EDUCATIONAL DRAMA AS A DEVELOPER OF THE LISTENING ABILITIES
OF ENGLISH AS A SECOND LANGUAGE LEARNERS

by

Lawrence Sparling

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Abstract

This diagnostic study is theoretic and analytic. It aims to establish theoretical parameters for the use of educational drama in developing the listening ability of adult second language learners. To effect this end, the study investigates the relationship between: (a) the fundamental requirements for the development of the listening ability of second language learners, as shown in the first and second language (L1 and L2) literature; and (b) dramatic functioning, as posited in educational drama and actor training theory. The thesis first delineates support for the use of drama to teach listening from two perspectives: an analysis of terms relevant to the study, and the use of educational drama in L1 and L2 education. Next, the L1, L2 and dramatic literature on comprehension is analyzed to establish the theoretical basis for the use of drama to teach listening. The variables and barriers influencing the development of effective listening ability in intercultural contexts are then investigated: training in dramatic functioning, as a means of dealing with these influences, is assessed. After an investigation of the skills related approaches to the teaching of listening in the L1 and L2 literature, a list of skills for the development of the effective listening ability of adult L2 learners follows. Key methodologies of educational drama approaches in second language teaching are then investigated. The thesis ends with a summary of findings and implications for curriculum development.

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"Whatever is imperceptible demands precision." - Jerzy Grotowski

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Chapter 1

Introduction

Background to the Problem

Along with the recent trend in the theory of teaching second languages to improve the communicative ability of the learner has come an interest in dramatic approaches as means of effecting this end. Drama stresses the development of creative interpersonal verbal and non-verbal communication skills, and it is now widely accepted as an effective developer of the interpersonal communicative skills of second language learners. The basic hypothesis of the thesis, therefore, is that a dramatic approach can be an effective way of developing the conversational listening ability of adult English as a Second Language (ESL) learners. An implication of this hypothesis is that drama may also assist the ability of L2 learners to listen "critically" in academic contexts as well as ultimately enhancing reading and writing skills.

Recently, there has also been increasing recognition in the first and second language acquisition (SLA) literature of the vital role of listening in human communicative interactions. From being viewed formerly as a more or less passive act, listening is now seen as a composite of attending and relating skills which the listener actively employs in an attempt to achieve his or her communicative purposes. Further, skill in managing various aspects of communication in intercultural contexts (inclusive of intercultural awareness, efficient management of the affective or attitudinal dimension of interaction, and facility in the encoding and decoding of non-verbal cues) has come to be seen as an important part of the listening fluency of the L2 learner.

Due to the recentness of the research on various aspects of the thesis topic, many problems and ambiguities relating to the research remain unresolved. The theoretical relationship of listening to the development of the communicative competence of the L2 learner has received scant attention, with the notable exception of Winitz (1981). Feyten (1990) cites the neglect of listening as a field of study by foreign language educators and second language researchers:

> ...the attention given to listening by foreign language educators has been restricted to methodological concerns. The focus has been on the *use* of listening as an instructional strategy rather than on the *nature* of listening, on what listening in of itself entails, and on the *skills* that are necessary to listen effectively...But whereas the SLA studies have always recognized the role of *hearing* in successful SLA (Blickenstaff, 1964; Pike, 1959; Pimsleur, 1966), as well as the importance of listening comprehension as a global skill (together with reading, writing and speaking abilities), virtually no attention has been devoted in the field to the possible significance of the more generalized type of listening behavior, or listening skill, quite independent of its function in second language comprehension processes....Virtually no research could be found that examined the relationship between the demands put on the students as far as listening abilities during language instruction, their preparation in those areas, and ultimately their foreign language acquisition. (pp 128 - 129)

Further, there has been insufficient delineation or investigation in the L1 or L2 literature of dramatic learning theory and methods as they apply to specific issues: the development of individual components of communication such as listening, oracy, and non-verbal communication skills or to the development of the learner's general communicative competence. The principal problems are:

1. a lack of clear definitions,

2. a lack of research specifically connecting the areas of the thesis topic

3. listening, as determined by the thesis, is an enormously complex, globally functioning modality which is operant at many levels of being and is influenced by a multitude of variables which are complex in themselves.

The Thesis Problem

The field requires an outline of the theoretical and methodological parameters of a dramatic approach to the development of the conversational listening ability of adult learners of English as a Second Language. The major focus of the study is therefore on: (a) defining conversational listening ability in terms of teachable skills; and (b) an analysis of dramatic theory and methodologies relevant to helping L2 learners acquire these skills. A further consideration of the thesis is (c) the role drama may play in the development of transfer skills utilizable in academic or critical listening contexts.

The Significance of the Study

The critical importance of listening is currently widely acknowledged in the literature on children's first language (L1) acquisition (Wells 1981), by theorists on first language development (Bloom 1970, Brown 1973, Miller 1978), in the writings of classroom centered L2 researchers (Asher 1969, Postovsky 1981), in the work of L1 researchers of listening per se, (Rankin 1926, Wolvin and Coakely 1989, Nichols 1987), in the work of L2 learning theorists (Winitz 1981, Oakeshott-Taylor and Dirven 1984), by researchers in psychology concerned with the development of interpersonal empathy (Ivey and Authier 1978, Rogers 1980), and by intercultural communications theorists and trainers (Gudykunst and Hammer 1983, Bruneau 1989). Many L2 researchers and communicative competence theorists, have questioned the traditional beliefs of audio-linguists that the internalization of grammatical structures and rules through drills should be the primary methodology of L2 acquisition. However, some L2 researchers of listening also question the assumption of L2 educators that oral practice is the fundamental underpinning of language acquisition. Natural Language Acquisition theorists generally, and advocates of the comprehension approach to L2 acquisition particularly suggest that an approach based on the development of specific skills for listening comprehension

should be the focal methodology in foreign/second language instruction, especially at the initial stages of language study, (Winitz 1981, Winitz and Reeds 1975, Asher 1969, Nord 1981, Terrell 1983). Despite the accumulated evidence of these writers, and despite the fact that the ability to listen has been noted to be our most used communicative skill (Birdwhistell 1970, Rankin 1926), relatively little is known about it. Of the four skills of listening, speaking, reading, and writing, it is least focused on in the both the second and first language teaching literature.

Although approaches using educational drama teaching modes have been much touted in the ESL literature (Smith 1984, Di Pietro 1983, Savignon 1983, Paulston and Bruder 1976, Via 1976) and many, principally "how to", articles and a few books have been produced illustrating how dramatic techniques can be practically applied in the ESL classroom, prior to this thesis no theoretic investigation of how the two fields link up has been undertaken. It is proposed that, by investigating the theoretical and practical basis of how listening ability may be developed through a dramatic teaching approach, L2 teachers may be aided in the following ways:

(1) The study will establish two new areas of inquiry in SLA research. These are (a) the relationship of listening as an interpersonal communicative skill to SLA, and (b) the relationship of dramatic functioning to the development of SLA ability.

(2) The study will define or clarify key terms, relationships, and variables relevant to an understanding of the teaching of listening through drama and will delineate a set of goals and parameters for the teaching of listening to adult L2 learners.

(3) The study will provide a theoretical rationale and justification for the implementation of dramatically-based approaches in teaching listening to second language learners. It will also be helpful in clarifying the importance and role of specific dramatic methodologies and the role of both listening and drama in second language acquisition theory and practise generally.

(4) The study will provide information on the role of drama in teaching intercultural communication skills in second language learning contexts.

Limitations of the Study

(1) As there are no previous empirical studies on this topic, the study will be theoretic and diagnostic in nature with empirical justification limited to the experience of the author. The thesis, therefore, is primarily exploratory and conceptual in its approach.

(2) Much of the most recent and relevant literature on listening has emerged from research in the areas of first language interpersonal and intercultural communications training. Therefore, in addition to the research on listening in the L2 teaching literature, the thesis will draw on relevant native language (L1) research from these latter areas as well.

(3) The type of L2 learner the study assumes and focuses on is primarily the L1 literate adult learner (i.e.: in the approximate age range of adolescence to early 40's) who has attained to at least the intermediate range of proficiency in English and who is living and studying in the target language country. As this is the age range in which educational drama approaches to teaching and learning in first language contexts are normally used, it is the one assumed by the study. Although the focus of the study is on these adult learners, space and data limitations do not allow for either an in-depth investigation of the differences involved between adults and children in utilizing dramatic approaches for the teaching of listening, or for an analysis of how creative dramatics may be used in the teaching of listening to adults. The term "pedagogy", as used in the thesis, is assumed to refer to learners in the age range as described above.

(4) Although the process of perceiving and understanding meanings communicated by theatrical presentation is vital to a complete knowledge of how drama may may be used to teach listening, space and data limitations do not allow for a complete investigation of this topic at this time.

(5) Similarly, although there is a good deal of support in the literature for drama as a developer of transfer skills applicable to literacy development and other related areas, limitations of space and time necessitate that this area be only briefly touched on.

(6) The vast bodies of literature on the physiological and neurological influences on listening and on the role of trust in developing communicative facility were too large to be incorporated within the scope of the study.

Methodology of the Study

As no previous studies of this nature were found to exist, it was necessary to establish a coherent theory whereby subsequent studies could be undertaken. Without such a coherent theory, acceptable research studies cannot be undertaken. The research method for this thesis, therefore, is analysis. The study is

- •conceptual: in its selection of criteria,

- •critical: in its assessment of relevant literature,

- •theoretic: in its analysis of the data towards a theory, and

- •emergent: in its documentation and analysis of themes emerging from
a tri: heoretical literature and as informed
by eı   sonal experience.

on of the Study

Preli   is topic revealed that the principal bias of researchers was to an investigation of the skills or abilities involved in listening. As a result, the decision was made to focus on the listening skills developable by dramatic means as the principal mode of organizing the thesis, i.e: the theoretical and practical parameters of teaching listening through dramatic means. In order to accomplish this, it was necessary to attempt to clarify terms and to delineate the theoretical basis of listening and dramatic functioning. The acknowledgement must be made, however, that the term "listening skills", or the conception of listening as a

set of skills popularly conceived of as practical. comprise an inadequate descriptor
for the broad range of abilities. character traits, knowledge and behaviours that
encompass listening as determined by the thesis.

A Review of the Literature on the Use of Drama in ESL

A computer search of the literature yielded 215 articles, principally of the
methodological variety, that focused on the use of drama to teach second languages,
primarily in the area of the teaching of English. Personal contacts and book searches
reveal that the use of drama as a teaching methodology is becoming of increasing
interest in academic circles around the globe. For example, drama is being used to
teach ESL in the Universities of Chile and Oslo, Wayne State University, Michigan,
in China, and in the World English Centre at San Francisco. The most prolific
source for the production of methodological and textbook based drama in ESL
materials is Great Britain, while the most recent full texts in the area are those of
Di Pietro (1983) and Smith (1984) in the United States. The country with the most
developed methodology in the area is Japan with the work being done at Model
Language School in Tokyo. As of March 1989. Japan also became the most
progressive country in the world in the area of play based learning with the decision
of the Japanese Ministry of Education to overhaul the entire Japanese elementary
educational system in accordance with an affectively oriented developmental
approach. With the exception of the work of Richard Courtney and the several first
language drama theorists mentioned in this thesis, no comparable body of literature
exists that documents the theoretical basis of dramatic functioning. Finally, no body
of writings on drama specifically as a developer of listening ability appear to have
been formulated in either the first or second language literature.

On investigation there appear to be only two writers who have written in any
depth on the theoretical basis of dramatic knowing and functioning. The most recent
of these is Richard Courtney of the Ontario Institute for Studies in Education in

Toronto. With over two hundred publications to his credit, chiefly in the area of educational drama, including the first basic texts in the fields of drama as a curriculum methodology, drama in relation to other disciplines, dramatic learning theory and qualitative research in the arts. Courtney is an acknowledged leader in the field. Much of the theoretical basis of educational drama as a developer of listening ability in the thesis is therefore based on his works. The second dramatic theorist of note is Constantin Stanislavsky, the late director of the Moscow Art Theatre, on whose principles of dramatic functioning much of modern acting and directing theory is based. Stanislavsky lived before much of the writings on listening, comprehension and educational drama in this thesis appeared. However, as a source for understanding the psychology and methodologies of artistic development he is still a major influence in the field. In light of this, and that the most progressive school in the use of drama to teach second languages, Model Language Studio in Tokyo, is based entirely on his system of actor training, Stanislavsky's work is the primary source in the thesis for an understanding of a methodological orientation to the teaching of listening to second language learners through dramatic means.

From the historical standpoint, there have been a number of writer/practitioners of educational drama that have made major contributions to our present understanding of dramatic modes of achieving relating ability. (Cook 1919, Slade 1954, Way 1968, Heathcote - in Wagner, 1976, Spolin 1963, Bolton 1980, Booth 1983). Recent writers whose interests have been more towards research are also doing significant work (Courtney 1982, Koste 1985, Wilkinson 1989, Rike 1989, Wagner 1989 and many others). From the theatrical perspective several alternatives to Stanislavsky have appeared (Myerhold 1969, Grotowsky 1968, Brecht 1964). Possibly the most important of these for a study of listening from the intrapersonal perspective would be Berthold Brecht, although space does not allow for an investigation at this time, as interesting as it no doubt would prove to be. The work

of Burney (1989) would provide a good starting point in this regard, this author having investigated Brecht from a cross-cultural interpretation perspective. Recent studies in the semiotics of theatre and drama (Elam 1979) provide another fruitful avenue of exploration of the general area of the thesis topic that must be left to a later time.

Synopsis of the Contents of the Thesis

Chapter I: Introduction

Chapter II: Definition of Terms

The first component involves the preliminary work of the study; the defining of basic terms related to listening and the investigation of concepts of listening in the literature. These basic terms are assessed in terms of their relatedness to dramatic functioning. The problem of defining listening noted in the literature is described and a definition of listening for the purposes of the study is given.

Chapter III: Historical Support for the Use of Drama in Teaching Listening

In this section dramatic learning is looked at in terms of the historical precedents for the use of holistic learning methods to develop communicative ability introduced by a variety of practitioners and theorists. The holistic basis of the communicative competence approach to L2 instruction is also documented.

Chapter IV: Theoretical and Pedagogical Support for Drama in Teaching Listening

The third component investigates L2 acquisition theory and dramatic functioning theory as they relate to the development of the listening ability of the L2 adult learner. Specifically, the L2 acquisition theories of communicative competence, natural language acquisition, and the comprehension approach are discussed as well as models of the listening process in terms of their relevance to the theory of dramatic functioning.

Chapter V: Theoretical Positions on the Nature of Comprehension

As listening has been principally defined in the L2 literature as a process of comprehension, theoretical views on the nature of comprehension are compared. Data is drawn from the literature on cognitive psychology, L2 acquisition theory, and dramatic functioning theory. A summary of Chapters II through V is given.

Chapter VI: Variables and Barriers Influencing Approaches to the Teaching of Listening

The fifth section of the thesis delineates the variables influential on the L2 listening process and how these variables may be addressed by a dramatic approach. Although there are many of these variables and a wealth of related research concerns, for the purposes of the study the variables most relevant to the development of a dramatic approach to teaching listening have been conceptualized as falling into two basic areas of concern. These areas are the affective psychological variables influential on the listening process and the interpersonal interactive contexts in which listening occurs.

Chapter VII: Skills Based Approaches to the Teaching of Listening

In this section the skills orientation to the teaching of listening, the primary focus of the majority of writers on the teaching of listening to L2 learners, is investigated. A comprehensive list of the skills involved in the teaching of listening in intercultural contexts as determined by the thesis is put forth.

Chapter VIII: Drama Methods in ESL

In this section the methodological orientation to dramatic functioning as a developer of the listening skills documented in the previous section is analyzed via an investigation of drama methodologies presently in use in the L2 classroom, from the perspective of storying in drama and through an analysis of the principles of actor training and performance as outlined in the writings on dramatic development of Constantin Stanislavsky.

Chapter IX: Summary of Principal Findings and Implications for Curriculum Development

The seventh component of the thesis summarizes the findings of the study in terms of an outline of the theoretical and practical parameters for the teaching of listening via dramatic means. Areas of further research are also proposed.

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Chapter 2
Definitions of Terms

A major finding of the study is that listening as a construct and as a generic communication skill is totally interdisciplinary in nature. Thus it has been approached from many disciplines and orientations. Despite the increasing interest in the area on many fronts, however, and owing to the relative newness of this interest, much confusion exists as to definitions and evidence for the validity of key assumptions and relationships is lacking. There are, however, several major constructs related to listening which are relevant to the purposes of the study. The most fundamental of these are delineated following in order to provide a comprehensive perspective of the listening process and the relationship of dramatic functioning to these terms. This investigation will serve as an aid in the delineation of the parameters of teaching listening through dramatic means. The first of these concepts is that of communication.

Communication: Interpersonal and Intercultural

Research into aspects of interpersonal communication and communication in general has drawn heavily upon theoretical investigations from such diverse disciplines as social and cognitive psychology, psychology, sociology, political science, and linguistics, with increasing work being done recently in the areas of theory building and testing by communications researchers themselves (Berger 1977). Communication has been variously defined as "the product of the process of acting on information" (Dance and Larsen 1972), as "the attempt to increase the predictability of the environment" (Miller and Steinberg 1975), as the change

occasioned in human behaviours as a result of engaging in the communication process (Mambert 1971), as a form of adaptation to the environment (Keltner 1970), as the elemental or central social process (Hertzler 1965), as an "effort after meaning" (Count 1969), as the relationship set up by the transmission of stimuli and the evocation of a response (Cherry 1966), and as "the co-ordinated management of meaning" (Pearce, 1976). While all of these definitions closely relate to the theoretical perspectives of both second language acquisition and dramatic functioning, the definition of communication which this thesis takes as its starting point is that of David Berlo (1960) who defines it as the process of "eliciting of a specific response from a specific person" (p.16). This definition is appropriate to the study as it appears to be the one most accepted by communications researchers (Arnett and Nakagawa, 1984) and as it outlines the nature of listening as a component of communication from the standpoint of interpersonal interaction in which the reception/feedback process is of primary importance.

Berlo's (1960) definition of communication, emphasizing as it does the concepts of social orientation, goal-directed activity, and the creative mutual management or production of meaning in interpersonal contexts, relates directly to the conception of dramatic functioning as occurring in role play or performance. Further, this definition implies the necessity of empathy and judgment skills or aesthetic perception in managing the process. Ability in these latter aspects of affective functioning are basic to effective dramatic functioning and are investigated in the thesis.

Berlo's (1960) initial research has led to increasing interest on the part of communication scholars in the relationship between communication and learning. Scott and Wheeless (1977) have noted this interest and cite prevalent definitions of the two terms as evidence of the closeness of this relationship.

> ...learning has been defined as a process involving the acquisition or modification of cognitive, affective, and/or behavioral capabilities. Communication is viewed as the process of eliciting cognitive, affective, and/or behavioral communalities through verbal and non-verbal messages. (p. 1)

In is also necessary, however, to attempt to define communication as it occurs in intercultural contexts. Sitaram (1970 - in Saral 1977) has linked aesthetic functioning, culture, learning and communication together in defining intercultural communication as "the art of understanding and being understood by the audience of another culture" (p. 1). Samovar, Porter and Jain (1981) note the "crucial link" between culture and communication. Their description of this relationship allows one to include drama as an intercultural learning medium in this equation as well.

> Culture and communication are inseparable because culture not only dictates who talks with whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed or interpreted. In fact, our entire repertory of communicative behaviors is dependent largely on the culture in which we have been raised. Culture, consequently, is the foundation of communication. And, when cultures vary, communication practises also vary...Culture and communication are so inextricably bound to one another that some cultural anthropologists have argued persuasively that the terms culture and communication are essentially synonomous.(2)...Culture manifests itself in patterns of language and in forms of activity and behavior that act as models for both the common adaptive acts and the styles of communication that enable us to live in a society within a given geographic environment at a given state of technical development at a particular moment in time. (p. 24)

Drama, in its interpersonal and theatrical aspects is essentially a modelling agent for the norms, values and communicative styles of particular cultures. As the primary agent or process for interpreting these models is human visual and auditory perception, there is a direct relationship between dramatic modelling and the teaching of intercultural communication. But there are cultures within cultures and much evidence exists (elucidated later in this thesis) that both culture and communication should be contextually defined. From the contextual perspective, culture can be defined as one's personal culture, group or social culture, organizational culture or societal culture. Each of these cultures has its own communicative norms, values and ways of being and doing. Barnett (1977) notes that the practise of defining intercultural communication as a separate level of

communication has run into some opposition. He cites Badami (1976) as stating that intercultural communication should be defined as a variable of interactants or setting (read context). Thus, interpersonal communication can be either unicultural or intercultural and its success is situationally dependent. This situational orientation to communication, learning and culture is further borne out by intercultural communications researchers. Saral (1977), in an overview of intercultural communication research, states:

> Cole et al (1971)...argue that what seem to be cultural differences in cognition are better accounted for by situational differences than by cultural variation in cognitive processing. In a similar vein, Cole and Scribner (1974) emphasize that there are variations in the situations within which people manifest particular cognitive processes. They indicate what they believe to be an urgent need to develop a theory of situations...Cartier (1976), for example, remarks that much of what has been written on intercultural communication misses the mark because of a failure to consider the purposes that two people have in communicating in the situation in which communication occurs. These purposes (and situations) nearly always, he contends, involve factors which have nothing to do with communicating, per se, but which are the primary variables of the interaction. (p. 3)

The foregoing analysis has shown a close relationship between conceptions of culture, learning and communication and has shown how dramatic functioning can operate as a learning medium cross-culturally and its theoretical relevance to these terms. It is notable that, as a result of the absence of interpersonal or intercultural communication skills training in L2 pedagogy (Baxter 1983), there may be many variables relative to successful communication in intercultural contexts that have little to do with language/listening teaching concerns as they are presently construed. Drama, as a situationally based learning medium, can be used as a medium for context management by providing meaning, relevance, stimulation, illustration and elaboration. It can provide the "hands on" experience with the five criteria for contextual learning discussed in this thesis (see Chapter VI). Finally, it can be a modelling medium for the various kinds of cultural or situational contexts L2 learners must learn to deal with.

Language

Defining language is an equally problematic concern. For the purposes of this thesis, language is defined here as the current repertoire of the verbal and non-verbal codes of informational exchange of a particular group of people. It is both referential (a system of symbols through which communication is effected) and expressive (engaged in for its own sake). Language in use has been noted to have a characteristically creative quality, as evidenced by the fact that all speakers are capable of combining the elements of language into completely original forms (Hellgren 1982). This creative aspect, although most clearly seen in demonstrations of the aesthetic or expressive use of language (as in the literary arts such as poetry or drama), is a fundamental part of all language use and is a primary contributor to the success of language as a mode of communication or as "a way of being in the world" (Gadamer 1975). As a result of a recent theoretical shift in views of the language acquisition process, many L2 researchers now view native language learning and second language learning as analogous processes characterized by the development of rule-governed creativity (Hamayan and Genessee 1976). There is thus a direct relationship between the creative languaging involved in dramatic functioning and the acquisition of one or more additional languages.

The Hermeneutic Rationale for Heuristic Instructional Modes

From the standpoint of the relevance of research on languaging to dramatic functioning, language as it relates to listening has been investigated in the L1 literature by researchers in the areas of hermeneutics, inner speech, cognitive science and drama who have focused on its play oriented, symbolic, and scriptual or storying aspects (Murphy 1989, Lundsteen 1979, Rumelhart 1980, Berner 1989). The latter areas are investigated further on in the thesis. In terms of the "art of languaging", however, it is the hermeneutic tradition that provides a solid philosophical connection between listening, language and dramatic functioning. Stewart (1983) ties listening to the philosophical perspective of language as

embodied in four themes of hermeneutic science which has been defined as "the art of interpretation" (Murphy 1989, p.28). Each of the four themes which Stewart describes as embodied in hermeneutics (openness, linguisticality, play, and fusion of horizons) illustrate a direct correlation between listening and dramatic functioning. The first of these is "openness".

Openness is the idea that participants in a communicative encounter are co-creators of meanings that are dependent on situational, historical, cultural and linguistic contexts. Thus all language is inferred from, dependent on and understood in terms of particular contexts. As all contexts are changeable, what is important then, is not the truthfulness or content of the message per se, but the subjective interplay between interactants.

McLeod (1979) notes that the issue of the content of dramatic instruction has not been widely discussed in the educational drama literature as it is the communicative and expressive processing modality that has been considered important. Best (1974) states that it is in the experiencing of drama that the true meaning of the dramatic experience lies. Thus cognitive recapitulations of what happened or what was learned in the event after it is over encompass little of what was actually experienced. Courtney (1982) maintains that dramatic learnings are to be understood in terms of "criteria in context". In sum, then, the hermeneutic view of openness to new experience as an aspect of effective listening is one of the basic criteria of dramatic functioning as well. The relationship between context as a variable of listening and dramatic functioning is further investigated in Chapter VI of the thesis.

The theme of "Linguisticality" in hermeneutics encompasses the idea that one's evolving ability to interpret and speak is dependent and co-evolving with one's knowledge of the world. Thus Palmer (in Murphy 1989) can characterize language as a medium for experiencing, thinking, understanding and existing as a human being. In terms of hermeneutics, then, language is not primarily a system for the

representation of knowledge but of discovering and representing the construction of knowledge within fluid contexts. In other words language is acquired through a heuristic or discovery learning process. This experiential view of language is relevant not only to the primarily social orientation of dramatic learning but also to the improvisational basis of all dramatic functioning.

The relationship goes even farther, however, in terms of reaching to the heart of the argument for drama as methodology for promoting transfer of learnings. ESL theorists maintain that learners must learn to function in both context-embedded and context-reduced language registers, or, to put it in terms of listening, to learn to interpret conversational and academic discourse. According to the hermeneutic rationale, what should be happening in second language listening instruction is that context-embedded discourse should not only be co-structured with learner meanings and socially (interpersonally) based approaches to learning, but a good part of the basic methodology of instruction should be that of expanding the contexts of learning. In this way the natural associations made through heuristic experiencing can be more easily accomplished. Further, if this rationale is valid for developing interpersonal listening ability, by extension it can also be seen as applicable to the dissemination and processing of academic discourse. For both these purposes, educational drama, as a contextually based learning medium, can offer a wide variety of easily controlled and elucidatable situations.

The theme of "play" in hermeneutics involves the concept that languaging is a form of play in that it entails a good deal of uncertainty and spontaneity. The resolution of uncertainty is a primary goal of the interactants. According to this philosophy listening ability is developed through a process of creative improvisation within particular contexts, i.e.: a process of dramatic functioning in which the ability to play is primary to success.

