Prisoner Literacy Resource Package
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Funded by the National Policy on Language
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INTRODUCTION

Inmate literacy/numeracy deficiencies are extensive. Despite compulsory childhood education, social factors such as childhood illness, disadvantaged families, itinerant parents, inappropriate education means that basic reading, writing and numeracy capacities are not developed. The personal and social cost of not being adequately literate and numerate are enormous. For an inmate, it can mean frustration in everyday reading and writing, low confidence, dependence on others and increased isolation. For the prison institution, it reduces inmate employment potential, creates barriers between inmates and Departmental Officers.

To combat inmate illiteracy the N.S.W. Department of Corrective Services provides in-gaol literacy classes. These classes are supplemented by New South Wales prisoners enrolling in correspondence studies from the N.S.W. College of TAFE, Redfern, Queensland Distance Education College, and Western Australia Institute of Technology, and the use of literacy video tapes such as "Between the Lines".

In 1989, the N.S.W. Department of Corrective Services received a grant of $71,700 from the National Policy on Languages to provide staff development for New South Wales prison literacy teachers. The grant enabled: a training needs analysis of New South Wales prison literacy teachers and the delivery of staff development workshops to meet these needs, this activity resulted in the development of a Prisoner Literacy Resource Package.

The primary purpose of this prisons literacy resource material is to:

* overcome the institutional isolation of prison teachers;
* deliver a package which captures previously educationally indifferent or hostile clients;
* begin to work toward an independently-based programme of adult self-instruction;
* annex to models of computer learning;
* create a testable improvement in the functional competence of inmates in the areas of job-skills, self-esteem and personal goal-setting and expected flow-ons in terms of social normalisation.

I extend my thanks to: the National Policy on Languages for the funding; the N.S.W. Corrective Services NRL Project Team for their hard work in developing and implementing the project; the Project Editors, Mr. L. Crane and Mr. G. Curran for the excellent job they have done in editing the material; the Project Word Processor, Mrs. P. LeBrun, Senior Typist, Programmes Division and Ms. P. Wright, Clerical Assistant, Programmes Division and to all the N.S.W. Corrective Services teachers work contributed to this project, which illustrates their commitment and dedication to New South Wales prison education.

Brian Noad,
Director,
Programmes Division.
It would be rather negative to dwell at length on the links between illiteracy and crime, with the implied social costs of both. Far more positive would be to make two simple points, firstly, about the willingness of prisoners to make use of educational classes as a means of self-change and secondly, to stress the effectiveness of this option.

There is a school of thought that represents prisoners as the helpless, and perhaps even the willing, victims of their own background conditioning. By this reasoning, they are liable to exploit any do-goodism on their behalf whilst remaining basically "turned-off" to education and to real self-change. Fortunately, any evidence that we have points the other way.

Taking a broad current (1989-90) sample of all N.S.W. correctional facilities, as many as a third of prisoners (32.3%) took the opportunity to attend some form of educational class. Over a half of these (54%) were doing Basic Literacy and Numeracy. Such attendance was quite voluntary and would not earn them remission under the current system. It reveals a picture of a sizeable group of men and women who are prepared to self-initiate change under conditions that would normally deter the faint-hearted.

A positive word also needs to be said on the custodial side. Administratively speaking, our institutions are anything but easy to run. To provide a range of educational choices behind bars however assists custodial staff in managing those inmates who need a direction for their self-change. The fact that we can look back on a century of such educational provision is cause for commendation, not criticism.

On a range of different measures, the effectiveness of the delivery service can be convincingly validated. A few must suffice. There is a high level of class attendance (80%). Performance targets are met almost in total (86.5%) and a direct relationship can be drawn between these and face-to-face teaching hours and costs. Nor are these figures simply internal, but can be backed up by persistence rates in external studies etc.

In summary, it can be reiterated that many prisoners are interested in self-change and that education provides a highly effective vehicle. All this occurs within a unique teaching environment that is virtually unreproducible elsewhere. There is a peculiar closeness and mutuality that arises between teacher and student that is probably found in few other teaching situations.

For the teacher, there has been a choice to work in a milieu of professional isolation, starved of the normal benefits of a broadly-based collegiate structure. Work routines and instructional programmes cannot be handed down in the comfortable traditional manner of schooling on the outside. One is largely left inventing oneself, from day-to-day and week-to-week. If things fall into place, the highs are very high indeed; failure can be devastating.

It is the hope of the editorial staff that the work so generously provided by our many teacher-contributors will help to overcome this sense of isolation in future and to guide the steps of future entrants in the system. If this has been achieved, then the project has largely achieved its purpose.

It remains to thank our many contributors on all levels: Dr. Brian Noad, Steve Black, Kevin Brown, our valiant word-processor operators Pat LeBrun and Pam Wright and of course the teachers themselves: Liz Day, Belinda Holland, Scott Saunders, Donna-Lyn Hallard, Marie King, Joanne Linsdell, Diana Faith, Chantal Corday, Ursula Maierl, Charles Mackay, Sr. Joan Keating, Helen Kinny-Lewis, Doug Dunlop, Will O'Reilly, Margaret Murdoch, Gillian Crealy, Elizabeth Walmsley, Helen Kay, Nancy Hong Wang, Ann Watcheris, Lisa Hunt, Ray Pitts and Joan Jacquot.

DISCLAIMER:
The material is diverse, ranging across many subject areas. Every effort was made to trace sources. Where this could not be done, it can be assumed that the source was unknown.

The views expressed represent those of the contributors, not necessarily those the N.S.W. Department of Corrective Services.

Len Crane.
Co-ordinator, N.P.L. Project

Glynn Curran.
Special Projects Officer, Communications Consultant

April, 1990.
Elizabeth Day is the Literacy Teacher in the Assessment Prison, which involves working with English speakers of other languages (E.S.O.L. students), Basic Education, School Certificate, Higher School Certificate and Creative Writing.

METHODOLOGY/RATIONALE:

The Creative Writing class arose out of a need. Writing is often the main avenue of personal expression for inmates, and particularly in the distrustful atmosphere of a gaol, opportunities for critical appraisal, or simply encouragement of these endeavours are scarce. I encouraged the group to bring in books or pieces of writing which had made an impression on them, for discussion. These were sometimes starting or reference points for those trying to find a direction in their own writing.

I tried as much as possible (as my own scope of reading allowed) to put students in touch with books which may have been appropriate 'openings' in their thinking. A large percentage of the group were quite well read, but many weren't. Reading literature to gain new insights, or simply for its entertainment value, is an activity enhanced by group discussion and sharing.

The classes usually began with the participants reading something they had written in the previous week, and the others and myself, made comments or offered suggestions. The initial readings were often done with a degree of trepidation, but when the ice was broken, the new levels of communication which could be achieved, were often very gratifying for those involved, and students felt encouraged to experiment further and gained in confidence.

I encouraged them to pursue their own intentions in writing but also provided a weekly topic as an exercise they could do. After we finished discussion of the last week's writing, some time was allowed to begin this week's topic.
STRATEGIES

FINDING OUT WHAT YOU KNOW

Make out a list, or scan things that you know about e.g. places you've been, jobs you've done, people you've known, memorable experiences, anything that you consider you have knowledge about. These lists can be used as source material, and promote a realization that the imagination is fertile and can access much which they could draw on. The lists should be extensive. I encourage them to retain copies for reference.

A MAJOR CHANGE

Write about a major change which has happened in your life, a before and after picture, and how the transition occurred. Possibly initiate this topic with a discussion of some D. H. Lawrence poetry, and a section from An Unprofessional Study by Anais Nin, a study of Lawrence's writing. This discusses the accessing of the unconscious through writing.

Encourage writing about significant, subjective experience, but if members of the group wish to write about anything else, that is fine. For instance, one student was writing articles for a fishing magazine. The style of such a piece of writing was similarly discussed by the group.

A PORTRAIT

Do a portrait of someone you liked and of someone you didn't like. Suggest bringing the range of senses, textures, colours, sounds, smells to heighten the reality of the individual they are writing about.

A CONVERSATION

Suggest, if they want to, to include this in the portrait. Try to write about what was said, what wasn't said, what was implied, what was misunderstood. Try to reveal what each person was thinking about the other. Body language often reveals this. Suggest using prison yard conversations, something they can observe. But usually people prefer, in their writing, to remove themselves from the gaol.

STYLE

Talk about stylistic differences in writing, what meanings are implied in styles, and encourage the members of the group to create their own 'voice' in their writing. This is often made easier by referring to more advanced members of the group who will generally be on the way to achieving this.

DISCUSSION OF POETIC DEVICES
e.g. metaphor, simile, alliteration, hyperbole etc. Often gaol poetry is very limited in its experimentation with language and the imagery tends to be clichéd. You will find that many inmates have acquired a prejudice against poetry because they have had no wider exposure to it.

LOOKING THROUGH A FENCE - WHAT THEY SAW

A STORY IN A HUNDRED WORDS

This exercise is to learn to be more particular about choosing words - learning to be succinct.

PUTTING YOURSELF IN SOMEONE ELSE'S SHOES

Get them to imagine that you are someone else. Try to write about what you imagine goes through their minds. Try to use a style which is appropriate for this.

WRITING ABOUT A PLACE

Select from your memory a place which has had particular significance for you. Try to describe of this place for you to come through the writing.

CONCLUSION

Elizabeth Day worked with the assumption that given encouragement, everyone is capable of writing. The group functioned best when the regulars came every week, but of course changes tend to happen very quickly in gaol. The men were mostly very supportive and interested in each other's work, and the group did succeed in breaking through some isolation.

People's states of mind, or psychological orientations would usually explicitly or implicitly become evident in their writing and she tried to encourage directions which would be productive. One student for instance, who was always getting himself into trouble around the gaol, for his irresponsible behaviour, reflected this 'giddiness' in his writing. The first piece he did, was a sloppy cliché-ridden section about picking up blonde, blue-eyed chicks at a party. The thoughtlessness of the style was the problem, not the content. She tried to explore with him, more honestly or collectedly at least, his feelings and responses.

The next writing he did was about his mother. He produced a very clear picture of the boredom and frustration he experienced when he came home, always finding her watching soap operas. The story went on to say that he thought this was one of the reasons he became a criminal.

She tried to let the group function on quite a few levels, developing writing skills, but also as an opportunity to re-evaluate past experiences and behaviour. She believes that by endeavouring to create a 'voice' for oneself through writing, one creates an excellent vehicle for re-determining outcomes.
POWER OF PLAY

Belinda Holland

BACKGROUND:

Belinda Holland is a language facilitator and Art Teacher with a background of teaching art in the Western Suburbs. She currently teaches at Long Bay, having entered the system at the Remand Centre's Protection Unit.

METHODOLOGY/RATIONALE:

In beginning, my teaching experience in the Remand Centre's Protection Unit, I first approached it in a very schoolish way. I didn't understand inmate problems. I think you spend months getting over prison culture shock. In Programmes teacher isolation was a big factor. I had no prior knowledge of the general environment, of custodial obstacles, the limited space and the overcrowding.

My approach is drastically different now - I wouldn't set up classes in the old fashioned way. Bookish exercises have their place, but without your own way of tying it all in, it doesn't connect with the students. In writing a programme now, I write a series of games. It's a good way of getting the group in. Sharing an enjoyable experience cuts isolation. Playing games suits my personality and humour. Humour opens doors. It takes a certain confidence as a teacher to get into it.

Literacy is not anything unless its attached to something else. Just taking apart the grammar of a sentence is not at all useful to the state of the average inmate. But seeing words and relating to them is useful. Writing a song or a poem to a girlfriend is relevant. On the level I'm working on, I don't expect people to write novels. It's not realistic. And if they do, they do. You can't expect people to love reading without processing things in between.

Traditional teacher education just doesn't prepare you for gaol. For one thing, the student turnover is so high. You have to demonstrate relevance. The role of the literacy teacher should be to demystify language, to make it a working tool. Learning to fill out forms, for example, is important. It's a way of letting predominantly working class people take more personal responsibility.

STRATEGIES

WORDSPORTS:

Think of a shared experience e.g. going to the zoo; your first kiss; your first day in gaol. Divide into teams and write a list of five associated words e.g. elephant, monkey, giraffe, lion, seal (for zoo). Winners are the first team to finish. Newer inmates, still adjusting to the system, will generally show a readier interest in gaol-based themes.

MORE WORDSPORTS:

By adding three adjectives, in front of each word, make a poem out of it e.g., smelly, grey, gigantic elephant. First team to finish wins. Points are given for the quality of the words used though its not heavily emphasised. The aim is to get people involved and to raise the energy of the group. Read out the poetry depending on the energy of the group.

VERTICAL POETRY:

FOOTBALL is...as many associated words as possible, e.g., loud, cheering, meat pies, beer etc. The winner is the team that finishes with the most words in 30 secs. The emphasis is on speed rather than quality at this stage. Hangers-on are often drawn in by the energy. It is good for initial contact. It also enables the teacher to spot anyone who has obvious spelling problems or who can't read or write. He will pass his pen to his mate to write for him.

VARIATIONS ON VERTICAL POETRY

Write a word on the page and extend it to sentences or poetry.

e.g. Inside the Nuthouse
Screws
Think
I'm
The Ultimate
Terro
I'm
Obviously
Not guilty
Back again at Long Bay Gaol
Although I thought I'd never come back
Knock Knock. Turn the lock
(c) N. Robertson 89
(c) M.R.C. Creative Writing Group
Nov. 89.

Try to get the mood of the poem to reflect the meaning of the selected word, including its associations.
THE RAVE GAME:
Generate a topic - my fantasy escape is... If I could be anyone in the world I would be... Talk time is 60 secs. In the event of a disruptive element, give them a really difficult topic to wrestle with.

THE NAME GAME:
Take a sticker and put the name of a famous personality/celebrity on someone's forehead. They must not know who the person is. They have to ask questions to ferret out clues as to who they are e.g. I'm not male, I'm not female, I'm not alive, I'm not dead. Who am I? - GOD!

The inmates a wider range of social interaction and added a new dynamic to the group. With ESOL input, check that there is sufficient cultural familiarity with the celebrity chosen.

DRESSING FOR COURT:
This game is sparked by an inmate's return from Court. He was still in his street clothes. Use this as follows: What would you wear on the outside? How would you perceive yourself? Discuss the expressiveness and social meaning of clothes. Much of this can be expressed in drawing.

LISTEN TO AUSTRALIA:
This is a tape for listening and comprehension. It deals with different social situations and the corresponding changes of vocal rhythm, intonation. e.g. at a train station, a department store, fruit shop. A unit is provided every week.

SINGING THE BLUES:
Get the group to generate personalised songs based on inmates life stories. Refer to Hans Poulson's Lifesong Workshop, Emu Plains Training Centre, 1989 "The Blues is a great vehicle for oral history. Folk songs have a long history of passing information from one generation to the next. Blues as such is a gool art form...Prison poetry can be brought to life in blues form. Music gives the ultimate credibility".

CONCLUSION
Belinda Holland sees the main thrust of prisoner education as the combating of a lifetime of educational deficit. She would see herself as dealing with the rebels of the system; common ground for a lot of inmates is coming through countless institutions, so acting an institutional role gets nowhere. It is often a reflection of the fact that teachers are equally institutionally conditioned, although on a different level.

The antidote to long institutionalization - getting fed, getting clothed, getting locked in - is to adopt a more organic method of teaching. Institutional life lets people give up too easily. To combat this means working on a basis of personal honesty with the students, using one's own self as a resource. It means substituting this approach for the missionary zeal that everyone starts with and which can lead to early burnout.

She sees a special rapport between music and prisoner education. She has worked closely with Scott Saunders, whom she joins in singing the blues with inmates. He co-ordinates and controls the technicalities and allows students to experience the more immediate things, unleashing the joy of playing.

For Belinda Holland, education means de-rigidifying the whole process of evaluation and assessment. It means putting in an inlet for joy, play and self-expression. In her terms, enjoyment leads to self-motivation as the next phase of learning. Success is measured as part of an enabling process, of taking inmates who are dislocated and alienated and trying to define themselves against their new status, and move their focus from problems to positive self-regard. Her own approaches have been distilled out of a hard school - whilst teaching art in the Western Suburbs - as a survival technique.

Prisoner education, mediated through the pedagogy of Paulo Freire, has provided a rigorous testing ground for these tools.
THEMES ON TEACHING MUSIC

Scott Saunders

BACKGROUND:

Scott Saunders is a professional musician who works in the Remand Centre and the Reception Prison at Long Bay.

METHODOLOGY/RATIONALE:

The best way of teaching music is not by laborious explanation, but by actually playing. With listening to each other, people have to be aware that co-operation is involved. Music is a very co-operative process. Good music is listening, co-operating and knowing when not to play. If people aren't aware of one another, it becomes cacophany and isolation. Listening to one another, and being aware of one another is a philosophical concern that leads directly into practice and is applied immediately.

I always keep the focus on, "We're here to make music, not to make noise". Music is often used to vent frustration and use up energy, so I try to retrain that energy: "Are we here to make noise or music?"

I may work with a theme for a while e.g. rhythmics or listening, usually not longer than a week. People get restless and boredom sets in. I generally improvise around an envisaged programme - you are always faced with having to respond to who turns up; you have to gauge within fifteen minutes of beginning what type of class will eventuate.

I try to broaden and divert tastes from what people are used to and from what they've always done. Those students who aren't accomplished musicians are usually into loud Rock and Roll and Heavy Metal. I try not to recreate the same flavoured music over and over. I try to get people to experience music afresh with what instruments they've got, instead of what they wished they had.

I try to encourage singing - it's hard because it exposes so much. Singing is a logical starting point in music, because everyone has a voice. If you can speak you can sing. Getting the voice into gear is linked to the musical mind because thinking something musical involves making the sounds - even if the sounds are in the head. It's a valuable bridge between the inner and outer world. To sing a melody, you have to play it or write it down. That puts it on the surface of your musical mind.

STRATEGIES

SINGING THE BLUES:

Take Blues themes and relate them to other areas. The Blues is the basis for most of the twentieth century's pop music. It's the common denominator of Heavy Metal, Jazz, Rhythm and Blues, Soul and Folk. Apart from classical music, that represents about ninety per cent of our inherited musical culture.

WRITING LYRICS:

Take prisoner poetry, often based on their life history, and fit it to music. The Blues is a good starting point for learning about music and poetry. It's simple, direct and heartfelt. The rules are simple. It's repetitive which makes it very accessible. The structure makes poetry easy to fit into. Performing highlights the rhythm and language. You discover very quickly if the cadence of the lines scans and if it works overall.

MUSICAL RECREATION:

Explore some well-known examples of prison Blues e.g. Folsom Prison Blues. Use it to bridge the two worlds - the emotional inner world and the outside world. The Blues has enormous relevance to this type of exploration since it comes from a culture of deprivation.

EXPLORING CULTURAL DIFFERENCES:

Use Blues to show cultural variation. What's considered 'wrong' in classical music may be expected in the Blues. Take some standard classical pieces and illustrate their development in a Blues medium. Use this to show the interconnections between musical cultures.

STYLES AND SCALES:

Play the black keys on the piano without any style. Show it as the pentatonic scale. Now play melodies in African style or develop to soul or funk. Employ the scale used by the orient to show that Chinese and Japanese sounds quite different. Use this again as a cultural exploration.

POSTURAL AWARENESS:

Show students that they have to unwind their bodies to wrap them around the instrument. Instill an awareness that it takes body control to play an instrument. The body is the prior instrument which precedes the larger world of music.
CONCLUSION

Scott Saunders sees the Blues as a timeless poetical/musical form. It's good as a starting point for learning about music and poetry. It's the basis for most of the twentieth century's pop music; it's the headwaters. Understanding Blues allows you to move into a variety of other areas both musical and poetical.

Everyone has an existing stock of musical information in the unconscious. You pick it up from the culture and from nature. As a teacher, he simply has to put names to principles that people feel and demonstrate the principles in isolation.

Musical education is about cultural interconnection. Surface differences of style might make it difficult to see how music is all related. However, you can show that music seemingly worlds apart shares certain underlying constants. No one musical culture is totally isolated. Cultural differences mask an underlying structure that is virtually universal.

On a personal level, music involves building bridges between the inner and the outer worlds. This is a very valuable exercise as far as inmates are concerned. It demonstrates a commonality of experience which helps to dissolve feelings of isolation and anonymity.

LANGUAGE DEVELOPMENT - AN INTERDISCIPLINARY APPROACH

Donna-Lyn Hallard

BACKGROUND:

Donna-Lyn Hallard teaches Literacy and Language Development at the Reception Prison. She has a special interest in Koori Studies.

METHODOLOGY/RATIONALE:

Discussion is a powerful starting point. It enables the facilitator to gauge what is directly relevant to the student's needs. The following programme evolved from a discussion with a Koori man exploring the differences between white law and Aboriginal law, white society and Aboriginal society.

The session developed into an oral history forum: members of the Koori community told their own differing tribal stories. Later, they were asked to put something about their tribe into narrative form. The narrative was clarified by a Leunig cartoon (Ode to Autumn) with its sequence of pictures.

An expanded language activity grew out of covering the cartoon's written text with the students being asked to interpret the picture sequence. Participants presenting a narrative sequence from their culture were offered the option of presenting it in either pictures/picture and word combination/story telling/story writing.

Imagery was used in exploring and dealing with racial friction. People were asked to 'identify the anger' by describing it in words, colours and images and to add a text describing or complementing the image. Some students team-worked. The more literate worked with the less confident. The imagemakers told stories of pictures whilst their peers scribed.

Development of a point of view was encouraged as another whole-language activity. The speaker was drawn out and encouraged to elaborate and explore the issue. Participants elaborated further. Paraphrasing the argument, couching it in different terms, all required cognitive effort. Connecting it to the court situation gave relevance, especially in view of the fact that court speech, unlike ordinary speech, is strongly directional. It is the logically sequenced speech that trained people understand best.
STRATEGIES

ORAL HISTORY:

Arrange an oral history forum. This is especially effective with members of the Aboriginal community who can tell their differing tribal stories. The narrative form can be given definition and direction by interpreting a picture sequence (chosen appropriately) without seeing the written text e.g. a Leunig cartoon.

READING THE WRITTEN TEXT:

An expanded language activity can grow out of covering the cartoon's written text. Captions might also usefully be read.

DEVELOPING A NARRATIVE SEQUENCE:

Students are offered a multiple-option cluster for presenting their narrative. This should be crafted to their individual level of perceptual skills and could include pictures/a collation of words and pictures/story telling/story writing. Peer work is used in narrating the story and having it scribed.

ISOLATING AN EMOTION:

Ask students to identify the emotion arising from the narrative exercise and described it in direct perceptual terms i.e. in words, colour, an image representation. Then add a text describing or complementing the image. It is advisable to have the students team-work, pairing off the more literate with the less confident. Have the image-makers weave the story out of pictures whilst their peers scribe.

SUSTAINING A POINT OF VIEW:

Utilise general discussion to introduce or extract a point of view on a given subject. Draw the speaker out and allow the argument to be elaborated further. Check levels of persuasion: "If you were really trying to convince me, do you think you've given me enough information or detail?" Use paraphrase. Ask, "Is this what you mean?" Get them to couch the argument in different terms.

COURT LANGUAGE:

Connect the exercise to a court situation. Introduce the idea that ordinary vernacular speech is fairly disconnected, it jumps about in a fairly loose way. Court speech, on the other hand, is logically sequenced and strongly directional. It is the language trained people understand best, "The stuff the big guys believe". Diagram this as either a linear or a scattered sequence.

COHESIVE ARGUMENT:

Emphasise that the same issue is capable of generating widely differing points of view. In exploring these, points must be identified and arranged in some sort of logical sequence. This eventually builds to a cohesive argument. Try a debate centred on contemporary issues from newspaper cuttings.

CONCLUSION

Donna-Lyn Hallard believes that oral work has considerable educational implications. She sees it as crucial in enabling adult learners to represent their experience to themselves and others. It offers a way of working through the emotional development revealed in the unfolding of their life stories and personal narratives. It lets them reach a more complex level of cognition and self-understanding.

Language arises directly from thought, it is intertwined and interdependent with thought. Language education should try to capture all aspects of this within its net - reading and writing, speaking and listening, in fact any aspect of language that enriches the general output. All aspects cross-pollinate and time spent on one inevitably enhances the others.

A whole-language approach is particularly well served by story telling. It brings together a basket of discrete skills. Sequencing is used for ordering thought whilst the use of images is a powerful means of accessing the personal unconscious. It contributes both to cognitive development and the making of emotional connections within the individual.
FACILITATING ABORIGINAL STUDIES

Marie King/Joanne Linsdell

BACKGROUND:
Marie King facilitated a 10 week course in Aboriginal Studies at the Reception Prison. It was an extension of the first 10 week course, also presented by Randwick Outreach in 1989.

Joanne Linsdell pioneered the first Aboriginal Art and Culture Course provided by Reception Prison in conjunction with Randwick TAFE, Outreach, in March, 1989.

METHODOLOGY/RATIONALE:
Joanne Linsdell was sensitive to the implications of a non-Koori presenting the course, "of not being of Aboriginal descent; of not having Aboriginal cultural expertise; of the traditional racial role-models and stereo-typing of a white being 'in charge' of a black experience, of white encroachment on the spirituality inherent in the art and culture".

Similarly, Marie King saw herself as a facilitator rather than a teacher. "I wanted all the Kooris to use the space, know it was theirs and have materials available to them. I just tried to communicate, as people. With some I succeeded, with some I didn't. Not being a Koori wasn't a problem".

Joanne had worked with Aboriginal inmate students previously, as a pottery teacher. But the demands of pottery were different. She now found that her teaching style changed, that it became much more of a co-learning experience. Kooris simply didn't thrive in the traditional white system. They valued their freedom of choice and the freedom to learn when they were ready.

The art room became a communal gathering place. There was no set formula. Everyone worked in their own way and at their own pace. The art belonged to everyone. Popular stencils were passed around and used again and again. Stories were spun. There were recitals and play readings. There was batik and lino cuts and screen printing and drawings.

The group generated a strong sense of identity. Other minority group members were welcomed. The creativity was largely self-sustaining.

In Joanne Linsdell's words, "They didn't need much push. They needed materials, access to them and information on techniques". Finally as Marie King suggested, "I'd like to see some sort of workshop where work could be displayed and purchased".

STRATEGIES

The following are a list of resources which may easily be employed as stimulus material in any number of freeform strategies:

VIDEOS FROM ANTT
Obtain videos through Aboriginal National Theatre Trust, Aboriginal Islander Dance Theatre, Randwick TAFE Library, Aboriginal Medical Service (AIDS, Hep B preventative programmes).

LITERATURE AND BOOKS
Get posters and pamphlets from the Aboriginal Medical Service. The works of certain artists and poets are highly adaptable to a Koori perspective e.g. E.C. Escher, Riefenstahl's photography, Brett Whitely, William Blake. Especially recommended are works by black playwrights e.g. Archie Weller Sunset and Shadows, Lorraine Mafi-Williams Young Gurry, Richard Walley Munjung.

FILM
For film, try B. Beresford's Fringe Dwellers.

GUEST FILM MAKER
Margaret Smith may be available to present her film Change on Both Sides dealing with Koories in the prison system. Immensely popular.

MUSIC
Suggested is Radio Redfern, tapes of black bands. These are often supplied by the Koories themselves.

PERSONAL EXPERTISE
These are often Make use of the existing expertise in such areas as screen printing and design.

OUTSIDE NETWORKING
Attendance at the Black Playwrights' Conference and participation in discussion with the writers.

Interaction with members of the Aboriginal communities in travel.
CONCLUSION

Joanne Linsdell had met with inmate members of the Aboriginal community after finding that a Koori teacher wasn't available. They decided by consensus to proceed with the course with Joanne as facilitator.

Marie King's experience was similar. Marie tapped into the preferred learning mode of the Koories themselves. She didn't attempt to impose her own structures. As a facilitator she provided a variety of resources, using various media. She also made available material which may have been of interest stemming from a non-Koori background.

Working in consultation seemed to be the keynote for both facilitators, providing techniques, materials and resources where they were needed. It is worth noting that the group saw access to materials as a right. In return, strong bonds of support and respect were fostered in the sessions. Most importantly, the community spirit was respected and activities grew directly out of this milieu.

DRAMA AND LANGUAGE

Diana Faith

BACKGROUND

Diana Faith works in the Remand Centre's Protection Unit, which houses a large number of young offenders.

METHODOLOGY/RATIONALE

Young offenders frequently have little or no sense of self. My methodology is focused on developing this sense of identity discovery and providing some sort of social vision. To do this I use a drama-based approach which has been further developed in my paper Literacy in Action.

Working in Protection I am daily confronted with students who are very anxious, suffering from low self-esteem, overly aggressive, severely depressed, lacking social support, victims of disturbed families and chronically unemployed. Whilst I realise that this describes many prisoners, those in Protection seem often to carry an extra burden, being at the bottom of the penal pecking order.

Lack of self-definition, plus the labelling process associated with being in Protection, can act as two arms of a mechanism which seeks to destroy the inmate's identity. Drama becomes a benign way of acknowledging the differences without becoming trapped within roles. Roles can be dissolved, reversed or recast. There is an element of cultural permission, a freedom to explore, which relieves nervousness and allows a calm insight to come into being.

Emerging from this whole process is a developing insight into the many roles that we play in society. Adopting the role of a person, any person; expressing an opinion, allowing disagreement without hostility; looking at how language and body-language develop out of a given social posture and reinforce that posture into a believable persona - all these things are liberating in their effect and demonstrate the relativity of social roles.
STRATEGIES

ANALYSIS OF KEY WORDS

Take a word like "influence" that will come up a lot for inmates. Work with this in different ways, demonstrating its various meanings and uses, e.g. Judges will wish to know who has been an influence on their lives - parents, the gool pecking order. The accused was under the influence. The solicitor may say, "my client was easily influenced".

Take the word through its gamut of social contexts. Promote discussion, link words and responses to various structural and grammatical forms. Role play the responses. Have a courtroom set up.

USE OF CONTINUOUS VERBS

What do you do in a courtroom? I am pleading/I am wishing/I am hoping. Use words that relate directly to emotional states. Make certain everyone feels as comfortable as possible with the exercise. Role play is good because it brings out creative talent - there is often an actor in the group, waiting for the chance.

DEBATING

Select topics that bring socialisation issues to the surface which are usually glossed over, e.g. "men lose their masculinity when they express their feelings". Have a loose formal agenda: sticking to the subject, maintaining a theme, responding to the argument as developed.

Debating fills out ideas which exist but cannot otherwise be given form. It gives the opportunity for a more mature, more objective self to be present. In debating you may have to defend a viewpoint which overrides your subjective self.

Concentration during debate must be given priority - nobody must be allowed to speak out of turn. During a controversial debate, many will be bursting to say something. They will have to address their oppositional foe with the discipline of debating. Begin each argument with, "I disagree with this because ..." Maintain coherence of thought. Stimulate vocabulary expansion.

WORD HISTORIES

Words that are unclear can be role-played. Their meaning can also be explained through derivation e.g. The Latin root of 'machismo'. Words are imbued with social value.

COMPREHENSION EXERCISE

Hand out a section from a book. If it's condensed in terms of subject matter then even a paragraph is enough. Allow the student to think about it for a few days and then encourage him to write and draw responses to it.

As well as discussing responses, discuss the author's intention and meaning, language used and approach.

THE NEW DIARY

In using this tool, consult The New Diary, T. Rainer. This expounds a range of approaches for safely accessing the so-called Jungian Shadow areas of the personality i.e. that which has been disowned or repressed. Get students to explore this mode through voice, dialogue, moving through blocks, both writing and personal. See the suggested exercises.

TEACHING THE BODY TO BE PASSIVE

As a balance to a hectic debate, the following week may feature a session on guided imagery where the students relax and share in the imagery that comes to the surface. Images may be used as a reservoir for writing themes.

TRUST EXERCISE

The group stands in a circle, one person in the centre, close enough together to gently move the central character from one to another. It is a shared group responsibility to make sure that no one gets hurt, indeed that a sense of safety is experienced. Can make for a positive group dynamic.

LIFTING

One person is elevated by the group. Ask them to talk about the experience. "The last time I felt like this was ..."

PROJECTING THE FUTURE

Write about who you want to be when you get out of gaol. Then write about who you want to be ten years down the track. Introduce this with discussion, talking about what stops this dream from coming true; what can be done to remove the obstacles. Does attitude play a part? What would you like to say to various people in your life?

How would you like to react to influences?
CONCLUSION

The hidden agenda in promoting social drama is to "crack shells" and set up a situation wherein people can safely talk about their feelings and take responsibility for them. They can be guided through the group dynamic without feeling amputated.

Diana Faith gets each new student to give an oral history. They may write or draw it. She has observed that the inmates talk on paper as if they knew her, yet on another level they don't know her and she represents the prison. The two levels are present: being addressed as friend and confidante and being seen as a part of the institution. It allows her to see their modes of conceptualisation. Patterns rise from the subconscious which carry messages of the deeper self.

A danger in demolishing shells and taking away the macho role may mean that the last mainstay of self-worth is eroded. She feels that it is sometimes difficult to educate without exposing the fact that they are uneducated. There may be little or no sense of self; if their masculinity feels exposed they may make up their minds to avoid education.

It is mandatory for teachers to consider carefully what their models of change actually are. Working with identity and language, touches on delicate issues, namely the inmate's construction of their own reality. There is a shadow or disowned self that can be activated in the process and which must be dealt with skillfully. Drama however, offers a powerful channelling agency in the search for good resolutions.

LEATHERWORK

Chantal Cordey

BACKGROUND

Chantal Cordey teaches leatherwork in the Remand Centre, Assessment Prison and Special Care Unit, Long Bay.

METHODOLOGY/RATIONALE

The leatherwork classes are student-centred. No exercises are given. Leatherworkers immediately employ the techniques on the project in hand. The project is of their own choosing. The experienced students usually choose something more difficult. They will ask advice. Novices usually go for smaller projects like making a key case or tobacco pouch.

