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## Interview with John W. Oller, Jr. on “Pragmatics”

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### 1. What is *pragmatics* and why is it important to language teachers?

The term may be defined from three different perspectives: (i) In linguistics, pragmatics contrasts with semantics and syntax as branches of the study of language. As such pragmatics is concerned with the relationship between texts (discourse included) and the facts of experience to which those texts relate. Syntax, by contrast is the study of the temporal sequence of grammatical elements (e.g., nouns and verbs, or noun phrases and verb phrases, etc.). Semantics, although like pragmatics in its concern for meaning, is primarily a question of how the elements of text contrast with each other in meaning. It is concerned with the natural tensions and oppositions that are created by contrasting units of structure and meaning. In this framework, then, pragmatics is the study of how elements of text relate to the stream of experience, to the world as it is known by human beings. (ii) In philosophy, pragmatics is associated with the thinking of the American pragmatists. The term was coined by the mentor of John Dewey and William James, C. S. Peirce. He distinguished it, roughly as I propose to do in modern linguistics from syntax and semantics. (iii) In language teaching, pragmatics provides the basis for the *only* methods of instruction that work. That is to say, since in principle it is only possible to acquire a language by discovering the relationship between texts in that language and the facts of one's own experience in the world, a theory of how language acquisition occurs must embrace the study of pragmatics. This has been my message to language teachers since I began work in the field nearly twenty years ago. The term pragmatics, therefore, capsulizes a long history of linguistic theory, philosophical thinking, and practical effort.

### 2. How, more exactly, is pragmatics, as a way of looking at language, to be applied to language teaching?

Now, this is an important but difficult question. In the book, *Methods that Work* (Newbury House Publishers, 1983), Patricia Richard-Amato and I tried to answer it in some depth. I would recommend that Thai English teachers read that book--especially, the first two chapters. But, I will try here to summarize a few key ideas. Consider a few of the methods of language acquisition that commonly succeed. For one, if you go to the country and live with a family who cannot understand your native language, you will be put in a situation where you must (and almost certainly will) acquire some skill in the target language. For another, if you fall in love with someone who speaks the language in question and if you put yourself in situations where you need to use the target language, usually this too will lead to progress. Or, if we think of the language classroom context, what are some of the methods that work? We might mention J. J. Asher's command approach (also known as the total physical response method), or Gattegno's silent way, or the Terrell/Krashen natural approach. Why do all of these methods work? It would seem that they do so because in one way or another they enable the student or language acquirer to experience the linkage of textual elements to the facts of experience. That is, each of the foregoing methods, and in fact, all methods that succeed in imparting language skills, somehow (and there are many different ways to do this) makes obvious to students the relationship between texts in the target language and the facts of experience. This is the *sine qua non* of language acquisition. Even children

who are acquiring a first language depend on this pragmatic linkage--a process for which I have proposed the term *pragmatic mapping*. The theory of pragmatics, the linguistic, philosophical, and psychological theory discussed in question 1 above, explains how input in a target language can be made comprehensible. For this reason, it is critical to language teaching.

### 3. What are examples of language activities based on a pragmatic approach?

Well, actually, any activity that helps students to see the relatedness of texts in a target language to facts of experience may be construed as a pragmatic exercise. What are some examples? For instance, imitation of a meaningful utterance where the facts are known--and this is crucial, the facts must be known--may be considered as a pragmatic exercise. But is imitation, mere repetition, a pragmatic exercise? Is it a communicative process? Only if the facts are known and if the meaning of what is being repeated is somehow made apparent to the students. Or, any sort of paraphrase task, summary or expansion, may be a pragmatic exercise under just the same constraints. A question-answer activity may be pragmatic in character, again, with the same constraints. The facts must be known to the student. A dramatization activity may be pragmatic only if there are known facts or states of affairs to be dramatized and acted out. Improvisation can also be pragmatic, but again there need to be limits on what is acted out or it will be difficult, maybe even impossible to tell what the meaning of any given utterance is. Discovering the relationship of utterance (or text) to meaning requires that there be some such relationship. If there are no determinant facts, then no pragmatic mapping exists and no language acquisition can occur. That is, there can be no comprehension of intended meaning when the intention is missing. And, by the same token, there can be no intention to mean something specific when there are no facts to be communicated or taken into account. On the other hand, if we are relating to meaningful experience in normal ways, almost any communicative activity whatever may be construed as pragmatic. The more meaningful it is, the more it is constrained by known facts, the more those facts are made known or obvious to the student, the more easily the material will be understood and thus acquired.

