Slager defines composition as writing beyond the sentence level (Slager, 1975). In Nancy Arapoff's words, it involves selecting and organising experiences according to a certain purpose (Arapoff, 1975). A purposeful selection and organisation of experience requires active thought. When writing, a student must keep his or her purpose in mind, select and organise experiences relevant to the purpose, and think about how to organise those facts in a coherent fashion.

It is not easy to achieve such an ability, even in the native language. It is therefore easy to understand that many students can not do so. There are some obstacles the students face, as listed by Florence Baskoff.

1. The students possess adult intelligence but only a limited knowledge of the second language.
2. They had limited experience in reading in the second language and little, if any, exposure to different prose forms and literary styles in English.
3. Their personal life experiences were extensive and beyond the items on the controlled vocabulary lists.
4. They might have little practice in writing compo - sitions in their native language.
5. There might be cultural interference due to the difference in the style of literary and theoretical patterns of expressions in their native language and in English.
6. They had a limited knowledge, or none at all, of the idioms, transition words, connectors,adverbials of time and place, and other important writing elements in the English language.
7. The students had to be motivated to want to write. (Many are shy about writing because they felt that they had nothing to write about, or because they felt they did not know how to express themselves.)

The problems above are those faced by English as a Second language learners preparing themselves to enter American universities (Baskoff, 1975). They are also the ones that Indonesians students are likely to face when they are asked to write.

2.4. Proposed Solutions to the Problems of Communication Skills

2.4.1. Solutions to the Problems in Listening

Considering the problems in listening which are caused by the unfamiliarity with spoken English, Sittler points out the formal and informal types of English. The first is that used by teachers in the classrooms and sometimes is called "classroom dialect", in which words are pronounced clearly and slowly, and the vocabulary is limited to those words understood by the students. The informal type is the type of language heard outside the classroom which bears the following characteristics : spoken faster, certain sounds are pronounced less distinctly, and words are run together or connected instead of being clearly separated.

Students often comment on how fast English is spoken. Usually, however, this impression is due to the characteristic of running words together. The fact that many of the most frequently used words, when unaccented, pronounced differently from the students' expectation accounts for much of the difficulty in aural comprehension. When the students are exposed only to the 'classroom dialect' English, they will, undoubtedly, find trouble with understanding the authentic spoken

English.

If the objective of the classworks is communi - cation, and if comprehension is an important part of this communication, it is suggested that teachers expose their students to informal English rather than to the formal variety. This is important and has obvious implications for the kind of models the teacher should p provide as the basis for audio-lingual work in the class.

However, it is not necessary for the students to make the informal features part of their own active, habitual spoken English. The intention is not to make them use the informal features in their speech, but to help them learn to recognise them in the speech of others'. Imitating the teacher to produce the unaccented forms, contractions, and other features is closely related to the ability to recognise them.

Gattegno encourages early listening to tapes and disks of different languages to make the students recognise the characteristics of the language they are learning. This is a good practice in identification, which is the first stage of perception. In the second stage of perception, students identify segments with a distinctive structure in what they are hearing. This segmentation, which is in accordance with their knowledge of the system of the language, determines what they will remember of the actual signs. Therefore it is

extremely important for comprehension. Rivers and Temperley suggest that teachers develop the students ability in hearing the language in organised chunks (1978:78).

The third stage of perception as indicated by Rivers and Temperley is circulating the material heard through the cognitive system to relate earlier to latter segments and subsequently make the final selection of what will be retained as the message. What is selected is then recoded for storage in long term memory. To give practice to develop the ability to do so, teachers employ the following activities :

(1) Inexperienced listeners often declare that they understood everything they were listening to, but unable to recall what they understood. It is then recommended to provide them with multiple-choice items or true-false questions to enable them to recognise the details, because they would not be able to give a full account without this help.

(2) Preliminary questions or discussions, oral or in writing, can serve as a guide to the facets of a message on which the students must concentrate.

(3) The students are provided with multiple-choice items before they begin listening, and encouraged to make tentative choices during the first hearing. This, then, is confirmed on the second or third hearing. The items should be carefully designed so as not to reproduce

verbatim any section of the listening practice.

(4) Instead of oral or written questions, pictures can be utilised. Students are asked to circle the letter corresponding to the picture that best represents what they are hearing.

(5) When students have misunderstood the message, they should be given some indication of where they misinter - preted andgiven the opportunity to hear it again, so that they can reconstruct it.

(6) Students should be allowed during practice to listen to the material as often as necessary in order to retain the content. They should have frequent opportunities to listen to materials without the threat of grading since emotional tension greatly affects the ability to 'hear' messages. Relaxed conditions, with no feelings of apprehension, are necessary.

(7) The recirculation of material in the memory takes place during the pauses . in speech. If the students feel that the speech they are listening to is too fast, then, it is wise to lengthen the pauses instead of slowing down the speech.

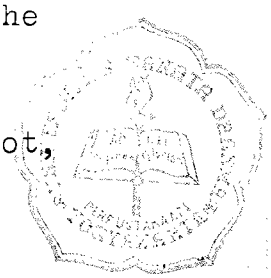
(8) In actual listening we retain 'the gist of what is said' rather than the actual statements. In listening practice this can be done by providing questions that lead the students to give the basic information only.

2.4.2. Solutions to the Problems in Speaking

If the goal of the language class is to enable the students to communicate in the language, they should be encouraged to express themselves freely in the language from the beginning. This could be done through experiences and games which provide them with a frame - work for spontaneous communicative creation, while pre-supposing they will use what they have learned through an orderly progression of study and practice. They must overcome early their timidity and the fear of being embarrassed when they express temselves awkwardly and simplistically (Rivers and Temperley, 1978:7).

One way of stimulating early communication in the target language is to use English as the vehicle of instruction. In the beginning, it is sufficient to let the students listen to and understand the teacher without responding verbally. Later on, they should be encouraged to do so. This task can be easier for them if they are uninhibited, not apprehensive, and relaxed. To attain this favourable conditions, teachers can conduct the activities suggested to develop the skill of listening.

It would also be beneficial to discuss with the students at the beginning of the course about how they can best acquire a language. Teachers can draw from the students' previous experiences, say in SMP. The main points to be imparted are that they need to speak a lot,



they must initiate the process, and that they have to go through a process which includes making mistakes from which they can learn a great deal. The last point is that they need people with whom they can share its use (Gebhard, 1982). This step is useful since it helps the students to realise their goals in learning which, hopefully, will activate them in their class work.