If they need extension they can tackle books, braiding, dyeing, carving etc. They can look at different tools and their uses, saddlemaking and even shoemaking. I expose students to a wide variety of design work and interesting lettering. I try to extend taste to get away from the traditional ideas. There are an abundance of contemporary ideas in books and newspapers.

Numeracy as a necessary functional component of literacy features prominently in leatherworking craft. Some students were unfamiliar with ruler measurement and didn't know what inches were. Geometry plays a big part in pattern-making in terms of drawing, cutting out shapes, working out size, quantity and assembly.

The discipline of leatherwork requires a development of patience and perseverance. Workers who purchase their own tools need to have appreciation for them and a constancy of care. This is extensible to other areas of education such as problem-solving, business skills and financial management, numeracy and geometry etc. Above all, it is a hands-on practical discipline with a high component of immediate/experiential learning which is also portable in terms of carrying a practical skill into the outside world.
**EXPERIENCED LEARNING**

In presenting designwork, cutting etc., put the emphasis on the immediate learning situation. Allow innovation and a departure from traditional forms and formulas. Stress that leatherwork is a practical hands-on exercise in which the student is strongly guided by their own emerging sense of form.

**LITERACY SKILLS**

Encourage the use of a variety of reference material which highlights reading skills and the general acquisition of language. Emphasize the importance of literacy as a necessary trade skill for the successful leatherworker. Complete familiarity with the possibilities of the craft, including contemporary designwork and the techniques of cutting, can only come through having a literate connection with the trade journals.

**PEER LEARNING**

Organise groups to utilise the possibilities of peer learning and teaching. This will tend to reinforce other qualities such as patience and perseverance. Someone who might normally fail to see a project through will rise to the occasion with team spirit and emulation.

**BUSINESS SKILLS/FINANCIAL MANAGEMENT**

Give students practice in this area with costing materials and projects. Get them to put a realistic value on their labour time in terms of the various market variables. Obviously, this then becomes transferable to the outside world.

**PROBLEM SOLVING**

Use problem-solving skills that are applicable to the leatherwork situation. Numeracy and geometry feature as an integral part of construction. Familiarise students with the elements of constructive geometry and technical drawing e.g. division of angles, arcs and planes etc.

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**CONCLUSION**

Chantal Cordey sees leatherwork as an ideal entry-point into a range of high-order skills connected with literacy and numeracy. It functions on two levels: in the immediate sense it is a practical hands-on discipline requiring meticulous care and patience; at a different level it feeds into a range of skills from geometric problem-solving to financial management.

Competence in the craft is enhanced by a familiarity with the available range of reference material and trade journals. This stimulates reading and language acquisition. A sense of numeracy and a mastery of geometric form may arise from the same source. The beauty of such knowledge is that it is a response to the discipline of applied work.

Peer learning is an important group dynamic, with much of the learning coming from an exchange of ideas. Self-esteem is fostered through relationship and harmonious interchange in problem solving and in the build up of confidence in the process of crafting the article. Workers who purchase their own tools especially need to have an appreciation for them and a constancy of care.

There are opportunities for the leatherworkers to sell their goods and then they need to become involved in financial management - working out the cost of materials, cost of sale, labour input and time.

Above all, leatherwork provides a great deal of personal satisfaction and a skill that is portable to the outside world. It is a craft that offers a lifetime for its full mastery with increasing returns both at a personal and at a pecuniary level.
ORGANIC WRITING

Ursula Maierl

PART I - CLUSTERING

BACKGROUND

Ursula Maierl has worked in the Reception Prison (Creative Expression), the Remand Centre (Creative Writing and Literacy) and the Special Care Unit (Creative Writing).

METHODOLOGY/RATIONALE

I am particularly interested in exploring non-linear approaches to writing to tap the energy stored in the subconscious. I use imagery, the whole language approach to language acquisition, the Process Conference approach to writing, derived from the work of Donald Graves, and numerous right brain techniques to access this material. I seek an element of play and surprise to free enthusiasm, working with discrete skills in an overall context.

Clustering is a free-association technique devised by Gabriel Lusser-Rico (see Writing the Natural Way, Tarcher Inc. 1983) which grew out of her experience in brain research. It allows easy access to a rich store of material and maps it as 'atoms of experience and sensation'. It is a record of these experiences, sensations and memories as they come through the personal filter at the moment.

What may appear to be chaos does in fact have its own logic; each 'branch' developed from the 'kernel' may show itself to be a vignette. It becomes clear that composing is not a linear process. The idea that you begin at the first sentence and progress in an orderly sequence until reaching a conclusion is an inheritance from exam essay writing. Writing is in fact a recursive process. Memory is not linear, nor are emotions.

Clustering triggers memory and, because it taps the personal, gives direct contact with the writer's "voice" - that quality which is so often drowned beneath conventions of grammar etc. It allows language rhythms and linguistic knowledge, that every language learner knows, to surface. Nor is it limited to creative writing projects. Wherever ideas need to flow, clustering will generate a free flow.
John first came to my literacy group at Long Bay's Remand Centre in mid March 1988 and at the time of writing we have been working together steadily for nine weeks, on an average of twelve hours per week, on three consecutive days. He missed class for the occasional court appearance or visit to the doctor.

At the time of writing John was thirty-nine years of age, single, a scaffolder by trade and had grown up in Manchester, England and attended a special school from ages five to fifteen. He emigrated to Australia when twenty and worked in building construction. The legacy of school was that he "couldn't write to save (his) life" and could read only very patchily.

John tried learning to write at Tech. He also got himself a tutor but she was "the old-fasioned type with letter charts and sounds". He discontinued with this when he "got back into the smack". John did, however, have a motivation to learn - he felt a deep-seated need to change his attitude to life.

He had come to some important personal realisations by using writing as a tool for self-discovery. He kept a diary of his thoughts in an effort to "level him out" and keep off heroin. Having come close to overdosing some months earlier, he literally saw his learning project as a lifesaver.

Before coming to classes, John could already read some connected prose. He usually had a paperback with him but I sensed that these were often too difficult for him and that he struggled through in the early stages. I didn't like to pin him down to revealing how much or how little he could actually understand of his private reading, although he has now agreed to a reading assessment.

John was not disturbed by oral reading of material that we were working on together. Probably due to his reading, he had good oral skills and an interest in words. His vocabulary was rich and he enjoyed using new words and putting them into written context. His reading was much stronger and more confident than his writing.

Initially his writing was extremely hesitant, with confused spelling. Some of the confusion was due to his own pronunciation where 'things' became 'fings' and he dropped his aitches; consequently he didn't know when and where to drop or add an aitch in spelling. Generally his spelling made good phonetic sense and it usually wasn't difficult to fathom the intended word.

John initially wrote in upper case but it presented little difficulty for him to standardise this and come to terms with capitalisation of letters for beginning of sentences. Punctuation was a mystery which was dealt with without trauma in the course of revising his writings.
STRATEGIES

CLOSE
First session, to gain some quick information about the student and an initial assessment of his comfort level with reading and writing begin with close.

"My name is John and I come from Manchester. What I am mostly interested in is my work. I am a scaffolder and it is interesting".

Read and scribe the response - asking about Manchester.

"Manchester is in the North of England. It is usually miserable weather. It usually rains most of the time. It's a big city. It's in the County of Lancashire".

Do a vowel close, i.e. put in the vowels:

"Manchester is in the North of England etc".

Get student to copy the text.

Repeat with reflections about student's current home (Sydney) and do another vowel close.

WRITTEN CONVERSATION
Try a written conversation as follows:

Question Do you think scaffolding is a dangerous job?
Answer No, I don't think scaffolding is a dangerous job. It is as safe as you make it.

Question Why did you become a scaffolder?
Answer I don't know why I became a scaffolder. It just happened over the years.

Question Do you get paid danger money? etc.
Language skills should become more apparent.

INSERTING JUMBLED WORDS
Work with a student story.

ROOF ADVENTURE
Bloody hell! It's so stupid, really. It was in the morning, nine o'clock. It was in Bondi. I went round to score some heroin off my local dealer and he wasn't there, so I thought, "Rob him". I was seen going into the premises. I panicked and tried to get out. That's when I fell and broke my ankle.

The missing words are jumbled below

<table>
<thead>
<tr>
<th>nine</th>
<th>going</th>
<th>broke</th>
</tr>
</thead>
<tbody>
<tr>
<td>morning</td>
<td>fell</td>
<td>some</td>
</tr>
<tr>
<td>panicked</td>
<td>premises</td>
<td></td>
</tr>
</tbody>
</table>

INTRODUCING ABBREVIATION AND CAPITALS
Introduce the following conventions:
1) Use capitals for proper names e.g. John, Sydney, England, Bondi.
2) Use capitals to start a sentence.
3) Use capitals in a title e.g. "Roof Adventure".
4) Use of abbreviations e.g. it is = it's, he is = he's, she is = she's.

Discuss in terms of clues in text.

HUMOROUS VIGNETTES
Encourage writing short pieces in a humorous vein.

DINING OUT
The man and woman were dining out. The sun was shining. The man was a mining man. The woman said, "We are having some friends over for wining and dining". Then the man said, "We will go dancing and romancing" and on the way home the policeman was fining them for bad driving.

CLUSTERING
Use the free association of ideas through the clustering technique (see Part I). Take the following clustering chain e.g. dreams-misery-fantasy-police-gaol-trouble-money-syringe-smack, (generated by John).
This is the powerful outcome, after a little refinement:

SMACK
Smack to me is dreams and fantasy. And then the reality of life hits you in more ways than one. And then there's the police and gaol. Then it's always misery and loneliness.

Relevant here is John's reflection on the writing process itself:

Since I've been reading and writing I have noticed that the difference within my addiction. My addiction turned from smack to reading and writing. I'm still looking for the high I used to get from drugs ... when I don't get the high from reading and writing it leaves me feeling depressed. I noticed the feeling being depressed yesterday when I was leaving education. But since I've become aware of my feelings of depression I can do something about it and turn another leaf.
And again:

I've to stop thinking that whatever I write has got to be funny or witty. But since I've been writing and writing what I think it is like breaking through a barrier...

Testimony to understanding a personal process and the function of the writing-learning process.

**KEEPING A DIARY**

Suggest that the student keep a diary with daily entries.

**Keeping a Diary**

14 Apr

I've not been thinking much this morning. I went to the doctor and I missed my writing. Usually when I start writing I start thinking and at the moment cannot think of too much to say. I started reading a book today about the Kray twins. The Kray twins were two brothers who terrorised London in the 1950-1960.

15 Apr

I started doing my exercises today, but I could not get into them. I don't know why. I had a good night's sleep last night. I've a feeling I've got to get more determined in the way I think and the more vacant my thoughts become. And sometimes I can think of a thousand things to say but I don't know how to write the words down. It's strange how the mind works...

18 Apr

I was not feeling the best today. I could not help thinking I've let myself down. It's always the same when I get into a routine and I don't keep it up. I usually start in the morning by doing my exercises. And then I go over to education to do reading and writing. As a follow-up use the diary excerpts to model spelling.

Also, see *The New Diary*, T. Rainer, A. & R. 87.

**FREE INTUITIVE WRITING**

Let the student follow Rainer's suggestion about free intuitive writing, i.e. to simply relax and think whatever comes into your mind. Nothing should be seen as irrelevant (see *The New Diary*, T. Rainer A. & R. 87).

John's first copy (as per the original).

I wish I could stop biting my fingernails. I think it's the boredom of gaol that makes me do it. I don't know why but I think it's more when I watch television. I will have to think of more things to do than watch television. I am all right when I am reading. And I am getting more confident when I am writing.

Following this up in the diary, we get the entry for 20 April, 88:

I am glad I started writing last night. It makes me realise I've to start to get honest with myself. I've started to have a good look at myself so I can get all the bad things out of my head. And since I started writing I look at life a different way and my memory is coming back to me. Since I have been using drugs it's your mind that suffers. I remember it wasn't all that long ago that I thought life was a waste of time... once I break through negative thoughts I can work on my bad habits.

**POSTCARD AND MESSAGE**

Get student to draw a postcard and write a message on the back.

John had drawn a picture of the Sydney Harbour Bridge. He wrote:

Dear Mum and Dad,

Having a great time in Sydney. I'm living in Bondi Beach. I work as a scaffoldor. The work is good and the blokes I work with are great. I love it over here. Everybody I meet is so casual, not like back home. All the best.

Yr. loving Son,

John.

**SCANNING THE THEATRE SECTION**

Have student scan the Theatre Section of a newspaper and respond to questions concerning words in bold print:

E.g. *Wogs Out of Work*

playing at Enmore Theatre

*Female Transport*

The Parramatta Cultural centre

*Mating Alison Ashley*

directed by Nici Wood

*A Hard Act to Swallow*

with Phillip Scott, Linda Nagle & Jonathan Biggins

Julie Anthony is acting in

I Do, I Do with D. J. Foster
A PIECE OF MAGIC

The Infinite Thoughts of John...

When I was a child I used to think all the time of black space and it nothingness. My mind used to travel through space until it hit a brick wall. I could go to sleep for the night until the next night when I would hit the wall. The nightmare would start again.

What is nothing? It was all the same nightmare. What is nothing? How long is forever? I don't know if it was fear or terror but that was all I could think of for a long time when I was a kid. And I couldn’t think of talking to anybody. How do you start talking about infinity when your a kid.

So that is how I started my life and everything else didn’t seem to matter. So that is why I never learnt how to read and write. And I used to think everyone else can read and write and if I want to read and write something I could just ask somebody to do it for me.

A POEM

The Black

Into the black
Out through the black
Back to the black thats me
Back from the black

That was the start for me

John had wakened in the middle of the night with 'infinity' nudging him. He wrote it down as it came to him. He adds this short commentary to the poem:

What I know now and didn’t know then was that I should accept life for what it was. Acceptance was a big thing for me. With all these thoughts, oblivion and nothingness, going through my head all night no wonder I was hyperactive as a kid. I was too busy learning about life to worry about an education.

CONCLUSION

We began on an intense 1:1 basis. This provided strong immersion in creating text, seeing the text written down, reading the text and using it for written activities. The writing activities usually involved close, word recognition and the student writing his own draft.

We used the Dictated Experience approach often in the beginning weeks to achieve the above. It takes the dread out of confronting written language on an unknown topic. The student feels a measure of control with the written word, having created the meaning of the piece. Dictated Experience is therefore a valuable starting point for blending various aspects of the reading and writing processes - and they are intertwined processes.

We spent time on revision of learned words, reading together and spontaneously following up a point as it arose in the course of our workings. We often discussed approaches and philosophies of learning and I invited him to share his observations with students newer than himself.

Techniques were varied: scanning to get information from classifieds, cutting up sentences into phrases/words into letters for reassembly (dumped due to fear of peer jeer) anagrams, jumbled letters of words we had been dealing with spelling, (acceptable) dictation (which was actually revision of spelling) various genre styles; writing a postcard, telegram, form filling.

There were traced word chains from magazine articles, opinion of the article in written form, sharing written conversations, as well as exercises John himself found, such as lists of changing verbs into the past tense, and copying material from text above his own writing level.

The form-filling exercise was an application for Legal Aid, and I had no hesitation in seeking help from an inmate who was far more familiar with the jargon than were either John or myself. I have often debunked the notion of the all-wise expert by asking help on dubious spelling, as well as using the dictionary, and have shown John rough drafts of college essays in their 'full glory' to show that even a writer far more experienced than he creates an absolute mess in the process and that the first draft is not where it all stops.

The writing of texts and reading always remained the main feature of our studies. We would reinforce and incorporate earlier discoveries - spelling or grammatical convention - or deal with a new point as it arose. To avoid confusion I did not immediately deal with each new point in depth e.g. it was only after weeks of having used and become familiar with the apostrophe 's' function as abbreviation, that we skimmed the newspaper and I pointed out its possessive function. In the course of our skimming, 'its' cropped up, and it was briefly noted, but tucked away until possessive apostrophe 's' was clearly absorbed.
Sometimes John expressed concern that by being able to copy correct spelling, or by using a phrase he had found in a different context was 'cheating'. He tried explaining the reading and writing skills involved (knowing where to look, selecting the appropriate, scribbling accurate information). He was worried that 'just writing' wasn't enough. He sought out more traditional grammar exercises, such as lists of words to be changed into past tense. I encouraged him to follow this if he so felt, as well as encouraging him to use discoveries in his writings. I also offered him reasons for how we worked. He seemed to revise his opinion of what 'real work' was, saying that 'I didn't think it (writing) was at first, but I can see how it is, now.'

I got to get back into my writing. I've been studying the mechanics of writing and spelling. Learning things like plurals, vowels, prefixes and suffixes and things I thought I was missing from just writing. But since I've studied all the other things, I feel happier when I'm writing.

Sometimes John chose to sit and read for quite lengthy periods.

The turning point in his writing probably came with his diarising. His written word leapt to life as he started a process of internal investigation. His writing progress served as a mirror of his coming to terms with his inner life, and he's aware of it. Even his physical appearance took on a healthier hue. His commitment to this venture keeps him enthusiastic enough to persevere with the frustration of not writing as quickly or fluidly as he would like. When it is imperative to get ideas down, I stress the importance of letting spelling etc., go by the board, as long as the meaning gets put down, and then the conventions can be reworked later - I am very much of the opinion that 'the only point in having structure is to give form to inspiration.' (1) When content and self-discovery are truly respected it takes writing out of the realm of mere mechanical process, and moves into the healing sphere.

The potency and honesty of such writing is most appropriately highlighted in concluding with a few snippets of John's musings, which testify to his own sense of empowerment: 'I remember it wasn't all that long ago that I thought like a waste of time. The feeling I am getting now is just too much. It is a long time since I felt proud of myself. And I am just starting to get used to the person in the mirror. I used to think my life was an open book with blank pages."

POSTSCRIPT

I wish to acknowledge and thank John for his generosity and permission in allowing me to use his material in this study, and for being such a rewarding student.

- Ursula Maierl.

CREATIVE EDUCATION ON REMAND

Charles Mackay

BACKGROUND

Charles Mackay is currently Senior Education Officer at the Remand Centre, Long Bay Correctional Centre.

METHODOLOGY/RATIONALE

"If Adult Education is going to be creative and meaningful, we must strive to find teachers who can make learning inviting. Hence, the role of the adult teacher is not only to convey significant material to study but to present it in a fashion that exhibits the joy of learning when it relates to one's life experiences". Grabowski, S.M. (Ed) Paulo Freire: A Revolutionary Dilemma for the Adult Educator. 1978 p32

The process of education in the Remand Centre at Long Bay is unashamedly based on the theories of Paulo Freire - the educator who devised a highly successful literacy programme in his native Brazil in the period following the Second World War. This is not the place for a discourse on these theories, but rather an opportunity to reflect on what has transpired in the period that I have been S.E.O. in that Centre in the context of Freirian educational theory.

As any prison educator in N.S.W. knows, constant battles must be fought for existence inside the gaols, adequate funding for teachers and resources and appropriate space and settings for activities. These battles are fought at varying levels on a daily basis - hardly the most appropriate way to conduct education. On arrival at the Remand Centre in 1988 I saw two major issues facing us (myself, the teachers and the students) as:... (a) To develop credibility within the gaols, so as to secure our existence... (b) To gradually develop educational programmes relevant to our setting for all concerned.

It became apparent to me at an early stage that students (anyone who entered the area) by and large had very little respect for the area - coming straight from suburban police cells did not seem to encourage respect for communal space! Through long negotiations, we have instituted a programme of dividing spaces with walls to create separate carpeted rooms (and plants to soften the environment).

The area is looked after by eight employed students, who each have responsibility for an area and a teacher's needs. Automatically, instead of one person being in charge, there are eight bosses of eight areas. On the last Friday of each month, a Management Meeting is held, which is attended by all the workers, the S.E.O. and any teacher on duty that day. These meetings are chaired by the Head Student, and minutes are taken by a nominee - anyone attending has the right to place an item on the agenda. Through this forum, group problems are recognised and solutions found, agreeable to everyone.

Charles Mackay is currently Senior Education Officer at the Remand Centre, Long Bay Correctional Centre.
Issues range across areas such as security, class timetabling, personal communications issues and gaol politics as it relates to the Education Unit. All students are called by their Christian name, where possible, in an attempt to humanise interactions and as calm an atmosphere as possible is maintained. In general, a concentrated effort is made to establish an area of stability and warmth.

STRATEGIES

BASIC PROGRAMMES

Basic Literacy (English to Speakers of other Languages, Computer Studies and Art (Music, Screen Printing and Pottery) form the Basic Programme. The overriding concern is to link the atmosphere in the Unit to the atmosphere in each group. People learn about human interaction whether they are in a literacy or a music group. Our aim is to set an environment in totality so that people entering have a better chance of expressing themselves.

SHORT PROGRAMMES

A special feature of the Remand Centre is that students are there for only a very short time - if they can reconnect with basic human warmth during their stay the educator has achieved something worthwhile. It should have as its aim to make learning an exciting experience that is as different from "regular" schooling as is possible. Can we give them a good learning experience, so that they realise that they are not powerless over their lives?

SUPPORTIVE LEARNING

The overriding feeling on entering a well-designed Education Unit is that here is a place where you can create - a letter home (or to your solicitor) a written sentence for the first time, music, pottery, a poem. Students tutor other students (especially in the ESOL Groups) and often in return begin to learn another language. Birthdays are celebrated and occasions noted with music and song.

THEMATIC INVESTIGATION

Teaching using the Freirian "Thematic investigation" as its basis - using concrete reality as a tool for learning. Art-Literacy work is displayed through the area as a means of secondary learning.
CONCLUSION

Does it work? - Freire certainly wanted to teach adult illiterates the mechanical skills of reading and writing, but he did so with the deliberate aim and intention of awakening them to, and liberating them from, their naive acceptance of life and its dehumanizing effects upon them. In the Remand Centre students do learn to read and write. At the same time, they are exposed to human values that are rooted in the basis of caring and nurturing. It is a Remand Centre - at times it is rough, wild and chaotic and at other times it is inspirational.

What I have described here is a brief sketch of an evolving process - one that is underpinned by sound educational theory. Paulo Freire originally wrote in the context of the Third World - his pedagogy aimed at giving a voice to the oppressed. He was gaoled for his work in Brazil. As he says, "Of course if I had developed only a formal way of teaching I would still be in my country".

In our social context, prisons are our Third (or Fourth) World and in my view a highly appropriate setting in which to be introducing Freirian educational principles.

Suggested Introductory Readings on the Educational Theories of Paulo Freire:

Books by Freire:
1. Pedagogy of the Oppressed Penguin Ed 1972

Commentaries on Freire:

LITERACY IN ACTION

Diana Faith

BACKGROUND

Diana Faith works in the Remand Centre's Protection Unit, which houses a large number of young offenders.

METHODOLOGY/RATIONALE

The model I propose is founded on certain assumptions:

* learning is self-generated rather than receptive;
* teaching is "learner centred", that is, the teacher targets the students needs and develops literacy/communication programmes that explore language appropriate to meet those needs;
* active roles in the learning process establish the focus for self-generation;
* the use of language and literacy is both informal and formal;
* conquering the informal and formal modes of language is accomplished by distinguishing the multiplicity of social roles required in order to gain access to social structures;
* the basis of the self in society stems from an understanding of the values of the social collective and the role or roles that we may have to play in order to gain mastery over social situations. That literacy is a democratic right of all citizens and an essential component of self expression;
* low self-esteem can occur in every human being. The means of gaining access to appropriate communication and literacy depends upon how much we are prepared to share both as speakers, listeners and writers;
* there are no winners or losers within the class room, just enthusiastic people preparing ourselves for the many roles that we may have to play, and refining the roles that blocked our development;
* observation of literacy in action sharpens our own powers of understanding and the roles played in human communication. We develop the ability to recognise what means of communication are appropriate for social roles. That literacy in action is a rich way of conquering and playing with the language;
* every student must learn to recognise how to turn negative energy into positive energy.
As I work in Protection at the Remand Centre I am daily confronted with students who are very anxious, suffering from low self-esteem, overly aggressive, severely depressed, lacking social support, victims of disturbed families and chronically unemployed. Whilst I realise that these features can be applied to a description of many prisoners, the prisoners in Protection seem to often carry the extra burden of being somehow at the lower end of the penal pecking order. As it is very difficult to defend oneself in prison from any form of scapegoating the labelling associated with "Protection" can initially set up self-defensive mechanisms.

Targetting student needs is very important. This is achieved by one-to-one interview, and observing students skills in groups and encouraging open communication. In such a manner the objective of literacy in action develops the learner's self esteem and enhances their social roles, word power, concentration and literacy skills.

It must be understood that surviving in this atmosphere also means not exposing the student's weaknesses. The inability to write can single out a student, who in turn may not wish to be exposed. Therefore absolute sensitivity to that student's needs must be adhered to by the teacher. These particular students benefit from one-to-one learning. At the same time they can participate in the larger classroom. They are never singled out but rather the aim is to also appreciate their other qualities.

I have discovered that illiterate students have acute listening powers, are quite often very developed in expressing themselves in art or symbolism and often have learnt poetry which (although often bawdy) I encourage them to express. It pays never to be embarrassed by any subject matter, but rather launch off into another discussion.
TO PLAY THE ACTOR’S ROLE. This breaks down teacher-centred learning. Allocate a SCRIBE for the board. Or play this role yourself as the teacher.

This process allows the development of the "many selves" or many roles that we may have to play in society. Many of them may be foreign to our experience, but that does not mean that the day may come when we will be required to play a certain role. Roles require specific language (e.g. formal and informal). Language and literacy extend the boundaries of self-expression and communication.

In a way developing the many ACTORS (within the self) is a method of breaking down the boring repetition that was attached to previous models of literacy. The ACTOR can develop a social situation whereby repetition is replaced by REHEARSAL. The ACTOR, OR ACTORS that a student wishes to develop can also serve as a method whereby the teacher can talk to the projected persona of the ACTOR. This in turn gives the student an opportunity to talk to his ACTOR as well.

For example. If the student is lacking in energy or enthusiasm the teacher can talk to the projected persona of the ACTOR. THIS CAN THEN BECOME ANOTHER CASE using the suggestions offered in the above (e.g. OPINIONS).

DEVELOPING CONTENT

The immediate situation is the general scenario that generates the most interest for many students in Protection. This offers socio/cultural insights that the teacher can draw upon. Obviously the students have had contact with authority figures. In order to deal with the present environment and the courts they shall have to conquer with the present environment. Drawing out the "many selves" (e.g. the "doubtful self", the "hopeful self: etc.) These images can create the scenario for literacy in action.

It must also be remembered that we are dealing with adults. Although of late many adolescents have entered the classroom and that has added extra dimensions to the teaching situation. The younger students can become extremely resentful of the more confident students. Nevertheless, it is important to include them in the classroom and encourage one-to-one in order to incorporate their specific needs.

One-to-One teaching is very important. It is the opportunity for the teacher and student to get closer and assess the needs of the student. It also relieves the pressures and confusions that the student may be carrying. It can represent special attention, and it is free for all students.

It must be remembered that this is a transient population. What may have worked in previous lessons, may not work at other times. Therefore, it is important to always keep an open mind. This helps in developing literacy in action programmes. As each HUMAN DRAMA contains many SCRIPTS and many hidden ACTORS within the consciousness of the student. It is helpful to draw out the SCRIPTS, examine the HUMAN DRAMA, and develop the ACTOR, or if need be the many ACTORS. (This can also mean the various family members or loved ones enter the scenario).

JUSTIFICATION FOR THE ACTOR

Many students assert that society tells them how to behave and yet never gives them the opportunity to practice these social beliefs. Developing the ACTOR is the most creative way of developing concentration, creating a mask to hide the insecure self, and also project the developing self. This presentation allows the student to move between subjective perceptions to more objective analysis. It is a model of preparation into society. It helps also to demystify the "criminal" label, and as word power, literacy and communication develop so does the student.

In other words LEARNING SHOULD ALWAYS BE AN EXCITING PROCESS. MOVEMENT HELPS TO GENERATE THE EXPRESSIVE SELF.

USE OF DRAMA IN DEVELOPING LITERACY IN ACTION

In each project the aim is to develop the learners self-esteem, knowledge and ability to "control" the present environment. This means speaking of where the student is NOW. Relating the sensations felt in the present environment, drawing out the "many persons" (e.g. the "doubtful self", the "hopeful self: etc.) These images can create the scenario for literacy in action.

CREATING THE IMAGE

Let us brainstorm. How many people can give a word to match "doubtful"? It is important to encourage those students who cannot write to draw by symbols their interpretation of something that creates "doubt" in one. Quite often a gun, a knife, a key or some symbolic reference will be produced.

We will experiment with the word "doubt". There follows such words as depressed, anxious, non-believing, non understanding. etc. These words do not in literal grammar have absolute meaning. However, the sequential flow that is uttered by the group gives meaning.

THE CONTENT

This is the development of the scenario. The students create roles whereby the word is "acted out" in both the passive and active roles.

CREATING A CHARACTER

A: "I am a depressed. They see me as just a "crim". (Everybody takes note of the body language).

B: "Is that the person that you want to be?"

A: "No. But that is what I am. I am not good at talking". (The body language more often than not signifies "doubt")
OBJECTIVE. Let us present an image that is the opposite to "doubt". Can anyone think of one? Many words follow. Which one will we act on? OK. Let us present the CONFIDENT IMAGE.

It is important to prompt the student. Because of their lack of confidence and appropriate language, new words have to be injected into the ACTORS vocabulary. This dynamic is very popular as many of the older students are well versed with the court-room situation and can offer THEIR interpretations of WORDS, GESTURES etc.

THIS THEN OFFERS THE OPPORTUNITY FOR ROLE REVERSAL. LET US PIT THE CHARACTERS 'DOUBT' AND 'CONFIDENCE' TOGETHER.

This then presents an opportunity for creating the court-room and gaining access to the language that will be used. It is very important that this language is fully understood. Very often students do not understand the words and phrases used in the court-room situation. PAUSES are often hidden moments in discourse. If the body language looks APPEALING then it is OK to talk. Taking the initiative can be very useful.

Do not ask people what they are in for. If this information is volunteered it is accepted as part of the social drama and is treated as such. This is very important as all teachers are human and if fed too much negative information tend to form protective layers which can hamper the teaching and learning process.

THE FLESHING OUT PROCESS

We have seen how two characters 'DOUBT' and 'CONFIDENCE' have interacted. Now let us CREATE THE COURTROOM.

The Laban method is helpful here in order to inject some fun. Students may wish to take on the identity of an animal e.g. a snake with a personality like popping champagne, or a goose with a personality of flat beer. (This offers greater colour to the characters introducing also texture, minerals, animals etc.)

THE JURY. THE POLICE. THE PROSECUTOR. THE DEFENDANT. THE JUDGE. THE ACCUSED.

IMPROVISATION IS VERY IMPORTANT. It generates excitement and role reversal becomes self selective.

Students compare judges, lawyers and juries. This brainstorming raises the level of language acquisition and insights into social structures (such as the court-room). Literacy becomes exciting as the board is rapidly filled with phrases and key words.

EXTENDING THE COURTROOM

This is a helpful exercise for the teacher wishing to teach grammar. The COURTROOM SCENARIO also offers the opportunity for exploring the continuous verb.

It can be allocated to the characters.

I am PLEADING
I am THINKING
I am JUDGING
I am PROSECUTING

There are many variations that can be offered.

THE OUTCOME

Literacy in action when applied to the court-room scenarios has offered many students new perceptions. Comments such as -

"I found it really interesting playing the prosecutor. I mean, when I saw the accused I thought that COULD BE ME. Then I thought, well if it is I won't look like that! I won't use those words. I will emphasise THAT OR THOSE WORDS. I had no idea how good it feels to PLAY SOMEONE ELSE.

That in many respects confirms the OBJECTIVE. In order to develop our self-esteem and our language we need to know WHAT OTHER PEOPLE FEEL. WE NEED TO UNDERSTAND HOW THEY THINK. If we remember our ACTOR remember how good he felt then we can rely on him when "DOUBT" wants to take us over.

The student does not only learn to concentrate upon THE SKILL but his conceptualization broadens to accommodate THE OTHER or the 'COLLECTIVE'. He learns the signifiers of language that are appropriate for formal and informal occasions.

FINALLY. You may find that a student has blossomed. He then can play the role of the DIRECTOR.

IT ALSO OFFERS A CHANCE FOR THE TEACHER TO BE SCRIPTED AS THE 'CRIM'.

THIS CERTAINLY LIGHTENS THE CLASS. It gives the opportunity for the teacher to relay back to the class what she/he has learnt from the collective interaction. Sometimes it is important to slip into slang in order to be corrected.

DEBATING

This has proved to be a most popular method of enhancing language, literacy and students vocabulary.

Students learn about CONCENTRATING upon a theme. This method also encourages patience, allows the students to practice forms of logic that may be alien to them. For example they are often placed in a situation whereby they have to develop an argument that they may not necessarily agree with. In view of the fact that they have developed the ACTOR it is important to remind them to develop HIM. Also they are constantly reminded on the moral dilemma that many lawyers may be placed in when they have to defend someone whom the may not necessarily believe.

Firstly, it is important for the teacher to give a tutorial about the subject. The last debate we had in the Remand Centre
The question debated was: "Do men lose their masculinity when they talk about their feelings?" Naturally, this question raised many sensitive issues but the students believed that it was worthwhile. A general discussion then occurred. Leave the group, as it makes "IN" talking easier.

There are often difficulties with debating. Many students want to be on the YES side or NO side. Often it is important to intervene and with encouragement suggest the team.

The debate itself offers many insights for the students and the teacher. Quite often the opposing team will start to agree with its opposite faction. If this occurs a lot of group correction will occur. Then someone will decide to break the rules of the debate and a subjective flow will occur. This person is then reminded by the group not to be selfish and concentrate upon the formalities.

The debate introduces students to formal modes of social interaction. The rules require no interruptions as this breaks the development of the argument and the flow of concentration. If anyone wishes to offer further insights, we have what is then called the "scatter gun" approach at the end of the debate. This means that the student has written down the ideas that he has learnt. He may or may not agree with another student. At the end of the debate the "scattergun" allows a quick debate. There are no winners or losers. The object is to discuss WHAT we learnt from the debate. This covers social attitude, new words, their meanings, their opposites. How would change things or improve them.

