THE UNIVERSITY OF MANITOBA

A CASE STUDY OF ROLE PLAYING AS A MEANS TO FREE COMMUNICATION IN THE SECOND LANGUAGE CLASS

by

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To EILEEN, RONAN and ELAINE

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ABSTRACT

Purpose This case study was conducted to document and study the language produced by students in role playing situations in the second language class at the grade XII level, and to attempt to answer the following questions:

1) Is role playing a suitable means of eliciting free communication with respect to the following factors?

a) the paralinguistic features of hesitations, laughs, interjections and exclamations,

b) the modalities of questions, requests, and statements,

c) the participation of the students,

d) the maturity of language?

2) Was there evidence of development in the four factors from the beginning to the end of the study?

3) Can these four factors be used to evaluate students' achievement in a second language?

Procedure The study was conducted over a six month period. Student language was recorded in five separate role playing sessions which were made approximately one month apart. The same four students participated in all five recordings. In preparation for each recording, students were taught the text of a story; appropriate exercises in vocabulary and comprehension were done; the roles of the characters studied

were assigned to the students who then prepared the language necessary for playing those roles; students were encouraged to ask questions, improvise, and to involve themselves in general contextual repartee. After the roles had been studied in class and also at home the students' role-playing sessions were recorded in class. Recordings lasted between eight and fifteen minutes and none of the stories was recorded a second time. None of the normal curricular teaching-learning processes associated with University Entrance French were disturbed by this study, and students were unaware that a study was being conducted. When all the five recordings had been made, a set of tables and graphs designed to describe the nature of student communication in role-playing situations was produced from an examination of transcriptions of the recordings.

Results It was established that student communication in the five role playing situations recorded could be described as "free" communication, thus documenting the suitability of role playing as a teaching technique for eliciting free communication in the second language class. This study, by virtue of the fact that it shows that students communicated effectively in the second language in five totally different role playing situations, provides evidence of a development of communicative skills. Such development was exemplified by the greater ease with which students communicated with practice, and the extension of their active

vocabulary. However, data from the tables do not provide evidence of a progressive development of the second language per se. This study did not show the role playing situations examined nor the criteria used to document them as being suitable for the testing of students' communicative ability in the second language.

The study shows further that theme of the story studied and student personality influence performance in role playing situations.

TABLE OF CONTENTS

CHAPTER		Page
I.	INTRODUCTION	1
	SIGNIFICANCE OF THE STUDY	2
	THE PROBLEM	2
	DELIMITATIONS	3
	LIMITATIONS	4
	CASE STUDY AND METHODOLOGY	4
	DEFINITION OF TERMS	4
II.	RELATED LITERATURE	8
	LANGUAGE AS A MEANS OF COMMUNICATION	8
	The overuse of pattern Drills	11
	Not Giving Formal Grammar Rules	13
	An Excessive Emphasis on Question-Answer Patterns	14
	An Excessive Emphasis on Standard Pronunciation	16
	An Insistence on Well-Formed Sentences in Free Speech	17
	ROLE-PLAYING	19
	CULTURE	24
	Literature	28
	EVALUATION	30
	Conclusion	36

CHAPTER Page

III. RESEARCH PROCEDURES..... 38

Theoretical Basis for Role-playing as a Teaching Method in the Second Language Class..... 38

Introduction and Study of Material..... 38

Role-playing..... 38

Recording..... 39

Summary of Procedures..... 40

Stories..... 40

Collection and Treatment of Data..... 41

a) The Paralinguistic Features..... 41

i) Frequency and type of hesitations. 41

ii) Frequency and type of laughs..... 42

iii) Frequency of Interjections and Exclamations..... 42

b) The Modalities..... 43

i) Frequency of Questions..... 43

ii) Frequency of Requests..... 43

iii) Frequency and type of Statements. 43

c) Participation..... 44

Frequency and length of exchanges 44

d) Maturity of Language..... 44

Number and length of C-units..... 44

The Subjects..... 44

The Setting..... 45

CHAPTER Page

IV. ANALYSIS OF DATA..... 46

Introduction..... 46

THE PARALINGUISTIC FEATURES..... 46

THE MODALITIES..... 51

PARTICIPATION..... 53

MATURITY OF LANGUAGE..... 56

DISCUSSION OF THE FINDINGS..... 58

Conclusion..... 68

V. FINDINGS AND CONCLUSIONS..... 69

I Summary..... 69

Procedure..... 69

Findings..... 70

Conclusions..... 71

II Suggestions For Further Research..... 72

III Educational Implications..... 73

General Suggestions..... 73

Specific Suggestions..... 74

BIBLIOGRAPHY..... 76

APPENDICES..... 80

APPENDIX A..... 81

APPENDIX B..... 97

APPENDIX C.....105

APPENDIX D.....118

APPENDIX E.....127

LIST OF TABLES

TABLE		Page
4.01	Index of Hesitations	47
4.02	Index of Laughs	49
4.03	Index of Interjections and Exclamations	50
4.04	Index of Questions	51
4.05	Index of Requests	52
4.06	Index of Statements	54
4.07	Index of Exchanges	55
4.08	C-Units	57

CHAPTER I

I INTRODUCTION

For many years, the goal that students had in learning a second language was the passing of an external examination. Unfortunately for those students, their evaluation and rating were based entirely on written exams of the "discrete point proficiency" nature. The ultimate result of that process of examination was a serious neglect of the linguistic skill of oral communication.

In the 1950's the so-called grammar-translation method began to be questioned by linguists, teachers and students, and it has been replaced in almost all schools by either an audio-lingual or audio-visual method of teaching. With these "New Key" methods the goal of language teaching shifted towards the acquisition of the four skills, listening, speaking, reading and writing. Of the new methods the audio-lingual has become the most popular in Manitoba, but teaching methods vary from person to person. It is noteworthy however, that, despite the new impetus of the language teaching profession and our bilingual-bicultural status, enrollments in second language classes have dropped.

In recent years there has been a trend towards teaching a second language in a meaningful, living situation.

This has come about in reaction to the boredom of the language laboratory and the repetitious nature of certain teaching methods.

II SIGNIFICANCE OF THE STUDY

Many students, teachers and linguists believe that the solution to the present lack of interest in second language learning lies in giving students the opportunity for the creative and "free" use of language as soon as possible. This study was concerned with the problem of finding an effective means of eliciting "free" communication in the second language within the classroom.

On that basis, it was decided to investigate the application of certain drama techniques to the second language learning situation. The technique of role-playing does, in the first language, allow for the "free" creative use of language. This study investigated its potential when applied to the second language.

III THE PROBLEM

The first aim of this study was to develop a method of eliciting "free" communication in the second language by using role-playing with a small group of students at the senior high level. The second aim was to find answers to the following questions:

1) Is role playing a suitable means of eliciting free communication with respect to the following factors:

a) the paralinguistic features of hesitations, laughs, interjections and exclamations,

b) the modalities of questions, requests, and statements,

c) the participation of the students,

d) the maturity of language?

2) Was there evidence of development in the four factors from the beginning to the end of the study?

3) Can these four factors be used to evaluate students' achievement in a second language?

IV DELIMITATIONS

1. The subjects of this study were students in the grade XII, 300 level French course. They had had instruction in French as second language in grades VII, VIII, and IX for approximately four forty minute classes per week, and in grades X, XI and XII for approximately five forty minute periods per week.

2. Although comparisons were made with other procedures used by other researchers, this study was not designed to compare role-playing with any other procedures.

3. The subjects of this study were all in the process of studying French as a second language and were all at somewhat similar levels of advancement.

V LIMITATIONS

1. This study was conducted on a small group of students, and no observations were made in a normal-size class.

2. This study was carried out over a six month period of time.

3. In this study the writer was also the classroom instructor.

4. In this study the following factors of proficiency were not considered: (1) grammatical accuracy, (2) pronunciation, (3) vocabulary, (4) fluency.

VI CASE STUDY AND METHODOLOGY

In this study, the language produced by students in five role playing situations was recorded and analyzed. Observations were made and conclusions drawn on the basis of the results of that analysis. This study is therefore a case study.

VII DEFINITION OF TERMS

Free Communication and Free Conversation. In this study, "free conversation" and "free communication" refer to conversation in which the subjects' main concern is the communication of ideas and feelings, and not the type, style or correctness of the language used. Prepared monologue or dialogue, or question-answer drills are not considered "free"

conversation or communication.

The Creative Use of Language. In this study, the term "creative use of language" refers to the actual production or application or invention by the subjects of language to express their thoughts, ideas and feelings, and not the recitation or repetition by them of prepared patterns or memorized passages.

Role-playing. Role-playing in this study, refers to the subjects' taking on the role of another person, animal or thing in a given situation.

T-units. A "T-unit" according to Hunt is "one main clause plus any subordinate or non-clausal structure that is attached to or embedded in it."[1]

C-units. A "C-unit" according to Loban is an "independent clause with its modifiers".[2] For instance, "I see the thief who has just robbed the bank", is one C-unit, and "I see the thief and he has just robbed the bank", comprises two C-units.

In Loban's research, C-units were also counted for "...each word such as 'yes' or 'no' when given in answer to a question such as 'Have you ever been sick?'"

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[1]Kellogg W. Hunt, Syntactic Maturity in Schoolchildren and Adults, (Chicago: The University of Chicago Press for the Society for Research in Child Development, (1970) P. 4.

[2]Walter Loban, Language Development: Kindergarten Through Grade Twelve, (Urbana, Illinois: National Council of Teachers of English), P. 9.

In this study, the above quoted criterion was not used and only independent clauses with modifiers were counted. This is the only manner in which C-units identified in this study differ from those identified by Loban in his studies.

Mazes. "A maze" according to Loban "is a series of words (or initial parts of words), or unattached fragments which do not constitute a communication unit and are not necessary to the communication unit."[3] In this study, as in Loban's studies, mazes were not counted in the tabulation of mean C-unit length.

Exchanges. The term "exchange" refers to a communicative exchange in which any number of ideas, information, or feelings are communicated by a student or students. A laugh that is not accompanied by at least one word is not considered an exchange. An "exchange" by a student may vary in length from one word to several sentences and ends when another student speaks.

Statement. The term "statement" refers to any C-unit or other communicative utterance such as "oui" or "non" which is not a C-unit. A statement may be as short as one word and no longer than a C-unit.

Hesitation. The term "hesitation" refers to any unnatural break in the normal flow of communication as identified through (1) non-lexical intrusive sounds such as "amm..", (2) non-contextual repetitions, and (3) unnatural

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[3]Ibid., P. 10.

unfilled pauses which occur when a student cannot think of an appropriate word.

Nervous Laugh. The term "nervous laugh" refers to a laugh which is produced when a student is obviously uncomfortable with the communicative process or the message conveyed.

Contextual Laugh. This term refers to a laugh that occurs as a response to a joke or humorous reference made in the course of a conversation.

Request. This term, as well as describing requests, also includes commands.

Exclamations. An "exclamation" is sudden utterance by one or more students expressing strong feelings. The taped version of conversation was used in identifying all exclamations.

Interjections. In this study "interjections" were identified when a student or students deliberately and forcefully interrupted another student in order to impose a new issue into the conversation, or to vehemently or suddenly contradict what had just been said.

CHAPTER II

RELATED LITERATURE

I LANGUAGE AS A MEANS OF COMMUNICATION

What are the aims of teaching a second language? A widely accepted aim is that of imparting a new communicative vehicle to one's students. In support of this idea, Huebener says:

> The general aim of language teaching is to equip the students with the knowledge and skills required for effective communication in the foreign language.[1]

According to Carroll in The Teaching of French as a Foreign Language in Eight Countries, "...language competence objectives in all (eight) countries....were approximately the same".[2]

Although the aims of second language teaching seem quite clear and are generally accepted, achievements in the second language class have not, in the past, been in line

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[1]Theodore Huebener, How To Teach Foreign Languages Effectively, Rev. ed., (New York: New York University Press, 1965), p. 4.

[2]John B. Carroll, The Teaching of French as a Foreign Language in Eight Countries, International Studies in Evaluation V (Stockholm-Sweden: Almgvist and Wiksell International, 1975), p. 19.

with those goals. Carroll provides the following findings: 90 per cent of the graduating French majors in American colleges in 1965 failed to reach a level of "minimum professional proficiency" - level only half way to "full bilingual proficiency."[3] This prompts one to ask what can be done in order to impart more successfully the knowledge and skills required for effective communication in the second language?

With that problem in mind, it would be beneficial to view some philosophies of second language teaching. Through a generalized simplification, two opposing schools of thought emerge, the Empiricist and the Rationalist.

The Empiricist position, according to Diller, is:

> ...that language acquisition is a kind of habit formation through conditioning and drill. Descriptive linguists affirm that the normal use of language is either mimicry or analogy; grammatical rules are merely descriptions of habits, and in normal fast speech, they say, a person has no time to apply rules as recipes for sentence formation.[4]

Throughout the sixties and seventies various interpretations of an audio-lingual method based on the Empiricist rationale became widely used throughout the world.

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[3]John B. Carroll, The Foreign Language Attainments of Language Majors in the Senior Year (Cambridge: Harvard University Press), pp. 14, 89, cited by Karl C. Diller, "Linguistic Theories of Language Acquisition", Teaching a Living Language, ed. Ralph Hestor (New York: Harper and Row, 1970), p. 3.

[4]Karl C. Diller, "Linguistic Theories of Language Acquisition", Teaching a Living Language, ed. Ralph Hester (New York:Harper and Row, 1970), p. 4.

However, while the audio-lingual method became the popular vogue, there were those who looked with suspicion on those so-called "New Key" methods.[5] These included Jakobovits,[6] and members of the de Sauzé school of thought,[7] The term Rationalist is used to identify them, and their position, according to Diller, is:

> ...that man is born with the ability to think.... that on an abstract level all languages work in the same way - they all have words and sentences and sound systems and grammatical relations - .... Just as birds inherit the ability to fly...men inherit the ability to think and to use language in a manner that is unique to their species.... The child is not a passive agent in language acquisition; he actively goes about learning the language of his environment. And what a person learns is more than a set of habits.[8]

Since the late 50's they, with an increasingly large following have rejected the empiricist approach to language learning in favour of a sophisticated revival of the rationalist approach.[9]

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[5]Education, "Parlez-Vous Francais", Newsweek, January 8, 1968, p. 66; Education, "Who Believes in Ghosts?", Newsweek, August 26, 1968, p. 55.

[6]Leon A. Jakobovits, Foreign Language Learning: a Psycholinguistic analysis of the issues (Rowley, Mass.: Newbury House Publishers, 1970). Chs. I and II.

[7]Ralph Hester (ed.), Teaching a Living Language (New York: Harper and Row, 1970).

[8]Diller, op. cit., p. 5.

[9]Diller, op. cit., pp. 12, 13.

Jakobovits is a critic of the Empiricist approach. He states that present day teaching methods show up the five following violations of "sound language learning principles"; (1) the overuse of pattern drills, (2) not giving formal grammar rules, (3) an excessive emphasis on question-answer patterns, (4) an excessive emphasis on standard pronunciation, and (5) an insistance on well-formed sentences in free speech.[10] The writer will now examine the implications of each of those five so-called violations.

