Research Materials

Basic English for False Starters with Limited Time: a coherent 10-class course for EP/GDM

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I present a coherent series of worksheets with principles for teaching English as a newly encountered (foreign or second) language. The series is based on the first 16 pages of *English Through Pictures* (*EP*) Book 1 (*EP1*). *EP* is taught with the Graded Direct Method (GDM). Learners write on worksheets after four-part GDM lessons. Teacher training tends to focus on the first, most concrete, part: choreographed concrete situations. After this first part, in which learners first experience the new language, each part gets more abstract. GDM lessons flow from concrete experience to color photographs to line drawing to end with the fourth, most abstract, part: written words. The worksheets at the end of the lesson provide training with the new language through writing which reinforces learning. Stepping through the worksheets will, while mirroring the EP pages and live situations to an extent, illustrate GDM's principles of minimal contrast and organic growth for coherent teaching.

Key words: Basic English, False Beginners, GDM, EFL, ESL.

Introduction

With this series of worksheets the first steps into English as a new language can add to ""the most important contribution schools can make to the education of our youth[; this contribution] is to give them a sense of coherence⋯ ." (Postman 1993: 185-186) For a few generations our immersion in advertisements and screen media has fragmented our experience with language. Our experiences of complete, undisturbed narratives become rarer with each advance in mass media advertisement delivery and screen technology.[1)] In I.A. Richards's *The Philosophy of Rhetoric* "language, well-used, is a completion [and] words are the meeting points at which regions of experience which can never combine in sensation or intuition, come together" (Richards 1936: 130-131) Teaching a new language well can help learners gain coherence. My model for coherency in teaching is coherency in writing as taught in a textbook for clear writing. In Sheridan Baker's *The Practical Stylist* "gaining coherence is primarily a filling in, or a spelling out, of submerged connections." (Baker 1986: 101)

My model for the worksheet is the paragraph as described in *The Practical Stylist*. Just as the standard paragraph should be a "little essay in itself" the GDM worksheet should be a little course in itself. In the well-written paragraph "each topic sentence must somehow hook onto the paragraph above it."(Baker 1986: 98) In the well-designed lesson each transitional situation(lead-in) should hook into the lesson just before it. Just as with each lesson, each worksheet's start hooks into the work-sheet before it.

"Basic English" in the start of my title refers to a coherent system of limited English. Ogden's Basic English (BE or Basic) started I.A. Richards into developing *English Through Pictures* (*EPI*) and the Graded Direct Method (GDM). In 1945 EP was first published as *The Pocket Book of Basic English*. (相沢 2007: 228) BE is a system for communication and education based on a list of 850 words. Ogden strategically judged these 850 words to be the most useful, most learnable, and least confusable subset of English. With origins in Basic, EP is now a series of three textbooks designed for learning and teaching English in an organic, or self-directing and self-correcting, way.

"False Starters" in my title is a re-wording into Basic of the EFL jargon, "False Beginners." Re-wording an expression to attentively re-examine its meaning is an educational use of Basic [2)] which helps to acquire competency in responsibly interpreting the written page. What happened to students who have studied a language and yet need to "start again from the beginning"? (Collins) Students exposed to English classes in Japan "may be victims of a system that plunged them into too many and varied difficulties at a time." I find that my students have gained either "a considerable smattering of English that is broken" or a considerable feeling of despair at ever being able to learn a foreign language. Teaching with EP/GDM I see proof that working with "the fundamental sentence patterns of the language, with the Basic operators exercising common prepositions in their key senses has saved many a student from despair over the English idiom." (Richards 1943: 74) Feeling that the origin of this failure

and despair is commercial incoherency [3] , for the learner I want to "give him an intelligible structure to study⋯ [and not] just shovel up so much miscellaneous, unrelated information daily unto his plate." (Richards 1943: 88) I see principled use of EP/GDM as the remedy for the incoherent teaching of commercialized education. (Small 2014: 30)

With "Limited Time," EP/GDM gives learners the power to use a small Basic(BE) core of widely useful English. This paper's series was inspired by a successful 10-class course with fifty-five false starters. The fifty-five nursing students had to balance work and family with their schooling. The students did not have much time for, or confidence in, English studies. This series of worksheets is meant to help learners in the same four ways as Basic: "(1) by cutting down what has to be remembered to a minimum⋯ (2) by arranging automatically for the most frequent repetition⋯ of the most important items⋯ (3) by giving the material presented the highest degree of intelligible interconnection and by replacing memorization⋯ by insight and understanding⋯ (4) by the use of visual material⋯"(Richards 1943: 91) Saving time in language education was a concern of Ogden's [4] for Basic English and of Richards's [5] for EP/GDM.