The fourth of Stewart's themes "fusion of horizons" entails the idea that the process of communicating involves the meeting of two or more people's totality of

their awareness of the world. Thus the ability to listen involves the ability to be accepting of, although not necessarily reconciled with, another's world view. According to this view, listening is not only a way of being in the world, as Gadamer put it, but also a way of letting others be in the world. To the criteria of openness must be added that of non-judgmentalism. To develop the ability to listen effectively necessarily is not only a process of culture learning and socialization, but in a multicultural society such as Canada, it is also a process of intercultural adaptation. Drama for many centuries was our principal means of passing down our cultural knowledge. Its primary forte in modern educational contexts is as a medium of learning communicative and social skills. Finally, in essence drama, through learning in role, is our basic methodology for developing our selves. Thus it is a primary methodology for learning how to be in the world, to co-exist with others and to adapt to changing cultural contexts.

From the standpoint of the investigation of these four themes it is evident that the science of hermeneutics, the art of interpretation, provides not only a philosophical rationale for viewing listening as a dynamic and creative culturally based languaging process, but also for viewing it as essentially a process of dramatic functioning. Drama, with its emphasis on verbal and non-verbal interaction in interpersonal contexts, on verbal expressiveness, on creative functioning, and on the creation of symbolically based culturally derived "worlds" which can be examined and emulated, thus appears well suited for use in the development of listening and general languaging ability in intercultural teaching contexts. As a means to language development drama is widely acknowledged by both L1 and L2 educators. Stern (1983) in an article documenting why drama works in second language teaching puts it this way:

> Drama is commonly used in ESL and foreign language classes for developing communicative competence, especially oral language skills. Whether or not they use it themselves, most instructors would agree that drama, particularly role play, is a standard classroom technique which "has long been recognized as a valuable and valid means of mastering a language" (introduction).

Morrow (1979 - in Wesche 1981) identifies a number of features of language that it is necessary to address from an instructional standpoint if communicative competence for L2 learners is to be achieved. According to these authors language in communication is interaction based, to some extent unpredicatable, purposive, authentic, related to the behaviour of the participants and others, and always occurs in both a verbal and extralinguistic context (p. 553). Wesche (1981) maintains that the majority of these qualities of language are unaddressed in L2 pedagogy, and, until they are addressed, full communicative competence will be impossible for L2 learners to achieve (p. 553).

As dramatic functioning involves these characteristics, it provides the kind of authentic languaging deemed by L2 researchers as necessary for communicative competence. Although dramatic language, as script, is somewhat different than common, everyday speech in its degree of continuity and expressiveness and its seeming lack of hesitations, implied meanings, etc., when produced by trained actors, it becomes "real" language in its most creative and expressive form. It has all the pauses, intonations, and implications of real speech but lacks the erraticality, topic jumps, etc., that might prove distracting to second language learners. The basic assumption of dramatic development and of second language acquisition is the same. People need to be trained to be better speakers and listeners. Moreover, both have the same end in view, the development of creative languaging ability. Another aspect of language acquisition that dramatists have always known that L2 teachers have yet to discover is the immense importance of body motion and physicality in connecting meaning to language acquistion and communication. Only the Total Physical Response approach of James Asher (1977) and those few researchers using advanced drama formats such as Di Pietro (1983) and Maley and Duff (1982) have given this area its due.

In sum, then, according to the foregoing investigation of the nature of language, it is plausible to view listening and dramatic functioning as analagous,

similar. and even essentially the same process. In addition, dramatic language and dramatic languaging provide the modality for the kind of authentic language use stipulated by L2 acquisition theorists.

Drama

"Drama" is a generic term encompassing a myriad of forms which exist on a continuum and address a multitude of purposes. The dramatic continuum begins with dramatic thinking, the act of imagining the world in terms of self and other, proceeds to the improvisation of dramatic play, then to more formal modes such as role play and scene study, and ultimately ends in theatrical performance. The essential commonality underlying all these forms of drama is the "spontaneous human process of identification with and impersonation of others" (Courtney 1982, P.3). Thus dramatic functioning is primarily metaphoric and symbolic.

Educational Drama

This term applies to dramatic forms as they are used to achieve more structured and precise educational goals. It comprises all the forms of drama as they are usually found across the gamut of teaching situations. In schools it is most prevalent at the secondary level and may also at times include a relatively minor emphasis on theatrical performance. Educational drama based on play is also used in early childhood education. In elementary schools it is primarily found in the form of creative drama or improvisation. Approaches to human development that use educational drama techniques are also to be found in a wide variety of professional contexts including psychotherapy, social work, the training of personnel in business and industry, recreational learning and many other areas. In terms of teaching general communicative skills. involvement in educational drama in its role preparation apects (role play/dialogue practise, scenarios, improvisation, etc.) is popularly assumed to be the most applicable dramatic approach because it emphasizes the development of communicative ability and relating (socio-cultural)

skills rather than on psychomotor/exploratory learnings (creative dramatics) or the learning of theatrical skills in training for performance.

Educational drama, however, includes the use of techniques designed to develop theatrical performance skills if the emphasis in use is on educational ends. In this thesis development through classroom oriented dramatic techniques and development through actor training methodologies designed to develop theatrical performance skills are taken as the two major educational drama methods of learning through drama for adults. Thus these two approaches will be assumed and labeled in the thesis under the terms educational drama or "dramatic functioning", a term which is also intended to include dramatic imagining. As the context of the study is language learning, the term is further intended to mean engagement in dramatic learning techniques within the specific learning situation of second language acquisition. Another aspect of educational drama is the professional educational theatre troupes which visit schools. Although a consideration of the role these groups could play in developing listening and other learning skills is important, space and a lack of previous research precludes such an investigation here.

Listening

Traditionally, L1 researchers interested in the listening process generally have defined and researched it in terms of three major foci; (1) Hearing, the basic ability to receive sound. (2) Perception, the selective attending to aural stimuli, and (3) Auding, the comprehension of aural stimuli, chiefly as regards the understanding of speech. Listening is not, however, as clearly defined as these terms would suggest, especially when visual nonverbal and socio-cultural factors must be taken into account, as in the case of second language learners. In addition, depending on listener purpose, perception has also been called "listening" or "speech perception". There is also "appreciative listening" as in listening to music, which has also been

called "discriminative listening". Yet discriminative listening has also often been noted as a sub-skill of "critical listening" which is a standard category of auding. Given this confusion of terminology there is obviously room as Stewart (1983) has noted for a "careful clarification of concepts". Nor is it surprising that a definition of listening comprehension (LC), the principal focus on listening of L2 researchers, or of listening as a universally applicable term has yet to be established. Glenn (1989) researched fifty definitions of listening and concluded that the problem of definition continues to limit research on listening. Goss (1982) notes that the large amount of conceptual confusion existing about the listening process has resulted from the differing definitions and perspectives on listening that have been developed by researchers, consultants, teachers and test constructors. He suggests a theoretical perspective is necessary and that the use of an information processing model applied to the interpersonal listening process would allow for the integration of a number of the essential components of listening. Hauser and Hughes (1988) present data that they suggest corroberates Goss's position. They also suggest, however, that the orientation to listening as solely listening comprehension by L2 theoristis is conceptually invalid.

> At this point, then. it appears that we can argue that listening is at least part of the cognitive process of human information processing. As yet, however, we seem to have difficulty separating listening as a unique dimension of that process. Kelly, (1989) for example, argued that the factor labeled "listening comprehension" in the above mentioned studies was a factor of mental ability - not of a unique component of listening. He based his remarks on Spearitt's conclusion that the listening comprehension factor that he found was closely related to verbal comprehension, induction, and span of memory factors.(5)

These authors also cite Hirsh's (1986) review of the literature on listening in which ten conceptual components were identified that are or have been used in accepted definitions of listening. These factors, however, relate solely to an auditory conceptualization of listening and thus are insufficiently comprehensive for the purposes of teaching listening to L2 learners as the nonverbal cueing, cultural, and authentic language use aspects of interpersonal interpretation aren't included.

In addition they go on to further mitigate the usefulness of the list in stating that "at this point there does not seem to be a consensus about which combination of the components should be used in defining listening" (p.84), a necessary prerequisite for the building of a valid theory of listening. Witkin (1989), in a state of the art article on listening theory and research, concludes that there is no one consistent body of either theory or research on listening, very little agreement on a definition, and even some question as to whether such an entity as "listening" exists at all. Wolvin (1989), in an assessment of listening models, argued that, owing to the scope and complexity of the skills involved and the fact that listeners behave differently in different contexts, it might not be possible to measure listening as a global construct. Thus he stresses the necessity of defining listening contextually.

Wolvin and Coakley (1989) state that current conceptualizations of listening in the literature generally center on "an understanding of the process nature of this phenomenon" (p.1) and concluded after reviewing many of the definitions of listening that "a current concept of listening can be that of receiving, attending to, and assigning meaning to aural stimuli." Rhodes (1987) defines listening as a relational process which includes monitoring of progress towards a goal during the interaction and providing feedback about one's perception of that process. Steil (1983) defines listening as a five step process of sensing, interpreting, evaluating, storing and responding. Thus, some argument exists among researchers as to whether the elements of visual stimuli, responding and memory should be included in a definition of listening. However, since most researchers on conversational listening include feedback as an important part of hypothesis checking in comprehension (Matthews 1982), conversation management (Haastrup and Philipson, in Faerch et al 1984) and teacher evaluation of student listening ability (Steil, Barker and Watson 1983), feedback in this study will be taken as an essential component of listening. It is further notable that the inclusion of feedback in this definition relates to domains of affective and tacit functioning (in the receiving and attending aspects

of the definition) as essential elements of listening and to Berlo's definition of communication. As non-verbal cueing is assumed to be an important part of the decoding process, then, for the purposes of the study, the ability to decode visual stimuli must be considered an important part of the listening process as well. It is therefore evident that a definition of listening ability in L2 acquisition situations must include both the ability to interpret and to manage the flow of information for both context-embedded (interpersonal) and context-reduced (critical or academic) discourse. Verbal communication skills must therefore also be included as an important part of listening ability.

As all of these domains fall under the aegis of drama, a functional analogy thus exists between the components of listening generally accepted by researchers and the nature of dramatic functioning. Further, from the analysis of terms of communication, learning, culture and language, dramatic functioning and listening are directly related to these terms as well. For the purposes of the thesis, then, Steil's (1983) definition of listening as a process of sensing, interpreting, evaluating, storing and responding to informational stimuli seems at this point to be most appropriate. Note, however, that the most popular view of listening in the L2 literature is still to "listening comprehension", a term that is investigated in Chapter V.

This concludes the analysis of the terms related to listening, the relationship of listening to dramatic functioning and the defining of listening for the purposes of the study. The following section investigates the historical evidence supporting the use of educational drama as a methodology for teaching listening.

Chapter 3

Historical Support for the Use of
Drama in Teaching Listening

Drama Theory

Until very recently educational drama teachers have generally stuck to the
applied end of things, depending primarily for their theoretical orientations on the
writings of general education theorists and methodologically oriented education
faculty courses. Despite several research focused drama in education forums in
recent years through which a fair body of research literature has been generated,
most writing on dramatic learnings is of the methodological variety and much
derives from the traditional beliefs of the British educational drama practitioners of
the last fifty years or so. The historical evidence for the value of drama as medium
for teaching listening skills comes from two principal sources; theorists in the
mainstream of education who have advocated holistic approaches, and the changing
trend in predominant approaches to the teaching of second languages which is also
showing a more holistic orientation. While these sources do not in the main concern
themselves with drama as a developer of listening ability per se they are often
supportive of drama as a developer of general communicative ability of which
listening is a part and of holistic relating inclusive of affective functioning.

Trends in First Language Education Towards Holistic Approaches

At the start of the 20th century. Western educational practises were dominated by mechanistic and empiricist views of learning and human functioning. These views derived from the medieval and Victorian disgust with the body (and hence a rejection of physical pleasure and physical forms of learning), Scientific Rationalism which saw reason in itself as a source of knowledge superior to and independent of sense perceptions. the Protestant Ethic which produced a distrust of affect in learning, and the model of human functioning promoted by the behaviourist movement in psychology. All of these influences in sum led to a habitually mentalistic and authority centered approach to learning and an emphasis on measurable results.

It was the emphasis on measurable results that led to Bloom's Taxonomy of Educational Objectives (1956) which specified that educational goals or "objectives" could be categorized into cognitive, affective, and psycho-motor "domains". This approach became widely accepted in education and in business as the "systems management" or "management by objectives" approach to training and organizational management. This approach is still largely influential although front-line theorists in both management and education, particularly in arts education, are taking issue with it, preferring a more global and less quantitative approach to human functioning.

In mainstream education Bloom's approach has been criticized on a number of counts which are as follows; teacher planning is limited by a number of factors, his terms are general in meaning and do not lead to a precise methodology for implementation, there is a close interaction between all three areas of functioning and overlap among variables in the individual categories, it assumes that if cognitive behaviours are carefully developed in the right sequence and pace the affective variables will be included as a natural part of the process, (although this is not necessarily the case unless they are specifically focused on), and finally, many

teachers, unless specifically trained in the area of affective development, find it difficult to formulate, implement, and evaluate affective learning (Laws 1976). So it seems that Bloom's emphasis on cognitive learning and additional factors in the teaching situation itself have tended to produce an undue emphasis on a cognitive approaches to learning in which affective learning is undervalued and underimplemented.

These taxonomies have also been seen as inadequate in educational drama theory. Arguing from the viewpoint of humans as being holistically functioning beings, Courtney (1985) posits that instruction can also be looked at in terms of an aesthetic dimension which involves the ability to assess and problem-solve in the context of experiencing of raw data. The aesthetic dimension provides an alternative or addition to the traditional educational framework of Bloom's taxonomy of objectives giving a specturm of cognitive, affective (emotional), psycho-motor, and aesthetic domains of learning. Dramatic learning is a form of artistic experiencing which directly develops aesthetic functioning ability, i.e.: the largely tacit "feeling" function in Witkin's (1974) sense of the combination of affective and cognitive functioning ability. Aesthetic functioning is our basic mode of intuiting, judging and perceiving sensory data in the world: the underlying holistic methodology by which we apprehend and synthesize information. This aesthetic domain underlies the other three and supplies the tacit knowledge necessary for effective functioning in the others.

In the conversational aspect of second language learning there is an additional problem to the above in the use of behavioural objectives. Because the emphasis is placed primarily on the development of communicative competence, the direct acquisition of knowledge is less stressed and linguistic competency is not assumed. Laws (1976) summarizes the arguments specific to second language learning against the uses of behavioural objectives (and thus against the principally cognitive orientation to listening as "listening comprehension" in L2 pedagogy) in

terms of three major points: trivial learner behaviours tend to be overemphasized; the timely and relevant digression is stifled and unexpected opportunities are not exploited; and not all objectives can be stated in measurable terms and tested objectively, especially in the affective domain. Laws cites Guttner (1972) who warns that quantifiable measures tend to crowd out intangibles, and himself warns that in second language acquisition affective objectives are equally important to cognitive ones and that it should not be assumed that progress in the cognitive domain will always lead to progress in the affective domain.

In addition to this modern trend towards more holistic and qualitative orientations there have also been earlier influences as well. Traditionally the argument between the two camps has centered on the belief in a planned society vs an emphasis on the freedom of the individual as evidenced by such arguments as product vs process, teacher vs learner centered instruction, quantitative vs qualitative measurement, and a behaviouristic vs humanistic view of human functioning. The early proponents of humanistic learning such as Locke, Rousseau, Goethe, Pestalozzi, Herbart, Carlyle, and Froebel, all in one way or another espoused the development of the whole child (Rusk 1979). Froebel died in 1852, but since the time of his death there has been a radical revision of educational thinking towards individualistic, learner centered, and affective methods. These ideas arose out of and are inextricably interconnected with the ideas of humanistic philosophers and psychologists whose influence properly began with Sigmund Freud's concern for the study of the individual. They have also been associated with the tenets of progressive education, the most famous exponent of which was John Dewey.

Prominent progressivist and humanist thinkers have come from many different fields. In addition to Dewey, the humanistic impulse and the espousal for the whole individual have been advocated by an array of sociologists, cultural anthropologists, educators, scientists, and communication specialists. These include such people as Irving Goffman, Carl Rogers, Carl Jung, A.S. Neill, James Moffett,

G.H. Mead, Juliette Allvin, Jacob Moreno, Susan Issacs, Johan Huizinga, and Richard Courtney. It has been British educators from the mid-60's on, however, who have led the attack on mentalistic and mechanistic conceptions of learning. People such as Malcom Ross, Robert Witkin, and David Best have all pushed for more creative and experientially oriented approaches. Best's (1974) criteria for assessment of student work includes interpretive ability and moral judgment as well as deductive and inductive reasoning ability; in other words an aesthetic component that varies with the context of the learning experience is an important part of the learning process. The Society of Teachers of Speech and Drama in Britain over the last fifty years has advocated the connection between drama and the development of communication skills. The principal means has been their journal <u>Speech and Drama</u>, which has published both theoretical and empirical research.

There are many kinds of affective learning techniques, drama being only one. Yet there is something about drama that gives it a centrality as a means of affective learning or holistic development in educational contexts. Probably this factor is related to the totality of the individual's involvement that occurs and its inherently motivating quality. Drama and the use of dramatic imagination call on all the capabilities of the whole of the human organism and organize them to a specific experiential end. Courtney (1982) writes of the relationship between language learning and spontaneous dramatic action:

> Good language teaching, therefore, is built upon learnings which, in themselves are more holistic. Learning to write follows upon learning both to see and to speak. And learning to see and to speak is built upon learning to act dramatically. But it is not merely that dramatic action is genetically earlier - it is assumed by the acts of speaking and writing. Spontaneous dramatic action is the very foundation of language learning. (p.112)

In sum, in terms of modern thinking about education by educational drama specialists and L1 and L2 learning and curriculum theorists, strong theoretical and philosphical support exists for the use of affective and holistic techniques as a balance to the present overemphasis on the cognitive, and thus to a valuing of drama as a means of rectifying this imbalance.

Trends in Second Language Teaching
Towards More Holistic Approaches

The understanding noted above of the importance of affect and holistic functioning with its concomitant understanding of the role drama can play in effecting learning, has not been lost on second language teaching theorists and educators. In terms of the communicative competence approach to language acquisition, the primary educational and theoretical orientation of English as a Second Language teachers (Canale and Swain, 1980), this trend is reflected in its theoretical underpinnings which generally contend that communicative competence consists of essentially four components:

(1) Grammatical Competence: the ability to manipulate linguistic features in order to form words and sentences.

(2) Socio-linguistic Competence: (Hymes, 1970) the ability to use language appropriately in its social context, taking into consideration the role of the participants, the information they share and the function of the interaction.

(3) Discourse Competence: the ability to recognize different patterns of discourse and to connect sentences or utterances to form a meaningful whole.

(4) Strategic Competence: the ability to use strategies to sustain or enhance communication when there's a breakdown due to imperfect knowledge of rules or such limiting factors as distraction and fatigue. (Savignon 1983, Canale and Swain 1980)

Numbers 3 and 4 above derive from the work of Speech Act theorists, Austin (1975)and Searle (1969) who were concerned with the ways in which functional units of speech derive their meaning, not from grammatical form, but from the rules of interpretation of a given speech community. Numbers 2, 3 and 4 above thus illustrate the essential belief of ESL theorists in the necessity of teaching students how to cope with the social aspects of language in cross-cultural contexts, and how to

deal with communication barriers and utilize interpersonal skills, inclusive of listening skills, effectively in real life situations. From the standpoint of general practise, however, little emphasis is placed on communicative skills per se in L2 classrooms. Listening is still primarily seen in terms of the decoding of aural stimuli, although this decoding is now regarded as an active skill.

Summary

This examination of historical and modern trends in first and second language theory and pedagogy has shown strong fundamental support for the argument for teaching students how to handle the affective aspects of interpersonal communication and ultimately constitute a trend towards a more holistic approach in both L1 and L2 pedagogy. From the second language pedagocical standpoint the best evidence of this trend is the movement away from a grammatic or structural focus in syllabus design towards (functional and/or notional) situational approaches. Thus educational trends in first and second language acquisition historically indicate pervasive support for the holistic medium of drama as a viable approach to the teaching of aural/oral skills.

Chapter 4

Theoretical and Pedagogical Support
for Drama in Teaching Listening

There are three basic perspectives in the L2 literature from which a knowledge of the state of the art of research on listening in second language learning may be obtained: from the theoretical orientations to listening espoused in the literature inclusive of the various perspectives put forth in an attempt to define listening; from the major pedagodgical orientations to teaching second languages; and from the standpoint of the generally accepted models of the listening process. In this section, findings from these areas will be documented and assessed in terms of their relatedness to dramatic functioning.

Theoretical Orientations in the Literature on Listening

Some of the more prominent concerns that have appeared in the general research on listening are; native language research (empathic listening, self-disclosure, communication apprehension, speech style), 2nd language research (conversational and academic listening, communicative competence, listening comprehension skills), and research on intercultural communications (nonverbal communication and barriers to effective functioning in intercultural contexts). Wolvin and Coakley (1989) have identified what they have found to be the eleven major viewpoints or approaches whereby the study of the listening process has been approached in the L1 literature. They are: Skills, Human Information Processing, Schema Theory, Meta-cognition, Inner Speech, Story-telling, Humanistic Psychology, Neuro-linguistic Programming, Listening Disabilities, Listening

Environment, and the Tomatis Method. In order to substantiate the thesis, documentation from various of these areas is utilized according to varying degrees of relevancy to dramatic functioning.

Listening as an aspect of communication per se, as a subject for serious inquiry in first language research is very recent, dating roughly from the publication of the first major text in the field, Ralph G.Nichol's "Are You Listening?" in 1957. In second language research the systematic exploration of listening has begun even later, beginning in the 1970's. (Dirven and Oakeshott-Taylor 1984). Generally speaking researchers or theorists on listening can be categorized into two general camps; those who deal with listening as a theoretical construct, and those who investigate it as an important processual component of communication. In the former category fall those who have attempted to define listening, investigate its role in relation to other theoretical constructs such as language, communication, empathy, inner speech etc., or delineate the listening process itself in terms of its application to various purposes. In the latter category, those who have attempted to investigate listening from the processual standpoint can be grouped under four sub-categories, i.e.: those who have tried to:

(1) teach effective listening for therapeutic purposes through training methods such as microcounselling (inclusive of training in empathy as a processual skill)

(2) effect social interaction skills in first language contexts through training in listening as an interpersonal or public communication skill

(3) develop facility in listening as an aspect of intercultural communications and general intercultural coping skills

(4) develop listening comprehension ability as part of the overall communicative ability of second language learners through various approaches of which educational drama is one.

It is this last category to which this thesis is addressed.

In research on second language teaching the major emphasis has been on developing listening comprehension (LC). a primarily receptive variable of information processing. LC has been variously defined as the ability to comprehend the spoken form of the target language (TL) (Paulston and Bruder 1976). the ability to understand native speech in unstructured situations, (Chastain 1971), and the ability to extract information from auditorially present language material (Groots 1983, -in Oakeshott-Taylor and Dirven, 1984). In methodologically oriented ESL writings, the general conception of LC has been to identify it with the understanding of the spoken language or the receptive half of the communication process, usually with some concession made to the recognition of non-verbal cues as part of this ability (Arnett and Nakagawa 1983, Krasnick 1983).

In the communicative competence theory of second language teaching, the principal approach to listening pedagogy among ESL educators is to consider the development of listening ability as part of the learner's overall communicative competence. Although the importance of listening is not unrecognized, with the exception of Winitz (1981) and his "comprehension approach" it is little focused on, the expressive ability of the learner being the major focus area (Canale & Swain 1980). This view is supported by Richards (1984) who states that our current understandings of how pragmatic meanings are understood derive from speech-act theory, conversational analysis, and discourse analysis. Thus they have a primarily expressive orientation.

Second language researchers of listening have focused on two general areas, critical listening, primarily in the context of listening for academic purposes, and conversational listening. Research on nonverbal listening has generally been done in the fields of intercultural communications and applied psychology and has had an overlapping focus on both auditory and visual perceptive stimuli. Nonverbal communication has not received a great deal of attention from second language

researchers. although its importance has regularly been noted in the literature (English 1982. Raffler-Engle 1980. Levine and Adelman 1982). Glenn (1989) notes that nonverbal cues and visual perceptions are not likely to be left out of any universal conceptual definition of listening that may be arrived at by a consensus of researchers.

Pedagogical Approaches to Second Language Teaching and Learning

There are three basic approaches to the teaching of English as a Second Language in the L2 literature; communicative competence, the comprehension approach, and natural language acquisition. These orientations are found predominantly in the ESL literature and their nomenclature is somewhat misleading in that all three approaches have the development of the learner's interpersonal communicative ability as a primary goal. Of the three approaches, communicative competence is predominant in the field.

In an exhaustive investigation of communicative approaches to second language teaching and testing, communicative competence theorists Canale and Swain (1980) look at the various theories of the development of communicative ability that have been suggested and evaluate them in terms of their relative advantages and disadvantages. They further propose their own theoretical framework for the development of communicative ability and examine its implications for teaching and testing. Finally they suggest directions for further research. Canale and Swain, like other communicative competence theorists and researchers, have not focused much on the subject of listening per se, preferring to subsume it under a theory of communicative development that draws most of its basis from speech act theory and other expressively oriented writings.

A contrasting approach that is especially significant to the topic of this thesis is the "Comprehension Approach" to language teaching advocated by Harris Winitz (1981), who advocates "the primary role of comprehension in the acquisition of

language" (p.IX) as established by recent research in theoretical linguistics, child language investigations, and preliminary experimentation in foreign language instruction. Winitz' approach is based on implicit (tacit) and associative learning in a format "that essentially reproduces the listening experiences of children" in their first language. (p.XIII) He sees the essential difference between the two approaches as being that the central objective of the comprehension approach is comprehension rather than speaking. Although speaking is not formally taught, it is not disallowed and is in fact encouraged. The teaching interval of comprehension, one component of the four basics of comprehension, speaking, reading, and writing, is extended while the other three are delayed. This follows logically on the work of several researchers who have recently advocated the delay of engagement in formal speaking exercises in the initial stages of second language teaching. (Asher 1972, Belasco 1981, Krashen 1982).

The point of view taken here is that understanding of language is the primary channel through which language is acquired (Asher, 1972; Winitz and Reeds, 1975; Krashen 1982). A rationale for this position has been developed by these writers as well as others. In this regard a distinction is made between forced production practice and spontaneous production (indirect teaching). When comprehension is used as a method of instruction, language production is not directly taught through drills, forced imitation, or modelling. Language use is encouraged by asking questions occasionally and by providing interesting and motivating communicative interactions. However, no emphasis is placed on teaching language production according to the normal stages of language development. Within this perspective the stages of language development serve as a general guide for teaching comprehension of language.