The overuse of pattern drills. With the audio-lingual approach, pattern drills became the means towards the automatization of learned structure. Chastain describes them thus, "Their purpose is to enable the students to over-learn the structure involved to the point of automatic, non-thoughtful response."[11] Thus, pattern drills were designed to fill the most important role in the language learning process. As Huebener says, "Speaking ability is the most difficult phase of a foreign language to teach and acquire."[12] The same author gives the following recipe for the development of that ability, "Conversational competence",

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[10]Jakobovits, op. cit., p. 93.

[11]Kenneth Chastain, The Development of Modern Language Skills: Theory to Practice (Philadelphia, Pa.: The Center for Curriculum Development, Inc., 1971), p. 35.

[12]Huebener, op. cit., p. 9.

he says, "depends essentially on an extensive vocabulary, the memorization of numerous speech patterns, and the automatic control of structures."[13] But automatization is not as simple a process as one might think. Francois Govin's story of his failure to learn German, when he treated it as a dead language,,is a good instance of the magnitude of this problem.[14]

The Rationalists' major indictment of pattern drills is that they do not facilitate the learning of "living" languages. For example, members of the De Sauzé school of thought assert that theirs is "a rationalist direct method in which foreign language learning occurs at once systematically and yet with a wide margin of invention left to the student in the dynamic situation of the classroom."[15]

The assertion is that pattern drills curb the child's inventiveness and creativity. Jakobovits argues that "pattern drills at best can serve only to automatize phonological production skills."[16] His point can be clarified

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[13]Huebener, op. cit., p. 9.

[14]Francois Govin, L'Art D'enseigner et d'etudier les langues (Paris: Fischbacher, 1880), translated by Howard Swan and Victor Betis as The Art of Teaching and Studying Languages (London: George Philip and Son, 1892), p. 11, cited by Karl C. Diller, "Linguistic Theories on Language Acquisition", Teaching a Living Language, ed. Ralph Hester (New York: Harper and Row, 1970), pp. 1-6.

[15]Hester, op. cit., p. x.

[16]Jakobovits, op. cit., p. 21.

by referring to Miller who says that "there are at least 10^{20} grammatical twenty-word sentences in English."[17] It is therefore reasonable to assume that pattern drills cannot be found to cover them all. Again, De Sauzé says that "to know by memory an ample stock of ready-made sentences in a language is not the same as to know that language."[18]

Thus, the position of the writer is away from pattern drills and towards the facilitation of more inventiveness on the part of students.

Not giving formal grammar rules. The Empiricists have argued against the verbalization of grammar rules, viewing it as an inhibiting factor in second language learning.[19] The Rationalists do not agree. The following statement by Chomsky refers to how a child learns his native language:

> The child collects data from his environment in the form of linguistic utterances he hears, classifies them into various grammatical categories, and constructs rules to account for the regularities he discovers. He then uses these rules to construct new utterances.[20]

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[17]Diller, op. cit., p. 14, citing G. Miller, "The Psycholinguists" Encounter 23:1, pp. 29-37, reprinted in "Psycholinguistics" Charles E. Osgood, Thomas Seboek, Bloomington, Indiana University Press, (1965), P. 299.

[18]Emile B. de Sauzé, The Cleveland Plan for the Teaching of Modern Languages (Philadelphia: John C. Winston, Co., 1929). p. 4, cited by Karl C. Diller, "Linguistic Theories of Language Acquisition", Teaching a Living Language, ed. Ralph Hester (New York: Harper and Row, 1970), p. 13.

[19]Chastain, op. cit., pp. 69, 70.

[20]Jakobovits, op. cit., p. 13.

Since the learning of a second language in high school is not the same as learning one's native language,[21] it is reasonable to expect that the grammar rules of the second language should be taught systematically. The proponents of the teaching of second languages "creatively" are in favor of the systematic teaching of grammar. According to Hester "...grammar is taught, gradually, step by step, in logical sequence to provide the tools of language creation,"[22] and this position is also supported by Marty.[23] Carroll advises that

> "...methods that place some emphasis on formal methods of teaching grammar (involving the teaching of rules of grammar, and the careful analysis of features of the foreign language) seem to have a positive effect."[24]

The position of the writer is that, while grammar should be taught systematically, various opportunities should be given for the practice of the learned grammar in life-like situations.

<u>An excessive emphasis on question-answer patterns.</u> Chastain cites two different types of question-answer patterns, one in which the student does not think out his answer, and

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[21]Chastain, op. cit., pp. 101-120.

[22]Hester, op. cit., p. x.

[23]Fernand L. Marty, <u>Linguistics applied to the Beginning French Course</u> (Roanske, Va., Audio-Visual Publications, 1963). pp. v-x.

[24]Carroll, <u>The Teaching of French as a Foreign Language in Eight Countries</u>, p. 278.

one in which the student has to answer a question correctly.[25] He suggests that the latter type gives the student experience with "real" language.[26]

However, that opinion is not shared by several other writers. For instance, Jakobovits says that the "question-answer pattern involves, only minimally, if at all, the requirements to formulate one's free thoughts."[27] The Rationalists reject the continued use of question-answer patterns and favor the "creative" use of language as the means to automatization. The dichotomy can be seen in terms of the difference between oral practice and actual conversation. According to Huebener "conversation involves the free, spontaneous discussion by two or more persons of any topic of common interest."[28] In question-answer patterns there is a tendency by the student to almost mimic the question when he gives the answer. Katz says that fluency "is not the ability to imitate but rather to produce and understand sentences never uttered before."[29]

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[25]Chastain, op cit., pp. 211-213.

[26]Ibid., p. 212.

[27]Jakobovits, op cit., p. 93.

[28]Huebener, op cit., p. 9.

[29]Jerrold J. Katz and Jerry A. Fodor, "The Structure of a Semantic Theory," The Structure of Language, Katz and Fodor editors, (Englewood Cliffs: Prentice Hall Inc., 1964), pp. 481-482, cited by Robert R. Roy, "Oral French Proficiency, Identification and Evaluation" (Unpublished doctoral dissertation, University of Alberta, 1967), p. 98.

Therefore, the writer is of the opinion that, although question-answer patterns have an introductory role to play in the second language class, the student should progress to situations involving the question-answer process in free conversation.

An excessive emphasis on standard pronunciation. The reason for the teaching of pronunciation in the second language class is to make students' speech comprehensible. Teaching pronunciation beyond that point can be more of a hindrance than a help to the students.

Yet, some accepted tests of oral proficiency[30] examine only pronunciation, thus erroneously highlighting pronunciation as the most important aspect of a language. It also often happens that an untrained listener may admire an accurate foreign accent, while failing to recognize the linguistic competence of a speaker who, although speaking in a foreign accent is communicating adequately.[31]

The Rationalists emphasize practice in the use of the "living" language.[32] When that emphasis occurs, impeccable pronunciation loses its place of privilege and effective communication becomes the goal.

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[30]Robert R. Roy, "Oral French Proficiency, Identification and Evaluation", (Unpublished doctoral dissertation, University of Alberta, 1967) pp. 12-21.

[31]Jakobovits, op. cit., p. 85.

[32]Diller, op cit., pp. 12-28.

There is also a bad side-effect to an excessive emphasis on pronunciation. That is, the feeling of insecurity that some students experience when they fail to master the pronunciation completely. However, one writer notes that speaking a language with a foreign accent has a certain charm that often sounds very pleasant to native listeners.[33]

The writer feels that much of the time spent on the teaching of pronunciation could be more profitably spent on the development of other aspects of the second language. Although certain introductory drilling in pronunciation is necessary, it should not be developed beyond what is necessary for effective comprehensible communication.

An insistence on well-formed sentences in free speech. There are a number of reasons why it is not advisable to insist on well-formed sentences in the oral work of the second language student. Jakobovits says that "effective communication is possible without a high degree of accuracy in phonology and syntax: native speakers do not typically produce grammatical sentences in everyday speech."[34] Chomsky says that "a lack of grammatical speech is not an indication of a lack of linguistic competence."[35]

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[33]Diller, op. cit., pp. 22-3.

[34]Jakobovits, op. cit., pp. 47-8.

[35]Jakobovits, op. cit., citing N. Chomsky, Aspects of the Theory of Syntax. M.I.T. Press, Cambridge, (1965).

Teachers of the Rationalist school of thought believe that "communication...really should include exchanges between students from the beginning of the course."[36] Since students could not be aware of most of the grammar of the second language they could not possibly be expected to form grammatical sentences, and an insistence on such would merely deprive the student of the experience of communicating.

On that basis, teachers have to decide whether to insist on grammatical speech while neglecting the practice of communicating in the second language, or to develop the students' communicative ability while accepting semi-grammatical sentences.

The writer is not decrying the teaching of grammar but is rather advocating what Jakobovits suggests; that is, that teachers should (1) recognize and allow the production of semi-sentences, and (2) expose the learner to utterances that are grammatically progressive at each stage but fall short of having the full complexity of well-formed sentences.[37]

If the development of proficiency in oral communication is the prime goal of second language teachers, then it is time to recognize the importance of "free" communication

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[36]Pierrette Spetz, "The Verbal-Active Method in High School", Teaching a Living Language. ed. Ralph Hester (New York: Harper and Row, 1970), pp. 102-3.

[37]Jakobovits, op. cit., pp. 22-24.

in the second language class. To find a means of eliciting "free" speech from students is a very difficult task since neither pattern drills nor question-answer patterns have been judged successful. The possibility of role-playing as a suitable means to this end was deemed worthy of investigation by the writer.

II ROLE-PLAYING

Although the ultimate goal in language teaching is genuine communicative exchange, teachers have a tendency to concentrate on the contents of this or that chapter without ever arriving at their goal. It would be senseless for a baseball player to study every aspect of his game without ever getting out to play and practise his skills. Similarly, a language student needs to get into the act of communicating as soon as possible. The analogy with play is relevant also in so far as language learning can be enjoyable and challenging, and the language class can be used by students to play at being real French, German, or Spanish people in real-life situations. In some ways, learning a language is like learning to act a part. This point is emphasized by the Modern Language Association of America in its advice to the language learner, which is as follows:

> Learning a language means learning a whole new pattern of habits....Therefore it is important to practice....Involve all your senses by using

> your ears, mouth, eyes, fingers....Use your imagination. Pretend that you are an actor whose lines you are learning.[38]

These considerations lead the writer to suggest role-playing as a suitable tool for second language teaching, and, by its very definition, role-playing does have a lot to offer. Role-playing as a drama technique was defined by Way as "to practise living".[39] Role-playing therefore in the second language class could be defined as practising to live in the second language and culture.

How suitable is role-playing for the average student in the average class? Way states that "there is not a child born anywhere in the world, in any physical or intellectual circumstances or condition, who cannot do drama."[40] Ghann and Kickel go so far as to claim that there is an actual need for role-playing in students.

> Students of all ages have a need for role-playing and if, through role-playing in developing dialogues in the foreign language, an outlet is offered for some of the emotional stresses so much the better. Teenage problems offer a fertile field for original dialogues.[41]

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[38] Jakobovits, op cit., p. 44, citing Modern Language Association, "Advice to the Language Learner," Modern Language Journal, L (1966), pp. 260-263.

[39] Brian Way, Development Through Drama (London: Longman Group Limited, 1967), p. 6.

[40] Ibid., p. 3.

[41] Zoe Ann Ghann and Kathryn Kickel, "The Liberated Dialogue or 'Let the Kids Make up their own Dialogues'", Foreign Language Annals, III (December, 1969), 238.

The application of drama to the second language class involves the student in a creative manner. Role-playing is a creative process and, according to Way, all people are "creative".[42] Hester, a rationalist, favors the creative medium for teaching all aspects of a second language, while at the same time condemning the audio-lingual system. He refers to the fact that certain critics have labelled second language teaching as hindering creativity, thus:

> Foreign language should not be discarded as an obstruction to creativity, for, in spite of the uncreative way in which languages have been taught for the last decade or so, nothing is more creative than language learning; and "creative" in the sense that estheticians, teachers of literature, and educational psychologists use the word is not incompatible with the connotations that generative grammarians give to it. Language can be "invented" and this inventiveness so stifled by the usual audio-lingual methods, is quite opposed to procedures of mimicry and memorization, which have become so widely practised.[43]

Thus second language learning and creativity can and should be mutually complementary. There are, nonetheless, some barriers to creativity in the language class. One must be aware of them and deal with them systematically. One major problem for students in a second language situation is lack of vocabulary. Because of that, a certain amount of the vocabulary necessary for the playing of a particular role should be taught in advance, and when speaking, the

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[42] Way, op. cit., p. 3.

[43] Hester, op. cit., pp. viii, ix.

student should stay within his linguistic range. As well, the tenses that suit certain actions could also be prepared. In fact, the normal learning of the language has to take place, but it is placed into a meaningful situation. Carroll strongly suggests that:

> For the teaching of listening comprehension and spoken skills more informal methods of language teaching are advisable - involving massive exposure of the students to meaningful situational use of the language.[44]

Role-playing also facilitates the introduction of other aspects of communication that are often neglected in the second language class. Paralinguistics, sociolinguistics and kinesics can all be introduced through the medium of role-playing. As Jakobovits says:

> ...degree of physical contact, eye contact, gestural expansiveness, mouth opening and so on which affect communicative skills may be so foreign to the learner that practice in these nonverbal acts may be desirable in either simulated settings or artificial ones, through the medium of the native language.[45]

Another problem for a teacher could be that of fitting the teaching of grammar, which can often be such a formal endeavour, into a system that is geared to role-playing or creativity in general. However, grammar does fit in, because with each new point in grammar that is taught there is a new twist in meaning. When grammar is taught it must

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[44]Carroll, The Teaching of French as a Foreign Language in Eight Countries, P. 278.

[45]Jakobovits, op. cit., p. 143.

be related to the real-life situation of the role a student is playing. The important thing about grammar is that changes in structure bring about changes in meaning. Unless we can link the structure to the meaning, there is no use in being able to produce the structure. According to Rivers, "unless production practice is always regarded as pseudo-communication (sic), ...our students will not apply what they have practised in articulation and construction when involved in interaction."[46] Talking about the need for interaction activities, she also says that "such activities should not be supplemental but should spring naturally and inevitably from the types of activities engaged in for skill-getting.(sic)."[47]

Therefore, the development of the student's faculty for self-discovery and natural creativity complements rather than hinders the second language learning process; and role-playing complements rather than hinders his learning of the grammar, the vocabulary, the paralinguistics, the kinesics, and the cultural aspects of the second language.

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[46]Wilga M. Rivers, "From Linguistic Competence to Communicative Competence", Lackland Airforce Base, Texas: Paper presented to the staff and faculty of the Defense Language Institute, English Language Branch, May, 1972. (ERIC 071537), p. 9.

[47]Ibid., p. 3.

III CULTURE

Much has been written and said about the teaching of the culture of a people as well as their language. Some think that the target culture should be taught formally, while others, on the contrary, opposing such formality, believe that every language implants its own culture along with it.

Of the former opinion is Brooks who lists sixty-four items of cultural importance, and suggests that the teacher make a five-minute presentation on one of these cultural topics at the beginning of every second-language class.[48]

On the other hand, Jakobovits says:

> The language of a people is a living, growing, changing reflection of that people's heart and mind. When we learn a foreign language we intermingle with a foreign people: language contact is inseparable from cultural contact.[49]

This idea is also advanced by Lenard who says, "Learning a language is the discovery of reality in terms of that language. Language is not part of culture - it is culture."[50]

Of the two approaches cited above the writer favors the second, and suggests that, since the learning of a language automatically involves the gaining of a certain

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[48]Nelson Brooks, Language and Language Learning (New York: Harcourt, Brace and World, Inc., 1960), p. 86.