This coherent series of worksheet pictures is meant to save teacher- and learner-time. The series is an example of a search for patterns, repetitions, and interconnections that will make instruction more efficient and meaningful. Repeated patterns developed in this way parallel the patterns that make writing coherent. From the contrast on *EP1*'s first page till the conclusion on EP3's last page, the basic principles of scientific inquiry direct patterns of language growth. The analogy for EP's coherent growth is the embryo's organic growth. The embryo's cells have specific functions, defined by their positions in patterns, and they develop from general, all-purpose cells. EP's words with specific meanings, defined by their positions in sentences, develop from general, all-purpose words.

Lesson 1 : The first general words

W1: The First Words: Self and Others, Persons and Things

I(woman)	YOU(1)
HE	SHE
IT	THEY(things)
SHE	THEY(persons)

SHE   THEY
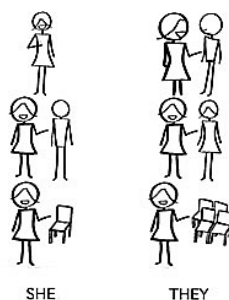
Worksheet 1

Discussion

These six words; I, You, She, He, It and They are enough for the first half of the first false-starter class. The words cover everything, covering everything is impressive for a first lesson. Learners can now divide the world in the most general way using English words. They have experienced how they will learn by a sort of opposition: the minimal contrast of GDM. As a rote memorization task six words might seem to be well within George Miller's limit of seven plus or minus two but learners might see YOU, for the singular and the plural, and THEY, for things and for persons, as two words in one. For false

starters I assume that nine letters, not being strangers, will not be an undue strain at the very limit of Miller's findings for human memory. While Miller's discovery that "people had a hard time remembering more than about seven unrelated pieces of really dull data all at once" (Tufte 2006: 160) is relevant when first learning the letters of the alphabet, these first six words complement one another and are connected in a philosophy.

A philosophy of meaning underlies the choice of these first words. In *The Philosophy of Rhetoric* Richards explains "that meanings, from the very beginning, have a primordial generality and abstractness." These six general words exemplify this theory of meaning: "we *begin* with the general abstract anything, split it, as the world makes us, into sorts and then arrive at concrete particulars by the overlapping or common membership of these sorts."(Richards 1936: 31) This is the pattern of EP/GDM instruction. For Richards *rhetoric* is "a study of misunderstanding and its remedies"(Richards 1936: 4) EP/GDM promotes learning through the direct experience of this philosophy, the "method" is to flow from the general to the particular or specific.

"Direct" in GDM means teaching without recourse to the mother tongue or any other previously learned language. Good teaching, like good writing, does not tell, it shows. A principle of opposition, minimal contrast, is used to construct instructive comparisons. Before encountering the worksheet, learners have experienced instructive comparing in the GDM lesson. The worksheet immediately follows word card use: the last, most abstract, part of a GDM lesson. Like the EP textbook pages and the GDM classroom situations, the worksheets provide a chance to learn through ordered comparison.

The class has been learning more than six words, they have been learning the principle of effective comparison to direct the growth of their new language. If the learners see the contrasts, make the comparisons, and understand the rules, then this classroom game of discernment is interesting in and of itself. Attitudes towards English and schooling are no longer an issue. Motivation is not degraded into "promotion or graduation" for "the formation of elites."(Graddol 2006: 83-84) Exploration of a coherent order is inherently worthwhile. If we "respect the mind of the learner. Let him see whenever possible the why and how of what he is asked to do, give him an intelligible structure to study"(Richards 1943: 88) then "there is no problem of motivation, of readiness to learn."(Richards 1970: 295) EP/GDM enables a view of structure by keeping the learner's focus on the most useful words working in the clearest situations. Teachers aid autonomous learning by creating instructive sequences and protecting learners from irrelevant distractions. GDM keeps attention focused on well-ordered comparisons. Distractions disturb the flow of instruction and fragment the necessary conditions for coherent learning .

"Graded" in GDM means sequencing the encounters with language situations in a way that instructive comparison is possible. This first worksheet mirrors the sequence of the EP pages and the classroom situations. Different possibilities for effective sequencing present themselves in the different media; the small book page, the classroom environment, and the larger worksheet. Not every worksheet will be such a close reflection of the textbook and classroom sequences.

