


1973

A Description of the Supplementary Uses of the Polydor Training Tape (PTT) Materials in the English and Foreign Language Departments at the School for International Training

Phillip Stantial

School for International Training

Follow this and additional works at: https://digitalcollections.sit.edu/ipp_collection

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), [Curriculum and Instruction Commons](#), and the [First and Second Language Acquisition Commons](#)

Recommended Citation

Stantial, Phillip, "A Description of the Supplementary Uses of the Polydor Training Tape (PTT) Materials in the English and Foreign Language Departments at the School for International Training" (1973). *MA TESOL Collection*. 60.
https://digitalcollections.sit.edu/ipp_collection/60

This Article is brought to you for free and open access by the SIT Graduate Institute at SIT Digital Collections. It has been accepted for inclusion in MA TESOL Collection by an authorized administrator of SIT Digital Collections. For more information, please contact digitalcollections@sit.edu.

A DESCRIPTION OF THE SUPPLEMENTARY USES OF THE POLYDOR
TRAINING TAPE (PTT) MATERIALS IN THE ENGLISH AND FOREIGN
LANGUAGE DEPARTMENTS AT THE SCHOOL FOR INTERNATIONAL
TRAINING

MAT IV

Phillip Stantial

Submitted in partial fulfillment of the requirements for the Master
of Arts in Teaching degree at the School for International Training,
Brattleboro, Vermont.

December 20, 1973

This report by Phillip Stantial is accepted in its present form.

Date 20 December 1973 Principal Advisor David P. Rein

Project Advisors: _____

Acknowledgements:

I am grateful to all the teachers in both the English and Foreign Language Departments at S.I.T. for their contribution of ideas, techniques and activities used in relation to PTT. A special thank you to Eileen Gillespie whose report on PTT in a three-week language course was extremely informative and helpful.



INTRODUCTION

The Polydor Training Tape (PTT) materials were developed in 1970 under a contract between The Experiment in International Living and Deutsche Grammophon Gesellschaft G.M.B.H. as a self-study course to be marketed internationally. It was the intent of the original agreement that the materials be developed using various other languages in addition to English and Spanish.

Since its publication PTT has been used extensively at the School for International Training. The following is a comprehensive description of the uses of PTT by the teachers in both the English and Foreign Language Departments at S.I.T. Compiled in this report are the techniques, variations and activities the teachers currently at the school have used in relation to PTT.

Although all references are to English and Spanish language courses, the adaptability of these materials to any language should not be overlooked. Facilitated by the drawings which are the core and a source of meaning for PTT, teachers in the Foreign Language Department have been able to adapt the material to their courses in many languages.

With few exceptions these materials have been adapted to classroom use only on a supplementary basis in the intensive language courses of three to ten weeks. Therefore this paper will deal with PTT as supplementary material within the language course.

The Polydor Training Tape materials, although developed as an individual home-study course, have been successfully integrated into the language courses at the School for International Training. The teachers here have adapted these materials to supplement their courses, which range from the beginning to the advanced levels.

A certain amount of rewriting of text and expansion of exercises, drills and activities was required in adapting the three levels of the series to various levels in the classroom. The willingness of teachers to rewrite the materials for their particular needs demonstrates their belief that PTT is an enlightening and lively addition to course work. Student reactions, too, especially to the drawings themselves have been generally positive.

The drawings are a definite strong point of PTT in that their clarity and explicitness enable the student to easily understand the situation being presented. These characteristics combined with the often present humor encourage responses from the student, who finds the visual presentation clearly and accurately reinforced by the oral.

In most cases the drawings have been presented in the form of slides. Both the English and the Foreign Language Departments have developed copies of the whole series to enable several teachers to use the same set of drawings simultaneously. The drawings can also be Xerox copied and distributed to each student or shown on an opaque projector. One suggestion has been to develop filmstrips of the drawings to allow for a more smoothly flowing presentation.

All three levels of the series have been utilized, though to varying degrees. Level I has been more popular in the beginning foreign language classes and has been used as both supplementary material and as the framework

for a three-week Spanish course.

Regardless of the way in which PTT was used, various teachers have found the need for considerable expansion of follow-up exercises and drills to include more variety and more involvement on the part of the student. Some teachers have made extensive use of these drills while others have omitted them, but all thought that expanded exercises would be a significant addition to the materials.