ORAL HISTORY

This is a method of encouraging students to "talk" to their note books. The book is seen as a person or a friend. It represents someone that they may wish to share their innermost feelings, wishes and visions. Many students have different needs. They are often seeking an outlet and as education does not have the resources to cater to all students, this method is one whereby the student and teacher can develop ongoing educational skills.

The oral history often begins with a description of what life was like as a youngster. What the family relationships were like. How the student felt in regard to the situation being "talked" (and written about). Quite often the history will reveal that the student was subjected to abnormal abuse and violence. The process of writing enables the student to reflect upon aspects of their work and lives that need greater attention. Often the history serves to explain facts to their solicitors. On several occasions the students have felt confident enough to present their history to the judge.

Give students access to the more sophisticated forms of language. If their conceptualisation has developed to such a point that they are able to understand that key phrases have within them inherent cultural meanings, and these they understand then utilizing the language offers greater access to the student. For example: The phrase "Social History". It contains many images for the student. It explains the students background to the judge. If the student has learnt from his Social History (which has been revealed to him in his Oral History) that he was subjected to extremes of violence, and maybe learnt to act out same, then both the student and the judge have shared this insight. It helps to deflect from the usual punitive model that believes that there is no origin or complex surrounding the use of violence.

The Oral History has helped many students who find by writing their feelings they can relieve the tensions they feel. Also the need for grammatical perfection is not a prerequisite in the initial stages. Oral History books were filled with drawings and symbols. This is a language and must at all times be encouraged. At no time is self-expression denied. It may not be self-expression that is targeted. But it is self-expression. That is what literacy in action encourages.

An Aboriginal student who couldn't write, was a perfect actor. His method of literal written expression was symbolic. His persona uplifted the group, despite his total lack of literacy. In fact, a very delicate situation arose on one occasion. It was the battle between symbolic language (such as the hammer, the screwdriver, the knife and their modes of expression) and the need to concentrate upon Anglo-Saxon symbols.

The Aboriginal student was encouraged to conduct the class with acting and symbols. His ability opened up new modes of perception. He was able, in a general manner to get his message across and at the same time deal with his lack of Anglo-Saxon skills by illustrating to the group that racism and social inequality had influenced his conditioning but it had not prevented him from expressing himself on paper.

DEALING WITH THE QUIET STUDENT

Allow suggestions to act upon the psyche of repressed students. e.g. a very quiet student who never spoke. He agreed to sit and listen to the debate. He then chose to act as Chairperson of the debate. This meant that his listening facilities were sharpening. Finally, he has developed to be an excellent communicator and a fine listener. He has the ability to non-critically assess communication by others and encourages the full story to develop. This is a very successful moment in teaching.

A student may have his previous court history on paper. He then ascribes various students to play roles. (Or else he can describe his DRAMA and assign roles for the students).

COMING OUT OF THE CORNER

This is a very simple literacy exercise. Basically it evolved
from a classroom situation whereby the quietest member of the class found his confidence and a great deal of information poured out of him. The content was immediately identifiable to the other students. A life of great insecurity, confusion, running away, erratic behaviours and the need to change the patterns and language that formed his persona. A bold step was taken. In turn each student was given very positive feedback about honesty. Several found the compliments difficult to deal with.

I then asked each student to be honest in his response to the positive comments. Three students felt wonderful. Three students wanted to run away. It was suggested that a fear of intimacy maybe creating patterns whereby the need to run away constantly occurred.

Words expressing "running away" were encouraged. At the same time a creative visualisation in five steps was suggested.

The five steps meant that in ten years each student was able to say where they imagined they would be. Three students saw themselves travelling. The other three students wanted to go to the country. This was their target for Stage Five. However, upon arriving at the destination visualised, they then added that they would probably run away.

In essence the group was able to identify where the complex lay in their behaviour. Various students started to ask why anyone would want to shatter this visualisation. As the drama evolved family ghosts entered the room. The rejecting father who would encourage affection and then reject it became a dominant figure. Each student started to mirror this character. Over a period of time old phrases from old life patterns began to emerge. At this point I encouraged the ACTOR to express his feelings towards the 'father'.

THE TRUST EXERCISE

As the student described his pattern of behaviour other students mirrored the description. They were asked to write in a simple word or phrase the impressions that they were forming. When the storyteller became blocked in his five steps the groups would take him back to stage one and prompt him to begin the story again. Over a period of time a network of emotions became identifiable to the group. For the storyteller an awareness of the influence in his life forced him to examine the effects in his own behaviour.

What can be achieved from this exercise is an opening up. The storyteller is empowered as the director. The other students mirror emotions back to him. He in turn begins to form larger images of himself and the impact of the story. He learns to deal with the "ghosts" that have influenced him. Dealing with the complex then becomes the task of the group. The storytellers complex is not his alone, each student who has mirrored the events and the future visualisations has formed definite images.

The outcome can be a collective letter to the father. It requires great sensitivity as the object is not to blame anyone for suffering incurred in life but rather recognise that as we mature so we must learn to take on self-responsibility. We must recognise the Social History of all ACTORS (or loved ones) in our lives. This letter is a handing back process. It does not have to be sent. It may indeed lead to the student developing more time with his Oral History book.

CONCLUSION

Diana Faith sees the aim of literacy in action to develop the many-faceted parts of the individual. For the more developed students it is important to design literacy in action programmes that deal with more concrete issues. However, the majority of the students have a tremendous need to express themselves emotionally.

Honesty can only develop in the long run to a more fruitful understanding of the self in society. As insights into our lives occur so then does our language begin to reflect that growth. Literacy in action offers the language to develop greater self-confidence and expression.

Many students have constantly spoken of how much they have learnt from this process. They find it exciting to realise that pain and suffering can be shared by the group and at the same time creatively
READING TEXTS FOR IMPROVING LITERACY

Sr. Joan Keating

BACKGROUND:
Sr. Joan Keating was part of the working party for the NPL Literacy Teachers Project. She is based at Long Bay.

METHODOLOGY/RATIONALE
I see the general aims of reading as follows:

* to help students recognise, read, understand and enjoy a wide variety of text types in English.
* to teach readers to gain meaning from a text by using various skills such as prediction, skimming and scanning.
* to enable students to read and interpret charts, graphs and other symbolic material.
* to teach readers to employ the skills of referencing and sequencing.
* to ensure that students can identify and distinguish between fact and opinion.
* to enable students to record at a level suitable to the individual's capacity.

STRATEGIES

READING TEXT

1. Aussies Tell of Terror in the Air
   - to predict from headlines
   - to read to get the gist of the pointed article
   - to skim through a text and thus extract specific information
   - to transfer information from the printed to the spoken language
   - to contribute to group discussion

AUSSIES TELL OF TERROR IN THE AIR

1. Horrified Australian passengers yesterday told of their terror when the side of the United Airlines Boeing 747 ripped open and nine people, together with several rows of seats, were sucked through the gaping hole into oblivion.

2. Sydney schoolteacher Carolyn Austen, 27, of Beverly Hills, who was only a few rows behind the explosion, saw a dark-haired hostess knocked down and dragged towards the 3 metre by 13 metre hole, described by other survivors as being big enough to drive a truck through.

3. "I couldn't see what happened, but it was like an invisible arm had grabbed her and was pulling her towards the hole," Ms Austen said. "I heard later somebody reached out and grabbed her and stopped her being sucked out of the plane."

BROKEN ARM

4. "The wind was incredible. It just dragged everything that wasn't nailed down out through the hole. The plane was stripped down to the framework."

5. "Everyone was calm except for a woman up the front of the plane who was sitting in the row behind the ones who were sucked out. She was standing on the seat and screaming with blood on her head."

6. Sydney policewoman Tracy McGregor, 27, of Peakhurst, said she saw a drink trolley smash into the arm of a steward, leaving the limb hanging broken at an angle of 90 degrees.
"The crazy thing is if it hadn't hit him he might have been sucked out, too," she said.

Mrs Susan Bowers, 44, and her husband John, 47, of Earlwood, Sydney, were sitting two rows behind the explosion.

"We were right behind the bulkhead and I think only that stopped us going out, too," she said.

Mark Bastock, of Melbourne, who suffered broken bones and bad cuts, said that only seconds before the explosion he had been walking down the business class aisle talking to other passengers.

"I had just sat down when there was a mighty explosion just in front of me," he said.

"The wall of the plane just exploded into the air. There was a hole about four metres long and the height of the cabin.

"The explosion took out almost three rows of seats and all the people in those seats.

LOUD POP

"I saw the person two rows in front of me just disappear, and it was only minutes before that I had been down that aisle section and talking with them."

He added: "All the plastic fittings inside the aircraft started flying around the aircraft and were being sucked out - not many of the oxygen masks came down because a lot of the interior fittings were just sucked out."

Andrew Gannon, 19, a student of Melbourne, said: "A huge gust of wind swept into the cabin. A stewardess went flying and another one tried to calm everybody down."

American Max Thompson said his wife was sitting next to rows which were sucked out. The rush of air out of the plane sucked off her earrings.

"She said it was just a loud pop and a section of the plane blew out along with approximately four rows of seats. All the baggage, carry-on baggage etcetera, was sucked out with it."

"She said it just happened in a split second - all of a sudden there was just a large open hole in the plane and she was looking straight down at the ocean. In fact, we could even see all the way back to Hawaii."

New Zealander Lenore Birrell, sitting two metres from where the hole appeared, said: "We thought we would land in the sea and drown."

Mrs Birrell, who is six months pregnant, held a pillow over her four-year-old daughter's eyes during the incident.

"There was a grinding noise, a bang, and then a flash of light," Mrs Birrell said.

Shelley Perel of Beverly Hills, California, said: "There was a whishing sound and then it sounded like the outside of the plane was peeling off."

With acknowledgment to the Sydney Morning Herald.
**Aussies Tell of Terror**

Can you find the number to match the given sentence?

A: Most people were calm except for one lady.

B: A man had been walking through business class just before the explosion.

C: The person in front of me disappeared, I'd just been talking with him.

D: Nine people were killed when the side of the 747 was ripped open.

E: The Bowers were sitting just behind the explosion.

F: The air hostess was dragged towards the hole.

G: There was a loud noise as a section of the plane blew out and baggage was sucked out too.

H: Somebody grabbed the hostess as she was being sucked out of the plane.

I: Lots of things flew around the cabin and were sucked out.

J: There was a noise, a bang and then a flash.

K: The wind was terrible, it just dragged everything out through the hole.

L: The drink trolley saved the man from being sucked out.

M: All of a sudden there was a large open hole and I was looking at the ocean.

N: A drink trolley crashed into a steward's arm.

O: The air sucked my wife's earrings off.

P: The bulkhead stopped us from going out, too.

Q: The wall exploded leaving a hole about 4 metres long.

R: I had just sat down when the explosion happened.

S: There was a huge gust of wind, one stewardess went flying.

T: The explosion took out almost three rows of seats.

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<thead>
<tr>
<th>Name</th>
<th>Where From</th>
<th>What They Said</th>
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<tbody>
<tr>
<td>1.</td>
<td>Beverley Hills</td>
<td>We were saved by the bulkhead of the plane.</td>
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<tr>
<td>2.</td>
<td>Sydney</td>
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<td>3.</td>
<td>American</td>
<td></td>
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<tr>
<td>4.</td>
<td>Shelly Pevel</td>
<td></td>
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<tr>
<td>5.</td>
<td></td>
<td>I had been talking to passengers in business class. I was just settling into my seat when there was an explosion in front of me.</td>
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<tr>
<td>6.</td>
<td></td>
<td>All the plastic fittings in the plane were sucked out.</td>
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<tr>
<td>7.</td>
<td>Peakhurst</td>
<td></td>
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<tr>
<td>8.</td>
<td>Lenore Birell</td>
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2. How to Keep Your Heart Fit

READING OBJECTIVES
- to predict the general context from headlines
- to use skimming and scanning skills to obtain required information.
- to extend vocabulary through word study e.g. roots, prefixes, synonyms, antonyms
- to get the main ideas in the text
- to recognise idioms.

HOW TO KEEP YOUR HEART SAFE

Heart disease is Australia's No 1 killer and has been for 28 years. Last year more than 30,000 Australians died of heart attack.

One in two Australians will die of heart disease.

The major risk factors are high blood pressure, high blood fats, cigarette smoking, excess weight, lack of physical activity.

The National Heart Foundation believes the only way to save them is to continue research into the causes of heart disease and to inform people of the things they can do to cut down the risks.

There are six golden rules to avoiding heart disease:
- Have your blood pressure checked regularly.
- Reduce blood fats by reducing the amount of fats you eat.
- Don't smoke.
- Maintain normal weight.
- Exercise.
- Have regular check-ups.

Many Australians die because they don't recognise a heart attack and wait too long to act.

WARNING SIGNS

The heart attack major warning signs are:
- Pain or discomfort in the centre of the chest, behind the breastbone, lasting for more than 10 minutes.
- The pain may spread to the shoulder, arm, throat or jaw.
- Sudden collapse.

If a relative or friend shows these symptoms get to the nearest major hospital by ambulance (if available) or by car. In metropolitan areas dial 000 and ask for "ambulance".

If the person suffering the heart attack or a bystander, treat the symptoms as a heart attack. There's no harm done if you're wrong and swift action could save a life.

If the person suffering the heart attack is unconscious, call for an ambulance or doctor and start heart resuscitation if you know how.

EVERY MINUTE COUNTS

With acknowledgment to: National Heart Foundation.
PREDICTING AND DISCUSSIONS

A.
- Show title and discuss.
- Give students to complete article. Encourage them to skim, that is, let their eyes travel very quickly, note headings, pay attention to first and last sentences' of paragraphs.
- Students share findings.

B.
- Scan, that is, read silently and quickly up down and across to find answers for:
  - What is Australia's number one killer?
  - How many Australians died of heart attack last year?
  - How may 'golden rules' for avoiding heart attack are listed?
  - What is one warning sign?

C.
Read more carefully in pairs or individually to find answers for:
- What are some of the major causes of heart attack?
- List the major warning signs of heart attack.
- What should you do to help a person who is suffering a heart attack?

D.
To encourage thinking at the level of personal judgment and personal response answer the following:
- Do you share the views of the author?
- Why was the article written?
- Can the writer prove his claims in the article.

HOW HEALTHY IS YOUR DIET?

Answer the 10 questions and add up your score.

Yes (score 1)  No (score 0)

1. Do you eat 2 of the following on most days?
   bread, cooked pasta, porridge, cereal

2. Do you eat at least 3 different vegetables each day?
   (salad, cooked, frozen, canned)

3. How many Australians died of heart attack last year?
   1 piece of fruit, 1/2 cup of fruit juice, 1/2 cup of cooked or canned fruit

4. Do you eat one of the following on most days?
   1 medium serving of meat, chicken or fish, 1/2 -> 1 cup of dried beans, peas or lentils

5. Do you eat less than 3 eggs each week?

6. Do you eat one of the following on most days?
   150ml milk (whole or skim) 30 grams of cheese, 60 grams of cottage cheese, 50ml of yoghurt.

7. Do you use butter, margarine, vegetable oil sparingly 4-6 teaspoons most days.

8. Do you eat some high fibre bread or cereal on most days?
   (Wholemeal bread, mixed grain bread, brown rice, rolled oats, cereal)

9. Do you avoid adding salt to food when cooking or when you are at the table?

10. Do you eat regular meals and take time to relax at meal time?

'How Healthy is your Diet' - can be read silently/aloud then answered and recorded by individuals or pairs depending on the students' reading level.

QUIZ SCORE

10 : Excellent
8-9 : Very good but can you bring your score up to 10?
6-7 : Plan some changes, ask for advice about your diet.
Less than 6 : Change your diet and your habits.

The suitability of the quiz for the inmates may be questioned and hence handled accordingly.
SPELLING

Students may select spelling words they would like to focus on or the teacher may choose, keeping the capacity of the students in mind e.g.

1. One 2. Australia relative
   two people collapse
   way high metropolitan
   cut weight regular
   down exercise
   risk disease
   friend shoulder

FIND THE MISSING LETTERS

A__tr_l_:_ p__p_e; fr_n_; hi_; d_w_; t__;
r_k; be__s_; r_l_t_v_; w__;

CLOZE

Heart disease is Australia's No 1 _______.
Last year more than 30,000 _______ died of ______ attack.
One in two Australians will die of heart _______.
The major risk factors are high blood _______, high blood _______.
cigarette _______ excess weight and lack of physical _______.

VOCABULARY

Highlighting unknown and difficult words - work out meaning using clues from the text, discussing with another, breaking word into known parts.

Teacher/Students verbalise short sentences using the words highlighted. Sample set of words from the text:

- reduce _______ regularly _______
- continue _______ conscious _______
- swift _______ comfort _______

ANTONYMS (opposites)

- reduce _______ regularly _______
- continue _______ conscious _______
- swift _______ comfort _______

WORD BUILDING by adding -s, -ed, -ing

- kill _______ _______
- save _______ _______
- risk _______ _______
- smoke _______ _______
- Check _______ _______
- inform _______ _______
- reduce _______ _______
- exercise _______ _______
Idioms Discussion to ensure understanding then completion of sentences using given idioms.

- heart was in my mouth
- a heart of gold
- heart is in the right place
- a heart of stone
- heart misses a beat
- heart to heart

a) Jane is very kind. She has _____________

b) Anyone who can treat his children so badly must have _____________

c) Bob may seem very unfriendly but his _____________

d) Jim had a _____________ talk with his father about a career.

e) When I hear the phone ring very late at night my _____________

f) I was terrified when I saw the angry animal and my _____________

3. What Sydney Wants

OBJECTIVES

Students should be able to:

- recognise the features of a particular type of reading material e.g. layout, headlines, bold and small print, captions, illustrations etc.
- identify the purpose of the text e.g. give information, warn, persuade
- comprehend accurately
Let's get tough with smokers - that's the overwhelming response to the Sun Smoke Vote.

Last week we asked Sydneysiders for their opinions on smoking.

Most of the 2,000 respondents said it should be banned in medical waiting rooms, public taxis, and in enclosed places.

And 69 per cent said stronger laws to prevent teenage smoking were necessary.

A asked whether cigarette sale outlets should be restricted and stiffer penalties introduced for selling cigarettes to minors, 58 per cent said yes.

Fifty-three per cent of respondents are or were smokers and 47 per cent had never taken up the habit.

Yet 57 per cent wanted smoking banned altogether in enclosed public places.

And 56 per cent felt this ban should include taxis.

The demand for special smoking areas in public places such as work areas, public transport and restaurants is not as great.

Fifty-five per cent said there was a need for special smoking areas and 45 per cent said such action was unnecessary.

Moves to ban smoking in doctors', dentists' and hospital waiting rooms are supported by 62 per cent of respondents.

Stephen Woodward, Action on Smoking and Health (ASH) executive director, says Australian smokers should be congratulated for their consideration.

"The Sun survey shows smokers are becoming increasingly willing to forgo the weed in public places," he said.

"They deserve a big pat on the back for their consideration in acknowledging the dangers of smoking to themselves and others."

"Other studies show eight out of 10 smokers want to quit. They realise smoking restrictions actually help them cut down or quit and are in the interests of their health and pockets."

"And it's great to know people are universally in favour of strengthening laws which prevent teenagers from taking up the habit."

Helen Goodman, spokeswoman for the "Fair Go" Committee, says smoking is a matter of personal choice and that further bans should not be introduced.

"The existing bans are more than adequate and new ones aren't needed," she said.

"Smokers are already under too much pressure not to smoke."

"We don't think they should smoke in doctors', dentists' and hospital waiting rooms but it should be a matter of choice anywhere else."

"Cigarette sale outlets shouldn't be restricted because it will destroy too many people's livelihood."

"And laws preventing the sale of cigarettes to teenagers are already strict."

ACKNOWLEDGEMENT TO THE SUN.

By Judy Goldman
SMOKING - WHAT SYDNEY WANTS

Give the best answer:

1. Fifty three percent of people who answered the survey
   (a) wanted smoking banned altogether
   (b) had never smoked
   (c) are or were smokers
   (d) said stronger laws to prevent teenage smoking were needed.

2. "Smokers are becoming increasingly willing to forgo smoking in public places". The word which means "go without" in this sentence is:

3. "They deserve a big pat on the back for their consideration". Who are "they"?

4. Generally this article is about:
   (a) laws preventing the sale of cigarettes to teenagers
   (b) Australian smokers are considerate people
   (c) the response to the Sun Smoke Vote
   (d) restricting cigarette sales outlets

5. This survey represents the opinions of:
   (a) all people who live in Sydney
   (b) 2000 respondents who live in Sydney
   (c) 69 per cent of people who responded
   (d) eight out of ten smokers

6. Which group represents smokers?
   (a) Action on Smoking and Health
   (b) "Fair Go" Committee

7. Sydney siders are people who live:
   (a) outside Sydney
   (b) in Sydney

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<thead>
<tr>
<th>Percentage</th>
<th>What they said - - - (their opinion)</th>
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**COMPREHENSION - WHAT SYDNEY WANTS**

Can you find the best word or phrase to complete the sentences?

1. Many scientists are trying to develop a method to ________
   the spread of AIDS.

2. She showed a lot of ________ when she asked if I would like her to close the window.

3. Biting my finger nails is a very bad ________ I have.

4. As I haven't managed to save enough money this year, I will have to ________ my annual holiday to Queensland.

5. The man told the judge that if he was not allowed to drive his car for six months, he would lose his ________.

6. The majority of voters were ________ the Labor Party governing the country.

7. In the Western Suburbs the ________ for a university is becoming increasingly strong.

**WORDS / PHRASES**

demand, prevent, in favour of, consideration, livelihood, habit, forgo.

**CONCLUSION**

Sr. Joan Keating sees the test of Literacy as being in the flexibility of response to a variety of tasks at hand. The ability to "recognize, read, understand and enjoy a wide variety of text types in English. This can only be accomplished by instilling an equally broad band of skills: the ability to "predict, skim and scan".

The definitional scope of Literacy has come to be broader over time as society makes increasingly complex demands on the individual. Thus the ability to interpret and collate various forms of statistical and symbolic material now plays an important part in the information society. A number of exercises of this type have been included. An associated 'informational' skill is the capacity to separate hard fact from mere opinion. This too has been included.

The aim of the strategies is that these skills should be imparted within a rewarding human atmosphere, where the demands of an increasingly complex society should not be allowed to intrude upon the joy of learning. In this regard, the material is a testimony to years of classroom practice and a thoroughgoing familiarity with the special needs of 'outsider' groups.

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**LITERACY TEACHING STRATEGIES**

**Helen Kinny-Lewis**

**BACKGROUND**

Helen Kinny-Lewis is the Education Officer at Bathurst Gaol.

**METHODOLOGY/RATIONALE**

The following menu of strategies are well-adapted to small group work. Whilst asking a considerable depth of input from group members they are not too demanding in terms of resources. Most can be accomplished with a minimum of resources.

They also exercise a wide range of skills from the purely formal such as spelling through to creative responses in the areas of speech and writing.

If handled well, all these strategies are not merely enjoyable and challenging; they are great confidence builders and should result in an increase in self-esteem by the group members. Wide participation is encouraged in the way the exercises are formatted. Also, the careful provision of stimulus material would energise group process and have the groups up and running very quickly. Mixed ability groups have been catered for, as well as the possibility of extension work and the development of basic themes.

Each strategy comes complete with a set of aims and objectives as well as some form of evaluation. As in the case of the Creative Writing, the evaluation process is often participative, with the teacher contributing something of his/her own and the students expanding on the exercise, branching out to explore themes suggested by the material already covered. In the case of "Christine", groups are given exactly the same exercise, with one seemingly small difference, then asked to compare notes at the end. This produces some very provocative results.

The level of human interaction that can be achieved by these exercises should also be very satisfying. The Listening Exercise, for example, where the same story is sequentially related by being handed down from student to student with an inevitable accumulation of change and variation in the re-telling can ignite  

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COLLECTIVE SPELLING

AIM:
To improve Spelling, and increase self-esteem through the medium of communication.

OBJECTIVES:
At the end of the lesson, the students should be familiar with what other students believe are difficult spelling words. They should be able to spell correctly words which they previously misspelt. They would have been positioned (temporarily) with a degree of responsibility in that they have contributed to the lesson as a member of a team.

I designed this strategy about two years ago, and have found it very successful with a small group.

METHOD:
Ask each student to compile a list of ten difficult spelling words. The words should be either difficult for them to spell, or words that they think are difficult for other people to spell. The students must know the correct spelling of these words, and I allow them to use the dictionary to check their own spelling. After they have completed their lists, the steps are as follows:

1. In turn, each student dictates his words as a spelling test for the rest of the group. I think it is a good idea for the teacher to have a list of ten words also.
   By the time all the students and the teacher (say in a group of six), have dictated their words, everyone will have a spelling test of sixty words.

2. In turn, let every student, read out the correct spelling of their ten words, every student marks their own, adds up the marks etc. Spelling mistakes can be corrected and revised by students.

3. Extension to the strategy: Each student can choose five or ten of the words (including any that they have misspelt) and make sentences containing these words.

EVALUATION:
The students evaluate their own success in the spelling test, by marking their own tests. Increase in self-esteem and improved oral communication, can be observed by the teacher.

ABILITY LEVEL:
Any ability level can participate. The students will choose words at their own level.

TIME:
This depends upon how many there are in the group, however a group of six students who extend the lesson into sentence making will need approximately one hour to complete the task.

RESOURCES:
A Dictionary.

LISTENING EXERCISES:

AIM:
The overall aim is for the students to improve their listening, speaking and group communication skills.

OBJECTIVES:
At then end of the exercise, the students should have become aware of the necessity to listen carefully and speak clearly. They would have communicated closely with their fellow students. This strategy is best used in a group of about six. As lesson preparation, the teacher should write an exciting description of an event or story, about one third of a page long. I have found it very helpful to include in the story, gaol jargon, terminology etc.

METHOD:
1. The teacher takes one student outside the door, tells him to listen carefully, and she clearly reads him the story.
2. The teacher returns into the room and sends out student number two, who will listen to student number one relate the story that was read by the teacher.
3. Each student has a turn at listening, then relating the story until the last student stands up and relates the story as he has heard it. Then the teacher reads the original.
4. The group can then trace back and discover where the story changed, and who changed it. This of course can provide quite a degree of humour.

The story is more likely to stay in its original context for longer if the teacher chooses the students who are more capable of listening and speaking, first and leaves the least capable until the last.

EVALUATION:
This strategy can be evaluated through group discussion after completion. The students will recall what they thought was said to them. One can fairly easily trace back to where the story "got off the rails" and whether or not the problem was either or both, unclear speech or inadequate listening.

I have used this strategy a number of times during the last four years and have found it most successful and enjoyable for all.
TIME:
At least half an hour, depending on the length of the discussion.

RESOURCES:
None.

DISCUSSION STIMULATOR
"Lost at Sea"

AIM:
This is a demonstration of how task oriented groups function. The overall aim is to improve students' group discussion techniques and act as a confidence builder.

OBJECTIVE:
At the end of the session, the students should have improved their skills in group discussion, learned to think more deeply when attempting to solve problems, stimulated their imagination, and feel more confident by providing exclusive information. The objectives do not arrive at "correct" answers.

METHOD:
Divide the group in half, give one half the work sheets and the rest the observer sheets. The work group complete the sheets individually and then are required to reach a consensus decision as to the correct rank ordering. While making the group decision, each individual's behaviour is noted by one of the observers.

WORK SHEET
You are lost at sea in a lifeboat in the middle of the Pacific Ocean. In the lifeboat are the following items:

- SEXTANT
- SHAVING MIRROR
- FIVE GALLON CAN OF WATER
- MOSQUITO NETTING
- ONE CASE OF U.S. ARMY C RATIONS
- MAPS OF THE PACIFIC OCEAN
- LIFE BELT
- TWO GALLON CAN OF OIL-PETROL MIXTURE
- SMALL TRANSISTOR RADIO
- SHARK REPELLENT
- 20 FT OF OPAQUE PLASTIC
- 2 PINTS OF 140% RUM
- 2 BOXES OF CHOCOLATE BARS
- FISHING KIT
- 15 FT OF NYLON ROPE

Place 1 by the side of the item you consider to be the most important, 2 by the second, 3 by the third and so on for all items.
OBSERVER SHEET:

A. Offer new ideas
   - Ask others what they think
   - Explains things to others
   - Reminds other of what has been said
   - Encourages group to work
   - Builds on other ideas

B. Agrees with others
   - Tries to get everyone to agree
   - Tries to stop arguments
   - Encourages other ideas

C. Knocks others and their ideas
   - Takes no part in the group
   - Tries to be the boss
   - Stops group from working
   - Gets group doing something else

The duty of the observer is to tick any of the above concepts that he thinks is applicable to the student that he is observing.

It is important in this exercise that voting is not allowed. Points must be argued through until everyone's argument is obtained. One of the main advantages of this is that it exposes everyone in the group to the total number of possibilities that the group can articulate.

EVALUATION:

This should occur through teacher observation. It will become clear to the teacher, the extent of each student's commitment to discussion and depth of thought. It is very interesting to listen to some of the reasons the students give for choosing particular items in preference to other items.

TIME:

It is difficult to predict how long this strategy will take. I would allow about two hours.

RESOURCES:

None. I read about this strategy in a leaflet from the Adult Literacy and Basic Skills Unit. I have used it several times in both Aboriginal and non-Aboriginal classes.

CHRISTINE:

"Christine" is a game designed to increase oral skills, and encourage the students to think in terms of "change" and the avenues that may be open to people in search of a career.

AIMS:

The aim of this strategy is to improve the students oral ability and stimulate thought in the areas of careers and possibilities for "change".

OBJECTIVES:

At the end of the session, students would have participated in discussion in a group setting, thus presenting their ideas in oral form. The would have given considerable thought to another person's career and lifestyle which, hopefully would have made them ponder on their own future when they are released.

METHOD:

Divide the group in half. Locate them preferably in separate rooms. The first group are given a copy of the following:

CHRISTINE:

Christine is sixteen, dark-haired and fairly attractive. She has just left school with the following School Certificate results:

- **ENGLISH**: B
- **MATHEMATICS**: B (Intermediate level)
- **HISTORY**: C
- **HOME ECONOMICS**: B
- **GEOGRAPHY**: A
- **ART**: C
- **MUSIC**: B

She doesn't really know what she wants to do, but she has started work in a large department store which she enjoys. Her mother and father don't mind what she does providing she is happy.

She has just received the prospectus from TAFE on day-release and evening classes, and has decided not to bother attending.

The second group are given exactly the same information, except for the last sentence that reads:

She has just received the prospectus from TAFE and has decided to study the Higher School Certificate at evening classes.
The groups are then asked to construct Christine's life history to age 65. The only constraint is that they must avoid the statistically unlikely, for example, winning Lotto. The two groups then compare their results.

This strategy provides a degree of flexibility in that it can be modified in wording to suit the gaol environment. For example, one time I played it, I gave the second group the following as a last sentence.

"She has just received the prospectus from TAFE and intends enrolling in a course but unfortunately becomes introduced to drugs by old school friends".

**EVALUATION:**

The difference between the life stories produced by the two groups is substantial. Group one invariably cluster around a very boring life, punctuated by children and divorce. Group two usually construct a much more interesting life, including such things as career success and travel. Evaluation, can take the form of teacher observation with regards to the major lines of debate, which include the following:

1. Does such a small change really affect long term results: If it does, where would you like to be by the age of 65 and what are you doing now to ensure that this comes about? What are the small changes, and what are the large changes?

2. To what extent does the model you have made replicate reality? What other options might Christine have had at the age of 35.

3. To what extent is it really possible to "change" your position in life? What are the overall social restraints? Is this view realistic? What is your view of the options open to people who have been in gaol?

This exercise is taken from one originally designed by the Careers and Advisory Centre. I have adapted it to suit the gaol environment.

**TIME:**

Depending on the level of participation, this strategy can easily take two hours, if people are interested to discuss the issues seriously.

**RESOURCES:**

None.

**CREATIVE WRITING:**

**AIM:**

To improve the students creative writing skills and stimulate desire to pursue creative writing as an independent student in their own spare time.

**OBJECTIVES:**

At the end of these lessons the students should have improved their written skills, provoked creative thinking, and have completed one written exercise.

Below are listed seven creative writing exercises, ranging in various levels of difficulty:

1. Write a poem using the following rhyming couplets:
   - day/stay
   - shop/stop
   - fill/till
   - fright/night

   I often find that when we do this exercise the students like to choose their own couplets.

2. Write a passage reflecting your opinion concerning a conflicting social issue. Commence with:
   - In my opinion .......... then write four paragraphs which support your opinion, then a conclusion.

   The students often write about conflicting issues in the prison system.

3. Write a story commencing:
   - The wind whistled and moaned around the old hut .......... .

   (They like that one)

4. Write a story incorporating the following four sentences, they need not be in this order:
   - (a) The hospital would only allow the immediate family to visit her.
   - (b) If there is an emergency, you should ring this number.
   - (c) He was fined because he had failed to observe the traffic regulations.
   - (d) But, in spite of all his faults, one cannot help but like him.

5. Write four paragraphs, each containing one of the following euphemisms:
   - (a) His coat has seen better days.
   - (b) The truth and him were strangers.
6. Write a creative passage, entitled "Early Memories" (they need not be their own).

7. Commence a story with:

   The old ironbark tree stood tallest of all the trees in the paddock, a symbol of strength and wisdom for miles around.

   Then write the body of the story and complete it with:

   Destined for ultimate destruction, the axeman's first cut bit deeply into the tall tree, the sound echoing throughout the valley.

**EVALUATION:**

This is undertaken by the group orally. When I implement this lesson, I also complete the written exercises with the students. When everyone has finished, we take turns at reading out what we have written, myself included. The students enjoy evaluating each piece of writing and commenting constructively on the content and style. This often stimulates discussion on other topics, for example, when we have completed exercise seven, students often comment on the preservation of the environment.