Of course, one other thing needs to be mentioned here. If the student is to progress with optimal speed, the activities need to be arranged in such a way that they lead from less complex pragmatic mappings to ever more complex ones until the student reaches mature native capacity in the language. This arrangement is not easy to achieve. However, all successful acquirers manage to find such a sequence as they work forward from understanding a word here and there to fluent ability in the target language. That is, they keep on finding input, to use an idea or two from Stephen Krashen, that is just a little beyond their present level of development. And how do they comprehend it? They use context just as Krashen has said in order to reach just beyond their present stage of development to the next stage up.

### 4. Could you describe or define pragmatic language tests?

Certainly. Any pragmatic task that can be scored or evaluated on a scale (e.g., ranging from incomprehensible through various degrees to fully native in comprehensibility) can be construed as a language test. If it is meaningful, related to facts in discoverable ways, and if it requires performance under normal temporal constraints (time limits), then it may be considered a pragmatic test. For example, could imitation be considered as a pragmatic test? Yes. However, it is essential that the task be such that it requires students to relate text to known facts. This element cannot be overstressed. It is crucial.

What then are pragmatic tasks? Imitation, paraphrase, question-answering, question-asking, summarizing, expanding, dramatizing, improvising, etc. The list can be expanded indefinitely. Are dictation and cloze still on the list? Sure they are. Are they the best pragmatic tests? No, I don't think so. I suppose that there are other tests which will be even better, but cloze and dictation

procedures still remain among the most studied testing procedures and they are pragmatic procedures just so long as the naturalness constraints are observed. Other activities which may be used as tests include all sorts of written tasks and reading activities. In fact, any language processing task may be construed as a pragmatic test just so long as the naturalness constraints are observed. The facts to which the text relates must be known to the student and the linking of text to facts which is required by the test (the language processing task) must take place under normal time limits.

**5. What role do you see for pragmatics in teacher training?**

The theory of pragmatics is crucial to any teacher training program in several ways. First, the materials to be used in language instruction need to be screened and/or written with pragmatic criteria in mind. Teachers need to know what these criteria are and why they work. They also need to know why text-oriented approaches to language instruction (which often neglect the facts of experience) universally fall short of the mark. They need to know what pragmatic mapping is and how it can be brought about in the language classroom. They need to see why it is that mere mouthing of text is insufficient, and why mere attention to facts by itself is inadequate. It is useful to see why programs that rely on either of these limited views of language must necessarily fall short. They need to see that it is the relationship between text *and* fact that is crucial to language acquisition, not text per se. Furthermore, they need to be taught good story-telling techniques so that they will understand ways in which texts can be selected (or written) to optimize interest, motivation, expectancy, and thus, acquisition. These sorts of concepts are not offered by any other theory. Of course, Krashen's theory is also pragmatic as far as it goes and should also be taught, in my view. What is lacking is merely a detailed explanation of the process of pragmatic mapping and this is supplied by pragmatic theory. Methods of the sort represented in the writings of Asher, Gattegno, Stevick, Curran, Krashen/Terrell, Savignon, and others should also be taught (for references, see Oller and Richard-Amato, 1983; also see Richard-Amato, in press).

**6. Do you have any reaction to the recent emphasis on so-called communication strategies? How do you see this emphasis relating to the theory of pragmatics?**

Ah, now this is another interesting issue. According to the work of Elaine Tarone, a stateside theoretician and researcher, a communication strategy is any one of several ways of getting your meaning across by some method other than speaking the target language. For instance, instead of speaking one may try to act out the meaning. Or one may appeal for help from the other person. One may use the first language instead of the target language, or even give up and change the topic or go to someone else--find another audience. What do these "strategies" have to do with communication?

Chiefly, they define a person who does not yet really know the target language. Should these approaches to communication be taught to our students? My answer is: probably not. Why not? Simple. Instead of making ways out for our students if they should fail, we should, I think, concentrate on teaching them to succeed. Instead of teaching them topic avoidance strategies, or methods of getting help from the interlocutor, or ways of acting out a meaning through some form of charades, I suppose we ought to be teaching them to understand, speak, read and write intelligible English. If we stress communication strategies (as the phrase is used by Tarone and others) we are merely preparing an escape ramp for failures. Instead why not plan to succeed? Why surrender before the fight?

Does this mean that students should be discouraged from using so-called "communication strategies"? Hardly. But it does mean that the teaching of such strategies should be a secondary priority. It should not distract us from the primary goal--teaching English (if English happens to be the target language). If you think about it, speaking English is the primary communication

strategy (if this term is to have any significance) of English speakers. Anything else must, logically, be a secondary communication strategy (for English speakers, that is). And, if we change the language to Thai, nothing changes from the theoretical vantage point. Communication strategies of the sort Tarone has in mind will still rank a far second to speaking the target language (Thai in this case).