Levels II and III have proved more applicable to the classes at S.I.T. as they can be adapted to the beginning courses as well as to the advanced with only slight modifications. Among teachers the most popular sections have been the dialogues, narratives, dictionary and the progressive structured narratives (series of drawings depicting common situations in the lives of the Gray/Sanchez family).

Diverse techniques of presentation, depending on the level of the class or teacher preference, have been satisfactorily employed with each section, and each of these will be discussed in detail in the following pages.

DIALOGUES

I. (intermediate level)

In this technique used in presenting a dialogue the goal of the teacher was not memorization, but rather an understanding of the situation through the language and the ability to reproduce the sentences with reasonable approximation.

1. Project the drawings one by one and read the accompanying dialogue.
2. Repeat the first step.
3. Return to the first drawing and ask detailed questions about the drawing itself as well as about the dialogue.
4. Continue with each slide in the same manner. When structures present problems, leave the slide and work on these until a solid understanding is achieved.

5. Review the dialogue line by line with student repetition until it can be reproduced satisfactorily.
6. Do follow-up drills as reinforcement of the dialogue.
7. Follow-up activity using the classroom as the setting for the dialogue.

The follow-up activity may be presented several hours after the dialogue has been taught. In this example the following dialogue was used:

- Max: Where's my key? It was in my pocket, but I don't think I have it now.
 Kathy: It's probably in the closet. No, it's not on the closet floor.
 Ted: Maybe it's under the sofa. I'll look there. No, I can't find it.
 Kathy: Here it is on the living room rug.
 Max: Oh, thank you, Kathy. Now I guess I'm ready to leave.

The teacher hides the keys in the classroom or within close area of the classroom and asks:

"Where are my keys? They were in my pocket/purse, but I don't have them now. Please look in the closet. Are they there?"

under your chair
 in your pockets
 in your purses
 on the window sill
 under the blackboard
 outside, etc.

Student: "No, they're not in the closet, etc."

The exercise continues until the keys are found.

II. (high intermediate)

This technique relies on the explicit drawings to elicit certain responses from the students who are, in a controlled situation, creating a dialogue of their own.

1. Quickly project all the drawings in order without any oral presentation.
2. Ask students what the situation is.
3. Return to the first drawing and discuss it in detail, i.e., new vocabulary, setting, actions.
4. Continue with each drawing in this manner, having students ask each other questions about the drawing.
5. Return to the first drawing and have students make up a dialogue for it.
6. Continue with each drawing until the dialogue is completed.
7. Have students act out their dialogue.
8. Do follow-up drills.
9. Do tapes in class or as homework.

III. (any level)

In this technique, as in the preceding one, the student is developing and practicing his diductive and creative powers in the new language. He is required to take a structure he has never seen before and try to work it logically into a sentence. In this manner he is drawing upon everything he knows in the language to create new sentences.

1. Scramble each sentence of the dialogue and put it on a slip of paper.
2. Distribute slips to individuals or to groups of students.
3. Have students unscramble each sentence (level of class will determine amount of teacher participation).
4. After sentences have been unscrambled, have students put them in logical order within the dialogue.
5. Review the dialogue with the whole class.

Depending on the level of the class or the emphasis desired, each sentence can be scrambled or only the order of the sentences within the dialogue.

IV. (intermediate level)

1. Divide the dialogue into phrases or sentences (usually twelve to sixteen phrases) and write each on a slip of paper.
2. Divide the class into two groups or more depending on its size.
3. Distribute an equal number of lines to each student.
4. Go over any new expressions, structures or vocabulary that may present problems.
5. Have each group put together a dialogue using only the lines which they have.
6. Distribute the original version and review it.

The results of these dialogues will often be absurd and nonsensical, but the students learn the lines, so they quickly grasp the original version when it is presented. It has been found that through this procedure the class achieves a thorough understanding of the dialogue and is readily able to use the new structures and vocabulary learned.

TAPES

The tapes following each unit have been used by only a few teachers as further reinforcement of what they had done in class, but the tapes are always available to students who wish to use them outside of class.

One interesting approach to the tapes is as follows:

1. Have students listen to the new dialogues several times.
2. Ask questions about the dialogues.
3. Listen to tape again.
4. Have students act out the dialogues and record their version.
5. Play original version and class version for comparison of pronunciation, intonation and fluency.

PROGRESSIVE STRUCTURED NARRATIVES

This unit portrays some common situations in the lives of the Gray/Sanchez family through a series of drawings emphasizing each member of the family in a separate drawing.

