
ENGLISH PATTERN PRACTICES

establishing the patterns as habits

ENGLISH LANGUAGE INSTITUTE STAFF

Robert Lado and Charles C. Fries

an intensive course in English

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ANN ARBOR | The University of Michigan Press

Seventeenth printing 1970
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Revised edition
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ISBN 0-472-08302-3
Patent for Picture Exercises No. 2669789
Published in the United States of America by
The University of Michigan Press and simultaneously
in Don Mills, Canada, by Longmans Canada Limited
Manufactured in the United States of America

Contributors to the Third Revised Edition of English Pattern Practices

The materials of the English Language Institute are produced cooperatively. It would be difficult if not impossible to give exact credit for the specific contributions that each member of the English Language Institute staff has made in the course of the sixteen years since it was founded. For major contributions to earlier editions see the "Preface to Previous Editions" by CHARLES C. FRIES, under whose directorship and stimulus the whole idea of pattern practice developed.

For this Revised Edition, each of lessons 21 through 35 was prepared by a different member of our staff. Those who contributed at that stage of development were: Frederick Bosco, Maxine Guin Buell, William H. Buell, Edward Erasmus, Ruby Ferguson, Daniel Glicksberg, Ruth Carter Hok, Samuel Keehn, Robert Lado, Alfred Monks, Robert Parslow, Betty Jane Wallace Robinett, Bryce Van Syoc, John Weir, David W. Wolfe.

DR. RUTH CARTER HOK had the difficult task of unifying, grading, and revising these separate efforts to achieve close coordination with the companion volume, English Sentence Patterns, and insure maximum effectiveness, interest, and teachability.

BRYCE VAN SYOC contributed significantly to the same task and revised and simplified the instructions throughout.

Cooperative discussion by the Staff accompanied all the work. Ultimate responsibility for any errors and inadequacies in these materials, however, rests with the Director.

Robert Lado

Preface to Previous Editions

Pattern practice forms the most important activity of learning a foreign language. All classes of the English Language Institute devote considerable time to the types of practice that will make the language patterns of English automatic responses. One special class each day, however, is devoted wholly to practices that combine and integrate the patterns taught in classes of Pronunciation, Grammar, and Vocabulary.

Materials and instructions for this special class called Pattern Practice have grown out of experiments and discussions carried on ever since the organization of the English Language Institute in 1941. Many members of the staff have made contributions that have proved valuable. Margaret I. Moye (del Barrio) put the first materials into usable classroom procedures. In 1947 Robert Lado, Betty J. Wallace Robinett, Ann Terbrueggen Anthony, and Edward M. Anthony revised and enlarged the practices, especially in the second part of the materials.

A volume of pattern practice materials with an entirely ORAL procedure was developed in 1949 by Robert Lado. This volume by Robert Lado, besides applying a technique which dispensed with written materials, was built upon the principle that to establish new language habits the practice must shift from exercises in which the attention is centered upon simple imitation and a repetition of the pattern through a conscious choice of the elements of the structure to be learned to exercises in which the attention centers upon a variety of lexical meaning substitutable in the structural frame.

The present revision of the pattern practice materials attempts to conserve the successful procedures of the former books and to incorporate a variety of new features. They make use of a new type of picture sequence exercises which can be used not only for practice directed by a teacher but also for practice by students outside of class. This special use of pictures was developed primarily by Maxine Guin Buell (see Language Learning, 3, No. 1 and 2 (Jan.-June, 1950); 14-32 p.) The book contains also carefully graded conversations for memorization. All the materials are coordinated closely with the materials of the companion volumes in grammar, vocabulary, and pronunciation which constitute the newly revised edition of the Intensive Course in English for Latin-American Students of the English Language Institute.

This lithoprinted edition contains twenty lessons paralleling Patterns of English Sentences. Maxine Guin Buell began the final adjustment to the order of presentation and materials in that volume.

and Wanda Chroback, who had cooperated in the pattern practice work for several years made additional adjustments. These adjustments involved the preparation of additional exercises, correlation of order of presentation, reworking of exercises, checking the charts for errors and making minor changes in them, and revising the Index. The new table of contents corresponds to that of Patterns of English Sentences. Lily Luna typed the plates as they appear in this edition. Gerald Dykstra undertook the burden of final proof-reading.