Another important thing is that the teacher facilitates the learning with activities that provide ample opportunities for the students to get involved in natural communication. One of the most frequently conducted language practices is drilling. It usually focuses on sentence patterns or structure which tends to be mechanical and consequently can easily end up in boredom. Drills can be more interesting and fruitful if some elements of context is added . this will provide a meaning significant to the learners.

While some aspects of language may need conscious study, the acquisition of the basics of a language is better accomplished in contexts where the learners are focused on understanding or expressing an idea, message, or other thought in the new language (Burt et al., 1980: 3-4). Therefore, classroom activities should not end in drills but move on to more communicative activities in which students are required to use the newly-learned patterns with those learned previously to produce novel

utterances. This is only possible when there is a necessity to do so. Teachers can create this necessity by setting up an information gap either between himself or herself and the students or among the students themselves, and provide them with necessary clues and expressions to start the communication . In this kind of activity, some of the class have the information while the others do not. This makes a good start for communication.

The expected final behaviour of all class work in language learning is for the students to attain normal speech in communication. After all of the drills and guided communication practices, the activities are continued with the free-use-of-language activities or, in Rivers and Temperley's term, "autonomous interaction". In this type of activity confidence and self-reliance are necessary since the students are to use the language in a natural, useful way, and in a significant social setting. Such activities link listening and speaking because without the ability to comprehend the speech of others " "communication" becomes an uninteresting and frustrating one-way street.

Varied, meaningful activities can keep the students' spirit for the language lesson high. Unfortunately, it is not always easy to devise new activities all of the time. Letting the students get involved in truly natural and authentic communication in the target language by inviting a native speaker will be

extremely useful to maintain their interest and motivation. Teachers need not worry if the native speaker's speech is not understandable either because he does not pronounce words clearly or speaks too fast. It will be best to let the students handle the situation by themselves. Once they are able to communicate with him, the sense of achievement will be great and enough to sustain interest and motivation in learning the language.

2.4.3. Solutions to the Problems in Reading

Activities for developing reading skill should be directed towards normal uses of reading and exploit the natural desires and impulses, preferably by supplying something which can not be readily obtained in the native language (Rivers and Temperley, 1978:188). The natural desires that cause people to read are :

(1) the need for information for some purpose or curiosity about some topic;

(2) the need for instruction in order to perform a task for one's work or one's daily life;

(3) the desire to carry out some pleasant or amusing activity, such as doing a puzzle or acting in a play;

(4) the need to keep in touch with friends through correspondence or to understand business letters;

(5) the need to know when or where something will take

place or what is available;
(6) the desire to know what is happening or has happened;
(7) the need for excitement or enjoyment (eg. we read novels or poems).

Interesting material is an asset in helping students develop their reading ability, but it is not enough. There should be appropriate procedures as well. Rivers and Temperley recommend 6 stages of developing the students' ability to read; they are : introduction, familiarisation, reading technique acquisition, practice, expansion, and autonomy. They start with a dependent stage and move towards more independent stages.

Introduction deals with the sound-symbol corre - spondences while the second stage is concerned with the rearrangements and recombination of material that has been learned before, which includes sentence patterns sentence patterns and vocabulary. The recombination may take the form of dialogues or interesting narratives. In this stage they are trained to recognise meaningful segments to what has preceded and keep all of them in their immediate memory while processing what follows. They are acquiring habits to basic fluent direct reading.

In the third stage the students are learning to read passages with vocabulary largely within their mastery and some unfamiliar words whose meaning can be deduced from illustration or the context. In the next step they practise their reading skill with a widef range

of language. Here, reading is of two kinds : intensive, where reading is connected with further study of grammar and vocabulary, and extensive, where students are reading for their own purposes or pleasure. In the expansion stage they can read a wide variety of original texts written by native authors without being discouraged. They are expected to be able to discuss not only the content but also the implicationsof of what they have been reading. Students who are in the next stage, the autonomy stage, are encouraged to develop an independent reading programme that meets their special interest. They should be able to come on a personal basis to the teacher and discuss what they have been reading and share the discoveries. In this advanced stage, reading becomes an individual work.

For SMA students the most appropriate stages may be the third and the fourth ones. The two preceding stages presumablyyhave been done earlier in SMP while stage V and VI might be too advanced though some students may achieve these stages. Rivers and Temperley estimate that the ability to recognise about 3,600 words in stage IV seems a reasonable target, whereas our SMA students are supposed to master 4,000 words.

A technique most commonly used for helping students develop their reading comprehension is questioning. Broughton suggests that questions should be numerous,

oral rather than written, lead the students to pay special attention to various aspects of the text, and hopefully lead them into discussion. Other devices to foster understanding are the uses of pictures, diagrams, charts, and models. The visual displays might help to clarify conceptualisation and when they are prepared by the st students themselves, the exercise is a training for them in perceiving the meaningful relationships within the text. Oral presentation can be useful as well, especially because it can resolve structural ambiguities that make segmentation difficult (1978:100-7).

2.4.4. Solutions to the Problems in Writing

There are several ways to overcome the problems faced by the students in writing in the foreign language. Broughton in his book Teaching English as a Foreign Language advises the structuring of the course through three main stages : (i) controlled writing, (ii) guided writing, (iii) free writing (1978:118). The first stage refers to the writing activity in which the final product is linguistically determined by the teacher, for example by providing a paragraph with blanks to fill in, using picture prompts, or a model which should be written from memory by the students. Guided writing means a composition in which the teacher provides the situations and helps

the students to prepare the written work. The final product may have similar content and organisation throughout the class but the language is different. In free writing the teacher supplies them with the title only and the rest is done individually by each student.

If we look at composition as writing beyond the sentence level, involving the selection and organisation of ideas as mentioned before, the structuring suggested by Broughton will be an indispensable aid for the studen students to gradually achieve the ability to write compositions. The earlier activities provide them with the language practices necessary to express themselves later on. Guided writing assists them with the organisation of their ideas as they are trying to express those ideas precisely and this prepares them to eventually select and organise experiences on their own.

Important to the development of the ability to write is the correction or revision of each piece of writing. This revision may be done in pairs or groups, stimulating the students to use all of their previously learned material, which in turn may strengthen their retention while at the same time learning more through sharing.