#### **7. Could you suggest some research topics in pragmatics?**

Let's take just three. For one, there is a grave need to determine somewhat more accurately what is the effect of disrupting episodic organization versus maintaining it in all sorts of text (or discourse) processing tasks. This question is of the first order of importance to language teaching and to testing. It is also a question of central importance to psychology (and/or psycholinguistics if you prefer). We know without question, on the ground of solid theory that episodic organization has a profound impact on processing speed, on recall, on memorization, on, in fact, all kinds of language processing. We know further, from solid research, that episodic organization has a marked impact on language acquisition. What we do not know is any adequate way of measuring or predicting this impact over the long haul. What will be the effect of episodic organization (as contrasted with the lack of it) if extended over several months of study? It can be expected that the impact will be substantial, but this is all that is known at present. Studies with cloze procedure have given some clue, as have learning experiments, language processing studies, text-recall studies, and the like. What is needed, however, is a thorough-going study that looks at the whole question over a much longer span of time with a much greater variety of more integrated instructional activities

For another, I suppose it might be useful to try to measure the optimal step-size increase in difficulty to put some sort of value (numerical quantity) to Krashen's notion of the stage defined now only roughly as "i+1" or any variant of this term. What does the "+1" part really mean? When is a text adjusted in such a way as to be just one step more difficult than it was before? This is a profound mystery, but with some work, perhaps some operational strategies could be developed which would move us toward a more practicable definition of the optimal step-size in language instruction.

A third question worthy of research in my view is the matter of the transfer across so-called skills--e.g., from reading to speaking, for instance, or from listening to reading, or vice versa, and so forth). We know, and we have known for a very long time, that transfer across skills is common. It is apparently natural and desirable. If a person studies words in a written form, there is no doubt that it will help that same person to recognize those same words in a spoken form, or to recall them in some other modality (e.g., to think of the word when an appropriate factual context suggests the concept or meaning of that form). What we do not know, however, is the extent to which this sort of transfer may speed up the whole process of language acquisition. For instance, suppose we set up an instructional approach so that at every turn we take advantage of the transfer across modalities and skills in order to try to optimize language acquisition. There is hardly any doubt that some advantage would be achieved, but how much? We even know why, in a theoretical sense, but we do not have sufficient practical experience with actual attempts to harness this intellectual process. I regard this particular question to be one of the most practical ones we know of. Yet it has never been used as the basis of a masters or doctoral study to my knowledge.

#### **8. Is a fully pragmatic approach appropriate for Thai students of English?**

Could I say no? Indeed it is. In fact, it is the most appropriate approach of all. It has all of the advantages of such approaches as Asher's command technique, Gattegno's silent way, the Terrell and Krashen natural approach, and it adds a coherent curriculum. What is required is a sequence of lessons based on a story-line that is both interesting and structured--i.e., episodically organized. See Chapter 2 of *Methods that Work* (Oller and Richard-Amato, 1983).

**9. If there were just one thing you could say to teachers in Thailand, what would that one thing be ?**

I would remind them to emphasize facts of experience in their teaching. It does no good at all, or almost none, to merely teach texts (or grammar or words). What we must do is teach the relationship between texts and facts. If the facts are established and known to the students, they have some hope of grasping the pragmatic mapping relationship that holds between the text and the facts. If this occurs the text will be understood the way native speakers understand it. The students will begin to appreciate intuitively the meanings and uses of English. Isn't this our ultimate aim? Or, perhaps I should say, isn't this our principal objective as language teachers? There may be grander goals in life, but there is none that is more fundamental to language teaching. At any rate, this is the conclusion suggested by the theory of pragmatics.

**The Author**

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## Pragmatic Activities

### English in Action (Scripts for the Audiotapes)

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#### Lesson 1

#### Episode 1

1. [The clock jangles. Mom gets out of bed and stumbles over to it. She turns off the alarm. She notices the three airline tickets beside the clock. She counts them.]

“One, two, three.”

2. [She looks at the time. It is five to six. She steps around the suitcases and walks to the window where she pulls back the curtain and looks out. She can see the streets four stories below, already crowded with motorcycles, bicycles, cars, trucks, and pedestrians. A sign across the street says “Hotel Taipei.” She puts on her robe and her watch. She walks out of her room and down the hall to the left. She goes into another room calling,]

“Georgie. Georgie.”

3. [Georgie rolls over and rubs his eyes. He yawns and stretches. He says,]

“I’m sleepy.”

4. [She runs her fingers through his hair affectionately. She says,]

“Get up, Son.”

5. [She gets up and walks across the hall to another room calling,]

“Susie. Susie.”