Charles C. Fries

Introduction:

What is Pattern Practice?

This newest revision of our "Pattern Practice Materials" as we often call them, completes the series of thirty-four units from our Intensive Course in English. We offer them with confidence in their extraordinary effectiveness. They represent a new theory of language learning, the idea that **TO LEARN A NEW LANGUAGE ONE MUST ESTABLISH ORALLY THE PATTERNS OF THE LANGUAGE AS SUBCONSCIOUS HABITS**. These oral practices are directed specifically to that end.

The practices represent sixteen years of intensive experimentation, discussion, and revision under the closest observation and control in the English Language Institute. Each unit has been tried and revised countless times to bring it to its present effective form.

It is a mistake to think that mere listening to a language is enough for anyone but a child to learn it. One must practice the patterns of the language until he can use them with little or no effort. It is perhaps a greater mistake to think that understanding the rules of the constructions in a language will result in ability to use the language for communication.

It is not sufficient, either, to repeat a sentence over and over again as the end practice in language learning. Little or no learning occurs after a sentence has been repeated three or four times the same way. And repeating a sentence the same way does not teach the pattern; it merely teaches the particular sentence as if it were a single word.

In **PATTERN PRACTICE** as developed at the English Language Institute and as embodied in these lessons, the student is led to practice a pattern, changing some element of that pattern each time, so that normally he never repeats the same sentence twice. Furthermore, his attention is drawn to the changes, which are stimulated by pictures, oral substitutions, etc., and thus the **PATTERN ITSELF, THE SIGNIFICANT FRAMEWORK OF THE SENTENCE**, rather than the particular sentence, is driven intensively into his habit reflexes.

It would be false to assume that Pattern Practice, because it aims at habit formation, is unworthy of the educated mind, which, it might be argued, seeks to control a language through conscious understanding. There is no disagreement on the value of having the human mind understand in order to be at its learning best. But nothing

could be more enslaving and therefore less worthy of the human mind than to have it chained to the mechanics of the patterns of the language rather than free to dwell on the message conveyed through language. It is precisely because of this view that we discover the highest purpose of PATTERN PRACTICE: TO REDUCE TO HABIT WHAT RIGHTFULLY BELONGS TO HABIT IN THE NEW LANGUAGE, so that the mind and the personality may be freed to dwell in their proper realm, that is, on the meaning of the communication rather than the mechanics of the grammar.

We know that for a given native language background the difficulty of the patterns will vary greatly. Some patterns will be quite easy while others are unbelievably difficult to master. The difficult patterns for a particular language background should receive much greater emphasis than the easy ones. The emphasis in these practices is on the difficult patterns for Spanish speakers.

All the major patterns are included, however, and thus the book may be used with classes where a variety of native languages are represented. Also, because of the linguistic skill and experience behind these practices, they will usually be found superior to available material for other linguistic backgrounds and those that ignore the native language factor. Linguistic training on the part of the teacher and fruitful teaching experience constitute the most important tools for the necessary adaptation of the materials to the specific native language background of a particular class.

Having thus emphasized the importance and great value of Pattern Practice, we must also point out its limitation. These practices are not intended for use without previous presentation of each pattern in English Sentence Patterns. Only very young children might be able to learn a new language effectively by the exclusive use of Pattern Practices such as these. It is our clear experience that the student needs to bring to conscious understanding the linguistic problem he faces, first. Conscious understanding and practice are the aim of English Sentence Patterns.

Robert Lado

Instructions for the Use of This Book

The Practices in this book are designed for oral practice in the patterns of English. The book is intended primarily to be taught in class by the teacher, but the teacher may find it desirable to supplement classwork by assigning Practices as homework after they have first been practiced in class. All assignments should first be done orally in class.