[49]Jakobovits, op. cit., p. 62.

[50]Yvone Lenard, "Methods and Materials, Techniques and the Teacher", Teaching a Living Language (New York: Harper and Row, 1970), p. 36.

insight into the target culture, the formal teaching of cultural topics can be avoided provided a cultural awareness leading to understanding is implanted into all aspects of the actual language instruction. As Seelye puts it:

> The basic aim of a language class is to have the student learn to communicate in the foreign language. Obviously, if fairly common emotions and thoughts cannot be understood apart from their cultural connotations, these connotations must be taught in the language classroom.[51]

The writer suggests, therefore, that not only must the cultural connotations of the target language and the associated cross-cultural communicative difficulties be outlined to students when they are encountered but practice must also be given the students in the use of the acquired language in the most realistic situations possible.

Broadly speaking, culture can be viewed under the three following headings, (1) sociological, (2) artistic, and (3) anthropological.[52] Categories one and two are sometimes referred to as the "refinement" aspects,[53] and have, in the past been emphasized to the partial exclusion of the more mundane anthropological aspects of culture. However, in recent years the anthropological aspects have been given

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[51] H. Ned Seelye, Teaching Culture : Strategies for Foreign Language Educators. (Skakie, Illinois: National Textbook Company in conjunction with the American Council on The Teaching of Foreign Languages, 1975) p. 20.

[52] Huebener, op. cit., p. 178.

[53] Ibid., p. 180.

more prominence.[54] Under this relatively new approach, students are made aware of the folkways, religion, customs, typical reactions, daily routines and many other human factors of the target culture. Cultural anthropologists advise the emphasis of these items instead of the so-called "refinement" aspects of culture such as art, literature and history. A theoretical question arises here which according to Huebener, could be "whether the pupil does not get a better insight into French culture by being told of the contents of the Louvre rather than of the handbag of a young Parisienne!"[55] Mead views the problem thus:

> Suggesting that the study of culture is the mundane part of culture, the dull everyday part, whereas culture with a capital C is great music and great literature and something worth learning, I think, makes a false dichotomy....The dichotomy is really between giving the student the experience of living people - talking, thinking, acting and giving them only literary products.[56]

It is the view of the writer that both the daily activities and the "refinement" aspects of culture are important, and that they can be integrated into a good teaching program. For instance, forms of address, eating habits, sports, school life, as well as references to, or even

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[54]Ibid., p. 179.

[55]Ibid., p. 181.

[56]Margaret Mead, "Culture, in Foreign Language Teaching: The Anthropologist's Point of View", The Meaning and Role of Culture in Foreign Language Teaching (Georgetown: University, 1961), p. 7.

quotations from, the great authors and kings can all be included in a good unit of work.[57]

A very important consideration is the manner in which cultural enlightment is presented to students. It is unfortunate that, in the past, it often was given in the form of factual information, a method which contravenes good language/culture teaching. As Huebener says:

> This introduction to the life of the foreign people should provide the basis for better understanding and appreciation. The presentation should, of course, be full of warmth and human interest. The listing of lifeless and unrelated facts is the very antithesis of this and defeats the purpose in view.[58]

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[57]Alice Langellier and others, Le Français: Parler et Lire (Toronto: Holt, Rinehart and Winston of Canada, Ltd., 1968), p. 126-7. The following excerpt will illustrate this point:

"Michel. -Par exemple! Pour qui achètes-tu un cadeau? Pour toi ou pour ta mère? Tiens, cette aquarelle de Montmartre. Elle ne coûte que trois francs et elle est tres jolie.

Louis. --Ça ferait peut-être un bon cadeau pour ma soeur.

Michel. --Ta mère passait tout son temps à la bibliothèque quand j'étais chez toi. Un livre lui ferait plaisir.

Louis. --En effet. Mais lequel?

Michel. --Voilà une très belle édition de Notre-Dame de Paris, de Victor Hugo, avec des gravures du temps. Ton père aussi aime les livres. Ce sera un Cadeau pour tous les deux.

Louis. --Mais Victor Hugo...Notre-Dame de Paris... ça manque d'intérêt.

[58]Huebener, op. cit., p. 178.

Literature. Some teachers of second language courses feel that there is no place for the teaching of literature in the second language class. Lohnes does not agree with that assessment, and his concern is with finding the best means of integrating the "foreign" literature into the second language class. He wants "to find ways of teaching literature as language rather than, or in addition to, language through literature."[59] In that context, the following statement by Way is worthy of note:

> Talking about the arts, learning and studying in order to appreciate the work of professional artists is one important aspect,...but not the most important; actual practising of the arts, at one's own level, builds firmer foundations, even for appreciation,...[60]

Although Way's reference here is to the use of drama, and he does not mention the context of the second language class, his comments are equally applicable to the teaching of literature in the second language, and tie in with the following statement by Lohnes:

> The student must make an effort, with whatever encouragement the teacher can provide, to recharge the words with human not merely lexical meaning. He must go beyond what the text says to what it represents. The only way to have this happen is for the student and teacher to appeal to their own experience.[61]

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[59] William F. W. Lohnes, "Teaching Foreign Literature", The Britannica Review of Foreign Language Education, I (1968), 103.

[60] Way, op. cit., p. 4.

[61] Lohnes, op cit., p. 84.

Literature, therefore, does have a role to play in the language class. Yet, it is important to note that it has limitations that must be taken into account. As Seelye puts it:

> The quarrel is not with the value of literature ...as a means to illustrate how foreign people live, but rather with the restrictive inroad fiction offers as the major source of information....The common dual descriptor 'literature and culture' has itself become suspect: It too often means a little culture and a lot of literature.[62]

In light of those considerations, the writer suggests that literature has an important place in the second language course, especially at the senior high school level; and that the development of insights into the target culture and literature can be satisfactorily achieved through the medium of role-playing.

The task, therefore, is not only to teach the student about the literature, but also to allow him to experience, to some degree, the emotions, and to act out the events of the literature taught. Literature selected for that purpose should not be abstract but rather within the experimental scope of the students. In that manner, the target culture and literature are being digested and understood, while the target language is being used creatively. If a teacher succeeds in getting students to involve themselves

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[62]Seelye, op. cit., p. 15.

personally in the roles they encounter in the target literature, and to express their feelings accurately in the target language, then both levels of culture - the anthropological and the "refinement" levels - will have been adequately covered.

IV EVALUATION

This study is concerned with "Free" communication and the means of eliciting it in the classroom. In order to examine the students' achievements and the effectiveness of the teaching methods used, a system of evaluation of oral proficiency is necessary. Finding a valid and reliable system is difficult. Jakobovits states that "it is not now possible to test adequately a person's knowledge of a language,[63] and he is pessimistic for the future of testing when he says, "...language teaching may never become an exact science."[64] However, some system must be developed because, as Jakobovits says:

> Unless adequate evaluation criteria are developed, the effectiveness of instruction procedures cannot be properly evaluated. The task is admittedly complicated - and we are starting practically from the beginning - but it can no longer be avoided or postponed.[65]

Another reason for the evaluation of oral proficiency is that testing serves as a motivator for students. As

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[63] Jakobovits, op. cit., p. 78.

[64] Ibid., p. 78.

[65] Ibid., p. 144.

Pimsleur says:

> The difference between merely paying lip service to the oral objective and actually achieving it resides in making clear to the students that their grades will depend to a considerable extent upon their speaking performance.[66]

Therefore, in order to develop teaching methods and to motivate and evaluate students, a valid and reliable system of evaluation must be arrived at.

Roy studied techniques for the evaluation of oral proficiency and found three different ways in which people have been deficient in their approach to it.

> First, there are those who ignore it completely.[67]
> ....
> A second manifestation of the neglect in testing oral proficiency is the attempt to use partial production techniques for its evaluation...[68]
> ...
> The third type of deficiency...consists of singling out a narrow aspect of oral proficiency, such as pronunciation, and treating it as if it were the whole skill.[69]

He studied theories and methods that were proposed or used during a forty year period between the late 1920's and the late 1960's. All the tests that he studied featured one or

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[66]Paul Pimsleur, Psychological Experiments Related to Second Language Learning : Report of the MDEA Conference (Los Angeles: University of California, 1959), p. 194, cited by Robert R. Roy, "Oral French Proficiency, Identification and Evaluation" (Unpublished doctoral dissertation, University of Alberta, 1967), p. 3.

[67]Roy, op. cit., p. 5.

[68]Ibid., p. 8.

[69]Ibid., p. 9.

more of the following 14 categories, (1) pronunciation, (2) direction, (3) transformation, (4) substitution, (5) integration, (6) echelon, (7) recall, (8) translation, (9) completion, (10) paraphrase, (11) conversation, (12) question, (13) monologue, (14) reaction.[70] Categories (1) to (10) differ from categories (11) to (14) in the degree of linguistic control that the examiner can impose on the examinee. Of the fifty-three testers surveyed by Roy, the nine who ignored categories (11) to (14) implied "that it was possible to judge proficiency from a series of precise observations"; and the nine who ignored categories (1) to (10) implied "that global impressions were more representative of proficiency."[71] Roy came to the following conclusions:

> ...the survey indicates a lack of agreement about the nature of oral proficiency. The diversity also points to a lack of agreement about what are the most effective methods to cause proficiency to be demonstrated.[72]

How then does one test oral proficiency? Spolsky suggests moving the emphasis away from how much of a language one knows, to testing instead a student's "ability to operate in a specified sociolinguistic situation with

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[70]Ibid., pp. 12-14.

[71]Ibid., pp. 15-16.

[72]Roy, op. cit., p. 19.

specified ease or effect."[73] His suggestion implies, for example, that students be taught specifically how to do their shopping in French, and be evaluated on their ability within that context. He also states that "the discrete point proficiency type of test...is inadequate to characterize overall proficiency."[74] Carroll favors a consideration of "the total communicative effect of an utterance" rather than an emphasis on "specific structure points or lexicon."[75] Yet, the same researcher admits to the following in a recent study which he helped design and administer:

> In the pronunciation portion of the Speaking Skill test, however, and in one portion of the Writing test, it could be said that the 'discrete-point' principle was followed.[76]

and he adds, "scores obtained in this way often correlate highly with scores from tests of a more 'global' character."[77] Jakobovits states that "the oral interview situation is a necessary component for the evaluation of communicative

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[73]Bernard Spolsky, "Language Testing: The Problem of Validation", TESOL Quarterly, II (1968), pp. 88-94 cited by Jakobovits, op. cit., p. 87.

[74]Ibid.

[75]John B. Carroll, "Fundamental Considerations in Testing English Language Proficiency," Teaching English as a Second Language, H.B. Allan, editor (New York: McGraw-Hill Book Co., 1965), p. 367.

[76]Carroll, The Teaching of French as a Foreign Language in Eight Countries, p. 48.

[77]Ibid., p. 49.

ability."[78] Roy found one-minute monologues to be the most favorable for evaluation,[79] and he demonstrated that complexity, output and hesitation are valid indicators of proficiency.[80] Studies by Hunt provide evidence that T-unit length in samples of students' written language is indicative of linguistic maturity in school children and skilled adults.[81] Further studies by O'Donnell show that in school children's speech a lengthening of T-units occurs up to at least grade seven.[82] Loban, studying both oral and written language, used the C-unit and the maze as indicators of linguistic maturity in the native language. He established the mean C-unit lengths for grade XII students in the three groupings that used as follows: the High group - 12.84 words per C-unit; the Random group - 11.70 words per C-unit; and the Low group - 10.65 words per C-unit.[83]

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[78]Jakobovits, op. cit., pp. 135-136.

[79]Roy, op. cit., p. 105.

[80]Ibid., pp. 91-3.

[81]Kellogg W. Hunt, Syntactic Maturity in Schoolchildren and Adults, (Chicago: The University of Chicago Press for the Society for Research in Child Development, 1970), pp. 5-9.

[82]Roy C. O'Donnell et al., Syntax of Kindergarten and Elementary School Children: A Transformational Analysis. (Champaign, Ill.: National Council of Teachers of English 1967) pp. 77-85.

[83]Walter, Loban, Language Development: Kindergarten Through Grade Twelve, (Urbana, Illinois: National Council of Teachers of English), pp. 8-27.

In all of the three instances referred to above student speech production and written language occurred under controlled circumstances. There are a number of dimensions of communication that are very difficult to evaluate, yet they are essential parts of any language. These are included under the categories of paralinguistics, exolinguistics, sociolinguistics and kinesics. For instance, a student's ability to use correctly the "formality levels"[84] in a language does affect his proficiency rating, yet this ability is difficult to evaluate.

In conclusion, it is the opinion of the writer that "free" conversation between students adequately exemplifies oral proficiency. It has a dimension not found in monologue. As Roy says, "conversation often calls for quick reaction and frequent shifting of direction",[85] and he also says that "the best test of oral proficiency is one that favors production and not one that places obstacles in its path."[86] Although "free" conversation may be an indicator of oral proficiency, nobody, as yet, has produced a valid and reliable method of evaluating proficiency in that context. For this study the writer, therefore, has been obliged to explore a potential means of evaluating the oral proficiency of students in role-playing situations.

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[84] Jakobovits, op. cit., p. 51, citing J.A. Fishman, "The Implications of Bilingualism for Language Teaching and Language Learning".

[85] Roy, op. cit., p. 105.

[86] Ibid., p. 106.

Conclusion. The preceding review of the literature supports the following conclusions:

1) That the knowledge and skills required for effective communication in the second language are at present neglected in our schools;

2) That situations requiring inventiveness and creativity of students provide a more suitable means towards the automatization and internalization of learned structure than extensive pattern drills;

3) That grammar and vocabulary can be taught systematically and used creatively;

4) That "free" communication allows for a more creative use of the second language than question - answer patterns.

5) That pronunciation in the second language need not be developed beyond what is necessary for effective communication;

6) That it is advisable to allow the production of semi-grammatical sentences in "free" communication;

7) That it is desirable to give practice in such aspects of the second language as paralinguistics, sociolinguistics and kinesics;

8) That culture, both in exposure to great literary works of art and in practice of routine life-style activities, should be an integral part of the second language program;

9) That a means of effectively evaluating students'

communicative ability in situations involving "free" communication in the second language class is needed.

10) Usually, oral practice in the second language class does not go beyond the use of prepared dialogue or question-answer routines. Dramatization of conversations by students, which is also a common technique, does not involve free communication either. The writer explored the use of role playing as a potential technique to get students beyond the level of drill to practice with a more spontaneous use of language.

CHAPTER III

RESEARCH PROCEDURES

Theoretical Basis for role-playing as a teaching method in the second language class.

The manner of application of role playing to the classroom situation and the means of documentation of student communication in that setting are described in this chapter.

Introduction and Study of Material

For each of the five recordings that comprise this study a short story or short dramatization was presented to the students. The stories were read aloud in class, and a reading of one story was heard on tape. New vocabulary was introduced as it was met in the text, learned and later drilled by means of short quizzes. Questions were answered both orally and in written form, and corrections were made where appropriate.