Winitz cites a common set of beliefs among researchers as to the central tenets of the comprehension approach. These tenets, on close examination, illustrate the belief that inferential association through a learner centered process of tacit

functioning is the primary methodology of second language acquistion. They are as

follows:

1. Language rules are most easily and accurately acquired by inference. The basic data are the sentences of a language. The ease with which learning takes place depends upon the programmatic sequencing of the sentences.

2. Language acquisition is primarily an implicit process because the acquisition of linguistic knowledge is not, for the most part, under the explicit control or conscious awareness of the student. Furthermore, explicit instruction in (surface) rules may be harmful to the learning process.

3. The rules of language are so complexly interrelated and so sufficiently detailed as to preclude errorless learning without exposure to a large part of the grammar of language. In this regard language acquisition is viewed as nonlinear because information in later lessons provides clarification of material presented earlier.

4. Comprehension is a teaching routine whereby the student is systematically exposed to the sentences of a target language. Production exercises, grammatical drills, and practice in translation are not generally used as teaching routines, although they may occasionally be used to test comprehension.

5. Speaking will develop given sufficient comprehension training, although there is only preliminary research to support this contention. (p. XVII - XVIII)

A close cousin of the Comprehension Approach is that of advocates of Natural

Language Acquisition (NLA) or the Natural Approach. In that all three approaches

mentioned here aim for the development of the effective interpersonal

communicative ability of the learner they could all be considered theories of

communicative competence. Although the terminology is somewhat confusing, these

designations do reflect distinct differences in approach. Generally speaking, the

difference between NLA theorists and other communicative competence theorists is

based on a difference in their viewpoints regarding the importance of "learning"

versus "acquisition". NLA advocates (Terrell 1977, Krashen 1977, Newmark 1966,

Schumann 1978) posit that, of the two systems for internalizing knowledge about

language - acquisition (the unconscious formation of grammatical principles via a

more or less tacit process of association of meanings and structures), and learning

(the conscious. cognitively based study of grammatical rules),- acquisition is the

primary method for the learner's effective development and use of his/her innate

language acquisition device (LAD). Acquisition is primarily accomplished through

spontaneous communicative activity, i.e., affective acquisition activities, in a more or

less "natural" fashion. Perhaps the principal difference between Winitz and other

NLA theorists lies in Winitz's heavier emphasis on comprehension in the acquisition

process, although, in terms of the role of comprehension in L2 acquisition, NLA

theorists are in agreement with Winitz in the belief that adults acquire second

languages in much the same way that children do their first language. MacNamara

(1983) states :

> Infants learn their mother tongue by first determining,
> independent of language, the meaning which a speaker intends to
> convey to them and then working out the relationship between the
> meaning and the expression they heard. in other words the infant
> uses meaning as a clue to language rather than language as a clue to
> meaning.

They believe, however, that adults are not in large measure as successful as

children because their emphasis is on learning rather than acquisition. Many

researchers (Asher 1972, Winitz and Reeds 1973, Terrell 1983) have argued that

there is a latency or pre-production period in language acquisition in which L2

learners learn to comprehend before speaking. It is in this period that the learner

develops his latent LAD which is the basis of all comprehension and acquisition of

language. Thus it is that Stephen Krashen (1981) has posited his now widely

accepted language acquisition theory in which he maintains that, in addition to this

silent period, students should be in a non-stressful situation in which their affective

filters (anxiety levels) are low and should be provided with large doses of

comprehensible input.

These tenets have a direct relationship to the theory and methodology of

drama in teaching second languages. The highly programmed nature of scripted

drama, the non-linear and tacit approach to linguistic interactions, and the

systematic variation of contexts and registers possible in role playing suggest that

dramatic functioning and the process of comprehension training Winitz outlines are essentially similar processes. The flexibility inherent in the wide range of dramatic techniques applicable to the development of listening ability (e.g.: role plays, mime and other non-verbal exercises, situational improvisations, intonation exercises, sensory development exercises, etc.,) from both the spectator and participant standpoint further suggest that drama would be an ideal medium for implanting large doses of comprehensible input in a non-stressful situation exactly as Natural Language Acquisition theorists suggest.

Models of the Listening Process

One's theoretical view of listening is directly dependent on one's assumptions about how listeners go about decoding utterances to extract meanings; i.e.; the processes involved in processing information in interpersonal contexts. An important consideration in this regard is that the linguistic decoding aspect of the listening process, although often confusingly referred to as the "listening process" in the literature, is only one aspect of what is actually involved in listening. It is, however, one of the few aspects of listening that has been reasonably well documented (Nord 1981, Matthews 1982, Clark and Clark 1977, Schank and Abelson 1977, Labov and Fanshell 1977, Beaugrande 1981). Murphy (1989) summarizes the literature this way;

> Listening comprehension is increasingly being described as an active and interpretive process in which listeners are dynamically engaged in the construction of meaning. While attending to spoken language, listeners are said to do more than passively sample incoming messages but, more critically, are characterized as actively involved in predicting topic developments, using a series of definable strategies for listening, and relating what they hear to their personal stores of prior knowledge (O'Malley, Chamot and Kupper, 1987; Murphy, 1987; Dunkel, 1986; Nagle & Sanders, 1986; Wipf, 1984; Crow, 1983; and Goss, 1982)

Richards' (1983) description, however, appears to be the model most clearly related to dramatic functioning. Drawing on the work of Clark and Clark (1977) and Schank and Abelson (1977) Richards posits the following model of the listening comprehension process;

1. The type of interactional or speech event in which the listener is involved is determined (e.g.; conversation, lecture, discussion, debate).

2. Scripts relevant to the particular situations are recalled.

3. The goals of the speaker are inferred through reference to the situation, the script, and the sequential position of the utterance.

4. The propositional meaning of the utterance is determined.

5. An illocutionary meaning is assigned to the message.

6. This information is retained and acted upon, and the form in which it was originally received is deleted. (p. 193)

Richards clearly infers that listening is an interpretive rather than a linguistically oriented process.

> Permanent, or long term memory works with meaning, not with form. The propositional meaning of sentences is retained, not the actual words or grammatical devices that were used to express it....Memory works with propositions, not with sentences. P.191

(See Chapter VIII, this thesis, for the relationship between this view of the listening process and how actors listen.)

Another widely accepted model of the listening process is that of Matthews (1982) based on the work of Nord (1981) and Rost (1982). Matthews emphasizes that the key to learning to understand for the ESL student is selective listening strategies in which the stages of listening; predicting, sampling, creating and testing hypotheses are all happening simultaneously. (p.5)

Another way in which listening can be better understood is in terms of the difference between listening and speaking. Wells' (1981) basic postulate is that conversational communication is oriented to action and the achievement of purpose. This is especially true in the case of youngsters but nevertheless constitutes a guiding principle for conversational interaction. Wells thus supports Richards' idea that it is the meaning content that is important to interactants, rather than preciseness of pronunciation, structure, etc. Thus, the purpose or intention of the

speakers in conversational contexts is normally to get a response of some kind from the listener. As speaker and listener frequently exchange roles or engage in turn-taking behaviour in the attempt to clarify meanings it is clear that comprehension and goal-oriented behaviour both play an integral part in the effecting of both the productive and receptive aspects of communication. Thus, except for the purposes of academic discussion, to all intents and purposes, listening and speaking are inextricably intertwined processes.

Summary

From the foregoing investigation it is evident that theoretical and pedagogical approaches and models of the listening process in the L2 literature support the importance of listening in language acquisition, stress a play-based, interactive and meaning-making theory of aquistion and espouse the role of affective functioning (inclusive of anxiety reduction) as important to listening and overall languaging ability. In terms of the basic modes of language development, listening takes priority over speaking, and, although both are important and inseparable, it is listening that is the basic methodology of acquiring language. The literature on L2 acquisition, moreover, indicates that a significant number of researchers view learning by tacit association as the basic modus operandi of listening. On analysis of the theory of L2 acquisition then, from several points of view drama is a relevant methodology for developing the listening and general languaging ability of learners of ESL. The close relationship between listening and dramatic imagining, the essential aspect of dramatic functioning, is investigated in detail in following sections of the thesis.

Chapter 5

Theoretical Positions on the
Nature of Comprehension

But what exactly is it that goes on in L2 listening comprehension, and how related is this process to the process of dramatic functioning as it is currently theorized? In the foregoing section of this work, this question was addressed from the standpoint of models of the listening process, defined as the interpersonal communicative information processing modality by which learners attempt to achieve comprehension. To fully understand the relationship between dramatic functioning and listening facility it is necessary to attempt to define comprehension and delineate how it works. In other words it is necessary to try to come to some understanding of the nature of the workings of mind.

A contributing factor to ambiguity about comprehension is that there are many information processing functions utilized by humans to manage tasks and thus many ways in which comprehension can occur. Listening as a mode of information processing uses both a visual and auditory information processing modality, whereas reading is usually only visual. There are also olfactory, gustatory, and tactile information processing modalities through which comprehension can happen. Comprehension, then, can be broadly defined as to "know"; and listening comprehension as defined in this thesis is knowing <u>through</u> auditory and visual perception. The difficulty of defining listening has already been noted in this thesis, and more evidence seems to be forthcoming all the time for Wolvin's idea that listening must be contextually defined. Whether there are in fact different kinds of comprehension per se, i.e.; different <u>kinds</u> of knowing as opposed to different <u>ways</u> of

knowing is a question that is seemingly beyond the scope of our present research knowledge and abilities. As determined by this thesis, the term "Listening Comprehension" as it is used in the L2 literature is an ambiguous and insufficiently comprehensive term in that neither listening nor comprehension is explicity enough specified to indicate what is really meant by the term. The following section of the thesis investigates the relationship of current views of comprehension of cognitive psychologists, second language researchers, and educational drama theorists in order to establish the general relevancy and theoretical parameters of a dramatic approach to the teaching of interpersonal listening comprehension to second language learners.

Comprehension as Viewed by Cognitive Psychologists

Comprehension has most commonly been approached in the literature from either one of two perspectives, as a cognitive construct retrievable from memory, or, as the process by which this cognitive construction is achieved. The common view of comprehension is that many information streams are utilized in the making up of this cognitive construct which are apprehended at the tacit level and are for the most part only minimally comprehended at the conscious level. Although no definitive stance on comprehension appears to exist there are some basic tenets that can be drawn. Folger and Woodall (1982) cite Ortony's (1978) description of comprehension and make an essential distinction between comprehension and memory.

> Ortony's explanation of comprehension is built on recent network models of long-term memory (Quillian, 1968; Collins & Loftus, 1975; Rumelhart, Lindsay & Norman, 1972). These models suggest that the storehouse of knowledge a person holds in long-term memory (words, concepts, properties and their interrelationships) can be represented by a network of associated nodes. Each node in the network is a concept or proposition held in one's total data base of stored information. The link between the nodes can be characterized by labeled relations...."The process of comprehension involves activating concepts related to those of the input and the context and engaging in inferences based primarily on those concepts" (Ortony 1978, p.59)...While comprehension processes are tied to the utilization

of knowledge in long-term memory, (memory) "involves the retrieval, recognition and in some cases even the regeneration of representations of knowledge" (Ortony, 1978, p.57). One creates a memory representation for information and can access that representation after comprehension occurs: "Comprehension is a process prior to and distinct from the creation of a memory representation." Comprehending language is not, then, synonomous with creating a memory representation for the information; recall involves the reconstruction of information that was activated at the time of comprehension. (in Folger and Woodall 1982, pp. 65-67)

According to this view, the presently prevalent pedagogical emphasis on remembering linguistic information in the teaching of listening in ESL classrooms may be in need of some rethinking.

One of the most interesting supports for a dramatic approach to teaching human information processing comes from the work of cognitive psychologists who, in relatively recent years, have posited the idea that human thought processing is based on the internalization of scripts or schemata which make up the network of nodes and relations Ortony was referring to. Rumelhart (1980) states;

The notion of a schema and the related notions of beta structures, frames, scripts, plans and so on have formed the focus of research in cognitive science over the past three or four years. (Bobrow & Norman, 1975; Chafe, 1976; Minsky, 1975; Moore & Newell, 1973; Rumelhart, 1975; Schank & Abelson, 1975, Winograd, 1975)

He goes on to state that there are various positions on these ideas including skepticism and that a definitive explication does not yet exist (p.34). He gives his understanding of schemata as being the "building blocks of cognition" in the sense that they consist of data structures packaged into units which represent the generic concepts stored in our memories. Thus schema are in actuality the underlying meanings in concept formation which are encoded in terms of the typical or normal situations or events (i.e. prototype cases) that comprise concepts (p.34). He also states that, through experiencing, we build up a vast repertoire of schemata, that schemata are active processes that involve a high level of contextualization and abstraction, represent information of all kinds at all levels of knowledge and operate through a process of aesthetic judgment. Thus schemata, like dramatic imaginings, emphasize action and are processed aesthetically.

...the fundamental processes of comprehension are taken to be
analagous to hypothesis testing, evaluation of goodness to fit, and
parameter estimation. (p.38) Thus to the degree that schemata
underlying concepts are identified with meaning of those concepts a
schema theory is both a prototype theory and a procedural theory of
meaning....The primary activity of a schema is the evaluation of its
goodness of fit. An important mechanism of this evaluation involves
the goodness of fit of each of its constituent parts. (subschema or
subprocedures - author) (p.39)

As these criteria or processes involve determining whether a hypothesis fits

with previously experienced ideas or emotions (feelings) about the context, content

and form of the message, comprehension can thus be seen to be a judgmental or

valuing process.

In making an analogy between the script of a play and a schemata,

Rumelhart provides information that makes a basic link not only between

playmaking and the processes of comprehension but also between comprehension

and dramatic imagining. The processes of playmaking and comprehension are

similar in that:

both allow room for irrelevant variation and creative
interpretation. The script of a play, no matter how meticulous the
playwright, allows for an infinity of variations, each of which can
properly be considered an enactment of the play. Certain lines
composed by the playwright are sometimes changed to suit the
interpretation of the director. Nevertheless, within limits, it is the
same play. So it is with schemata. A schema is not so rigidly applied
that no variation is allowed. The schema only provides the skeleton
around which the situation is interpreted. (p. 36-37)

Playmaking is similar to schemata formation in that as a process it involves

the active sequencing of events within a context that is abstracted from reality. It is

"framed off" from reality and is meaningful both metaphorically as a symbol in its

entirety, and procedurally as a means whereby information is sequenced in ongoing

meaning creation. Willy Loman's story is thus the embodiment of the "aging

salesman" script on the stage. It is further representative of schema formation in

that it draws from a number of different sub-scripts, e.g,: age, family, business, etc.,

and utilizes all of the sensory modalities of information processing. Dramatic

thinking, then. is hypothesizing how scripts can fit together to create the most meaningful prototypical situation. As metaphorical thinking it is the basic process whereby scripts are hypothesized and pre-tested before being tested in reality.

It is evident that this description of the process of play production exactly parallels the process of comprehension as defined by schema theorists. Plays in themselves are structurally parallel to the process of dramatic thinking and, in fact, are the physical and literary extension of that process. There is therefore a strong link according to cognitive psychologists between the processes of dramatic imagining and comprehension. There is also evidence of this link to be found in a comparison of the story aspect of drama and retention of events in memory. Berner (1989) successfully helped learners to internalize information through a storytelling process in which information was chunked into episodes via an intermittent process of association rather than memorization by concentration or will power. She suggests that the basis of this success was that event-memory is our basic mode of remembering and it is event-memory that is the basis of story-telling and narrative lines in general. In support of this view, Lenneberg (1967) argues that there are whole trains of speech events that are pre-programmed and run off automatically. Might this not be the verbal expression of internalized schemata which have been developed through the linking of metaphoric representations of events? Berner cites Barton's (1986) dictum for the development of storying ability "Words into pictures and pictures into words" to suggest that the basic modus operandi of the relating of stories is a process of vizualization or associative empathy. It has been noted (this thesis) that Koste (1985) and Courtney (1989), state that dramatic thought itself is a fluid and spontaneous process of imaging in motion or streaming of symbols.

Two other areas of research by cognitive psychologists that are important to an understanding of information processing and comprehension in human interaction are metacognition and inner speech. In the area of metacognition i.e.: awareness of one's own cognitive performance, a basic finding is that listening to

oneself and monitoring one's own behaviour are important elements in establishing effective communication. Wolvin and Coakley (1989) state:

> Understanding one's own listening behaviour, learning specific strategies, and then monitoring strategies for changing/improving that behaviour lie at the heart of our listening pedagogy today. (p. 7)

The importance of inner speech in decoding messages has been noted by Lundsteen (in Wolvin and Coakely 1989) who maintains the recoding aspect of listening essentially constitutes a model of inner speech. Thus, "it can be considered to form the foundation for both the encoding and decoding processes"(p. 9). In sum, inner speech is a kind of information filtering process which functions both to sort incoming information and edit outgoing messages through the creation and management of complex symbols. Therefore "inner speech is also inner listening" (p. 9). From the foregoing description it could also be considered the executive function of comprehension. Richards (1983) has noted that listeners fill in the gaps in incoming messages by relating to their own scripts and using their knowledge of other's scripts. According to this evidence, listening to ourselves is an interior, interpersonal and group related process.

From the standpoint of the use of drama to teach listening to L2 learners, there are several fundamental aspects of dramatic functioning that allow for the implementation of an instructional mode that works directly on developing abilities in areas such as event-memory, self-awareness and internal dialogue. These aspects include the re-cognition aspect of dramatic imagining (see section on dramatic comprehension following), the dramatic modes of subtext and improvisation (see Chapter VIII) that allow for controlled monitoring of inner speech, and the metacognitive perspectives available via the assessment - enactment - reassessment process. In its metaphorization aspect drama can connect directly to the compressed symbolic language of inner speech to create cognitive empathy, and to previous experiencing and felt knowledge to create the affective empathy and openess to experiencing necessary for the reduction of inhibition and promotion of motivation

(see Chapter VI). In its storying aspects (e.g. monologues), drama can provide a mediating function between the inner world of the individual and the outer world of action and events. Drama is stories we tell ourselves about ourselves. Therefore dramatic storying is a way of listening to ourselves from both the individual and communal perspectives. It is the direct extrapolation of inner speech and inner listening.

These findings on schemata and the nature of human information processing indicate the value of dramatic functioning in the teaching of listening in two important ways. First they allow us to look at the similarities between the process of comprehension and dramatic functioning, and, secondly, they illustrate the essentially aesthetic nature of comprehension. Bearing in mind that, as Rumelhart points out, "the development of schema based theories is yet in its infancy and these ideas have not yet proven their usefulness" (p.47), we can still surmise that the processes of schema formation, acquisition, and testing which constitute the basic process of the acquisition of meanings, if valid, are essentially analogous to the process of dramatic imagining. The logic of dramatic thinking and acting is that interpersonal events are transformed into a highly contextualized, emotionally laden series of symbolic pictures which are framed off from reality by a process of metaphorization. This is as true for internal dramatic imagining as it is for the production of a play. So, from the standpoint of the schema theory of the comprehension process and views of related processes such as inner speech and metacognition as seen by cognitive psychologists, dramatic imagining is essentially analagous to, or at least is a basic part of the aspect of information processing we have labeled comprehension.

Theories of Comprehension of Second Language Researchers

Dirven and Oakshott-Taylor (1984), in a state of the art article on listening in second language learning also cite schema theory as essentially analagous to the process of functioning dramatically. These authors cite Beaugrande as maintaining that our previous knowledge:

> comprises not only interpersonal matters, but also our global knowledge of things in the world, as well as our knowledge of other texts. The latter comprises the (often unconscious) representation of three major text types: descriptive texts, narrative texts, and argumentative texts. The fact that production and reception of a text involve knowledge of other texts is called "intertextuality", while the use of previously acquired knowledge is called "mediation" (1984b, p.4)

Through the processes of mediation and intertextuality the listener draws on his world knowledge and makes changes and additions in terms of an interrelating set of cognitive schema; an action schema with narrative text, a descriptive schema with a descriptive text, and a persuasion schema with an argumentative text (Beaugrande 1981). Dirven and Oakeshott-Taylor maintain that these models pre-suppose a great deal of non-linguistic knowledge about the world. They cite Schank's (1975) now widely cited concept of "scripts" as a mode whereby we organize or represent our world knowledge and retrieve it from memory. Schank defines a script as "an elaborate causal chain which provides world knowledge about an often experienced situation" (Dirven and Oakeshott-Taylor 1984b, p.5). Examples of scripts are the restaurant script, visiting the doctor, the train script, the business deal, etc. It is only through these stored scripts that we understand texts which characteristically are a composite mixture of these underlying scripts. Some scripts are more important or more widely used than others and we usually try to infer meanings from the initial cues of an utterance in terms of our knowledge of these scripts.

A further extension of this idea is that of "frames" and "frame systems" (Minsky, 1975, 1977, cited in Dirven and Oakeshott-Taylor 1984b):

A frame is defined as a data structure for representing a
stereotyped situation: attached to it are several kinds of information
about how to use the frame, what one can expect to happen next, what
to do if these expectations are not confirmed (p. 6)

Thus a frame constitutes a network of nodes and relations made up of

individual scripts or parts of scripts (sub-frames) in a coherent way to form a frame

system. It is through frame systems and scripts that we make sense of much of the

language of daily life.

According to NLA theorists and other listening researchers, then, this

process of schema formation and utilization begins at birth and is the basis of

comprehension. It thus also is the basis of language acquisition and the development

of communicative ability. What seems to happen is that schemata are formed

through a process of multi-sensory perception. In this process of perception the non-

lingual child is highly motivated by the survival instinct to use all of his sensory

resources to hypothesize meanings and all of his emotive power to communicate

with and manipulate his environment. This environmental interaction is primarily

mediated through the infant's communicative interactions with the mother. Thus

the child engages in a kind of "primal dialogue" (Corrigan 1979) in which all

information processing modalities are used at a tacit pre-conceptual level to

communicate with and manipulate the mother in order to satisfy needs.

On entering the post-latency phase, language begins to play an increasing

part in monitoring and refining the meaning processing activities of the other senses

to structure representations of experience. As time goes on, the child/learner builds

on initial impressions by adding new schemata to older structures, a process in

which language plays an important role. This association of novel to known

constructs is the aha! kind of meaningful association that language teachers so

desperately seek to foster. According to Terrell (1983) and Krashen (1982), for this

process to occur efficiently the message must be challenging, but not too divergent

from what is known, and comprehensible (understood by the learner). In addition

the child must be exposed to large amounts of this "comprehensible input" in a creatively oriented and low anxiety situation. To the primal dialogue of the non-lingual infant, then, is added the refinement of speech. However the primacy of comprehension and non-verbal functioning in human information processing is not lost. The child's listening and languaging ability is formed via this hypothesizing of relationships between internal and external representations of experience. In the mediation between these inner and outer worlds the child can test hypotheses in safety inclusive of how to use sounds to communicate meanings. Even in adulthood, however, the tacit, sensory, non-verbal processing function still accounts for the major portion of the individual's interpersonal information processing. Hypothesizing remains largely tacit and based in the child/learner's affective functioning ability.

It is through this process of meaning-hypothesizing and meaning making in comprehension, according to L2 theorists, that aural/oral competency is acquired. Importantly, for children learning their first language and adults learning their second, it is still the same process. It is this hypothesizing function that is the universal basis of listening comprehension ability, problem-solving, and creativity. It is the ability to make choices among alternatives, and to imagine possible realities in terms of self and other.

Koste (1985), in an article describing the nature of dramatic thought, maintains that the dramatic process in adults is, in all probability, the same way we learn as children, essentially fluid and spontaneous, empathic, and largely tacit.

> I continue to surmise that the processes of natural dramatic play in childhood are the sources of mature creative processes and may be essentially identical to them. (p.335)...And dramatic thought, I believe, is holistic and spontaneous. It takes place in the primal realm where all natural resources are available, where past and future are contained in the present moment, where no dichotomy between mind and body, memory and foreseeing exists. Inner and outer fuse, as do what we call conscious and unconscious (or preconscious), affect and cognition, emotion and intellect. Right and left collaborate; intuition and analysis combine. (p.336) ... Another inherent component of dramatic thought and play is empathy, permeating both imitation and

transformation. the mind enters into what is observed;... this mental, kinesthetic identification with otherness (not only other persons, but also natural forces, conditions, objects, ideas, images) seems to be a main means of understanding. Internalizing, absorbing of observed phenomena as a way of knowing connects with the functioning of dramatic empathy. (p.338)...Dramatic play releases thought streams in all of their varied forms and modes, suspending them in mental fluidity conducive to spontaneous invention and discovery, catalyzing connecting of aspiration with realization, later with now, known with unknown, legend with life. (These processes) are, of course always in motion, and made up of myriad, inseparably interconnected parts which naturally resist isolation and identification; the relationships between them and of each to the whole are likewise elusive. This spontaneous streaming of symbols - imaging in motion - is not yet very graphable or photographable. (p.339)

However, according to educational drama theorists, it is precisely this

hypothesizing or experience processing ability described by L1 and L2 theorists that

is the essence of dramatic functioning. It is the "I - Thou" imagining process that is

the basic methodology by which the child relates his inner and outer worlds, the "as

if" process of trying out alternatives through imagining (seeing possibilities),

identification (the empathic associating of self with other), and impersonation (the

trying on of roles to experience in safety) via the totality of the sensory modalities, or

as Howard Gardner (1983) puts it, via the multiple intelligences of the body.

According to Courtney (1974) it is this process of identification and impersonation

that creates the basic dynamism of mind that provides the motivating force of all

human action. Courtney maintains that meanings (schemata?), then, are formed

through a perceptual process which is based in the imaginative "as if" thinking that

allows us to hypothesize possibilities. It is thus essentially aesthetic, metaphoric and

symbolic. The mechanism by which this process operates is transformational

thinking:

> What we perceive is transformed by mind. The data we receive are worked upon by cognition, emotion, imagination, the aesthetic and the moral so that they can be dealt with by mind. Sense data are transformed into images - mental units with which we can work- which connect into imagings, or groups of images along which thought flows. These images are of various sorts on a continuum; sets, or the well worn paths of usual thought; and associations, or the odd, bizarre and "different" connections of thought. The cognitive qualities of mind treat such imagings rationally and logically, while the emotional

> qualities give them inner meaning and significance. Imagination, on
> the other hand, allows us to choose between them. At the same time, it
> re-creates other imagings (possibilities) which allow for even further
> choices.
>
> Any living organism is dynamic: its energy is provided by the
> tensions between its parts. The dynamism of mind is provided by
> <u>identification</u> and <u>impersonation</u>. (p.2)

Thus, Courtney (1982) argues for an "organismic" theory of motivation and

human functioning. He equates motivation with the state of dynamic tension within

an individual produced by the process of mediation between the self and the

environment. He maintains that, although this mediation process is evident via

other kinds of media, dramatic imagining is the essential mediating process (p.9).