Lesson 2 : The first sentences

W 2: First Sentences, Locating with "here" and "there"

It is here.	It is there.
They are here.	They are there.
He is here.	She is there.
I am here.	You are there.
– She is here.	– They are there

She is here.   They are there.
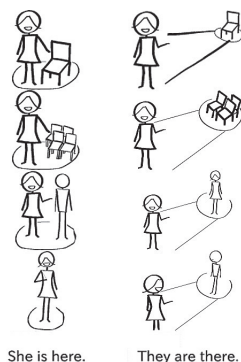
Worksheet 2

Discussion

Different media make different sequences of comparison possible. The classroom sequence permits, indeed demands, a closer obedience to the principle of minimal contrast. After the second set of GDM's live-situations and the first pages of EP's sentence-situations this worksheet is a retracing of the classroom sequence and reinforcing of the textbook sentences.

This lesson's alternative sequence avoids overwhelming learner capacity to compare sequences of spoken words in a new language. We want to avoid cognitive overload. "The subjection of the would-be learner's mind to too many confusable problems at once is the source of most intellectual and moral frustration." (Richards 1970: 96) The transitions and the smaller steps in this lesson's worksheet are meant to help avoid learner frustration.

George Miller's work suggests ways to avoid learner frustrations. Miller's findings on the limits of human memory "suggest strategies, such as placing evidence within a context, that extend the reach of memory beyond tiny clumps of data" and random words. EP's words are not random, they complement one another and appear in complete sentences. EP/GDM adds five words to the first six words to get learners started with sentences. Edward Tufte suggests that the grasp of human memory is extended by "narrative structure" (Tufte 2006: 160): in Ogden's words "It is much less hard to get a story into the memory than a list of words." (Ogden 1968: 153) On *EP1*'s pages six and seven, learners get a story in complete sentences using only seven words.

This second worksheet hooks into the previous lesson of first words with *it*, and shows learners their first sentences with the minimal contrast:

[*It is here* — *It is there*] With its facing pages of four sentence-picture combinations (sentence-situations) each, *EP1*'s page four can start with the

[*I am here* — *He is there*] contrast. Learners have seen *I* and *He* but [*am — is*] and [*here — there*] are two new contrasts with four new words. Confusions arising from the not-minimal contrast between these first two sentences can be cleared within the same eye-glance by the minimal contrasts between the two sentences below: [*She is here* — *She is there*] , and two sentences on the facing page: [*It is here* — *It is there*]. We can compare more sentences at once when seeing them in writing than when hearing them in speaking.
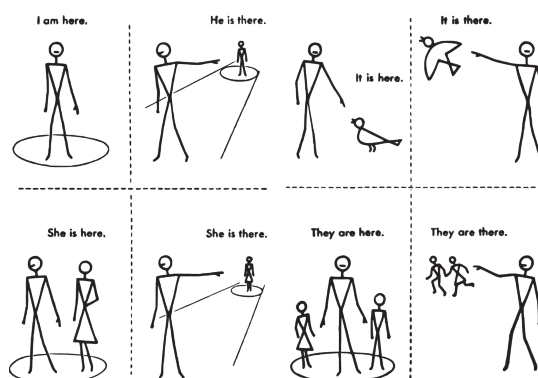
English Through Picture pp. 4-5

Well-designed pages let learners instructively compare several sentence-situations in one eye-glance. The larger worksheet page (A4 paper) allows for more comparisons than the paired EP pages. The classroom and the worksheet give us an opportunity to rework EP's sequence into a sequence with smaller steps. The next lesson moves into more specific sentences with a small step that, after the transition, can be forgotten.

Lesson 3

W3: Pointing with Distance and Number

This is Brian. He is here.	That is Saigo. He is there.
This is my hand.	That is your hand.
This is his hand.	That is her hand.
These are my hands.	Those are your hands
These are his hats.	Those are her bags.
– These are her bags.	– Those are his hats.

These are her bags.   Those are his hats.

Worksheet 3

Discussion

Repeating "*He is here*" to introduce "*This is* <u>name</u> " transitions into this lesson as we flow from the general to the specific. Learners get more particular about themselves, and extend the language to their possessions. There are two steps for leading into this lesson: the transition by repeating a sentence, and that sentence's connection with introducing *Taro* (a learner by name) with "*This is Taro*.". With some distance and another learner's name the sense of "*That is Jiro*" matches "*He is there*". We "arrange things so that discernible changes and relationships stare the student in the face···". (Richards 1970: 298) GDM's ordered sequence lets learners discover the workings of the new language.