Role Playing. When a story or dramatization was fully introduced and explained, the vocabulary learned and the written answers corrected, students were asked to assume the roles of the various characters in the story that had

been studied. Although roles were selected randomly by the teacher for the purposes of this practice, students generally adapted the roles to suit themselves. The students prepared what they might say when assuming their assigned roles, and practised the appropriate vocabulary for each anticipated situation. Students were encouraged and helped by the teacher in developing their own roles and also in developing questions and statements that could be directed at the other characters in the story.

Recording. For each story, after the students had been allowed two periods of about twenty minutes each (plus time at home) to study their roles, a recording session in which they played their assigned roles was held. For this recording, the students had to confine themselves to French and were not allowed to refer to any prepared written materials. They were encouraged to ask questions of one another. They were expected to contradict any lies or inaccuracies put forward by another student, and to question where they did not understand what had been said. General repartee, including improvisation in context, was encouraged. Recording sessions lasted until the story was finished.

Although students had their roles assigned in advance, they were not usually in a position of being able to prepare for all contingencies, as the other students were allowed to interrupt at any time, and the direction of the discussion was never fully predictable. During recording sessions the

teacher took no part in the conversations.

Summary of Procedures. For each of the five stories studied the following procedure in the form of six steps, was followed:

i) Introduction of story - reading, comprehension, vocabulary drills;

ii) Vocabulary quizzes, summerizing of stories (oral and written);

iii) Question - answer exercises (oral and written), and review;

iv) Role-playing practice;

v) Recording;

vi) Replay.

These steps took on average seven periods of about twenty minutes each to complete. Hardly any classes dealt exclusively with role-playing, as grammar and writing exercises that were not part of this study were also carried out.

Stories. The five stories studied were:

1) "Le coup de Téléphone nocturne"[1], which was studied in December,

2) "La Ficelle"[2], which was studied in the latter part of January and early February,

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[1]Jeanneret, Hislop and Lake, based on the text by E.B. Travis and J.E. Travis, Cours Moyen de Francais, Part I, Rev. Ed., (Canada, Clarke, Irwin and Company Limited, 1955, reprinted 1963.) pp. 33-38, 46-47.

[2]Parker, Cliffords, (ed.) Contes d'Hier et d'Aujourd'hui, (New York: Holt, Rinehart and Winston, 1958.) pp. 91-105.

3) "La Pelure d'Orange"[3], which was studied in the latter part of March,

4) "Erika"[4], which was studied in the beginning of May, and

5) "Emplettes Curieuses"[5], which was studied in June.

Collection and Treatment of Data. Verbatim transcriptions were made of all the five recordings. For the purposes of this study, four factors of the oral communication process were examined, indices applied, scores tabulated and where appropriate graphs produced to represent the students' performance as measured by those factors. The factors studied were:

a) the paralinguistic features of hesitations, laughs, interjections and exclamations,

b) the following modalities: questions, requests, and statements,

c) participation, and

d) maturity of language.

The indices set up to measure those factors are described below.

a) The Paralinguistic Features

i) Frequency and type of hesitations

The total number of hesitations by each student and by the group as a whole per story were tabulated. Hesitations

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[3]Jeanneret, op. cit., pp. 81-82, 89-90.

[4] Author and source unknown to writer.

[5]Jeanneret, op. cit., pp. 129-130, 138-139.

were also divided into, a) non-lexical intrusive sounds, b) non-contextual repetitions and c) unnatural unfilled pauses, and scores for each were tabulated. All the scores were then transformed to represent mean number of occurrences per minute by applying the following formula:

$$\frac{\text{Number of Hesitations}}{\text{Duration of Recording in minutes}} = \text{mean number of Hesitations per minute.}$$

ii) Frequency and type of laughs

The totals of all laughs by each student, by all the students together and by the group as a whole per story were calculated. Laughs were divided into a) nervous laughs and b) contextual laughs. Means were arrived at by applying the following formula.

$$\frac{\text{Number of laughs}}{\text{Duration of Recording in minutes}} = \text{mean number of laughs per minuts.}$$

iii) Frequency of Interjections and Exclamations

The total of all interjections and exclamations by each student, by all students, and by the group as a whole were tabulated per story. Interjections and exclamations were each tabulated separately on a similar basis. Scores were transformed to the mean number of interjection and exclamations per minute, by applying the following formula:

$$\frac{\text{Number of interjections or exclamations or both}}{\text{Duration of recording in minutes}} = \text{Mean number of interjections or exclamations or both per minute.}$$

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b) The Modalities

i) Frequency of Questions

The total number of questions asked by each student and by the group as a whole were tabulated per story. The scores were then transformed to the mean number of questions per minute, using the following formula:

$$\frac{\text{Number of questions}}{\text{Duration of recording in minutes}} = \text{mean number of questions per minute.}$$

ii) Frequency of Requests

The total number of requests was tabulated for each student and for the group as a whole per story. Scores were then reduced to the mean number of requests per minute by applying the following formula:

$$\frac{\text{Number of requests}}{\text{Duration of Recording in minutes}} = \text{mean number of requests per minute.}$$

iii) Frequency and type of Statements

The total number of statements made by each student and by the group as a whole per story were counted. Statements were also counted on the basis of (a) those answering questions, and (b) those giving unsolicited information. All the above figures were transformed into mean number of statements per minute by application of the following formula:

$$\frac{\text{Number of statements}}{\text{Duration of recording in minutes}} = \text{mean number of statements per minute.}$$

c) Participation

Frequency and length of exchanges

The number of exchanges produced by each student and by the group as a whole was calculated for each story. The mean exchange length in words was then calculated using the following formula:

$$\frac{\text{Total number of words}}{\text{Total number of exchanges}} = \text{mean exchange length in words.}$$

The mean duration of continuous production in seconds was calculated for each group in each story using the following formula:

$$\frac{\text{Duration of recording}}{\text{Total number of exchanges}} = \text{mean duration of continuous production.}$$

d) Maturity of Language

Number and length of C-units.

Number of C-units was measured for each student and for the group as a whole per story.

Mean C-unit length was measured for each student and for the group as a whole per story in the following manner:

$$\frac{\text{Total number of words included in C-Units}}{\text{Total number of C-Units}} = \text{Mean C-Unit length.}$$

The Subjects. The students who took part in each of the five sessions recorded were seventeen-year-old grade twelve girls. They all were involved in mainly 300 level courses. All were at somewhat similar levels of advancement

in French. Students A and D were average students with marks averaging in the C to C+ range. Student B was slightly higher with a C+ to B average, and student C had marks averaging in the B to B+ range. Students A, C and D were rather outgoing and good mixers, while student B was rather reticent and tended to be a loner. Students B and D, have encountered another language besides English or French in the home, but neither one speaks that language fluently.

The setting. The study was conducted in Miami Collegiate, Miami, Manitoba during the 1973-1974 school year. Role-playing was presented as part of the 300 level French course.

CHAPTER IV

ANALYSIS OF DATA

Introduction. In this study four different factors were examined, namely;

(a) the paralinguistic features of hesitations, laughs, interjections and exclamations,

(b) the modalities of questions, requests, and statements,

(c) the participation of students,

(d) the maturity of language.

For the examination of these factors the indices that follow were analyzed.

THE PARALINGUISTIC FEATURES

Table 4.01 shows evidence of the following: Hesitations occurred in every recording; every student hesitated; the proportion of hesitations per minute varied from student to student and from story to story; there was a slight decline in incidence of hesitation from story 1 to story 5; incidence of hesitations of the non-lexical intrusive sound type was highest in stories 1, 2 and 4; one student (student A) hesitated more than the others.

Table 4.01

Index of Hesitations

MEAN NUMBER OF HESITATIONS PER MINUTE

Title	Student	Non-Lexical Intrusive Sounds: Overall	Non-Lexical Intrusive Sounds: Per Student	Non-Contextual Repetitions: Overall	Non-Contextual Repetitions: Per Student	Unnatural Unfilled Pauses: Overall	Unnatural Unfilled Pauses: Per Student	Mean No. of All Hesitations Per Minute: Overall	Mean No. of All Hesitations Per Minute: Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	4.55	1.23	2.2	.76	2.5	1.14	9.2	3.13
	B		1.42		.76		.47		2.65
	C		1.61		.57		.76		2.94
	D		.28		.09		.09		.47
2. LA FICELLE	A	5.0	2.5	2.1	.7	1.1	.5	8.2	3.7
	B		.3		.3		.2		.8
	C		1.4		1.0		.4		2.8
	D		.8		.1		0		.9
3. LA PELURE D'ORANGE	A	2.5	1	2.25	.75	1.6	1	6.33	2.75
	B		.33		.42		.17		.92
	C		.5		.58		.33		1.42
	D		.66		.5		.08		1.25
4. ERIKA	A	4.1	1.5	1.4	.86	1.6	.86	7.1	3.23
	B		.75		.11		.32		1.18
	C		.43		.22		.22		.86
	D		1.4		.22		.22		1.83
5. EMPLETTES CURIEUSES	A	3.0	.97	1.9	.48	1.45	.24	6.4	1.69
	B		.85		.6		.48		1.9
	C		.24		.48		.48		1.2
	D		.97		.36		.24		1.57

Index of Laughs. Table 4.02 provides evidence of the following: All students laughed in all of the recordings; in more than fifty per cent (50%) of the contextual laughs recorded all of the students laughed together; some students laughed more frequently than others; one student (student B) seldom laughed and when she did her laughs were entirely of the nervous type; in stories 2 and 4 the incidence of laughs was lowest and only in those stories was the incidence of nervous laughs greater than that of contextual laughs; there was a decrease in frequency of nervous laughs from story 1 to story 5.

Index of Interjections and Exclamations. Table 4.03 provides evidence of the following: Students interjected in three stories (1,3 and 5); students exclaimed in all stories; one student (student B) never interjected, and she exclaimed only in story 5; in stories 2 and 4 nobody interjected and exclamations were least frequent.

Table 4.02

Index of Laughs

MEAN NUMBER OF LAUGHS PER MINUTE

Title	Student	NERVOUS Overall	NERVOUS Per Student	CONTEXTUAL Overall	CONTEXTUAL Per Student	MEAN NO. OF ALL LAUGHS Overall	MEAN NO. OF ALL LAUGHS Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	2.18	.47	3.03	.57	5.21	1.04
	B		.09		0		.09
	C		.47		.47		.95
	D		.19		.66		.85
	ALL		.95		1.33		2.3
2. LA FICELLE	A	1.0	.4	.3	.1	1.3	.5
	B		.2		0		.2
	C		.3		.1		.4
	D		0		.1		.1
	ALL		.1		0		.1
3. LA PELURE D'ORANGE	A	.75	.17	2.58	0	3.3	.17
	B		.08		0		.08
	C		.25		.33		.58
	D		0		.25		.25
	ALL		.25		2		2.25
4. ERIKA	A	1.19	.11	.75	.22	1.94	.32
	B		.32		0		.32
	C		.11		0		.11
	D		.32		.22		.54
	ALL		.32		.32		.64
5. EMPLETTES CURIEUSES	A	.12	0	3.14	.48	3.26	.48
	B		0		0		0
	C		0		.6		.6
	D		.12		.72		.85
	ALL		0		1.3		1.3

Table 4.03

Index of Interjections and Exclamations

Title	Student	MEAN NUMBER OF INTERJECTIONS AND EXCLAMATIONS PER MINUTE: INTERJECTIONS Overall	INTERJECTIONS Per Student	EXCLAMATIONS Overall	EXCLAMATIONS Per Student	MEAN NO. OF ALL INTERJECTIONS AND EXCLAMATIONS PER MINUTE Overall	MEAN NO. OF ALL INTERJECTIONS AND EXCLAMATIONS PER MINUTE Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	.76	.19	2.1	.76	2.84	.95
	B		0		0		0
	C		.28		.28		.57
	D		.28		.85		1.14
	ALL		0		.19		.19
2. LA FICELLE	A	0	0	.7	.5	.7	.5
	B		0		0		0
	C		0		.2		.2
	D		0		0		0
	ALL		0		0		0
3. LA PELURE D'ORANGE	A	.58	.25	1.75	.58	2.33	.83
	B		0		0		0
	C		.33		.83		1.17
	D		0		.25		.25
	ALL		0		.08		.08
4. ERIKA	A	0	0	.86	.43	.86	.43
	B		0		0		0
	C		0		.11		.11
	D		0		.32		.32
5. EMPLETTES CURIEUSES	A	.6	.12	1.69	.36	2.29	.48
	B		0		.36		.36
	C		.12		.48		.6
	D		.36		.36		.72
	ALL		0		.12		.12

THE MODALITIES

Table 4.04 provides evidence of the following; in stories 1, 3 and 5 all students asked questions; questions were not asked in stories 2 and 4 by student B or in story 2 by student D; questioning in stories 1,2,3 and 5 was dominated by student C; incidence of questions was lowest in stories 2 and 4.

Table 4.04

Index of Questions

Title	Student	Mean No. of Questions Per Minute: Overall	Mean No. of Questions Per Minute: Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	4.93	.10
	B		.04
	C		4.2
	D		.03
2. LA FICELLE	A	2.3	.5
	B		0
	C		1.8
	D		0
3. LA PELURE D'ORANGE	A	2.75	.33
	B		.25
	C		1.42
	D		.75
4. ERIKA	A	2.37	1.51
	B		0
	C		.22
	D		.65
5. EMPLETTES CURIEUSES	A	3.14	.483
	B		.724
	C		1.45
	D		4.83

Index of Requests. Table 4.05 provides evidence of the following: students never made requests or ordered in story 2, one person did in story 3 and 4, two people did in story 1 and three people in story 5; each student requested or ordered at some time during the study.

Table 4.05

Index of Requests

Title	Student	Mean No. of Requests Per Minute: Overall	Mean No. of Requests Per Minute: Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	.47	0
	B		0
	C		.38
	D		.09
2. LA FICELLE	A	0	0
	B		0
	C		0
	D		0
3. LA PELURE D'ORANGE	A	.08	.08
	B		0
	C		0
	D		0
4. ERIKA	A	.11	0
	B		0
	C		0
	D		.11
5. EMPLETTES CURIEUSES	A	.36	0
	B		.12
	C		.12
	D		.12

Index of Statements. Table 4.06 provides evidence of the following: Of the total number of statements from all stories, forty-three per cent (43%) were answers to questions and fifty-seven per cent (57%) gave unsolicited information; a further breakdown of the data shows that in stories 1 and 2 combined fifty-five per cent (55%) of statements were answers to questions and forty-five per cent (45%) gave unsolicited information, while in samples 3, 4 and 5 combined thirty-six per cent (36%) of statements answered questions and sixty-four per cent (64%) gave unsolicited information; students gave unsolicited information more frequently than they answered questions on the following basis: students A and D in samples 3, 4 and 5; student B in sample 3 only; student C in all 5 samples.

PARTICIPATION

Index of Exchanges. Table 4.07 provides evidence of the following: all students were involved in all conversations; no single student monopolized a conversation; in story 1 student C spoke for a greater length of time than her peers; in story 2 students A and C's combined speaking time was four (4) times greater than that of students B and D; in story 3 students A and C continued to dominate participation but to a lesser degree than in story 2; in story 4 student A's oral participation was double that of any of her peers; and in story 5 all four students had almost equal participation, with student D having the highest output; the exchange length in story 2 was double that in any of the other stories.