Thus, not only is dramatic functioning inherently motivating, but the process

whereby thinking leads to action and synergistic functioning in the world. (p.57).

Courtney's concept of organismic functioning includes but transcends the formal

conception of holistic functioning: the combining of mental and somatic functioning

processes. He adopts the position that, when all bodily processes are functioning

optimally in synthesizing incoming information and testing and assessing feedback,

human information processing functions in a totally congruent and integrated

operational mode.

> Aesthetic knowing is grounded in "feeling". It develops from
> and is closely related to empathy and to our valuing process. In terms
> of organismic learning it is a kind of whole body awareness. Feeling is
> different from affect (emotion) in that it is more discriminatory,
> although there is an area between them where they are
> indistinguishable. (p.445, 1985)

The individual's intake of stimuli from the environment and their response to

it is thus not primarily a concious phenomena. Rather the process is a largely

intuitive one which is happening simultaneously at multiple levels of apprehension,

synthesis and response in accordance with internal and external needs and

conditions. Thus, organismic functioning is not a mind-body correlation but a whole

body or organismic operational mode that is directly attuned to immediate or

imagined contexts. Dramatic learnings work via a process of the encoding and

decoding of messages in context. Everything in the context of dramatic situations is geared to the communication of the message. Further, the context itself is a fluid one of creativity and low anxiety which the learner accomodates to via the placing of himself or herself in roles.

In sum, in terms of the conceptualizations of L2 learning theorists on comprehension, motivation to learn, and the necessary conditions for efficiency in this regard, dramatic thinking and acting are directly related.

Dramatic Imagining: The Dramatic Theory of Comprehension

In the foregoing section of this part of the thesis the nature of comprehension as seen by cognitive psychologists and language acquisition theorists was put forth in relation to dramatic functioning. If, however, we are to fully assess the validity of drama as a methodology of achieving comprehension effectively, it is advisable to delineate as clearly as possible a conceptualization of the process of dramatic functioning and the place of comprehension in this process. In this regard the most important concept to note is that, just as schemata embody both a protoypyical and a procedural theory of meaning, so the dramatic theory of knowing incorporates the concepts of knowledge "of" and knowledge "in" the context of human interactions (Courtney 1982). These concepts refer respectively to the principally cognitive knowledge of content and contexts acquired in learning about drama and to the largely tacit knowledge of how to interact in terms of this knowledge within these contexts, both of which are framed off from reality via the process of metaphorization and symbolization that is inherent in dramatic experiencing.

This framing involves a simultaneous process of cognitively conceptualizing particular kinds of experience and a way of learning tacitly within those experiences. We learn about dance and we learn dancing. We learn about language and we learn languaging. We learn about the content of drama and the logic of psycho-physical functioning within particular dramatic modes. What we "know" of

these modalities is specifically different in kind from other forms of knowing. The experiences are framed off from other kinds of experiences and have within themselves sub-frames of referents. Both the main frame and its sub-frames may be related to other frames or sub-frames when encountering new forms of related experiences at various levels of abstraction depending on the motivation of the learner, the initial stimulus and the context of interaction. Courtney (1982) maintains that the logic of drama is that of "criteria in context". In other words the logic of dramatic comprehension as a way of knowing is dependent on the nature of the particular dramatic mode and the context of use (purpose of the learning experience). Thus the processes of mediation and intertextuality cited as basic to comprehension by L2 theorists are precisely those involved in the process of functioning dramatically. An examination of these two modes of dramatic learning is in order as they provide a valuable perspective on the nature of comprehension as seen by educational drama specialists.

Courtney posits that the first of these two kinds of knowledge involved in dramatic learning, knowledge "in", can be related to the learning of processing or generic skills. These involve the development of intuitive or analogic functioning ability, i.e.: learning how to learn. The second type, knowledge "of", involves a verbal, discursive or cognitive associating process whereby previous learnings may be rationalized and more clearly defined. It is important to note that because the knowing of dramatic experiencing (knowledge "in") is encoded primarily via the emotions, it has been proven to have a much stronger learning retention and developmental benefit than purely cognitive associations.

Knowledge about, however, is secondary knowledge. We usually obtain it after we have acted when we observe, reflect, talk or write about the action. It provides a comprehension which is analytic, re-cognitive, and/or linguistic in character. It is a kind of discursive knowledge. Imaginative, intuitive, or tacit knowing or knowledge "in" is primary knowledge that comes at the initial moment of

perception. It thus provides us with an <u>apprehension</u> which is aesthetic and analogic or metaphoric. Apprehension, then, is in fact the primary means by which we learn/know/acquire meanings, and comprehension, as intellectual, logical, conceptual knowing, <u>arises out of apprehension</u>, i.e.: aesthetic knowing. As Courtney (1985) points out "metaphorization (dramatic imagining) <u>is</u> consciousness" (p.7). Thus, of the two kinds of dramatic knowing, knowledge "in" and knowledge "of", knowledge "in" is primary and leads to knowledge "of" only <u>after</u> the fact of external or internal dramatic action. According to this theory it is evident that apprehension is also the primary basis of interpretation or listening.

Both of these kinds of knowledge can be seen to be applicable to the context of the L2 classroom and in particular to the development of interpretive ability. Knowledge "in" can be specifically important in the learning of interrelating and affective functioning skills such as establishing rapport, decoding non-verbal and socio-cultural cues and providing input to problem-solving. Knowledge "of" can provide the means of comprehending and internalizing the wide variety of contextualized information provided by dramatic experiencing. In cybernetic terms then, the analogic function develops intuiting and problem-solving ability, whereas the discursive mode provides a means of refining and directing intuitions and conscious strategies to specific ends.

These findings have important implications for theorizing about the teaching of listening to second language learners. One of the most important of these is that understanding in interpersonal communication has two interdependent forms:

(1) The cognitive: a literal or concrete operational form of knowing which traditionally has been labeled comprehension. This is the form to which "academic" learnings are primarily oriented. It is based on the functions of logic and memory.

(2) The intuitive: a tacit form of knowing which is based in perceiving and operant largely, although not exclusively, in social interactions. This form we can label apprehension. It is experientially and processually oriented.

Drama, as a process that helps to develop these two abilities synergistically, is (a) practical in that it focuses on the acquisition of meanings by combining the cognitive and affective functioning modalities in a way that L2 theorists have posited as most efficient (acquisition); (b) meaningful in that it focuses on personal self-growth and thus is tied to motivation, purpose, and the development of deeply meaningful associations within the context of interaction, i.e.: learning; (c) comprehensive in that it deals with managing emotions and acting in the world; thus functioning dramatically helps the learner/listener to develop a new way of being which can account for the influence of listening variables outside of the immediate interactive context; and (d) motivational, in that involvement in dramatic functioning engages the innate organismic drive to achieve stasis with the environment.

Courtney (1989) maintains that both these kinds of knowledge are constituent parts of a third kind of knowledge: practical knowledge. This is the kind of knowledge we use in order to do the kinds of things we do in daily life (p. 2), the largely tacitly functioning operational combination of cognitions and intuitions by which we manage ourselves in the world. Thus dramatic imagining, according to dramatic functioning theory, is not only our basic mode of comprehension but the basis of our actions as well.

In support of this theory, Courtney (1983) cites the work of Michael Polanyi (1946, 1958, 1959, 1966), in particular acknowledging Polanyi's concept of personal knowledge or tacit knowing as the means whereby we make sense of things and operate in the world.

> Dramatic action provides a "whole" form of knowing, a kind of embodied knowing, where the self is the dramatic metaphor. It provides an apprehension that is simultaneously cognitive, affective, and aesthetic. Partially it is what existentialists call "felt" knowledge, but more accurately, it has been called intuitive knowledge and personal knowledge (p.6)

In Polanyi's view we are all possessed of an enormous repertoire of knowledge and assumptions by which we make decisions and conduct ourselves in everyday life. This knowledge. if it could be formulated explicitly, is far too large to be managed cognitively on each occasion of use. Yet it underlies all other knowledge and makes up the "basic assumptions or beliefs, often unconscious, by which we operate". (p.12) Thus, in Polanyi's view "we know more than we can tell," i.e.: our process of knowing is primarily intuitive. In addition to acknowledging the intuitive basis of human functioning, Polanyi also draws a secondary correlation to dramatic imagining. He sees the primary structure of tacit knowing and personal knowledge (and therefore all types of knowledge) as being the metaphor. Moreover this metaphorization process takes place primarily in terms of imaginative constructs about our body in the world (p.14). Courtney (1983) states that metaphorization is the "essential underpinning for meaning learning and knowledge" (p.11). Thus, dramatic functioning (imagining and comprehension) is specifically metaphoric, processual and symbolic.

> Our inner mental processes make sense of the world - create meaning - whereby we learn. This learning becomes the knowledge with which we work. Thus the dramatic metaphor indicates that meaning, learning, and knowledge are intricately connected. (p.1) ...simply stated, knowledge is having the right to be sure...But simple thought and action do not necessarily produce meaning, learning and knowledge. To result in knowledge, thought and action must be centered on the dramatic metaphor: thinking must be "as if" while action must be "trying out". Both must be imaginative: thought must conceive of possibilities and action must dramatize them. By trying various fictional possibilities, children learn which work and which do not. Those which work create meaning (p.3)...We come to know as a result of our choices...(yet) knowing is not entirely subjective nor entirely objective. It lies in the relationship between inner and outer...Knowledge in other words is not an object but a process. a relationship, a dramatic dynamic (p.5)

Dramatic knowing, as the combination of these three kinds of knowing, is the basis of comprehension in social interaction. It is our way of coping with the world via an experiential learning modality in which actions taken may be expressed either directly or indirectly. Dramatic knowing is thus embedded in physical functioning and expressly imaginative.

Action can be direct or indirect. Initial actions tend to be direct
and overt, but they change as the organism matures, when they
become more indirect and covert. The "hands on" experience is the
precursor of criticism and percipience. Within indirect and covert
actions are embedded other meanings - those of previous direct and
overt actions. It is in the direct act that motivation tends to propel the
organism spontaneously, and it is this spontaneity that allows us to
make an adequate response to a new situation, or a new response to
an old situation...The need for activity and movement shows itself as
soon as an obstacle tries to intervene. To conceive of ways of
overcoming an obstacle is, specifically, the province of imaginative
thought. (Courtney, 1982, p. 52)

Thus, although there are other kinds of mental events or thinking, e.g.:

logical/mathematical, musical, concrete operational, abstract, remembering,

dreaming and languaging (inner speech), it is the projective/hypothesizing function

of imagination that is the basis of our mediation with the environment, inclusive of

other interactants in communicative contexts. Comprehension, as an aspect of

learning, occurs primarily in the area of mediation, in the dynamic between

imagining and action. Comprehension is a cognitive understanding which is

complemented by the receiving and attending aspects of understanding Courtney

calls apprehension or "innate grasping" (p.9). In terms of learning style the former is

related to concept attainment and the latter to discovery. In the synergistic process

of learning each of these modes complements and reinforces each other (p.9).

Extrapolating this to the context of second language communicative interactions,

and in particular in terms of the language acquisition process, it is apprehension,

the affective, intuitive grasping that is the basis for the internalization of language,

i.e.: comprehension. In mediation, apprehension and comprehension are synthesized

in the process of dramatic imagining. According to Courtney the dynamics of

dramatic imagining are inclusive of three processes; transformation, mediation, and

the identification/impersonation complex. (p.8)

Basically this is the process of "as if" thinking in which a metaphor for

experience is created as a means of mediating with the environment. The principal

symbol manifested in this process is the representation of the self in the external

world, what Courtney calls the "costumed player" to indicate its wholeness. The self is represented to the individual in an imagined performance which mediates between the self and the environment. Courtney states:

> We do this in order to create meaning - to understand experience and reinterpret it in ways that are meaningful to us. Re-play is recognition as Marshall McLuhan says. Spontaneous dramatic action is a form of re-cognizing - a way of knowing (p.6).

Meaning creation, as the basis of language acquisition, is the synthesis of apprehension and comprehension via mediation; and is accomplished through the dramatic process of re-play or re-cognizing of experience. This process occurs in three ways: cognitively, as the restructuring and summarizing of information to provide feedback; metaphorically, through imaginative identification and impersonation; and physically, as the dramatic re-enactment of experience. Functioning in terms of highly emotionally laden event memories, re-play thus allows for deeper understandings and longer retention of meanings in memory. Ultimately this process results in learning through growth in the self-intentional learning that produces maturational changes in being. It is tied to social (communicative) interaction, understanding and acting upon values, and to the development of self-confidence and the self-concept. It is also pertinent to note that the internalization of concepts in language acquisition is accomplished through the repeated actual and vicarious creative re-experiencing of concepts in various contexts. In other words, language is acquired through a process of imaginative re-play which establishes the validity of the concept in practical knowledge in order to internalize it. Thus dramatic functioning, as an affective process of creating belief in external realities and internal fantasies or "test worlds", functions to internalize learnings; i.e.: helps the learner to "listen better" through the fostering of belief. Courtney (1982) elucidates on this connection between dramatic re-play, re-cognition, and belief (self-confidence) leading to greater facility in the acquisition of knowledge.

> It is not always realized that all cognitive processes involve some form of re-cognition; or that the various forms of spontaneous

drama (play, creative drama, improvisation) operate the same way...Thus, for example, re-play leads to an expanding awareness of what is perceived. It encourages the player to re-experience the environment through the senses; to re-organize and re-interpret these sensations with increasing discrimination; and to further develop his conciousness and cognizance of the self in relation to others and the environment. Re-play focuses the player's attention on the specifically practical task in hand: to move the action onwards...But this task cannot be achieved without self-confidence. Cognitive ability is very closely related to self-confidence. Most experiences in educational drama aim to improve the player's belief that he can accomplish particular tasks - whether these are generated internally (by the self) or externally. Continued dramatic success re-plays the players sense of his own value and worth as a person. The importance of this cannot be overstressed. It has been a commonplace in education for many years that increased confidence and self-worth promote all kinds of cognitive and intellectual skills. (p. 11-12)

The effectiveness of aesthetic meaning-making/learning/knowing and thus of listening effectiveness is therefore directly dependent on one's degree of belief. But there are two forms of belief:

(1) Belief in the self, which leads to trust in others to co-operate in the creation of meaning. Essentially this relates to self-confidence but is also inclusive of self-respect and a consequent lowering of the ego-permeability or self-inhibitory level.

(2) Belief in the "created reality" of the interactional event. This is not simply a matter of the vizualization of possibilities. It also involves the processes of empathy and creativity, i.e.: the ability to "play". Ultimately it is dependent on the degree of affective significance of the new information or stimuli to the previous experience of the learner/listener, i.e.: its meaningfulness (as defined in terms of whether the new stimuli is relevant to the learner's personal experience and goals).

From the preceding investigation of the dramatic literature it is evident that drama theorists view the nature of mind and comprehension as highly complex, fluid, and principally tacit in operation. Dramatic knowing is posited as a particular mode of perceiving and processing information that happens within the context of the holistic functioning of the individual (i.e.: within the framework of his "feeling"

capacity in Witkin's (1974) sense). It is thus creative, intuitive, empathic, and aesthetic. It is also implied from the foregoing, however, that dramatic imagining or thinking goes beyond the simple holistic assumption of mind and body working together. The suggestion is that, when all parts of the human system are functioning well together, the result is a kind of synergy. The whole is far more than the sum of its parts.

Summary of Chapters II Through V

This completes the first portion of the study, the investigation and delineation of terms important to the study, the delineation of historical precedents for using drama to teach listening, and a review of the state of the art of research on listening, including a description of theoretical and pedagogical approaches to listening in the literature and models of the listening process. Theories of the nature of comprehension were also investigated from the disciplines of cognitive psychology, second language acquisition theory and educational drama theory.

This analysis has provided a perspective on research in listening in the L1 and L2 literature and clarified the relationship between these areas in terms of their major concerns; on listening from the interpersonal and information processing perspectives in the L1 literature, and on listening from the linguistic and academic decoding perspectives in the L2 literature. The problem of achieving an adequate definition of listening was noted as a serious concern in the literature. It was found that listening, as the receptive half of the communication process includes the understanding of both verbal and non-verbal cues and is an active information processing function made up of three basic processes which operate as an inseparable system. The first of these processes is the activity or skill of taking in information from the environment (apprehension) via a visual and auditory processing modality which is supplemented by the other senses. The second process is the synthesizing of the information into meaningful cognitive constructs

(comprehension) via an affectively charged imaginative and recognitive processing modality which connects the newly formed schemata to previously internalized scripts or gestalts (meanings) in the process of which new meanings are formed. In order for comprehension to be successfully managed the listener must engage in the proactive interaction with and management of the information supply, in the process drawing on concepts held in memory. The third process involved in effective listening is that of recall or memory of the information, essentially a process of restructuring the cognitions generated in the comprehension process. The operation of these three processes is relatively holographic in nature as memory is operant in apprehension as recognition, in comprehension as cognitions, and also draws on sensory data to construct new meanings/memories. These three processes, although sequential, are engaged in more or less interdependently as a largely tacitly functioning, aesthetically based mechanism for the accomplishment of the listener's communicative purpose and successful management of himself or herself in the world.

From the foregoing theoretical investigation it is evident that the process of comprehension, as conceived of by cognitive psychologists, L2 researchers and educational drama specialists, are essentially similar. Drama theorists, although acknowledging other forms of knowing, posit that much of our thinking is essentially dramatic. The qualities of this kind of thinking are that it is imaginative, metaphoric and symbolic, both cognitive and emotive, and grounded in a largely tacit process of aesthetic perception. Aesthetic perception leads to creative tension and involvement which leads to problem-solving activity, reflection, internal and external feedback and the internalization of experience via a process of intuitive functioning. Thus it operates via a process of creative imagining (hypothesizing) which is grounded in whole body sensory perceptions. Aesthetic perception, as apprehension, is thus the basis of cognitive understandings and comprehension is the synthesis of our apprehensions (including emotions) and cognitions (including

memories). A key component in this synthesization of information is a process of re-play, i.e.: re-cognition or re-construction of the experience in which affectively charged event-memories are linked into gestalts and stored in memory.

In terms of the development of a paradigm for the teaching of listening, it is evident from the foregoing theoretical considerations that we must redefine listening effectiveness to mean not merely speed and accuracy of both perception and comprehension from the cognitive (memory) standpoint, but, more importantly, as the ability to creatively interpret an experience (hypothesize), reconstruct information in order to internalize (re-play or paraphrase) it, and relate collaboratively through feedback in the management of the mutual construction of meanings. As well, it was noted that comprehension ability stems from apprehension ability, and that the synthesis of these functions occurs through a process of aesthetic perception which operates through of a set of primarily tacitly functioning verbal and non-verbal attending skills. Thus the teaching of these attending skills must be seen as an important part of any dramatically based approach to the teaching of listening.

Taken together, these findings indicate that the principal methodology for the acquistion of language is in fact the modality of listening as defined in the thesis. Further, listening and language acquisition generally are essentially operant through a process of dramatic functioning. Therefore the primary emphasis in second language acquisition should be placed on the development of listening ability via dramatic means. Essentially this means using dramatic approaches to develop the learner's independent aesthetic functioning ability, i.e.; the capacity to rely on one's own personal practical knowledge and intuitive functioning ability in the co-creation of meanings.

In the following sections of the thesis the variables influencing the development of an effective dramatically based approach to the teaching of listening will be assessed. A set of listening skills will be delineated. Educational drama as a

means of teaching listening to L2 learners will be investigated from the methodological perspective. To end the thesis a summary of findings delineating the parameters of a dramatic approach to the teaching of listening will be given.

Chapter 6

Variables and Barriers Influencing Approaches to the Teaching of Listening

A variety of researchers in both the first and second language literature on listening have identified a number of variables and influences affecting the listening process, which, when summarized, help to provide a comprehensive perspective on the complex and global nature of listening. These variables can also be classified as barriers to the development of effective listening ability if unaddressed or inadequately managed. The following documentation of the variables and barriers involved in developing listening ability provides a checklist of theoretical concerns and practical considerations by which the relevance of dramatic functioning to the development of the listening ability of the L2 learner may be assessed. Following the documentation of these variables will come an analysis of the major variables or barriers relevant to the establishment of an effective dramatically based approach to the teaching of listening.

An investigation of the L2 literature of the variables or barriers influencing effectiveness in interpersonal communicative interactions has yielded nine general categories of influences affecting the accomplishment of the effective listening ability of the L2 learner. These are; theoretical orientations, linguistic factors, cultural variables, personal variables, affective psychological influences, social orientation factors, pedagogical influences, contextual variables, and neurological/physiological factors. This list of variables has been drawn from a number of sources in the first and second language literature on teaching and learning effectiveness (Schumann 1978, Brown 1973, Guiora 1979, Stern 1975, Filmore 1979, Faerch and Kaspar 1983,

Wolvin & Coakley 1989, Canale and Swain 1979, Gudykunst and Hammmer 1983, Chastain 1975, Alptekin 1972, Hayman, Genessee and Tucker 1976, McDonough 1981, Rogers 1971, Bruneau 1989, Katz 1971, Krasnick 1984, Von Raffler-Engle 1980, Gardner and Smythe 1975). The detailed list of variables is as follows:

Variables Influential to the Development of Listening Ability

1/ Theoretical Orientations to the Development of Listening Comprehension:

● Communicative Competence

● Comprehension Approach

● Natural Language Acquisition

2/ Linguistic:

Hearing:

● rate of speech

● linguistic differences in stress, intonation, rhythm and pace

Understanding:

● content (topic)

● vocabulary/idioms

● contextual referents

● paralanguage; pauses, incomplete speech, gesture and other non-verbal cues

● performance factors; false starts, hesitations, unfamiliar grammatical forms

Relating:

● hypothesizing, predicting

● generalizing, paraphrasing

● maintaining topic continuity (i.e.: by drawing on real world knowledge and questioning skills)

3/ Cultural: The specifically designated (although not all that well defined) cultural influences are:

- language shock

- culture shock/cultural fatigue

- cultural adaptiveness

- communicative orientations

4/ Personal: (These revolve around the nature of the learner/listener)

- intelligence

- aptitude (e.g.: concentration, memory, verbal dexterity)

- cognitive style

- personality (extroversion/introversion/agression/self-concept)

- age

- amount of previous formal instruction (including exposure to other languages)

- possession/awareness of learning strategies (including effective listening habits and knowledge/ability to "learn how to learn")

5/ Affective Psychological: Although there are some cognitive variables (see "personal" variables immediately above) the psychological factors have been assumed in the literature as occurring primarily in the affective area of functioning.

- empathy

- motivation

- egocentricity (self-knowledge, self-esteem, self-confidence)

- ego-permeability (personal inhibition level and sensitivity to rejection)

- creativity/problem solving ability

- spontaneity

- imitative ability

- persistence

6/ Social: (These variables primarily refer to the influence of the learners native language community in relation to the target culture)

- social dominance patterns (dominance vs subordination vs non-dominance)

- integration strategies (assimilation vs adaptation vs preservation)

- learner community (enclosure, cohesiveness, size, congruence to TL group)

7/ Pedagogical:

- nature of teacher (theoretical orientation, teaching/relating style, cognitive (learning) style, personality, proficiency)

- congruency of teacher's background with that of student (degree of language variation between L1 and L2, teacher's knowledge of student's language and culture and of problems in intercultural communication)

- meaningfulness (relevance) of learning material and degree of difficulty

- nature of learning environment (culture of the classroom)

8/ Contextual: (primarily social, but there is also a linguistic context)

linguistic context:

- relation of utterance to the phrase, sentence, and to topic, verbal context as a whole

social context:

- type of listening engaged in (social or conversational, academic, pleasure)

- degree of difference of cultural backgrounds of interactants

- amount of sensory and non-verbal information

- nature of interactants (purpose and attitudes, degree of trust, habits of thinking and acting, expectations from past experience)

- time and place (cultural setting of learning/educational context)

9/ Neurological/Physiological: (including disabilities)

The linguistic variables (#2) are conceptualized as cognitive in that they can be consciously manipulated or "practised", i.e.: instructed by a didactic process <u>to</u> <u>some extent</u>. In actual practise of these abilities or skills there is a strong affective component in the sense that creative functioning, intuiting and empathizing underlie, inform and guide mental conceptualizing in interpersonal and intercultural communicative interactions. Listening is part of a holistic functioning process which characteristically operates via a process of aesthetic or "feeling" perception, a combination of thinking and emotionally responding which is operant primarily at the tacit level of knowing (Witkin 1974). As Suzanne Langer (1953) puts it, thought is merely liminal feeling. Other authors (Courtney 1982, McLeod 1979, Polanyi - in Brown 1988) have also taken this position.

The variables of understanding and relating, as described under "linguistic variables", are listed as linguistic in that they affect the decoding of language per se. They also, however, affect general interpersonal and intercultural communicative proficiency through the influence of the affective psychological dimension of interaction in interpersonal interactions. The position of this author is that it is an inappropriate approach pedagogically to treat these variables as simply a matter of being influential on the decoding of language, i.e.: as simply linguistic. The focus on the decoding of language evident in the L2 literature on listening negates the importance of these variables and is therefore insufficiently comprehensive in its treatment of the interpersonal aspects of human communicative interactions.

In regard to the contextual variables (#8), these can be seen in light of the three essential ways that context has been examined in the L2 literature, the linguistic, the situational and the socio-cultural perspectives. The non-linguistic or situational definition of context can be put forth as being the sum of the learner-internal factors and learner-external factors within and around the communicative event. Thus the teaching of listening in conversational language acquisition is inclusive of the interpersonal and socio-cultural barriers to understanding and

creating meaning between the interactants. (See pages following for further elaboration of the nature of context).

From this list it is determinable that there are several key areas of concern in the literature that directly relate to an understanding of the relevance and parameters of a dramatic approach to the development of the L2 learner's listening ability. Primary among these are the linguistic, cultural, affective psychological and contextual variables. An examination of these areas reveals that they can be organized into two categories under which the major variables of relevance to a dramatic approach to teaching listening can be subsumed. These categories are;

1. Affective-aesthetic psychological variables: empathy/feeling, motivation, creativity

2. The context of interaction: linguistic, situational, socio-cultural

In the following section of the thesis these topics will be investigated in order to delineate the individual skills and/or conditions necessary for the development of effectiveness in listening and in order to outline the parameters of a dramatic approach to the teaching of listening to L2 learners.