**RESOURCES:**

None.

**TIME:**

I usually allow an hour for each exercise, including discussion.

I have used these exercises many times in the past four years, and they have always been very successful.

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**WRITING A PLAY:**

**AIM:**

The aim of this exercise is for a small group to write a play, learn their respective lines and act the play for an audience.

**OBJECTIVES:**

There are a number of different objectives for this particular exercise:

1. At the end of approximately ten to twelve weeks, the students would have improved their skills in creative thought, writing, reading, listening, speaking, memory and acting.

**METHOD:**

1. The group thinks up a story, each person contributing by adopting a particular character;

2. Each person describes the character that he is adopting, and for the purposes of the play, "becomes that character";

3. The teacher writes down the story as the students verbally create it. She is merely a scribe. The work must be performed by the students.

4. Each student contributes because each student has chosen to be a particular character in the play. This process normally takes a few lessons.

5. When the story is completed, and the students are happy with it, they go back to the beginning and each student makes up his own part, using language that he is familiar with, but keeping the context of the story that the group has created;

6. The teacher then commences to write the story as a play, writing down each part as the various students perform their new roles. You have to write quickly, because often the first lines that are spoken are the best. I tried to use a tape recorder, however had difficulty transcribing because of the noise of the other students. (This is not a quiet exercise). This step often takes four or five weeks to complete, depending on how regularly the class meets.

7. Upon completion of the play, the teacher types the script, photocopies it and gives each member of the group a copy.

8. Each member of the group may highlight their particular lines so that they can become familiar with them as soon as possible.

9. The class reads the play from their scripts. After several readings, the students become familiar with their particular lines, because they made them up in the first place. Non-readers quickly learn their lines, because they are keen to participate.
10. When each student is familiar with their lines, the play can then be acted without using the scripts. Sometimes the students "ad lib" which only adds colour to the play.

11. After several lessons of practise the play can be produced in front of an audience, (time permitting).

**EVALUATION:**

This strategy can be evaluated regularly throughout the duration of the exercise and may take several different approaches:

1. The degree of creativity when students are thinking up the story and turning their part of the story into lines for the play.
2. Reading skills, through reading their lines on completion of the play.
3. Listening skills, when they have to listen carefully for their "cue" to commence their lines.
4. Acting skills, when the play is acted, after they have all learned their parts.
5. The students would often write out their lines in order to help memorise them. This helps to improve their writing skills.

I have used this strategy on several occasions with a mixed ability Aboriginal Basic Education class. The students do not have to know how to read in order to participate as the teacher is doing the written work. It is a good idea to steer non-readers into having small parts, because they have to learn them off by heart, but it also helps their reading considerably, because they learn to read their particular lines at least. This is a good example of a need to learn to read.

This strategy is a long term one, it has taken ten to twelve weeks, to complete, spending a total of five hours per week on this exercise.

I thought up this strategy about three years ago and found it to be most successful, and a lot of fun for the students. The first time I did it, the students performed their play for Mitchell College Radio Station. They were very proud of their achievement.

**RESOURCES:**

None.

**NEWS REPORT:**

**AIMS:**

The aims of this strategy are to improve students skills in writing, reading, speaking and listening.

**OBJECTIVES:**

1. At the end of the session students would have: written at least half a page of news, using their imagination and past experiences.
2. They would have improved their spelling and sentence construction, from the corrections their teacher has made in their news report.
3. They would have improved their oral reading skills by reading their news sheet while the tape recorder is on, similarly, their speaking skills.
4. Their listening skills would have improved by listening to other people's news reports and commenting on the content, and style.

**METHOD:**

1. The students write half to one page of their own news. By using their own imagination, past experiences, sense of humour and fun, they invent headlines, talk about social issues and create fictional weather reports.
2. The teacher collects these news reports and corrects them, without detracting from the content or individual writing style of the students. This is also a good opportunity to give plenty of positive reinforcement and self-esteem boosting.
3. The students then read their news into the tape recorder, the other students listen quietly while this occurs. However, some of the stories are very humorous.
4. After all the students have recorded their news reports, the teacher plays them back, pausing for a few minutes between each report to give the students time for discussion. They usually decide amongst themselves, who is the best news reader and who has produced the most creative stories.
5. A variation on this method is for the teacher to ask the students to read each others reports. Another variation is for the students to work in pairs.

**EVALUATION:**

This strategy can be evaluated using several methods:

1. Teacher evaluation of the written news report.
2. Both teacher and student evaluation of the speaking and creative skills.
3. Student evaluation of the level of interest and speaking skills, through discussion.

4. Teacher evaluation by observation of students response to evaluation Number 3.

TIME:
This depends upon the number of students in the group, the level of the existing skills in the group, the length of the discussion time upon completion of the strategy. I have found that with a group of six to eight students, this strategy takes approximately two hours. If you have students who have extreme difficulty writing, then the teacher can write it for them as they dictate. Then they can copy it out. With a student who is totally devoid of writing skills in English, this exercise can be purely oral.

DISCUSSION:
I have only used this strategy twice because I only thought it up a few months ago. However it was very successful and provided considerable interest and pleasure for the students. I found that many of the stories they create are concerned with crime, road accidents, fires and other negative incidents. Their weather reports were often very humorous and descriptive.

RESOURCES:
Tape recorder and audio tape.

CONCLUSION
Successfully conducted, these strategies test quite a range of skills and abilities. At the formal end, the more structured skills of spelling and dictionary use will be utilised; in a slightly less formal sense a whole range of human and interactive capacities are brought into play. These are facilitated through humour and sheer enjoyment and should run under their own momentum.

Helen Kinny-Lewis has used most of these strategies numbers of times in the last few years and found them "most successful and enjoyable for all". She has included meticulous guidelines for their implementation, including a full statement of aims, methods and objectives along with the requisite evaluation tools and procedures. Overall, they have been carefully thought through and contextualised within a gaol-specific situation.

COMMUNICATION AT THE RECEPTION PRISON
Donna-Lyn Hallard

BACKGROUND
Donna-Lyn Hallard teaches Literacy and Communications at the Reception Prison, Long Bay Gaol.

METHODOLOGY/RATIONALE
Language and conceptual development are necessarily interconnected. Many of the inmates at the Long Bay Complex display characteristic symptoms of inadequate language development. They could be described as 'functionally illiterate'. The criteria used for defining literacy differs according to the authority quoted. Some authorities emphasize the importance of accuracy in spelling; others emphasize the functional aspect of language use, that is being able to make sense of signs, and bureaucratic forms, while others still place a greater emphasis on the individual's linguistic conceptual capacity.

The education programme at the Reception Prison at the time of my employment had specialized classes to develop inmates' literacy skills. However, in emphasizing the continuous aspect of language development, I would want to stress that language development need not stop at some arbitrary measurable point of 'functional literacy'. The individual inmate in conjunction with language and ideas continues to develop, and to further produce or elaborate new ideas. And that became the aim of the Communications Programme: to provide a context for 'developing' or continued education.

It was initially a programme that was to be targeted at the 'literate' inmates, but a combination of funding cuts and interest from other 'less literate' inmates resulted in an adaptation of the programme, to cater for a variety of levels and interests. To cater for a wide range of abilities requires dexterity and quick thinking. It sometimes feels like taking on the capricious behaviour of the chameleon: quiet, simple language and incessant repetition for those who may be the slower students contrasted with a quickness and liveliness, plus the provision of a dense amount of information for those who are more advanced.

The jottings that follow document only a very small section - the Film analysis section of a much larger segment (the media analysis segment) of the still larger Communications programme, run at the Reception Prison in 1989. The media analysis segment of the Communications programme attempted to promote critical skills in the areas of:
i) reading a newspaper
ii) listening to both radio programmes or documentaries
iii) critically responding to T.V news and documentaries
iv) responding to and deconstructing advertising
v) participating in feature film analysis.

It is only the last area (v) which is documented.

The main reason behind this examination of such a diversity of media was to explore the idea that perhaps events, products (advertised) and phenomena were never 'neutrally' represented; rather each representation indicated a nexus of a complex of interests, desires and power. Perhaps then, the status of neutrality, had more to do with the prevailing fashions of normality and acceptability, and perhaps the analysis of media would provide clues which may assist in a deciphering of the codes of the prevailing fashion.

The question remained: where did criminality fit into all this? Was criminality itself a kind of fashion? Or was criminality strictly unfashionable, unacceptable? If so, why so?

Questions such as these encouraged talking, debating, writing, and reading for hours. Simultaneously their language skills developed. The topics were already familiar, very relevant, and yet some of the questions raised were new.

Spelling, Reading, Writing and 'Rithmetic or at least the traditional techniques utilized to teach these numeracy or literacy skills have failed many of the inmates that we, as prison teachers will encounter. Many inmates ask for spelling tests and work sheets whilst entertaining their secret hope that the tests and sheets will teach them the correct spelling, and extend their vocabulary.

It is often the sheer energy generated that makes the difference, that produces a learning context. And I am not speaking of the kind of learning experience that is singularly propelled: a regular sustained cramming. It is the 'helicopter effect' of the learning situation that characterizes the more memorable moments of gaol education, that seems to inspire inmates to take flight.

To elaborate: if we can imagine the teacher as the blades, and the students as the air (that is, the wind, the counter-force, the productive force) we can envision the helicopter effect: movement, action, whirring, the blades and air both moving too speedily to distinguish each from the other.

The students return enquiring: 'What does that word mean?' and they shout and laugh. This gaol learning context presents itself in stark contrast to the quiet studious environment. But in a maximum security prison, there are always the cells, which themselves resemble something more characteristic of the original monastic structure of the prisons. It is the cells that provide possible enclosed places of learning that offer 'plazas for quiet contemplation and extended periods for trial and error.'

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**SOME TECHNIQUES**

Greetings are imperative. A subdued festivity is preferred to formal introductions. Many inmates tend to shy away from formalities.

Asking everyone to close their eyes adds mystery to the whole procedure. Mystery and an insertion of the slightest amount of nervous energy assists in creating atmosphere.

Clear instructions are important. To get everyone's attention the 'discipline' approach does not work. A parody of the discipline approach though, has proven to be very effective for me. But that is probably more a matter of personal style.

Attempt to imagine their previous learning situations: failed formal approaches, negative responses to discipline and irrelevant material. Keep the prisoners' histories in mind when considering their horizons, that is their future movements.

**LANGUAGE AS REPRESENTATION**

A 'table' is a simple word and one that even E.S.L students will hold an image of.

Step i) Ask each participant to close his eyes.

ii) Picture a table.

iii) Ask around. 'Describe your table'.

What did your table look like? What kind? Possible responses: the knights round table, a mathematical table, jail tables, dining tables, the word image itself a study table.

Our tables are fundamentally different. They look different. They suggest different ideas. They have different functions or uses.

iv) Repeat exercise with different words.

v) Everyone normally ends in an agreement that words are mysterious things, and that learning to "use" language is more complex than simply learning to spell words; that language is fundamental to communication; and that we tend to think that the other receives the message exactly as we intended it to be received, but this is not the case.

vi) Matters are further complicated when we think of the 'table', the concrete thing in itself, that the image in our mind can only ever be and 'approximation' or 'representation', that is something other than the table itself. To explain this:
- touch the table
- Scribe the word 'table' on the board
- Rub the table; it remains
- Rub the board; the word disappears.

Obviously the word (the sound/image) 'table' and the table itself are different. Words can be scribed and scrubbed. They evaporate. The table remains.

For each new word: Write it on the board. "Representation. What does that mean?" Write down prisoners' responses. Explain in a variety of ways what 'representation' could mean. Generate a smorgasbord of words, in which inmates can hopefully select from in order to explain their own contributions. Urge the prisoners to use the new words. Try to accommodate mistakes, that is, correct mistakes gently!

A representation can never be the thing itself. Further, both the word-representation of table and the thing itself will have different meanings for each person.

This strategy is intended to function as an introduction to assist in the later analysis of film as representation. Representations of masculinity and femininity; criminality and normality, and sanity and insanity, are of particular relevance to inmates of the prison system. Many inmates have also had encounters with the psychiatric or psychological institutions.

VIEWING A VIDEO

Inmates can assist in the selection process, though I do suggest a previewing of all videos recommended. The goal context seems to emphasize or distort particular film elements that would otherwise be incidental or acceptable in the context of the cinema or living room viewing.

In prison (particularly in institutions such as the Reception Prison) the students change frequently, from day to day, even from hour to hour. There are always 'buy-up' interruptions, 'weights' interruptions, other commitments, and just plain limited concentration spans.

REPRESENTATION BY EXCLUSION

Explain that what they will be viewing are actors, acting out particular kinds of behaviour, representing specific character types, and attention should also be drawn to the idea that, the excluded elements are as important as those which are included, in producing specific characters. To explain the filmic strategy of exclusion, ask prisoners how frequently they view actors involved in banal, or ordinary activities. Ask inmates questions frequently. Maximum participation is preferable.

REPRESENTATION BY OPPOSITION

Classes may be ordered in examining representations firstly of:

a) masculinity and femininity
b) criminality and normality
c) sanity and insanity

Tell the inmates the agenda at the outset. Perhaps there is another issue or representation of an issue that they would like to examine. It is important to take advice or direction from inmates.

REPRESENTATIONS OF MASCULINITY/FEMININITY

Step 1 Ask "What associations do you think of when I say the word egg?" (Possible responses: bird, food, birth......)

"What do you think of when I say trees?"
(Possible responses: bush, native, coolness.....) 
And so on.

Now, it has been established that words carry many associations or connotations, and that we have our own subjective experiences of words.

Step 2 Draw 4 columns on a blackboard/butcher's paper.

1. MASCULINE 2. OPPOSITE QUALITIES 3. FEMININE 4. OPPOSITE QUALITIES

eg. tough
strong
intelligent
leader

eg. weak
sex
body
frail
"What qualities do you associate with masculinity?" Get prisoners to write down their own responses.

"And femininity?" Responses should also be written down.

The two blank columns remain for listing the opposites to the qualities listed in Column I v Column 3.

Through this process, inmates discover that we usually will reproduce two more columns respectively of masculine and feminine traits. They will also see that we most often conceive of masculinity and femininity or men and women as opposites.

Step 3

But then it is important to acknowledge that this opposition may be merely abstrat. How much do "real" males and females correspond to their stereotypes? How adequate are the concepts? How accurate or distorted is it to conceive of things in terms of opposition? Is sexuality more of a continuum than an opposition?

Step 4

Watch the selected films. Rumblefish, The Outsiders, Rebel Without A Cause, Gentlemen Prefer Blondes, The Philadelphia Story are all recommended for examining constructions or representations of 'masculinity' and 'femininity'. The characters in these movies are suitably complex so as to both confound but also in places, reinforce the stereotype of men and women. Before watching any of these films ask inmates to see how far the characters in these films both conform to and/or depart from the traditional traits of masculinity and femininity that have already been identified.

Step 5

At the end of the films, inmates can be encouraged to participate in both character analysis, and film analysis. Ask "What did this character portray that was typically masculine?" What film devices assisted in the production of masculine types. E.g. sequence of shots that implied action, music, colour, point of view shots, etc?

"How is femininity produced or constructed in film?"

In the Philadelphia Story with Katherine Hepburn, a shapely leg intruding from the film's parameters signifies woman and further conjures up the feminine associations of 'body' and 'sex' and yet Katherine Hepburn who is the one owning the leg, takes on many masculine characteristics. Inmates responses to this film were diverse and complex. Some inmates thought she was a tough woman, and applauded her actions. Many found her to be an inappropriate or, more pejoratively, an 'evil' woman.

Katherine Hepburn herself in the film admits that she is "such an unholy mess of a girl". Is it irregular or inappropriate for women to take on masculine behaviours? If we do, why do we want Katherine Hepburn to be exclusively feminine?

Did the initial "leg shot" purposely mislead us, that is encourage us to anticipate a representation of a womanly woman, rather than a partially 'masculinized' woman?

Discussions are usually energetic. Inmates get the opportunity to bounce ideas off each other. Discussions are good exercises to promote verbal competence, and to reinforce the initial points about difference or variety. "You are all men, but you think differently. Does that mean that there are differences within the category of masculinity? Could this imply that the versions of masculinity and femininity that we produced on the board may be overly reductive?"

A writing exercise could be incorporated here.

Suggestions:

i) What kind of woman is Katherine Hepburn in The Philadelphia Story?

or ii) James Dean in Rebel Without a Cause displays weaknesses. Does this in some way feminize him as a character? What other traditional male characteristics does he display throughout the film? It is always best to hold discussions prior to any writing tasks. It provides 'content' for inmates' writings.

It is a useful teaching strategy to encourage 'team writing' where a more literate student assists a less literate one, or where each student attempts to comment on the other student's work. The single resource of the teacher goes only so far. Moreover with students taking on the role of teacher, for each other, the previously experienced rigid teacher/student power relationship is interrupted; a different kind of relationship emerges that is mutually instructive. The kind of dynamic that is achieved, where the roles of teacher and student are not clearly delineated is more consistent with the 'helicopter effect' as described above.

THEMATIC EXPANSION

It is probably best to show additional films around the same themes as previously developed, so as to further extend and clarify ideas already touched upon.

Additional writing exercises could be:

a) Choose your favourite movie star or 'ego - ideal' and write about him or her, then;

b) How possible or feasible would it be to realize this character? What human characteristics have been extracted from the representation or production of this star? What makes him human/inhuman?
REPRESENTATIONS OF CRIMINITY/NORMALITY

Use films such as David Mamet's *House of Games*, Fritz Lang's *M*, the recent *Ghosts of the Civil Dead*, *Mad Max*, *Midnight Express*. All provide interesting material for analysis. Other 'gangster' films, cowboy and indian films, or films within the melodramatic convention where good and evil are polarized, would also provide good material for discussion.

Some of the main issues that one may wish to examine in representations of criminality could be:

- How is good represented?
- How is the regular 'good guy' represented?
- How is criminality as irregularity represented?
- What social ideals - love, success, money, decency - fall on the side of the good?
- And what falls in the shadow of the good ie how is evil represented?

Criminals, con-men, shady characters generally emerge from or are depicted in shadows; they inhabit the underworld; their exchanges and deals are executed in darkness. Shades - lightness and darkness - are significant indicators of good and evil in film. Point out also that criminality is usually thrown into relief through its contrast - normality.

SUGGESTED WRITING EXERCISES

Relevant writing exercises could be:

a) Write a profile of the criminal as he/ she appears in filmic representations (select a particular film)
b) Write a character profile of yourself.
c) Compare the two. How does film produce notions of criminality?

How much does your personal experience of being classified as an offender both conform to and/ or depart from stereotypical representations of criminals in films? How much are your own aspirations informed by traditional representations of criminals.

The questions may need to be couched in more simple terms. It will depend on the ability of your class. Also, it is often a good idea to talk about the meaning of the question itself.

In the area of criminality and film analysis it is also instructive to look at the differences between points of view. Example: Compare the outsider's point of view in Hitchcock's *Strangers on a Train* with the insider's view, that is the offender's own view, in films such as *Midnight Express*, *Ghosts of the Civil Dead*, *Rumblefish* and *The Outsiders*.

The outsider's point of view tends to suggest that offenders are evil. The insider's view suggests the opposite, that offenders are victims, Fritz Lang's *M* is a good film to discuss this point.

REPRESENTATIONS OF SANITY/INSANITY

A similar approach can be taken in relation to exploring filmic representations of insanity. Is there only the 'sane' and it's opposite, the 'insane', or are these only categoric conventions of language (like the word table) that actually conceal a variety of differences. 'Insanity', similar to 'criminality' and 'masculinity' are conceived of and represented in relation to their opposites. However, perhaps the concept for only two kinds of 'being' are necessarily inadequate, or limited.

Films that are relevant for exploring psychiatric classifications are *Bad Timing* (Nicholas Roegue) and once again *House of Games* and *M*.

Many inmates have been incarcerated in both gaol and psychiatric institutions. The study of representations of madness therefore is often relevant in the prison context. A disclosure of the limits of categorization can be extended to the gaol society itself. In gaol there are regular prisoners, protection prisoners and protected protection prisoners. From the regular prisoners' point of view they have a high to a low value respectively. The regular prisoners are the 'good guys', those protected from protection represent the embodiment of evil. Is this an adequate categorization? The inmates can be given the opportunity to examine the social construction of their own society's undesirables'. This could produce some 'hot' discussion; it is a topic that needs to be delicately handled. It probably should only be tackled if there is a reasonable degree of familiarity with the group.

CONCLUSION

Donna-Lyn Hallard observes that inmates who have regularly attended the film viewing, discussions, and have participated in the writing exercises may have come to terms with these ideas: that people actually exceed, precede, and proceed representations and categorizations, that categorizations themselves are really more like perspectives, and are constituted through language (film itself is a language) and that representations can never yield exact re-presentations of people. But of course this would all have to be explained in a language that fluctuates from the most simple to the more complex, from easier concepts to the more sophisticated. It is necessary to emphasize that prison education invites a variety of concepts to the more educated inmates not be bored. It is a matter of language, and style of delivery.

Trying to say something complex can usually be simplified through diagrammatic representation. Example: Instead of thinking in terms of opposites

A  Not A

A B C D E F

we could think in terms of a continuum of differences.
However, we still do often think in terms of opposites. And inmates know this too well: that they have been produced or represented in opposition to the 'good guy'.

Inmates already implicitly know this before an analysis of these films. However, perhaps nearing the completion of the film segment of the course, they may have developed both their language and conceptual skills so as to be better able to represent the situation and their perspective, and therefore perhaps better understand it. This would assist in the development of inmates' self-esteem; perhaps give them a new feeling of self-worth.

Other media can be simultaneously introduced: photos of criminals in the newspaper (pictorial representations); the documentary prison film; news items (written, spoken and visual) in the newspaper, the radio and T.V. all could serve as a kind of springboard into further literacy or communication activities.

The activities described above are only a very small component of that which constitutes a much more extensive or comprehensive Communications/Literacy course that Donna-Lyn has taught at the Reception Prison.

In all her work she tries to capture the 'helicopter effect' described earlier. But, as helicopters only realize their capacity in flight, and hence are beyond capture, so too are gaol lessons or programmes. They are largely unpredictable, and are determined by the prevailing conditions.

There are many variables to the conditions in the gaol context: movements, escorts, disappointments, government policy changes, heat, wind, weather, deaths, punishing, sentencing, custodial activities, inmate activities, capture and release.

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ASSessment/Evaluation Tool In Literacy Proficiency

Ursula Maierl

**Background**

Ursula Maierl has worked in the Reception Prison (Creative Expression), the Remand Centre (Creative Writing and Literacy) and the Special Care Unit (Creative Writing). She was a key co-ordinator in the Literacy Working Party that compiled the Resource Package.

**Introduction/Research**

Drawing on a number of sources and researchers in the literacy field shows how complex the question of defining literacy is. Since understanding literacy and its implications are crucial in considering the approach to assessing and evaluating a student's needs, the following research is cited extensively, to offer a solid framework.

Literacy has proved to be a difficult term to define. In a country such as Australia, the changing nature of literacy, and its increasing level of sophistication can be illustrated with three brief illustrations. Reading the newspaper is frequently noted in definitions of literacy. How more sophisticated does the reader in the 1980's have to be to read the "economically-based articles in the press compared with those of the 1960's?" Recent research has shown how apprentices require a higher level of "graphical" literacy to understand the complex diagrams associated with the current language of the trades (Sofo, 1985: Edward & Gould, 1988). Finally, there are calls for adults to learn to acquire computer literacy. Those who approach the literacy issue must recognise that its meaning is undergoing constant change..." (1)

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"Literacy is a context-dependent...literacy is relative to demands on individuals to their particular environments, desires, aspirations and expectations, their social and cultural norms." (2)

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"Literacy is inextricably linked with the home, school, work, social and cultural environments." (3)

"'A-literacy' is not to be confused with 'illiteracy'. An illiterate person is one who has not achieved minimal levels of competency in reading and writing. An a-literate person is one who can read and write at levels society would regard as adequate, but who chooses not to, unless it's absolutely unavoidable: 'a-literacy' is a shorthand way of saying 'alienated from acts of literacy'. (4)

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In most such tests, literacy is treated as an ability along a single continuum with scores indicating the various amounts of the trait and individual possesses. A particularly disturbing aspect of these tests is that a single point in this single continuum is then selected below which people are classified as illiterate.¹

"Literacy is not a clearly definable positive or negative accomplishment."²

"As a matter of fact, literacy is a characteristic acquired by individuals in varying degrees from just above none to an indeterminate upper level. Some individuals are more literate than others; it is really not possible to speak of literate and illiterate persons as two distinct categories. Nor is the problem solved by introducing a third category, semi-literates, placed between the literates and illiterates."³

"Literacy is using printed and written information to function in society and to achieve one's goals and to develop one's knowledge and potential."⁴

The above "recognises complexity and diversity of literacy tasks, and compared to attempting to define literacy strictly in terms of observable decoding (either you can read or you can't) misconceptions are created which label a certain section of the population as 'illiterate'. For many individuals who see themselves as 'illiterate', literacy is an achievement of an unobtainable world perfect standard as seen by this RAWFA student's definitions: 'To be literate you've got to be able to read and write well enough to accomplish.' (Phillip C. Grant)⁵

'What is literacy? Literacy is a relative concept which encompasses a range of reading and writing skills. In international circles, the term basic literacy is used to indicate the ability to read and write your own name. The term functional literacy means the ability to read and write well enough to accomplish simple everyday tasks in your particular society.... Literacy involves the integration of listening, speaking, reading, writing and critical thinking; it incorporates numeracy. It includes cultural knowledge which enables a speaker, writer or reader to recognise and use language appropriate to different social situations. For an advanced technological society such as Australia, our goal must be an active literacy which allows people to use language to enhance their capacity to think, create and question, which helps them to participate more effectively in society.'⁶

¹ "No Single Measure" (94)
² "No Single Measure" (94)
³ "No Single Measure" (94)
⁴ "No Single Measure" (94)
⁵ "No Single Measure" (94)
⁶ "No Single Measure" (94)
DIFFERENT TYPES OF LITERACY

An approach to the explanation of the literacy phenomenon has been to define different types of literacy. Hunter C. Harman (1979) illustrates such attempts by distinguishing between "conventional" and "functional" literacy. The former stresses the process of learning to read and write. The latter relates to skills "perceived as necessary by particular persons or groups to fulfil their self-determined objective as family and community members, citizens, consumers,... members of organisations ... and solve problems they face in their lives" (1979 pp 7-8).

Conventional literacy focusses on the process of learning the mechanics of reading and writing.

The functional literacy approach, on the other hand, avoids prescribed standards, accommodates changing levels of literacy and stresses the social and cultural dimensions by linking the adult illiterate to the requirements of a social and economic system. In addition, literacy is conceived as being more than reading and writing, the gaining of linguistic skills, as an end in themselves. There is an emphasis on the individual and his or her concerns. Coupled with this is the social expression of literacy skills. The functional literacy approach incorporates a two-dimensional approach, expressed in a recent publication on the work of Freirere, "Reading the word and the world." (1987)

Functional literacy has been criticised (e.g. Levine 1982). The idea of what is "necessary" is vague. There is the possibility that others, governments, educational agencies or dominant elites, may define for the illiterate adult what is "necessary". Relevant reading materials may not be available for the adult to pursue his or her objectives.

However, the social emphasis of the functional literacy approach has been productive for research and a clearer appreciation of the literacy phenomenon. Fingert (1983) has shown the importance of networking in the lives of the illiterates. Black (1989) has shown the importance of different social settings and groups for the way illiteracy and literacy are defined by people. He interviewed prisoners, and his data reveals differences between the functioning, in literacy and social terms, of inmates inside and outside gaol.

The value of functional literacy approach can be noted as viewing literacy from the point of view of the adult in relation to the world from which he or she has to operate - in the family situation, at work, in sporting and recreational circles, with peers, superiors etc. Literacy is not just learning to read and write. It is not an end in itself.

Functional literacy, as a concept, offers a means of encapsulating personal and social functions and possibilities of literacy, as well as producing an understanding beyond simply learning to read and write. (11)

Prose Literacy/Document Literacy/Quantitative Literacy

"...testing the notion that literacy abilities lie along a number of dimensions, three main dimensions were identified.

1. Prose Literacy
   The ability to read and interpret prose in newspaper articles and books.

2. Document Literacy
   The ability to use and identify information located in documents such as forms and memos.

3. Quantitative Literacy
   The ability to apply numerical operations to information contained in print materials, such as menus. (12)

Graphic Literacy

Recent research has shown how apprentices require a higher level of "graphical" literacy to understand the complex diagrams associated with the current language of the trades (Sofo 1985) (13)

The term Functional Literacy means the ability to accomplish simple everyday reading and writing tasks in your society. For Australia, functional literacy in English is essential but inadequate for most individuals, and for society as a whole.

The term Active Literacy involves integration of listening, speaking, reading, writing and critical thinking as well as numeracy skills. It includes cultural and social knowledge which enables us to participate fully in society. (14)

ASSESSMENT/EVALUATION

"There is no single measure or specific point on a scale that separates the 'literate' from the 'illiterate'. No single scale or specific point on a single scale emerges to capture the variety of necessary literacy skills or to appropriately separate the literate from the illiterate." (15)

In compiling information gained from a national literacy survey, Brennan et al (April 1989) decided that, "Rather than make predetermined, prescriptive decisions about required levels of reading and writing (a conventional literacy approach) a functional literacy approach has been adopted. (The first) assumption is that literacy is more than simply gaining linguistic skills." (p5)
Because literacy is a social construct, conventionally held assessments of a basic standard of literacy are related to time and purpose e.g. previously, being able to sign one's name was a measure of literacy; in today's society, that is not the case. Functional literacy is concerned with using skills in a social context; "task performance depends on what the reader is expected to do with the material." (16)

"The best predictor of current literacy performance is the current level of literacy activity. 11% of the sample had not looked at a book in the preceding six months. For many adults, reading and writing is work related." (17)

"...It has been argued that there is no sharp distinction between the literate and the non-literate, but rather that there are degrees of literacy and that people's attainments, at any one time can be placed along a continuum (Arnove & Graf 1987). Further, with this line of argument in mind, it could be claimed that we should think of literacy as being not just a level reached i.e. just above illiteracy, but rather that attaining higher levels of literacy should be a lifelong pursuit. This approach is consistent with the observation that requirements for literacy appear to be changing, and increasing.

The notion of making the distinction between the literate and the non-literate on the basis of some absolute standard or test has also been criticised...Even tests specially designed to ascertain adult reading levels or their survival reading ability (such as Adult Performing Level Project, Kazemak 1985) has been criticised for making only token gestures towards adult learning skills, and perhaps more importantly, of showing a limited understanding of adult literacy, and the social implications of literacy.

"...A significant issue in the literacy literature is the debate on..."literacy in which language?" (particularly in multi-cultural nations.) (18)

This is a relevant question if trying to gauge literacy ability through a standardised test for students of Non-English Speaking Backgrounds (N05B) in Australia. Standard tests may show the range of skills that the student does or does not have, within the range tested (in the language being learned i.e. L2, L3, L4 etc) but it does not indicate the level of literacy the student has in the mother tongue. This is an important factor. Literacy skills in the mother tongue can be transferred because the student has experienced the strategies associated with becoming literate. A non-literate student in the mother tongue needs to undergo the learning process of acquiring these strategies in order to develop language skills in L2 (3, 4...)

**CONTEMPLATIONS OF SUCCESS**

Charnley & Jones (78-9) researched "certain overall criteria of success". (19)

1. AFFECTIVE PERSONAL Achievements
2. COGNITIVE Achievements
3. ENATIVE Achievements
4. SOCIO-ECONOMIC Achievements
5. AFFECTIVE SOCIAL Achievements

**Affective Personal Achievements**

This had confidence as its basic constituent - generally feeling better about oneself.

**Cognitive Achievements**

These were specifically related to reading and writing, but increased confidence played an important role. Competencies included word recognition, comprehension, spelling, motor skills, writing.

**Enactive Achievements**

These involved the actual use of reading and writing skills outside the classroom situation - criteria included reading books, newspapers, writing letters, using writing skills at work. (Charnley & Jones Ch VII)

**Socio-Economic Achievements**

These had a job focus - getting a better job, assuming greater responsibility at work, but also on a social/community level of achievement e.g. accepting committee membership, working in voluntary services. (Charnley & Jones Ch VII)

In exploring success in 'Outcomes of Adult Literacy Programs' according to the Charnley/Jones model, Brennan et al concluded "As far as the Australian situation is concerned:

1 ...there are successful outcomes (from entering literacy programs) from personal, social and national points of view.
2 ...it is useful to have a diversity of providers offering a range of programs ...
3 ...adult Australians seeking literacy tuition are in the longer term interested in functional literacy, even though their initial need may be for conventional literacy.

...the essential issue in relation to effective learning of literacy concepts and skills, appears from the research reported to be the process involved in the teacher/student/institution/program interaction.
in the sample 90% achieved successful outcomes. There is no single formula for success and teachers need to be aware of changing expectations among literacy students. 

A LEGAL POINT

It may be well for teachers to be aware that under the Freedom of Information Act (July 1989) that individuals have the right of access to information relating to themselves. Students have the right to know how and when they are being assessed, and have the right of access to information relating to their own performances in language tests etc. It rests with the teacher as to how this can be combined without causing the student anxiety about being assessed. The anxiety of being assessed may result in the student performing under stress.

PART II - READING AND WRITING EVALUATION

ASSESSMENT/EVALUATION

'ASSESSMENT was defined as the act of gathering information that tells us about a student's knowledge'.

EVALUATION is then making decisions or judgements about the data." (21)

'...teachers don't ask the right questions. Instead of inquiring what they should do, which can never be answered with the generality they expect, they should ask what they need to know in order to decide for themselves. (22) (...) They only express surprise or disbelief when it is suggested that their own experience and intuition might be as good a guide for action as the dogma of some expert.' (23) (Frank Smith The Politics of Ignorance).