Table 4.06

Index of Statements

MEAN NUMBER OF STATEMENTS PER MINUTE

Title	Student	Answering Questions: Overall	Answering Questions: Per Student	Unsolicited: Overall	Unsolicited: Per Student	Mean of all Statements Per Minute: Overall	Mean of all Statements Per Minute: Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	5.03	2.09	4.17	1.61	9.19	3.7
	B		1.23		1.04		2.27
	C		.19		.95		1.38
	D		1.52		.47		1.99
	ALL		0		.95		.95
2. LA FICELLE	A	2.3	1	1.8	.7	4.1	1.7
	B		.5		.1		.6
	C		.2		1		1.2
	D		.6		0		.6
3. LA PELURE D'ORANGE	A	2.5	.83	5.5	1.83	8.0	2.67
	B		.33		.42		.75
	C		.67		2.42		3.08
	D		.67		.83		1.5
4. ERIKA	A	2.58	0	5.16	2.15	7.74	2.15
	B		1.18		.75		1.94
	C		1.08		1.18		2.26
	D		.32		1.08		1.4
5. EMPLETTES CURIEUSES	A	3.4	.85	4.4	.97	7.7	1.8
	B		1.33		.36		1.7
	C		.36		1.2		1.6
	D		.85		1.2		2.1
	ALL		0		.6		.6

Table 4.07

Index of Exchanges

Title	Student	No. of Exchanges: Grand Total	No. of Exchanges: Per Student	Mean Exchange Length in No. of Words: Overall	Mean Exchange Length in No. of Words: Per Student	Mean Duration of Continuous Production in Seconds
1. LE COUP DE TELEPHONE NOCTURNE	A	142	37	6.2	6.9	4.6
	B		20		10.0	
	C		59		5.7	
	D		26		3.4	
2. LA FICELLE	A	44	14	16.0	14.9	13.6
	B		4		15	
	C		22		16.4	
	D		4		18.5	
3. LA PELURE D'ORANGE	A	108	31	8.6	8.5	6.7
	B		14		7.9	
	C		38		10.1	
	D		25		6.7	
4. ERIKA	A	68	20	8.5	12.6	8.2
	B		11		8.5	
	C		19		6.1	
	D		18		6.6	
5. EMPLETTES CURIEUSES	A	111	26	6.4	6.1	4.5
	B		23		7.0	
	C		31		5.3	
	D		31		6.7	

MATURITY OF LANGUAGE

C-Units. Table 4.08. The mean number of words per C-unit varied from story to story for each individual student; in no case was there established by a student a pattern of progressive lengthening of C-units from story to story; C-unit length for the group as a whole was longest in stories 2 and 5 and shortest in story 4. The mean overall C-unit length from all recordings was 8.87 words per C-unit.

Table 4.08

C-Units

Title	Student	Number of C-Units Identified: Grand Total	Number of C-Units Identified: Per Student	Total No. of Words Used in C-Units: Grand Total	Total No. of Words Used in C-Units: Per Student	Mean C-Unit Length: Overall	Mean C-Unit Length: Per Student
1. LE COUP DE TELEPHONE NOCTURNE	A	84	24	670	183	7.98	7.83
	B		16		163		10.19
	C		35		261		7.46
	D		88		58		6.44
2. LA FICELLE	A	55	16	607	168	11.04	10.5
	B		4		56		14
	C		29		318		10.97
	D		6		65		10.83
3. LA PELURE D'ORANGE	A	90	24	740	188	8.22	7.83
	B		10		95		9.5
	C		41		323		7.89
	D		15		134		8.93
4. ERIKA	A	65	25	500	222	7.69	8.88
	B		12		77		6.42
	C		17		106		6.24
	D		11		95		8.64
5. EMPLETTES CURIEUSES	A	52	11	553	123	10.64	11.18
	B		7		126		18
	C		18		133		7.39
	D		16		171		10.69

DISCUSSION OF THE FINDINGS

The nature of student communication in the second language in five role playing situations was described with respect to certain paralinguistic features and modalities, student participation, and maturity of language.

In the following paragraphs the foregoing analysis of data will be examined in order to answer the questions:

1. Is role playing a suitable means of eliciting free communication with respect to the factors studied?

2. Was there evidence of development in the four factors from the beginning to the end of the study? and

3. Can these four factors be used to evaluate students' achievement in a second language?

1. Is role playing a suitable means of eliciting free communication with respect to the factors studied?

In answering the above question the writer will deal with data referring to, (a) the extent to which language was used in a context and spontaneously, (b) the effect of the theme of the story on speech production, and (c) the effect the personalities of the students had on student speech production.

(a) The extent to which language was used in context and spontaneously.

All students participated in all five role playing situations. The incidence of the paralinguistic features

examined indicates that a naturalness prevailed as students hesitated, laughed, interjected, exclaimed. Although nervous laughter has its place in free communication, the facts that 1) the majority of laughs recorded were contextual and that 2) on many occasions students laughed in context together, are good indicators that students were actually communicating ideas, emotions and information. Data from the modalities examined indicate that students got practice at asking questions, answering questions, volunteering information, and, to a lesser degree, requesting. Students had obvious practice in both receptive and expressive language. Of the modalities studied, requests were least frequently used. This fact could relate to the themes of the stories, the personalities of the students, the roles they were playing or some other factor.

Participation by all students was not equal in terms of the data recorded. Such variety is not out of line with normal free communication. It is important, however, that in story 5 participation measured in expressive language had equalized considerably for all four students.

Based on the above discussion it is the conclusion of the writer that students generally communicated in context, and that communication tended to be more of a spontaneous nature than triggered by prepared questions or prepared sequence.

(b) Theme of Story

From the data there is evidence that suggests that the theme of the story had an effect on students' performance. Stories 2 and 4, as well as dealing with the tragic themes of man's inhumanity to man, also dealt with complex human abberations in behaviour. In those two stories incidence of hesitations of the non-lexical intrusive sound type was high. These are the ah's and the amm's. It was in those two stories only that the incidence of nervous laughs was higher than that of contextual laughs. Looked at from another angle, in stories 2 and 4 students seldom laughed (lowest incidence of laughs) and, when they did, their laughs were of the nervous type. In stories 2 and 4 the incidence of questions was lowest and in story 2 there was no request recorded. In stories 2 and 4 also the least number of words per minute was recorded.

It might seem from the above that the students were poorly prepared for a discussion when they took on the recording of stories 2 and 4. However, C-unit length in story 2 is double that of the other stories. The data reported above suggest that in story 2 the students took longer to communicate, spoke with a more seemingly mature language, laughed less in context and more nervously, and "ummed and ahed" more than in stories 1, 3 and 5. It would seem that while they had the linguistic skills to communicate they possibly performed as they did due to the theme of the

story. The data for story 4 is similar to that of story 2 except for the shorter C-unit length.

The preceding discussion indicates that theme selection for the role playing process may influence the nature of student participation, and that complex themes allow for a less spontaneous involvement.

(c) Student personalities.

All four students performed differently. Student A always had a high level of participation and she also hesitated most. Student B, the shy one, seldom laughed alone, and, when she did, her laughs were mainly of the nervous type. She never interjected and exclaimed only in story 5. She asked no questions in stories 2 and 4. She answered questions more frequently than she volunteered information, the only student to do so consistently. However, that student had the longest C-units on average (13.9 WPC). Student C dominated questioning. She volunteered information more frequently than she answered other people's questions. She, along with student A, had a high level of participation. However, this student had the shortest C-units on average (9.5 WPC). Student D, seems to have been average in every aspect except for her performance in stories 2 and 4 in which she asked no questions.

The preceding data indicates that student personality clearly influences their performance in role playing situations. All four students performed differently and, since all personalities are different, variety in performance is

desirable. It is important to note that student B, a shy person, whose expressive output was not always high, had a seemingly high receptive involvement as exemplified in the fact that she answered many questions in rather mature language. Student C on the other hand, it would seem, tended to be more extrovert as she volunteered information and asked questions as she saw fit.

Conventional textbooks are not very well equipped to allow for personality differences in the students who use them. Role playing situations can allow for such variety.

Conclusion. In so far as (1) students involved in role playing situations get experience with receptive and expressive language in natural and spontaneous situations, (2) the theme of the story chosen for the role playing situation can influence performance, and (3) the role playing situation allows for personality differences in practice without compromising the linguistic experience, the writer concludes that, role playing can be a suitable means of eliciting free communication in the second language class.

2. Was there evidence of development in the four factors studied from the beginning to the end of the study?

Among the paralinguistic features studied there was evidence of a decrease in both hesitations and nervous laughs from story 1 to story 5. This decrease seems to indicate

that students communicated with more ease with practice.

Among the modalities studied one important development was recorded in the area of statements. At the beginning of the study statements tended to answer questions mostly, while from story 3 on the opposite was the case. This indicates that students advanced from spending the greater part of their time in question-answer situations to more spontaneous repartee where new ideas were explored more naturally.

Data on participation indicates that while one or two students tended to dominate discussion at the beginning of the study, by story 5 all students were contributing more equally. This indicates a development for those students who were more willing to speak with practice.

Data on maturity of language showed no development in C-unit length. In fact, it would seem that C-unit length in the role playing situations examined, while influenced by theme of the story and student personality, bears little relationship to students' potential or actual maturity of language. Perhaps, a study with less advanced students over a longer period of time would indicate a more recognizable pattern. Overall mean C-unit length at 8.87 words per C-unit was considerably lower than what Loban established as being normal for grade XII students in their first language, i.e. 11.70 words per C-unit for a random group.[1]

Loban, op. cit., p. 27.

From the above discussion the writer concludes that, although no development as measured by C-unit length was recorded, development did occur. This development was in the ease with which students participated, with practice, the more spontaneous nature of discussion and the fact that participation was more equalized with practice.

As well as the above observed development, another type of development did occur. Such development resulted from the fact each story treated a different theme, different vocabulary, and in fact, a different slice of life. Therefore, students, while gaining experience in several different settings in which the target language was used exclusively, developed the appropriate linguistic tools for coping with numerous life-like situations. Such could be described as development from technical factual knowledge to usable linguistic skills, or the internalizing of the language.

3. Can the four factors studied be used to evaluate students' achievement in a second language?

In Chapter II, the writer provides a summary of different views on evaluation of student achievement in the second language. A number of the criteria that certain researchers claimed to be suitable indicators of proficiency were used in this study. They are, a) hesitations, b) participation which Roy termed "output"[2], and c) C-unit length.

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[2]Roy, op. cit.

a) Roy states that, "hesitation is a negative factor in proficiency. Non-native speakers of French hesitate much more than native speakers of French."[3] This study indicates that incidence of hesitation, when examined in individuals was influenced by student personality and theme of the story. Therefore, while Roy's findings have global implications, they do not apply to individuals in role playing situations.

b) Student participation might seem easy to determine; yet this study measured only expressive language. Since the receptive mode is an essential communicative medium, it would not be reasonable to evaluate a student purely on the basis of participation in role playing situations.

c) T-unit length as studied by Hunt in written monologues and by O'Donnell in oral monologues[4], and C-unit length as studied by Loban in oral monologues are reliable indicators student linguistic proficiency.[5] C-units as tabulated in this study are patterned closely on the above mentioned T- and C-units. In this study, C-unit length fluctuated considerable from story to story for the group as a whole, and was shown to relate to the theme of the story, with all students having their longest C-unit length in story 2. C-unit length also fluctuated from one student

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[3]Ibid., P. 91.

[4]Hunt, op. cit., pp. 8-9.

[5]Loban, P. 12.

to the next and as previously described was shown to relate to student personality. It would seem clear therefore that, while C-unit length may have evaluative reliability in monologue situations, this is not the case in role playing group situations. The use of semi-grammatical sentences as an accepted part of the role-playing process is a new variable that upsets the reliability of C-unit length. Loban in studying maze length as a potential indicator of proficiency has the following to say,

> ...a subject with a low maze count may be the type of person one would describe as thoughtful, reflective, and careful about speaking precisely. On the other hand, a low maze count could be associated with subjects classified as exceptionally poor in language ability, those who tend to speak in slow, short communication units, those who appear to have difficulty in verbalizing their ideas...[6]

This quotation has application to the problems associated with hesitations, participation, and C-unit length as potential evaluation criteria.

The review of the literature (Ch. II) shows opinion as being divided on what types of evaluation best test oral proficiency. The writer has, in this study, gained no important insights into what might be a suitable test of communicative ability in role-playing situations. Neither participation, frequency of hesitations nor C-unit length could be traced in a pattern that might suggest levels of proficiency. All the other items tabulated seemed in no way representative of levels of proficiency.

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[6]Ibid., P. 12.

The results of this study lead the writer towards the position that a combination of what Carroll called, "the total communicative effect of an utterance,[7] and what Spolsky called the student's "ability to operate in a specified sociolinguistic situation with specified ease or effect"[8] could together provide a possible basis for the evaluation of a communicative ability in role-playing situations. However, evaluative techniques based on the above, while serving the researcher, would be too complex and time consuming to be of use to the classroom teacher. Therefore, the writer concludes that the subjective appraisal of student ability is still the only useable avenue of testing oral proficiency. Although subjective in nature with respect to fluency, such evaluation can be specific as to necessary grammatical mastery and lexicon.

A major benefit that results from the use of role-playing as a teaching technique is the internalizing of the second language through experience by the student. The extent to which this occurs in a given situation, is, as far as the writer can determine, unmeasurable. In the final analysis, this study shows clearly that role-playing is a useful teaching technique but offers no new insights for the evaluation of student achievement in the second language.

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[7]Carroll, loc. cit., P. 17.

[8]Spolsky, loc. cit., P. 66.

Conclusion. This study while analysing the nature of student communication in role-playing situations in the second language has provided data that supports the position that role-playing is a suitable means of eliciting free communication in the second language class; it further provides evidence that the theme of the story and student personality influence performance; although it provides evidence that students operated in five different make-believe situations using the second language and that they become more at ease with the situations with practice, it provides no evidence of development of second language per se as measured by the indices employed; and finally it provides no evidence of a potential reliable or valid technique for the testing of students' achievement in the second language.

CHAPTER V

FINDINGS AND CONCLUSIONS

I Summary

Procedure This case study was conducted over a six-month period, with recordings being approximately one month apart. The same four students participated in all sessions. In preparation for each recording, students were taught the text of a story; appropriate exercises in vocabulary and comprehension were done; the roles of the characters studied were assigned to the students who then prepared the language necessary for playing those roles; students were encouraged to ask questions, improvise, and to involve themselves in general contextual repartee. After the roles had been studied in class and also at home the students' role-playing sessions were recorded in class. Recordings lasted between eight and fifteen minutes and none of the stories was recorded a second time. None of the normal curricular teaching-learning processes associated with University Entrance French were disturbed by this study, and students were unaware that a study was being conducted. When all the five recordings had been made, a set of tables and graphs designed to describe the nature of

student communication in role-playing situations was produced from an examination of transcriptions of the recordings.