The Practices follow the order of English Sentence Patterns. The introduction of vocabulary items follows the order of presentation in English Vocabulary, but these Practices do not include all the vocabulary items presented in the vocabulary lessons. The lessons in English Pronunciation anticipate the pronunciation problems encountered in learning the grammatical patterns.

The Charts

There are 16 charts at the back of the book which are used numerous times throughout the lessons. This procedure has definite advantages. The student, while using the same charts repeatedly, learns to operate the language within a limited vocabulary. The objects and actions pictured challenge him without at the same time placing on him a heavy load of vocabulary material. More important still, each chart covers at least one definite problem in connection with which it is first introduced. Later when the same chart is used with other lessons, the student not only receives practice in the new problems but constantly reviews the original problem.

A few examples will help clarify the above statements. Chart V, introduced in Lesson VI, is specifically designed to help the student understand the difference between singular words that we do not usually count (ink, soap, thread, etc.) and words that we usually count (a camera, a typewriter, a pen, etc.): Every time Chart V is used after that, it reinforces the distinction between the two kinds of words. For example:

Practice 8 (Lesson VI)

Does the store sell many cameras?
Does the store sell many typewriters?
Does the store sell much ink?
etc.

Practice 11 (Lesson VI)

They sell a few cameras every day.
They sell a few typewriters every day.
They sell a little ink every day.
etc.

Practice 23 (Lesson VII)

This camera isn't good. I want another camera.
This typewriter isn't good. I want another typewriter.
This ink isn't good. I want some other ink.
etc.

Practice 8 (Lesson XV)

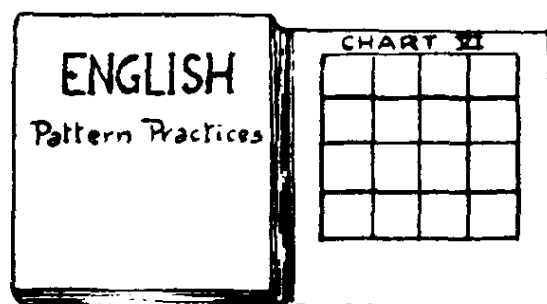
This camera is different from that one.
This typewriter is different from that one.
This ink is different from that.
etc.

Chart III is introduced in Lesson III to help the student with the pronunciation of the -ed endings of verbs [wɔkt, ətendɪd, opend], etc. When this chart is used again in Lesson XI (Who walked? Who attended the concert? and Who opened the window?), the student not only practices the word order of this type of question but reviews the pronunciation of the -ed endings of verbs.

Thus we see that the repeated use of the same sixteen charts gives the exercise a cumulative effect.

Procedure

Classwork: The student leaves his book closed at all times during the class, and depends upon the teacher to give him the model and the stimulus which will evoke the pattern desired. However, before the teacher begins a Practice requiring the chart, the student unfolds the chart indicated at the beginning of the Practice. If a Practice does not require a chart the student leaves his book closed altogether. The following drawing illustrates the manner in which the charts are intended for use in class.



The teacher presents the stimulus and at least the first three responses as examples for the class until the students understand the exercise and are sure of the pattern to be practiced. A minimum of three examples should be given to the average class, but sometimes more than three are required to show the variety of types for substitution that are possible in the pattern. When the students understand the pattern, they should continue the Practice with only the stimulus of the picture in the chart, or of the substitution items pronounced by the teacher, or a combination of both. The teacher provides the model to be practiced, but does not explain the pattern. He does not explain the exercises, but demonstrates by giving models.

Often the students will join the teacher spontaneously before the third example. This, of course, should be accepted and even encouraged if their responses are accurate.

In some of the Practices the teacher is expected to participate by giving a cue. In others, the students are expected to continue the Practice with promptings from each other or from the picture without continued promptings from the teacher.