6. [Susie answers,]

“I’m up, Mom.”

7. [Mom goes back to her own room and checks the tickets again. She says,]

“One for me.”

8. “One for Georgie.”

9. “One for Susie.”

10. [Methodically, Mom puts the tickets in the side pocket of one of the suitcases. She pauses reflectively peers down the hall and calls,]

“Georgie, get up.”

11. [He says,]

“I’m sleepy.” [Then he rolls over and goes back to sleep. We hear his heavy breathing.]

#### Questions 1 a

1. [A picture of Georgie.] Is this Susie?/ No./ No./
2. [A picture of Susie.] Is this Georgie?/ No./ No./
3. [Mom.] Is this Mom?/ Yes./ Yes./
4. [The sign that says “Taipei Hotel”.] Is this Taipei?/ Yes./ Yes./
5. [The same picture.] Is this Los Angeles?/ No./ No./

### Questions 1 b

1. [A picture of Georgie.] Is this Georgie?/ Yes./
2. [Same picture.] Who is this?/ Georgie./ Georgie./
3. [Same picture.] Is this Susie?/ No./
4. [A picture of Susie.] Is this Susie? Yes./ Who is this?/ Susie./
5. [A picture of Mom.] Is this Georgie?/ No./ Is this Susie?/ No./ Who is it? Mom./ Mom./

### Questions 1 c

1. [Picture of the tickets next to the clock.] Are there three tickets?/ Yes./ Are there three?/ Yes./
2. [Picture of Georgie snoring. Who is this?/ Georgie./ Is Georgie sleepy?/ Yes./ Yes./
3. [Picture of Susie up and at 'em.] Who is this?/ Susie./ Is Susie sleepy?/ No./ Is Susie up?/ Yes./
4. [Picture of Mom.] Who is this?/ Mom./ Is Mom up?/ Yes./

### Build-up 1

1. One, two, three. three/ three/ three/ two/ two/ two/ two, three/ two, three/ two, three/ one/ one/ one/ One, two, three./ One, two, three./ One, two, three./
2. Georgie. Georgie. Georgie/ Georgie/ Georgie/ Georgie. Georgie./ Georgie. Georgie./ Georgie. Georgie./
3. I'm sleepy. sleepy/ sleepy/ sleepy/ I'm/ I'm/ I'm/ I'm sleepy./ I'm sleepy./ I'm sleepy./
4. Get up, Son. son/ son/ son/ up/ up/ up/ get/ get/ get/ get up/ get up/ get up/ Get up, Son./ Get up, Son./ Get up, Son./
5. Susie. Susie. Susie/ Susie/ Susie/ Susie. Susie./ Susie. Susie./ Susie. Susie./
6. I'm up, Mom. Mom/ Mom/ Mom/ I'm/ I'm/ I'm/ I'm up/ I'm up/ I'm up/ I'm up, Mom./ I'm up, Mom./ I'm up, Mom./
7. One for me. me/ me/ me/ for me/ for me/ for me/ One for me./ One for me./ One for me./
8. One for Georgie. for Georgie/ for Georgie/ for Georgie/ One for Georgie./ One for Georgie./ One for Georgie./
9. One for Susie. for Susie/ for Susie/ for Susie/ One for Susie./ One for Susie./ One for Susie./
10. Georgie, get up. get up/ get up/ get up/ Georgie, get up./ Georgie, get up./ Georgie, get up./
11. I'm sleepy. I'm sleepy./ I'm sleepy./ I'm sleepy./

### Direct Question-Answer 1

1. Mom says, "One, two, three." What does Mom say?/ One, two, three./ What does Mom say?/ One, two, three./
2. Mom says, "Georgie. Georgie." What does Mom say?/ Georgie. Georgie./ What does Mom say?/ Georgie. Georgie./
3. Georgie says, "I'm sleepy." What does Georgie say?/ I'm sleepy./ What does Georgie say?/ I'm sleepy./
4. Mom says, "Get up, Son." What does Mom say?/ Get up, Son./ What does Mom say?/ Get up, Son./
5. Mom says, "Susie. Susie." What does Mom say?/ Susie. Susie./ What does Mom say?/ Susie. Susie./
6. Susie says, "I'm up, Mom." What does Susie say?/ I'm up, Mom./ What does Susie say?/ I'm up, Mom./