With EP/GDM the student learns not to rely on the teacher's or native speaker's authority but to explore a coherent order. With an empowering, principled and therefore coherent, method the language learner is on his or her way to becoming an active citizen and not "constructed as a linguistic tourist··· without rights of residence and required always to respect the superior authority of native speakers." (Graddol 2006: 83) With GDM, "what he learns becomes simply the elements of scientific inquiry: to look and listen for what varies with what, watching the how and when, observing and verifying why."(Richards 1970: 298) From the start we show students how to go on

learning and thinking autonomously.

By starting with minimal contrasts using names, such as *Jiro*, the lesson avoids the complications of [*a — the*]. In accord with Yoshizawa Miho's advice in the *Teacher's Handbook for English Through Pictures* (吉 沢 1990: 5-6) we avoid "*a*" on EP's page 8 until after working with " *my*, *your*, *his*, and *her*. This worksheet contrasts [*this — that*] and [*these — those*] along with [*my — your*] and [*his — her*]. Yoshizawa suggests that learning [*my — your⋯*] earlier than [*a — the*] helps Japanese learners avoid the error of automatically tacking the sound of "*a*" onto the end of "*is*" as in "*This is a̶ my⋯*" and "*He is a̶ going⋯*" and other sentences of this type.

Avoiding the subtleties of page eight's [*a — the*] lets learners enjoy the complex logic game in contrasting *This is my hand — These are my hands* and *That is your hand — Those are your hands*. Even limited to words for body parts, practice in small groups allows for frequent repetition of key words in slightly changed sentences. Pair- and group-work with these complexities satisfies learners in "multi-level classes" if they are interested in gaining competency rather than status with the English language. I imagine a postgraduate engineering student could appreciate training with these details along with an immigrant construction worker(Bell: vii). In Japan, gaining confidence with the subtleties of *a – the* is helpful for all levels.

Lesson 4

W4: Defining with "a"
Relating with "the", First
Directions: "on" and "in"

This is my hand.	This is a hand.
These are my hands.	These are hands.
This is my hat.	This is a box.
This hat is on this box. This hat is in this box.	This hat is on the box. This hat is in the box.
My hat is on my head. My bag is in my hand.	The bag is on the box. The hat is in the box.
– My hat is on the box. My bag is in the box.	– The bag is in the box. The box is on the seat.

My hat is on the box.   The bag is in the box.
My bag is in the box.   The box is on the seat.
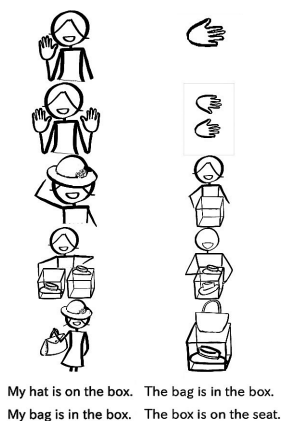
Worksheet 4

Discussion

The transition from the previous worksheet to the current worksheet is the minimal contrast, [*This is my hand* – *This is a hand*] . GDM's *Teacher's Handbook* suggests introducing "*a*" with a picture of a nose contrasted with pictures that provide opportunities to say "*This is her nose*" and "*This is his nose*." It is easier to draw a recognizable disembodied hand than a nose. My feeling is that mixing the abstract picture part of the lesson into the concrete live situation part should be avoided. These sudden shifts to the abstract and back to the concrete can frustrate the learner. I use a fake hand for the minimal contrast that introduces "*a*". Unlike "*my hand*" and "*her hand*"; anonymous and disembodied "*a hand*" provides an opportunity to bring the use of "*it*" back, if this can be done without confusion. A toy hand is convenient, it can be pulled out of a bag just like a hat or a box. This worksheet reflects this startling (hopefully more memo-

rable than distracting) lead-in for "*a*".

This worksheet, to a greater degree than the previous three worksheets, condenses a lot of work done in live-situations. Lesson four's worksheet should keep the effects of that classroom work in the learners' minds. With the first four pictures the page invites comparisons among ["my hand" — "a hand"] — ["my hands" — "_ hands"]. GDM teachers share approaches to transitioning from pointing sentences using "*this* table" and "*that* table" to different types of sentences that require no physical pointing using "*the* table."

The next four pictures are invitations to compare pointing with other ways of referring: [my hat — a box] — [this box — the box]. While still comparing "*my*" with the new [*a — the*] contrast we also need to work with a new contrast: [*on — in*]. With [*on — in*] we naturally drop pointing with *this — that* for blurring with *the*. With only one box(,) there is no need to keep track of distance or difference by pointing with *this*. I hope learners notice instructive patterns with vertical comparisons among pictures as well as horizontal comparisons. In practice many learners work their way down vertical columns rather than across rows. "By giving the material presented the highest degree of intelligible interconnection" we aim at "replacing memorization, wherever possible, by insight and understanding." (Richards 1943: 91) Learning English as a new language could benefit from the discovery of symmetrical patterns of comparison. Symmetrical patterns enable the learner to tightly weave a fabric of understanding comprehensive enough to resist unraveling. With enough connections created by comparisons, the complex growth of comprehension in learners' minds will survive beyond the beginner stage.