Key Variables Affecting a Dramatic Approach to L2 Listening Abilities

Affective-aesthetic Psychological Variables: Empathy/feeling, Motivation, Creativity

Empathy

One variable affecting listening that must be considered as primary is empathy. Although, individual, sexual, and cultural differences in levels of empathy have been noted, and there are varying approaches to defining empathy and conceptualizing its investigation, (Mansfield 1980), there seems to be a tacit assumption on the part of many that empathy, as the ability to understand another's values and feelings, is a critical skill in both first and second language communicative contexts. Stewart (1983) puts it this way;

Virtually every treatment of interpersonal communication, interviewing, counseling, and psychotherapy argues for the importance of this kind of listening, and why Carl R. Rogers, its primary proponent, has even elevated empathy to the status of a "Way of Being" (p.380)

Arnett and Nakagawa (1983), in a survey of contemporary interpersonal communication and listening texts, found that the current treatment of dyadic listening in these texts is consistent with Berlo's (1967) insistence on the necessity of empathy in successful interpersonal communication. They also state that it is the inference theory of empathy that dominates these texts. Empathy is seen as a desirable cognitive and/or emotive dimension of both speaking and listening but originates in the "receptive" end of communicating, i,e,; listening.

In short the surveyed texts remain faithful to Berlo's definition of empathy as the effort, for example, "to get inside the other, to view the world through his eyes", to be "in the same shoes" or to listen to others "with ears like theirs" ...Based upon the necessity to reconcile the presumed separation between self and other, the empathic listener's task is to infer the psychological intentions or internal states of the speaker. Accordingly, subjective experience becomes the final arbiter of meaning ("Meaning is in people, not words.").

Bruneau (1989) has produced the most thorough investigation of the concept of empathy to date. In a state of the art article on empathy he gives a conceptual review of the various definitions and approaches taken by theorists on empathic functioning. Bruneau's most glaring finding regarding empathy as a theoretical construct is that of its sheer complexity, and once again a lack of preciseness of definition;

The concept of empathy has received little sustained focus and scant attention in the communication literature. In light of its centrality and importance to almost all human communication processes, especially listening, the concept has been inadequately treated or even neglected...The reason for this sparsity of focus may be that the concept is so central that a wide range of other concepts can be closely associated with it or can be used interchangeably with it, e.g.; caring, feeling with, being open or receptive, being sensitive, identifying, intuiting, sympathizing, projecting, being fair, being accurate, carefully inferring, etc.,(p.1)...Etymologically, semantically, and lexically, then, we are immediately immersed in the complex conceptualization of empathy in several major ways: as a perceptual identification with objects or persons, as an objective sort of "feeling" into another, as a subjective feeling "with" or emotional sharing/co-

activity, and as a psychological projection or mental activity toward another. All of these major meanings of empathy appear to be involved in listening behaviour or in the reception of the verbal and non-verbal symbols of another. (p.3,4)

Thus he takes issue with communications researchers who argue against the importance of the concept on the basis of superficial definitions and inadequate theoretical conceptualizations. He cites Goldstein and Michael's (1985) listing of fifteen types of empathy and seven "sister variables" to support this position. In his article he discusses empathy in terms of its delineation as object identification, as a form of imitation, as a psychological mode, in terms of the sequencing of subject-object interplay, and as a social process involving interpersonal mutuality and group empathy. He states that empathy is involved in a wide range of human processes including the biological, physiological, perceptual, and socio-cultural and that it is connected to both verbal and non-verbal aspects of communication. However, Bruneau debunks the mystification of empathy by maintaining that it is a teachable process, albeit not easily measurable or investigatable, that is essential to the development of effective listening ability.(p. 16)

In terms of the individual L2 learner, however, in a very simplistic sense there seem to be two basic types of empathy that are important to the development of listening ability. These are associative or cognitive empathy, and interpersonal or affective empathy. These are inexact terms coined by this author for the purposes of discussion in the thesis and in no way represent a consensus of thinking on the subject. However, as this division is reflected in the literature, these terms may be used provisionally in this context. It must be noted, however, that neither type is completely cognitive or completely emotive. These terms are defined as follows.

Associative Empathy: empathy involving the accurate perception, understanding, appreciation and association of things or ideas. This type of empathy is best seen in listeners as silent receivers of language, e.g.; messages directed at them by radio, TV, the print media, academic lectures. Passivity in the listening

process seems to be the common denominator here. This type of empathy is primarily cognitive in that understanding results <u>principally</u> from the association of ideas.

<u>Interpersonal Empathy:</u> empathy for the thoughts, feelings, and situations of others. In intercultural contexts this usually, but not necessarily, would mean for culturally different others. This type of empathy is primarily affective in that understanding results principally from relating emotionally to or identifying with another's affective state.

Mansfield (1980) has summarized the 1st language research on empathy in terms of three approaches which correspond to three differing definitions of empathy taken by researchers. These definitions are; (1) an affective reaction to another's emotions, (2) a cognitive skill, and (3) an action which involves both cognitive and affective elements.

> The affective approach is adhered to by researchers such as Lipps, Stotland, Dunn and Aronfreed who base their work on the emotional reaction of the observer to the empathee's affect. The cognitive procedure, now further developed by social cognition theory, emphasizes role-taking skills and is employed by Borke, Flavell, Selman, Feffer, Gourevitch and Chandler. Feschback and Inanotti integrate these two methods to produce theories in which the observer, through the process of role-taking, shares the empathee's emotion.

Mansfield goes on to assert that the terminology in empathic empirical research has been "confusing and unclear" (p.87) and that part of the reason for this state of affairs has been the tendency of researchers to focus on only small parts of the empathic process. Thus she can state;

> What may be needed is a global approach, as empathy may well be conceptualized as something more than the sum of its separate elements. (Ianotti, 1979) (p. 87)

If this is true for empathy we can well conclude that it is doubly true for listening as a total ability involving, amongst other factors, empathy. Among her conclusions from her research Mansfield (1980) makes three points that are noteworthy for the teaching of listening in intercultural contexts:

(1) The cognitive aspects of empathy are important, but these skills do not necessarily move an individual towards the emotional reaction of empathy. The affective component appears to be needed to promote prosocial behaviour and to develop positive attitudes towards other people.

(2) Educators should be cognizant of the fact that empathic skills are influenced by parental child raising methods and cultural factors. Thus there are individual and cultural variations in degrees of empathic ability.

(3) Educators and researchers need a clear understanding of just what factors are entailed in empathic, altruistic, mutual and co-operative actions. Without a precise comprehension of these behaviours we can almost be certain that curriculum developers will continue to experience failure in their attempts to achieve objectives in the affective domain.

Mansfield's findings, in sum, indicate the importance of: affective training; precisely defining empathic skills per se, and these in terms of the culture of the individual; and taking an approach to the conceptualizing of empathy by curriculum developers and researchers that goes beyond the sum of its parts. In other words, empathy may well be the synergistic result of the interaction between cognitive understandings and affective skills applied to communicative interactions, intuitve relating and role taking ability including the ability to mirror physiological states, and global apprehensions of the nature of reality inclusive of predictive ability. Thus empathy, by its very nature seems directly related to both listening and dramatic functioning as conceptualized in this thesis.

In support of this assumption Bruneau (1989) conceptualizes empathy in terms the processes of identification and imitation. He also states that the process of empathy applies to objects as well as people and that the process of imitation is basic to it. In early childhood this is primarily in terms of non-verbal signal sharing and learning. He cites Buber's (1948) view of empathy as having a physiological basis in that the listener is first involved with the experience of the other through muscular response.

Bruneau (1989) has also investigated a number of sources for the origin of the term, among them: the German word einfulung meaning feeling oneself into during aesthetic perception and appreciation (Lipps, 1907), Kenneth Burke's (1968) theory of identification as being related to an imitative form of empathy, Howell's (1979) conception of empathy as the ability to replicate what one perceives, Mead's (1934) view of empathy as the capacity to take the role of the other and to adopt alternative perspectives vis a vis oneself, and Bruneau's own conception of "mutual" or "interactive" empathy as an imitative process he calls "mirrored reciprocity" (p.6). Implicit in Bruneau's conception of empathic listening is the idea that effectiveness in this area is conditional on one's world view or way of being in the world, and that this process involves dramatic imagining:

> In other words, as a dynamic perceptual process, one may not be able to be fully empathic with another unless he or she can view the world imaginatively from the perspective of another...we must include the idea that one must be able to switch often between his or her own perspective and the "as if I were the other" perspective" (p.12)

He also goes on to say not only that empathic listening is a holistic process, but training in it may be particularly pertinent for second language learners.

> Implicit in empathic listening as a way of being in all communication situations is the idea that one must be able to think in many different ways, processing both left-and right-brained information at will. Intercultural listening may complicate the process of empathic listening considerably. Listening to strangers or those radically different than ourselves culturally, socially, politically, linguistically, economically, etc., taxes one's empathic abilities. (p.16)

Thus, by this definition, empathy can be seen to have direct relevance as a factor in successful listening comprehension in intercultural contexts. In terms of its relevance to learning through drama, it is exactly empathy that is the basic stuff of dramatic functioning through the operation of the identification/impersonation process and through its focus on the production of affective meanings.

Meaning itself, however, has been noted to be the product of the creative interaction of the participants in a communicative interaction. Thus it lies in the connection between the interactants as well as being a product of that interaction

(Wells 1981). If this is the case. then empathy in an interpersonal encounter is of both types, the ability to associate the ideas of self and other creatively, and the ability to generate analgous emotions within oneself to those being experienced by the other. As the emotive component is by and large non-verbal, and our mode of knowing in interactions primarily tacit, then interpersonal empathy must be considered as primarily operant at the apprehension level of understanding. Thus dramatic functioning can be seen to be a primary tool for the training of interpersonal empathy.

Save for the work of Guiora (1967, 1972) there has been little investigation of empathy in the L2 literature. This is unfortunate as an important aspect of empathy training for second language teachers is that, due to the lack of a protective role, there are some implementation problems associated with therapeutic or non-dramatic orientations to the development of empathic abilities. These arise out of some of the basic assumptions about empathic functioning ability in the psychological literature as a result their approach being rooted in western cultural ideals (e.g. talking things out, verbalization of feelings, confrontational aspects) which may not be shared by other cultures. Effective listening, as a process of the achievement of ongoing shared empathy, then, must be cross-culturally adjusted from standpoint of both communicative style and empathic orientation. For a communicative co-construction to be truly meaningful it must be equally and appropriately value-related for both participants. Finally, training in empathic functioning must be undertaken in a climate of psychological security for the learner. For this, dramatic role-playing (as a character) as opposed to role-taking (the taking of different social roles as oneself in dramatic situations) is a viable methodology. This is so because (1) empathy is the key to dramatic activity - "putting yourself in someone else's shoes"; and (2) empathic listening is basic to good acting and vice versa.

Motivation

In addition to empathy as a variable per se in the acquistion of listening

ability there are several related areas of investigation: affectively oriented personal

characteristics of the learner that influence his or her success as a listener. The most

researched of these in the L2 literature, although they are not in any sense

definitive, are those related to the motivation of the learner. Motivation as a

variable of listening ability has not been directly addressed in the L2 literature,

normally being investigated as a variable influential to success in general language

acquition (Schumann 1978, Alptekin 1982). Primarily researchers have been

concerned with motivation in terms of its relative influence on, or relationship to,

other variables affecting learning such as persistence, attitude to the language and

learning situation, and view of the target culture and its members, on the as yet

unproven assumption that specific relationships between these variables may

somehow be influential on the learner's success in acquiring language. In actuality

the only two variables that researchers seem to be in agreement on are persistence,

a factor which is directly affected by one's degree of motivation, and culture, in the

sense of one's ability to establish meaningful relationships with host culture

members, a variable initself of intercultural adaptability (Schumann, 1978, Alptekin

1982, Hayman, Genessee and Tucker 1976).

Results from L2 studies on motivation have been generally inconclusive,

except to show that there are two fundamental types of motivation involved; i.e.: (1)

instrumental or utilitarian, and (2) integrative or based on the desire to

approximate target language and cultural norms. (Schumann 1978) The conclusions

are that the learner can learn through either of these types of motivation and that

motivation is chiefly relevant in that it propels the learner to engage in higher

quantities of interaction time with fluent (not necessarily native) speakers of the

target language. (Alptekin 1982, Krashen 1982, Gardner and Smythe 1975).

The general, if implicit, assumption regarding motivation seems to be that it is motivation that leads to increased interaction time in which the learner may gain practise in utilizing various communicative strategies in the creative, i.e: problem-solving, process of the mutual construction of meanings until such point that he or she can engage in relatively spontaneous language use. If this theory is true then the variables of motivation, creativity, spontaneity, and ego-permeability (personal inhibition level) are intimately interlinked. They are influential in allowing the learner to engage in successful lengthy interactions in which strategies for effective listening are acquired and practised in a primarily tacit mode of functioning. Motivation, therefore, as a variable or measure of persistence and interaction time can, with empathy then, be considered as a primary variable of effective listening skill acquisition.

The relationship of dramatic functioning to empathy has already been noted above. Yet drama is also a primary means of effecting motivation, concentration and persistence, which are also, and not incidentally, like listening, generic skills applicable to learning in other areas. Courtney (1982) puts it this way.

> Clearly there is something about spontaneous dramatic activity
> (whether as a subject or method) and the creative arts in general that
> provides a motivation to learn which is concentrated and persistent
> and which provides learning in other content areas through transfer.
> Also, these qualities are not necessarily present in other curriculum
> areas to the same extent and the same degree. (p.44)

In other words drama is inherently motivating, and in addition, being esssentially creative, communicative and interpersonal in nature, provides for the volume of interaction necessary for efficient second language acquisition in the repetitive yet varied contexts specified by researchers. Moreover, through the taking on of roles drama provides for psychological security and the development of trust in self and the Other necessary for interacting empathically.

Creativity/play

One outcome of the view that meaning and empathy are processual in nature is that the productive, creative, play-oriented quality of conversation is emphasized. As well, it often happens in genuine conversation that the interactants frequently do not actually know what they are going to say next; thus a further implication is that listening as a communicative skill is intimately related to the ability to play, to improvise, and to enter into creative relationships. Stewart (1983) cites Gadamer's (1975) conception of play as a metphor for the essential form of language, the to-and-fro nature of living discourse. He states:

> Thus to say that interpretive listening follows the dynamic of play is to emphasize the importance of the structural to-and-fro that engages the interlocutors in a genuine conversation. At least as important as one's intent, expectations or attitudes is the turn-taking form, what Gadamer calls "the logic of question and answer". Because each participant must, to some extent, give herself up to the game in order to play, because of the inherently heuristic quality of the to-and-fro, and because of the open-endedness of the enterprise, each genuinely "playful" conversation is creative, productive of insight not simply reproductive of psychological states.... One does not necessarily need to have "all the information" or "all the best ideas" so long as one is willing freely to enter the creative to-and-fro of conversational play. Students can also learn that not only can it be productive to "listen your way into new ideas," but it also works best to "listen your way into new relationships." Friendships form not because of the clever things that one person says but more because of the mutually-creative contact that occurs between persons.

The importance of creativity as a variable of language learning has been indicated in a variety of ways; as a component of language learning and functioning (Hellgren 1982), as the basic process of schema formation (Rumelhart 1980), as an essential component of second language acquisition (Krashen 1982), as an inherent factor in empathic functioning (Bruneau 1989), as the essence of discourse (Gadamer 1975), as the basis of tacit functioning ability (Polanyi 1958), and as the foundation of dramatic imagining and organismic functioning (Courtney 1988). Thus creativity can be seen to be a basic ability underlying and determining effective listening. Dramatic action then, as it relates primarily to the development of creative functioning ability in interpersonal contexts, can be seen to directly address this primary variable of listening ability.

From a social perspective, cultural knowledge, value systems and ways of relating are reflected in the dramatic and other art forms of societies. As aesthetic representations and communicators of personal and cultural meanings, these forms are in fact play based educational as well as entertainment media. Dramatic performance, as role play, is thus a viable medium for fostering creative interpersonal contact in selected linguistic contexts. However, as personal meaning is culturally and experientially based, the role playing of the learner's own culturally based experiences is a more motivational and creativity fostering technique than the attempt to function in the sometimes unfamiliar roles and contexts of the target culture. This is not to say that the latter is unimportant. It is rather that a teaching approach that includes both these techniques allows for the fostering of mutual respect and for the emergence of empathy and creative interplay more readily. In short by connecting to the personal meaning of the learner, a platform is established for the communication, expression and creative co-structuring of meanings.

Context as a Variable of Language Acquistion/Listening Effectiveness

Research into context by first language researchers has principally been done in terms of its influence on people's ability to process information. It has been conducted primarily by researchers in information processing and cognitive psychology who have focused for the most part on the contextual cues of either written discourse or verbal language removed from its social environment. Although increasing attention has been given to input environments of language, to those cues in encoding conditions that influence how people make inferences about, comprehend, store and retrieve language, there is little in the way of systematic research or even speculation about the contextual impact of cues - such as non-verbal behaviours that ordinarily accompany language in social encounters (Folger and Woodall 1982). In second language research, context as a variable influential on communicative interactions has been even less researched. An analysis of the role of context as an influence on the development of listening ability is thus problematic.

In addition. as has been noted in the case of many other terms associated with listening, there is a problem of a lack of clarification of terms as a result of overlapping definitions. There are, however, generally speaking, three kinds of contexts with which L2 researchers have normally been concerned. These are the linguistic, situational and socio-cultural contexts of language use.

Linguistic researchers have been primarily interested in the relationship between context-embedded and context-reduced forms of discourse (Cummins 1984, Faersch. Haastrup and Phillipson 1985). Essentially these researchers have equated context-embedded language with social or conversational language and context-reduced language with those forms of language involved in academic discourse, but especially in reading and writing.

There is some overlap between the linguistic and situational contexts in that conversational or academic forms of discourse are looked at from a linguistic perspective. As well, L2 researchers sometimes also investigate linguistic registers in terms of specific situations. In the L1 literature on listening the concern has more generally been with such personal and professional situational contexts as gender, ethnicity, the legal and medical setting and organizations. In the L2 literature the situational context of listening has primarily been thought of from the methodological standpoint that listeners/learners should be exposed to a wide variety of communicative contexts in which language can be practised from a creative rather than drill-oriented approach (Krashen 1982). There is also some overlap in the L2 literature between the situational and socio-cultural views of context as the situational context of learning can also be viewed from the standpoint of whether the learner is learning the target language in his own country or in the country of the speakers of the language. (Alptekin 1982)

From a communicative or information processing perspective, the socio-cultural context can be viewed as the totality of a communicative interaction in which the focus is on the culturally derived communication styles of the particular

participants involved. To date, however, there has been little research on this area, and especially so in terms of listening (Broome 1986). Moreover, the orientation of L2 teachers has been to the attempt to teach the target language socio-linguistic and cultural norms as an aid to acquiring language rather than to view the interaction of fluent and non-fluent participants as an event that either (a) necessitates an awareness of each other's verbal and nonverbal socio-linguistic or socio-cultural communicative norms if communication is to be effective, or (b) necessitates the teaching of intercultural coping skills (inclusive of socio-cultural objectivity) to the learner if the teaching approach is to be non-assimilationist, i.e.: respective of the learners values and culture. Baxter (1983) has noted that the lack of the latter approach is a problem of the communicative competence theory of language teaching in that it fails to look at the communicative interactions of language learners from the standpoint of the intercultural skills involved.

As efficiency in the utilization of these intercultural communicative skills directly affects the listening and general communicative ability of L2 learners, it is necessary to consider the relative value of the various dramatic modes as methodologies for either providing or interpreting information within particular kinds of contexts, or for building listening skills transferrable from one context to another. Assessing the relative value of drama in relation to context as a variable of listening may be done from two perspectives. The first of these is the perspective normally associated with the viewing of theatre as an audience member. This view of listening and dramatic functioning is principally intrapersonal and perceptual. The second perspective is the interpersonally and communicatively oriented perspective of drama and listening normally associated with the listener's engagement in educational drama, in particular, as a participant in role play or improvisation. The proviso should be made, however, that neither of these dramatic modes is exclusively involved with either intrapersonal or interpersonal communication. Although both are valid, this thesis is primarily concerned with the second perspective.

From the foregoing, then, it is evident that the context of an utterance in the situational or socio-cultural sense must be taken to include the differing perceptions, attitudes, and communicative and other behaviour patterns of both participants in an intercultural communicative event. Thus, in essence the socio-cultural context of an intercultural communicative interaction may be defined as the matrix of allusions to the referent cultures involved in the communicative event, including the total communicative repertoire of learned norms, signs, symbols, attitudes and behaviours of both participants. This definition is useful from the language learning perspective in that, through a focus on both cultural worlds involved, it can provide an approach that allows language learners to deal with more meaningful content as they are enabled to draw on their own experiential resources and cultural knowledge. It is also useful from the perspective of training in intercultural skills as it is non-assimilationist while still allowing learners to approximate target culture linguistic and social norms. Finally, it is directly relatable to contextually based (i.e.: dramatic) learning approaches.

The socio-cultural or situational context of language use is the primary underying variable affecting approaches to training taken by specialists in intercultural communications. Researchers and trainers in this area have many objectives in training for intercultural adaptability. Brislin, Landis and Brandt, (1983), and Kealey and Ruben (1983) give comprehensive overviews of the aims and objectives of the field. Basically these aims are set in terms of whether the participants are in need of a culture-general approach (one that provides the skills and knowledge that allows people to move from culture to culture effectively) or a culture-specific approach (one that provides the skills and knowledge that allows participants to be effective in country X).

Broome (1986) maintains that, pedagogically, the culture-general approach is much more prevalent due to its educational (as opposed to training) focus and argues against the whole issue of culture-specific vs culture-general approaches.

Broome proposes a "context based framework for viewing culture and communication" (p. 5) based in a hierarchial structuring of cultural knowledge in the areas of structure (social systems - level 1), situation (situational frames - level 2) and meaning (relational and identity messages - level 3). This approach is designed to overcome the culture-specific vs culture-general argument by providing a learning format that integrates the two approaches. Broome notes two major issues as problematic for a context based approach. The first of these is that an instructor would need both culture-specific and culture-general knowledge. The second involves a serious lack of cross-cultural data on communication styles.

> Communication researchers simply have not yet begun to adequately explore communication phenomena related to specific cultures. Barlund (1975) laments this lack of data when he says that we have almost no systematic cross-cultural knowledge about such topics as rules governing topical appropriateness, customs regulating physical contact, time and space codes, and strategies for the management of conflict. (p.9)

Broome goes on to say that there are few cultural groups on the international level for which this data exists, with the exception of the Japanese and blacks in the U.S.

From the standpoint of intercultural listening, effectiveness has been advocated to be best achieved through an experientially based approach aimed at the development of specific communicative skills such as empathy, objectivity, and the decoding of non-verbal cues. (Gudykunst and Hammer 1983). As suggested by Broome, the development of intercultural awareness is also assumed to be an important part of this process. To summarize, intercultural researchers believe that effectiveness in intercultural communication skill can best be achieved through a context based approach to awareness development, combined with an experiential situationally based component giving training in using specific skills in specific contexts. Through this approach it is assumed that the ability will be developed to deal with both cross-cultural differences at large and the problems inherent in interacting in specific cultures. For a more thorough examination of the skills

involved in successful intercultural communications and documentation of the relevance of dramatic functioning to the development of intercultural communication (listening) skills see section VI.

The role of context as culture in affecting the development of communicative ability in second language learners has been noted by many authors (Seelye 1984, Alptekin 1982, Schumann 1978, Baxter 1983). Research on culture as a variable of listening ability has taken two principal directions; (1) research (primarily L2) on the effects of explicitly designated variables such as language shock, culture shock, and cultural fatigue, and (2) an interest (primarily L1) in increasing the relative intercultural adaptability of the learner, inclusive of his or her ability to cope with differing communication styles (including the non-verbal dimension), value orientations, habits of acting and the affective dimension of interpersonal relations.

The changes inherent in aspects of the external social situation of someone in an intercultural situation in the areas of behavioural expectations, social approval, demands for emotional control, and personal identity, combine to constitute a powerful challenge to the problem-solving abilities and control over internal emotional states for language learners living in the target culture. Two analysts of intercultural competence, Guthrie (1975) and David (1972), found that one of the critical adaptive behaviours is the ability to model the behaviours of home culture persons who have apparently adjusted well to the host culture. Guthrie (1975) states that variation in intercultural performance is much more attributable to pre-departure experiences, such as training and to experiences during the early stages of life in the host culture, rather than to the character or personality factors of the learner. In particular, Guthrie's analysis suggested that most new behaviours and attitudes were acquired through observational-imitative learning in the early parts of intercultural adaptation, and greatly influenced subsequent intercultural success. These analysts also noted that both perception of the difficulty of the intercultural task and perception of personal coping ability to handle such tasks affected success

and were dependent on one's attitude to intercultural situations/interactions generally. Hall (1976) emphasizes situations as the building blocks of culture and the ability to define and respond appropriately to them as basic indicators of one's intercultural competence. For superlative performance one must be able to both define the situation and to interpret the subtle cues that indicate how the content of the verbal communication is to be taken in understanding the motivations and intentions of the interactants. Thus, from the perspective of culture as existing independently from the individual, it can be concluded that learning the way that experience is framed and viewed in particular contexts is indispensable to the development of the intercultural coping ability of second language learners.

Culture can also be viewed, however, from the internal perspective of how one relates to the world, i.e: as a processual dynamic in which all the elements of an interpersonal interaction are in flux. The assumption is that events can only be understood from the standpoint of the values and norms of the interactants in relation to the totality of the communicative context at any given point in time. From this perspective culture learning is an individual process of adaptation which is basically a process of self-discovery in which empathy with the world views of others is a primary component. This conception relates directly to assumptions about the nature and/or rigidity of the personality, the nature of the relationship between personality and perception, and the relationship between effective listening and the degree of contextualization of the learning environment. The processual nature of communication as seen by communication scholars has already been noted here, as has the dynamic nature of culture and heuristic learning. The view of Solley and Murphy (1960) concerning the processual nature of personality provides further evidence for the processual orientation of human beings to listening and learning. These authors view perception as a process which is essentially composed of five basic parts; (1) perceptual expectancies, (2) attending, (3) reception, (4) trial and check, and (5) final perceptual organization (percept) (p. 25). For them, personality

is thus a perceptual processing mode by which an individual organizes experience
and reacts affectively to situations. In this regard they cite Bleuber's view of affect
as the subjective aspect of motivation and drive which is central to the facilitation
and inhibition of percepts. Thus. when there is a strong need for affect (perhaps
caused by deprivation) and the context of the environment does not provide
sufficient sensory information. then the ability to relate concretely to reality is
impaired.

> When the environment provides fragmentary
> information...then affective impulses and other inner determinants
> clearly balance perception in the direction of wishful organization,
> even in dreams.