Findings. The questions posed in this study were dealt with as follows:

Question 1: Is role playing a suitable means of eliciting free communication with respect to a) the paralinguistic features studied, b) the modalities studied, c) student participation and d) maturity of language? In light of the facts that, the paralinguistic features were used extensively and in context; the modalities were used spontaneously and in context, although requests were not frequently used for whatever reason; all students participated freely; and all the above factors reflected the subjects' personalities and the theme of stories, the writer concluded that role playing is a suitable means of eliciting free communication in the second language class.

Question 2: Was there evidence of development in the four factors from the beginning to the end of the study? Development was recorded in the following ways: the occurrences of features that exemplified lack of ease with the process, such as hesitations, nervous laughs, statements that answer questions only, declined considerably from story 1 to story 5; participation became more even and all four students spoke for almost equivalent periods of time in story 5 which was not the case earlier in the study; all five stories developed the students' experience with life - life situations. No development in maturity of language was evident from the

findings.

Question 3: Can the four factors studied be used to evaluate students' achievement in a second language? This study did not provide any useful insights into evaluation as described in the question.

Conclusions. This study documented the nature of student speech production in five role-playing situations in a second language class. It was established that communication in such situations could be described as "free" communication. Consequently, role-playing was deemed to be a suitable teaching technique for eliciting "free" communication in the second language class. This study, by virtue of the fact that it shows that students communicated effectively in the second language in five totally different role-playing situations, provides evidence of a development of communicative skills. Such development was exemplified by the greater ease with which students communicated with practice, and the extension of their active vocabulary. However, data from the tables do not provide evidence of a progressive development of the second language per se. This study did not show the role-playing situations examined nor the criteria used to document them as being suitable for the testing of students' communicative ability in the second language.

II Suggestions For Further Research

This case study represents work done by one instructor with one group of students. Further case studies of this type are needed to discover other angles and implications that other situations may produce with respect to factors investigated here or other factors related to second language learning. A possible extension of this format would be to document the nature of student speech production under circumstances where one, two or three members of the group was very fluent in French, and to assess the value of role-playing to the second language student under such circumstances.

A development of this model could entail the pre and post testing of students' ability to apply and correctly use a set number of oral and written skills. Since at the grade XII University Entrance level most of the second language grammar skills have already been taught, such a study would show best results at the grade XI level. The time should be extended to one year and a control group used for comparative purposes.

A study of how to evaluate student communicative ability in the second language in situations involving "free" communication is needed. The role-playing situation could provide a setting, and the basis for an evaluative system could be a combination of a) the ability of students to "operate in a specified sociolinguistic situation with

specified ease or effect"[1] and "the total communicative effect of 'each' utterance."[2]

III Educational Implications

General Suggestions. Role-playing as means to "free" communication in the second language class does have potential especially at the grade XI and XII levels in high school. Its potential lies in the fact that grammar, pronunciation, syntax, fluency, comprehension and paraphrase can all be assimilated in a culture-literature context to give students a living and creative experience.

In this study the writer has been critical of many trends in second language teaching associated with the audio-lingual method. The main focus of that criticism is directed at the failure of educators to synthesize the various component tasks of language learning so that real language results. A great emphasis on accuracy of pronunciation, for instance, does not help the student who never speaks to anybody in the target language. Role playing, therefore, in the opinion of the writer, is a means to that most important goal of language learning, communication.

As stated in the literature students should be exposed to practice of the language in the most meaningful

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[1]Carroll, loc. cit., p. 17.

[2]Spolsky, loc. cit., p. 66.

situations possible from the start of language learning. At the beginning, students can be involved in short role-playing situations which can serve to drill the learned language. However, at the senior high level, especially at the grade XI and XII levels where the vocabulary, grammar and syntex necessary for comprehensible communication have been introduced and studied, students should be involved in situations where they have to apply those structures and vocabulary in order to understand and be understood. Having taught the future tense, for instance, how does a teacher give practice in its use so that the student really knows and can use what he has learned? Role playing situations do serve the need in that context.

Specific Suggestions. Role playing, as employed in this study, is most effective at the grade eleven and twelve levels in high school. Role playing based on short stories at the rate of one per month is recommended. Groups of four or five are considered most effective. It is important that care be taken to introduce vocabulary and grammar prior to the role playing situations, that rules governing procedure be clearly spelled out, that teacher involvement in communication during recording sessions be nil, and that students get a chance to hear and learn from their recorded conversations. Only communication in the target language should be allowed during recording sessions. The teacher should choose for study stories in which a small number of clearly drawn characters are involved in

identifiable conflict - in other words, well written short stories that are not too complex.

Role playing as described here, although involving small groups, has potential for the larger language classes. Four or five groups can easily prepare and be involved in role playing sessions. However a quiet place should be available for recording purposes.

An essential component of the role playing process described in this study is the extensive and comprehensive preparation needed before a recording session is undertaken. Students need to be very familiar with the language and setting through which they are to operate so that they can feel comfortable with the process. Role playing sessions of about ten minutes are quite demanding of students and should not be forced beyond that duration unless the students wish to prolong them.

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APPENDIX

APPENDICES

Glossary and Introduction

For the purposes of Appendices A, B, C, D and E the following glossary applies:

A, B, C, D — The four students whose language is recorded are identified by those letters in the left hand margin.

H1 = non-lexical intrusive sound

H2 = non-contextual repetition

H3 = unnatural unfilled pause

La = nervous laugh

Lb = contextual laugh

Sa = statement answering questions

Sb = statement giving unsolicited information

Q = Question

R = Request

E = Exclamation

E1 = Interjection

/ = Limits of C-Unit

The following appendices are comprised of verbatim transcriptions of recorded role-playing sessions.

APPENDIX A

"Le Coup de Téléphone Nocturne"

C: Bonjour. Je suis le juge. (mutter, Laugh) / et...et...
La H2 Sb

Q H2
où est-le-le docteur? /

A: Le docteur est ici. (laugh) /
La Sa

R H2
C: Dites-moi notre hist...votre histoire, s'il vous plaît. /

H1 Sb
A: Une soir, am...après je finis mon travail, je décide

H3
de fai...(um) rester et lire mon journal, / et j'écoute

Sb Sb
une frappé à mon porte, / et j'ouvre la porte / et cette

personne-là....

R E1 H2
C: Oh, décrivez-cet-cet homme qui a / ....

H2 La H3 Sa
A: Il, il a...e...il était (laugh) un l'inconnu / ...

Sb H3
je ne sais qui lui.... / Et il dit que... il avait un

Sb Sb H1
blessé dans sa voiture / et je dis que -am- /

Q
C: Un blessé?

Sa
A: Un blessé, oui.

H1
C: Eh....

Sb
A: Il est blessé dans son jambe, / et-ah-

Lb
C: (Laugh)

La H1
A: (Laugh) je dis que il-ah-isl...il peut prendre le

Sb
blessé dans mon maison. /

C: Oui,

H1
A: Et, amom

Q H3
C: Est ce que l'inconnu est gentil et /

H1 H3 Sa
A: Unah-Juste un...eh...a

Lb Sb
C: Comme ci comme ça. (Laugh)

Lb H1 Sa
A: Comme ci comme ça, oui. (Laugh) et-ah-

H1 H3 La Sb
j'allai-am-dans l'autre place (Laugh) de -de-faire une

H3
potion pour le blessé parce qu'il souffrait très.... /

Q
C: Souffrait?

A: Oui.

Q La
C: Pourquoi? (Laugh)

Sa
A: Parce que blessé dans la jambe /

Lb Sb
C: Dans le jambe ....

E Lb Sb
A: Dans la jambe! (Laugh together)

E Lb Sb
D: Stupide juge (Laugh)

H2 H2 Sb
A: Oui et quand quand je-je rentrais dans la salle

H1 H1
l'inconnu et le blessé am étaient-ah l'inconnu brandish

H3 Sb
un revolver / et je suis très.

Q E1
C: Ah, monsieur, est-ce que vous brandisment un revolver? /

E Sa
D: Mais non!

E Sb
A: Oui, oui, oui!

Q Q La
C: Non? Est-ce que vous C-(Laugh)...avez un revolver? /

H3
D: Mais, ah....

E Lb
A: Ah Ha! (all-general laugh)

Sa Sb
D: Oui, mais je ne brandisse pas le revolver. /

Q
C: Pourquoi est-ce que vous avez un revolver? /

Lb Lb Sa
D: (Laugh) Je ne sais pas. / (general laugh)

H3 Lb
C: Monsieur, ...police...(general laugh)

Sb
B: Agent....

Q Lb Sb
C: Oui (laugh). Qu'est-ce que vous trouvons quand tu

entrais la maison de Monsieur Chartier? /

Sa
H1 Sb H2
B: Oui, il à la maison / et-am quand j'ai reçu -la-

H3
l'appel de téléphone, le docteur a dit que la inconnu

H1 H1 Sb
est brandishe un revolver à lui et ...ah...maintenant

H1
-la-l'inconnu et le blessé est endormis, et le docteur

H1 Sb
est aussi ...am... a prend la potion... /

Q
C: Qu'est-ce que s'est passé le jour quand-am-H1 Monsieur

Q
Cartier trouvait -la- l'inconnu? / Qu'est-ce que passé? /

La
ALL: (Whisper) Bank Robbery. (Laugh)

H1 Sa H1 La
B: Oh, am, l'inconnu est la personne qui...am (laugh by

H1 H1 H2
others) prend la...argent de la banque...am...cet...ce

H1 H2 Sb
jour / et l'inconnu ...ahm... tue le - le - blessé et

H3 H1
coupe de la jambe. / Am Il ya -am- (hesitation...

La
whispering...laughs)

Q H1 H2 H3
C: Am, Mis Monsieur, est-ce que vous...agree (several

La
laughs) avec...cet homme? /

Sb
E H2 Sa
D: Oh, Mais oui, mais je ne-n'est pas le homme qui il

décrive. /

C: Tu....

D: A le banque

B: Oui

Q H1
C: A le banque? - a -

D: Oui

Q H1
C: Est-que, am....Est-ce que ...am...quelqu'un (Several

La
Laughs) voir cet homme? /

Sb
Sa
B: Oui, il est là /

C: Les personne dans la banque,

Q
Est-ce qu'il voir cet homme? /

Sa
B: Oui,

E
D Oh - - ho .!.

E
A: Oh...oh.!.

Sb H1
B: Je...(noise) je voir l'homme et-a-un ami qui (il)

est blessé

C: oh, oh? E1

H2
B: le l'inconnu. /

Q H1
C: -Eh- Est-ce que décrivez cet homme oui? /

Sa
B: Oui

R H1
D: Oh, Je veux l'épreuve, s'il vous plaît. /

Q H1
C: Où est ...ah...est-ce que vous trouvons d'argent dans

cet homme? /

Sa
Lb Sb
B: Oui, (Laugh general) je...j'ai l'épreuve...parce que la

H2 H1 H3
les...le...revolver que l'inconnu -a-est le même que le

H2
bilo que...que...prend de la jambe de le blessé /

Lb
D: (Laugh)...Oui?

Q Lb
C: Pourquoi tu rire? / (General Laugh) ...s'il vous plaît?

R Lb E
Ordere dans mon court (General Laugh) s'il vous plaît. /

Q H1 H3
Am! Est-ce que vous pensez que cet homme était avec

le blessé à la banque? /

H1 Sa
A: -Oh- Oui, je pense ça. /

Q
C: Pourquoi?

Lb
D: (Laugh)

H3 H2 Sa
A: Parce qu'il voit comme un...un combrioleur. /

E1
D: Oh Mais!

Sa
E H1 H3 Lb Sb
A: Oh, Oui. Il (noise) très (general laugh)

Sb
C: ...mystérieux.../

H3
A: Et -

Sb
B: Et le docteur avait le revolver. /

(+Sa)
C: Oui,

B: très très peur ...et tu

Q
A: Qu'est - ce qu'il dit? /

(Q)
Qu'est-ce que tu dis? /

Sa
B: Et tu es très peur. /

H1
A: Ah

Q La H1
C: (New character) Oh (laugh), Vous êtes un témoin? / Tu...

Sa
B: Oui.

Q
C: Tu connais Monseiur Chartier? /

Sa
B: Oui,

Q Sa
C: Est-ce qu'il est un bon homme? /

Sb
B: Oui, il est un excellent homme. /

Q H1
C: Est-ce qu'il est ...am..?.

E1
A: Ah - ha.

Q H1 Lb H1
C: Eh, ah (general laugh) Est-ce qu'il ...am... dite la

vérité? /

H2 Sa, Sb
B: Oui, je-je dis que le docteur est

H1 H1 H3 La
am...un très bon homme qui am...demeure très...(Laugh) /

Q Sb
C: ...très honorable?

La Sa
B: Oui, (general laugh)

E Lb Sb
A: Oh c'est vrai! (general laugh) /

Q H1
C: (To another character) Ah, Tu est le blessé, Oui? /

La
(general laugh)

La Sa
D: Oui (laugh)

Q
C: Est-ec que tu sais cet homme? /

Q
B: L'inconnu?

Sa
D: Non,

Q
C: Tu ne sais pas? /

Sa
D: Mon,

E
All: (Shock).

H1 La E Sb La
C: Ah (general laugh) Oh! je sais / (laugh)

B: Tu est l'ami /

C: Ah?

Q H3
B: Tu est I'ami de-le-inconnu, Oui? /

Q
D: Quoi?

Q
C: Qu'est-ce que tu dis? /

Q H2
B: Tu est l'ami de l'-de l'inconnu? /

Q
D: Le what?

Q Sa
B: L'ami, ami, ami?

E (all) Lb Sb
D Oh, ha,! l'ami!....I'ami! (laugh)
C
A

E La Sa
D: Non, (Laugh)

Q
C: Tu ne sais pas? /

Lb Sa
D: Non (Laugh)

Q
C: Tu ne...le...sais pas? /

Lb Sa Sb
D: Non (laugh), Mais, il trouvait moi sur la route un soir.... /

Q H3
C: Pourquoi est-ce que vous blessé dans la jambe? /

H1 Lb H1 Sa
D: Ah...ah (Laugh) je suis...hunting. /

Lb
A: (Laugh)

Sb
C: Tu es dans la chasse.../.

Lb Sa
D: Oui, (general laugh)

Q H3
C: (To a new witness) Monsieur, est-ce que vous dans la banque?... /.

Sa
A: ...Oui je

C: pendant le cambrioleur

Sa
A: Oui je

R H3
C: Décrivez des deux hommes s'il vous plaît. /

La H1 Sa H2
A: Un homme (Laugh) -est-est-am-un grand un grande

Lb
personne. (laugh).

(cough)
Q
C: un grande personne, Oui?

Lb Sa
A: Un grande personne, comma ça, (Laughs)

Q
C: Comme ça?

Sa
A: Oui comme ça.

Sa
C: Oh Oui.

H3 Sb
A: Avec le

Q
C: Barbiche? um

La Sa
A: ...barbiche, oui (general laugh)

E1 Sb
D: Je n'avais pas une barbiche. /

Q
C: Quelle couleur?, Quelle couleur?

Q
Quelle couleur?

Sa
A: Ah Brune.

Q
C: Brune?

E1 Sb
D: Je n'avais pas un barbiche /

E Sa
A: Oui!

E Sa
D: Non!

Sb
C: Tu shavais, /

Lb Sb
A: Tu shavais (Laugh) /

E Sa
D: Non!