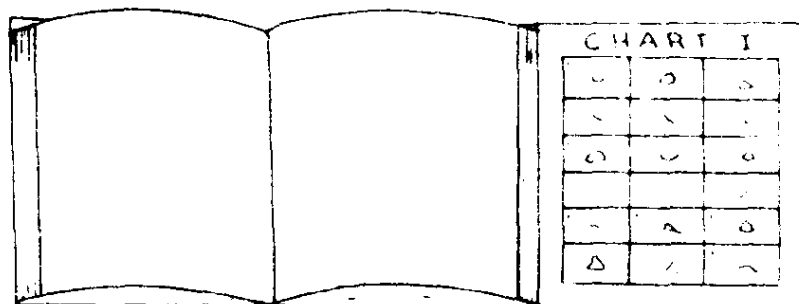
In those Practices in which the teacher is to participate, the lesson is presented in two columns (See for example Practice 1, Lesson I). The column on the left is intended as the cue or stimulus to help the student produce the item directly opposite. Thus in each Practice of either type the teacher reads across the page from left to right until the necessary number of items has been presented as examples of how the Practice is to proceed.

Many exercises may very profitably be done by the class in unison. Such a procedure not only helps to change the pace of the lesson but is helpful in presenting a pattern which can then be practiced by individual recitation. This will be particularly profitable in presenting the Conversations for Memorization. The substitution exercises may be done in unison first and then practiced individually.

When a new chart is introduced in the Practices, the situation that each picture is to convey is given through a Practice using a pattern significant for that lesson. The items in this Practice are all to be given orally by the teacher and are to be repeated by the students. The names of the objects and actions represented in the charts are learned by the students in vocabulary class and they should be able to proceed with the Practice without referring to the text.

Homework: For homework it is usually necessary for the student to keep his book open, together with the unfolded chart, in order to know what items are to be substituted into the Practice. He should cover the responses of the Practice to avoid reading the answers. After completing the Practice, he should uncover the responses and compare his own with those in the book. The student should not do homework on the Practices until they have first been used in class with the help of the teacher. **THE HOMEWORK MUST BE DONE ORALLY FOR EFFECTIVE LEARNING.**

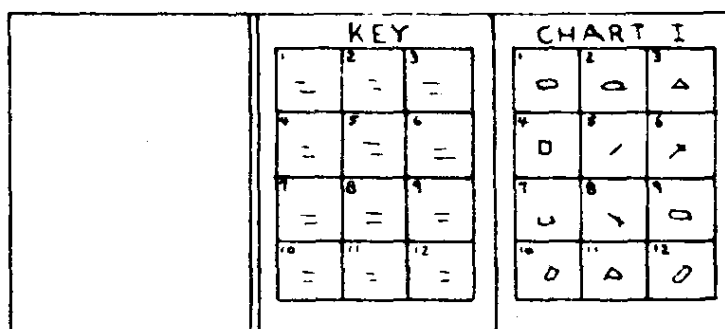
The following drawing shows how the book is to be used for homework:



When the student is not sure of himself in a Practice he may use an intermediate variation of the above. He will cover the responses in the same manner, but will check each response after he says it by uncovering the responses in the book one by one instead of waiting to complete the entire practice before uncovering the responses.

Use of the Keys

For the convenience of the student or the teacher who may wish to refer back to the original complete introduction of a chart, the lesson in which the chart is first introduced will be found on the keys to each chart. Usually, however, the student will simply wish to check quickly the name of an object, the pronunciation involved, or the precise idea a picture is meant to convey. For this he will find it more convenient to consult the key which is at the left of each chart.



Pronunciation and Intonation Help

In the beginning lessons, examples are given first in regular English spelling and then in the special alphabet as described in English Pronunciation. This alphabet, which is found on page xxiv is a simplified phonemic representation of the sounds of English. It symbolizes only those differences in sound which may produce

contrast in meaning in the variety of Standard English chosen for these materials. The special alphabet contains only a few symbols which are different from the ordinary letters of the spelling alphabet.