WHY THE INTERVIEW AS ASSESSMENT/EVALUATION STRATEGY?

I have opted to use the open interview format (questions devised by Terri Ryan, and modified Certificate of Adult Basic Education, TAFE interviews).

This is to help teachers 'ask the right questions'; to help develop a profile of student's needs, indicating strengths and weaknesses; an understanding of how the student views her/himself in regard to literacy, and strategies they employ. This information has much to do with how the teacher needs to work with the student.

I have also chosen this approach simply because there is "no single measure" of literacy. Linguists, K & Y Goodman emphasise strongly the value of recognising what language skills and strengths students already use, and to work from that basis. To ignore what students already know, in favour of dwelling exclusively on what needs developing is overwhelming and counterproductive. Thus, argue the Goodmans, much of the teacher's work is to help the students to revalue abilities and strategies as well as themselves.

According to Terri Ryan,

"The main reason for using the interview was to uncover the theory of reading that the students have in their head. It provides a focus on PROCESS rather than skills ... Readers have theories about how reading works and what good reading is, and these ideas influence process.

For example, one question is "When you are reading and you come to a word that you don't know, what do you do?"

A response like 'sound it out' or spell it out' suggests a phonic orientation... 'I skip the word and read on a bit and see if I can work it out' suggests the use of context as a reading strategy. I have used this question myself in student interviews and have found it to be a fairly reliable predictor of the reader's main perception of reading and his/her main support system."
HOW INTERVIEWS WORK AS EVALUATION STRATEGY

1. People can tell you about their reading/writing directly. They can often diagnose their own reading difficulties much more effectively than we can with abstracted tasks.

2. It is generally less threatening than a reading/writing task (I often don't ask people to read at all in an initial interview—we talk. I have a folder of various assessment tasks on hand if it is appropriate e.g. sight words, dolch list, two short passages with miscue analysis and retelling sheets, short writing tasks, formfilling.

   The interview forms themselves can be used as reading/writing tasks. In lessons, further observations and decisions can be made.

3. People often don't read as well as they can, in assessment situations, because they're nervous and understandably so.

(T. Ryan)

AIM OF THE READING AND WRITING INTERVIEWS

The interviews aim to find out about:

1. The skill a student presents
   The strengths and weaknesses the student presents to the task of learning to read and write and how they feel about them.

2. The student's model of reading and writing, which strategies she/he is using and which areas are not fully developed.

3. The student's goals and needs
   The goals a student has with regard to reading/writing, their immediate needs and other goals e.g. improving work prospects, further study.

(T. Ryan)

RELATING THE INTERVIEWS TO THE GAOL CONTEXT

I believe that while the gaol context has certain aspects which are unique, that there are areas which inmate students have in common with most adult learners returning to study, after prolonged absence. Some of these, particularly for adult students, lacking adequate literacy/numeracy foundations are:

* a sense of inadequacy; feeling 'stupid'
* believing that being able to 'write' means having good handwriting or being able to spell;
* not having an understanding of the writing (composing) process. Believing that 'first time has to be perfect'.
* having no sense of redrafting.
* no understanding that writing, as process, is not linear, but recursive i.e. sections may be written 'out of order'.
* having no sense of process in reading; perhaps not understanding that reading is making sense of the printed page through bringing our own experience and understanding into the dynamic.
  i.e. believing that reading is a passive, not an active dynamic.
* with innumeracy, there is often the sense of not understanding the operation, merely following a rule.
* the re-orientation of returning to a classroom situation after many years absence.

Prison specifics

In the prison situation, students may be present for reasons other than academic interest e.g. education may be a place for 'time out'—'a humane alternative'.

The face-saving and bravado of many inmates (particularly in men's gaols) and the resistance to showing vulnerability can make for difficulty in effectively gauging the extent of inmate-student needs.

Being under pressure and uncertainty is generally a way of life with inmate students.

The uncertainty, and perhaps, drugs may make a short concentration span. Many have little self-discipline, and have never developed a sustained concentration span.

Many inmate students have been subject to childhood institutionalisation, poor educational experiences generally, and racism. The Koorie population, for example, may have considered little of the general curriculum as being relevant to them.
Prison classes are subject to interruptions at any given time: summons of prisoners to the deputy’s office, visits, buy ups, legal visits. Wet weather drill and sports afternoons may make for tardy arrival.

The Interviews

Interviews have the advantage of being informal, may be conducted in conversation, and if interrupted, may be picked up later. According to the teacher’s discretion concerning the student's comfort level, they may also be conducted as written interviews.

Gaol teaching is often chaotic and flexibility is the rule of thumb.

The entire interview need not be used at once; there is plenty to choose from, rather than too little. The decision of how much of the interview/s to use at one time rests with the teacher, or the student and teacher, together. It may happen that a single question may turn into the student’s lesson, yielding adequate observable indicators, for the time.

With a floating population of students 'just checking it out', if an interview-cum-lesson strategy is used, and the student doesn't come back, masses of interview time is not lost. And a lesson from relevant material has still emerged.

If the student does return, the educator already has some information as to the capabilities and needs of the student, from which to build. The remaining questions can provide ongoing assessment, overtime, as a build-up of student profile - which is perhaps the best assessment of all.

SUGGESTED SIGHT MATERIALS

Materials which are whole language are most useful i.e. where chunks of meaning are embodied in a written format, not just isolated words, giving no clue through the context. Words whose meanings are indicated through context are also useful e.g. text is supported by illustrations (e.g. Break the Bank - Scratch Lotto).

Real life material and commonly needed forms are valuable, also e.g. Air Mail stickers from the bank, bank deposit/withdrawal forms, Social Security forms etc. Bear in mind that these are often notoriously difficult (the push for Plain English seeks clearer language for forms.) See also Wickert's recommendations in No Single Measure.

Some Suggestions:

NRMA Membership card

Scratch Lotto (good tool for literacy/numeracy blend. Difficulty with the scratchings!)

Job seeker details and Unemployment Benefit Claim (Dept Social Security)

Various bank deposit/withdrawal slips
Lettergram
Air Mail/Priority Paid/Sea Mail stickers - Post Office
Lottery tickets
"Break the Bank" forms (lottery game)
Menu
Gas/Electricity/Telephone bill
Health Care Card
Buy-up list
Signs
Newspaper articles
Letters
GENERAL INTERVIEW OF STUDENT

NAME:
Why do you want to come to these classes/do this course?
Were you born in Australia?
If not, where? How long have you lived in Australia?
What languages do you speak?
About what age did you leave school?
Have you done any study since you left school?
If yes, what was it and where did you do it?
What have your educational experiences been like, up till now?
What do you expect to get from these classes?
Write a few sentences telling us about yourself. What hobbies and interests do you have?
For teacher's notes:
Other areas for comment -
Verbal ability
Listening ability
Commitment to class
Any matters that need following up
Comments ____________________________

(adapted from CABE Student Interviews)

READING INTERVIEW

1. SKILLS
Do you know most of the sign words you need? (e.g. DANGER, EXIT, PUSH)

Can you read without getting stuck on little words like 'and' 'when' 'how' 'with'? ______________

Can you use a telephone or street directory?__________

Have you passed the driver's licence test? ____________

Do you read newspapers?_______________________

Do you use a library? _________________________

Do you cope O.K. with everyday reading like recipes, forms, letters magazines?

2. MODEL
What do you do when you come to a word that you don't know?

Do you ever do anything else?_____________________

What's your idea of good reading? _________________

3. GOALS/NEEDS
To improve your reading, what do you think you need to do?

What would you like to work on? e.g. newspapers, magazines, signs, labels, stories, poetry, plays, forms, street directories etc.________________________

Any other goals? _____________________________

Comments: ________________________________

(T. Ryan)
READING

Description by class teacher of reading ability

Good/Average/Weak
(Cross out two)

1. When you are reading and you come to something you don't know, what do you do?
2. Do you ever do anything else?
3. Who is the best reader you know?
4. What makes him/her a good reader?
5. Do you think s/he ever comes to something s/he doesn't know when reading?
6. If 'YES' - What do you think s/he does about it?
   If 'No' - Pretend that s/he does come to something s/he doesn't know. What you think s/he would do about it?
7. What would a teacher do to help that person?
8. What did you learn to read?
   What did they do to help you learn to read? or what did you do to help yourself?
9. What would you like to do better as a reader?
10. Do you think you are a good reader?
    YES  OKAY READER  NO

(T. Ryan)

WRITING INTERVIEW

1. SKILLS

Do you cope O.K. with writing notes, short forms, bank forms and cheques?

Can you write to friends and relatives without worrying?

Can you use a dictionary to check spellings and meanings of words?

Do you feel O.K. about using full-stops and capital letters?

When you write, do you ever make a first draft and then work on it?

How do you feel about your handwriting?

Can you fill in forms, like insurance forms, job applications, Social Security etc.

How do you feel about your spelling?

Can you write a formal letter e.g. a letter of complaint?

2. MODEL

When you're writing and you get stuck, what do you do?

What would you say makes a 'good writer'?

3. GOALS/NEEDS

To improve your writing, what do you want to be able to do?

What would like to work on?

Any other goals?
STUDENT PROFILE FROM THE INTERVIEW

From the information gathered from the interviews, I have devised three broad categories, indicating a profile of the student, to assist teachers in their evaluation of needs, for programme planning. They are not definitive and act as a guideline.

I have used the following descriptors:

1. BEGINNER/NEW LEARNER OF READING WRITING
2. DEVELOPING READER/WRITER
3. FUNCTIONAL READER/WRITER

*THE BEGINNER/NEW LEARNER OF READING/WRITING*

These students need complete help.

1. DEVELOPING READER/WRITER

Students who are insecure in reading and writing.

Can read most things they need to, but never go beyond that, (e.g. read bill, forms, signs, instructions, newspapers). These students tend not to read for further information or pleasure.

2. FUNCTIONAL READER/WRITER

Can read most things they want, but not as well as they would like to. Variable degree of confidence.

Highly technical texts (unless perhaps in area of expertise or personal interest) usually not comprehensible.

Little or no confidence in writing ability.

Usually poor spelling.

Success in literacy largely has to do with problem-solving strategies, concerning language tasks. These interview questions help to fathom a student's response to the problem-solving situation. They can provide insight into how a student approaches language tasks and allow us access to understanding the strengths and weaknesses of approach. It allows us to work from the base of operation, rather than superimposing discreet skill/tasks or rote learning on top of dysfunctional approaches to language use and language acquisition.

Assessing is often largely a process of 'sensing.'

I therefore offer these interviews as a guide, and leave the exploration of the guide with the teacher and student concerned, and I urge teachers not to "only express surprise or disbelief when it is suggested that their own experience and intuition might be as good a guide for action as the dogma of some expert." (Smith, F. The Politics of Ignorance in Essays in Literacy. Heineman 1983)

REFERENCES


5. Wickert, R. ibid. p.4


8. Wickert, R. ibid p.4


10. International Literacy Year Paper No. 2 Policy Directions for the ILY Program. "The Problem is Bigger than you Think".


12. Wickert, R. (opcit) p.5


14. International Literacy Year Paper (opcit)

15. Kirsch & Jungblut in Wickert, R.


17. Wickert, R. (opcit)

18. Brennan et al (opcit) p.3


20. Brennan et al (ibid) p.71
REFERENCES (contd)

21. Ryan, T.  
A response to the B. Cambourne, J. Turbill Workshop Nov. 20 1987 in Literacy Exchange: Assessment & Evaluation in Adult Literacy, p.64

22. Ryan, T. (ibid) p.6


ADDITIONAL RECOMMENDED READINGS

1. Charnley, A.H. & Jones, H.A.

2. Good, M. & Holmes, J.  

3. Grant, A.N.  

4. How Well Do You Read? 
Adult Literacy Unit, Adelaide TCAFE.

5. Goodman, K. & Y.  

6. Krashen, D.S.  


9. Rogers, G.  

10. Boomer, G.  

PART II - NUMERACY

NUMERACY

Doug Dunlop & Will O'Reilly

BACKGROUND

Doug Dunlop and Will O'Reilly formed the Numeracy working party for the NPL Project. They are based at Grafton and Maitland respectively.

PART I - TEACHER-INITIATED APPROACH

METHODOLOGY/RATIONALE

This approach is one of a two-pronged attack on the problem of numeracy. It rests upon a willingness for high involvement by the teacher, rather than the teacher as facilitator-helper (as in the second approach).

It is a unit of work designed for teachers who have students with difficulties in the four basic processes - addition, subtraction, multiplication and division. It begins with a Mixed Basic Facts Check to assess the student's present standard. It is easy to administer and mark.

If it is found that the check is obviously beyond the student's ability it should be deferred before demoralisation sets in. The teacher can then continue with the Addition Facts Check. A student who lacks confidence on this level has little hope of being able to add, subtract, multiply or divide let alone use money, decimals or fractions. Progress depends on mastering these basic facts.

The algorithm tests are designed to correspond to the exercises in E.W. Seville, Easy Steps in Arithmetic - Number, pub. A.C.E.R. The exercises are carefully graded to introduce only one new difficulty at a time and to cover every type of difficulty which might be encountered. It is designed to minimise the amount of time needed to be spent with each pupil while leading the student, step by step, through the basic processes. It frees the teacher to spend time with the students who need it most.

BASIC MATHS - NUMBER FLOW CHARTS

* Mixed Basic Facts  
(Sheet 1) Unsatisfactory proceed to -

* Addition Facts (2)  
* teach add facts (2a)  
* re-test

* Mixed Basic Facts  
(Sheet 1) Satisfactory proceed to -

* Four Processes (12)  
* teach problem areas (2-11)  
* re-test (12b)

* when satisfactory go to next unit Money
* Addition (3)
* Subtraction Facts (4)
  * teach facts (4a)
* Subtraction (5)
  * teach probs (5a)
* Simple Mult (7)
  * teach probs (7a)
  * long Mult (8)
  * teach probs (8a)
* Division Facts (9)
  * teach facts (9a)
* Simple Division (10)
  * teach probs (10a)
* Long Division (11)

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**ANSWER SHEET**

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### NUMBERS THE FOUR PROCESSES

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5. 293
6. 3762
7. 4134
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NUMBER THE FOUR PROCESSES

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**PART II - STUDENT-CENTRED APPROACH**

**METHODOLOGY/RATIONALE**

This second approach uses the teacher more as facilitator-helper, placing a greater initiative on the student and his intention to achieve. More work in the cell is required. This may be especially useful in a situation where the "industries" sector make heavy daytime demands on the inmate's time.

The following methodology should be followed:

* complete information sheet  
* administer W.A. TAFE Maths Placement Test  
* collect and check answers as per correction sheet  
* if release date is under three months (e.g. on remand) no further processing is necessary  
* if release date is over three months (possibly even six months) then process student for enrolment with the W.A. TAFE External Studies  
* as an interim measure, whilst waiting for course work to arrive, the following is recommended:  

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If there are no errors, issue student with Books 5-6-7. Locate high school maths texts e.g. *Modern Maths* Jones & Couchman.

Students at this level are obviously capable of correspondence work for a TAFE Certificate etc.

N.B. it is important that no outside help be given to the student whilst completing their placement test as W.A. TAFE carefully chooses their units according to the test results.

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**LONG DIVISION**

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MATHEMATICS FOR NON-MATHS TEACHERS

Rationale behind methodology:

* provides means of grading potential students
* necessity for quick and tried response by teacher
* availability of well-tried certificate standard
* opportunity to obtain certification (as an inducement) for each stage completed
* cheapness of available courses
* easy availability of student spaces
* availability of collateral maths problems without breach of copyright
* cheapness of material needed in terms of maths exercises, ease of photocopying
* greater time availability for skilled internal gaol employment
* reduction of 1:1 tutorial teacher involvement
* no time-consuming 'reinvention of the wheel'

TO JOIN THE LIBRARY

Please complete the registration form and return it to the library.

LIBRARY RULES

- Up to four items may be borrowed at a time for a period of up to four weeks.
- Library materials must be returned or renewed by the due date.
- A charge will be made for lost or damaged library materials.
- Designated course textbooks are not available from the library.

Free return post: A Freepost label is provided so that you can return library materials at no cost to you.

OPENING HOURS

Monday to Friday 8.00 am to 5.00 pm.
Closed on public holidays.

TES LIBRARY REGISTRATION

Surname (Mr/Mrs/Miss/Ms) ............................................ [please print]
Other names .................................................................
Address ...........................................................................
Telephone Home ..............................................................
Telephone Work ..............................................................
TES course title: ..............................................................
Subjects enrolled for: ....................................................... I agree to abide by the library rules.

Signature .................................................................
MATHMATICS FIRST ASSIGNMENT INFORMATION SHEET

Please print:

NAME: Mr/Mrs/Miss/Ms ____________________________ (Surname) ____________________________ (Given Names)

ADDRESS: ________________________________________________________________ Postcode: ____________________________

TELEPHONE: (Home) ____________________________ (Work) ____________________________

Please include Area Code if outside the Perth Metro Area.

DATE OF BIRTH: ____________________________

EMPLOYMENT

CURRENT EMPLOYMENT: Full Time [ ] Part Time [ ] None [ ]

Employed as ____________________________

Employer’s Name: ____________________________

Address: ____________________________

EDUCATIONAL BACKGROUND

At what level did you leave school?

Please circle the year level.

Year 6 7 8 9 10 11 12 13

Last Year at School 19 ________

STUDY DETAILS

Reason for studying mathematics ____________________________

Have you a handicap that may affect your studies? Please give details if you think it would help us to know about it.

MATHMATICS PLACEMENT TEST

This test will help us decide the best mathematics subject for you.

Take as long as you need, but do not obtain help from anyone.

Please do not use a calculator.

At the bottom of each sheet you will find the subject name to which the questions apply. If, for example, you have difficulty with questions on sheet 4, but not with those on sheets 2 and 3, you should enrol in Mathematics Remedial.

Your tutor will always check your subject choice and make sure that you have made the correct selection.
TRY THESE QUESTIONS AND THE ONES ON THE NEXT PAGES. PLEASE SHOW ALL YOUR WORKING.

(a) \[ 1 + 5 \]
(b) \[ 1 \times 2 \]
(c) \[ 1 \times 4 \]
(d) \[ 2 \times 7 \]
(e) \[ 8 - 3 \]
(f) \[ 8 - 4 \]
(g) \[ 8 - 5 \]
(h) \[ 7 \]

(i) \[ 2 \times 4 \]
(j) \[ 6 \times 7 \]
(k) \[ 2 \times 3 \]
(l) \[ 4 \times 4 \]

(m) \[ 1 \]
(n) \[ 5 \]
(o) \[ 2 \times 3 + 2 = ... \]

How much would it cost to buy one torch and one pencil?

Answer: ...............

Check your answers with those given on SHEET 5.

Enrol in NUMERACY 2 if you had trouble with any of these questions.

Dale had driven thirty-two of the sixty-seven kilometres from his home to Albany. How far did he still have to drive?

(c) \[ 5 \times 3 \]
(d) \[ 3 \times 4 \]
(e) \[ 7 \times 5 \]

(f) \[ 5 \times 2 \]
(g) \[ 3 \times 1 \]
(h) \[ 6 \times 5 \]

(i) \[ 3 \]
(j) \[ 7 \]
(k) \[ 6 \]

The time shown is ...............

Check your answers with those on SHEET 5.

Enrol in NUMERACY 3 if you had trouble with the questions on this sheet, but not with those on SHEET 1.
PLEASE SHOW ALL YOUR WORKING.

(a) $17 \frac{3520}{3}$

(b) $\frac{6}{8} + \frac{6}{8}$

(c) $\frac{3}{4} + \frac{4}{3}$

(d) $\frac{2}{3} + \frac{1}{5}$

(e) $6.8 \times 0.3$

(f) $3.71 + 0.03$

(g) Change $\frac{1}{3}$ into a decimal.

(h) Change 0.15 into a fraction.

(i) What is 25% of 160?

(j) What is the perimeter of a square with a side of 2.5 metres?

(k) What is the area of a rectangle 4 metres long by 6 metres wide?

(l) What is the area of a circle with a radius of 4 metres?

(m) What is the value of $3^7$?

Check your answers with those given on SHEET 5.

Enrol in Mathematics Remedial if you could do the questions on Sheets 1 and 2, but had trouble with these.

---------

\textbf{SHEET 4}

PLEASE SHOW ALL YOUR WORKING.

(a) If $a = -3$ and $b = 2$, calculate $b - a$.

Answer

(b) $(x + 2y)^2$

Answer

(c) $7a^b(-5a^b)$

Answer

(d) $x'y(x - 2xy)$

Answer

Simplify:

(e) $\left(\frac{a^b}{a^c}\right)^3$

Answer

(f) $2x^t - 3x + x^t + 4x - 3x^t$

Answer

Solve:

(g) $x - \frac{3}{5} = 2$

Answer

Factorise:

(h) $3xy^t - 15x^t y$

Answer

(i) $x^t - x - 6$

Answer

Check your answers with the ones on SHEET 5.

Enrol in Mathematics IE if you could do all the other questions but had trouble with the ones on this sheet.

If you could do all these questions, then please contact the Mathematics Co-ordinator for advice.
BACKGROUND:

Inmates in prisons who have non-English speaking backgrounds (NESB) are seriously disadvantaged when they go to court, or they may have language difficulties in their survival in Australia. The E.S.O.L. programme in the Department of Corrective Services aims at helping NESB inmates to develop their survival English Language needed for day-to-day life in Australian prisons and also provides a transition to other educational opportunities, such as personal interest, further studies in correspondence English or other tertiary courses. This project attempts to give new E.S.O.L. teachers an overview of four broad learner types and levels, some suggestions for teaching and some suitable resources.

This project has been prepared by the E.S.O.L. group for the National Policy on Languages Resource Package.

Members of the group are:

- Margaret Murdoch............Emu Plains
- Gillian Crealy.............Mulawa
- Elizabeth Walmsley........C.I.P. Long Bay
- Helen Kay....................Bathurst
- Nancy Hong Wang.............M.R.C. Long Bay
- Ann Watcheris.............Parramatta

It is our hope that this project will be of interest and value to new E.S.O.L. teachers, critics and others interested in the field of prison E.S.O.L. teaching. We would be grateful for comments or criticisms from any person or group interested in this field.
INITIAL ASSESSMENT IDEAS:

The following suggestions and procedures will assist the teacher to identify the Learner Type Description (LTD 1 to 4) as part of the student's profile, provide relevant background information, and indicate his reading and writing needs and priorities.

The Learner Type Descriptions indicate four broad categories, and are intended as a guide for helping teachers to develop an appropriate language programme.

Try and collect some background information which may have some bearing on the student's present language problem. See form provided.

As you work with the student record any relevant comments in the appropriate section of the Assessment Form.

For example:

Reading and Writing Skills in L1:

"Illiterate in L1 (unable to read/copy information with confidence)"

Reading and Writing Skills and English:

"Understood main ideas in personal letter" "Some difficulty with form filling" etc.

READING AND WRITING IN L1:

Ask the student to select the appropriate text, read it aloud, then copy it.

Checking English competencies of:

a) LEFT TO RIGHT PROGRESSION and ORAL SKILLS:

Select a jumbled picture story and ask the student to rearrange in the correct L/R progression; then tell the story. Record, if possible.

Look/listen for:

- correct story sequence in L/R progression;
- use of key words in telling the story;
- correct sequence, coherence, use of conjunctions, and appropriate sense.

b) READING:

TASK 1. UNDERSTANDING SIGHT WORDS:

Ask the student to read the sight words.

Look for:

- understanding of the text rather than pronunciation;
- ability to predict meaning from contextual clues.

TASK 2. UNDERSTANDING MAIN IDEAS:

Give the student time to read one of the texts provided to himself.

Ask the student to retell the general meaning of the text; or ask questions to check comprehension.

WRITING:

c) WRITING:

TASK 3. FORM-FILLING AND KNOWLEDGE OF THE ENGLISH ALPHABET:

Ask the student to fill in the form; then ask him to spell his name.

Look for:

- ability to understand the information required;
- ability to complete the form;
- legibility of script;
- knowledge of the English alphabet.

TASK 4. WRITING:

For students who could complete the form.

Ask the student to do a writing task, for example:

(a) Imagine you are writing a letter to a friend overseas about your life in Australia (up to a point!): Perhaps your family; where you live; your work; your English classes.

(b) Tell me about your native country, your family etc.

(c) Write a reply to the personal letter in TASK 2.

Look for:

- confidence and ease in writing;
- ability to convey a message in writing;
- organising text, cohesion, sentence structure, spelling, punctuation;
- editing and self-correcting strategies.
STUDENT PLACEMENT

GROUP 1.

Zero to minimal formal education;
Very low oral ability.

1. ADVICE TO TEACHERS:
   * progress will be slow - don't overload
   * repetition with variety
   * authentic language - tailored to level
   * move from global to specific
   * practice and training in activities is essential
   * make use of pictures - collect magazines, store catalogues etc...
   * Language Master is a useful tool
   * life experience approach is worthwhile - do not 'probe' clients' backgrounds - perhaps start with day-to-day life in the gaol
   * link oral and written work...

2. SUGGESTED AREAS FOR WORK UNITS:

   Writing
   * life experience stories - teacher as scribe
   * forms - names, address etc., basic ID
   * signs, especially those around the gaol
   * buy-up list...
   * diary writing...
   * time and dates...
   * address envelopes - greeting cards - simple messages

   Reading
   * all the areas suggested for writing
   * T.V. guide...
   * newspaper headlines...
   * store catalogues and advertisements...
   * dictionaries - picture dictionaries and possibly L1 - L2 dictionary...

Speaking
   * interviews including:
     * Reception,
     * Classification,
     * Welfare,
     * Psychologist,
     * Medical,
     * Legal Aid,
     * Chaplain.
   * requests including:
     * phone calls,
     * move of cell,
     * education,
     * food,
     * change of job location,
     * visits.
   * general communication with other inmates.

Listening
   * cover all areas listed for writing, reading and speaking where appropriate...
   * T.V. and radio...
   * music...
   * tapes of simple reading material - make tapes yourself if necessary...

3. SAMPLE TEACHING IDEAS

PERSONAL IDENTIFICATION - WRITTEN

Objective
   * recognise key words...
   * write details accurately,
   * understand instructions,
   * sign name,

Activities
   * record personal information,
   * match words and names,
   * link with language master,
   * look at different types of form - collect from food packages, magazines, newspapers etc:..
   * identify the purpose for various simple forms...
PERSONAL IDENTIFICATION - ORAL

Objectives
* understand simple questions regarding ID,
* able to respond with the correct answer...
* able to ask simple questions,
* to begin to understand cultural differences in this context.

Activities
* asking and answering simple questions,
* teacher - student and student - student questions and answers..
* make survey of other students..

GROUP 2.

Some formal education - Primary level.
Low oral ability.

1. ADVICE TO TEACHERS
* progress may still be slow but will vary with each student,
* use authentic material wherever possible,
* may prefer repetitive exercises and shy away from original writing,
* original exercise may need to be introduced as a group exercise or student - teacher activity,
* often enjoy humorous pictures, stories etc..
* link areas of work - possibly through a common theme..

2. POSSIBLE AREAS FOR WORK UNITS

Writing
* diary writing,
* simple letters,
* requests e.g. phone call, special visit, interpreter,
* buy-up,
* filling more detailed forms,

* life experience stories,
* body parts,
* index book as personal dictionary.

Reading
* simple newspaper articles,
* short magazine stories and articles,
* instructions on medicine bottles, T.V. manual etc.,
* recipes,
* areas of special interest - perhaps own country,
* store catalogues,
* health and fitness material - Health Department brochures.

Speaking
General conversation covering such areas as:
* weather,
* illness,
* conversation with other inmates and staff,
* T.V. and radio programmes,

Activities - Written
* write out recipe,
* re-arrange sentence - word order,
* write shopping list for ingredients,
* write list of necessary utensils,
* compile student recipes book - contributions from different countries,
* submit recipes to prison magazine (if one exists)

Activities - Reading
* read as many recipes as possible - collect from magazines, food packets, newspapers etc...bring cook books,
* read other students' recipes,
* free work unit - available ALIO "Sam's Spaghetti Bolognaise",
* use food catalogues to identify and cost ingredients.
Activities - Speaking - Listening

* listen to taped recipes from radio,
* each student present a recipe to class - discuss,
* talk about cooking in other countries,
* what do students like/dislike about food in Australia,
* substitution of ingredients available in gaols/Australia.

GROUP 3.

Some formal education
Some knowledge of English
This group often falls into two categories:
(i) those who need mainly oral language
(ii) those who need mainly written skills

1. ADVICE TO TEACHERS

* those with oral needs may have had some formal education in English in an overseas country,
* those with needs in the written area may be long term residents of Australia who have mastered the oral language,
* able to handle text book material and exercises more easily.

2. POSSIBLE AREAS FOR WORK UNITS

Writing
* cards and letters - including formal letters,
* writing advertisements,
* more complex forms,
* diary/journal writing,
* genre-based writing,
* creative writing - narrative.

Reading
* newspapers and magazines,
* condensed books,
* read along tapes,
* reading skills books,
* individual interest books - related to individual needs.

Listening
* if this is still a problem, look at suggestions for earlier groups.

Speaking
* group discussion - use topical issues, current events, movies, T.V. shows etc.,
* role play,
* do not limit discussions to ESOL group - where possible include native speakers. This is often possible when one has a mixed class.

3. RESOURCES

* TALKBACK - INTERMEDIATE
* READING IN CONTEXT
* WRITING IN CONTEXT
* REAL LIFE READING
* COMPOSITION THROUGH PICTURES

4. SUGGESTED TEACHING IDEAS

Renting a House

Objectives
* elicit vocabulary pertaining to renting a house,
* identify specific processes in finding an ad. in the newspaper,
* identify the sections to look for in the classified part of the paper,
* identify the processes needed to find a specific house.

Activities
* ask a student what process we should go through to find a house - elicit new vocabulary,
* ask students to circle words on a scatter sheet which they think are relevant to renting a house,
* sequence a list of written instructions for house rental,
* give students a story listing the requirements of a family looking for a house to rent. This could be written or on an overhead projector,
* ask students to find all the houses which fit the requirements from a newspaper page,
* ask students what process they must now go through,
* role play with real estate agent or house owner and prospective tenant,
* students to write an advertisement for the paper to be placed in the WANTED TO RENT section.

(ii) Writing Greeting Cards

This suggested activity is suggested for the NESB who is a long-term resident of Australia and who has achieved good oral skills. The student may now feel the need to write to the family and friends. This is an uncommon situation for people in gaol.

GROUP 4.

Formal education

Advanced knowledge of English

1. ADVICE TO TEACHERS

* students are likely to have specific goals e.g. HSC,
* job training,
* may want to undertake an external course,
* work should be specific to individual needs,
* help set goals and objectives,
* help achieve these goals and objectives,
* assist in the development of self-concept,
* develop problem-solving strategies,
* these students may be used as peer tutors.

2. SUGGESTED WORK AREAS

* negotiate according to student needs.

3. RESOURCES

Kernel 3,
English Close, by Garman and Hughes
New Concept Books 3 and 4,
Magazines and newspapers,
Text books as requested by students,
Text to notes by Adkins & McKeen,

A New English Course by R. Jones.

Specialist books in the ESOL area available at Bridge Bookshop, 10 Grafton Street, Chippendale.

4. SAMPLE TEACHING IDEAS

Speaking and Listening

* discuss movies
* cassettes
* radio news and current affairs
* social problems

Reading

* material related to student goals

Writing

* external courses
* poetry
* letters
* special interest areas
DISTANCE LEARNING

The main distance learning provision in N.S.W. are:

1. Adult Migrant Education Service Distance Learning Programme.

The course is only available to permanent residents and a student cannot be enrolled unless they produce their Australian resident visa number. This excludes many of our students.

The course currently is a beginner programme suitable for Groups 1 and 2, with the possibility of some Group 3 students finding it useful.

The material is in the form of booklets and tapes and the work is well presented and authentic in nature. It should appeal to the majority of students.

The procedure to enrol a student is as follows:

(a) The education officer phones AMES external programmes on 922.5088 and arranges a time for the prospective student to be interviewed on the phone. This procedure has Head Office approval.

(b) Student is interviewed on the phone at the arranged time. Following this a taped and written test will be sent.

(c) Student is allocated a level on the basis of two exercises and the work books are forwarded.

(d) Phone contact can be made with the teacher at any time and most of the teachers appear willing to visit students in the gaol if their programme makes this possible.

There is a charge of $25 for each stage of the course but D.C.S. has agreed to meet this charge.

It is worth noting that one of the plusses with this course is the promptness with which material is sent and returned to students. Teachers who have experienced other distance learning provisions should find this a pleasant change.

2. External Studies College of TAFE currently offers ESOL courses, Beginner, Intermediate and Advanced levels. There is a further course called English for Further Study designed mainly for those students who intend to go on to tertiary education in Australia.

It is anticipated that there will be only one intake for students at the start of each academic year, however it is worth investigating as they sometimes make special provisions for people in gaol.

The college is situated at 199 Regent Street, Redfern 2016 and phone enquiries can be made on (02) 318.7222.

ASSIGNING STUDENTS TO LEARNER GROUPS:

It is relatively easy to decide whether students fit into learner Groups 1 or 4.

It is not so easy to decide on placement into Groups 2 and 3. The following student profiles may assist in these placements.

STUDENT 1.

Country of origin - Lebanon male, 50 years old, 20 years in Australia.

Low literacy in L1.

Task 1. Left to right progression good.

Task 2. Oral skills very poor, hesitant about speaking, difficulty verbalising.

Task 3. Sight words satisfactory.

Task 4. Could read, but had difficulty comprehending main ideas.


ASSIGN LOW LEVEL GROUP 2:

STUDENT 2.

Country of origin - Thailand - two years in Australia, all spent in gaol.

Literate in L1.

Task 1. Left to right progression good.


Task 3. Sight words good.

Task 4. Could read and comprehend well in English.


Task 6. Lacks confidence in creative writing. Able to convey a message but organisation, cohesion though understandable, lack refinement.