In line with the skill- getting and skill-using stages of the development of communication skills, Rivers and Temperley propose four steps in teaching students to

write. They are :

(1) Writing Down . The activities are as simple as copying or reproducing without the original copy in front of them. It contributes to the awareness of the conventions in writing.

(2) Writing the Language . It consists of exercises in using the language correctly to develop the linguistic flexibility needed to communicate specific meaning.

(3) Production . It covers the exercises for developing flexibility in constructing sentences and paragraphs. It is important to express ideas in different ways in actual writing.

(4) Expressive Writing or Composition. This is the stage where students are encouraged to write English spontaneously and express themselves freely.

These steps are not meant as sequential stages but, rather , constantly interwoven activities (Rivers and Temperley, 1978:265).

The application of the approaches to teaching writing as discussed above is fully the teachers' right to decide. It is the teachers alone who know what is best to meet the needs of their classes depending on the characteristics of each particular class.

C H A P T E R I I I

PICTURE STORIES : REASONS FOR UTILISATION, SELECTION, AND PREPARATION

3.1. What is a Picture Story ?

As indicated by the term, a picture story is a story presented in the form of pictures. It usually consists of several related pictures arranged in a sequence. These pictures may range from simple stick drawings depicting simple actions to complicated, detailed scenes as those in photographs. Cartoons and comic strips that appear in large number of publications can also be classified as picture stories. Another kind of picture story is what is known as a flow chart, a large piece of cardboard on which several related pictures are mounted in a sequence (Soeparno, 1979:18). It should be remembered that the pictures mentioned here are not semantic but mnemonic ones.

Picture stories can be used in a wide range of activities to develop the four communication skills which will be discussed later. The activities mostly require students to use them as a starting point for the use of language in communication which helps in the achievement of the goal of language learning, ie. communication.

3.2. Reasons for Utilisation of Picture Stories in Language Teaching

Since primordial days, the history of man has been passed from generation to generation through stories. These stories were passed on by words of mouth, but after the invention of the system of writing, they were written down and published in books. But long before man had polished his verbal communication and invented the modern system of writing he already knew how to draw (Dira, 1982). From the drawings of early men found in caves where they lived, it is possible for us to know about the lives of our ancestors. They told their stories through pictures, and these pictures bring to us the world that has long since disappeared from earth. Without these pictures it would be impossible for us to know about this period of our history.

Indeed pictures have long been used in the field of language teaching because of the advantages they present. They go beyond the limited school and home environment of the students and allow discussion of a wide variety of situations and circumstances (Finnocchiaro, 1975:266). Pictures enable us to talk about distant places or people we have never seen or met in a familiar manner. They remind us of a real life experience or suggest such an experience to us(Kreidler, ---:1). Real life experiences are a fundamental element in communication.

It is real life experiences that normally drives people to communicate. Thus, if we are to teach students to learn to communicate in another language, it is important that there is a real life situations that makes them feel the need to communicate. Pictures , then, are a useful substitute for the real world that help to provide the necessary motivation to communicate.

While single pictures can stimulate a wide variety of discussion, picture stories supply the learnes with an organisation of ideas as well. This is crucial, especially for lower level students since quite often these students do have something to say but are unable to express themselves because they must think about how to say it and what to say first. And, for many students, that is just too much.

In the earlier stages of learning picture stories and other visual materials are a means of establishing quick and clear concepts of what a word or structure may mean. Such imagery seems to be more easily and vividly retained than many of the long explanations often necessary in cases where they are not available or used (Finnocchiaro, 1975:266). As an example, when a teacher wishes to explain the word <u>supermarket</u> to students in a place where supermarkets are not available, he or she is likely to use an abundant number of words to explain that there are lots of different kinds of products, that the

products are laid out in different rows, that the way people shop there is different from the way they do in ordinary markets, etc. A picture of the inside of a supermarket will save a lot of time and keep misunder - standing to a minimum while a picture story depicting some people doing the shopping will instantly show them how people buy things in a supermarket.

Further, as observed by Finnochiaro, visual material in general provides added incentive to learn and is popular and interesting for students (1975:266). They also give the variation essential to maintaining a high level of interest.

To be able to speak a language which one is not quite able to master, one needs not only a situation where he must speak the language; he also needs to be free from inhibitions caused by the fear of making mistakes or the timidity to disclose himself. He needs to feel secure in the language. Picture stories have the potential of providing this feeling of security in the sense that the speaker — or the learner — maintains the feeling that it is not him who is exposed to the others but the characters of the picture stories instead. As Carol Richardson says, when picture stories are utilised, particularly those involving absurd situations, the students tend to loose their inhibitions behind the guise of the characters, and using or perhaps playing with

the language freely. The language flow is maximised when inhibition is minimised (Richardson, 1982).

Another potential of picture stories, and pictures in general, is the tremendous cultural advantage they offer. Things familiar in the culture of the target language but unfamiliar in the native language situation can be easily introduced.

3.3. Selection and Preparation of Picture Stories for Classroom Use

The employment of any kind of material to assist students to learn effectively needs careful planning. They should be well prepared to ensure their effectiveness. Preparation includes selection of materials most suitable to the needs of the class at any particular point of time and designing the material.

3.3.1. Criteria for Selection

There are several points that should be taken into consideration by teachers who wish to employ picture stories in their classroom language activities to obtain the best results possible. These points are :

(1) Students' level of ability

The picture stories utilised should be within the students' level of ability both in language and in concentration. Detailed pictures have a higher degree of possibility to distract the students' attention and keep

them from perceiving the desired points immediately, which is a waste of both valuable time and energy. It might also harm the students' enthusiasm and their fun if there are too many items unknown to them.

(2) Class Organisation

The organisation of the class in which the act activities are to be carried out is also an important thing to keep in mind. It especially influences the proposed size of the pictures. For instance, when the class is supposed to work on a picture story together, the pictures should certainly be large enough in order that everybody in the class can see them. Carol J. Kreidler points out the general rule for selecting or drawing pictures for classroom use, that is, any object drawn with 1/8" (about 0.3 cm), which is the minimum thickness of a line for classroom drawing, will have to be from 3/4" (2 cm) to 1" (2.5 cm) in height and width to be clearly identified by all students at a distance of 20 feet, which is about 6 metres (Kreidler, ---:4). For group, pair, or individual work, picture stories mounted by frames on small cards of 3" x 5" (7.5 cm x 12.5 cm), or dittoed, or photocopied, on a sheet of paper — especially for individual work — are perfect.