The intonation sequences are also indicated in the examples. English uses four significant pitches or tones. For convenience we describe these pitches as follows:

1—	...	“1” extra high
2—	...	“2” high
la, la, la, la	3—	...“3” normal
	4—	...“4” low

A vertical line indicates the pitch changes between syllables:

la | la | la

A diagonal line indicates that the pitch changes within a syllable:

la | la

Making Assignments

The exercises included in the book were prepared with the idea of giving extensive practice on each of the structural patterns emphasized in English Sentence Patterns. The teacher should not assign homework until the Practices have first been drilled orally in class. The student should hear the teacher produce the exercises and have an opportunity to repeat after the teacher. The student should be urged to use the pronunciation and intonation guides given in the book when he practices at home.

The teacher will use his own discretion as to which practices should be assigned as homework. The homework is to be done orally and should be checked in class orally the following day.

The Conversations

The conversations in this volume have been carefully worked out so that they include the major patterns taught and practiced in a specific group of lessons. For example, an analysis of Conversation I shows the following:

- Student A: Where are you from?
(questions with question words, Lesson IV)
- Student B: I'm from Peru.
(forms of be and contraction of I with am, Lesson I)
- Student A: When did you arrive?
(questions with did, Lesson III)
(questions with question words, Lesson IV)
- Student B: I arrived here two months ago.
(past forms with -ed ending, Lesson III)
(position of place and time expressions, Lesson III)
- Student A: What are you doing in Ann Arbor?
(be with -ing forms, Lesson IV)
(questions with question words, Lesson IV)
(position of place expressions, Lesson III)
- Student B: I'm studying English now.
(be and -ing forms, Lesson IV)
(position of time expression, Lesson III)
- I'm going to study engineering later.
(position of time expression, Lesson III)
(going to future, Lesson V)
- Student A: Is the course difficult?
(questions with be, Lesson I)
- Student B: Yes, it is. I'm always busy.
(short answers with be, Lesson I)
(position of always with be, Lesson II)

Student A: Do you study at night?
(questions with do, Lesson II)
(position of time expressions, Lesson III)

Student B: Yes, I do. I usually study at night.
(short answers with class 2 words other than be, Lesson II)
(position of usually with class 2 words other than be, Lesson II)
(position of time expressions, Lesson III)

Student A: Do you ever miss class?
(questions with do, Lesson II)
(ever in questions, Lesson II)

Student B: No, I don't. I never miss class.
(short answers with Class 2 words other than be, Lesson II)
(never in statements, Lesson II)

Thus, Conversation I summarizes the content of the first five lessons of the course. If the students memorize this conversation and practice it by making substitutions as suggested in the text, they can quickly review the first five lessons at any time simply by repeating the conversation. At the same time, the conversations provide model statement and question patterns in which the student can substitute other vocabulary items at will.

The Special Alphabet¹

CONSONANTS

[b]	[bi]	be
[d]	[du]	do
[f]	[fɔr]	four
[g]	[go]	go
[h]	[hom]	home
[k]	[kəm]	come
[l]	[let]	late
[m]	[mæn]	man
[n]	[no]	no
[p]	[pe]	pay
[r]	[rum]	room
[s]	[se]	say
[t]	[taɪm]	time
[v]	[váuəl]	vowel
[w]	[wi]	we
[y]	[yu]	you
[z]	[zɪro]	zero

[ŋ]	[sɪŋ]	sing
[θ]	[θɪŋk]	think
[ð]	[ðe]	they
[hw]	[hwət]	what
[ʃ]	[ʃi]	she
[ʒ]	[yúʒvəl]	usual
[č]	[čərč]	church
[j]	[jo]	Joe

VOWELS

[i]	[it]	eat
[ɪ]	[ɪt]	it
[e]	[let]	late
[ɛ]	[lɛt]	let
[æ]	[mæn]	man
[ə]	[bət]	but
[a]	[nat]	not
[u]	[du]	do
[ʊ]	[gʊd]	good
[o]	[no]	no
[ɔ]	[sɔ]	saw
[aɪ]	[aɪ]	I
[aʊ]	[naʊ]	now
[ɔɪ]	[bɔɪ]	boy
[˘]		accént

¹This is a simplified phonemic representation of the sounds of English.

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