7. Mom says, "One for me." What does Mom say?/ One for me./ What does Mom say?/ One for me./

8. Mom says, "One for Georgie." What does Mom say?/ One for Georgie./ What does Mom say?/ One for Georgie./

9. Mom says, "One for Susie." What does Mom say?/ One for Susie./ What does Mom say? One for Susie./

10. Mom says, "Georgie, get up." What does Mom say?/ Georgie, get up./ What does Mom say?/ Georgie, get up./

11. Georgie says, "I'm sleepy." What does Georgie say?/ I'm sleepy./ What does Georgie say?/ I'm sleepy./

#### Drama Drill 1 a

1. Mom, count the tickets./ Say, "One, two, three."/
2. Call Georgie./ Say, "Georgie. Georgie."/
3. Georgie, tell Mom you're sleepy./ Say, "I'm sleepy."/
4. Tell Georgie to get up./ Say, "Get up, Son."/
5. Call Susie./ Say, "Susie. Susie."/
6. Susie, tell Mom you're up./ Say, "I'm up, Mom."/
7. Mom, check your ticket./ Say, "One for me."/
8. Check Georgie's ticket./ Say, "One for Georgie."/
9. Check Susie's ticket./ Say, "One for Susie."/
10. Call Georgie again./ Say, "Georgie, get up."/
11. Georgie, tell Mom you're sleepy./ Say, "I'm sleepy."/

#### Pragmatic Drill 1 a

1. [A picture displays the three tickets.] Count the tickets./ One, two, three./ Count to three./ One two three./

2. [In this picture there is simply a number four. Mom asks, "Hey, Georgie! What's that number." He answers, "Four, Mom. That's a four." Mom says, "Okay, Georgie; let's count to four." He says, "One, two, three, four."] Count to four./ One, two, three, four./

3. [A large number 5. Mom asks, "What's that number?" Georgie answers, "Five. It's a five."] Count to five./ One, two, three, four, five./

4. [A large number 6. Mom asks, "What's that?" Georgie says, "It's a six."] Count to six./ One, two, three, four, five, six./

5. [Number 7. Mom asks, "What's that?" Georgie says, "Seven. It's a seven."] Count to seven./ One, two, three, four, five, six, seven./

6. [Number 8. Mom asks, "What's that number?" Georgie says, "Eight. It's an eight."] Count to eight./ One, two, three, four, five, six, seven, eight./

7. [Number 9. Mom asks, "What's that?" Georgie says, "Nine. That's a nine."] Count to nine./ One, two, three, four, five, six, seven, eight, nine./

8. [Number 10. "What's that? "Ten. That's a ten."] Count to ten./ One, two, three, four, five, six, seven, eight, nine, ten./

#### Indirect Version 1

1. Mom counts, "One, two, three."/ Mom says, "One, two, three."/
2. Mom calls, "Georgie. Georgie."/ Mom calls, "Georgie. Georgie."/
3. Georgie says, "I'm sleepy."/ Georgie says, "I'm sleepy."/
4. Mom says, "Get up, Son."/ Mom says, "Get up, Son."/
5. Mom calls, "Susie. Susie."/ Mom calls, "Susie. Susie."/

6. Susie says, "I'm up, Mom."/ Susie says, "I'm up, Mom."/
7. Mom says, "One for me."/ Mom says, "One for me."/
8. Mom says, "One for Georgie."/ Mom says, "One for Georgie."/
9. Mom says, "One for Susie."/ Mom says, "One for Susie."/
10. Mom says, "Georgie, get up."/ Mom says, "Georgie, get up."/
11. Georgie says, "I'm sleepy."/ Georgie says, "I'm sleepy."/

### Indirect Question-Answer 1

1. Mom counts, "One, two, three."/ Who counts, "One, two, three"?/ Mom./ What does Mom say?/ One, two, three./
2. Mom calls, "Georgie. Georgie."/ Who calls, "Georgie. Georgie"?/ Mom./ What does Mom say?/ Georgie. Georgie./
3. Georgie says, "I'm sleepy."/ Who says, "I'm sleepy"?/ Georgie./ What does Georgie say? I'm sleepy./
4. Mom says, "Get up, Son."/ Who says, "Get up, Son"?/ Mom./ What does Mom say?/ Get up, Son./
5. Mom calls, "Susie, Susie."/ Who calls, "Susie. Susie"?/ Mom./ What does Mom say?/ Susie. Susie./
6. Susie says, "I'm up, Mom."/ Who says, "I'm up, Mom"?/ Susie./ What does Susie say?/ I'm up, Mom./
7. Mom says, "One for me."/ Who says, "One for me"?/ Mom./ What does Mom say?/ One for me./
8. Mom says, "One for Georgie."/ Who says, "One for Georgie"?/ Mom./ What does Mom say?/ One for Georgie./
9. Mom says, "One for Susie."/ Who says, "One for Susie"?/ Mom./ What does Mom say?/ One for Susie./
10. Mom says, "Georgie, get up."/ Who says, "Georgie, get up"?/ What does Mom say?/ Georgie, get up./
11. Georgie says, "I'm sleepy."/ Who says, "I'm sleepy"?/ Georgie./ What does Georgie say?/ I'm sleepy./