I. (any level)

1. Scramble the series of drawings and have the class arrange them in logical order.
2. Present narratives that accompany drawings.*
3. Ask questions about each drawing and/or have students ask each other questions.
4. Show the series again and have the students relate the narrative in their own words.

* In a more advanced class step 2 could be changed by having the class create the narrative for each drawing.

II. (for study or review of tenses-any level)

1. Project the first drawing of the series.
2. Present accompanying narrative with questions.
3. Project the next drawing following the same procedure.
4. Ask questions in past tenses about previous drawing.
5. Continue through the series, referring to previous drawing each time.
6. Return to the first drawing and ask questions in future tenses about the next drawing.
7. Continue through the series in a future tense.

DICTIONARY

The dictionary units lend themselves well to writing, with an abundance of new vocabulary and possibilities for creating stories. Even the most seemingly simple pictures can spark the imagination and lead to lengthy student creations. Although used mostly at the beginning level, this unit could be used in higher levels as a creative writing exercise with the dictionary drawing serving as the basis for a story.

I. (beginning level)

1. Project the drawing.
2. Go over any new vocabulary.
3. Have each student make a sentence about the drawing.
4. Write sentences on the board.
5. When each student has contributed one sentence, have the class put the sentences into a paragraph adding new structures, phrases or whatever is needed for a more smoothly flowing paragraph.
6. Have students individually add a second paragraph to the first.

The paragraphs which the students create may merely be a description of the drawing, or to stimulate more creativity the drawing may be used to develop a story which can go far beyond what is actually seen in the drawing.

Several of the techniques used in presenting the narratives can be easily adapted to the dictionary and the progressive structured narrative units. A detailed description of these techniques follows.

NARRATIVES

The unit on narratives in Level III has received the most emphasis by the teachers at S.I.T., probably because of its popularity among the students. The humorous situations in which Max/Juan finds himself in the narratives make him an immediate success with the students, who can often associate their problems in a foreign culture with his.

The techniques used in teaching the original or a rewritten narrative are fairly standard and can be adapted to almost any level.

I. (any level)

1. Project the drawing and read the accompanying narrative once or twice.
2. Go over difficulties that arise with new structures.
3. Ask questions about the drawing itself and about the narrative.
4. Have one student or several students retell the story in their own words.

Further exercises may include:

1. Have the student retell the narrative beginning with "yesterday" or "tomorrow", or retell it in the first person.

2. Put the student in the role of Max/Juan and ask him questions relating to his particular problem in the narrative.
3. Have students act out the situation in the narrative--for total class involvement students can portray doors, cars, chairs or any object in the drawing.

II. (intermediate-advanced)

This technique can be used after a class is familiar with the types of problems that Max/Juan encounters.

1. Project the drawing.
2. Ask the class to guess what the situation is.
3. Working individually, in groups or as a class students create the narrative.
4. Read original version for comparison to student version.

A variation of this technique is:

1. Divide the class into two groups.
2. Have one group look at the narrative drawing and think about the situation being presented in the drawing.
3. Take the other group into another room and give them the original version of the narrative.
4. Bring the two groups together and have the first group figure out the original version accurately by asking the second group questions.

III. (beginning level)

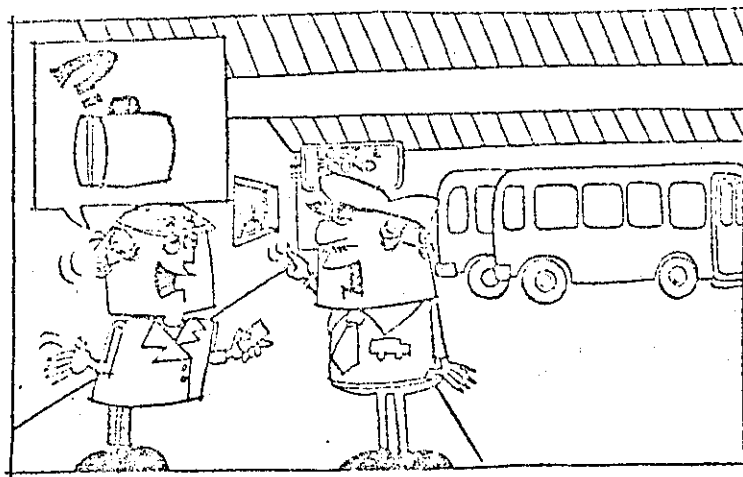
This technique and the following one are applicable to any of the other units.