In support of this finding, Bohlke (1990) assessed the listening behaviours
and problems of students in a classroom lecture listening situation and found that
the major distraction to effective listening in college classrooms was "daydreaming".
The work of these authors indicates the major importance of fantasy, the
imagination and motivational need drives as elements of the processual personality,
and the necessity for affective content in academic (critical listening) contexts. There
is also a consequent emphasis that affective functioning is inseparable from
perception formation. One's communicative behaviour, inclusive of effective listening
ability, is directly dependent on one's imaginative and affective functioning ability
balanced by socially conditioned perceptual sets. In sum. communicative style and
personality vary with context and are primarily dependent on affective functioning
ability, a factor which in itself is affected by the degree of meaningfulness of the
stimuli. Communicative style, learning and personality (defined as interpersonal
coping ability) may therefore be enhanced or limited in accordance with the presence
or absence of training in handling affectively involving interpersonal interactions.

Given these findings, viewing intercultural communicative competence,
inclusive of effectiveness in cross-cultural listening, as achievable through cognitive
learnings about communicative situations or even through experiential training in
handling problems encountered in specific cultures, is perhaps less productive than

a self-development approach to training. Through the latter approach, effectiveness in intercultural interactions is primarily acquired by a process of values clarification through experience and the systematic development of empathic ability and self-control via exposure to pre-selected ambivalence producing situations closely related to one's innermost sense of self. Culture learning according to this view is specifically a training process in effective affective functioning, i.e.: in developing skills of emotional control and communicative interaction which are generically applicable to all contexts or situations, including those that are intercultural. The amount of additional training and instruction required in handling the communicative norms of specific cultural groups would be directly dependent on the purposes, needs or interests of the learners involved. From this perspective, it is evident that drama, as a medium for contextual and affective training, is in direct alignment with the needs of intercultural trainers.

Culture learning in relation to the development of listening ability can thus be seen to be essentially a process of extending the boundaries of the self so that one's conceptions and ways of relating become less rigid and more flexible, one's emotions are more under concious control, and one's values are more clearly understood in relation to those of others. The processual nature of personality asserted by Solley and Murphy (1960) is indicative that personality itself is the sum of the roles we take on, and how we use those roles to manage the variety of ever-changing contexts we encounter. The more distant the context is culturally from ours, the more in need we are of a resource of tacit knowledge to draw on, i.e.: a repertoire of roles and experienced contexts that is expansive enough to deal with the case at hand. This resource base, in effect constitutes an expanded knowledge of self and, as a consequence, an enhanced self-concept. The primary method of achieving this is through the security of role-playing in dramatic experiencing. It is through dramatic experiencing that our ability to function non-verbally, and our habitual tacit responses to ambivalence producing situations, may be developed and

refined. It is principally through affective training through drama that intercultural listening ability, essentially our ability to holistically and empathically apprehend contextually meaningful cues and respond appropriately at a tacit level of functioning, may be effectively developed. In its presentational aspect drama is a methodology for disseminating cultural knowledge and for the creation of group cohesion, norms and purpose. In its interpersonal aspect it is useful for developing role, communicative skills, and habitualized attitudes of objectivity. Thus it is a viable tool for the creation and management of a learning culture and for fostering intercultural communication skillls in the L2 classroom.

In a discussion of the context-reduced vs context-embedded needs of second language learners, Faesch et al (1985) acknowledge that due to the difficulty these learner's have with reading and writing, much more contextual support is necessary from the teacher and in the text and that, in fact, more contextual background is being provided now than was the case some twenty or so years ago. Thus, there seems to be some confusion regarding the difference between contextualization in regards to the spoken language, which, as we have seen, is necessary for both academic and conversational listening, and contextualization for the "academic" pursuits of reading and writing. In short there seems to be a need for increased contextualization in both these areas as a way of enhancing learner decoding abilities. This is in direct contrast to what most current approaches actually provide. The learner does need to learn how to decode context-reduced language, but the way to get the learner to the point where he or she can do so effectively is to (a) provide more training in apprehension/comprehension, (b) teach by embedding the context, (c) build up the learner's intuiting ability by these means until he or she has acquired sufficient self-confidence and ability to take on difficult context-reduced listening/decoding tasks on their own, and (d) supplement this process with cognitive study skills such as note-taking and pre-reading.

From this delineation it is evident that the context of a communicative interaction is an all-pervasive variable that impacts on listening ability in a number of ways and at a multiplicity of levels of awareness. Context as a variable affecting listening performance then: (a) includes the influence of cultural factors on psychological adjustment and communication styles, (b) cannot adequately be addressed from a pedogical standpoint without taking into account its global nature, and (c) has been inadequately conceptualized in the literature as it has been dealt with primarily in terms of the linguistic context focusing on the socio-linguistic norms of the target speaker. More specifically, the degree of exposure to the various types of contexts outlined can be seen to affect the the development of effective listening ability in several important ways;

- •in the acquistion of the ability to recognize various linguistic registers

- •in the ability to understand and adapt creatively to varied situations of language use

- •in the ability to understand and cope with culturally different communicative styles (including those of the teacher and other learners)

- •in the ability to understand and empathize with the world views of culturally different others

These findings indicate the major importance of deepening the context for effective learning and listening, and the predominance of the imagination and motivational need drives as elements of the personality. As motivations, interactants and contexts are constantly changing Personality is seen to be primarily a processual phenomena related directly to one's communicative style and degree of training in handling affectively stimulating interpersonal interactions. From this analysis it is apparent that the basic methodology for the development of both interpersonal (context-embedded) and academic (context-reduced) decoding skill is the development of perceptual skills through experiential holistic functioning. Drama, as a situationally based training methodology embodies the requisite theory and structures for developing the ability to deal with context-reduced as well as context-embedded language.

Summary

To summarize the above findings, there is a direct connection between drama and the development of listening ability in that <u>dramatic functioning directly</u> <u>addresses the problems inherent in dealing with the affective psychological variables</u> <u>of empathy, motivation and creativity</u> deemed by researchers to be most relevant to effective second language acquisition. <u>There is also a direct link between drama as a</u> <u>contextual learning medium and the linguistic, situational and socio-cultural</u> <u>contextual variables</u> influencing the intercultural listening effectiveness of second language learners.

It is evident that a situational approach to instruction based in dramatic functioning is a viable approach for the teaching of intercultural communications (i.e.: listening) according to communications and L2 researchers. This type of approach is best labeled a "contextual approach" in order to include all the variables involved. This contextual approach is based in an awareness of differences in communication styles and values and involves the development of specific skills of self-management in accordance with the demands of a series of pre-selected situations. The six basic elements of a contextual approach include:

1. the level and experience of the interactants and their relationship to each other

2. the language content required and the interactants degree of familiarity with it, including the form, quality and level of the actual message being conveyed

3. the particular listening or other communicative skill(s) needing to be developed (situation of use)

4. the cultural orientation of the participants (including norms, values, communicative style, etc.)

5. the purposes of the interactants (including communicative or other goals), and,

6. the degree of availablity and nature of non-linguistic behavioural and situational cues.

These elements are the criteria in context by which instructional success may be evaluated. From a curriculum perspective an instructional program would be composed of a series of intercultural communicative contexts or situations with all these elements interwoven in a sequentially progressive and spiraling (cumulative) manner.

As noted in Chapter V, culture, as the general backgrounding context of language acquisition, is influential in terms of the effects of explicitly designated cultural variables such as language shock, culture shock and cultural fatigue. Although little data exists on the relative influence of these variables in themselves, their cumulative effect on other variables such as motivation and persistence has been noted in the literature. Finally, the lack of specific provision for training in cross-cultural or intercultural communications skills, i.e: in how to deal with differing cultural contexts from the affective/psychological perspective, can also be considered as a contextual or cultural variable influential in languaging and listening ability.

It was noted in the intercultural training literature that specific data on the communicative norms of many cultures was lacking. For a contextually based approach to be effective, it is evident that research producing this data should be undertaken. It is also evident that, even though this data is lacking, from a theoretical perspective a dramatic approach is an appropriate fit for the development of intercultural communication skills owing to its focus on self-development in ambivalence producing interpersonal communicative interactions. It also appears unnecessary to wait for the collection of more data on the communicative patterns of particular groups before a dramatic approach to teaching intercultural communication skills in ESL classrooms can be implemented. This is so because empathizing and attending skills are, in fact, mediums of discovering how to communicate effectively in varying and ongoing active interpersonal information processing contexts. Heuristic/dramatic learning approaches build a

"contextualizing ability" that, with the appropriate modifications in instruction, can be extrapolated to novel contexts. Although specific intercultural communicative data may be lacking, it is possible for a communicatively trained individual to cope successfully until either vital communicative information can be discovered, or the purpose of the interaction is achieved. This is not to say that an awareness of the culture-specific communicative norms of culturally different others is unimportant. Rather, the suggestion is that dramatic training, because it is experientially and contextually based, can prepare students to deal with situations in which this kind of data is lacking better than present intercultural communications training approaches, the majority of which do not provide this kind of training.

The problem or difficulty in assessing or dealing with the variables impacting on the listening process is that the aspect of communication we call listening is a completely interdisciplinary phenomena. Listening is our methodology for determining the direction of our expressive efforts in achieving our goals and for understanding the expressive efforts of others. In short, speakers are listeners too and listeners are not passive receptacles but, like speakers, active, goal-oriented communicators who function creatively in both receptive and expressive modalities interchangeably in achieving their goals. Listening, as understanding, is our principal occupation in the world. This section of the thesis has shown that, in terms of such universal variables as empathy, context, culture and creativity, all listening is empathic and creative, all contexts are cultural, and all learning is both creative and contextually based. In terms of the interpretive functioning processes of individuals, interpersonal communication is a processual, fluid phenomena operant through a process of role-taking in which the elements of understanding (listening) exist on an inseparable continuum. From this perspective it is evident that apprehension cannot be divorced from comprehension, cognition from affective functioning or conversational from academic learnings. This practise of arbitrary division in the literature is also evident in the way context is defined. So far it has

only been through this abstracted divisive process that these types of processes have even been conceptualized, much less adequately defined or tested.

In sum, listening cannot be dealt with effectively simply through the analysis or interpretation of linguistic structures. Rather, listening is a multi-faceted process of affective relating that must be addressed in the main by holistic teaching approaches. This process must take place within a context that is embedded and free of psychological barriers such as anxiety and mistrust of self and others. Drama is a holistic teaching modality which focuses on the development of the totality of the individual, a reflector of culture and social processes, and a metaphor for inner, interpersonal and group experiencing. It is thus a primary tool for developing trust in self and the Other and the aesthetic perceptual relating ability essential to holistic engagement in learning.

From the theoretical standpoint, then, drama appears to be a viable medium for: (1) training individuals in dealing with the affective and contextual variables impacting on the development of effective listening ability; (2) accurately perceiving verbal and non-verbal cues within specific communicative contexts (i.e.: for dealing with the intercultural communicative requirements of interactions where data on specific communicative interaction patterns/styles is lacking); and (3) effecting the self-growth necessary for overcoming influences on listening from outside the educational context as a whole.

Having now considered the key variables influential on interpersonal listening ability in terms of dramatic functioning, the following section of the thesis documents the actual skills involved in intercultural listening situations that second language learners need to acquire.

Chapter 7

Skills Based Approaches
to the Teaching of Listening

L1 and L2 Approaches to the Teaching of Listening Skills

The most prevalent methodological approach to teaching listening in both first and second language teaching contexts has been to view listening as an important part of the communication process in which facility may be gained through the acquisition or practice of various skills. In attempting to define the term "skills", it is evident that once again we are faced with a definition problem. Traditionally in second language teaching the term has referred to the four skills of listening, speaking, reading, and writing, a usage which is still prevalent. Yet several L2 researchers have used this approach as a basis of developing much more complex categorizations of these areas (Munby 1978, Richards 1983, Brindley 1986). It has been noted, however, that there is much overlap between skills of L1 language learners and L2 language learners, and between skills acquirable outside the educative context and within it. As well, these lists contain skills which lack clearness of definition in themselves. (Rhodes, Watson, and Barker 1989). Nevertheless, the skills oriented approach to the teaching of listening continues to be by far the major concern in the literature. The principal thrust of this section of the thesis is therefore to delineate the skills involved for effective listening in intercultural contexts. The following section of the thesis will investigate dramatic functioning as a developer of these skills.

The approach to the study of listening as the acquisition of specific sets of skills began with the publication of Ralph G. Nichols' (1948) dissertation on listening. As the first attempt to empirically define the characteristics of effective and ineffective L1 listeners, Nichols work was a major factor in shaping the present focus of researchers on listening towards a skills based approach. In his work Nichols identified ten factors which describe effective listening behaviour:

1. Previous experience with difficult material

2. Interest in the topic at hand

3. Adjustment to the speaker

4. Energy expenditure of the listener

5. Adjustment to the abnormal listening situation

6. Adjustment to emotion-laden words

7. Adjustment to emotion-rousing points

8. Recognition of central ideas

9. Utilization of notes

10. Reconciliation of thought speed and speech speed

Nichols cites Goldstein's (1940) research on comprehension to note two important points: (1) It is perfectly possible for human beings to listen to speech at a rate more than three times that at which it is normally heard, and (2) as a result, we may have overlooked a very important part of education, teaching people to listen. He maintains that not making use of this discrepancy between speech and thought is our greatest single handicap in listening effectively. To capitalize on our excess thinking time, Nichols suggests that it is necessary to concentrate on what is being said by following a particular pattern of thinking composed of the following steps.

1. Anticipating what the speaker is going to talk about

2. Mentally summarizing what has been said

3. Mentally questioning the speaker's evidence

4. Listening between the lines and capitalizing on body language

It is notable that Nichols' conception of effective listening closely parallels Richards (1983) model of the listening process presented earlier. It will be shown that these two conceptions also bear a direct relationship to that of Stanislavky's format for actor relating which is discussed in Chapter VIII.

Many similar sets of skills have been posited by various writers in the first language literature on the development of effective interpersonal and public communicative skills since Nichols began writing (Mambert 1971), (Morris 1967), (Sathre and Olsen 1973), (Cook 1976), (Covey 1989). Some of these are lists of behavioral dos and don'ts that, if followed rigorously over lengthy time committments, will ostensibly result in more effective communicative attitudes and habits. Others. such as Mambert (1971) and Covey (1989), identify personal qualities or character traits; specific qualities of mind and attitude, that favourably dispose a person towards communicative effectiveness. Mambert (1971) posits the following sixteen characteristics.

1. Objectivity; the ability to shift one's point of view

2. Awareness and sensitivity; sensory awareness

3. Goal direction; formulating objectives for communicative interactions

4. A strategic and tactical frame of mind; the abilty to plan a communicative encounter

5. The ability to compartmentalize; concentrating on the point or issue at hand

6. Empathy; feeling and thinking as the other person

7. Motivation; strength of desire to achieve an objective

8. Positivism; keeping a positive attitude while realistically assessing difficulties

9. Freedom from inhibition; ability to express oneself spontaneously

10. Practicality; focusing on accomplishing objectives rather than on "going by the rules"

11. Personal style; individualized image and charisma

12. Courage

13. Appetite and curiosity; a creative approach to communication

14. A sense of humour

15. Subtlety; tact, finesse

16. Balance; love, maturity, well-roundedness

It is evident that these authors believe the development of interpersonal listening skills is an inseparable part of general interpersonal effectiveness. It is further evident that congruency of self in personal philosophy, values, cultural orientations, etc., in short, anything that impacts on character development impacts on interpersonal effectiveness and ultimately on interpersonal listening effectiveness per se. Covey (1989) puts forth the idea that a focus on the development of character rather than communicative techniques is an essential aspect of interpersonal effectiveness that has been ignored in the literature. By this he means that it is a combination of basic principles and habits of perception rather than skills or techniques (although these are important also) that are the underlying basis of the interpersonal success of highly effective people. Covey cites empathic listening as one of these underlying principles. Maintaining that empathic listening should be based on a proactive and goal oriented focus in human interactions, he gives the following description of a principle or character based approach to effective listening:

> When another person speaks, we're usually "listening" at one of four levels. We may be *ignoring* another person, not really listening at all. We may practise *pretending*. "Yeah. Uh-huh. Right". We may practise *selective listening*, hearing only certain parts of the conversation....Or we may even practise *attentive listening*, paying attention and focusing energy on the words that are being said. But very few of us ever practise the fifth level, the highest form of listening, *empathic listening*....When I say empathic listening, I am not referring to the techniques of "active listening" or "reflective listening", which basically involve mimicking what another person says. That kind of listening is skill-based, truncated from character and relationships, and often insults those "listened" to in such a way. It is also essentially autobiographical. If you practise those

techniques, you may not project your autobiography in the actual interaction, but your motive in listening is autobiographical. You listen with reflective skills, but you listen with intent to reply, to control, to manipulate. When I say empathic listening, I mean listening with intent to *understand*. I mean *seeking first* to understand, to really understand. It's an entirely different paradigm. (p.240)

Other character-related interpersonal orientations Covey mentions are being essentially proactive, being clear on one's personal goals, priorizing goals (effective self-management), maintaining a focus on mutual satisfaction in interpersonal encounters, and being creatively co-operative. He also mentions some personally related variables or virtues as being important. These include integrity, humility, fidelity, honesty, temperance, courage, justice, patience, industry, simplicity, modesty, and the golden rule - do unto others as you would have them do unto you. Although there is little empirical research on the relationship of dramatic functioning to character development, drama has long been noted as a medium for social learning and as a methodology for learning how to "be" in the world through a values clarification process and the development of independent functioning ability. The work of the writers discussed above is indicative of the great importance of the attitudinal and social relations dimensions of human interaction and the need for training and retraining in affective relating and self-management (self-checking) techniques if one is to be an effective listener. All of these are areas in which drama can be effectively utilized. If this is so much the case for native speakers, the problem is even more significant for L2 learners who must cope with the added problems of both value differences and differences in communicative styles.

From the L2 standpoint several prominent researchers have addressed the issue of listening in terms of stages or levels of linguistic expertise. Caroll (1972) cites two phases, understanding linguistic information, and the relating of this information to a wider, non-linguistic context. Godfrey (1979), taking an approach from discourse structure, notes three phases; listening to relations within sentences, processing discourse relations beyond the sentence level, and discovering discourse

cues and continuities (at the advanced level). Taylor (1981) lists five developmental

listening stages; (1) stream of sound, (2) word recognition within the stream

(minimal comprehension), (3) phrase/formula recognition (marginal comprehension),

(4) clause/sentence recognition (minimally functional comprehension), and (5)

extended speech recognition (general comprehension). Richards (1984) notes three

related levels of discourse in LC: propositional identification, interpretation of

illocutionary force, and activation of real world knowledge. Rivers (1968) identifies

two levels of listening: the recognition level at which the student identifies words

and phrases, structural interrelationships, time sequences, logical and modifying

terms, and others, and the selection level, at which the student focuses on the

elements of the speaker's language which seem to express his purpose. Paulston and

Bruder (1976) cite five teaching points which they feel comprise the listening task of

the ESL student; (1) exercises on the phonological code, (2) the grammatical code, (3)

messages at the sentence level, (4) variations of language style, (5) the total meaning

of a passage or communication situation. Otto (1979) identifies four types of skills in

order of difficulty of mental processing; (1) the transfer of spoken word to written

text, (2) listening for key words and phrases, (3) selecting out relevant details, and

(4) recognizing topics and main ideas. Tinkler (1980) suggests that from the

linguistic (verbal) standpoint the difficulties of any particular L2 learner can be

elucidated through a contrastive analysis of English and the learner's native

language. He also cites a number of universally applicable linguistic sub-skills or

problem areas (which can be further subdivided) which he feels are important to the

L2 learner's general listening comprehension ability. These categories are:

- Phoneme discrimination

- Rhythm discrimination including ability to identify stress, intonation
  and syntactic patterns

- Ability to divide the of stream of speech into words / word recognition
  (vocabulary)

- Lack of exposure to and thus unfamiliarity with natural English
  spoken at normal speed

- Psychological problems

- Lack of predictive skill in anticipating the development and conclusion of the speakers utterance

- Lack of familiarity with various registers, styles, accents

- concentrative ability/critical thinking (skill in mentally checking and challenging the ongoing utterance being listened to)

- hypothesizing ability (the ability to work out the communicative intentions of the speaker)

Richards (1984) cites Brindley's (1986) approach to assesssing learner needs as a device that is useful in providing the kind of information about learners in order to develop objectives for a listening program that is geared to specific student levels and individual needs. After the formulation of objectives the teacher can then select which micro-skills to focus on in order to reach these objectives. Richards provides a table of micro-skills which is divided into two basic areas: conversational listening (33 micro-skills) and academic listening (18 micro-skills). Richards article is useful from a linguistic standpoint as it makes a clear distinction among the areas of difficulty as well as delineating the skills a student would have to acquire in order to address these areas of concern. Brindley's work is useful and complementary in that his conception of the learner's problems is profiled according to level of fluency and thus describes what the learner can and cannot do at specific learning levels. Richards states that a systematic comparison of his skills taxonomy with Brindley's learner profile can allow for the formulation of accurate teaching objectives for any particular group of learners. Rhodes, Watson, and Barker (1989) caution, however, that the skills identified in most lists of listening skills are based on subjective reviews of the literature rather than systematic research. They also add that many of these "listening skills" are often transposed from lists of reading skills and thus may not be as applicable as one would hope due to the differences between oral and literate decoding requirements.

On analysis, Richard's list of conversational listening skills is composed mainly of skills applicable to grammatical/syntactic analysis, linguistically oriented interactive skills, hypothesizing skills, and only very minimally implies feedback skills. The list of critical listening skills is much the same, although conceived of primarily in terms of the following of academic lectures. Neither list mentions empathy or any of the other key variables noted in this thesis as influential to managing the affective aspect of listening. In short, in orienting to a definition of listening comprehension as cognitive understanding, and in order to produce a list of skills useful to the formulation of assessable objectives, what these lists primarily focus on are skills of <u>linguistic</u> understanding, or information decoding, albeit with a significant emphasis on hypothesizing, prediction, and strategic interaction; all, however, are from a primarily cognitive perspective. Interpersonal self-management skills are not included.

Critical listening, according to these authors, is primarily composed of analytical skills applied to various verbally given texts of content oriented, usually written, material. Thus, sifting fact from fiction, understanding and assessing the relevance of main ideas and supporting details, and evaluating speaker intention and bias seem to be the principal critical listening skills. There is some overlap to conversational listening even in these, however, as hypothesizing, reading of non-verbal and paralinguistic cues, meaning detection (intended and unintended) and aesthetic assessment of the quality of the message (literary and informational) are definitely implied to be applicable in both contexts. Questioning skills are not usually mentioned.

Another approach to the conceptualization of listening ability is in terms of the communicative strategies the learner employs in conversation. Tarone (1983) has defined these strategies from an interactional standpoint as the mutual attempt of two interlocutors to agree on a meaning in situations where requisite meaning structures do not seem to be shared (in Faerch and Kaspar 1983). As well, in studies

done in an attempt to determine which of the communicative strategies of L2 learners best led to comprehension it was determined that the use of interlanguage (IL) strategies often led to full comprehension while the use of strategies employed in the first language (L1) almost always led to partial or non-comprehension (Bialystok, Haastrup and Phillipson, in Faerch and Kaspar 1983). Richards (1974) defines Interlanguage as "the intermediate stages between the native and target language observable in learner's language" (p. 29).

Haastrup and Phillipson (in Faerch and Kaspar 1983) give the following outline of IL based strategies:

1. Generalization - the use of IL items in contexts (situations) where they would not normally be used.

2. Paraphrase - the learner rewords the message in an alternate acceptable TL construction in the following ways;

   - Approximation (superordination, semantic contiguity, lexical substitution) - the use of a vocabulary item or structure which shares some semantic features in common with the desired item (e.g.; "tool" for "wrench", "animal" for "rabbit", etc.

   - Circumlocution - the learner describes certain characteristics or elements of the intended referent.

   - Word coinage - the learner creatively constructs an L2 lexical item

Haastrup and Phillipson conclude that these IL based strategies have great potential for leading to communicative success. They state that the ability to paraphrase is the most important IL strategy and further state that one could hypothesize that paraphrase has the highest potential for communicative success in L2 learning. They also posit that in learner reception, when the learner has difficulty in comprehension, he resorts to an appeal which is either verbal or non-verbal but nevertheless makes extensive use of supportive non-verbal communication. It is obvious from this list that the objective in the teaching of these strategies would be the development of the L2 learner's ability to spontaneously generate appropriate language in novel contexts of use.

In terms of the interpersonal skills necessary for effective listening the major basic skill underlying all others is empathic functioning ability. In the psychological research two prominent researchers on listening have been Ivey and Authier (1978), two psychologists who have developed the concept of microcounselling, an approach to interpersonal and intercultural counselling and training useful in both psychotherapy and education. Microcounselling is a counsellor training method based on a Rogerian client-centered approach to therapy which attempts to develop trainee interviewing skills. These authors state that listening can be described as a set of behavioural attending skills which can be broadly equated to the construct of empathy as defined by Carl Rogers, "the hearing of the client's world as he or she sees it" (p. 65). In other words, to them empathy is listening. They cite numerous authors who have also considered empathy as the cornerstone of facilitative skills (Rogers 1961, Zimmmer and Park 1967, Zimmer and Anderson 1968, Haase and Tepper 1972, Carkhuff 1969, Eagan 1975, etc.) and state that "attending behaviour and attending skills represent effective listening, the foundation of accurate empathy" (p.129). Thus the attending and listening skills Ivey and Authier posit not only comprise a behavioural definition of empathy but are also the vehicle for the communication of empathy.

Characterizing attending and listening skills as active empathic stances on the part of helpers, Ivey and Authier posit the following list of skills as being important.

(A) Basic Attending and Self-expression Skills: (including culturally appropriate patterns of eye-contact, body language and verbal following behaviour. Vocal tone, speech loudness and rate, and proxemic variables are also important.)

(B) Microtraining Skills: (including attending skills and influencing skills)

(1) Attending Skills:

• closed questions

• open questions

- minimal encourage

- paraprhrase

- reflection of feeling

- summarization

   (2) Influencing Skills

- expression of content

- expression of feeling

- influencing summary

- interpretation

These authors also mention the concept of focus: skill in selectively attending to verbal topics, as gaining increasing importance in the literature (p. 66).

Stewart and D'Angelo (1980) have delineated a similar set of skills which have been developed from a self-monitoring perspective. They label these skills "Perception checking techniques", maintaining they are "the most useful set of listening skills". The major skills they list are paraphrasing, mirroring, asking clarifying questions, adding examples, and "listening beyond". They relate these to a hermeneutic rationale for listening stating that these skills can be taught as ways of maintaining focus in communicative interactions, and achieving the goals of openness, creating meaning, etc.

Bennett (1979) investigated the differing conceptualizations of sympathy and empathy. He defines sympathy as "the imaginative placing of ourselves in another persons position" and empathy as "the imaginative intellectual and emotional participation in another person's experience" (p.148). Citing the assumption of similarity inherent in sympathy as problematic from an intercultural perspective, Bennett states that an approach to intercultural communication based on the development of a set of progressively sequenced empathic skills is more appropriate. Maintaining that the order of acquisition of these skills is crucial, he presents a model for the development of empathy through a six-step procedure.