(3) Objectives of lessons or activities.

The objective of an activity plays an important role in determining which picture stories can be used. For example, if the objective is that the students are able

to retell a story given orally, the kind of picture story that will serve this purpose is one that consists of pictures that clearly depict the events in the story , possibly without captions. Such a picture story is shown in figure 3.1.

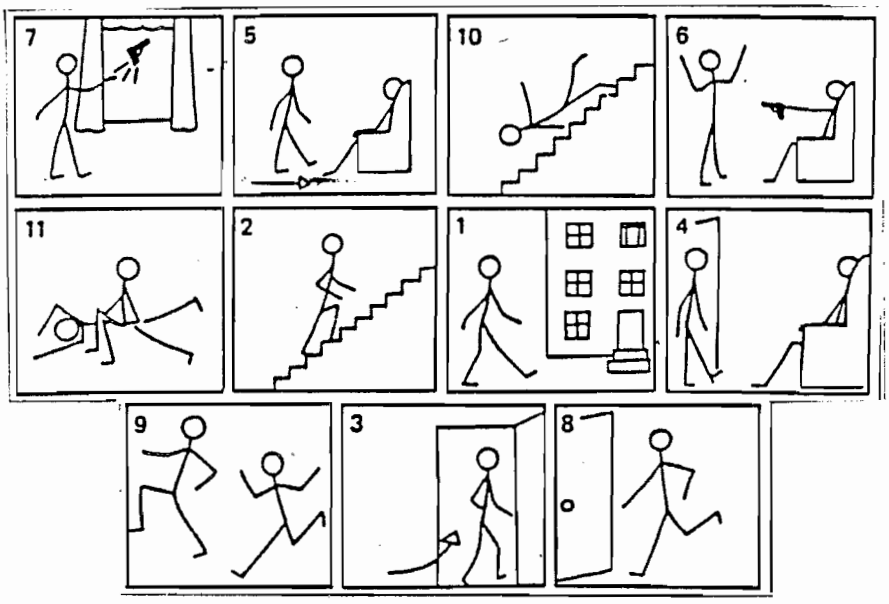


Figure 3.1.

On the other hand, the ones that are suitable for those students who are only beginning to read are those with balloons or captions such as the one in figure 3.2. Such picture stories can also be useful to practice sentence patterns and vocabulary. The picture in figure 3.3. will be helpful in guiding students to produce, or reproduce, dialogues.