### Pragmatic Drill 1b

1. [A picture of Mom taking the ticket for herself. She says,] "One for me."
2. [The same picture. This time, Susie is the speaker. Susie says,] "One for her."
3. [Now, Mom with Georgie's ticket. It is marked so that the students can see "GEORGIE" written on the ticket. Mom says,] "One for him."
4. [In this picture, Mom is handing Georgie's ticket to him. She says,] "One for you."
5. [Then she is handing Susie's to her and saying,] "One for you."
6. [In this picture, Mom is holding the two tickets marked for Georgie and for Susie. She gestures toward the two children and says,] "Two for them."
7. [This time handing the tickets simultaneously to Georgie and Susie, she says,] "Two for you."
8. [Now with all three of the tickets in her hand and the two children standing by her side, she says,] "Three for us."

### Pragmatic Drill 1c

1. [In this picture we see Georgie taking a ticket from the dresser. He says,] "I get one."
2. [In this picture, Mom is pointing toward Georgie and saying,] "Georgie gets one."
3. [Now Susie is pointing toward Georgie and saying,] "He gets one."

4. [Mom takes a ticket saying,] "I get one."
5. [Susie points at Mom taking a ticket and says,] "Mom gets one."
6. [Georgie points at Mom and says,] "She gets one."
7. [Now Mom takes one and Georgie takes one. Mom says,] "I get one." [And Georgie says,] "And *I* get one."
8. [Susie points at the two of them and says,] "Mom and Georgie get *two*."
9. [Same.] "*They* get *two*."
10. [This time Georgie speaks on behalf of himself and Mom. She stands next to him. He says,] "We get two."
11. [Mom affirms,] "We get two."
12. [Now Susie enters the picture and each in turn says,] "I get one." "And *I* get one." "And *I* get one."
13. [Then Mom says on behalf of all three,] "We get three."

### Narrative 1

Mom gets up. She counts the tickets. There are three tickets. She calls Georgie. He says he's sleepy. She calls Susie. Susie gets up. Mom looks at the tickets again. She checks the one for herself, the one for Georgie, and the one for Susie. She calls Georgie again. Again she tells him to get up. Again he says he's sleepy. He goes back to sleep.

### Narrative Question-Answer 1

1. Mom gets up./ Does Mom get up?/ Yes./ Does Georgie get up?/ No./ Who gets up?/ Mom./ What does Mom do?/ Mom gets up./
2. She counts the tickets./ Does Mom count the tickets?/ Yes./ Does Georgie count the tickets?/ No./ Who counts the tickets?/ Mom./ What does Mom count?/ The tickets./ What does Mom do?/ She counts the tickets./
3. Mom calls Georgie./ Does Susie call Georgie?/ No./ Does Mom call Georgie?/ Yes./ Does Georgie call Mom?/ No./ Does Mom call Georgie?/ Yes./ Who calls Georgie?/ Mom./ Who does Mom call?/ Georgie./ What does Mom do?/ She calls Georgie./
4. He says he's sleepy./ Does Mom say she's sleepy?/ No./ Does Georgie say he's sleepy?/ Yes./ Who says he's sleepy?/ Georgie./ Who does he tell he's sleepy?/ Mom./ Who is sleepy?/ Georgie./
5. Mom calls Susie./ Does Georgie call Susie?/ No./ Does Susie call Mom?/ No./ Does Mom call Susie?/ Yes./ Who calls Susie?/ Mom./ Who does Mom call?/ Susie./
6. Susie gets up./ Does Susie get up?/ Yes./ Does Georgie get up?/ No./ Who gets up?/ Susie./ What does Susie do?/ She gets up./
7. Mom looks at the tickets again./ Does Susie look at the tickets?/ No./ Does Georgie look at the tickets?/ No./ Who looks at the tickets?/ Mom./ What does Mom do again?/ She looks at the tickets./
8. Mom checks the one for herself./ Does Georgie check the one for himself?/ No./ Does Susie check the one for herself?/ No./ Does Mom check the one for herself?/ Yes./ Who checks the one for herself?/ Mom./ What does Mom check?/ The one for herself./ For who?/ For herself./ Who is herself?/ Mom./
9. Mom checks the one for Georgie and the one for Susie./ Does Georgie check the one for himself?/ No./ Does Susie check the one for herself?/ No./ Who checks the one for Georgie and the one for Susie?/ Mom./ What does Mom check?/ The one for Georgie and the one for Susie./