E Lb Sa
A: Oui, Oui, Laugh general

Q
D: Tu avais l'épreuve? /

Lb Sa
C: Le razor niche (Laugh) (general)

E Sa
D: Non!

Lb
C: (Laugh) O.K. et

H2 H2 Sb
A: et le le blessé, il avait - la - les

H3 La
yeux brunes comme ça, et le chev...v...eux (General laugh) /

C: (whisper)(We know what you mean.)

Q
Quelle couleur?

Sa
A: Brunes

Q H1
C: Oh Oui, et comme-ah-cet homme?

E Sa
A: Oh, juste comme cet homme.

Q H3
C: Et l'autre homme?

Sa
A: L'autre homme...voir...comme cet homme...(general

Lb
laugh) cet homme. /

E
C: Oh

E
A: Ah - ha

APPENDIX B

La Ficelle

Sb
C: C'est l'histoire de la ficelle par Guy de Maupassant. /

Sb Sb
Il a commence de la ville de Goderville. / am...Tous

Sb
les paysans sont allés à Goderville pour le marché. /

Sb La
Les paysans sont courbés en avant, / et (laugh) la droite

Sb
épaule était levée parce qu'ils travaillent avec les

Sb
faux./ Leurs femmes marchaient plus vite et elles

Sb
avaient la taille sèche. / Monsieur, maître Hauchecorne à

H1
Bréauté am... sont allé à la marché. / Pourquoi est-

Q H3
ce que vous sont allé à la marché? /

Sa
A: J'allai à la marche parce qu je désire de achete un

cochon. /

H1 Q
C: Am ...est-ce que vous avez les traits d'un vrai

Normand? /

Sa
Sb H1 H1
A: Am...Oui, oh,...les personnes dit que je suis très - am-

H2
économique parce que, un jour quand je j'ai allé dans-

H1 H1
ah-sur la route de Goderville ah...j'ai arrêté-am- et

Sb H1
prend...et trouve un petit ficelle - ah - dans la boue /

H1
et ...ah...c'était pourquoi les personnes dit que je suis

H3
tres écon.économique. /

Q
C: Monsieur Malandin, est-ce que vous avez vu Monsieur,

maître Hauchecorne dans la boue? /

Sa
B: Oui, j'ai vu maître Hauchecorne ramass...ser un objet

H3 H2
de la moue, / mais je ne sais quel était le l'objet. /

Q H1 H2 H3
C: Am... où est-ce que vous-vous...am vous êtes allé pour

à midi? /

Sa H1 H1
A: Am, à midi je ah ... j'ai allé dans le ville de

Sa
Goderville / et j'ai mangé dans un restaurant. /

Q
C: Et qu'est-ce que s'est passé quand vous êtes dans la

restaurant? /

Sa H1 H1
A: Am...quand je juste commençais de manger, un-am-

H2 H1
crieur de public crieur public - am - arrive dans la

H1 La H2
ville et dit que am...que...am...(Laugh) que une

H1
personne (cough) a-a perdu son portefeuille dans la rue

H1
que ...ah... sur la Goderville, /

Q H1
C: Ah... quoi est dans la portefeuille, d'argent? /

Sa
A: Oui, d'argent.

Sb
C: Et, la papier...

Sb
A: Et les papiers.

H1 Q
C: Am... oh maître, monsieur Malandin, qu'est-ce que tu,

H2 H2 H1
qu'est-ce que tu as fait quand tu-vous ah...vous avez

H2 La H1
écouté que le que le portefeuille (laugh) ah...ah...

avait perdu? /

Sa H1
B: J'ai...am...a dit le maire que j'ai a vu maître

Sa H2
Hauchecorne ramasser un objet et pe...peut-être l'objet

H2
était le port...le portefeuille./

Q
C: Qu'est-ce que tu as fait après, monsieur Malandin?. /

Sa H1
D: Monsieur Malandin a dit que ah... il savait l'homme qui

H1
...am... trouvait le portefeuille, / j'envoye, j'ai

H2
envoyé mon brigadier...de chercher monsieur - oh - ,

maître Hauchecorne. /

Q H1
C: Maître Hauchecorne, ah, qu'est-ce que tu, qu'est-ce que

vous avez fait quand le brigadier sont arrivé, est

H1
arrivé? / non, (that not the word...but go ahead)

Lb
(laugh)

Sa H2 H1 H2
A: Le brig...brigadier arrivé am il demande si...si...

H1
Ah - M. Hauchecorne était ici / et je dis que je suis

H1 Sb Lb
ici, / et je suis-am-très nerveuse et unquiète (laugh)

et tres terrifié. /

Q
C: Qu'est-ce que s'est passé quand Maître Hauchecorne

est arrivé dans votre bureau? /

Sa H1
D: Quand Monsi...Maître Hauchecorne arrivé am - j'ai dit

Sa
qu'il-ah- trouvait le porte feuille, / mais il dit

qu'il-ah-il n'avait pas le portefeuille. /

Q H2 H2
C: Est-ce que vous...vous avez pensé que le ...l'histoire

H2
de Mis, Maître Hauchecorne...avait...avait vérité? /

Sa
D: Oh, Mais non.

Q
C: Pourquoi?

Sa Lb H1
D: Parce que--il était l'homme courbé / (laugh) et-am-

H1 H1
ce n'est pas - ah - la vérité qu'il - ah - trouve -

ramassé un bout de ficelle. /

E H2 H1
C: Oh; Ah - Dis - Dis - (how do you say that?) Disons -

nous l'histoire de la ficelle que tu avais dit la

maître. /

C: Dites - vous-le - l'histoire de la ficelle que vous

avez --

Q
A: Dis à lui? /

E
C: Oh, hem!

Sa H1 H3 H1
A: Je dis que-ah-je trouve-le petite -am-ficelle dans la -

H3 H1 H3
Boue / et -am- je --

Q
C: Est-ce que vous avez la preuve que tu as ramassé - le -

H2
la ficelle? /

E
A: Ha!

Q
C: Tu, vous avez la ficelle dans son poche? /

Sb
E Sa H1
A: Oh oui dans -ah-am- Je-ah-je, montré, j'ai montré la

H2 H1
ficelle que j'ai--que j'ai-am- avais dans mon veston /

Sb La
et je montrais cet à m. à le maire. / (general laugh)

Sb H1 H1
C: Am, - après Mis-Maître Hauchecorne - am - am - a - mon-

Q
montré la ficelle, Maître - Max, Malandin sont - est

arrivé, / et qu'est-ce que s'est passé - quard vous

arrivez chez la maiterie? /

Sa H1
B: Am - je ne crois Maître Hauchecorne / et nous avez

Sa H3 La
des...arguments (laugh) pour un longtemps. /

Q H1 Q
C: Am - qu'est-ce que s'est passé? / Qu'est-ce que tu as

fait? /

H1 La
B: Am - , (laugh)

Q
Qu'est-ce que tu as fait? /

Q Q La H2
A: Moi? Après (laugh) après - ah - je partir? /

Sa
C: Non, non, non, non, non.

Q
A: Qu'est-ce que tu dis? /

Sa
A: J--Je demandais à M. Malandin qu'est-ce que s'est passé

H3
chez le maiterie quand tu -

E
A: Oh!

La
C: Avais / (whispering to each other) (laugh) (5 seconds

silence)

Sb E H1 La H1
A: Oh; am - laugh - O.K. - am - am -

Q H3 E La
Pourquoi il ne poule? Oh! / (Turn it off) (Laugh)

(cough)

APPENDIX C

La Pelure D'Orange

```
        Sb                                          La
A:      Je suis M. Bricourt, / et un jour (laugh)

        Sb H1     H2
        Am - Un Jour - am - ma femme et moi - parlaient - eh

        H3
        - a-comme elle - a-plainte - et elle - pilon - /

                H3
        pilon? (cough)

        Q
C:      Ouoi?

        Q                          La
D:      Excusez-moi / Mais, (laugh) Qu'est-ce que le mot? /

        Q
A:      Pilon?

        Q
D:      Pilon?

        Sa
A:      Pilon.

        Sa
D:      Oui .

        Q        H1            La
A:      (to argue) Oui?  (laugh)  ah - (argue?)
```

E La
C: Oh! (Laugh).

Sb H1
A: Et, parce que - ah M. - Mme. Bricourt, vous expliquez

R
pourquoi vous pilon. /

Sb H1
B: M. Bricourt - am - il ne jamais pas a les argent pour

Sb H1 H3
les vêtements, / et - ah - nous n'avons-les-invité les

Sb
personnes / et je ne suis tres colère. /

Sb La H3
Oui (laugh) et-M. Bricourt a sorti de la maison. /

Sb H1
A: Et quand je sortis la maison - em - il est - oh -

H3
pleuvoir, et /

Q La
C: Quoi est pleuvoir? / (laugh)

Sa
B: Pleuvait.

Sb
A: Pleuvait, pleuvait; O.K. et

Sb
j'au-am-glisse dans un - ah - pecl d'orange sur un peel

Sb H2
d'orange, et j'ai casse mon-am-lunettes, /

Sb
et le pardu etait convert de bour, /

E
C: Oh!

Lb
(all laugh)

Sb H3
A: J'ai- quand j'arrive à mon bureau - - -

Q
C: Est-ce que tu as pris son route habituelle ? /

Sa
A: Non, je...

Q
C: Pourquoi?

Sa H3 H3
A: Parce que j'étais, - j'ai mis - ma très - (mumble)

Sb
mis- / et quand j'arrive à...

Sb E1
C: Ah, pauvre Mr. Bricourt!

Lb
(All Laugh)

Sb H1
A: quand j'arrive à mon bureau, j'ai-am-pris trouve

Sb
mon autre-am-lunettes que étaient dans ré serve, / et

j'ai allé.

Q
C: (Whisper) Qu'est-ce que tu dis? /

Sa H3
A: j'ai allé dans mon place, /

Sb
et il y a un-il y a un - client les; / il donne moi

Sb Sb H2 H2
une cheque, / et - j'examiné - je examiné le - le -

Sb
cheque / et - il dit que il y a M. Vazy. /

Sb Lb
C: Je suis M. Vazy, / (all laugh) un jour je suis

Sb
chez moi / et j'ai besoin d'argent / et j'ai...

Q
B: Pourquoi?

Sa H1 Lb
C: ...parce que - ma garçon a desiré un bicyclette (laugh) /

E Lb
ALL: Oh-h-h! (all laugh)

Sb H2
C: Et j'ai besoin d'argent parce que-j'ai-je n'ai pas le

Sb
travail / et j'ai pas d'argent; / et j'ai décidé de

H3 Sb
sign uncheque - signer un cheque, / et je suis un homme

honorable, / mais mon garçon a désiré une bicyclette. /

Lb
(laugh)

Sb E1
A: Ce n'est pas une raison! /

Q H1
D: Et Est-ce-que tu penses que juste - ah -

Sa E
C: Oui,

Sb H1
D: Votre garçon veut une bicyclette que? / am - C'est un

E
crime! /

Sb E
C: Non! Non! Non!

A Sa E
D Oui

Sb Lb
C: J'ai besoin d'un petit d'argent / (all laugh)

Sb
et les Balzac Frères est les h

Sb Lb
et j'ai décidé de signe un chèque (all laugh)

Sb E
avec leur nom. / Ce n'est pas un crime! /

E
A: Oh!

Lb
(all laugh)

Lb Lb
C: et si je n'ai pas attrappé (laugh) signer. (all laugh)

H2 H1
Et et quand j'entre, am-quand je suis entré à la

H2 H3
banque-je-j'ai donné le pay clerk, non l'homme à la

La H1
desk. / (Laugh) (Mutter) Qu'est-ce que tu...qu'es vous

M. dans la banque? /

Sa La H1
D: Un employé. (all laugh)

H1
C: Donne l'employé et il-am-il- (how do you say to leave)

Sa Q
A: Quel est le mot? sortir. /

Sb
Sa H2
C: Oui, il est sorti, / et-je-j'étais-très-très

Sb
nerveuse, / et j'ai couru par la banque. /

E
A: Oh!

Q Lb
C: Pourquoi est-ce-que tu es sorti? / Eh? (all laugh)

Sa H2 Sb
A: Parce que-j'-j'ai allé non je suis allé à le directeur,

H1 H2
-ah-et il examin - examiné mon chèque. /

Sb
C: Mais ma cheque est bien contrefait. /

Q H2
Comment tu-s-sais que le chèque est contrefait? /

Sa H2 H3
A: Parce que je désire de-de-trouve si le chèque était

de le frere de Balzac frères, en vrai. /

H1 H2
C: Oui, Mais est-ce-que vous-am-examinez, examinez

Q
tou tes les chèques qui arrivent dans la banque? /

A: Oh...

Lb
(all laugh)

Sb E Q
C: Wow!! Vous avez beaucoup de chèques d'examiner, oui? /

Sa
A: Oui

Lb
(all Laugh)

Sb
D: Mais Mr. Bricourt est un très bon employé. /

Sb Q
C: Oh oui, vous êtes son directeur, oui?/

Sa
D: Oui.

Q
C: Est-ce-que vous aime votre travail? /

Q
D: Ma travail?

Sa
B: Oui.

Sa
D: Comme ci, comme ça.

Lb
(All Laugh)

Q
C: Est-ce que vous êtes un homme honorable? /

Q
D: Moi?

C: Un directeur de le banque?

Sa E
D: Oh Oui!

Sb
C: Il est un voleur. /

E
A: OH!

E Lb
D: Non, M. Bricourt (all laugh)

Q H2
Est-ce-que je suis um-um-homme honorable? /

Sa E
A: Oh oui! Il est un très. (inaudible)..../

Q
C: Mme. Bricourt est-ce-que vous allez

Sb Lb
à son banque? / Il est un voleur (all laugh); / Il

Sb H2
ne donne pas à votre-votre-- marie un nouvelle

Lb
un un- (rotten job). / (All laugh)

Sb H1 Lb
A: Vous êtes juste-am (all laugh) L'air de toutes les

H3 H3
personnes voir très terrable, / et cet fais tu un-enjie /

Lb
(All Laugh)

Sb
C: Oh oui, Je suis un faussaire. / Je j'e n'ai pas un

...(inaudible).../

Sb E1
A: Vous êtes la personne qui écrivait la chèque! /

Sb E1 Lb
C: Oui, Je n'ai pas une hypocrite. (all laugh) /

Sb
Je sais que je suis un faussaire, / elle est un

H3
directeur, / et j'ai --et-

A: (Oh yea!)

Sb H3 Là E
C: Elle est un (all laugh), vous êtes un voleur! /

E
A: Oh!

Q
D: Oh comment tu sais ...ça.? /

Sb E1 Lb
C: Vous êtes un cochon! (all laugh) /

E
A: Oh-ho!

Q
B: Et le directeur, quoi avez-vous fait?; / apres?

Q Lb
D: Quoi? Quoi? (laugh)

Q
B: tu as vu le chèque? /

Sa
D: Oh, oui.

Sa
B: Oui,

Sb Sb
D: J'ai vu le chèque / et je télé...j'ai téléphoné la

Sb
maison de Balzac frères / et il a dit...

Sb E Lb
C: Cochon! (all laugh)

H2 Sb
D: ...qu'il ne sig - - qu'il ne signe pas le chèque. /

H2 H1
Je com - j'ai commandé M. Bricourt - ahm - parce que

Lb
c'est le chèque est très bien contrefait. / (laugh)

Sb E1
C: Oui, très bien contrefait!