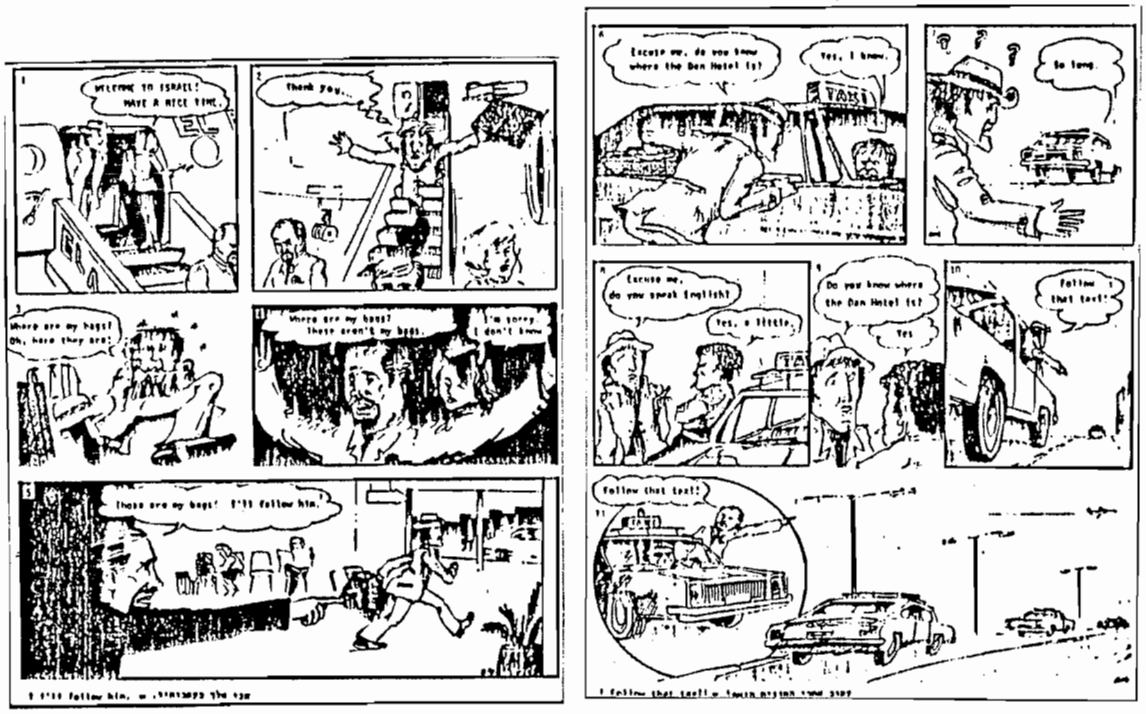


Figure 3.2

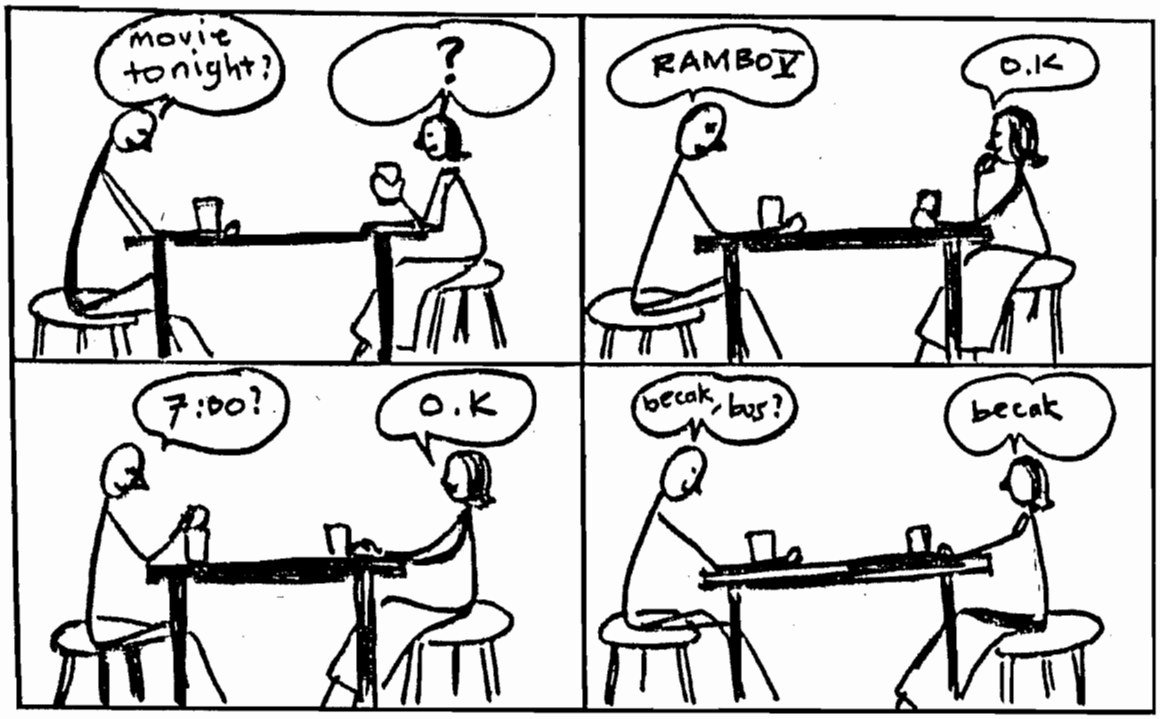


Figure 3.3.

Besides the three points mentioned above, for most activities, and most students, clarity of the pictures is necessary. A picture is expected to represent clearly the object or action desired. However, unclear, ambiguous pictures are sometimes the best pictures to use with advanced level students. Such pictures may encourage imagination and creativity, and provide more challenge and fun.

3.3.2. How to Prepare Picture Stories for Classroom Use

After deciding the kind of picture stories appropriate to use with the planned activity, or activities, the teacher then needs to prepare the picture stories. In this stage he or she might need to re-produce pictures, for instance,if there is only one set available while he or she needs six or seven sets of it for group work, enlarge them if he or she can only find small pictures whereas he or she needs large ones for class work; or perhaps, He or she may even need to design and draw the pictures on his or her own if there are no appropriate pictures available.

(1) Reproducing

Photocopying is certainly the easiest way of reproducing pictures. If photocopy services are not available, the following ways suggested by Ed Minor in

his book Handbook for Preparing Visual Media (1978) are worth trying.

Tracing Paper Transfer

Put a piece of tracing paper or any translucent paper over the image to be transferred and trace . After the image has been traced, remove the tracing from the original and clean up.

Pencil Carbon Transfer

A simple technique for image transfer is the pencil carbon.

- Lay the original or traced image face down on a clean smooth working paper and lay a heavy layer of soft pencil lead (No.2 pencil works well) to the image lines.
- rub the carboned lines with a tissue or old rug to prevent the pencil from smearing when transferred.
- Turn image over, and tape to the paper on which the transfer is to be made.
- Carefully, without too much pressure, using pencil or ballpoint pen, trace over the line of the image.
- Lift one corner carefully to see the quality of the transfer. If it is satisfactory, remove the original and complete the transfer as you wish. If the transfer is not well done, simply put the original back down on the surface and repeat the tracing.

Carbon paper tracing

This technique is even simpler than the previous two. Just put a piece of carbon paper between the original and the paper on which to transfer the image. Then, using pencil or ballpoint pen trace over the original image. Make sure that no lines are missed.

(2) Enlarging or reducing an image

A tool usually used for reproducing enlarged or reduced images is the pantograph. It is easy to use, and will reproduce images swiftly and accurately. This instrument is made of four wood, metal, or plastic bars containing a series of holes so calibrated that by connecting these bars together at predetermined points, approximately forty different ratios in enlargement or reduction can be achieved, depending on the particular model used (Minor, 1978:29).

Using the pantograph :

- prepare the working surface. A sufficiently large, smooth working place is essential. The pivot point of the tool (a) should be mounted firmly, possibly fastened by thumbtacks.
- to enlarge an image, the tracer point is attached at (b). At position (c) is located the pencil holder. As illustrated, the tracing point is guided by the right hand and the pencil is let free to make the enlarged drawing. It is best to use a soft pencil lead to ensure

clean tracing. It is important to guide the tracing pin smoothly to avoid exaggerated irregularities in the enlarged pencil drawing.

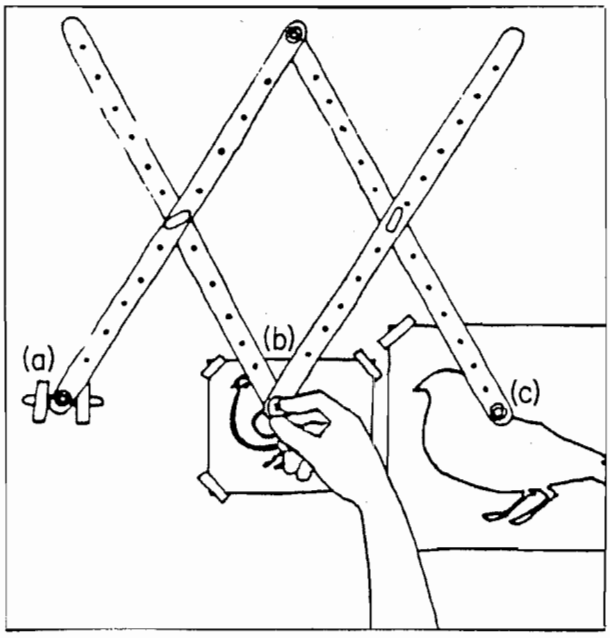


Figure 3.4.

- To reduce an image, the position of the pencil and the tracing pin are reversed. The pencil will be at (b) and the tracing pin will be at point (c).
- If an exact size reproduction is desired, locate the pivot point at (b) and the tracing pin at (a) with the pencil at position (c).
- When it is necessary to change the pantograph to different size ratios, the connection points at (d) and (e) are moved to the desired ratio points.

C H A P T E R I V

ACTIVITIES USING PICTURE STORIES TO DEVELOP COMMUNICATION SKILLS

4.1. Why Communication Skills ?

Beginning with Bloomfield's Language (1933) — perhaps even earlier — every introduction to linguistics has defined language as a system of vocal symbols by means of which communication is achieved between members of the same culture (society or speech community) (Celce-Murcia, 1984:3). Thus, language is a means of communi - cation, and presumably the objective of one's language learning is to communicate in the language. Consequently, language learning activities should foster the development of the skills necessary for conducting real life communication.