At this stage we have gone from the specific [*this — that*] to the general [*a — the*] to better focus on the particular spacial relations of [*on — in*]. As on EP's pages eleven to thirteen, in the classroom situations we try to keep the general [*it — they*] along with specific expressions of the type [*my hand — your hands*]. For some learners this additional shift from specific back to general is overwhelming and frustrates their work with the symmetrical logic game of accurately using [*this, these — that, those*] along with [*my, your — his, her*]. With limited time, some learners write only the most specific expressions and avoid mixing in the general expressions. It seems wise, given limited time, to avoid frustrating their control over the basic word order of English, by insisting that all learners use [*it – they*] to produce alternate, general sentences. However, if learners can keep control of [*it – they*] while comprehending the new logic, these general replacements let them avoid repetition and shorten sentences in the next lesson.

From now on the sentences are long and complex enough to limit A4-size worksheets to one vertical column. A single column makes it easier for learners to see word-order patterns while learning three tenses. The next lesson introduces a *verb* made with an *operator* and a *direction* from among Basic's *operations*.[6]

Lesson 5

**W5: New Direction:"off"
with First Act:"take"**

The hat is on the seat.
The hat is off the seat.
Her hat is on her head.
She will take her hat off her head.
She is taking her hat off her head.
She took her hat off her head.
Her hat is in her hand.
– I will take my hat off my head.
– I am taking my hat off my head.
– I took my hat off my head.

I am taking my hat off my head.

Worksheet 5

Discussion

This worksheet transitions from the previous lesson by using "*on*" to teach a new "*directive*" with the minimal contrast:
[*The hat is on the seat* — *The hat is off the seat*], Learners now have three *directives*: *on*, *in*, and "*off*". These *directives* combined with "*operators*" let learners express "*acts*".

Given the principle of minimal contrast, and the practice of live situations, the choice of *take* and *put* as the first verbs seems inevitable. Is there any other pair of acts as symmetrically opposed as "*putting* something *on*" and "*taking* something *off*"?

Until this fifth lesson, experienced during the fourth of a series of one and a half hour classes, the learners have not worked with verbs (*acts* expressed by *operators* working with *directives*). Learning through comparison so far has only made use of basic words and prepositions (*directives*). Even when limited to use with the verb "to be" learning prepositions is complex enough to sustain interest through a complete book: *First Steps in Reading English*. (Richards 1957: 1-151) C.K. Ogden had hoped to make English more readily accessible (usable) by avoiding verbs (by replacing the concept of verbs with that of *acts* expressed by *operators* combined with *directives*) in Basic English. Ogden referred to his list's first column of the most essential 100 words as "*operations*."[7] These 100 words include *verbs* and *prepositions* which simplify the work of teaching English as a foreign language if conceived as *operators* and *directives*.

Of these "*operations*", "words that put the others into significant relationship with one another" (Richards 1943: 28), learners have worked with *here*, *there*, *this*, *that*, *a*, and *the* in addition to the *directives*: *in*, *on*, and *off*.

Now that they can use three *directives* learners can pair them with *operators* to make longer sentences. The principle of showing not telling directs a live-situation sequence that starts with the contrast:

[*I am taking my hat off my head.* — *I took my hat off my head*.] The meaning of the sentence *I will take my hat off my head* is not seen while it is said. The meaning of *will take* can only be anticipated after experiencing a few situations which contrast [*taking — took*]. While reading a *page*, *will take* , *is taking* and *took*

can all be seen with the same eyeglance, as on *EP1* page fourteen. Having the pictures in one column encourages students to notice recurring patterns in the word order of the sentences they are writing. The worksheet visually reinforces "drill in the fundamental sentence patterns of the language, with the Basic operators exercising common prepositions in their key senses··· ."(Richards 1943: 74) Though learners work with just one verb (or *act*, an *operator* paired with a *directive*), these longer sentences and their three tenses are enough for this lesson to take up a complete one and a half hour class.

Lesson 6

**W6: Second Act:"put" with
Direction:"on"**

Her bag is in her hand.
She will put her bag on the seat.
She is putting her bag on the seat.
She put her bag on the seat.
The bag is on the seat.
– I am putting my book on the table.
– You will put your hat on your head.
– I will take my hat off my head.
– I am taking my hat off my head.
– I took my hat off my head.