Sb E1
A: Mais, c'était contrefait! /

Sb Lb Lb
C: (Laugh) Oui. (All Laugh)

Sb H2 H3 Sb H1 H1
D: Et je - j'ai dit qu'il - que je - am - je donnerais-ah-

Lb
bon mot - (laugh) pour M. Bricourt. /

Q
C: Un (what)? Oui.

D: à ma- ...

Lb
(all laugh)

D: ...rapport.

Q H2
A: - Quand un honne - mort - a mort?

Sa
D: Oui, quand un homme a mort M. Bricourt a obteni sa

poste, son poste. /

C: Oh.

Sb
B: Oui

Q
D: Maintenant MMe. Bricourt, qu'est-ce que tu - H1 am - penses

H2 H1
- tu penses à votre - ah - mari? /

Sa
B: Bien, j'ai très contente parce qu' il avait les arg...,

H1
les beaucoup d'argent, et - am -. /

Q
C: Qu'est-ce que tu fais - vous faites avec votre argent? /

Sa H2
B: J'ache - j'ai achete les vetements / et....

E
C: Umm!

Sa H1
B: et - ah - tous ces personnes a venu à ma maison / et

Sa H2 H2 H2
j'invite - invité / et visite - j'ai visité les - les

amis tout le temps/.

Q
C: Est-ce que tu(s) avais des enfants dépenser l'argent

pour se? /

Sa
B: Non.

Lb
(All Laugh)

Sb
Je n'avais personne qui-qui - qui voulait une

bicyclette. /

Lb
(All Laugh)

APPENDIX D

L'histoire d'Erika

Sb Sb
A: Je m'appelle Hans / et je suis l'ami d'Erik, / et un

Sb H3 H2
jour j'ai reçu une lettre que dit que Erik que Erik

Sb
désire de avait moi visite lui; / (so), j'ai allé à

La H3 H1
le chateau où Erik demeure; / et (Laugh) et - ah -

Sb Sb
Erik n'est pas là; / je demande ordre au Louis pourquoi

il n'est pas là. /

(What?)

Q
D: Pourquoi?

Q
A: Où est Louis? /

Q Lb
Où est Erik? (Laugh) /

Q Sa Sa
D: Louis? Je suis ici; / non, Erik est dans la ville

Lb
parce qu'il avait une affaire de - - non - (laugh all)

H1
de fini (I don't know)...jusqu'au dîner. /

Q H3 H1
A: Ah - Est -ce que c'est possible pour toi de -ahm- ah -

H2 Q H2
donner - donne-moi un livre, un livre? /

Sa H1
D: Non, ah- parce que le bibliothèque est fermée. /

Q
A: Pourquoi?

H1 Lb H3
D: (I knew that was coming) (Laugh) Ah - (mumble)

R La H1
vous -ah-dema-demandez à Erik. (Laugh) /

Sb H1 H2 H2
A: Am - Erik, (O.K.) Erik, écrit une - lettre que dit

Sb H3
que il n'arrive pas cet soir, / et il dit que je dois

H1 Sb H3
-am- pense à la enfence les enfences, / et je pense

H1 Q
à Erik et sa soeur Erika. / - ah - Quel type de

jeune fille est Erika, Erik? /

Sa Ha Sb H1
B: Eh - elle est une jeune -am- ma jumelle / et -am- elle

Sb
est mort quatre ans dernier; / et l'espirit d'Erika

est dans la bibliothèque. /

Q
A: Erika, qu'est-ce que tu penses à Erik? /

Sa
C: Je déteste Erik. /

Q
A: Pourquoi?

Sa Lb
C: Parce qu'il est une peine dans m'arrière. / (All Laugh)

Sa Sa
Parce qu'il me ressemble et je ne l'aime pas pour

Sb
quelqu'un m-me ressemble. / Je suis une stupide fille. /

Sb E
A: Stupide fille!

Sb E
D: Ah, pauvre Erik!

Sb H2 H1 La
C: Je suis, je suis -ah- upset dans la tête. / (Laugh)

Q H1
A: Oh - qu'est-ce que passé quand -ah- vous étiez dix aus? /

Sa H1
C: Quand j'étais dix ans Erik me poussait -ah- sur

l'échelle / et je casse ma tête, /

Sb E
A: Oh!

Sb
C: et je suis mort maintenent. /

Sb E
A: Erik!

Sb
C: ...je suis mort maintenant. /

Q H3
D: Pourquoi, Erik, est-ce que vous poussez (d) elle? /

Sa
B: Il y a un accident. /

Sb E
D: Oh!

Sb E
C: Oh!

Sb
B: Oui.

Sb H1
C: Je m'en doute. / Vous êtes un (what's a liar)

B: (unidentified 2 words)----

H1
D: (A who?)

Sa
B: ...menteur. /

Sb
D: Oh!

Q
C: Quel est le mot pour "liar"? /

Sa
B: Menteur.

Sb Sb
C: Vous êtes un menteur. / tu m'as poussé. /

Sb
Ce n'était pas un accident /

Lb
D: Qu'est-ce que....(laugh)

Q Lb
A: Qu'est-ce que (laugh) tu dis quand tu es mort? /

H1
C: (What?)

Q H1
A: Qu'est-ce que tu dis -ah- quand tu es mort? /

Sa H3
C: Oh, je reviendrai pour

Sb
A: ...Vengeance.

C: ...vengeance. /

Sb H1 H1 H1
D: Un soir, am- j'ai entendu -a- des -non (ya) - des

La H1
bruits dans la bibliothèque. / (laugh) Mais -am-

Sb H1
passe un meuble derrière la porte, / et -am- j'ai

Sb
entendu - les - des voix; le voix d'Erik et une autre

H1
voix -ah- d'une jeune fille, peut-être Erika. /

(mumble)

Sb
C: (mumble) Erik.

Sa Sa
B: j'étais seul. / Une échelle est dans la bibliothèque, /

H2 H3 Sa
et -quelque- quelqu'un a poussé l'échelle/ et j'ai

Sa H1 La H1
tombé sur le balcon/ et -ah- j'étais (laugh) -am-

H3 H1 La
très injurié. / ——(Was I dead or not?) (laugh)

(B and D : No.)

Sb H2
D: Non, casse un un - -

Sb H1 H3
B: - Am - Cassé un jambe, non, - - -

Sb La
D: Erika, (laugh)

Sa
C: Oui.

Q H1
D: Est-ce que vous êtes - (your) resoudre /

Q H1
A: Qu'est-ce que tu fais -ah-

Sb
B: dans la pièce. /

A: ...faire dans la bibliothèque?

Sa H3
C: J'ai cassé - son jambe. /

Lb
(All Laugh)

Q H2 H1
A: Est-ce que, ce que tu penses que -ah- il est mort quand

tu poussais...? /

Sa
C: Non, non.

Q
A: Non?

Sa H2
C: Je, j'ai désiré pour lui souffrir. /

Sb
Sb E
A: Souffrir, oh! une bonne idée, oui!

Sb E
D: Oh!

Sb H1 H1
A: Et, qu'est-ce -ah- et maintenant -ah- j'ai dormi; /

Sb H1 H2 H3
et -ah- dans le matin j'ai je me lève / et - - -

La Sb H1
(all laugh) et j'ai -ah- allé à la bibliothèque, / et

Sb H2 H3 H3 Sb
j'ai écouté l' les voix, / -- et je pense que - et

Q
Erika est - a - dans la bibliothèque. / Erik, qu'est-ce

que passé dans un bibliotheque? /

Q
D: Ah?

Q
C: Oui?

Sa La H1
B: Le même que j'ai dit avant. / (laugh) - am- quelqu'un

Sb
a poussé moi quand j'étais sur l'échelle, / et j'ai

tombé, / j'ai tombé.

Q
D: Est-ce que tu es mort? /

Sa
B: Oui,

La
(all laugh)

Sb La
D: C'est la fin de l'histoire. / (all laugh)

APPENDIX E

Emplettes Curieuses

Sb
A: Je suis le père de Pierre, / et un jour j'ai décidé

Sb H2 H2
j'ai décidé d'aller à Paris parce que c'était était son

Sb H1 H3
anniversaire, / et - um nous allons pas à Paris

beaucoup de temps parce que nous avons beaucoup

Sb
d'argent pour ça. / (SO) Pour son anniversaire, nous

H1 H1
-a-allons à Paris. / Oui, eh, am, (49) qu'est-ce que

H1
nous - ah- nous faire à Paris? /

Sa H1 H1 H1
D: Nous -ah- à Paris nous -ah- nous sommes allés -ah-

H2 H1
dans un magasin où je - j'ai vu un - ah - un oeuf,

Sb
un oeuf en chocolat, / et je demande à mon père ...

Sb
je veux un oeuf, / et mon père a acheté le plus grand

oeuf. /

Sb
C: Elle a coûté....

Sb
All: ...deux cents francs la pièce, oui, oui, /

Sb H3 Lb
D: Et, puis nons allons -(mumble)- nous sommes allés à la

H1
Seine / -(mumble)- et dans le magasin en face de la

Seine où j'ai vu une tortue et j'ai vu une tortue, /

Sb H2
Mais mon père dit, que je m'en je ne saurais qu'en

faire. /

Q H1 H1
A: Oh - un moment, - ah - est-ce vrai que tu ne saurais

qu' en faire? /

Sa Lb
D: Umm - peut-être; (laugh)

Q Lb H3
A: Qu'est-ce que tu (Laugh) as vu quand -- à la magasin? /

Q
Est-ce que tu as vu quelqu'un?/

Sa
B: Un homme....

Sa E H1 H1
D: Oh, oui, dans le magasin, nous - ah - nous avons - am

H1
vu un homme tres bien habillé, / et - ah -(mumble)

Sb
All: Nous nous demandions - nous le demandé....

Sb
D: ...demandé pourquoi un homme très bien

B: habillé...

D: oui

Sb H1
B: ...est dans un magasin - ah - ordinaire/

D: (Yea), Oui, très ordinaire.

Q
C: Pourquoi es-tu entré dans ma magasin?/

Sa H1
B: J'entre -en- au boutique pour les bêtes pour ma maison

H2 Sb
parce que ma - ma - ma bail expire dans quinze jours

H2
et - je - j'ai - a voulu les bêtes à laisser la maison

H2
dans - les - l'état quand je j'ai trouvé. /

Q H3
C: Quel - qu'est-ce que tu as acheté? /

Sa H3
B: Um - j'ai acheté deux, deux rats et six souris et -

H3
un quart de litre de - a - araignées. /

Sb
D: - araignées.

H3
B: ...Araignées, pour - a - de la vendeuse pour ma maison.

E Lb
C: Tu n'es pas tres gentil!/ (Laugh)

E1
D: Monsieur, oh pardon madame vendeuse,

Sb Lb
A: Madame, (laugh)

Q
D: Qu'est-ce que vous pense quand l'homme achetait des

rats?/

Sa Lb
C: Or, laissez-faire, sont laissez-faire, (laugh)

Sb H2
..... s'il achetait - les - les bêtes je ne crois pas./

Q H3
D: Est-ce que beaucoup de personnes achetaient....?/

Sa Lb
C: Non, (sigh/laugh)

Q H2
A: Monsieur, si - si vous êtes un homme qui est habillé

très bien, pourquoi tu demeures dans une maison avec

les rats et tout ça? /

Sa
B: Anon, Je ne sais pas que la maison avait les bêtes

Sb
quand j'ai entré dans la maison dans la premier de ma

H1
bail, / mais - ah - quand j'ai entré j'ai trouve les

Sb H1
bêtes et - ah j'ai voulu laisser la maison daus

l'état que je l'ai trouvé. /

Q H2
C: Qu'est-ce que tu as trouvé avec-la-les bêtes? /

Q H2 E1
Ah mon, qu'est-ce que tu as fait avec -ah- les bêtes?/

H1 H3 H2
B: Ahm, j'avais les bêtes-les exter. /

Lb
ALL: ...exterminatés. (Laugh)

Sa
B: Oui, Une autre question.

D: Umm,

Sb H1
C: Pierre, vous êtes-um-très curieuse, / tu as demande un ...

Sa E1
D: Oh, oui -

C: ...étranger /

H2
D: J'ai demande pourquoi - il ach - il a acheté - les anin...

La
les bêtes, très étranges, / et il dit....(Laugh) /

B: (Inaudible)

Sb
C: (Inaudible) vous êtes un...

R
D: Oh - - - - (To intruder) - - fermez la porte s'il vous

plaît./

Q Lb H1
C: Merci (laugh). Où - am - où est-ce que tu as demeuré

H3
maintenant, après vous laissez votre appartement? /

Sa H1 H1 H2
B: Am, je demeure - ah - dans une - mai - maison sur la

plage. /

C: Lb E
D: Ah, oh Oui !!
A:

Q Lb
D: Est-ce que vous avez des araignées (general laugh)

et des rats....? /

Q
B: Dans la maison?

Sa
D: Oui.

Q Sa E
B: Sur la plage? Non, c'est très beau! / (general laugh)

D: E
C: Ooh, oh!
A:

Lb E
B: Oh! - (general laugh)

Q Lb
D: Est-ce que tu veux une petit fille? / (general laugh).

Moi?

Sa
B: Non.

A: Non!

D: O.K.

Q
C: Une vendeuse?

Lb
(All Laugh)

A: (Inaudible) Au Pair.

R H3
C: Decrivez votre ferme, Monsieur -- /

B: ...Perrier.

Q
C: ...Perrier, Est-ce que...

Q
A: Une femme?

Sa
C: Ferme...

Sb E
A: Ferme oh oh,

Lb
(All Laugh) (inaudible)

Sb
C: Sa femme ....

Sa H1
A: Ferme, il était un petit ferme - /

Q
C: Tu n'es pas riche? /

Sa H1 H3 H2
A: Non, parce que - am je dis ca - que nous - avons -

n'avons pas beaucoup d'argent. /

E
C: Ah!

Sb
A: Mais - et - nous avons beaucoup d'enfants comme ça, /

Lb
(General laugh) et ...

Sb
D: Ça n'est pas ....

Sb Lb
A: Oui (laugh)

D: ...ma faute. /

Sb Sb
C: Pierre, tu dépensais beaucoup d'argent, / tu as acheté

un grand oeuf. /

Sa E1
A: Mais, c'est, ...

Sa E1
D: Mais, c'est mon anniversaire! /

A: ...anniversaire.

Q H2
C: Tu avais beaucoup vous avez beaucoup d'animaux, - à

votre ferme? /

A: Ummm, nous avons les cochons / ... (general laugh) Lb

B: Les vaches? Q

A: Ah oui une - deux. Sa

C: Deux vaches. Sb

B: Les agneaus? Sa Q

A: Deux vaches. Sb

D: (Laugh) Lb

A: Oui, mais ... Sa

B: Oh, les poules? Q E

A: Les poules (general laugh) plumées. Sa Lb

B; Les vestes de flanelle? (inaudible) Q

D: Trois poules plumées,(laugh), Dans le refrigérateur. Sb Lb

All: Oh, (general inaudible repartee) E Lb

Q
C: Est-ce qu'il a une veste de flanelle? /

Lb
(general laugh)