1. assuming difference (multiple realities)

2. knowing self

3. suspending self

4. allowing guided imagination

5. allowing empathic experience

6. re-establishing self

It is notable that Bennett's list of skills principally emphasizes the
interpersonal/affective rather than associative/cognitive type of empathy as defined
in this thesis. Nor are methodologies for accomplishing these goals given. This list
does, however, include the idea that one must be able to control one's empathic
abilities, that empathy involves a shift in awareness, and that imagined experiences
may be even more affectively intense than actual ones.

In reference to step #4, guided vizualization, he emphasizes both the tacit
and intuitive way that empathy operates and its similarity to the process of
dramatic imagining.

> If we try to actively guide imagination, it becomes more like
> thinking...If we are successful in allowing our imagination to be
> captured by the other person, we are in the position to imaginatively
> participate in that person's experience. The feeling of this shift in
> awareness is very similar to the imaginative participation in a play or
> a novel (Bennett 1972). It is the same kind of surrender to the drama
> before us, in this case, the human drama represented by the other
> person. (p. 420)

The position of these authors on empathy as an active skill useful to second
language learners is supported by emprical work in both native language contexts
(Hunt and Cusella 1983) and second language contexts (Izard and Izard 1983), and
has been in evidence in non-empirical ESL writings as well (Horwitz and Horwitz
1977). Hunt and Cusella (1983), in an empirical research study on listening needs
in organizational settings, attempted to discover what the aspects of listening
behaviour were that organizational trainers thought most important for inclusion in
training programs. Their results were;

...giving feedback while listening was the most widely advocated topic for inclusion. Other items which respondents "would most likely include" in a training program were: asking questions, giving instructions, building rapport while listening, taking instructions, developing objectivity while listening, and developing empathy. It is interesting to note that skills associated with "active listening" (e.g.; giving feedback, rapport, empathy) were percieved as more important for a training program than those associated with deliberative or "informational listening," for example, improving concentration, improving recall, and note taking. It appears that, according to these training managers, any educational program on listening would best be focused on "active listening" skills....A factor analysis indicated that listening skills fell into four factors: (1) empathy, (2) receiving skills, (3) instructions and criticism, and (4) giving feedback

Gudykunst and Hammer (1983) suggest that "effectiveness" in intercultural adaptation is a key issue. They define this as the ability to cope with culture shock, make the psychological adjustment to a foreign culture in terms of obtaining comfort, self-satisfaction and acceptance, and to achieve harmonious relations with host culture members. They posit that intercultural training has five general goals:

- Communication (verbal and non-verbal)

- Decision making ability in ambiguous situations

- Committment to developing intercultural relationships

- Generation of ideals

- Problem-solving in group work.

These goals of intercultural training can be aided through a focus on the development of the following processing abilities:

- open-mindedness towards new ideas and experiences

- the ability to empathize with people from other cultures

- accuracy in perceiving differences and similarities between cultures

- being non-judgmental

- astute, non-critical observation of own and other's behaviours

- the ability to establish meaningful relationships with people in the host culture

• being less egocentric

Gudykunst and Hammer posit that the development of these abilities leads to effectiveness through the creation of a "third culture perspective", which they define as the affective component of the learner's cross-cultural attitude. It is the evaluative perspective the learner has in looking at intercultural encounters, and is taken from neither his or her own viewpoint, or that of the host culture member of the transaction. Rather, it is a frame for understanding intercultural interactions in general, a way of maintaining objectivity and handling emotions in cross-cutural encounters. When supplemented by cognitive learnings these training goals can provide a comprehensive approach to developing skill in handling the culturally-related variables to effective communication and listening in cross-cultural contexts. Other authors have put forth similar lists.

Thus, all of these authors emphasize the active and transactional nature of the listening process, the importance of affective learning, especially the development of empathic ability as a primary skill in effective listening, and the belief that people may be trained to be more effective listeners. The foregoing authors have delineated a number of attending skills which have included or assumed the concept of empathy as being either made up of or of being fostered through the practise of these skills. There are, however, a number of skills which are specifically empathic in nature rather than skills which facilitate the achievement of empathy in communicative interactions. These specifically empathic skills as determined by this thesis are:

Affective/Interpersonal Empathy

• a habitual orientation to perceiving the affective states of others and a willingness to relate affectively

• accuracy in inferring the affective states of others

• accuracy and immediacy in creating analagous affective states in oneself to that of the speaker while still maintaining an objective perspective

● skill in projecting congruent experience and feelings to those of the speaker and co-structure mutually satisfactory meanings (emotions and cognitions)

Cognitive/Associative Empathy

• skill in associating novel ideas, synthesizing meanings

● skill in intuiting from context-reduced information

● skill in hypothesizing the ideals or goals of the speaker

• skill in picking up on implied meanings

● skill in checking the truth or relevancy of information

From the above list of empathic skills it is evident that interpersonal empathy is essentially a perceptually based, affective relating modality which functions via a process of imaginative projection, creative interaction, and role-taking (i.e.: identification, impersonation and imitation). Judgment and intuition are basic to this process. Artistic or aesthetic functioning then, is fundamental to both interpersonal and cognitive empathy and empathic ability, as a listening skill is directly related to one's expertise in functioning affectively and to educational drama as a means of development to this end. The psychological processes inherent in functioning empathically are just those inherent in functioning dramatically. A skills based approach to listening then, should include an emphasis on both linguistic and interpersonal decoding abilities. From the pedagogical perspective, the prevalent emphasis on a linguistic over an interpersonal approach in teaching listening does not seem appropriate in light of these findings.

Summary: L2 Interpersonal Listening Skills

This section of the thesis has analyzed the major trend in the L1 and L2 literature towards listening ability as derivable from the teaching of particular skills. It is evident from this analysis that the principal focus of L1 researchers is on the skills involved in active listening in interpersonal contexts. The major orientation of L2 researchers, however, is on listening as a cognitive process of

linguistic information decoding. Trends in the latest L1 and L2 research point to paraphrasing (feedback), hypothesizing and empathizing ability as key skills for L2 learners. Cognitively oriented self-checking skills have also been identified as important in the L1 literature. Finally, listening as a global construct operant at many levels of interaction, is fundamentally influenced at a basic level by character traits and ways of perceiving of interactants.

The thesis investigation has shown that a skills based approach to the development of effective interpersonal listening ability is the principal focus in both the L1 and L2 literature. A consideration of these skills, and of the variables influencing effective listening as posited by these writers, indicates that effective listening, as a set of skills, has not been adequately or comprehensively delineated, operationally defined, or sufficiently theoretically or empirically researched. It is evident that the terms "skills" must be much more expansively defined if all the impacting variables involved in effective listening are to be taken into account. The following list of listening "skills" is therefore intended as an interim guideline for further theoretical investigation and the establishment of a provisional methodological framework for the use of drama in teaching listening. Given the foregoing provisos, it can now be postulated that the skills pertinent to the development of effective interpersonal listening ability in intercultural contexts are of three basic types: skills of interpreting, skills of conversation management, and skills of being. Following is a delineation of these skills as determined by the thesis investigation.

Skills of Interpreting:
  * Imagination/Creativity/Aesthetic Functioning
      * hypothesizing
      * "reading" of cues at verbal and non-verbal level (e.g.; facial expressions, hand gestures, body language, proxemics, etc.)
  * Empathy (identifying with emotive state, values of speaker, and topic)

- Linguistic Interpretation

Skills of Conversation Management

- Questioning/attending skills (matching of communicative styles through observation and mirroring)

- Paraphrasing (including circumlocution and generalization)

- Reflecting feelings and testing for understanding

- Negotiating

- Summarizing/Restating

Skills of Being: (Habits of Thinking and Acting in the World)

- Self-checking ability: the habit of continuously checking ones behavioural do's and don'ts conciously in order to internalize good listening habits and eliminate bad ones - thus, this is, at least initially, a primarily meta-cognitive orientation

- Attitudinal Set: (including empathy, openness to others and objectivity).

  From the empathic standpoint, attitudinal abilities include: (a) interpersonal empathy as expressed by a willingness to enter the affective state of another, and (b) cognitive empathy, as expressed by a desire to understand and learn about the target culture. Openness to others involves a number of related concepts including trust in self, ability to engage in constructive risk-taking, an orientation to play (creative co-operation) in interpersonal communication, fairness in interpersonal interactions and others of the concepts listed following. Basically, however, it involves an intense desire for interaction with others and an essentially proactive orientation to learning. It is therefore also closely related to motivation, persistence and creativity. Objectivity involves two concepts: (1) the emotional distancing of oneself from one's own habitual, culturally ingrained reactions based on values (note that this does not necessarily or even usually mean the negation of those values), and, (2) awareness of the cultural orientation of the other in terms of values and habits of thinking and acting, including their ways of interacting with others. Taken together, these two concepts embody the "third culture perspective" of looking at intercultural interactions from a neutral position.

- Self-discipline/autonomous functioning ability/skill in "learning how to learn", inclusive of an emphasis on goal directed functioning based on values and skill in prioritization of goals

- Trust of self (including self-confidence, self-esteem, and willingness to self-disclose)

- Listening to self (congruency of feelings and actions) - differs from self-checking in that it involves the holistic practise of attending to ones intuitions; i.e: messaging from the right brain

- Play orientation (spontaneity/communicative orientation, inclusive of an inclination for dramatic imagining/storying)

- Self-motivation (vizualization/belief, persistence)

- Critical thinking

- Contextual adaptability (dealing with change)

Ideally, with the acquisition of sufficient ability in these various skills, the trainee will reach a transcendent stage where the use of these skills (listening) becomes a tacitly and habitually employed process of total organismic functioning applicable to both the interpersonal and, also to a large extent, the "academic" listening requirements of L2 learners. The next section of the thesis investigates how educational drama methods can help to achieve this end.

Chapter 8
Drama Methods in ESL

Following is an investigation of dramatic methodologies from three perspectives that illustrate how drama may be used to develop the listening and general communicative abilities of L2 learners. These perspectives are (1) the educational drama methodologies of the primary proponents of the use of drama in teaching second languages, (2) storying in drama and (3) the methodology of the development of the actor's listening and general relating/communicative ability as put forth in the first language literature on actor training of Constantin Stanislavsky. Through this investigation the state of the art of using drama in teaching ESL will be documented, particularly as it regards the teaching of listening. Finally the various sections of the thesis will be synthesized to document a set of findings on the use of educational drama to teach listening to adult L2 learners.

L2 Educational Drama Approaches to Teaching ESL

The methodological aspect of teaching listening by dramatic means has only been indirectly addressed in the L2 literature, primarily as a minor aspect of how dramatic methodologies may develop learner's general communicative competence. Numerous articles have been written on the use of drama to teach ESL to the point where dramatic methodologies, chiefly in the form of dialogue and improvisation exercises, have become standard classroom techniques. These techniques, however, usually are implemented on an eclectic basis. In addition, there are relatively few resource texts on the subject or practitioners who have done extensive research in the area.

The principal proponents of educational drama in ESL are three in number. They include Richard Via (1976), founder of the Model Language School in Tokyo, (a private Japanese ESL school with the most comprehensive use of drama to teach ESL to date); Di Pietro (1983) an American who has developed the Strategic Interaction (SI) approach; and Maley and Duff (1982) in England who focus on the development of improvisational ability through dramatic games. The work of James J. Asher (1972) who developed the Total Physical Response (TPR) method of physical actions for teaching beginners is also relevant. although not essentially dramatic.

Via's approach was to directly transpose the whole of the the Stanislavsky system of actor training into an ESL teaching approach. The key elements of this approach therefore include dialogues, improvisations, performance, sensory exercises. acting games, and the "talk and listen" system of dialogue memorization by association (Via 1976).

Di Pietro's SI approach is based on the enactment of scenarios. Asher's TPR method uses the association of linguisitic structures with physical actions as a successful methodology for the internalization of language by beginner L2 students. As a reference text providing an overview of the various dramatic techniques applicable in ESL teaching, Smith's (1984) text is a useful compilation.

However, aside from this thesis, no theoretical work on drama as a means of teaching either listening or general communicative competence to second language learners has yet been undertaken. Taken together, the above authors constitute the main proponents of the use of educational drama in the ESL teaching literature. Further, the works of Via and Di Pietro are the only two attempts known to date to implement dramatic approaches in ESL from any kind of systematic perspective.

Storying in Drama

The interest in story-telling, educationally speaking the view that persons
(listeners) are "essentially story-telling animals" (MacIntyre 1981, p.201), is a
relatively recent phenomena in modern schools, although it is an ancient form of
education. Fisher (1984, 1985) sees stories as providing a rationale for decision and
action as well as a means of aesthetic expression. Mandler (1984) links stories with
schema structuring as a means of composing, understanding and recalling
information. Wolvin and Coakley (1989) suggest that stories are the essential way
we process information in interpersonal encounters. Savage (1986) has developed an
entire model of the listening process based on the notion of story listening. He
suggests that we couch our arguments, reasons, decisions and actions in narrative
form, essentially telling and processing stories in our interactions. Savage argues
that we can best listen to another by getting in touch with and understanding the
level of the story the person is telling. Lawson ((1987) has noted the importance of
story-telling in therapeutic counselling. Story-telling has also been investigated in
terms of its educational value in training drama teachers (Berner 1989), in
elementary schools (Egan 1986), and at the secondary level by Moore (1989), who
investigated how listening to stories can help adolescents visualize. Bettleheim
(1975) has argued for the importance of folk tales as a means of maintaining
personal and societal health and for passing down the inherited wisdom of one's
culture. Barton (1986) sees stories as "a basic way of organizing human experience,
a framework for learning" (Berner, 1989, p.2). O'Neill (1989) has cited the
importance of role play in developing imagination and listening ability. In the L2
literature, Stevick (1984), and Ostrander and Schroeder (1979), have noted the value
for communication and understanding of the dramatized non-verbal activity used in
story-telling by teachers of adult second language learners. Perhaps the primary
proponent of storying in drama in ESL is Di Pietro (1983) through his extensive
work on storying through scenarios.

Storying is a mainstay of educational drama. At the L1 and L2 secondary/adult level, role play, improvisation, choral work, play-making, and games of many kinds are all utilized to develop both story-telling and story-interpreting ability. Writing from the first language perspective, Berner (1989) shows how storying in drama can be helpful to the teaching of listening to second language learners. She states that storying increases:

- awareness and skill with voice, language and sign.

- understanding of the dynamics of verbal and non-verbal communication and provision of a repertoire of communication decoding and encoding techniques.

- awareness, perception, and ability to look at things more deeply.

- self-esteem, confidence, and willingness to take risks.

- motivation to learn.

- skills in active, responsive, discriminatory listening.

- fluency in reflective abilities, assimilation of ideas, images and concepts.

Implicit in Berner's work is the conception that all of the foregoing benefits center around the meaning-making capacity of role-taking in dramatic storying.

> Taking a story or text and interpreting, re-telling, inventing, creating, hypothesizing and inferring personalizes the story, opens it to universal truths and effects an interaction with the story both individually and collectively. Thus story is about making explicit that which is implicit (Johnson and O'Neill, 1984, p.32) with the clear interest of always deepening the story experience, finding other layers to the story - using the story to make meaning. The tools for this meaning making lie in the domain of drama. (p.8)

Berner gives what is perhaps the most pertinent rationale for the use of storying in drama to develop the L2 learner's listening ability. She maintains that it is the experiential aspect of storying in drama that allows student's to become experienced meaning-makers and thus more adept at comprehending meanings in ways that are directly related to their own self-concepts, values and experiences. That is, learners who have rich experience in storying bring greater expectation to the learning context and have more ability to imagine possible alternative interpretations of meanings.

Her conception of storying as discovery learning through "moments of surprise" helps to clarify three of the closest relationships between storying ability in drama and the development of the listening ability of L2 learners. These are the conceptions of L2 theorists that: (1) languaging/listening ability is acquired through repeated exposure to lanquage forms as they are used creatively in a variety of differing contexts, (2) learner motivation to listen and speak is best enhanced when affective blocks can be circumvented (Krashen 1982), and (3) real language comprehension can only take place in contexts that are meaningful to the student (Canale and Swain 1980). Through the creation of relevant contexts in a variety of creative formats which provide affective training and motivational enjoyment, dramatic storying allows students to comprehend meanings better and faster, remember them longer, and be more versatile in generating their own. This conceptualization of dramatic storying as a listening training technique addresses what is perhaps the essential problem of L2 learners vis a vis the motivation to understand and acquire concepts. This problem is that concepts in the L2 are not meaningful precisely because they are usually already known in the L1. What is not known is the target language vocabulary for the concepts. So when teachers are attempting to instruct it is precisely this lack of novelty of meaning that must be overcome because relatively little in the way of discovery is involved. Dramatic storying, properly implemented, can thus address what may be the essential difference, for adults at least, between first and second language acquisition, the problem of meaningful content.

Darroch-Lozowski (1989) acknowledges the importance of storying in the development of empathy. Commenting on the relationship between reader response and literature, she states that it is the reader's perception and relation to the work that should be the basis of our judgment of the success of empathic response, not the accuracy with text which has its own meanings and differing meanings for each interactant. Thus the showing of meaning which has been derived (inclusive of the

awareness of interpretations of self and other) should be the basis for evaluating the degree of interpretive (empathizing) ability attained to in the experience.

This is precisely what happens in drama. Text is taken and portrayed in terms of personal interpretations and meanings via a discussion (judgment) process and taking of roles. Views and understandings are exchanged and relationships developed on the basis of felt knowledge about the conceptualized other. Empathizing in storying, in its two basic forms of interpretation of objects or ideas and interpretation of others, is the "model dramatic act" (Courtney, 1989, p.15) and a fundamental methodology for the development of the listening ability of second language learners.

In its function of interpretation of text and ideas storying in drama is also a primary methodology for building transfer skills applicable to reading, writing and lecture following tasks. Menyuk (1984) maintains oral language is the foundation on which all literacy is built. It has also been noted as a major factor in the ability to make meaning in both reading and writing (Loban 1976, Holdaway 1979). Storytelling has also been recommended as a methodology for overcoming the "gap" between home and school environments of native children that lead to problems of literacy (Wason-Ellam, 1988). Rike (1989) has done research to illustrate that symbolic dramatic play is a basic tool children use to acquire language and the "missing link to literacy" (p. 9). Wagner (1989) has produced a state of the art article on educational drama which gives supporting documentation of the role of drama in developing both oracy and literacy.

> Oral language is commonly held to be the seedbed for later growth in literacy. Drama particularly has been advocated as a way to develop not only oral language facility but reading and writing as well (Barnes, 1968; Britton, 1970; Britton, Burgess, Martin, Mcleod & Rosen, 1975; Creber, 1965; Dixon, 1975; Heathcote, 1981; Hoetker, 1969; Moffett & Wagner, 1983). Piaget (1962) and Vygotsky (1967), seminal theorists in the field of cognitive psychology, showed how pretend play, especially the use of objects in a non-literal fashion, parallels cognitive development.

In support of the usefulness of drama as a developer of transfer skills, Courtney (1982, p. 71) maintains that aesthetic needs are the key to the self-actualizing process and that spontaneous drama in early childhood in particular is important as the basis for all later learning. He has summarized how educational drama has been noted to be valuable as a learning medium. These ways include:

Intrinsically: as a means of developing;

● autonomous functioning ability and self-directed learning skills

● motivation

● transfer/generic skills

● aesthetic functioning ability (judgement/perceptual skill)

● creativity, intuition and empathy

● cultural and social skills

Extrinsically: as utilizable in non-drama areas such as;

● the basics

● language arts

● social studies

● second language learning

● political and economic awareness

From the foregoing investigation, it is evident that storying in drama is a viable methodology for the development of both listening skills and transfer skills applicable to literacy/academic learnings.

The Stanislavsky System of Actor Training

It was with Constantin Stanislavsky in the Moscow Art Theatre that the underpinnings of many of our Western theatrical traditions of actor training were laid. Thus it was from his work that many present approaches to the use of educational drama naturally sprang as well. The Stanislavsky "Sytstem" as it came

to be known, was essentially a methodology of actor training. In actuality, however, it embodied a set of theoretical principles for the development of human expressive and communicative ability. Stanislavsky's genius was to analyze human psychological processing into a body of knowledge useful for actor training in the realistic, i.e.: believable, portrayal of actions on the stage. He organized and clarified this knowledge into a series of techniques or principles of human behaviour, which, if followed correctly, would allow the natural creativity of the actor to emerge. Stanislavsky's system has never been seriously investigated from a theoretical perspective by L2 researchers. Although Petrovic (1979) has cited the Stanislavsky system as the basis of authentic motivation and spontaneous language use in L2 pedagogy, and the system has been implemented in its entirety at the Model Language School in Tokyo, these efforts appear to be the only ones to focus on the system or "method" per se as a methodology for second language instruction.

Stanislavsky believed, however, that each actor had to find his own way to creative truth, and so the "method" was not really a method at all in the sense of a standardized and guaranteed format for attaining creativity. Rather it was a set of guidelines for "finding personal truth in the creation of a character" (Moore 1984). It is interesting to note the correlation here between the thinking of Carl Rogers on the development of empathy for counsellors and that of Stanislavsky for the development of the creative ability of the actor. Both, it seems, were trying to develop an "artful sensitivity rooted in study" (in Arnett and Nakagawa 1983) in recognition that successful interpersonal functioning between individuals in a communicative/artistic event was essentially a creative process which could not therefore be "taught". Rather it was a process of the development of intuitive functioning ability through training in creative interaction. Natural talent was not seen as the essence of interpersonal functioning ability. Rather, like Bruneau's (1989) view of empathy, they believed it was a teachable process which had to be learner centered rather than prescriptive in the context of the correct internal and external conditions.

In terms of the three areas of listening skills defined in this thesis, skills of interpreting, conversation management, and being, the Stanislavsky system focused on two basic areas of actor involvement, both of which directly relate to the development of listening ability in these three skill areas. These two relevant areas of Stanislavsky's work were performance and role preparation. Engagement in performance either as a viewer or an actor leads directly to the development of skills of interpreting, conversation management and the acquisition of cultural knowledge. Role preparation techniques, besides including these, are also applicable for developing skills of being which are inclusive of culture learning. Owing to the nature of the dramatic medium and of human functioning generally, however, there can be a good deal of overlap in these two areas as methodologies of developing listening skills. Both areas are utilizable in a classroom based educational drama approach to the teaching of language, intercultural adaptation, and listening. By combining the findings of this section of the thesis with the tenets of the theoretical writings previously investigated and with the findings of the assessment of variables and skills involved in the listening process, a set of parameters and principles for the use of drama in the teaching of listening can be developed.

Performance:

Performance as a noun or verb is enactment before others. It may take place as a staged production for a paying audience in a theatre, or simply as showing what one has developed to one's classmates in an eductional drama class. A theatrical performance in the west is usually thought of as a large scale, commercially oriented production. This popular conception and the non-audience focus of educational drama in recent years has tended to obscure the role that theatrical performance can play as a medium for education. The objection to theatre among educational drama specialists and other educators, however, has largely been worry over the misuse of the medium rather than the nature of theatre itself. The fear has been that the medium could be used for the personal glorification of teachers or school PR

purposes, thus allowing for such unwanted effects as competitiveness, egotism, and learning which benefits the few rather than the many. This situation is unfortunate for it has limited research into the value that the theatrical performance aspect of the dramatic continuum has for education.

A performance, however, need not be large or commercial enterprise promoted for the benefit of the few. Performance, precisely because it does take place before an audience, has a unique potential for the development of communicative skills. Listening, for first or second language learners, can be developed through in-class or staged performance because of the following aspects inherent in performance.

(1) Because of the heightened intensity of involvement, enthusiasm for learning, motivation to listen and general awareness are also intensified.

(2) The experience of performance focuses on the development of relating skills through a process of attenuation to interpersonal listening in a highly complex context which is devoid of extraneous distractions and focused on the objectives of the interactants. The learning of communicative skills develops through the repeated integrated practise of apprehension and comprehension in a tacit mode.

(3) The repetitive aspect of performance allows for the practise of specific relating skills on the verbal and non-verbal level in creative contexts that are similar yet varied enough to provide an ideal milieu for language learning. Thus the acting or performance skills of communion (empathic relating to other actors) and adaptation (continuous adjustment to ongoing creative restructuring of the meaning content of the dialogue by the other actors) are essential aspects of the development of general listening ability (Stanislavsky 1981). They also aid in the learning of pacing, rhythm, intonation, and the interpretation of creative speech, the basis of conceptual empathy.

(4) Performance is the medium whereby skills acquired in rehearsal and the development of one's role are honed and integrated in relation to the ongoing creative communications of other actors. Thus, as the media of actor development utilized in rehearsal are essentially those of the educational drama process (e.g.: role play, improvisation, dialogue work, relating in character to others and adapting to context), performance can be seen as a medium for perfecting the listening skills deemed by dramatists to be important. Skills of intercultural interaction can also be developed through both performance and role preparation techniques. Besides the awareness of cultural meanings and values that play-making can provide with an authenticity matched by no other medium, participants can develop skills of relating empathically, giving appropriate feedback, and non-verbal interpretation and expression in what, for them, is an intercultural learning context. This is as true for all of the prepratory, non-acting related work that goes into the production of a play as it is for a performance.

(5) The listening skills that are developed in performance; communion, adaptation, relating empathically, and intercultural functioning ability, are all synthesized in the ultimate skill or goal of the actor's art. This was the ability that Stanislavsky called "grasp", the intense concentrated use of all of the actor's senses to see, hear, mentally and emotionally relate to what was happening on the stage and to physically reflect his communion with the other actors (Moore 1984). In short, grasp is the ability to be in total communion with the other person and the communicative environment. Thus it is the essence or epitome of listening ability.

Stanislavky's concept of grasp has its parallels in Courtney's total organismic functioning and innate grasping. It is also reflected in Grotowski's (1968) "total act" (p.125) of the actor which he saw as emerging from a balanced combination of spontaneity and discipline. As a mode of assessment for educational drama practitioners, grasp became the qualities of absorption and concentration (Slade 1954, Way 1967). The focus on theatrical form and the presentation of self in the life

of a character of Stanislavsky moved, however, in education to a focus on the processual aspects of self-presentation in life. Although the learning of different theatrical forms through which particular creative abilities are acquired is still a part of educational drama curriculums, the principal focus of educational drama is now on the processual aspects of dramatic learning, i.e.: on how particular techniques of dramatic functioning can provide a means for the ongoing development of particular cognitive, affective and psycho-motor abilities. In-class drama performance and role preparation exercises are now key educational methodologies for the development of interpersonal information processing and relating skills, socio-cultural learnings, and psycho-physical development. A significant proviso must be made, however, in that many educational drama specialists have made much use of the work of Viola Spolin (1963), whose work on educational improvisational theatre includes an emphasis on both process and forms as they relate to contemporary theatre. All forms of educational drama still aim, however, for as full-rounded a development of the individual's total holistic functioning ability in interpersonal contexts as it is possible to achieve given the time available.