1. Tape a piece of white cardboard to the blackboard, leaving sufficient writing space around it. (Putting the cardboard on the blackboard enables the teacher to write new words on the board beside the objects which they label or describe in the drawing.)
2. Introduce new vocabulary and write it on the blackboard around the drawing. Students can write the words for spelling practice.
3. To test the new vocabulary and/or spelling, erase the words a few at a time and ask students to give and spell the word.
4. Divide the words into groups of two or three and have students make sentences with each group of words.
5. Continue with the narrative as in Technique I.

IV. (any level)

The following example is based on a class at the beginning level.

For intermediate or advanced classes the same drawing could be used but with a different set of words.



baggage Max/Juan busses tie problem bus driver hat

badge Lost & Found Window suitcase baggage check bus terminal

1. Divide the class into groups of two or three.
2. Using this drawing and this group of words give the following directions:

Categorize the words by putting them into at least three groups. Be sure you can give reasons for each category and why you have put each word into it.

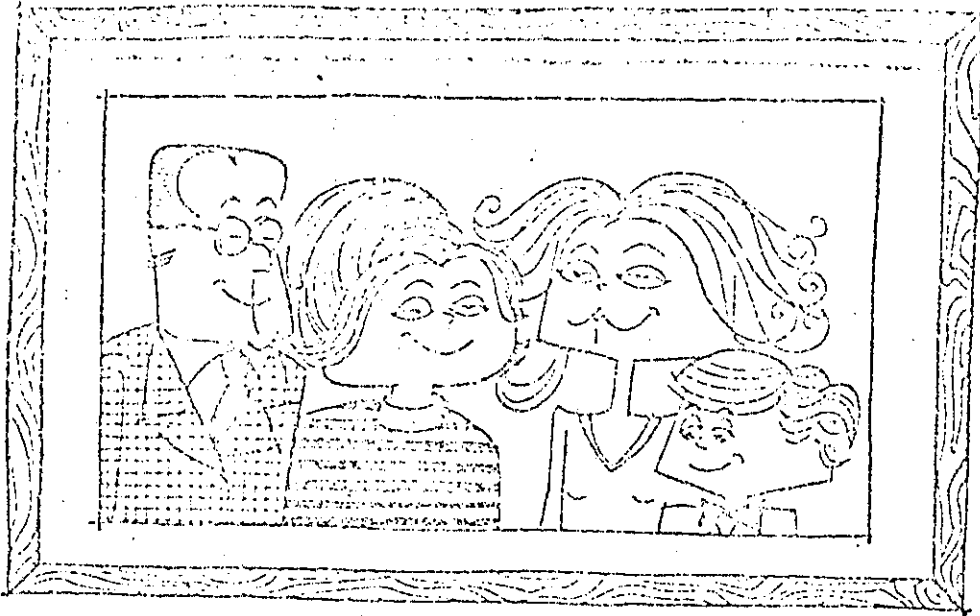
3. For beginning classes simple concrete words can be chosen, but for more advanced classes words can include abstract ideas and emotions which will require more imagination on the part of the students. In the case of this particular drawing the words authority, confused, apprehension, etc., might be used.
4. When this exercise is completed, continue with the presentation of the narrative. (New vocabulary or structures in the narrative can also be categorized.)

Because of the popularity of the narratives and because they are relatively easy to adapt to certain structures, teachers have developed lessons on most verb structures using them. For beginning classes the narratives have been rewritten with the simple tenses, whereas for intermediate and advanced classes they have been rewritten with gerunds, infinitives, modals and the conditional.

This rewriting need not be done only by the teacher. In more advanced classes the student may be assigned a certain grammatical point and asked

to rewrite a narrative himself, or he may be asked to choose the grammatical structure and the narrative with which he wishes to work.

The following section contains examples of rewritten material mostly from the narrative unit. Any of the narrative techniques previously described can be used with those rewritings based on the narratives. Undoubtedly, there is still an abundance of other structures within any language that could be adapted to the various drawings and units in PTT, but those which follow are what the teachers here have developed and used in beginning, intermediate and advanced classes.

COMPARATIVES (beginning level)

David Gray
(Mr. Gray)
father

Ellen Gray
(Mrs. Gray)
mother

Kathy Gray
(Miss Gray)
daughter

Ted Gray
son

This exercise based on the drawing of the Gray/Sanchez family can be used as a reinforcement exercise of adjectives in the comparative. The drawing may be reviewed first or the exercise may simply be distributed to each student and the drawing projected for reference to the exercise.