I am putting my hat on my head.
You will put your hat on your head.

Worksheet 6

Discussion

The second verb (*act*) is the *operator* "*put*" working with the directive *on*. For live-situations in class we use the contrast: [*take ˜ off — put ˜ on*] and continue working with the same word order and the same three tenses as in the previous lesson. To remedy the despair felt by language learners we "limit the task and make a good job of it."(Richards 1943: 78) With just three verbs and a few prepositions the learner can focus "on acquiring a command of a properly organized minimum of the language, with which he can express himself over the widest possible field– adequately···" (Richards 1943: 77)

The sequence of comparisons for this worksheet mirrors that of the previous worksheet. We should find ways of encouraging learners to compare the sentences from the "*take ˜ off*" lesson with this "*put ˜ on*" lesson. If it can be done without causing frustration, teachers should encourage learners to vary their sentences with "*it*" in place of objects such as "*her bag*": "*She is putting it on the seat.*"

Lesson 7

W7: Two Operations with new Directions

The books are in the bag.
He will take the books from the bag.
He is taking the books from the bag.
He took the books from the bag.
He will put the books in the box.
He is putting the books in the box.
He put the books in the box. They were in the bag.
– I will take my books from my bag.
– You are putting your bags in the box.

I will take my books from my bag.
You are putting your bags in the box.

Worksheet 7

Discussion

From the contrast [*take ˜ off — put ˜ on*] I detour from EP's sequence by going to the contrast [*take ˜ from — put ˜ in*]. The *directive* "*from*" is new, and I risk introducing it here in combination with "*take*". With false starters in Japan I hope to compensate for the confusing effects of memorizing native language equivalents by opposing "*take ˜ from*" with "*put ˜ in*" at this stage (*EP1* p15) rather than wait for the introduction of "*from*" with numbers (*EP1* p36) or "*go*" (*EP1* p39) at a later stage. The *directive* "*in*" is not new but its combination with "*put*" is new. When a course for false starters in Japan is limited to ten (or fifteen) classes this early experience with word meanings adjusting to context may be necessary.

If "*put*" has been memorized as the equivalent of a Japanese verb meaning "put on", the use of "*put ˜ in*" can help learners attain a finer focus on language. We need "*take ˜ from*" on this worksheet for a contrast similar to that of [*take ˜ off — put ˜ on*]. At this stage it seems prudent to avoid the subtleties of [*into — out of*]. Why is the one side of the contrast one word while the other is two words? Why burden the learner with "irrational and incomprehensible accidents of the history of the langauge, and therefore cannot be understood and have to be just learned" (Richards 1943: 36) by brute memorization?

Risking and additional burden, this worksheet also violates EP's sequence with the introduction of "*them*" for objects: "*He put them in the box*." The addition of "*them*" also allows for greater variety in the next lesson with this short course's final *act*, the *operator* "*give*" with the d*irective* "*to*."

Lesson 8

W8: Operation:"give" with Direction:"to"

The book is in her hand.
She will give the book to him.
She is giving the book to him.
She gave the book to him.
It is in his hand.
– He will give the flowers to her
– He gave them to her.

He will give the flowers to her.
He will give them to her.

Worksheet 8

Discussion

The *act* made with "*give*" and "*to*" is the last *operator* and *directive* combination I have been able to work into a ten-class course. The addition of plural objects "*them*" with the *act* of "*giving*" adds complexity to this lesson. Unlike with the previous *operators*, *take* and *put*, the *operator give* is not contrasted with another act such as "*get*."(EP1 p87) The contrast here is seen in exchanging the positions of the pronouns. By exchanging the positions of the subject and indirect object pronouns [*I gave a book to you. — You gave a book to me*.] the *operator give* works for speakers on opposite sides of the *act*. Sentences with the same word order and *operator* work for both participants in the *act* of giving. This word order is challenging enough without the additions of a somewhat complementary opposite such as "*get*". (EP1 p71) EP/GDM teachers are careful to protect learners from confusion by carefully avoiding the less widely useful word order in the statement "*I gave you a book*." This word order can not be used with *put* and *take*. By avoiding "*You gave me a book*.", training with *give* reinforces the word order learned earlier with *put* and *take*.

With the addition of *them* much care must be taken in the act of giving. You always give all of whatever is in hand. When limited to ten classes, avoiding the subtleties in comparison of "*giving* [some] *flowers*" and "*giving* [all *of*] *the flowers*" seems prudent in typical classes of forty to 120 false starters in Japan. Any detour from EP's well-planned journey into English adds suprising amounts of complexity to later steps.