The Ministry of Education and Culture in the Guidelines for the Implementation of the English Teaching Material of the presently used curriculum points out that the audiolingual method could not succesfully foster the achievement of the objectives of the English education in SMA in Indonesia, that is the ability of the students to communicate orally or in writing in English. Therefore, it is suggested that the communicative approach is advocated instead. It is assumed that learning a

language is learning about the language and using that knowledge in particular situations (Depdikbud, 1984:28).

4.2. Types of Activities to Develop Communication Skills

Regarding the processes involved in the development of communication skills, there are two main types of activities viz., the skill-getting activities and the skill-using ones. The former involves activities to foster cognition or perception of units, categories, and functions, and internalisation of rules relating categories and functions and production of the knowledge; the latter is concerned with communication in the language. Thus, we are actually dealing with three kinds of activities : cognition, production, and communication. Eventhough the skill-getting and skill-using activities are not supposed to be sequential stagesbut interwoven activities proceeding hand in hand (Rivers & Temperley, 1978:4), the writer thinks it is easier to discuss each of them separately.

As the term 'cognition' refers to the perception of units, categories, and functions of the language and internalisation of its rules, presumably the activities involved in this stage are those which focus on the grammar of the language. Identification is of crucial importance, but production is not required yet. Listening exercises and reading seem to be the only way to do this.

In these exercises students are expected to identify the sounds and 'appearance' of words and phrases and their meaning. Since production is not required, the teacher can check their understanding by providing them with pictures to refer to, or by using the native language (if he or she believes in using it). The internalisation, however, cannot be treated just like that. Production is a good way to ensure the internalisation. This is one example that shows that the different stages are interwoven.

In the production stage, the students are trained to produce the sequences of sounds that convey meanings in the target language. They also complete exercises in formulating communication. Cognition is a prerequisite in these production activities, which in turn provides the basis for the next stage, real communication, in which learners are supposed to be able to comprehend messages and also express themselves, conveying their own personal meaning.

In order to facilitate skill-getting and skill-using aspects of learning to communicate, the teacher must provide his or her students with appropriate activities. There are three common terms to refer to the types of language learning activities, namely "controlled" "guided", and "free". These terms refer to the degree of control exercised by the teacher in the activity.

4.2.1. Controlled Activities

In controlled activities the teacher exercises the greatest control over the language and the whole activity. In other words, it is he or she who decides what, when, and to whom somebody must speak. This type of activity includes various kinds of drills, such as substitution drills, verb conjugations, completion, and pattern practice, and other activities entailing listening and repeating.

4.2.2. Guided Activities

Many people consider the term 'guided' and 'controlled' interchangeable, but actually, guided is less controlled. Some of the language is provided by the teacher o the situation, but initiative on the part of the students is encouraged. Examples of this type of activity are answering comprehension questions following reading or listening, retelling stories, retelling or reconstructing dialogues.

4.2.3. Free Activities

As suggested by the term, in this stage the students are encouraged to communicate their intentions

and ideas freely. Indeed, there is no activity in the class that is completely free, but in this case, the control exercised by the teacher is minimised. Control over the situation, topic, or grammatical pattern may be involved. Nevertheless, it is the students themselves who should initiate the communication and find the words and patterns that they want to use. Some examples of these are : debate, picture story telling, task oriented communication, alibis.

4.3. Preparation for Communication Activities

When we teach by using communication activities, there are several skills more directly related to the students' psychological attitudes towards the new language than to their direct knowledge of the language being learned that need to be developed. These skills are important in making th communication activities take place since effective communication requires their constant use. Following are the aforementioned skills as pointed out by Palmer, each accompanied by the ways he proposes to develop it (Palmer, 1975:138).

4.3.1. Criti ising One's Own Performance

To communicate effectively in second (or foreign)

language, one must be skilled in evaluating and criticising one's own speech. The teacher's role is not to simply give him or her a model, calling attention to his or her mistakes, and teaching how to correct them . He should also train his student to become his or her own critic : to listen to himself/ herself as he/ she speaks, to recall what he/she has said, and judge his/ her own correctness.

The goal could be achieved in stages. First, the student must be helped to realise that listening to what other students are saying is a form of extended listening practice. Then, in evaluating the speech of other people, he/she will become aware of his/her own potential areas of difficulty , and eventually his or her own errors.

4.3.2. Understanding Unexpected Utterances

Novelty is usually involved in authentic communication. If responses can all be predictable, communication will not take place. Therefore students must be trained to show proper attitudes towards new, unknown utterances.

When one hears a sentence he does not understand, he has three options : (1) ignore it ; (2) ask what it means; (3) try to figure out what it means. For a foreign

language learner the first option is certainly the easiest, but it should be avoided otherwise he or she will not learn much; the second is more difficult and at the same time more productive; the third is the most difficult and the most productive in the sense that he or she will learn a lot since in real communication it is almost impossible to keep asking what the speaker means without distracting the communication. The teacher should encourage the students to take the third option and help them to do so by suggesting different directions so that they can guess the meaning of the unknown. They should be made to realise that meeting the challenge of new sentences in the classroom situation is essential to developing communication ability outside.

4.2.3. Expressing Concepts

Often students have ideas that they would like to express in the foreign language but fail to do so because they lack the imagination and initiative to try. They are afraid, or unable, to deviate from the patterns they have learned and words they have memorised.

When a student draws back at expressing new concepts, the teacher might simply tell him or her that he or she knows the necessary words and encourage him or her to find a way to put the words together. The student

can then struggle with the problem on his own and benefit from the teacher's evaluation of his or her efforts. He or she has been forced to take a big step in foreign language learning, and one can expect that the confidence in his/her ability to communicate in the foreign language will grow, and his/ her attitude towards foreign language learning will change into a favourable one.

4.4. Communicative Activities Using Picture Stories

There are various ways in which picture stories are utilised. Following are those the writer found out from teacher training, class observations, discussions with colleagues, and reading books on language teaching methods and techniques. They are skill-getting activities which are naturally pseudo-communication. Some of them are activities in which picture stories are utilised to start real communication. The activities are grouped under four headings : Listening, Speaking, Reading, Writing. That is not to say that they work in the area of language skills exclusively; most of them involve two or more skills. The degree of control exercised by the teacher in each activity will be indicated, as will the organisation of the class.