Mr. Gray is _____ Mrs. Gray. (old)

Mrs. Gray is _____ Mr. Gray. (young)

Ted is _____ in the family. (young)

Mr. Gray is _____ in the family. (old)

Mrs. Gray is _____ Mr. Gray. (fat)

Mrs. Gray is _____ in the family. (fat)

Kathy is _____ Mrs. Gray. (thin)

Kathy is _____ in the family. (thin)

Mr. Gray is _____ in the family. (tall)

Ted is _____ in the family. (short)

Kathy's hair is _____ Ted's. (long)

Ted's hair is _____ Kathy's. (short)

Future:

Tomorrow morning Mrs. Gray _____ to the store. She _____
 _____ good morning to Mr. Clark. Then she _____ some
 things. She _____ Mr. Clark some money and he _____
 _____ her her change. She _____ to
 Mr. Clark for a few minutes and then she _____ home.

What will Mrs. Gray do tomorrow morning?

What will she say to Mr. Clark?

What will she buy?

What will she give Mr. Clark and what will he give her?

What will she do for a few minutes?

Then what will she do?

What is Mrs. Gray going to do tomorrow morning?

What is she going to say to Mr. Clark?

What is she going to buy?

What is she going to give Mr. Clark and what is he going to give her?

What is she going to do for a few minutes?

Then what is she going to do?

GERUNDS (narrative unit)

Max is in a bar. He has been talking to the bartender, but soon he begins looking around and he can't stop looking at the beautiful girl who just sat down next to him. Max insists on buying the girl a drink but she replies coldly, "No, thanks, I'm waiting for my husband." (She wishes he would stop bothering her.) Max is embarrassed and avoids looking at the girl. After he finishes apologizing to her, he returns to his conversation with the bartender.

Questions

Where is Max?

What does he insist on?

What does he begin doing?

What does the girl wish?

Can he stop looking at the beautiful girl? what does Max avoid?

What can't he stop doing?

Max enjoys driving fast. He has just been stopped by a policeman who tells him he has been speeding. Max begins explaining, but the policeman insists on giving him a ticket. When he finishes yelling at Max, he suggests driving slower. Max doesn't mind showing the policeman his driver's license, but he doesn't look forward to paying the \$25 fine.

Questions

What does Max enjoy?

What does the policeman insist on doing?

What does the policeman suggest?

Does Max mind showing his driver's license?

What doesn't he look forward to?

Max has gone for a walk because he enjoys walking. He meets a robber on a dark street. He considers running away, but the robber is pointing a gun at him and he can't imagine escaping safely. He is so afraid he is trembling. Max admits having some money in his wallet and he considers giving all of it to the robber. When the robber finishes taking his money, he leaves. Robbers enjoy taking money.

Questions

Why has Max gone for a walk?
 Whom does he meet?
 What does he consider doing?
 Can he imagine escaping safely?
 What does he admit having?
 What does he consider doing?
 What do robbers enjoy doing?

Max is at a movie theatre. The movie is over and the audience has left. Everyone except Max has gone home. Max hasn't left yet because he has lost his passport. The usher suggests using a flashlight. He insists on looking under all the seats. Max considers checking again, but he stops looking and decides to go home. Can you imagine losing your passport in a movie theatre??????

Questions

Where is Max?
 Is the movie over?
 Who has left?
 Why hasn't Max left the theatre?
 What does the usher suggest?

What does he insist on?
 Does Max consider checking again?
 Can you imagine losing your passport in a movie theatre?

"IF" CLAUSES (narrative unit)

Max wants a candy bar, but he doesn't know that the vending machine is broken. If he puts some money in the machine, he won't get his candy or his money. He puts his money in the machine and it doesn't work. He thinks if he kicks the machine and swears, he will feel better. If he kicks hard enough, maybe he will get his candy or his money.

Questions

What does Max want?

Does he know the candy machine is broken?

If he puts some money in the machine, will he get his candy?

If he kicks the machine and swears, how will he feel?

If he kicks the machine hard enough, what might he get?

Max put some money in the vending machine, but the machine didn't work. It's broken and it needs to be fixed. If it weren't broken, Max wouldn't have any trouble with it. Max didn't get his candy and the machine didn't return his coins. He is very angry so he's kicking the machine with his foot and he's cursing. If I were in his place, I wouldn't kick the machine, but I probably would curse.

Questions

What did Max do?