With the three *acts*: *give, put*, and *take*, and five *directives*: *in, on, off, from*, and *to*, you can narrate every step while washing clothes and sharing meals. When limited to ten classes sharing food in small groups is a convivial way to exercise the language learned so far while introducing uncountable words such as "*water*" from EP and "*corn*" for popcorn.

Lesson 9

W9: Uncountables with Review

This is corn.
She will take corn from the bag.
She is putting corn in the cup.
Corn is in the cup.
She is giving the cup to him.
– I am putting water in my bottle.

I am putting water in the bottle.

Worksheet 9

Discussion

With EP/GDM a ten-class course is a series of intense experiences. Before a compulsory test, the class can relax and work with language while drinking water and eating popcorn. With popcorn the eating is as uncountable as the drinking and gives just as much practice with the additional contrast [*take ~ from — put ~ in*]. With limited time and additional verbs these worksheets provide no direct training with "*the man*" and "*the woman*"(EP1 pp18-20) as subsitutes for "him" and "her". Confident students are encouraged to work with alternative sentences such as "*The woman is giving it to the man*", but requiring too many variations seems to obstruct comprehension of the essential word order for some students.

For the tenth class, the final test, any number of coherent narratives are possible. The test is another opportunity for students to train their minds by constructing sentences with *operators* and *directives* put in the appropriate word order. If done right, an EP/GDM course gives learners a coherent experience that will help them get their minds in order. Preparing and enacting the lessons, creating and printing the worksheets, does the same for the teacher. The growth of mental order through language does not require the teaching of more complex words but greater comprehension of more complex uses of words.

My experience of teaching both young university students and older nursing students is in accordance with Katagiri, Yuzuru's observations. In his writing about teaching EP/GDM for a class in Seika University, he notes that it is not necessary to take age and experience into consideration to add difficult-seeming content-words. Learners are fully occupied in contrasts such as [*in — on*] that are right before their eyes. (片桐 2014: 212) Katagiri points to Richards's comment: "Ideally, the structuring of language in a learner's mind and the structuring of his world grow together." (Richards 1968: 13) Since, ideally, there is no blood in the classroom I limit the lessons to *water*, *corn*, and other consumables that are easy to transport safely. Once learners have made English word order a part of their mental order, they will be able to grow that order to include the uncountable words, like *blood* in the hospital, which they encounter outside the classroom.

Conclusion

Examining design principles and word choices for this coherent sequence of worksheets is a way of exploring the reasons for EP/GDM. One reason for teaching EP/GDM is to put the most widely useful English within the grasp of the greatest number of people. Teaching English as an auxiliary language for wide participation is more responsible than teaching English as a foreign language for narrow elitism. Another reason for EP/GDM is to induce new levels of mental capacity with language; a deeper understanding of words. Order and understanding should replace chaos and guessing in language instruction. "Well-designed instruction can re-make a mind. Much of our current procedure can just break it." (Richards 1971:334)

Beginning instruction for English as a newly-encountered language hooks into a wide and deep general education for the humanities: in other words, a liberal education for free citizens of the earth. The English Through Pictures (EP) textbooks and the Graded Direct Method (GDM) are designed to foster competency in learning from written pages and to maintain coherency with all levels of education. Teaching English as an auxiliary language for a literate and liberal humanity is an alternative to teaching English as a foreign language for commercial and oppressive elites (Graddol 2006: 81-83)[8] . We can teach for survival rather than failure, with human rather than inhuman values(Ellacuria 1989: 56) (Chomsky 1992: 248).[9] With language education, learners can experience a method of learning through relevant comparison. For learners, this method will be of use in defending themselves from fragmentation by maintaining a sense of coherence.

Suffering from fragmentation and chaos is our disease, working toward comprehension and coherence is our remedy. The influences of classrooms on education are not powerful, but every power should be used to strengthen coherency. Neil Postman's books suggest several "gods" or narratives that could serve the United States of America. Ogden's Basic English and I.A. Richards's teaching method work toward creating narratives that could serve the humanity of our one whole earth. Albert Camus in the *Myth of Sisyphus* says that the first pages of novels contain their last pages. The first steps into learning reflect the whole encounter. EP/GDM is a living thing to accompany learners as they create the narratives that sustain their journeys.