4.4.1. Communicative Activities for Listening

1. Matching Activities (controlled)

1.a One set of a large picture story is displ yed in front of the class so that everybody can see it. Each of the pictures is identified by a certain number or letter. The teacher reads the description of one of the pictures and the students are asked to identify the picture, either by calling out or writing down its number or letter.

1.b. They can do the above activity in pairs in the following way :

Student.1 (S1) of each pair has the pictures, while S2 has the description of each picture. S2 reads the description at random and S1 puts the correct picture on the table. Later, they can change roles, possibly with a different picture story. This activity involves reading.

1.c. Another activity which is relatively more free (guided) is where S2 has more description than the number of pictures S1 has. S1, then, in order to find out which picture is being described, can ask for clarification. It means that speaking is also involved. Conversely, S1 has more pictures than the number of description S2 has. Some of the picture should be similar (which can be prepared by copying the

original and making some minor alteration to the pictures).

1.d. A more complex matching, a multiple choice exercise, is when the students have only one picture story but have to listen to several similar stories. This activity is not strongly controlled.

2. Sequencing Activities

2.a. The teacer puts a large picture story which is not correctly sequenced in front of the class and let the students examine the pictures for a minute. Each picture is assigned a letter for identification (eg. a,b,c,etc) which should not suggest the order of the pictures. The teacher then reads, or tells the story (or plays the tape if the story is recorded). The students listen and then write down the letters of the pictures in correct order.

2.b. Instead of one large picture story, each student can be given a sheet of paper on which the incorrectly sequenced picture story is displayed. The students arrange the picture in the sequence of the story they hear.

2.c. More challenging than 2.a. and 2.b. is when the students get more pictures than they should. The extra pictures should bear some resemblance to the original ones so that they must listen very carefully before putting their pictures in order.

Note : The description of each frame of the picture story can be as short as one sentence or as long as one or more paragraphs. The teacher can decide which is best for his or her students.

4.4.2. Communicative Activities for Speaking

1. Dialogues

1.a. Students are supplied with a dialogue picture story. They read the dialogue chorally and individually before they practise in pairs. If there is no written dialogue in the picture story, the pictures then serve as a guide in memorising the dialogue. If it is included, the students can be asked to cover the writing while they are memorising it. Finally, they are asked to perform it in front of the class. If not, then they can be asked to change partners first and do the dialogue without the help of the pictures so that they can speak more naturally. Obviously, this activity is a controlled one.

1.b. Students work in pairs, and each pair gets a set of a picture story. they construct a dialogue out of the pictures and perform it in front of the class. This is a free-use-of-language activity. To make it a guided one, for less advanced students, the teacher can lead a discussion on the story and ask the

students as many dialogues that may occur between the characters as possible before the students start constructing their own dialogues. These two activities may include a writing practice since the students can be asked to write the dialogue.

2. Dyad Activities

2.a. Students work in pairs. One of the pairs gets the correctly sequenced picture story while the other gets the scrambled one. The student with the scrambled pictures must ask his or her partner questions in order to be able to put the pictures in order. They should not show each other their pictures. If free-use-of-language activity is not possible, the teacher could supply them with the basic patterns and vocabulary needed before they proceed with the activity. Thus, he or she is making it guided.

2.b. Another dyad activity is as follows. Students work in pairs. Each of the pair has a half of the picture story. What they must do is to ask each other to talk about his or her pictures, and without looking at each other's they must create an oral story. The pictures are then arranged on the table and the story reported to the class. This activity could be carried out as free or guided activity.

3. Matching and sequencing

Each student is given a picture which is part of several picture stories distributed to the class. Each student then gets a different picture. He or she must examine the picture and imagine what the story might be. Then he should go around the class to find people who have picture from the same story. This free activity can also be assigned as a guided one by providing the students with the stories before they go around the class.

4.4.3. Communicative Activities for Reading

1. Matching

1.a. Picture to text (controlled)

For individual work each student is given a picture story cut into frames and a set of cards each having a text corresponding to one of the frames. Students read their own cards and decide the picture that matches each description. The result can be reported to the class orally or in writing. Thus, speaking or writing is involved.

1.b. Picture to Texts (controlled)

Students work in pairs. S1 gets one set of description cards, and S2 gets the cut-up picture story . The number of the cards is equal to the

number of pictures and form a one-to-one correspondence. S1 must shuffle his/her cards before he/she picks out one and reads it to his/her partner. S2 listens and puts the correct picture on the table. If practice in speaking is desired, S2 can tell the story after S1 has finished reading all of his/her cards.

1.c. Picture stories to text

Another matching activity in reading is matching of a picture story to a text. In this exercise the students are given several sets of picture stories. They are only minimally different from each other. The students also get a text. They are asked to read the text and find which picture story matches the text. A discussion about the story or the choice of each student can follow.

1.d. Picture story to texts

This activity is similar to 1.c. except that they have only one picture story and several similar texts. The procedure is the same.

2. Sequencing

2.a. Scrambled picture story and orderly text

This activity may be done individually or as class work. If it is done individually, each student gets a scrambled picture story and an orderly text, while if it is done as class activity, the teacher puts a large scrambled picture story in front of the

class and gives each student a text. In both acticities the students are required to read the text and then put the picture story in its correct sequence according to the text.

2.b. Orderly picture story and scrambled text

Teacher puts a large picture story in front of the class and gives the students the scrambled written story. The students must put the written story in order by referring to the pictures. This is then a controlled activity. For more advanced students, the picture story should be put in order first, then they compare their work with the picture story.

2.c. Scrambled picture story and scrambled text

This is similar to activity 1.a. but it is followed by placing the pictures in correct sequence.

3. Picture story as an aid to retelling

In this activity, students are asked to read a text. A picture story depicting the text is displayed in front of the class to help them focus on specific points in the text. When they are required to re-tell the text, they are allowed to refer to the pictures to help them remember the organisation and specific details of the text. This is especially useful with reading texts that contain a process.

4.4.4. Communicative Activities for Writing

1. Caption Writing (paragraph writing)

There are several activities on caption writing that can be done in class.

1.a. The students are each supplied with a picture story, or one large picture story for the whole class, with several corresponding key words under each picture. The students can write a caption for each picture using the key words either individually or in group or pair. If they wish to work together as a class then the teacher can write what the students say.