As a theoretical concept, grasp can be equated to the primal dialogue of the infant rejuvenated and adapted to the adult world. It is essentially an affective and aesthetic process of total proactive functioning in response to external stimuli; a total committment to being in the present moment. As Courtney (1974) points out, this ability is specifically empathic, impersonative and imitative (re-cognitive).

> It seems that empathy, the emotional relationship of the child with his mother, lies behind all communication; through this the child identifies himself with her. Then, after play has provided the initial imitation of her speech, identification provides the reward for subsequent imitations. Imitation is the speech mechanism, the motivation for which is an elementary form of impersonation. (p. 253)

By this model, human motivation can be accounted for in terms of an inherent dynamic between our internal and external worlds. Thus the essential skill involved in effective listening is that of relating affectively, creatively and purposefully to both internal and external stimuli. This is also the primary focus of the actor.

For actors the ability to achieve grasp is directly related to the ability to understand the inner direction of the play; the "superobjective" or unifying action of the play, as well as to the ability to understand and manage their character's motivations. By understanding and relating empathically to the objectives and subtexts (inner life) of the other actors and their own and to the superobjective and events of the play as a whole, the actor could utilize everything on the stage and within his or her created personality to achieve grasp. Thus the achievement of grasp is very close if not the same as the achievement of total organismic functioning ability. Performance therefore, is the crucible of the actor's art. This is the case by virtue of its heightened intensity, creativity, and duration of playing, through its necessitating of the actors to relate (i.e.: listen) to the other actors, the audience and themselves simultaneously, and by its fundamental emphasis on the achievement of grasp. For ESL students the attempt to achieve grasp, therefore, either through theatrical performance or in non-theatrically based educational drama approaches is the milieu whereby listening skills may be honed to perfection. To take this analysis to its logical conclusion, listening itself is for the actor an artistic ability. Further, if dramatic artistry is considered the epitome of interpersonal communicative ability, then listening itself, to be properly approached as a discipline, must be considered as a form of art. Numerous authors in addition to Stanislavsky have taken this view (Keltner 1970, Rogers 1980, Cook 1976, Morris 1967).

Role Preparation

Whereas theatrical performance was the end goal in the Stanislavsky system, in the modern ESL classroom it has been the techniques Stanislavky utilized in preparing a role that have been most focused on. There are many of these techniques, the most prominent being role play, dialogue practise and internalization techniques, improvisation, and characterization. The scope of this thesis does not allow for an in-depth treatment of how all these dramatic

methodologies may be used to develop listening ability. However. Stanislavky's relevance to the teaching of listening ability through the methodologies involved in preparation for a performance. and thus his relevance to educational drama approaches. can be investigated by examining two areas or basic aspects of his system. These are the role of the imagination, and the relationship between realism and spontaneity.

The Role of the Imagination

Just as the imaginative faculty is the essence of listening via its function as the agent of our hypothesizing ability, in the theatre it is the imaginative faculty or dramatic imagining which is the essence of the actor's art and communicative expertise. Not only is it this faculty which creates roles and ultimately plays, but it is the essential way that actors relate to each other on stage. The workings of the hypothesizing function can be seen best in the concept of "as if". The "as if" is the actor's means of placing himself or herself in role by saying "If I were this person in this situation what would I do?" Thus it is our process of internal dramatic hypothesizing put to the purpose of creating a role and/or performing a play. Drama is the art of making choices and it is through the engagement in this kind of decision making that hypothesizing ability is developed. Role, being the externalization of this internal dramatic processing is thus the means whereby the actor hides his self and expresses himself at the same moment. It is his belief in the created reality of his role and in the world of the play that allows him to do so. This two-fold benefit of role playing; self-protection and the fostering of belief in the "self" and in the created reality, is as necessary for the L2 learner as it is for the actor, perhaps more so due to the inhibitory factor of inadequate fluency.

The Relationship Between Realism and Spontaneity: Subtext

In terms of actor relating it is the discovery of subtext that allows a script to come to life i.e.: the reading of the subtle verbal and non-verbal cues that reveal the hidden motivations of the other characters. Thus it is through the practise of

dramatic hypothesizing in character and relating to the subtexts of self and others that the hypothesizing and overall listening ability of ESL students may be developed. The role of subtext as a developer of dramatic hypothesizing ability is crucial to both listening and spontaneous language generation as interpretation of subtext involves empathisizing, paraphrasing, generalization, and circumlocution in the process of the one-to-one interpretation of messages. Stanislavsky saw subtext as the actor's (in character) real emotions, thoughts, sensations and images underlying his verbal expression, in sum everything he was really experiencing, including his motivation for saying his line.

To Stanislavsky the essential action of a play was not contained in the script but in the subtext. Subtext was the real action and conflict of the play. It included the attempts of the characters to hide their true motivations and uncover those of the opposing character, or to put it another way, to achieve their own objectives and defeat those of their opponents. Thus, what was going on beneath the dialogue was what the play was really about. The real job of the actors, then, was to create their own subtexts and to discover the subtexts of the other characters. The subtexts of all the actors, moreover, were being continuously varied. To maintain the authenticity of their emotional responses (and thus the life of the play and belief of the audience), it was necessary for the actors to periodically alter the way they related to the events on the stage. They achieved this by subtley shifting the focus of their inner responses to varying aspects of the props, characters and circumstances, by constantly changing or developing emotional memories which were analagous to the experiences of their characters, and by adapting to the changing subtexts of the other actors. This process of the constant analysis and creation of subtext, although helped substantially by script analysis in rehearsal, operated essentially intuitively in performance.

In working with subtext, either his own or the other actor's, the actor would have to engage in the following process;

- decode the literal meaning of the line;

- determine the intention of the speaker in terms of what action he wished to immediately accomplish by saying the line;

- uncover the speaker's underlying motivation, his real reason for trying to fulfil his intention. To do this the actor had to assess the speaker's subtext, what he was really experiencing inside that coloured his actions and determined the intensity of his motivation.

From the above it can be seen that training in the uncovering of subtext through the analysis of written and verbal dialogue is essentially the same process as that set out in Richard's (1977) model of the listening process as engaged in by second language learners (as set out in chapter IV of this thesis). Further, through this analysis of Stanislavsky's principles of role performance and role preparation, it is evident that both of these methodologies provide a unique means for the training of affective and perceptual relating skills inclusive of empathy. In addition they provide for the development of self control in affective or holistic learning situations via the development of interpretive and feedback skills. Thus these methodologies apply directly to the listening skills of interpretion and conversation management. Engagement in subtext also provides a methodology for practise in contextual decoding, hypothesizing and the mental/verbal re-cognizing of experience (feedback).

Educational drama specialists prefer to come at subtext indirectly in that they normally deal with it as it occurs within the context of achieving some other dramatic aim (Booth & Lundy 1983). For L2 learners, however, both the direct and indirect approaches can be useful. The indirect approach is useful for the tacit acquisition of relating skills. A direct focus however, in the form of the study of various subtexts for the same dialogue, can provide a track to run on for the expansion and practise of linguistic registers, clarification of implied meanings and unfinished utterances, practise in varying intonations, body language and meanings with the same language, and language development through partial and full improvisation.

Yet these processes of performance and role preparation inclusive of subtext contribute to the development of skills of being as well, particularly building empathy and emotional control, essential skills of culture learning. Cutural adaptation skills are also enhanced through the exposure to western cultural contexts, and via the exposure to varying attitudes and values as applied to situations and characters actions. In addition, spontaneous and creative functioning ability is enhanced through the emphasis on continually improvising one's role in role preparation and in performance (subtext). Motivation and persistence are developed and intensified through engagement in enjoyable affective relating in personally meaningful issues and in the training of going for listening objectives. Critical thinking skills and socio-cultural adaptability are enhanced via the necessity to adapt to continually changing situational contexts in enactment or the non-performance related aspects of play production.

There are two essential problems, however, in introducing dramatic techniques to the L2 classroom. These are the influence of culture, and the lack of an understanding of the process of dramatic functioning on the part of language teachers. In the area of culture the problem lies in the fact that Stanislavky's ideas are based in western cultural traditions. These sometimes include cultural norms that may not be shared by some foreign students, e.g.: confrontation, rejection of authority, personal assertiveness in group contexts, and the like. These problems can be addressed in three ways; (a) by providing teachers with both a theoretical and practical knowledge of the use of drama in ESL, (b) by allowing the students a say in choosing situations thus ensuring believability on their part or by otherwise ensuring the situation is culturally appropriate, and (c) by extensive role preparation in which language (in scripts used either as a basis for the action or derived from it), values clarification, given circumstances, and emotion-memory play a prominent role. This need not be "lost time" as naturally produced contexts for truly "free" free conversation are engendered. A basic principle, however, regarding

the use of role play (in addition to actually being role play as opposed to role-taking) is that the farther away the situation is from the student's experience, the more preparation is necessary. It should be noted, however, that this principle does not negate another basic principle of educational drama pedagogy, that of "starting from where they are" (Way,1967). Dramatic exercises must always be geared to the student's abilities and present level of understanding and experiencing. Challenging students is important. Asking them to take on poorly understood challenges with inadequate preparation in such key areas as culture and role preparation can lead to problems.

Summary

This analysis of educational drama approaches to teaching second languages, storying in drama and the Stanislavsky system of actor training has documented the following findings.

Storying in drama, through its related forms such as storytelling, role-play, improvisation, play-making, reader's theatre, etc., is a key theoretical construct for the development of oracy/auracy and literacy. In second language learning contexts there is little literature on storying as a methodology for developing specific skills. Generally, the whole area of storying and its applications to L2 learning has been underesearched. In the first language educational drama literature storying was found to be a key methodology in the development of listening ability.

Generally speaking, the teaching of listening and second languages through drama can be approached from several perspectives, including that of performers, audience members or actors in training using comprehensive approaches such as those of Stanislavsky. None of these approaches were found to be in use in public education systems anywhere, although the Model Language School in Tokyo, a private institution, is known to have used the Stanislavsky system. In the West, dramatic approaches to teaching ESL, although widespread, are normally

implemented through the eclectic selection of particular techniques rather than through any kind of comprehensive dramatically based perspective or methodology such as the Stanislavky system. Few books or materials exist to instruct ESL teachers on implementing dramatic approaches systematically from the perspective of course or curriculum development. Although many articles have been written on drama in ESL. these are almost universally methodological. Except for this thesis no attempt to link educational drama theory as it relates to specific second language learning concerns such as listening has been made.

An informal analysis of educational drama techniques in use in adolescent and adult second language classrooms indicates that these techniques derive principally from the work of Constantin Stanislavksy and Viola Spolin. Together, the work of these two authors provide perspectives on role play and improvisation as basic methodologies useful in L2 learning contexts. although the work of Stanislavsky requires some modernizing and adapting to the requirements of today's educational contexts.

The Stanislavsky system of actor training both in its rehearsal and performance aspects, is a major source of theory and technique for the development of the language skills of second language learners. It provides a comprehensive base and a "working model" by which methodological applications for the development of specific skills involved in listening and overall languaging ability can be created. The work of Viola Spolin (1963) on improvisation also provides an important resource.

The work of other first language drama trainers, educational drama practitioners and therapeutically oriented users of drama might also be usefully investigated in terms of their applicability to specific aspects of second language teaching. Key concepts of the Stanislavsky system needing further research and updating are adaptation, communion, radiating, inner monologue, subtext. the concept of grasp, role play, improvisation and the whole area of training for

performance. The perceptual aspect of listening associated with the viewing of a theatrical performance and educational theatre approaches are also viable areas of investigation.

Chapter 9

Summary of Principal Findings and Implications for Curriculum Development

Principal Findings of the Thesis

Listening is a broad-based, holistic, and active information processing modality involving a wide range of generic and specific skills which are operationally synthesized at a tacit (intuitive) level to effect the purposes of interactants. These skills are both verbal and nonverbal and are heavily influenced by cultural conditioning and prior experience. Listening, as an aspect of languaging, and, as conceptualized by the thesis, is a basic part of a symbolic, gestalt oriented, creative and social process in which fundamental skills of reception and production are inextricable from one another and are utilized to the specific ends of comprehension, the continued engagement in and management of the aural/oral co-creation and exchange of meanings, and the achievement of a co-operative purpose. Listening, as defined in this thesis, is intimately related to theoretical conceptions of language, communication, culture and personality. Although both listening and speaking are important and inseparable communicative skills, it is listening that is the basic methodology for acquiring language. Due to the global nature of listening it is postulated that instruction could best be assessed from a context-specific perspective. Further, listening must be viewed as processual in nature and as inclusive of the ability to interpret both interpersonal and context-reduced stimuli and to manage interpersonal/intercultural communicative situations.

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A major finding of the thesis is that there is a direct relationship between the interpersonal listening process as described by L1 and L2 researchers on comprehension and dramatic functioning as theorized by educational drama specialists. Listening was determined in the thesis to be essentially a creative process dependent on the degree of aesthetic sensitivity of the listener. It is therefore a generic skill which directly parallels and may be regarded as equivalent to artistic functioning. However, although effective listening is primarily a process of intuition and empathy for the affective states of others, it is also a cognitive process that can be greatly aided by the internalization of habitualized cognitive and behavioural skills such as perception checking and attending skills. Although there are many aspects to interpersonal listening, the most basic processes involved in effective listening are empathizing via imaginative hypothesizing and the re-cognition of information through paraphrase and feedback. Thus, dramatic methodologies are particularly suited to the development of synergistically functioning interpersonal listening skills, to the expansion of context required for training learners to deal with context-reduced information and to the development of transfer skills applicable to learnings in literacy and academic disciplines.

All of these concepts, the global and multi-channeled nature of listening, the assessment of listening ability based on criteria in context, and the use of an holistic approach focusing on the development of tacit and empathic functioning skills, are fundamental underpinnings of an educational drama approach to the development of interpersonal listening ability. An essential aspect of this approach is the finding that the development of interpersonal or intercultural communicative ability is largely a process of self development through heuristic or experiential learning complemented by specific cultural awarenesses and the acquisition of particular vocabularies. Drama is a viable methodology for the development of the interpersonal and intercultural communicative skills of L2 learners as it focuses on the development of specific relating skills in continuously varied socio-cultural contexts at a multiplicity of processing levels.

Existing Research

A principal finding of an analysis of the existing L2 literature on listening is that the major focus of researchers is on a skills based approach to the teaching of listening which is linguistic and cognitively oriented. The predominant approach is to view listening as a linguistically and memory oriented process based in auding or oral discourse analysis and/or note-taking to develop skill in decoding context-reduced discourse.

Although the interpersonal aspects (communication skills), perceptual aspects (receiving and attending skills, including the decoding of nonverbal cues) and socio-cultural aspects (culturally derived communicative styles and learning dispositions) of listening have been noted to be important and integral parts of the listening process, these areas have received scant attention by L1 or L2 theorists. Like other aspects of listening, the listening skills relatable to dramatic processing and holistic functioning generally have been viewed primarily from the standpoint of a cognitive model of listening comprehension rather than a holistic information processing model inclusive of all aspects of understanding and interpersonal relating.

In brief, the major focus in the L1 literature is on active listening in interpersonal contexts, while the major focus in the L2 literature is on linguistic interpretation. From a professional perspective, it is evident that the whole field of second language teaching could well benefit from a closer association with those in the field of interpersonal communications skills training and research.

Present conceptualizations of listening, listening skills and variables related to listening are inadequately defined and confusing. Arbitrary distinctions in the literature between such aspects of information processing as context-embedded and context-reduced language, cognitive and affective functioning, and linguistic vs social orientations to listening, have done much to confuse the issue by attempting to take a mechanistic and selective approach to what is essentially a globally

functioning, intuitively based holistic process. To take a primary example, although the major focus of L2 researchers is on listening comprehension. this term is somewhat of a misnomer. It refers to only one. primarily cognitive, aspect of the totality of listening and, in itself, is inadequately defined. An analysis of definitions and review of the L1 and L2 literature on listening reflects a lack of consensus on terms and indicates that listening is an extremely complex interdisciplinary phenomena operant at a multiplicity of levels of functioning and awareness. Present conceptualizations of listening for pedagogical purposes are thus also indadequate. While there are many models of the listening process and several lists of linguistic. attitudinal and behavioural skills, these are not comprehensive enough or sufficiently clear. Moreover, there appears to be little information on how these skills are to be operationally defined. An analysis and synthesis of the skills related literature on listening led to a delineation in the thesis of a comprehensive set of listening skills proposed as useful for L2 training purposes. The categories these skills are listed under are Skills of Interpretation, Skills of Conversation Management and Skills of Being.

No significant body of theoretical literature appears to exist on the use of drama in the teaching of listening to second language learners or on the use of drama to teach intercultural communication skills in either first or second language education. Listening, although it is our most used interpersonal information processing and communication skill, because of a general lack of awareness and training on the part of educators and researchers, is relatively unemphasized in any L1 or L2 teaching context, save for specialized communications skills training courses or in professional therapeutic training.

Future Research

Basic research is lacking on listening per se as a global skill and the research that is available is extremely recent with many important areas still insufficiently researched.

In the L1 literature these areas include the specific demands on the learner required at each of the stages or aspects of the listening process itself, how crucial listening processes such as information chunking (event memory), meta-cognition, inner speech, non-verbal cue recognition, etc., may usefully be investigated to develop comprehension ability and the relationship of perceptual processing of information to cognition.

In the L2 literature, in addition to the foregoing, research is necessary on such key areas as fundamental assumptions as to the nature of listening, definitions of terms, the variables impacting on the listening process, transfer skills involved in academic and conversational listening, on the communicative interaction patterns of members of specific cultures and on how the three areas of listening skills as defined by the thesis may best function to aid overall language acquisition in specific types of listening situations.

In regard to educational drama as a developer of the listening abilities of second language learners, additional research is needed on how dramatic elements such as story, performance, improvisation, characterization, etc., can usefully be applied to the teaching of specific aspects of listening such as empathy, language retention, and intercultural coping ability to second language learners. The relationship of educational theatre performances to classroom learnings is also a viable area of research. Theatrical performance in both its scripted and improvisational formats could also be looked at; (a) as a model for defining a theory of situations by which intercultural interactions may be characterized and investigated, and, (b) as a perceptually based mode of comprehension training. In regard to the latter aspect, participatory theatre forms such as playback theatre or popular theatre could provide an important area of reasearch. Drama used for therapeutic purposes such as in Psychodrama or Sociodrama could be another useful avenue of exploration.

The Major Variables

The two major variables most influential on the development of effective listening ability in intercultural contexts were determined to be (1) the affective psychological variables of empathy, motivation and creativity, and (2) the linguistic. situational and socio-cultural context of communicative interaction.

The effect of any particular curriculum approach in dealing with these variables can be assessed via the degree of skill in empathic (tacit/intuitive) functioning, and the degree of third culture perspective (objectivity) that the L2 learner can attain to. The influence of context as a variable per se can be analyzed from the perspectives of type of situation, communicative style of the participants and the purpose of interaction.

Listening generally can be assessed from the standpoint of skills of interpretation. conversation management and being. Thus, the criteria for assessing listening skills is how well particular abilities are used in reference to particular contexts. It was noted that there was a pressing need for a theory of situations by which L2 listening skills could be operationally defined and evaluated. It was also noted that the expansion of context had the potential for being a viable methodology for the development of ability in dealing with context-reduced language. Although context as a construct or variable has been inadequately dealt with in the literature, training in dramatic functioning was determined to be helpful in expanding and varying interpersonal learning contexts, in dealing with culture learning from the point of view of understanding situations, and in training learners to deal with culture as a processual dynamic of communicative interactions.

Empathic functioning ability as a variable of listening is a key concern in the literature on cognitive psychology and intercultural communications training. Present approaches to the teaching of listening have been misconstrued and mitigated as a result of confusion over terminology and the misunderstanding of the basic process of understanding. By focusing on listening as the cognitive skill of

comprehension rather than as a total composite of skills which function via a process of tacit relating, interpersonal empathy, as a basic component of listening ability is not only being ignored in ESL classrooms, it is virtually being repressed.

Empathic skills are principally involved in the areas of dealing with the affective states of self and other (attitudinal set), behavioural skills such as attending and questioning skills, cognitive projection and cultural awareness. No literature was found on training approaches to the development of the empathic skills of second language learners. Empathy as a theoretical construct is in need of further clarification in the L1 literature and research on empathy in the L2 literature is, at best, minimal.

The two other most important affective variables influencing listening are motivation and creativity, while the most important cognitive variables appear to be learning and communication styles and strategies. Empathy, as understanding, appears to be the basic way in which we acquire language. Comprehension is an empathically based process rooted in information processing skills. It is largely nonverbal and operates as an extension of the primal dialoguing, modelling and play functions learned in childhood. As such, it is essentially aesthetic and directly related to personal, interpersonal and intrapersonal dramatic functioning. Creative interplay and expression in the co-structuring of meanings (including humour) is the highest form of empathy. Empathy training, then, is a basic methodology for the development of the cross-cultural listening ability of L2 learners. Dramatic training was noted to be a primary tool for the training of interpersonal empathy.

Conclusion

In regard to the actual applications of dramatic modes in approaches to teaching ESL, there are many works in the L2 literature on the methodological aspects of using drama to teach English as a Second Language and widespread acceptance of drama as a standard ESL teaching technique. In addition, there is a strong basis historically for the use of holistic approaches such as drama in

education generally. In the ESL literature a significant number of researchers view learning by tacit association as the basic methodology of acquiring effective listening ability. A definite relationship also exists between conceptions of communication. learning, language, culture. listening and dramatic functioning. As well, a body of theoretical dramatic literature is now growing.

Despite the extensive theoretical and practical support for drama as a developer of creative languaging ability, present L1 or L2 approaches to listening do not address its development from a holistic perspective. Moreover. no applied research was found that bore directly on the relationship between dramatic functioning and development of listening ability in either the L1 or L2 literature.

The three basic educational drama approaches investigated as modes of developing the listening effectiveness of L2 learners were: (1) the educational drama techniques generally employed by L2 teachers on an ad hoc basis which chiefly involved role play and improvisational work. (2) storying in drama, and (3) the system of role preparation and performance techniques developed by Stanislavsky. The work of three authors specifically was noted to form the principal directions of educational drama in the field of teaching English as a Second Language; Via (1976), Maley and Duff (1982) and Di Pietro (1983). Two abilities conceived of by Stanislavsky that were found to be crucial to the development of listening ability through drama were those of subtext and grasp. Educational drama orientations to instruction of listening could also be investigated from the perspectives of performance, performer, audience member, actor trainee systems or therapy, although, to the knowledge of this writer, none of these orientations are presently in evidence specifically as modes of teaching listening.

Implications for Curriculum Development

Listening, then. is a relatively ambiguous umbrella term that covers a complex array of skills. concepts. approaches, and theroretical concerns which are for the most part unrelated and the treatment of which is dependent on the particular interests and background of the researchers or practitioners involved. In terms of second language learners. the L2 teaching field has not as yet recognized the complexity or importance of listening. Instruction has traditionally focused on achieving effectiveness in two major areas. linguistic decoding and critical listening, to achieve academic purposes. The thesis has documented that both of these purposes may be better addressed through a dramatically based approach which focuses on developing general interpersonal comprehension skills via a primarily aural mode initially, and subsequently aided by dramatically based training in aural/oral interpersonal attending skills. The two most important findings of the thesis vis a vis curriculum development are: (1) current approaches to second language teaching and training must be revised in accordance with the conception that listening is the basic modality for the acquisition of language and. (2) the key processes of comprehension are essentially those of dramatic functioning.

It has been documented that a major variable and basic listening skill underlying all others is empathic functioning ability. Through dramatically based training in interpersonal and associative empathy, it is suggested that interpersonal communicative skills and transfer skills may be developed which would be applicable to the more academic kinds of listening tasks. Other primary variables are motivation, creativity and the contextual variables as defined by the thesis: the linguistic, situational and socio-cultural contexts of use. The analysis of variables affecting listening undertaken in the thesis indicates that the possibility exists that second language teachers may be stumbling over many blocks in the teaching of listening and overall communicative ability that have nothing to do with vocabulary identification, note-taking, or even language. Not the least of these problems is a

conceptualization of interpersonal listening instruction that fails to consider the communication styles of both participants in an intercultural communicative interaction.

Thus, what appears to be needed is an affectively oriented, situationally based and multi-channeled approach to teaching listening that can encompass the many variables and goals involved. Further, this approach must have holistic and contextually based curricula and be focused on the development of specific interpersonal comprehension and communicative skills in particular contexts. Any approach that purports to teach listening comprehensively must also be interpersonally, perceptually and affectively based. The primary emphasis of this approach should be on developing the learner's aesthetic and intuitive functioning ability as a means to the development of his or her personal practical knowledge. This approach must also include personal and social development, intercultural coping skills training encompassing self-management and affective relating skills, and the development of empathic and creative functioning ability. It is suggested that educational drama could provide the basis for such an approach.

The thesis has also documented the belief of researchers that <u>L2 learners need to be trained to be better listeners. Intercultural listening effectiveness derives from a combination of a particular emotional attitude coupled with particular self-management and communicative skills. Thus, interpersonal communication skills need to be taught in L2 teaching contexts to address the major variables that are influential to listening success.</u> It was proposed that skills based approaches to the teaching of listening to L2 learners must be revised, synthesized and expanded to include the three skills areas of listening as determined by the thesis; skills of interpreting, skills of conversation management and skills of being.

In terms of the content of communicative interactions and the development of communicative skills, the necessity of the creation of belief in the self and belief in the context of interaction necessitates three pedagogical principles of teaching listening through drama:

(1) The approach must be centered in the affective concerns of the learner. and, hopefully, the <u>most</u> affective concerns of the learner, i.e.: it must be a learner-centered approach. Meaning must take priority over language as the focus of curricula.

(2) Cognitive knowledge and cognitive operational skills must take second place to affective (emotional) involvement. This is not simply because cognitive or linguistic skills derive from tacit knowing through action, but also because emotions are the way that tacit knowledge is learned and encoded in memory. Maclean(1978).

(3) The basic goal of a dramatic approach to teaching listening is to develop the total organismic functioning ability of the whole self via a process of discovery learning in which both left and right brain abilities are developed and are synergistically integrated with each other. The teaching of listening is inseparable from the development of creative and holistic functioning ability.

In light of these tenets there are two forms of evaluation: (a) retention of events (inclusive of the amount of usable language acquired) and (b) degree of enjoyment. The degree of emotional involvement is an indication of the degree of meaning being attained to. In other words, enjoyment is a <u>criterion</u> of learning/listening because it indicates the connecting up and creation of meanings. Moreover, without the latter the former is not likely to accrue.

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