10. Mom calls Georgie again./ Does Susie call Georgie?/ No./ Does Georgie call Mom?/ No./ Does Mom call Susie again?/ No./ Does Mom call Georgie again?/ Yes./ Who calls Georgie again?/ Mom./ Who does Mom call again?/ Georgie./ What does Mom do?/ She calls Georgie again./

11. Georgie says he's sleepy and goes back to sleep./ Does Georgie get up?/ No./ Does he go back to sleep?/ Yes./ Who goes back to sleep?/ Georgie./ Who says he's sleepy and goes back to sleep?/ Georgie./ What does Georgie do?/ He says he's sleepy and goes back to sleep./

#### Fill-in 1 a

1. "One, \_\_\_\_\_ [two], three."
2. "Georgie. \_\_\_\_\_ [Georgie]."
3. "I'm \_\_\_\_\_ [sleepy]."
4. "\_\_\_\_\_ [up]. Son."
5. "Susie. \_\_\_\_\_ [Susie]."
6. "I'm \_\_\_\_\_ [up], Mom."
7. "\_\_\_\_\_ [One] for me."
8. "One for \_\_\_\_\_ [Georgie]."
9. "One \_\_\_\_\_ [for] Susie."
10. "\_\_\_\_\_ [Georgie], get up."
11. "\_\_\_\_\_ [I'm] sleepy."

#### Fill-in 1 b

1. Mom says, "One, two, \_\_\_\_\_ [three]."
2. Mom calls, "\_\_\_\_\_ [Georgie]. Georgie."
3. Georgie says, "\_\_\_\_\_ [I'm] sleepy."
4. Mom says, "\_\_\_\_\_ [Get] up, Son."
5. Mom calls, "\_\_\_\_\_ [Susie]. Susie."
6. Susie \_\_\_\_\_ [says], "I'm up, Mom."
7. Mom says, "One \_\_\_\_\_ [for] me."
8. \_\_\_\_\_ [Mom] says, "One for Georgie."
9. Mom says, "\_\_\_\_\_ [One] for Susie."
10. Mom says, "Georgie, get \_\_\_\_\_ [up]."
11. Georgie says, "I'm \_\_\_\_\_ [sleepy]."

#### Fill-in 1 c

1. Mom \_\_\_\_\_ [gets up].
2. She counts \_\_\_\_\_ [the tickets].
3. \_\_\_\_\_ [Mom calls] Georgie.
4. \_\_\_\_\_ [He says] he's sleepy.
5. Mom \_\_\_\_\_ [calls Susie].
6. \_\_\_\_\_ [Susie gets] up.
7. Mom looks \_\_\_\_\_ [at the] tickets again.
8. Mom checks \_\_\_\_\_ [the one] for herself.
9. Mom checks the one \_\_\_\_\_ [for Georgie] and the one for Susie.
10. Mom \_\_\_\_\_ [calls Georgie] again.
11. Georgie says \_\_\_\_\_ [he's sleepy] and goes back to sleep.

#### Dictation 1a

1. "One, two, three."
2. "Georgie. Georgie."
3. "I'm sleepy."

4. "Get up, Son."
5. "Susie. Susie."
6. "I'm up, Mom."
7. "One for me."
8. "One for Georgie."
9. "One for Susie."
10. "Georgie, get up."
11. "I'm sleepy."

#### Dictation 1b

1. Mom counts, "One, two, three."
2. Mom calls, "Georgie."
3. Georgie says, "I'm sleepy."
4. Mom says, "Get up, Son."
5. Mom calls, "Susie. Susie."
6. Susie says, "I'm up, Mom."
7. Mom says, "One for me."
8. Mom says, "One for Georgie."
9. Mom says, "One for Susie."
10. Mom says, "Georgie, get up."
11. Georgie says, "I'm sleepy."

#### Dictation 1c

1. Mom gets up.
2. She counts the tickets.
3. Mom calls Georgie.
4. He says he's sleepy.
5. Mom calls Susie.
6. Susie gets up.
7. Mom looks at the tickets again.
8. Mom checks the one for herself.
9. Mom checks the one for Georgie and the one for Susie.
10. Mom calls Georgie again.
11. Georgie says he's sleepy and goes back to sleep.

#### Written Question–Answer 1a

1. What does Mom say when she counts the tickets?  
["One, two, three."]
2. What does Mom say when she calls Georgie?  
[Georgie. Georgie.]
3. What does Georgie say to Mom?  
["I'm sleepy."]
4. What does Mom say to Georgie?  
["Get up, Son."]
5. What does Mom say when she calls Susie?  
["Susie. Susie."]
6. What does Susie say when Mom calls?  
["I'm up, Mom."]