1.b. As variation of 1.a., which is a guided activity, the teacher can supply the students with a large picture story and various texts that can serve as captions for the pictures. The students choose a picture and write the corresponding text.

1.c. For free writing, the students are given a picture story and encouraged to write anything they wish. This can be done individually, in groups, or in pairs. A variation for caption writing in pairs is S1 from each pair gets half of the pictures, and S2 another half. They must work individually without looking at each other's pictures. Advanced students can be asked to join the two halves of the story into an intelligible one by making minor alterations of the texts or by by creating one more scene.

2. Dialogue Writing

In this activity the students will need picture stories with ballons or bubbles for each character's speech.

2.a. Controlled dialogue writing

Students are supplied with picture stories and possible utterances. These utterances could be provided by the teacher herself or himself or by discussing them with the students. Each students then should write the dialogue in the appropriate bubbles.

2.b. Guided dialogue writing

Each student gets a picture story with bubbles and is supplied with key words. Otherwise they should make a list of key words under the teacher's guidance. The students then write their dialogues in the bubbles. To make it more interesting, the students can be asked to write the utterance in one bubble only and pass the paper on to the student next to him who should continue the story by writing in one bubble too. This chain dialogue writing encourages them to respond to an idea. When the dialogue writing is finished, the result can be displayed on the board for everyone's amusement.

2.c. Free dialogue writing

This work can be done as the previous ones, but the students are not supplied with any key words or clues. They are free to use their own imaginations. Continuing each other's stories may also be done

and usually more amusing.

3. Story Writing

Story writing could also be carried out as a controlled, guided, or free activity. The first can be done by supplying a picture story and a cloze passage either with or without provided options. Students just have to fill in the gaps. The second can be carried out by providing a picture story and key words, while the last one requires a picture story only.

It should be good to provide the class with a bulletin board where the results of written exercises can be displayed. The advantage of this is that the students will gain a sense of achievement and they can also learn from each other's work. Besides, it may also give them extra practice in reading and encourage them to work better.

C H A P T E R V

CONCLUSION AND SUGGESTIONS

5.1. Conclusion

"Learning a second language can be exciting and productive or painful and useless" (Dulay, Burt, Krashen; 1982:3). Undoubtedly, the first situation is much more desirable by both the learners and their teachers. One of the necessary conditions that makes language learning exciting and productive is the relaxed and friendly atmosphere in which the students can be free from inhibitions. This thesis deals with creating such favourable condition through the utilisation of picture stories.

Picture stories possess the potentials that should be utilised in fostering communicative activities which will eventually develop the students' communicative competence in the target language. They are capable of bringing the world into the classroom. This provides the students with context that makes drills and other activities meaningful. They are also capable of suggesting real life experiences which are good communication starters. Furthermore, picture stories can shift the class attention from the speaking learners to the characters involved in the story, thus reduce their

burden of being "in the spot light". Instead they are allowed to hide behind the guise of the characters. This helps them lose their inhibitions.

There are various activities in which picture stories can be utilised. In these activities the students are constantly required to use their knowledge of English which have been learned previously. These training will enable them to retain the knowledge better and to get used to communicating in the new language. This, hopefully, will result in the achievement of the goal for the language learning, that is to use it to communicate their intention as well as to understand what others communicate.

To obtain the best result possible in utilising picture stories in communicative activities, teachers must carefully design and prepare both the picture stories and the activities. They must take into account their students' level of ability, the objective(s) of each activity, and the appropriate class arrangement. Students should also be psychologically prepared for these activities. They should be helped to develop positive attitudes towards language learning.

5.2. Suggestions

Education in general is an ever-changing field. People may notice that it keeps developing together with the development of the society. This is also true in second and foreign language learning education. Researchers keep working to find out the best possible ways for people to learn a second language satisfactorily. A second language teacher, therefore, should never be satisfied with the knowledge he or she possesses. He or she should always be alert to new findings in the field and try to incorporate them in his or her own teaching whenever appropriate.

A language teacher is expected to make every effort to help the students learn effectively. One of the ways of doing that is by utilising the teaching media. Research findings, however, show that very few English teachers in SMA use teaching media in their classrooms though most of them regard teaching media as very useful.

In line with the suggestion put forward by the government to adopt the communicative approach, the writer suggests that teachers use picture stories in their English classes. because of their potentials that have been discussed earlier. Problems that are likely to keep us from doing so may be as follows :

1. Appropriate pictures may not be readily obtainable.

Even if they are, the size or the amount may not be as desired.

2. The time alloted for each unit in the present curriculum is too limited to allow any additional material. One unit which covers Structure, Reading, Vocabulary building, Speaking, and Writing must be carried out in three contact hours.

In order to overcome the first problem, the teacher may involve his or her students in the pr preparation. The writer thinks that they would be happy to find cartoons or pictures in magazines or newspaper. Some would even be proud if they are given the chance to draw pictures or cartoons on their own to be used in the class. Multiplication of the pictures then can be done by photocopying them.

As for solving the second problem, additional materials are recommended to relieve monotony, especially during reading activities which is supposed to be of primary importance for SMA students. As we may have noticed, the reading materials suggested in the curriculum are those which can be easily obtained in Indonesian. Therefore, they may not arouse as much interest as necessary; this, in turn, will not give them much practice and new knowledge. The materials , such as stories of or from different parts of the world will be much more interesting and can teach them

more. The official material then can be set for home reading.

Another recommended way to cover the whole material at the given time and at the same time giving enough practice to develop the students' communicative competence is the use of English as a medium of instruction in English classes. By using th e language most of the time, allowing the use of the native language only when necessary, the students will have the advantage of getting familiar with the language they are learning. It will also provide them with a lot of training for their communication skills. To start using English as a medium in the class, however, is not easy. Unfamiliarity, and probably the students' attitude, might cause frustration. Therefore, everybody in the class should be well-prepared. The firt step may be the utilisation of picture stories. Their capability to reduce tension and inhibitions as mentioned before can be indispensable in getting them to start using English for communication.

In this study the writer has tried to include all obtainable materials on picture stories, however, further study is needed to find out more about them and their possible application in SMA. A field research will be indispensable to set forth more detailed criteria for selecting appropriate picture stories for classroom use.

It will also be useful to find out specific sources of material which are readily obtainable in Indonesia, such as particular newspaper, magazines, and other publications, especially those with picture stories appropriate for teaching reading.

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