EP is an organic entity, a living seed. With this seed, GDM teachers create the conditions in which learners can nurture an organic understanding of language in their minds. This training in self-correction, discovering one's errors autonomously, is a form of self-administration that serves learning in every field, not just the field of English as a foreign language. These first self-organizing steps into language learning start from *EP1*, and contain the self-governing, self-questioning ideas introduced in *EP3*: "A good education develops the power of a person to govern himself in more and more complex ways." (*EP3* p202) I hope a coherent series of worksheets can help learners go on self-administering their learning of more and more complex language.

The three EP books grow a complex narrative with simple words. EP is a tool and its narrative is a model for questioning and creating narratives that may serve to cohere the past, maintain the present, and elaborate the future. The last EP book (*EP3*) came out in 1957. Publisher attempts to update the pages are as fragmented as

any product from an inorganic corporation in our incoherent age.[3] My feeling is that the books should remain as the coherent wholes they were when created in their time. Teachers and learners must create new versions appropriate for their conditions. Using my wife's drawings is an attempt to compensate for the gender imbalance of the *EP1*. The attempt is a start into a newly conceived narrative. Murray Bookchin's all-humanity, earth-wide narrative in "*Ecology of Freedom*" provides concepts to elaborate the natural and social, simple to complex, narratives of EP3. My hope is that these worksheets and their discussions will serve as seeds that will help grow more coherent learning narratives in future classes. Useful works cause the creation of other useful works.

Footnotes

1 ） Anyone that has not noticed this trend in their own experience may benefit from the books *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (Postman 1984), *The Shallows: What the Internet Is Doing to Our Brains* (Carr 2010), and "Diary: In the Day of the Postman" (Solnit 2012: http://www.lrb.co.uk/v35/n16/rebecca-solnit/diary accessed 2016/09/28)

2 ） "Basic English has two chief purposes:(1) to serve as an international auxiliary language··· (2) To provide a rational introduction to normal English; both as a first step··· and as a grammatical introduction, encouraging clarity of thought and expression, for English-speaking peoples at any stage of proficiency." (Ogden 1968: ii)

3 ） In *Beautiful Evidence* Edward Tufte cites Conway's Law "Any organization which designs a system··· will inevitably produce a design whose structure is a copy of the organization's communication structure." Tufte then asks "Why should the structure, activities, and values of a large commercial bureacracy be a useful metaphor for our presentations? Are there worse metaphors?··· Billboards? Television? Stalin?" (Tufte 2006: 161) Language teachers might question commercial coursebooks the same way information designers question powerpoint software.

4 ） "Months or even years of training are needed to get 4,000 of these [verb] sounds and forms fixed in the memory, so that the value of a good working knowledge of the 30 little words for acts and their directions in Basic English will be clear to all who are interested in cutting down the time which it now takes to get a knowledge of English." (Ogden 1968: 146)

5 ） "··· certain conceptions of method in the selection and ordering of what is taught can··· make a decisive difference to the prospect of success··· the time factor··· those who will compute the wasted boy-girl hours now being spent in language education will not think this unimportant." (Richards 1970: 98)

6 ） "Every time you put together one of the 10 simple acts [put, take, give, get, go, come, make, keep, let, do]··· with the name of one of the 20 directions or positions in space, you are making a 'verb'···" (Ogden 1968: 145)

7 ） In 1940 Ogden's work was recognized as a boon for language education. In *English Word Lists: A Study of Their Adaptability for Instruction* Charles C. Fries and Aileen E. Traver write: "The separation of 'operations' from the rest of the vocabulary as is done in Basic English seems to us a fundamentally important contribution to the solution of this problem of teaching a foreign language." (Richards 1943: 62)

8 ） In the British Council's 2006 report on "English as the world's primary language for international communication" David Graddol writes"[EFL is] designed to produce failure··· Within traditional EFL methodology there is an inbuilt ideological positioning of the student as outsider and failure – however proficient they become."

9 ） University head Ignacio Ellacuría, one of El Salvador's murdered priests, writes: "In our world, the practical ideal of Western civilization is not universalizable, not even materially, since there are not enough material resources on earth··· That universalization is not possible, and neither is it desirable. The life style proposed in and by the mechanics of development does not humanize, it does not fulfill or make happy··· That lifestyle is motivated by fear and insecurity, by inner emptiness, by the need to dominate so as not to be dominated, by the urge to exhibit what one has since one cannot communicate what one is." Supporting our quest for a juster position for English teaching in the same vein, Noam Chomsky quotes Ellacuria's speaking to us from Europe: "[You] have organized your lives around inhuman values,… they are inhuman because they cannot be universalized. The system rests on a few using the majority of the resources, while the majority can't even cover their basic necessities. It is crucial to define a system of values and a norm of living that takes into account every human being."

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