ASSIGN GROUP 3 NEEDS MAINLY ORAL SKILLS.

STUDENT 3.

Country of origin - Hong Kong - 10 years in Australia.

Literate in L1.

Task 1. Left to right progression good.
Task 2. Oral skills adequate.
Task 3. Sight words satisfactory.
Task 4. Could read and comprehend main ideas.
Task 5. Could fill in simple form as set.
Task 6. Unable to write any other material.

ASSIGNED TO GROUP 3 - NEEDS MAINLY WRITTEN SKILLS.

ONGOING ASSESSMENT:
A review about every three months would be appropriate, depending on particular circumstances.
Keep all work to ascertain progress.

READING: If you have LA stories...
- can the student still read them with ease?
- can he/she recognise the vocabulary used out of context, or in a new context?
- is he/she reading a more difficult text? Smaller print?
- progression in level of reading;
- increased vocabulary use;
- new types of reading material.

WRITING: Compare written work:
- are the same mistakes being made?
- can you identify recurring problems? If so work on them periodically.

LEVEL OF CONFIDENCE:
- gauge willingness to attempt various assessment tasks.

If appropriate, review reasons for learning skills.

ESOL - A MENU OF TEACHING STRATEGIES

Lisa Hunt

BACKGROUND:
Lisa Hunt works in the Remand Centre as a teacher of English to Speakers of Other Languages, and has worked in the Special Care Unit teaching a communications course. She has produced a booklet, entitled the How to Access Gaol Handbook. Much of Lisa's teaching includes focusing on the language of the courtroom.

STRATEGIES:

For Beginners:
Generate labels of things in the cell, or classroom with students; the following week they have to give a guided tour of the room.

Word Exploration:
Make a list of words around a central theme. If unknown, explain or make use of dictionary. Make sentences with the words, using accurate spelling. If there are a number of meanings in the dictionary definition, discuss this. For Australian participants, discuss origins of the word. Is it noun, verb, adjective etc?

Role Playing:
Use common experiences, e.g. ordering in a restaurant. All students must order. Try to make all members of group as comfortable as possible. When playing this game, students may get their friends to help them to translate, which is fine, but some may begin to rely on others, and this is to be avoided.

Explain things which are not understood in several different ways, until everyone understands.
In general, working with Non-English Speaking Background (NESB) students, constantly check to see that everyone understands, and ensure that everyone is answering questions. Always encourage people to make a mistake, rather than not to try.

GROUP DYNAMICS:
Getting students to swap work during class, and looking over each others' work helps to break down barriers between racial groups. A tendency exists within these groups to talk only among themselves, which means they can too easily fall back into their native languages. Try to include Australians and encourage them to speak with other nationalities.

ASSERTIVE BEHAVIOUR:
Discuss and explain how to deal assertively with the landlord, the Dole office, electricity company, Telecom etc.

What are your rights?
Where do you complain to?
Where is that office?
If NESB students only rely on members of their own community, they may not find out all that is available - the community members may not know; also if the student can't speak English, and has to rely on another community member, the secondhand story may be inaccurate, or at best, the inmate loses direct contact with it.

GOING TO COURT:
Teach the meaning of terms and what services are available.
Explain key words - Welfare Officer, Legal Aid etc.
Where do you go if you need glasses?
What to do about toothache? - this empowers inmates about the gaol system.
Do you know why you're here?
What are your charges?
What does committal/date of court/ etc. mean?
Draw a flow chart of the legal system.
Which court do appeals go to?
Have you spoken to your solicitor?
More terms: magistrate/police/solicitor
Set up a mock trial: (quite time consuming)
The language is usually too fast for the NESB students, but in watching the drama, a lot of information can be picked up.

WRITTEN COMPREHENSION:
Using a news article of something that students would find interesting and relevant, circle the unknown words and find explanations. For homework, read three times, onto a tape, using a mirror. Get students to listen to their own voices. Practice accurate pronunciation; talk about the rhythm of the English language; explain that commas are like breathing. Listen to the up and down stresses of the voice - as in music. Listen to newsreaders as examples of clearly enunciated speech.

VOICE PROJECTION:
Practice projecting the voice from within the body (diaphragm area) and practice throwing the voice. Compare diaphragm work to talking from the throat. Many NESB students are not confident in projection, to the point of inaudibility.
Stand at a distance from the student, work up to longer distances - stand outside the room. Can you hear them? - "I can't hear you..."
Explore differences in voice projection as the student sits, stands, looks up, looks down as he reads/speaks.

"HELLO AUSTRALIA": SBS VIDEO SET, AUDIO TAPES AND TEACHERS' BOOK.
Can be useful. Uses commonplace situations e.g. in the dental office; explores cultural differences e.g. a Moslem at a Bar-B-Q being offered meat and beer.
The language is often too advanced for beginners and needs going over a few times. It can appear somewhat condescending. May not be appropriate to show some of the material which touches on sensitive areas e.g. how to call the police when your house is being broken into.

USING A DICTIONARY:
Find a word from the dictionary. Members of the group invent possible meanings for the word, and everyone votes for the best inventive meaning. The real meaning is then revealed. Can be useful in exploring roots of words. Can be very humorous.

DESCRIPTION:
Write a description of a person. Could I find him from this? No? try again.

COMMUNICATIONS.
The work in this section is specially directed towards the acquisition of life skills, the breaking of patterns of behaviour which have been destructive.

BODY LANGUAGE:
Discuss it in relation to a job interview. What's appropriate? Punching out the interviewer? A lot of humour can be involved in relearning in this area. Important to find and explore non-violent responses. Discuss what may be improved in self presentation. The John Cleese video on going for a job interview is useful - it introduces issues about body language and voice projection.

DIRECTING AGGRESSION; LEARNING NON-VIOLENT RESPONSES:
Using the instance of getting a parking ticket: as
Who am I angry at?
What am I angry about?
Everyone gets angry or depressed at getting a parking ticket - inmates are not always aware that it's normal for others, too.
What is the best way to deal with it?
Doing damage?
Throwing it away?
What is the value of venting violence?
When does it become more trouble than it's worth?
Always bring a situation to its bottom line - what is the trade off? e.g. in the end, the parking ticket is worth $40.00. Is it worth kicking a car and paying damages, getting violent and ending in gaol? etc., it's only $40.00 - why make it worse?

Explore mental letting go of things - often very difficult.

Also try physical relaxation techniques to drain anger/stress.

Many inmates relate to running, punching a bag or weights.

**SOCIAL NECESSITIES:**

Discuss:

1) **Special Benefits from Social Security** on release - this needs to be applied for within a certain time. Often all Social Security benefits are cut off in gaol. The spouse can now claim for benefits with 'single' status.

2) **Social Security forms**

3) **Civil Rehabilitation Committee**

4) **Prisoner's Aid** will collect the most valuable items from a flat/home, if someone is arrested and no-one is able to take care of these possessions.

5) **Country visits** to gaols are expensive for low or non-income earners. The relationship usually is affected. Sometimes it may even happen that families move to be near the inmate, who is moved the following week.

6) **Money**

   **Budgeting**

   Its current value. This helps inmates who have lost touch with the current value of goods and money. It may cut down on stress in the relationship, when the inmate comes to realise that his partner is not necessarily 'ripping him off' and wasting precious money by overspending.

**REFERENCES**

(List supplied by Adult Migrant Education Service)

**FOR INDEPENDENT STUDY**

**DICTIONARY**

Longman's Handy Learners Dictionary

Oxford Elementary Learners Dictionary

Oxford Advanced Learners Dictionary of Current English

Use your Dictionary - A Practical Book

Oxford Duden Pictorial English Dictionary

Oxford English Picture Dictionary - Bilingual Series

**GRAMMAR**

Grammar Work - English Exercises in Context 4 books

English Grammar in Use (Intermediate) Murphy

Ways to Grammar (Post Elementary +) and key

Cassell's Students English Grammar with Answers (Intermediate +)

Working with English Prepositions Hall (Intermediate +)

Making Sense of Grammar (Low Intermediate) Allsop, J

Cambridge Certificate English Archer and Nolan Woods (Upper Intermediate/Advanced)

Grammar Workout Wajnryb, R (Upper Intermediate)

**READING SKILLS**

Press Matters Broxnan, Brown and Hood (Low Intermediate)

Written Word - A Composition Course with Key (Advanced)
WRITING SKILLS

Writing Matters (Low Intermediate)
Carrier

Press Matters
Brosnan, Brown and Hood

Writing Skills - A Problem Solving Approach
Coe, Rycroft and Ernest (Upper Intermediate +)

Self Assessment Worksheets
Buckmaster

VOCABULARY

504 Absolutely Essential Words (Inter-High)

Words, Words, Words (Inter)
Sheeler and Marklev

Basic English Usage
Seidl and Swan (Low Inter+)

Grammar in Context
Gethin

Working with English Prepositions (Intermediate)

SPEAKING SKILLS, INCLUDING PRONUNCIATION

Intonation in Context (Upper Intermediate +)
Bradford, B

Small Talk (Intermediate)
Ockenden, M

Advanced Speaking Skills (Advanced)
Harmer and Arnold

Small Talk
Graham, Carolyn
Concentrates on idiomatic phrases
Has follow-up exercises

Clear Speech
Gilbert, Judy
Will need Student's and Teacher's Book
Written for ESL learner aiming for American College Entrance
Good for stress patterns

Intonation in Context (Upper Inter/Advanced)
Bradford, Barbara
Lots of practice
British English

A Handbook of English Pronunciation (Low Inter+)
Hooke and Rowell
Focuses on articulation, but dialogues also encourage sensitivity to stress and intonation patterns

LISTENING SKILLS

Starting to Listen (Beginners)
(with Teacher's Book)
Carstensen and Beaverson

Hello Australia
Chanock, Kate and Moar, Rosslyn
Workbook, cassettes and transcripts

Talk Back Intermediate (Intermediate)
Commonwealth Department of Education

Coffee Break (Intermediate)
Economou, D

Accent on Australia (Advanced)
Green, J
PART IV - COMPUTER ASSISTED LEARNING

A TEACHER'S GUIDE TO COMPUTING SKILLS

Ray Pitts

BACKGROUND:

Ray Pitts is the Computer Teacher at Paramatta Gaol. Among other initiatives, he is responsible for setting up the UNICEF Programme updating and maintaining the database for mailing lists etc.

METHODOLOGY/RATIONALE:

Drill and Practice

Drill and Practice Programmes abound, and are used more frequently than any other type of software in adult basic literacy and numeracy programs. Spelling and Word Attach are two 'arcade-game' type programs being used in the gaols. These programs can be highly motivational, but they are limited in other respects. Usually only one student can 'play' the program.

The Game Show and Trivia 101 are panel type programs which offer the teacher more flexibility and diversity by allowing the questions to be 'programmed'. Questions can therefore be more varied and specifically aimed at the target group. These programs lend themselves more readily to pairs or group work.

The less sophisticated of these packages simply pose questions on the screen for the learner to answer. Correct responses result in points being scored and/or printing encouraging remarks. Incorrect responses generally lead to the question being presented for another attempt. An example of this type is the public domain TEST included with the Teacher's Toolkit disk which accompanies this document. The disk provides the user with an 'interface' to the TEST program which it needs to be at all useful. It still remains limited in what it can do. A more developed program of this kind is QuestionMark.

Question Mark

This program enables the teacher to design tests and questionnaires in almost any subject. Compared to full authoring packages it must be considered somewhat rudimentary, but in its own right QuestionMark is a simple program that is effective in helping the teacher to design professional-looking tests and questionnaires. The package consists of two separate programs. One program, called T.EXE, allows the teacher to build tests out of eight types of questions; the other program, called S.EXE, is the students' program which presents the test designed in T.EXE. The students' program marks the answers and then presents the results, but it does not allow the test itself to be changed, nor can answers be previeved.

Keyboarding

Keyboarding skills should strictly be kept distinct from typing skills. The latter requires the development of speed and accuracy at the (typewriter-type) keyboard; the former is the learning to use the alphabetic, numeric, symbol, and function keys on a computer-type keyboard. Because the computer keyboard has a 'super set' of typewriter functions, and because word processing is so rapidly replacing typewriting, it is not always possible to keep this distinction clearly in view. It is, however, a distinction that a teacher should make in the light of any given program.

Using the computer keyboard is becoming the standard method of text composition in school, home, work. Learning keyboarding and/or typing skills is becoming recognised as a necessary basic skill. In prison classes learners who have experienced considerable difficulty with their handwriting in the past often fall into two categories of keyboard users. There are those who find word processing a terrific advantage and begin to produce written work as they never have before, even if they have to 'hunt and peck'. Others, who seem to wrestle with the keyboard, pecking out words at an extremely slow rate, often become so frustrated that they in fact produce far less than they would with pen and paper. Both groups will profit from a course in keyboard skills.

Tutorials

Tutorial programs can be very effective in teaching the placement of fingers on the keyboard, or as an adjunct to word processing courses. There are now a large number of keyboard and/or typing programs available.

Game Format: Game-type tutorials (e.g. Type Attack, MaterType), usually offer little explanation of correct finger positioning. They will usually place great emphasis on speed of characters and character groups, but they offer little practice with meaningful sentences. Games offer motivation, but they are best for supplementary use, in conjunction with other, fuller packages.

Simple Tutorials: Some of the more simple typing tutors (e.g., Typing Tutor, WizType) often offer limited instruction on basic finger positioning. Their practice drills tend to focus on newly introduced keys. Their exercises are usually based on single characters, or character groups. Many of these programs offer sectional speed tests with timed drills. They will often give reports on errors and speed.

Comprehensive Tutorials: More comprehensive packages (e.g. Alphabet Keyboarding, MicroType, The Wonderful World of PAWS, Mavis Bramston Teaches Typing) will usually be more complete, offering appropriate practice exercises which gradually expand character sequences, helping the learner to gain speed and reduce errors. Letters, words sentences are presented in more meaningful groups and patterns.
Keyboard Tutorial Features

Carefully chosen tutorials can be effective either as an independent self-taught mini-course, or as an adjunct to a keyboarding and/or word processing course. They can be particularly valuable in classes in which the learners have different levels of keyboarding skills.

When evaluating keyboard tutorial programs look for the following features -- the most desirable ones listed first. It is unlikely that you will be able to get one package which offers all of these features.

- home keys first - next the others - illustrations of 'tap and stretch'
- practice meaningful letter and word combinations as they are introduced
- frequent or constant report on speed and accuracy
- upper and lower case letter recognition
- user error correction should be possible
- exit any time with return to previous menu
- custom lesson/exercise/test creation
- adjustable speed goals
- all punctuation characters allowable, and clearly displayed on screen
- offer computer/typewriter features (wrap-around, etc)
- student progress records
- selection exercises on speed OR accuracy
- selectable vocabulary levels

NOTE ON THE WORD PROCESSOR

New learners will generally require one or two hours tuition on how to cope with the keyboard. (But this is highly dependent on a number of variables). With practice, such as when using the word processor, the degree of skill will be increased. There are a number of 'keyboard tutors' available for those wanting to increase their proficiency beyond the rudimentary level that is envisioned here. (TypeQuick, Typing Tutor III, Fastype, etc).

One feature modern word processors have in common is their ease of use. With almost all of them you simply start the program and immediately begin typing. Correcting errors, rearranging text, etc., is achieved with a few memorized keystrokes or by selecting from a list of choices presented on the screen. In the word processor being used here the "Menu" of choices is printed along the bottom of the screen.

The screen looks like this:

```
1- [ ......... 1 ........ 2 .......... 3 .......... 4 .......... 5 .......... 6 .. ]
```

```
In the traditional approach to writing students are given opportunities at "one shot" composition. This is quite the opposite to the way I write, or the way anyone writes, including professional writers. Anyone who writes anything beyond a shopping list (and perhaps even in this) always works their way through a process. Certain types of "one shot" writing have a part in the learning process, but teachers should be guiding students through a process which may involve some or all of the following steps:

COMMAND: Alpha Copy Delete Format Gallery Help Insert Jump Library Options Print Quit Replace Search Transfer Undo Window
Select option or type command letter

List of commands at the bottom of the screen appears when one particular key is pressed. Then it is simply a matter of typing the first letter of the command to make the machine do what you want done with the text. For instance, to delete something that has been selected in the text, simply press 'd' (or 'D'). Some memorisation is involved, but it is minimal. It need not be much more than is required to use the electronic typewriter in the office. Word processors can do very much more than a typewriter, and the more you want to do the more you have to learn. But these things are not necessary. It has been said of this word processor that by learning 20% of the commands available you can achieve 80% of what is possible on it.

This is largely true of almost all newer word processors. Don't be daunted by all the hype.
Given the ease with which documents can be 'cut and pasted' (such as the above screen being 'imported' into this text), rearranged, edited, and so on, we are no longer bound to the traditional methods of writing. Neither do we need to learn/teach writing and writing development by the methods of yore.

Notes on 'writing new' and 'writing old': It is not contended that the WP can or should try to replace all traditional methods of writing. Until it becomes possible to pick up the WP/printer with one hand, put it into a pocket or purse and carry it to and from the pub, work or school, then the place of traditional pen and paper technology is assured. Until the WP/printer allows the writer to casually doodle, sketch, draw, illustrate and graphically play with ideas and thoughts and fantasies while writing then it will not replace the pen and pencil.

Documents produced by older technologies, whether handwritten or typed, are very labour intensive. Scratching out words here, screwing up pages there, re-writing, re-working, re-typing are repetitive tasks that often reduce writing to a boring chore which is scrupulously avoided by many - and quite rightly so. The development of writing by learners has often suffered as a result.

A word processor is ideal for the development of writing in the classroom and enables the writing process to be worked through more 'spontaneously' than is possible with traditional technology. The limitations imposed by pen and paper technology are largely removed. The removal of these limitations is achieved at the cost of becoming familiar with the new technology.

With a word processor it becomes possible to manipulate, change, correct, remove, shift, replace, every character or any number of characters on the page(s). To remove or change a character takes but a keystroke. A line, a sentence, a paragraph can be selected just as easily as a character. To completely change the entire form/outline of the document takes but a few keystrokes.

The Writing Process Anyone who writes anything, be it as simple as a shopping list or as complex as a novel, always work their way through a process. Certain types of "one shot" writing have a part in the learning process, but teachers should be guiding students through a process which may involve some or all of the following steps:

* Stimulus to write
* Preparation for writing and drafting
* Proof reading, editing, conferencing
* Re-writing
* Publication
* Audience response

Stimulus: The motivation to write is the most difficult, and the most important, aspect of writing. Providing the necessary motivation can lead to deciding what to write.

This might be provided by:

* an experience
* a question raised
* a problem posed

It is easier to write, the words are produced more easily, when someone writes about what they know, or what they care about.

Preparation for Writing: First approaches to the subject/topic and coming to grips with the purpose of writing will take time and teacher guidance. Decisions will have to be made regarding:

* mode (e.g., descriptive etc)
* form of writing (letters, reports, essay poster, hand-bill, sign/banner, autobiography)
* appropriate language (choice of words, expressions, etc)
* suitable topics .... etc.....

These decisions will be influenced by:

* students' level of English and language development
* previous education, experience
* purpose of writing
* intended audience
* etc .........

Making these decisions will entail clarification of the task and definition of the topic.

Task-Clarification can require:

* constructing the reason for writing
* defining the purpose
* determining what is to be accomplished
* deciding what form will be most effective (memo, letter, report, magazine article, editorial, book, sign, etc.)
* assuming a tone - sarcastic, satirical, ironical, humourous ...
* considering the style - formal or informal ...
* anticipation of audience response to all of these

Topic-Definition will largely be determined by task-clarification and can require:

* manageability of topic - length of balance between significance and superficiality
* relating purpose for writing to a topic with relevance scope of topic - e.g. time available for research, relevance of material and its presentation to topic
Both task-clarification and topic-definition might involve any number of the following:
* talking
* questioning
* observing
* jotting down ideas
* analysing phrases/
expressions

Draft Writing involves the main ideas being isolated and an approximate form determined/achieved. The initial draft gives:

a) content -- approaching the objective, that is, what is intended to be said

b) form

At this stage the key is 'freedom of expression' and experimentation. It is more important to "Say what you want to say" rather than be inhibited by the conventions of English writing, punctuation, spelling, grammar, etc. It is here that students will expect, and should get active teacher involvement, receiving encouragement, and getting the content of developing pieces reviewed.

Depending on the ambience of the class/group(s) involved (their degree of interaction, their level of language development, their present stage of English, etc.) the students might share their developing drafts with each other, the teacher, or the author's friends. Intervention sometimes, of course, causes inhibition, resentment, rejection. 'Consultation' should be encouraged, but it should not be made an essential part of the process.

Editing and Proof-reading requires a re-look at the developing writing. The level of English of the group, their stage/degree of language development, will determine not only the amount of editing and proof-reading, but also the type/level. At this point a more critical look at the correctness of the English used is required. The student(s), will consider a number of questions, either alone/collectively or with the teacher (or others who might be available):

a) Have we said what we mean/want to say?

b) Does it follow a logical/developmental/chronological sequence?

c) Have I/we checked the English spelling, punctuation, ...?

d) Can I/we improve the expression?

It might be necessary to have prepared a cumulative check-list to assist this process.

Conferenceing is an important process which ideally occurs at many different times and in many different ways. It involves teachers and the other students in discussions of what is being written. It may be simultaneous for some, at different times for others. It should arise from all written activities. It will usually arise spontaneously while working around the keyboard.

Writing is often limited in class-time because of the lack of time for conferencing, but this ignores the possibility of inter-student conferencing, particularly while grouped around the computer. But it is impossible, and certainly should not be considered necessary, on every piece of written work.

"In a minute there is time for decisions and revisions which a minute will reverse."

Re-writing occurs during/following editing. At this time some re-drafting will probably be advisable. Other writing may be proof-read and edited, but not re-written. Enrichment may take place at the re-writing stage. For students in the lower levels scribbling for publication may be done by teachers or by more advanced students.

Publication is a very important motivation for quality writing. It should take place only after careful rewriting and a final proof-reading. There are many publishing possibilities using teachers, centre occasions, family, friends, which teachers should explore/exploit fully.

Some of these possibilities include:

* A goal or class newsletter can be produced. Simple 'desk-top' publishing programs, such as Newseroom can be used for this purpose.

* A classroom bulletin board can be used. It is possible to use multilingual word processors, such as Multilingual Scribe, to produce side-by-side translations for such purposes.

* Letters to the home country could have examples of students' writing as printed by the word processor. Letterheads (usually humorous) can be produced by PrintShop or PrintMaster, and the text can be illustrated (or simply 'enhanced') with graphics.

* Booklets containing articles produced on the word-processor and illustrated either with original artwork or pictures produced by graphics programs, or on such packages as PrintShop or PrintMaster, can be bound and formally accessioned into the library for borrowing. Again, Multilingual Scribe can also be used for these activities.

* Letterheads produced on PrintMaster or PrintShop can be used to simulate more formal/business types of letters, which could also be placed in booklets.
Audience Response is an essential ingredient in any written production. The only response or evaluation that really counts is the one that encourages the student to continue writing. The response from external sources cannot always be anticipated, but the use of the printed word helps to set up a buffer between the final product and the personal investment. Also, the personal achievement of actually producing those printed words and those graphics helps to ensure that the response will be an encouraging one.

Teacher's response to a student's writing need not only occur after the completion of the exercise. The teacher could convey approval at any stage during the writing process. Critical comment in a trusting environment must be supportive, so the response, whether written or spoken, must convey a feeling of acceptence.

**SPECIAL NOTE: USING CROSSWORDS**

Crossword creation can be very successful in enhancing the language learning of ESL (English as a Second Language). Students and the computer can help make the process easy and fun. Designing a crossword with the computer, learners have control over the product, process and technology.

Crosswords can be used as communicative activities in which learners work in pairs to complete the puzzle. This activity can also be used as a barrier game, where one learner has one set of clues and answers and the other learner has another set. Learners must question each other to get the information they need.

Crossword writing can provide opportunities for learners of all levels/ages to practice subject or theme oriented language creatively. Crosswords can be made for any subject area, using many styles of writing for the clues, for example:

* Close sentences - (George Bush is the ------- of the United States);
* Number words - (Six plus eighteen equals -------);
* Anagrams - (mutropeo);
* General knowledge - (The capital city of Bulgaria);
* Opposites - (Clean);
* Group words - (Spaghetti, ravioli);
* Use of parts of speech - (I-----fishing-----) - must be an adverb;
* Cryptic clues - (Waterproof computer?)
* Rhyming Word, Class Spelling lists ..... etc.

**Crossword Makers**

There are a number of software packages on the market which allow teachers and learners to create their own crosswords. The best known of these is **Crossword Magic**.

This section was adapted from an article by Beth Cavallari published in ComputerEd. She can be contacted for further information at the Computer Education Unit on (02)517.6900. The CEO also has a module available on **Crossword Magic**.

**Crossword Magic** is published by Astron, and is available for both IBM and Apple II (as well as for other machines).
STRATEGIES

DATABASES

Ideas and Suggested Activities

An electronic database has several advantages over traditional methods (i.e. files or index cards)

1. The 'cards' can be grouped according to different criteria which are keyed to different words (keywords, keys).
2. Electronic entries can also be easily transferred from database to the report or the wordprocessor without having to rewrite them all out again.
3. Organising and labelling notes is greatly facilitated as error corrections and other changes are possible at any stage.
4. Groups/classmates can more readily share research and data gathering by storing information in the class database for shared use.

The Library program included in the QUILL package, for example, is a database filing program designed specifically for young writers. It works like a library card filing system, except that Library is electronic and can file entire compositions. A learner creates a Library card/file entry by typing one or more paragraphs of information about a particular topic. When the entry is complete he types the title of the entry, his name, the entry number, and up to five keywords for cross-referencing the entry.

Database software is a fundamental tool in the business world, so learning to use a database program and becoming comfortable with it, is certainly an asset for students. Some sophisticated wordprocessing packages, such as Microsoft Works and Open Access, come with database and spreadsheet programs that are integrated into one package. These are in some ways quite different from the Library program in QUILL. Generally, they allow a user to generate a customised format for each set of 'file cards' (called 'records'), and provide a variety of ways to display the information within either a chart or list format. They are designed as a flexible filing system for specific, concise units of information. They aren't designed as a resource library of lengthy paragraphs or short reports, as is QUILL's Library program.

Criminals

In Using Computers in Adult Basic Education, Jan Lewis suggests building up a database on fictitious criminals. Fields such as first name, surname, hair colour, height, weight and crime could be used. Limiting the number of crimes recorded ensure a larger number of criminals committing each crime. The collected data can be used in several related ways, such as:

a) Use PrintShop or PrintMaster to produce a "Wanted" poster for a selected criminal;
b) Write a story about the planning and execution of the crime;
c) Produce a police report on the crime;
d) Develop television/radio/newspaper reports on the crime;
e) Write a detective story based on one of the criminals in the database;
f) Look at "Where in the World is Carmen San Diego", and try to develop a similar game. Some students develop the story, others use the database to discover who the criminal is.

Bushrangers

Similar ideas to the above could be used in building up a 'Bushranger' Database. This could also be used for;

Creating posters (use PrintMaster)
Writing news items of the day, (use a Word Processor)
Writing histories/biographies
Produce a newspaper of the day (use Newsroom)
Read early Australian history (use the Library) etc

About Databases

A database system is one of the most useful programs for a computer. It can store reams of information on a floppy disk, a hard disk, a computer tape, or other types of storage. It can store very much more data than is convenient to store on paper.

Some database systems are generalised programs that allow almost any kind of information to be stored. The best known commercial database of this kind is dBase III (dBase IV) which is designed for microcomputers. A couple of others are Microsoft Works and Open Access. These programs usually require you to figure out what data you want to store, and a general plan of how it should be organised by the computer.

Other database systems are very specialised programs that deal with one kind of information, for example, a program that stores only genealogical (family tree) data. Most of these programs accept only certain kinds of information, and store it in a predetermined format.

Both kinds of database systems are useful. Which kind you use depends on what you want to do. As a rule, generalised systems are more flexible, since you get to define the types and formats of the data. They are also more powerful, allowing you to do very sophisticated
very sophisticated data management. There may, however, be a performance penalty to pay. A generalised system may run slower on your computer and take up more disk space for files. Also, a program that supports dozens of functions is harder to learn than a program that supports only a few. If you need to store different kinds of data, or you want to perform sophisticated functions, and you are willing to take some time to learn about your system, you probably will want to use a generalised database system.

A specialised database system is much more rigid, typically restricting the kinds of data that can be stored. If you don't like the format, there is probably no way to make major changes to it. But this means that you need not decide yourself on the types and formats of the data, so you can bypass a step. The functions of the system are usually tailor-made to the task, meaning you don't have to learn lots of commands. A specialised system is frequently faster for a task than a generalised system. The author of a specialised system uses the same terminology for that task that you do, making the system easier to understand. If you need only to store data relating to a specific task, and you don't have the time to learn about database systems in general, you probably will want to use a specialised database system.

In the end, though, both generalised and specialised database systems are built on the same database theory. If you use a generalised database system, it is clearly an advantage to understand something about database systems. Even if you use a specialised database system, you can become a more effective user if you know a little of what is going on underneath.

What is a Database?

A 'database system' is a computerised record-keeping system. It stores information in some kind of organised way, making it easy and efficient to retrieve the information. The 'database' in 'database system' refers to the files of related information (or data) that are stored somewhere, usually on disk. A database may consist of a single file (for example, a simple mailing list) or several related files (for example, an inventory file, an accounts receivable file, and an accounts payable file).

Organisation is crucial. An unorganised collection of random data on a floppy disk file is not a database. It is rather like the difference between a random stack of papers piled on your desk versus a filing cabinet containing papers carefully filed in folders and cross referenced. Presuming that the folders are thoughtfully labelled, it is much easier to find last month's bank statement in the filing cabinet than to sift through mounds of paper on your desk.

It is possible to manually file related information into disk files on your computer. By using your favourite text editor (or word processor) program, you could put your bank statement information in one disk file and put recipes for chocolate desserts in another disk file. However, this is very tiresome and error prone. That is why special software programs are

The 'system' in 'database system' refers to the computer software programs that manage the files of data. A database system may consist of one integrated program that performs all the functions, or it may consist of several different programs that each perform one or more functions. A database system typically can manage more than one database though you may not be able to use more than one database at a time. A database system is also sometimes called a 'database management system' (DBMS) or a 'database manager'.

A database system provides several major functions. Among these are:

- find and retrieve information that is in the database
- add new information to the database
- delete one, no-longer-useful information from the database
- modify or edit information that is already in the database
- create a new, empty database
- destroy a complete database that you no longer want

Most database systems provide additional functions as well, but the functions above are essential.
Database Terminology

Like any other branch of computers, database systems have their own jargon. This section generally describes a type of database known as an 'inverted list database'. The Teachers' Toolkit Database provided with this package is of this kind. So are most commercial databases, including the dBase III and dBase IV systems. Many commercial databases claim to be 'relational database systems' when in fact they are not. They are generally inverted list databases with some relational features added in. Most of the concepts discussed here apply to other kinds of databases.

The easiest way to understand database terminology is to show how the terms relate to a simple database. The following table shows the information that is stored in the example database. The example database consists of only one database file (demo.db) and its associated index file (demo.idx).

<table>
<thead>
<tr>
<th>Surname</th>
<th>Given-name</th>
<th>Address</th>
<th>Town</th>
<th>St</th>
<th>Postcode</th>
<th>Phone</th>
</tr>
</thead>
</table>

You will notice the example data looks like a table of names and addresses. Many databases can be presented as tables.

In some database textbooks, the terms 'table' or 'tabular database' are used interchangeably with 'database'.

Records and Fields

The data is organised into a simple format that makes it easy for you to find a particular entry in the table. For example, if you want to find all the people with the last name 'Smith', just scan down the 'Last Name' column looking for all the Smiths. Then you can see what Town they live in, or group all the Smiths together by Postcode.

Each row of data in the table is called a 'record'. A record collects the related information about a single item. In the example database, the information:

Smith, John,
22 King Street,
Petersham, N.S.W. 2945
321.999

comprises one record about Mr. Smith.

The slot of each piece of information in a record is called a 'field'. In the first record in the example database, the first field contains the value 'Smith', the second field contains the value 'John', and so on.

Fields have names. The names of the fields are shown across the top of the table. The 'field name' of the first field is 'Last Name', the field name of the second field is 'First Name', the field name of the third field is 'Address', and so on.

It is important to understand the difference between a name and a value. A name names a slot that can contain data. The value is the data that is in the slot. So, in the example database, 'Last Name' and 'First Name' are field names, while 'Smith' and 'John' are field values.

Record Format

The 'record format' tells the name of each field in the record, and the order of each field relative to the others. The record format of the example database is:

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Address</th>
<th>Town</th>
<th>State</th>
<th>Postcode</th>
<th>Phone</th>
</tr>
</thead>
</table>

Each record in the database has a slot for each field in the record format. Usually, each field has a value, though sometimes a field has no value in it. For example, if you don't know Frederic Harris's Postcode, you might leave the 'Postcode' field blank.

You 'define' a record format when you tell the database system the record format for a new database. This lets the database system know what slots should be allowed in each record. For simple databases, deciding what the record format should be is relatively easy. A mailing list database, like the example database, needs only a few fields, and these are pretty obvious (Name, Address, etc).

Once Over Lightly

To summarise, a database is composed of one or more files. Each file contains records to data. Each record is composed of fields. A field contains one piece of information, which is the value of the field. Each field has a field name. Each file has a record format associated with it. The record format describes the names and the order of the fields for the records in the file.
This is illustrated below:

Parts of a database file:

<table>
<thead>
<tr>
<th>Field name</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td></td>
</tr>
<tr>
<td>Betty</td>
<td>123 3456</td>
</tr>
<tr>
<td>Cheryl</td>
<td>222 2222</td>
</tr>
<tr>
<td>Don</td>
<td>999 9999</td>
</tr>
<tr>
<td>Donna</td>
<td>555 1234</td>
</tr>
<tr>
<td>Harold</td>
<td>987 6543</td>
</tr>
<tr>
<td>Kevin</td>
<td></td>
</tr>
</tbody>
</table>

Database Indexes

Using a database is like using a book index. You tell the database system what item you are looking for, and the system uses the index to find the exact record that contains the information. Suppose you want to find the record about Mr. Smith in the example database. You tell the system that you want to see the record whose 'Last name' field has a value of 'Smith'. The system finds that record and displays it on the screen (or writes it to a disk file, or the printer).

Keys

When you tell the database system to find a particular record, the value that you tell it to look for ('Smith') is called the 'key'. The system uses the key to look in the right index and find the record that matches the key.

Unlike a book, a database frequently has more than one index. Suppose you want to find the people in the example database who live in Newtown. Looking in the 'Last name' field is not going to do any good. You must look in the 'Town' field. So there must be one index for the 'Last name' field and another for the 'Town' field. When you specify the key that you are searching for, you also specify the index that the system should use for the search.

Some database systems allow you to use more than one index at a time. You can do one search for a 'Last name', and then do the next search for a 'Town'. Using more than one index can be more efficient for someone who is very familiar with the database system and uses it frequently. Usually you must type the name of the index along with the key for every search command.

Defining an Index

When you tell the database system what the indexes look like, you are 'defining' the indexes. The system command is usually something like 'define an index', 'create an index', or 'make an index'. You tell the database which field to index. For example, suppose you tell the system to make an index on the 'Town' field. The system makes a note of the location of each record, along with the value of each record's 'Town' field. When you add a new record, the system automatically adds a new entry to the index for a new record. When you delete an old record, the system automatically removes the old record's entry from the index. A field that has an index defined for it is called a 'key field'. Most databases allow you to define more than one index for a file, although you may not be able to use more than one at a time. In this case, every field that has an index is a key field. In most systems, every index is updated when you add or delete records.

Multi-field or Compound Keys

Suppose you want to find all the people in Newtown named Smith, and you have previously defined an index for the 'Last name', and an index for 'Town'. You could ask the database for all the Smiths, then scan through the results looking for the Smiths in Newtown. Or you could ask for all the people in Newtown, then scan through the results looking for the Smiths. However, it is much easier to let the computer do both parts of the scan.
With some databases (such as The Teacher's Toolkit Database), it is possible to have 'multi-field keys' or 'compound keys'. This is like an index in a book that uses both major entries and sub-entries. For example, some cookbook indexes don't list apple strudle, apple sauce and apple 'n' raisin salad as separate items. You might look under 'apple' to find strudle, sauce, and salad. You might also find apple sauce under 'sauce', and apple 'n' raisin salad under 'salada fruit'.

You can define an index that uses two or more keys when searching. These indexes work like the cookbook index above. You can, for instance, define an index that indexes first by 'Last name' and then by 'Town'. Then the key that you searched with is a multi-field key that contains two parts: the last name value 'Smith' and the Town value 'Newtown'. Each part of the multi-field key is called a 'partial key'.

Deciding the order of the partial keys for a multi-field key can affect the efficiency of the search. Suppose you have lots of people in your database from Newtown, but very few Smiths. It is more efficient to have the partial keys in the order 'Last name' followed by 'Town'. On the other hand, if you have lots of Smiths, but not so many people in Newtown, it is more efficient to have the partial keys in the order 'Town' then 'Last name'. This is easy to see if you think how these items might be listed in a book index. For example:

<table>
<thead>
<tr>
<th>Smith</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe,</td>
</tr>
<tr>
<td>Bill,</td>
</tr>
<tr>
<td>Mary,</td>
</tr>
<tr>
<td>Tom,</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Newtown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smith</td>
</tr>
<tr>
<td>John</td>
</tr>
<tr>
<td>Jones,</td>
</tr>
<tr>
<td>William</td>
</tr>
<tr>
<td>Thomas,</td>
</tr>
<tr>
<td>Henry</td>
</tr>
<tr>
<td>Williams</td>
</tr>
<tr>
<td>Gary</td>
</tr>
</tbody>
</table>

Order: 'Last name' then 'Town'

The database indexes are maintained automatically by the database system, so that even when you add new records or delete old records, the index is always up to date. This means that if you never look things up in the example database by Address, you should not define an index for the 'Address' field. It is wasteful for the system to keep an up-to-date 'Address' index if you never use it, especially if the database has lots of records in it. But if you look up records by 'Town', you should have an index for the 'Town' field.

**Database Operations**

There are dozens of operations that may be useful in a database system. But to keep the program down to a manageable size, not every useful function is always included. Here are some operations that are found in almost every database system.

**Looking at the records**

Probably the most-used function in any database system is the 'find' function. This function is sometimes called the 'select' or 'search' function. It allows you to find information that has been previously stored in the system by finding a particular record.

To find a record, you must know one of its keys. That is, you must know the value that is stored in one of its fields. Also, that field must be indexed (have an index defined for it). Suppose you want to find the records from the example database of the persons who live in Newtown. If there is an index already defined for 'Town', you just use the 'find' command to find the record whose 'Town' field matches the key, then displays the record on the screen (or outputs it to some other place you have specified, like the printer).

This type of access to the database is called 'random access'. Records may be stored in the database in any order and in fact they are frequently stored in the same order that you happen to add them to the database, looking for records in any order that you choose (random order).

Database systems also usually have a 'get next record' command and a 'get previous record' command. Once you have found the first record of a group, you can use the 'next' command to find the next matching record. You use the 'next' command again to find the third record, and so on, until there are no more matching records. In some database systems, the 'next' command stops if the next record listed in the index does not match the key of the last record. For example, if you find a record whose 'Town' is Newtown, then use the 'next' command repeatedly, the 'next' command stops when it runs out of Newtown records and finds a Paddington record. Other database systems (like the Teacher's Toolkit Database) just keep on going through the database, so that when it runs out of Newtown records it displays the first Paddington record.

The 'get previous record' command backs up through the index, instead of scanning forward. Otherwise, it acts very much like the 'next' command. Depending on the system, it may stop when there are no more matching records, or it may keep on going.

Walking through the database with the 'next' and 'previous' commands is using 'sequential access'. This means that you are going from one record to the very next (or previous) record in order, without skipping all over the database. You are using both kinds of access to the database from that point using the sequential access 'next' command.

A good database system should provide both means of access in a way that is efficient.

**Adding new records and deleting old records**

The database system provides an 'add' or 'insert' command to put new data into the database. These commands usually add just one record at a time. There may also be commands that add several records at once, or commands to read data from one database into another. Most systems automatically update the indexes whenever a new record is added.

The database system may also have a 'delete', 'erase' or 'remove' command to remove a record that is no longer wanted. Not every system supports this function, because it is very difficult to program. Some record systems automatically update the indexes whenever a new record is added. It merely marks it in some way to indicate that it is no longer in the database. The database program operates this way, but The
Teacher's Toolkit Database supports true deletion. Pseudo-deletion is much easier to program, but of course the deleted record still uses space in the database file. Systems that merely mark the deleted records sometimes provide a command or another program to 'compress' the database. That is, to really remove all the deleted records.

**Modifying existing records**

Sometimes you will want to change the value of one or more fields in a record that is already in the database. For example, suppose a person listed in the example database moves to a new address. You will want to change his record to reflect the new address. You could delete the existing record and then add a new record with the new information. But most systems provide a 'modify', 'edit', or 'update' command that does this for you. This command might also be called 'replace' or 'change'. Perhaps the system displays the record as it currently stands, then allows you to type over one or more fields with new data. The Teacher's Toolkit Database edit command works this way.

Here we have the same caveat as with the delete command. The 'modify' command might actually just delete the old record and add the new record. If the delete function does not really delete the record, using the modify command overtime may result in a database full of wasted space. Other databases, like The Teacher's Toolkit Database, can modify the record 'in place'. That is, it can actually replace the old data with the new data in the same place in the database file.

**Creating and Destroying Databases and Indexes**

There has to be some way to start the database in the first place. The 'create database' or 'make new database' command allows you to describe the format of a new database. You specify the number of fields in a record, the name of each field, and perhaps the kind of data that can be stored in each field. This is the record format. If the system allows you to have more than one kind of record in the same database, you give the record format for each different record type. The system stores this information on the disk and makes a new, empty database file.

The system may have a special 'create index' or 'make new index' command, or this may be part of the 'create database' operation. When you create a new index, you specify which field or fields make up the key for the index. Some systems like The Teacher's Toolkit Database allow you to create a new index at any time. All existing records are automatically indexed immediately and all new records are automatically indexed as they are added. Other systems allow you to create an index only if the database is empty, or only when the database is first created.

Some database systems keep the entire database on disk file, in which case it is easy to remove the database by deleting the disk file. Others spread out the information through several files, and these systems may have a 'destroy' database' or 'remove database' command to erase all the files of a particular database. The Teacher's Toolkit Database keeps two files for each database (the data file with the extension of '.db' and the index file with the extension of '.idx'), but it does not have a remove database function.

A system that lets you create an index at any time (not just when the database is created) may also have a 'remove index' command. Even if the system has this command, you probably won't use it very often.

It can be useful, though, if you need to search through some fields only rarely. Then you can create an index on that field, do your search, then remove the index. Whether you choose to make the index only when you want to use it, or whether you just leave it there all the time, depends on the efficiency of these operations in your particular system.
Introduction to MS-DOS

MS-DOS is the name of the operating system used on IBM-type computers. The 'MS' stands for Microsoft, the name of the company that produced this operating system; the 'DOS' part simply means Disk Operating System. MS-DOS is contained on a disk (sometimes two) and is an absolute necessity for your computer to function. The computer is a machine that is designed to operate only in accordance with the instructions that it contains. Before it is switched on it does not contain any instructions. The instructions are contained in programs that are stored on disks. If you have a word processor program on disk, then you must 'load' in the program from the disk in order for the machine to function as a word processor. Then the machine behaves as a word processing machine - and nothing else. The program is effectively an extension of the machine; it is what gives the machine its particular functionality. Without the program the machine is nothing. Herein lies a problem. If the machine cannot operate without a program installed in it, how can it operate at all? How can it even start up?

The answers lie partly in the design of the machine, and partly in DOS. The machine has a small program built into it which is called the 'Bootstrap' (named after the idea that the machine "pulls itself up by its own bootstraps"; hence also the expression to 'boot up' the machine, meaning to start it up). The bootstrap program contains just enough to 'read' what is on the disk at the time it starts up, and to use a program on the disk to continue the process of starting up the machine. There must be a program available when the machine is switched on for the bootstrap program to operate. Some program disks (e.g., some word processors) will start up automatically because the bootstrap program is able to load the program directly into the machine. Not all program disks are of this type. If such a program disk is not stored on the disk, you must have the DOS disk in the disk drive at start-up time. The DOS disk contains a program which will start the machine.

When you load a word processor into the computer it becomes a word processing machine. By the same line of reasoning, when you load the Disk Operating System into the computer it becomes a 'disk operating machine'. What's the point of this? Firstly, it will enable you to start up other programs that do not otherwise start up automatically. Secondly, it allows you to do things with the disks, and the information that is stored on them, that is not otherwise possible. Some of these activities are:

- prepare a new disk for use (FORMAT);
- make a new disk into a DOS disk (FORMAT/s, SYS);
- see what is on the disks (DIR/O);
- copy something from one disk to another (COPY);
- copy an entire disk to another (DISKCOPY);
- delete (erase) something from a disk (DEL, ERASE).

Disks

A computer's information is stored on disks. A disk is either a floppy disk ('diskette') or a hard disk ('fixed disk'). A disk is similar to a cassette tape or an audio record. Information is stored on it in an encoded form which can be read and used by a read mechanism.

Diskettes (i.e., floppy disks) can be removed from the disk drive, again just like a cassette tape or audio record. You can erase and re-use floppy disks just as you can cassettes. Since you can use any number of floppy disks, information storage is practically limitless.

Hard disks (i.e., fixed disks) are not removable. They are built into the disk drive. Their main advantages are that they will contain much more information than individual floppy disks (usually 60 to 120 times as much), and they operate considerably faster.

Both diskettes and hard disks generally function in a similar manner. In these notes we will not usually distinguish between them unless a difference has to be pointed out.

Your computer will have at least two disk drives. If you have a hard disk you will also have at least one floppy disk drive. Alternatively, your machine might have two floppy disk drives. The floppy disk drives will be called A and B. If you have a hard disk and a floppy disk the floppy disk drive will be called A and the hard disk will be called C. If you have a second hard disk it will be called D, and so on.

DOS needs to know which drive you are referring to when you give a command. You can specify a particular disk drive when you give a command. Otherwise, DOS assumes that you are operating in the current disk drive. The current disk drive is called the default drive. When you start DOS, the default drive is the drive which contains the DOS files. If you have a hard disk (drive C) it will be the default drive; otherwise it will be the floppy drive A.

Files

Information is stored on a disk in files. Files exist on a disk just as individual songs are stored on a record album. A major difference is that the computer keeps track of where the data in the files is stored on the disk. The files therefore have to be given individual names. The naming of files must follow certain rules (see below). Files come from many sources:

1. A program disk you buy will have one or more files.
2. Many application programs (such as word processors, databases, etc) will allow you to generate data which you save on a disk file. You will normally be asked by the program to provide a name for each file you save.
3. It allows you to copy, rename, create files either on the current disk or on another.
Directories

Directories are lists of structurally organised files. A disk can hold a large number of files. The main directory of a floppy disk, for instance, can hold more than 100 files. When hard disks were introduced, this was not enough. Hard disks can hold thousands of files, and were all these to be listed in one directory the list would be unmanageably long. At this time MS-DOS version 2.0 was introduced. (There have been about 10 versions of DOS, the latest of which is version 4.1). All versions of DOS since then have allowed you to create directories.

Normally a floppy disk will have only one directory. A hard disk will, on the other hand, normally be divided into several directories. In this way you can look on each directory on a hard disk as similar to a separate floppy disk. However, the directories on a hard disk will be structurally, hierarchically organised.

Directories are also like folders in a filing cabinet. Instead of putting all your documents into a file drawer, you can separate the drawer into sections using folders. You may have multiple folders containing individual documents, and you may have folders containing other folders, providing further divisions. All the documents are still in the file drawer, but they are easier to find and keep track of because the drawer is divided into folders.

A disk starts with the main directory, called the root directory. You can create more directories in the same way that you can insert folders in your file drawer. You can store files in the root directory, or in directories within the root directory, or in directories within directories within the root directory, and so on. The directory you are currently in is called the current directory.

Paths

We noted above that any directory can be the current directory. As a file can be stored in this or any other directory, you must be able to instruct DOS how to get from where you are (in the current directory) to where a required file can be found. This instruction is called the path. Consider the following example directory structure:

```
C:\ (Root)
  \DOS
  \PASCAL
  \WORD
  \COMPILER
  \CODE
  \PROGRAM
  \DOCUMENT
```

At the top we have the Root Directory. The Root Directory is automatically created on each disk (see 'FORMAT'), below. It is not named by you. As shown here the Root Directory is the main directory of the C disk (which will be a hard disk).

In this diagram the Root Directory contains three directories (or subdirectories): DOS, PASCAL, and WORD. The directory DOS does not contain any other subdirectories while both PASCAL and WORD each contain two subdirectories. Any files can be stored in any one of these directories or subdirectories. Directories (or subdirectories) shown under other directories correspond to file folders within other file folders.

A path is a simple way to specify directions to get from where you are (the current directory) to where you want to be (the destination directory). There are two main possible situations:

1. If there is a direct route (path) from the current directory to the destination, then you only need to give the directories in between. For instance, if the current directory is the Root Directory, and the destination is the COMPILER directory, then the directions are: Go to directory PASCAL, then to directory COMPILER. The corresponding path is: PASCAL\COMPILER, the backslash (\) character indicates a lower directory.

2. If there is not a direct path from the current directory to the destination, then you can start from the Root to the destination. For instance, if you are in the DOS directory and the destination directory is DOCUMENT, then the directions are:

   Go to the Root Directory, then to WORD, then to DOCUMENT. The corresponding path is: C:\WORD\DOCUMENT. This will work even if the destination is on another disk, because you have also named the disk drive where the path is to start from.

There are many ways to specify a path, of which these are only the simplest. Refer to the DOS manual for further information.

Internal Commands

COMMAND.COM is the main program that takes command of the computer when it is started up from DOS. COMMAND.COM contains a number of commands which allow you to manipulate the information on the disks. Information is stored in files and most of the commands operate directly on the files. These commands are known as 'Internal Commands' because they are always available on the machine after it has been started up by DOS. The commands you will need to understand to operate the machine efficiently are:

CLS Clear the screen; cursor goes to top left corner.

COPY Copies one or more files from one disk to another. This command will NOT copy the DOS system files. In advanced uses it also copies files from one device to another (keyboard to disk, disk to printer). The filename global characters (* and ?), with the /A (ASCII), /B (binary), and /V (verify) options make this a powerful, flexible command. Read the DOS Manual on this.
<table>
<thead>
<tr>
<th>Command</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE</td>
<td>Displays the date and asks for a new one.</td>
</tr>
<tr>
<td>DEL</td>
<td>Deletes files forever. Use with caution.</td>
</tr>
<tr>
<td>DIR</td>
<td>Lists all or some of the files in a directory. The filename, extension, size in bytes, and date and time of last change are shown.</td>
</tr>
<tr>
<td>ERASE</td>
<td>Same as DELETE.</td>
</tr>
<tr>
<td>REN</td>
<td>Changes the name of a file.</td>
</tr>
<tr>
<td>TIME</td>
<td>Displays the time and asks for a new one.</td>
</tr>
<tr>
<td>VER</td>
<td>Displays the current DOS version number.</td>
</tr>
</tbody>
</table>

Other commands are available as separate programs on the DOS disk. These are known as 'External Commands.' They can be copied individually from one floppy disk to another. The most significant of these are:

- **DISKCOPY** Copies entire floppy disks, byte for byte, including the 'hidden' DOS system files if they are present. **WARNING:** All data on the target floppy disk will be destroyed.
- **CHKDSK** Checks the directory and other information contained at the beginning of the disk. It does not verify the readability of the entire disk. Reports the amount of memory installed.
- **FORMAT** Prepares disks for use with this machine, with or without the DOS system files (MSIO, SYS, MSDOS, SYS, COMMAND.COM).
- **SYS** Transfers the DOS system files onto a freshly formatted disk. A DOS system disk must be available as the 'source' disk. If other files have been copied to the disk before using SYS then the command will not work (unless space allocated by FORMAT - see DOS Manual).

**STARTING UP USING DOS**

The standard computer has two floppy disk drives. The main drive is imaginatively named drive A and is usually on the left; the other floppy disk drive is usually on the right and is called drive B. When the machine starts up it always looks first in drive A for a start up program.

Before switching on the machine put the DOS disk into drive A. When putting the disk into the disk drive make sure:

a) the disk's label is on top of the disk
b) the big oval cut-out goes into the disk drive before the label does

After putting the disk into the drive, close the disk drive's door.

Turn on the screen, if necessary. Then flip the computer's power switch to the ON position. You will hear the computer's fan hum softly. After some seconds the screen becomes black. On some machines the memory count, for instance, might be displayed; on others a small blinking horizontal line might appear in the upper left corner.

After 30 seconds a message like the following might appear:

```
Current date is Mon 4-01-89
Enter new date:
```

You can press the ENTER key to accept the displayed date, or type in a new date. Use the American date format (month first). For example, if today is 12th January, 1990, type in '1-12'90'; then press the ENTER key.

After the date message there will appear another message prompting you to enter the time. The message will look like this:

```
Current time is 0:01:21:53
Enter new time:
```

Again, press the ENTER key, or type in the present time. Use the 24-hour clock format, and separate hours, minutes and seconds with colons. For example, if the time is 12 seconds past 9:45am, type in 9:45:12, then press ENTER.

The computer's response will then be to display the name of the disk drive that is currently active, like this:

```
A>
```

That 'A>' is called the DOS Prompt. The computer will then sit there waiting for a command from you.
Following DIR command the computer displays a list of the files that are stored on the disk in the current disk drive. This list is called the Directory. If you have the DOS disk in the A disk drive when you type in the DIR command, then the screen will display something like this:

```
Volume in drive A has no label
Directory of A:\
COMMAND  COM  23508  2-02-88  12:00a
CHKDSK  COM  9883   5-02-88  2:59p
COMP  COM  4183   2-02-88  12:00a
DISKCOMP COM  5848   2-02-88  3:20p
DISKCOPY COM  6280  23-02-88  3:20p
FORMAT COM  11968  13-07-88  2:04p
SYS COM  4921  13-07-88  4:25p
BACKUP COM  30280  2-02-88  12:00a
KEYB COM  9505  5-04-88  6:16p
LABEL COM  2346  2-02-88  12:00a
MODE COM  15440  2-02-88  12:00a
MORE COM  282  2-02-88  12:00a
PRINT COM  9011  2-02-88  12:00a
RECOVER COM  4268  2-02-88  12:00a
RESTORE COM  35650  2-02-88  12:00a
TREE COM  3540  2-02-88  12:00a
```

16 File(s)  71782 bytes free

Each line of the directory gives information on one file on the disk. There are five columns of information:

<table>
<thead>
<tr>
<th>FileName</th>
<th>Extension</th>
<th>Size</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Name)</td>
<td>(Surname)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first two columns contain the name of the file, which I have referred to as the Name, and the Surname. It helps to think of the two parts of the file's name in this way, for the second column does refer to the 'family' to which the file belongs, while the first column names the individual file. The full name of a file is generally written with a dot (full stop) separating the parts of the name (for example: COMMAND.COM). The third column states the size of the file (using a unit of measurement called a Byte); the fourth column gives the date the file was created (or last changed); the last column likewise gives the time the file was created (or changed).

The Directory's last line reports the number of files in this directory, and the amount of space (bytes) remaining on the disk.

The Directory does not report some items when you type in the DIR command. A couple of these are of no interest to the user, but two files (MSIO.SYS and MSDOS.SYS) are. So also: SYSTM3.COM and COMMAND.COM.

**NB:** In all of the above examples remember that you do not type in the DOS prompt 'A>'. It is displayed by the computer.
FILE NAMES

File names consist of two parts: a) the main name of the individual file, and b) the extension which tells what type the file is. When writing the filename the two parts of the name are separated with a dot (period). For instance, the file COMMAND.COM has a main name of COMMAND and an extension of COM.

The individual file can be given virtually any name at all, provided that it does not start with a numeral and is no longer than 8 characters. The extension can be no longer than 3 characters. The purpose of the extension is to indicate what type the file is. A number of extensions have special meaning for the operating system, while a few others have developed standard meanings. Some of these are listed below.

Extensions used by DOS:

EXE stands for EXEcutable program file. The database program file provided with this package is called DATABASE.EXE. To run the program you simply type in 'DATABASE', the file name without the extension. Because this file has the extension EXE, DOS recognises it as an EXEcutable file and will be able to load it into the machine.

COM stands for COMmand program file. It functions in a similar way to an EXE file.

SYS stands for SYStem extension file. It extends the functionality of DOS. Typically, a mouse will not function until DOS is instructed (by CONFIG.SYS) to include the MOUSE.SYS file as an extension of the operating system when the computer is starting up. Another file of this type you might need to learn about is the ANSI.SYS file included with DOS.

BAT stands for BATch processing file. A batch process enables you to automate a sequence of instructions within DOS. The instructions for doing this are quite lengthy and you must refer to the DOS Manual for further information.

Extension used by other programs:

DOC usually refers to a DOCument file. It is typically used by programs producing documents, e.g., word processors.

DAT usually refers to a DATA file. Often used by programs that required data to be stored on disk.

TXT usually refers to a TeXT file containing ASCII text which can be typed out onto the screen.

Extensions used by programming languages:

BAS refers to a BASic source code file.

PAS refers to a PAScal source code file.

ASM refers to an ASseMbly source code file.

C refers to a C source code file.

DISCOPY

DISCOPY is an 'external command', which means that it is in a separate file on the DOS disk, named DISCOPY.COM. Its purpose is to make a copy of a 'source diskette' onto a 'target diskette'. The 'source diskette' is the floppy disk you want to copy. The 'target diskette' is the blank disk on which you want the new copy. WARNING: Pay particular attention to the 'target' disk. If you make a mistake and insert a disk that contains information, that information will be destroyed once the copying process begins.

Using DISCOPY with two floppy disk drives

Type "diskcopy a: b:", so that your screen looks like this:

A>diskcopy a: b:

The computer will then prompt you as follows:

Insert source diskette in drive A:

Insert target diskette in drive B:

Strike any key when ready.

If the correct disks are in the appropriate drives, then press any key on the keyboard to begin the copying.

After about a minute the disk in drive B will contain an exact copy of all that is on the disk in drive A.

If you have one floppy disk drive

type :diskcopy a: a:", so that your screen looks like this:

A>diskcopy a: a:

The computer will then prompt you as follows:

Insert source diskette in drive A:

Strike any key when ready

If the correct disk is in the A drive, then press any key on the keyboard to begin the copying. After about 30 seconds the computer will prompt you: 'Insert target diskette in drive A.' Exchange the disk in drive A for a blank disk, then press any key for the copying to be finished.

The disk in drive A will contain an exact copy of all that is on the original disk.

When the copying is finished, the computer will prompt:

Copy another (Y/N)?

If you want to copy another disk, tap the Y key (which means "Yes"), otherwise tap the N key ("No"). If you answer 'Y' you can repeat the process for more copies.
FORMAT

Preparing a new disk: Before using a new floppy disk, you must prepare it using the FORMAT command. The FORMAT command lays down an electromagnetic structure on the entire disk to enable it to store information. It also initializes the Directory (which stores the names of the files on the disk), the File Allocation Table (which records where files are stored in the disk), and the Book Record (which enables the disk to start up the machine). How these things are used is generally of little interest to the user. What it is important to realize is that a new disk must be formatted for this machine. While disks can usually be exchanged between IBM-type computers, for instance, these same disks cannot be used on a different kind of computer, such as an Apple, unless it is formatted (or initialized) for that machine. Each type of machine formats its disks differently.

The FORMAT program is contained on the DOS disk with a file name FORMAT.COM. To format a new disk, put the DOS disk in drive A and type "format b:" (note the colon after the drive designator), so that your screen looks like this:

A>format b:
The computer will prompt:

Insert new diskette for drive B:

and strike a key when ready
(NB: To terminate the FORMAT command, press Ctrl/C.)

Put the blank disk you want to format into drive B, then press any key. After about 1 1/4 minutes the formatting will be complete. The computer will prompt:

Format another (Y/N)?

Pressing 'n' will terminate the format program and the computer will again display the DOS prompt 'A>'.

Preparing a System Disk: The FORMAT command contains an option for transferring the System files (MSIO.SYS, MSDOS.SYS, and COMMAND.COM) at the time the new disk is formatted. To do this simply follow the instructions above, but include '/s' at the end of the FORMAT command. The screen should look like this:

A>format b:/s

After the formatting is finished the computer will transfer the system files to the new disk. Do not take the disk out of the disk drive before the files have been transferred. Wait for the prompt: Format another (Y/N)?

COPY

The COPY command is used to copy one, or any number of files. It is a command that is internal to DOS, so it does not require a separate program to be present. It is simple to use for straightforward copying, but it has a number of options which offer the advanced user considerable power and flexibility (with corresponding complexity of use).

The simplest way to use COPY is to copy one file from the current disk drive to another disk drive. This can be done in a few different ways. The following three examples all copy the file FORMAT.COM from drive A to drive B:

A>copy a:format.com b: (note the spaces before the drive designators)

A>copy a:format.com b: (the currently active drive does not have to be specified)

B>copy a:format.com (ditto)

Another important and frequent use of the COPY command is to copy all the files from one disk onto another. This command uses the asterisk as a global ("wildcard") character. You can therefore copy all files with the same extension to another disk. To copy all files with a COM extension, for example, you can use 'COPY A:*.* COM B:'. Or to copy all files from the same primary name (e.g., TEST) but different extensions, use 'COPY A:TEST.*B'. It should therefore be obvious that to copy all files (of any name, with any extension) to another disk you can use 'COPY A:*.* b:'.

Your screen should look like this:

A>copy a:*.* b: or A>copy *.* b:

You can also use COPY to change the name of the file as it is copied. To copy a file named TEST.DAT on drive A, for instance, to drive B, changing its name to TEST2.DAT, use the following:

A>copy a:test.dat b:test2.dat

As you cannot have two files with exactly the same name and extension on the one disk drive (else how would you refer to the correct one?) you cannot copy the COPY command to copy the file back onto the same disk with its original name. You can, however, make a second copy of the file by changing its name. The following command (in which no disk drive designators are used) will do this: 'copy test.dat test2.dat'

The COPY command has many other uses and you should study it in the DOS Manual.
**OFTEN USED DOS COMMANDS**

<table>
<thead>
<tr>
<th>Command</th>
<th>What the computer will do</th>
</tr>
</thead>
<tbody>
<tr>
<td>dir</td>
<td>show all files on the current drive</td>
</tr>
<tr>
<td>dir b:</td>
<td>show all files on drive B</td>
</tr>
<tr>
<td>dir b:mary</td>
<td>show only file MARY on drive B</td>
</tr>
<tr>
<td>dir b:command.com</td>
<td>show only file COMMAND.COM on drive B</td>
</tr>
<tr>
<td>dir b:* .com</td>
<td>show only files on B ending with .COM</td>
</tr>
<tr>
<td>dir b: f:* .com</td>
<td>show only files on B beginning with 'F', ending with .COM</td>
</tr>
<tr>
<td>dir b: f:*</td>
<td>show only files on B beginning with 'F'</td>
</tr>
<tr>
<td>dir b: /w</td>
<td>show Wide directory of drive B</td>
</tr>
<tr>
<td>del mary</td>
<td>delete MARY on the current drive</td>
</tr>
<tr>
<td>del b:mary</td>
<td>delete MARY on drive B</td>
</tr>
<tr>
<td>del b:mary dat</td>
<td>delete MARY.DAT on drive B</td>
</tr>
<tr>
<td>del b:* .com</td>
<td>delete files ending with .COM on drive B</td>
</tr>
<tr>
<td>del b:* *</td>
<td>(the same as previous)</td>
</tr>
<tr>
<td>ren mary sue</td>
<td>rename MARY as SUE</td>
</tr>
<tr>
<td>ren B:mary sue</td>
<td>rename MARY on the B drive as SUE</td>
</tr>
<tr>
<td>copy mary b:</td>
<td>copy MARY on the current drive to drive B</td>
</tr>
<tr>
<td>copy * .com B:</td>
<td>copy all files ending with .COM on the current drive to drive B</td>
</tr>
<tr>
<td>copy * * b:</td>
<td>copy all files on current drive to drive B</td>
</tr>
<tr>
<td>copy b:mary</td>
<td>copy MARY on drive B to the current drive</td>
</tr>
<tr>
<td>copy mary b:</td>
<td>copy MARY on the current drive to SUE on the current drive</td>
</tr>
<tr>
<td></td>
<td>(change name while copying)</td>
</tr>
<tr>
<td>copy mary b: sue</td>
<td>copy MARY on current drive to SUE on drive B</td>
</tr>
<tr>
<td>format b:</td>
<td>format the disk in drive B:</td>
</tr>
<tr>
<td>format b : /s</td>
<td>format the disk in drive B: to the disk in B</td>
</tr>
<tr>
<td>diskcopy a : b:</td>
<td>copy the whole disk in A to the disk in B</td>
</tr>
<tr>
<td>diskcopy a : a:</td>
<td>use only when there is only one disk drive</td>
</tr>
</tbody>
</table>

**HARDWARE**

**Major Components**

The IBM-type of computer (Sperry, Osborne, etc) invariably consists of three major pieces of hardware. A metal box which usually sits on the desk or table and which has a plainness only broken up by a couple of slots in the front. These slots are the 'disk drives', into which you put the disks on which the programs are recorded. Another piece of equipment is the keyboard which looks like a small but elaborate typewriter. The third major piece of hardware is the monitor which looks like a TV screen.

**The System Unit**

The computer box is what we usually refer to as the computer itself. It houses the electronics that connects everything else together and makes the computer do the things we want it to do. It also has the disk drives built into it.

**The Keyboard**

The keyboard contains all the keys of a normal typewriter keyboard, plus a number of additional keys. It not only looks similar to a conventional typewriter keyboard, but is also often used in almost exactly the same way. Computers have taken over the functions previously performed by a typewriter.

<table>
<thead>
<tr>
<th>Key</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>F1</td>
<td>Function keys</td>
</tr>
<tr>
<td>F2</td>
<td>Alphanumeric keys</td>
</tr>
<tr>
<td>F3</td>
<td>Numeric keypad</td>
</tr>
<tr>
<td>F4</td>
<td>Tab, Q, W, E, R, T, Y, U, I, O, P</td>
</tr>
<tr>
<td>F5</td>
<td>Control (Control), Shift, Shift</td>
</tr>
<tr>
<td>F6</td>
<td>Space, Ctrl, Esc, Del</td>
</tr>
<tr>
<td>F7</td>
<td>Backspace, Insert, Delete</td>
</tr>
<tr>
<td>F8</td>
<td>Delete</td>
</tr>
<tr>
<td>F9</td>
<td>Ctrl, Alt</td>
</tr>
<tr>
<td>F10</td>
<td>NumLock, Scroll</td>
</tr>
</tbody>
</table>

The PC keyboard consists of three sections, broadly described below:

**Function keys** The group of 10 keys on the left side of the keyboard, mark F1 to F10. These keys might be placed along the top of your keyboard.

**Alphanumeric keys** The large centre section that works much like a typewriter. This section also contains additional keys, such as the Alt (Alternate Shift) and Ctrl (Control), which might be placed a little differently on your keyboard.

**Numeric keypad** The right group of keys that switches function from numbers to cursor control. The NumLock key is used to toggle between these two functions. When NumLock is on, the keys act like a calculator pad; when it is off, the keys are used to move the screen 'cursor' in the directions indicated.
The Monitor

The monitor is sometimes referred to as a VDU (Visual Display Unit). The monitor looks like a TV screen because it is in fact very much like a TV that doesn't have the electronics to receive the programmes transmitted by the TV stations. With relatively minor adjustments the monitor could be wired up to your video recorder and you could then watch your films on it. The monitor receives signals generated by the computer and displays these signals in the form of alphabetical and numerical characters, or graphic pictures.

You will interact with your computer largely through its monitor or video display. It works much like a TV, and some computers actually use a TV. Because of its construction, the monitor is often known as a cathode ray tube, or CRT for short.

The monitor has two cables attached to it. One of these is the power lead which, depending on the type of connector fitted, will be plugged into the back of the computer or into a normal power-point.

The second lead has a nine-pin plug attached and needs to be securely plugged into the back of the computer. This lead is used for communication between the monitor and the computer. Normally, there will be two screws which allow you to secure the lead firmly to the computer. You should ensure that these screws are tightened for if the connector is loose it can cause problems with the display.

Disk drives

The disk drives are devices which 'read' the information recorded on the disks. The disks themselves are made of a material which is almost exactly the same as the tape in an audio or video cassette. Just as a video recorder 'reads' the information recorded on a tape and translates this into the pictures we see on the TV screen, so a disk drive reads the program on the disk and the computer transforms the information into something which eventually is displayed on the monitor.

Summary

There is nothing magical or mystical about the way a computer works.

It is a machine consisting of:

1. a recording device (the disk drives) similar to a video recorder;
2. a displaying device (the monitor) which is similar to a TV set;
3. a keyboard similar to an electronic typewriter;
4. a box of electronics which co-ordinates these other things using the information in the form of a program.

Switching off the Computer

1. Make sure you have quit the program you were using. This is particularly crucial for programs that write data to disk, such as word processors or database programs. If you remove the disk or switch off the computer prematurely with such programs you can destroy some or all of the data on the disk.

2. Remove the disk from the diskdrive. If the diskdrive light is showing then do not remove the disk unless you have no alternative (such as when the computer or program does not seem to be working but the diskdrive light is showing constantly).

3. Replace the disk in its envelope and store it in its box.

4. Switch off the monitor, printer and any other attached device first. Then switch off the computer. If you want to continue using the computer with another program then always wait at least 10 seconds before switching it back on.

Floppy Disk

Music is recorded on up to four tracks on your cassette tape recorder (left and right channel and both sides).

Data is written in a similar manner on computer disks, except that there are many more tracks and the tracks are arranged as concentric circles on a flat surface.

Tracks

Tracks are written to and read from by a read/write head that moves across the surface of the disk in steps. Most current disks have 40 tracks (steps which are numbered from 0 through 39, the lower numbers being on the outer surface of the disk.

Sectors

A sector is a small part of the disk which has a particular number. If you were reading data from the disk, each sector would be read in sequence.

Single/Double sided

Floppy Disks are single or double sided. Any disk has a label on it showing whether it is single or double sided.

Density

Single sided disks have tracks provided with the

--- Read/write

Dual sided disks have tracks provided with the

--- Read/write

--- Read/write

Disk surface formatting program

Handling & safeguards

Before you use a floppy disk:

1. Make sure that the disk is free of dust, liquids, or other contaminants. If the disk is not clean, it may not work properly.
2. Make sure that the disk is not damaged. Look for cracks or scratches in the disk surface.
3. Make sure that the disk is not too hot or too cold. Store the disk in a cool, dry place.
4. Make sure that the disk is not too wet. Do not use a wet disk.
5. Make sure that the disk is not too dry. Do not use a dry disk.

Care and Handling of Disks

1. Protect the disk from anything that might contaminate or damage the surface of the disk:

a) Do not touch the exposed surface of the disk, as the protective oils on your skin will contaminate the surface of the disk.

b) Keep disks in their protective envelopes to protect them from dust, cigarette ash, etc.

c) Ensure that the disk remains 100% dry. Coffee or other liquids spilt on a disk will ruin it for certain.

d) Writing heavily on a disk label attached to a disk will likely damage the surface. Write on labels before they are stuck onto a disk. If you must write on a labelled disk, then use a felt pen. Biros and pencils will cause damage.

2. Make at least one back-up copy of any new program disk before it is used. (See 'Copy' and/or 'Diskcopy' in the DOS Commands section).

3. Keep all disks away from excessive heat, such as cooking stoves, radiators, direct sunlight.
4. Do not place the disks on top of the VDU (screen) or near any electromagnetic source, such as electric motors, telephones, etc.

5. Do not bend or distort a disk. This also means, you must store disks standing upright in a disk box or something similar. Do not store them lying flat or placed on top of each other.

6. Do not remove a disk from a disk drive while the disk drive light is on.

**Peripherals**

'Peripherals' or 'peripheral devices' are terms used to describe the things we attach to the computer. Strictly speaking, the components we looked at above (keyboard, monitor, disk drives) are also peripheral devices. A couple of key expressions often used in conjunction with the term 'peripheral devices' are 'input' and 'output'. If you use a video recorder then you already have a grasp of input and output functions. The video recorder can be considered an input device, providing the TV with the 'information' to display the movie. The screen of the TV is an output device. So it is with the computer. The keyboard, for example, is an input device and the monitor is an output device. The disk drive is a bit AC/DC (so to speak). The disk drive allows us to input information (programs) into the computer; it also allows us to store information from the computer. In one mode it is an input device, in another it is an output device. It is therefore referred to as an 'input/output' device. Some other peripheral devices are:

**Printer**

The printer is used to produce paper copies of information from the computer. One normal use for the printer is to print out letters or other documents which have been typed in on the keyboard. Like the monitor, it is an output device.

**Mouse**

The mouse is an instrument which is sometimes used instead of the keyboard. It is invariably used in conjunction with the monitor. When the mouse is used there will usually be a pointer (perhaps a small arrow) displayed on the monitor. This pointer will move in coordination with movements of the mouse on the disk.

**Troubleshooting**

IBM-type computers invariably have a built-in checking program that automatically tests its components when you turn the power on. This is called the Power on Self Test, or POST. If there is a problem in the system, intermittent beeping occurs. If this happens repeatedly when you turn on the system unit, turn it off and arrange for service.

If you encounter a problem with your computer and beeping does not occur, the problem is usually one that you can solve yourself. First check the items in the following check-list:

- The power switch for each component is on.
- All cables and power cords are tightly connected.
- The electrical outlet that your components are connected to is working. Test the outlet by plugging in a lamp or other electrical device.
- The 115/230 V power supply switch is selected properly.
- The system unit's Display switch is set correctly for your display.
- The display's brightness and contrast controls are adjusted properly.
- Any option you have installed is designed for your system and has been set up properly.
Problems & Symptoms | Corrective Actions
--- | ---
A diskette won't load
- System unit and display power lamps are on.
- Diskette drive busy lamp doesn't come on when you insert the diskette.
- Power-on screen appears on the screen. | Check that the diskette is inserted correctly and that the load lever is down. If so, try a different disk. If this loads, the problem is your software. If this won't load, you need to arrange for service.

The display screen stays dark
- System unit and display power lamps are on.
- All display cable connections are tight.
- Brightness and contrast controls adjusted. | Arrange for service.

The display's power-on self-test remains on screen | Press F1. If the power-on screen is still displayed, load a different diskette. Press F1. If the diskette loads, you have a software problem. If the power-on screen is still displayed, arrange for service.

Distorted image appears on your display screen | Adjust the video controls on your display. If this does not help, turn the display off for a few seconds, then turn it back on. If the problem persists, arrange for service.

Keyboard seems "dead"
- Keyboard cable connection is tight, and
- An image appears on the screen. | Check that the key lock or reset switch is UNLOCKED. If so, arrange for service.

Graphics characters or 'garbage' appears on the screen when you use the keyboard. | Run a different program. If this is not OK you have a software problem; else arrange for service. If another display or device with a motor (eg a fan) is near, move it away.

Constant screen movement. |
Quitting a program

There is no standard way of quitting a program. Few programs, however, are so ill-mannered as not to offer you a way out. Most programs will display the instructions required to quit the program. The instruction will often be contained in a menu as a choice named 'Quit', 'Return to DOS', 'End Session', or something similar. If you are using a program that does not seem to offer you such a selection then you can try pressing:

- the ESC key,
- Ctrl-q (both the Control key and 'q' together), or
- Ctrl-c (both the Control key and 'c' together).

If all else fails, and only as a last resort, remove the disk from the disk drive and switch off the computer.

FURTHER READING

Word Processing


Roehrig Knapp, Linda. The Word Processor and the Writing Teacher. Prentice-Hall, NJ 1986. Covers much more than simple word processing. A very good starting point for gathering and developing ideas. Unfortunately, very dated in not seeing beyond the venerable old Apple II.

JOURNALS:

Information Transfer

Journal of the NSW Computer Education Group, Northern Districts Education Centre, 179 Beecroft Road, (Cnr The Promenade & Beecroft Rd.) Cheltenham, NSW 2119

Phone: (02) 868 1533

Classroom Computing

Journal of the Elizabeth Computer Centre, Elizabeth Street, Hobart, TAS 7000

COM-3

Journal of VIC Computer Education Group, P.O. Box 245, Niddie, VIC 3042
The Computer Teacher
Journal of the International Council for Computers in Education,
University of Oregon,
Eugene, Oregon 97403,
USA

Micro-scope
Journal of the Microcomputers in Primary Education Group,
Mr. B. Holmes,
St. Helen's CP School,
Bluntisham,
Cambridgeshire,
England.

Quick
Journal of the Computer Education Group of Queensland,
P.O. Box 1669,
Brisbane, QLD. 4001

Computalk
Computer Education News to Teachers,
Department of Education,
Northern Territory.

Computer Education
Journal of the Computer Education Group,
North Staffordshire Polytechnic Computer Centre,
Blackheath Lane,
Stafford,
Staffordshire, England.

Davies, G. & Higgins, J. Using Computers in Language Learning:
A Teacher's Guide. Centre for Information on Language Teaching

Goldenberg, E. Computers, Educational and Special Needs.
Addison-Wesley, Reading MA, 1984.


Last, Rex. Language Teaching and the Microcomputer. Basil

Leonard, J. Computers in Language and Literacy Work. Adult
Literacy & Basic Skills Unit, ILEA, 1985.

Moore, Phil. Using Computers in English: A Practical Guide.

COMPUTER ASSISTED LEARNING
Microsoft Word Version 3.0 on IBM Compatible Computers
Joan Jacquot

BACKGROUND:
Joan Jacquot is a computer teacher at Mulawa Women's Training and
Detention Centre. The course as presented is designed to comply with
the requirements of the TAFE Curriculum for Word Processing I (1989).

METHODOLOGY/RATIONALE:
The course as presented makes no attempt to cover all the functions
of the MS Word programme. It is highly recommended that teachers
obtain a good reference book such as Peter Rinearson, Word Processing
Power with Microsoft Word (Microsoft Press) and Tom Sheldon Microsoft
Word Secrets, Solutions and Shortcuts (Osborne McGraw-Hill).

Before starting a word processing programme students should learn to
touch type. This can be achieved quickly, in most circumstances, by
the use of a computer learn-to-type programme such as Typing Tutor IV,
Fast-type or Typequick. If this is not done, bad habits are formed
which are very hard to break.

My thanks to the students at Mulawa who showed patience and
understanding and rendered assistance in working out difficult
programme instructions and to the teachers of TAFE, School of Office
Administration e.g. Irene McCann (Hornsby) and Robyn Weatherby
(Gosford) many of whose exercises were used in this section.
Each data disk must first be formatted, i.e. be prepared to be used by your computer by setting up tracks and sectors within which your data will be saved. Various types of computers require disks to be formatted in their own particular way.

To Begin

(Booting up your computer)

1. Before switching the computer on, your DOS disk must be inserted in a drive which is the uppermost disk drive in your system unit. Grasp the disk in your right hand, with your thumb on the manufacturer's label and the cigar shaped cutout facing away from you.

   GENTLY insert the disk into the A drive. Close the drive - most essential!

2. Turn your computer on - monitor first, then systems unit. Depending on the type of computer you are using, there are various indications that let you know your hardware is functioning e.g. you may see a light go on near the switches, or hear the systems unit working.

3. Your screen should now come to life. When it gets to the point where you have to insert a date (if an incorrect one is on screen) you will type in the date in the format required: eg. you may see a date and time indicated on screen. This is usually more trouble than it is worth and only relevant when you want an automatic time insertion. The default time can be accepted by again pressing the RETURN or ENTER key. This key should be easy to identify as the word RETURN or ENTER is usually written on it. It is situated, as a rule, immediately to the right of the alphabetical keyboard pad.

   Insertion of the correct date is important for the purpose of automatic date insertion in your word processing document.

   If the date is the correct one press Retrn.

Next, you will be asked to insert the correct time, in the format indicated on screen. This is usually more trouble than it is worth and only relevant when you want an automatic time insertion. The default time can be accepted by again pressing the RETURN or ENTER key.

4. The A> symbol should now be on screen. This symbol is referred to as the A prompt and indicates that your disk operating system has now been loaded. In other words your computer has now been booted up.

At this point you can either work with your operating system - formatting or copying disks, erasing or copying individual files or calling up a directory of files on your disk, etc. etc. (See Appendix A) or you can load in another program.

To be able to use the instructions in this text book, it is essential that you have the following hardware and software (programs).

HARDWARE

IBM compatible computer in stand alone mode, (i.e. not joined to any other computer) comprising of keyboard, monitor (screen), plus a systems unit containing a CPU and 2 disk drives (no hard disk).

A printer is a most desirable piece of hardware, but not essential.

SOFTWARE

Program disks as follows:

MS DOS (Microsoft Disk operating System).

MS Word version 3.0 word processing program.

Spell Disk - not essential but useful.

DATA DISKS

Also under "Essentials" comes data disks. You will need at least one of these if you want to save any documents you create. The usual practice is to save each document separately (described as a separate "file" just like in an office filing cabinet), before creating the next document. Each document (file) would have a separate name.

It is important to remember to save each document before creating a new one, that is if you want to be able to recall it to screen later. It is also important to remember that once a computer is turned off anything on screen will be lost if it isn't first saved to disk.
IMPORTANT: If unable to boot up your computer (load the DOS program) check the connections at the back of your computer (turn it off first for safety). They may be loose. If everything seems OK perhaps the cables are in the wrong connections (ports) - check the MS Operating System hand book that comes with your computer. Also you could check whether your screen may have been turned down so that the information there is not readable. There will be a switch on the monitor that controls the brightness. Another alternative is that your DOS disk may be corrupt; if you have another, try it. If all this fails, ring Corrective Services Programmes Division, in Head Office, Sydney, or contact a computer literate friend.

STARTING WORD

With the A> on screen, you will now open the disk drive, remove the DOS disk and replace it with the MS WORD disk. Close the drive. Insert your data disk in B drive (under A drive), Close the drive.

IMPORTANT: Never touch the disk drives when their red lights are on. The lights indicate whether or not the read/write heads are in operation. Damage can take place if the drives are opened when this is occurring.

A TOUR OF THE MICROSOFT WORD SCREEN

When MS WORD is fully loaded, the following is what you will see on screen:

WINDOW: Like a rectangular window pane with a frame all around, this area is where you will edit your document, whether you load it from disk or type it from scratch. It is sometimes referred to as the edit window.

END MARK: Just inside the edit window in the upper-left corner is the combination end mark and highlight. These are actually two objects. The end mark will always designate the end of your document. The highlight is a block that follows your typing, though you can move it to other parts of the document for editing by using the arrow key.

COMMAND AREA: This is below the edit window at the bottom part of your screen. Microsoft Word commands are used for such things as saving or retrieving files, searching and replacing text, or changing the look of text. The command menu is accessed by pressing the Esc (escape) key.

1st and 2nd line -

COMMAND MENU

Lists the Command options from which you can choose.

3rd line -

MESSAGE LINE

Tells you what to do next or what is wrong.

4th line -

STATUS LINE

Contains information about the document on which you are working, as follows:

Page No. - This is a temporary storage area holding text that was last copied or deleted.

() Scrap - This is a temporary storage area holding text that was last copied or deleted.

Save - This is your reminder to save your work on to floppy disk.

Microsoft Word: Filenam.Doc - The name of the document on which you are working appears here, after saving it to disk.
CONTINUOUS TYPING

You are now going to create your first word processing document.

One of the wonderful features of a word processor is its ability to automatically commence a new line when it has run out of space on the current one. The name of this feature is word wrap. So all you have to do is type in the text without worrying about line endings and the computer will start a new line for you when the need arises. Your exercise will not have the same appearance as the one below, as it has different margins and has been designed to get you into the habit of continuous typing (no returns at the end of each line, as you would normally have to do on a typewriter).

When you have completed a paragraph, only then will you press the RETURN key. You actually have to press it twice, before commencing to type a new paragraph. So, after every paragraph you will follow this procedure.

When the exercise is completed, do the following:

1. Press RETURN four times.
2. Type your name. Press RETURN
3. Type the document name. In this instance, it is ACTIV1 (see top right hand corner of page).
4. Type the current date.

Your name, document and the date must always be inserted at the end of each exercise.

If you make a typographical error, do not go back to correct it now, just keep typing. You are going to have experience correcting your work in subsequent exercises.

So, please commence typing the exercise on the following page.
A TOUR OF THE KEYBOARD

With the exercise you just created still on screen, you are going to learn the functions of special keys on your keyboard. The locations of the keys can differ between computer brands, so no attempt has been made to be specific about where you will find the keys. However, they usually have their function printed on them.

Needless to say, the computer comes equipped with normal typewriter keys, and with Shift and Caps Lock. It must be noted that Caps Lock does not function the same as a typewriter's, in that it only does letters in upper case. The Shift key has to be used when typing symbols that are in upper case on the numerical keys.

When the Caps Lock is engaged the initials "CL" will be seen in the bottom right hand corner of the screen.

CURSOR CONTROL KEYS

For your computer to perform the following word processing functions the Num Lock key must not be engaged otherwise this keyboard will operate in its numerical entry mode. The initials "NL" will appear on the bottom right hand side of your screen when it is engaged. It is pressed to engage and also to disengage.

ARROWS These keys will move the cursor in the direction of the appropriate arrow.
HOME Moves your cursor to the beginning of a line.
END Moves your cursor to the end of a line.
PgUp Scrolls up in document one windowful (19 lines)
PgDn Scrolls down in document one windowful (19 lines).

For your computer to perform the following word processing functions the Scroll Lock key must be engaged. The initials SL will appear on the bottom right hand side of your screen when it is engaged. Press to engage, press to disengage.

SCROLL
scroll up one line using Up arrow key.
scroll down one line using Down arrow key.
* scroll left 1/3rd of window using Left arrow key.
* scroll right 1/3rd window using Right arrow key.
* Operates on wide documents only.

ACTIVITY 1

(a) With your document ACTIV1 on screen, practice moving the cursor around within the text using the ARROWS, HOME, END, SCROLL, PgUp, and PgDn keys.

(b) Remember for the arrow keys to move your cursor the number lock must not be engaged.

(c) When you have finished scrolling, disengage the scroll lock key.

SPECIAL FUNCTION KEYS

CTRL The Ctrl (CONTROL) key is always used in conjunction with another key. For example, in combination with the PgUp key it can be used to move to beginning of your document.
ALT The Alt (ALTERNATE) key has a big range of uses. It, too, is always used in conjunction with another key.
Alt + C Text centred
Alt + U Text underlined
Alt + 2 Double spacing

See listing at the back of book - Appendix B.

ESC The Esc (ESCAPE) can be used for various functions. Its main purpose is to access the Command area of your screen. It may also be used to "escape" (cancel) commands.

BACKSPACE This key operates in the same way as on a typewriter but with a very important difference: it deletes as it backspaces.

DEL (DELETE) This key is used to delete characters. (Your cursor must first be on the character to be deleted before the key is pressed). It is also used to delete blocks of data. (These blocks should be selected [highlighted] before the Del is pressed). More about the important functions of selecting later.

The deleted character/s go to the scrap, which is located in the bottom line of the COMMAND area, and it may be re-inserted by pressing the Ins key.

Pressing the Del key in conjunction with Shift key will cause the deletion not to be put into the scrap. This may prove attractive when the present contents of the scrap need to be preserved for insertion at a later date.

INS (INSERT) Characters or blocks of data in the scrap can be inserted at the cursor position by pressing the Ins key. Data to the right of the cursor position moves to the right to accommodate the inserted material.
Should you need the scrap contents inserted more than once, pressing the Ins key will do this for you - a handy function when drawing up a form with many dotted lines.

PROGRAM FUNCTION KEYS

These keys perform specialised functions depending on the software package that is being used. A listing of the functions relevant to the MS WORD program is attached - Appendix B.

IN MOST CASES, TEXT MUST BE HIGHLIGHTED BEFORE IT CAN BE EDITED. The following keys are used to highlight selected text.

F6  Extension selection on/off. Used to selectively highlight a section. "EX" will appear on screen when this key is activated. Press engage, press again to disengage.

F7 (plus shift) Select previous sentence.

F7 Select word left. Used to highlight a word to the left of the cursor.

F8 (plus shift) Select next sentence.

F9 (plus shift) Select sentence.

F9 (plus Select line. shift)

F10 Highlights entire paragraph.

F10 (plus Selects entire exercise. shift)

Another important editing key is the F5 key, used for selection of over-type mode. When this key is engaged, text may be overtyped. ("OT" will appear on screen - bottom right hand corner). When overtyping is completed, pressing the F5 key turns off the overtype function.

DELETIONS AND INSERTIONS

Practice the following, using the program function keys and delete/insert keys on your exercise.

Delete several words: F6 then us Right arrow to select. Notice how deletion goes into scrap.

Use insert key to Reinsert

Delete a single word: F7 or F8 to select a word. Press Del key. Use insert key.

Delete next sentence: F8 + Shift key. Please Del key Use insert key.

Delete a random sentence: F9 press Del key. Use insert key.

Delete a line: F9 + Shift key. Press Del key. Use insert key.

Delete a paragraph: F10 key. Press Del key. Use insert key.

Whilst your deletion is held in the scrap, it may be inserted anywhere in your exercise just by moving the cursor. It may also be reinserted as many times as you like.

ACTIVITY 2

a  With Actv1 still on screen.

b  Put the cursor in overtype mode (F5 key) and replace the word "large" with "great" (line 1). Place your cursor to the letter "1" and commence typing.

c  Disengage the F5 key and insert the word, "Journalists," before "Authors." (Line 1 paragraph 2) Cursor on the "A", commence typing.

e  In insert mode, insert the words "especially up-dating lecture notes" at the end of paragraph 4.

f  Delete the word "committees" using the backspacer (last line last paragraph).
SAVING YOUR DOCUMENT

Before saving check for any errors. Correct these, by either overtyping, inserting or deleting.

Now you are going to save your document onto disk. To save you need to access your command area at the bottom of the screen.

1. Press Esc, T (Transfer), S (Save).
2. Type ACTIV1 as a filename.
3. Press Retn.

Note: that a filename can have a maximum of eight characters and should not contain full stops.

You will notice that the lights on your disk drives come on as the file is being saved. Once it has been saved the name that you have given your document can be seen at the bottom right hand corner of the screen.

Now clear your screen, by pressing, Esc, T (Transfer), C (Clear). When the screen is clearing you will see the message Enter Y to save, N to lose edits, or Esc to cancel, thus giving you a second chance to do one of the above.

PART V - PRISONER ADULT LITERACY RATING SCALE

MEASURING PRISONER LITERACY/NUMERACY PERFORMANCE

Kevin J. Brown

BACKGROUND:

Kevin J. Brown, Assistant Director (Prisoner Education and Training) Programmes Division, formerly Assistant Director (Prisoner Recreation), Regional Education Officer (South), Probation and Parole Officer, Tertiary College Lecturer and School Teacher.

METHODOLOGY/RATIONALE:

The personal and social disadvantages of not being adequately literate and numerate in any community are enormous. For a prisoner it can mean frustration in everyday reading and writing, inordinate dependence on others, increased isolation, low self-confidence and self-esteem to face future prospects of work and socialisation within a law-abiding lifestyle.

Despite compulsory childhood education, social factors such as childhood illness, disadvantaged families, illiterate/innumerate environment, itinerant families, inappropriate education means that basic reading, writing and numeracy capacities are not developed. It would seem to me that it is unfortunate that the majority of prisoners come from this disadvantaged group and therefore prisoners literacy/numeracy deficiencies are extensive.

How extensive?

From monthly statistic returns from all N.S.W. correctional institutions we know that approximately a third (32.3%) of the prison population participate in educational classes. Of these 1,529 prisoners, 54% (approx) participate in Basic Literacy/Numeracy classes.

Whilst every Education Officer is ever vigilant to increased participation in educational classes, it is the Programmes Division's priority during International Literacy Year (1990) to get some indication of levels of reading, writing and numeracy performances of prisoners participating in literacy and numeracy classes throughout N.S.W.

To assist Literacy and Numeracy Teachers to assess ratings, A to E profiles have been developed for reading, writing and numeracy. The use of these performance indicators will demonstrate the extensiveness of the deficiencies amongst prisoners in these areas of learning.

The monitoring of these ratings will provide:
- an indicator to the student of progress being made,
- a self-evaluation of performance for the teacher,
administrators with indicators towards more effective methodology practices and efficient financial allocation distribution.

Monthly Returns indicate that progress is being made in the right direction with:

- move away from conventional literacy to functional literacy;
- encouragement of prisoners towards self-directed learning;
- courses tailored to meet individual needs;
- progress at individual student's pace of learning;
- gradual increase in individual's participating in basic education, social skills and trade training;
- increase in attendance rates;
- willingness to assess reading, writing and numeracy ratings.

What is being achieved and will be achieved is a tremendous accolade to all who deliver this educational service to prisoners.
ADULT LITERACY RATING

INSTRUCTIONS

The following is to be used as a guide to filling in the Monthly Student Progress Report under the current A, B, C, D, E format in relation to Adult Literacy Ratings (R/W/N) - Reading, Writing and Numeracy).

Monthly assessment is necessary in order to:

- demonstrate progress to the student
- act as a self-evaluation for the teacher
- provide Head Office with the requisite information to monitor progress and for funding submissions.

1. Two scales are provided for each of the parameters R-W-N (Reading, Writing, Numeracy);

2. On the front face of each sheet you will find a simplified scale with cartoon figures;

3. On the reverse side, you will find a more detailed scale in which the developmental skills appropriate to that level have been fully spelt out;

4. To rate a student from A to E, use the simplified scale cartoon figures to obtain a broad placement;

5. Next, turn to the back, and check your rating against the more detailed information listed there. This will normally offer whatever fine-tuning is necessary;

6. Repeat for each of the parameters R-W-N;

7. Record the respective A, B, C, D, or E for R-W-N on the Monthly Student Progress Form against the student’s name;

8. Group totals (i.e. the aggregate number of A's, B's...E's) are to be transferred to Part C of the Monthly Statistics Form.

INSTITUTION :

TEACHERS NAME :

No. OF STUDENTS ENROLLED :

CONTRACT HRS PER/WEEK :

PROGRESS REPORT

TARGET RATING

FROM

NOTATION :

Below to on achievement.

TOTAL HOURS 

TOTAL No 1-5

DATE

226

PROGRAMES DIVISION

MONTHLY STUDENT PROGRESS REPORT

F-3

NAME OF PROGRAMME :

NAME :

PROGRAMMES DIVISION

MONTHLY STUDENT PROGRESS REPORT

P-3

INSTITUTION :

MONTH/ YEAR :

TEACHERS NAME :

NAME OF PROGRAMME :

No. OF STUDENTS ENROLLED :

TEACHERS HOURS ABSENT PER/MONTH :

CONTRACT HRS PER/WEEK :

PROGRESS REPORT

TARGET RATING

FROM

NOTATION :

e.g. attitude change, Progress as per goal achievement.

ADULT LITERACY RATING

INMATE ATTEND HOURS

ACTUAL-POSSIBLE

STUDENTS NAME R W N NESB

TOTAL HOURS-

FORWARD WITHIN ONE WEEK

END OF EACH MONTH

PLEASE FORWARD WITHIN ONE WEEK

OF THE END OF EACH MONTH

Director

Programmes Division

14 Campbell Street

BARNSLEY 2000

R = READING

W = WRITING

N = NUMERACY

SENIOR EDUCATION OFFICER

DATE

227
**Reading Profile of Literacy Performance**

<table>
<thead>
<tr>
<th>Level</th>
<th>READING STRATEGY</th>
<th>NEW DEVELOPERS</th>
<th>FUNCTIONAL</th>
<th>INDEPENDENT</th>
<th>ADVANCED</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Recoginse conventions of print.</td>
<td>Able to recognise a novel.</td>
<td>Finds information only by reading through whole texts.</td>
<td>Skims and scans to locate relevant information.</td>
<td>Varies reading strategies and speed according to reader's purpose and the type of material.</td>
</tr>
<tr>
<td>B</td>
<td><strong>Comprehension</strong></td>
<td>Comprehends simple texts by: - identifying main ideas - identifying literal content - following simple, sequenced written instructions; - communicating simple personal responses to texts.</td>
<td>Comprehends more complex texts by: - identifying the author's assumptions - identifying main ideas - following detailed written instructions - Elaborates personal responses to texts.</td>
<td>Comprehends complex texts by: - identifying authors' assumptions - identifying main ideas - making inferences from specific information - Making high level generalisations from specific information. - Critically evaluates tests.</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Vocabulary</td>
<td>Recognises the difference between letters, words and sentences.</td>
<td>Increased knowledge and easier recognition of key words.</td>
<td>Grows a dictionary to find meanings of words.</td>
<td>Recognises ambiguity and comprehends shades of meanings of words in texts.</td>
</tr>
<tr>
<td>D</td>
<td>Reference Skills</td>
<td>Beginning to use alphabetical order for reference purposes (e.g. Direcories etc).</td>
<td>Limited use of dictionary.</td>
<td>Uses catalogues to locate texts.</td>
<td>Selets appropriate texts for particular purposes using titles, sub-titles, chapter headings, table of contents, graphics, indexes and glossaries.</td>
</tr>
<tr>
<td>E</td>
<td><em>Identifying Word Meanings</em></td>
<td><em>Identifying Word Meanings</em></td>
<td><em>Identifying Word Meanings</em></td>
<td><em>Identifying Word Meanings</em></td>
<td><em>Identifying Word Meanings</em></td>
</tr>
</tbody>
</table>
**HOW DO YOU SEE YOURSELF AS A WRITER?**

Adapted from "A Global Profile of Literacy Performance" (Writing)

<table>
<thead>
<tr>
<th>New Adult Writer</th>
<th>Functional Adult Writer</th>
<th>Advanced Adult Writer</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can write some things, like my name, my address, short notes, and lists. My handwriting is hard to read and I have trouble spelling most words correctly.</td>
<td>I am able to write short letters to people I know, formal notes, such as to a teacher, and I can fill in simple forms. I’m not happy about my handwriting, or spelling, though.</td>
<td>I am able to write easily in any situation I may experience. I can prepare a report for my work or for a course I’m doing.</td>
</tr>
<tr>
<td>I am able to fill in most forms correctly, and I can write an informal letter to someone I know with confidence. I know how to improve my writing by rewriting. Although I sometimes make spelling and other errors I can often find and correct them.</td>
<td>I write for study purposes without any difficulty. I am able to write for pleasure.</td>
<td></td>
</tr>
</tbody>
</table>
I can solve simple problems and check my answers. I understand decimal points and fractions and am using a calculator.

I can draw and recognize numbers. I can use them to add and subtract and perform measurements.

I have started on algebra. I can draw graphs on a number plane. My keyboard skills are developing and I know how to use equations to solve problems.

I can use formulae to solve problems. I am looking at number patterns and doing graphs. I have started on statistics and am doing scale drawings.

I am ready to graduate. I can take technical problems from the real world and solve them using a variety of methods.
### PART A

**PROGRAMMES DIVISION**  
**MONTHLY STATISTICS - D.C.S. FUNDED**

<table>
<thead>
<tr>
<th>INSTITUTION</th>
<th>MONTH:</th>
<th>YEAR:</th>
</tr>
</thead>
<tbody>
<tr>
<td>GAOL STATE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAIN GAOL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROTECTION</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROGRAMME</th>
<th>TEACHING HOURS PER MONTH</th>
<th>PROGRAMME ENROLMENTS PER MONTH</th>
<th>PROGRAMME ATTENDANCE HRS / MONTH</th>
<th>TOTAL D.C.S. TEACHER COST $0.00</th>
<th>TEACHER NAME ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTALS**

Please forward within 1 week of the end of each month to

**DIRECTOR**
Programmes Division  
Roden Cutsler House  
24 Campbell St  
SYDNEY NSW

**PLEASE COMPLETE BOTH SIDES OF THIS FORM**

### PART B

**PROGRAMMES DIVISION**  
**MONTHLY STATISTICS - OTHER FUNDED PROGRAMMES**  
E.G. TAFE, CRAFT COUNCIL

<table>
<thead>
<tr>
<th>OTHER FUNDED PROGRAMME TITLE</th>
<th>TEACHING HOURS PER MONTH</th>
<th>PROGRAMME ENROLMENTS PER MONTH</th>
<th>INMATE ATTENDANCE HOURS PER MONTH</th>
<th>ACTUAL/POSSIBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTALS**

### PART C

**INMATE DETAILS**

<table>
<thead>
<tr>
<th>PRISONER CORRESPONDENCE COURSES</th>
<th>ENROLLED</th>
<th>ACTIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>NUMBER OF EXTERNAL ATTENDANCE STUDENTS</td>
<td>NUMBER OF FULL-TIME STUDENTS</td>
<td></td>
</tr>
</tbody>
</table>

**ADULT LITERACY RATING**

- **READING**
- **WRITING**
- **NUMERACY**

**TOTAL NUMBER OF INDIVIDUAL INMATES RATED FROM A TO E**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS**

**SUPERINTENDENT**

**SENIOR EDUCATION OFFICER**

**PLEASE COMPLETE BOTH SIDES OF THIS FORM**