7. When Mom checks her ticket, she says,  
[“One for me.”]
8. What does she say next?  
[“One for Georgie.”]
9. Then she checks Susie’s ticket. What does she say?  
[“One for Susie.”]
10. What does Mom say when she tells Georgie to get up again?  
[“Georgie, get up.”]
11. What does Georgie say to Mom when she tells him to get up again?  
[“I’m sleepy.”]

#### Written Question–Answer 1b

1. What does Mom do when she gets up?  
[She counts the tickets.]
2. What does she do next?  
[She calls Georgie.]
3. What does he do?  
[He says he’s sleepy.]
4. After she calls Georgie, what does Mom do?  
[She calls Susie.]
5. What does Susie do when Mom calls her?  
[Susie gets up.]
6. What does Mom do next?  
[She looks at the tickets again.]
7. Which one does she check first?  
[The one for herself.]
8. After that which one does she look at?  
[The one for Georgie.]
9. And after that?  
[The one for Susie.]
10. Then she thinks of Georgie and what does she do after that?  
[She calls him again.]
11. What does he do?  
[He goes back to sleep.]

#### Drama Drill 1b

1. Mom, get up and count the tickets.
2. Okay, now, call Georgie and tell him to get up.
3. Georgie, rub your eyes and say you’re sleepy.
4. Mom, now, call Susie.
5. Susie, get up and tell Mom you’re up.
6. Mom, look at the tickets again.
7. Check the one for yourself and say, “One for me.”
8. Next, check the one for Georgie.
9. After that check the one for Susie.
10. Now stop and think, then call Georgie again.
11. Tell him to get up.
12. Georgie, tell Mom you’re sleepy.
13. Okay, Mom, you go to the kitchen and Georgie, you go back to sleep.

**\*Crossword Puzzle**

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      2
      1 2 4
      G E T ## U P
2 S U S I E      U
      O      Z      5
      R      | Z      S
      G      3 L      L
      I      3 M E      E
4 T H R E E      O      E
6 W      5 I ' M ## U P
  O N E      Y
  
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**Across**

**Down**

- |   |  |
|---|--|
| 1. What Mom says to Georgie and to Susie. | 1. One, _____, three.                        |
| 2. Georgie's sister.                      | 2. Susie's brother.                          |
| 3. What Mom calls herself.                | 3. What Susie and Georgie call their mother. |
| 4. One, two, _____.                       | 4. A crossword _____.                        |
| 5. Mom calls and Susie says, "_____."     | 5. Georgie says he's _____.                  |
| 6. _____, two, three.                     |  |

**\*Tongue Twister 1: Jumping Jack and Jokers**

1. A PICTURE OF A JUMPING JACK LURCHING OUT OF A BOX AND A PLAYING CARD JOKER. Jumping jacks jump and jerk but jokers just joke.
2. A PICTURE OF GEORGIE ASLEEP. Georgie is no jumping jack, but Georgie is a joker.

**\*Build up (Tongue Twister 1)**

1. Jumping jacks jump and jerk but jokers just joke. joke/ joke/ joke/ just joke/ just joke/ just joke/ jokers/ jokers/ jokers/ jokers just joke/ jokers just joke/ jokers just joke/ but jokers just joke/ but jokers just joke/ jerk/ jerk/ jerk/ and jerk/ and jerk/ and jerk/ jump/ jump/ jump/ jump and jerk/ jump and jerk/ jump and jerk/ jacks/ jacks/ jacks/ jumping jacks/ jumping jacks/ jumping jacks/ jumping jacks jump and jerk/ jumping jacks jump and jerk/ jumping jacks jump and jerk/ Jumping jacks jump and jerk, but jokers just joke./ Jumping jacks jump and jerk, but jokers just joke./ Jumping jacks jump and jerk, but jokers just joke./
2. Georgie is no jumping jack, but Georgie is a joker. joker/ joker/ joker/ a joker/ a joker/ a joker/ is a joker/ is a joker/ is a joker/ Georgie is a joker/ Georgie is a joker/ Georgie is a joker/ but Georgie is a joker/ but Georgie is a joker/ but Georgie is a joker/ jumping jack/ jumping jack/ jumping jack/ no jumping jack/ no jumping jack/ no jumping jack/ is no jumping jack/ is no jumping jack/ is no jumping jack/ Georgie is no jumping jack/ Georgie is no jumping jack/ Georgie is no jumping jack/ Georgie is no jumping jack, but Georgie is a joker./ Georgie is no jumping jack, but Georgie is a joker./ Georgie is no jumping jack, but Georgie is a joker./