Is the candy machine broken?

If it weren't broken, would Max have any trouble with it?

How does Max show his anger?

What would you do if you were in his place?

Max has a problem. He has just bought a bag of candy for Kathy. The price of the candy is three dollars, but Max discovers he has only two dollars. If he had known what the candy was going to cost him, he would have brought more money with him. He doesn't have enough money to pay for his purchase. He's very embarrassed. The salesgirl isn't very sympathetic, in fact, she looks annoyed. If Max were very clever, he would realize that he could pay for the candy with a traveler's check.

Questions

What has Max just done?

What is his problem?

What would he have done if he had known what the candy was going to cost him?

How does he feel?

What is the salesgirl's attitude?

If Max were clever, what would he do?

Max has brought some dirty clothes to the cleaners. If he had had more time, he would have brought his clothes to the laundromat since it is much cheaper. On the floor is a bag of laundry to be washed and in his hand is a jacket. The clerk tells Max that if he had brought in his clothes a day earlier, he could have had them ready before the week-end. Now he will have to wait until Tuesday. If I were Max, I'd go to the laundromat next door.

Questions

Where is Max? Why?

What would he have done if he had had more time? Why?

What's on the floor?

Could Max have had his clothes cleaned before the week-end?

How long will he have to wait now?

What would you do if you were Max?

INFINITIVES (narrative unit)

Max is trying to get a ride to New York. He intended to take a bus but he forgot to check the schedule for the time of departure. Now he's hitchhiking to the city. He has been trying to get a ride for over an hour, but everyone refuses to pick him up. Max seems to be confused. I think he doesn't know how to read because he has failed to see that the sign says New York is in the other direction.

Verbs followed by the infinitive:

prepare
fail
decide
learn
start
forget
try
manage
arrange
promise
expect
intend
refuse
plan
hesitate

like
prefer
need
tend
agree
request
threaten
hope
hate
continue
choose
have
know how
want
mean

Verbs followed by object and infinitive:

invite
order
encourage
advise
instruct
remind
warn
request
challenge
expect
prefer
urge
allow
convince

help
want
train
ask
like
prepare
tell
teach
persuade
get
beg
permit
require
force

TWO/THREE-WORD VERBS

It looks like Max is in trouble again. He has gone over the speed limit and a policeman has stopped him. He can't get out of this without a fine because the policeman is very angry. He is making out a ticket for Max and telling him that he must fill it out and then hand it in at the police station with twenty-five dollars. Max can get along without speeding tickets so he's going to look out for policemen from now on.

Questions

What has Max done?
 Can he get out of this predicament without a fine?
 What is the policeman making out for Max?
 What is the policeman telling him?
 What can Max get along without?
 What is he going to do in the future?

Max keeps on getting into trouble. Now he has had an accident. He has run into another car. The driver of the other car can't talk over the problem now because he is too angry, but he will get over it soon. The policeman has asked Max to go over what happened and Max is explaining that he looked for traffic lights but didn't see them. The policeman tells him to keep on looking until he sees the stop sign.

Questions

What does Max keep on doing?
 What has he run into?
 Why can't the driver of the other car talk over the problem?
 What has the policeman asked Max to do?
 What is Max explaining?
 What does the policeman tell him to do?

MODALS (narrative unit)

Max shouldn't go for walks in the city at night because the streets may be dark and they might be dangerous. But he went for a walk and now he is in trouble. A robber is pointing a gun at him and he will ask him for money. Max should be afraid and he is; he's trembling. He can do nothing but give the robber his wallet.

Questions

What shouldn't Max do in the city at night?
What may the streets be? What else might they be?
Why is Max in trouble?
What will the robber ask Max for?
Should Max be afraid?
Can he do anything?

The Ten English Modals Are:

can
could
may
might
must
ought
shall
should
will
would

CONCLUSION

The Polydor Training Tapes materials, used on a supplementary basis at S.I.T., have proven to be a successful addition to the intensive language courses.

Unlike many sets of language materials, they are particularly adaptable to any language and any level because of the drawings which are, in essence, the true source and the framework for the series. The language teacher finds himself working from this source of drawings which he may adapt to any structure or any technique according to his own preference.

This paper has presented specific examples of techniques and adaptations of PTT to English courses, but again, it should be emphasized that the process of adaptation to any language would be equally easy.

Regardless of the language with which they are used the PTT materials can be a lively and amusing means of creating a positive and natural development of learning in the language student.