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全国語学教育学会

The Japan Association for Language Teaching
Volume 20, Number 8
August 1996
8

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THE LANGUAGE TEACHER

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The Language Teacher is the monthly publication of the Japan Association for Language Teaching (*Zenkoku Gogaku Kyoiku Gakkai*). Formed in 1976, JALT is a non-profit professional organization of language teachers, dedicated to the improvement of language learning and teaching in Japan. JALT's publications and events serve as vehicles for the exchange of new ideas and techniques, and a means of keeping abreast of new developments in a rapidly changing field. JALT welcomes members of any nationality, regardless of the language taught.

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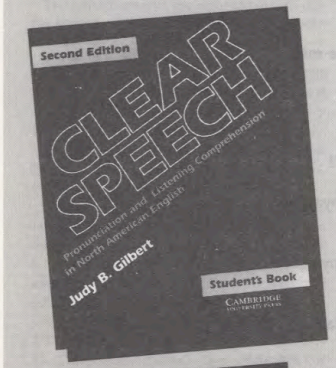

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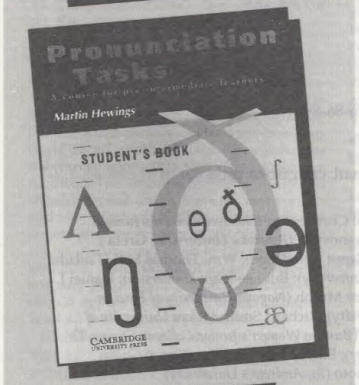

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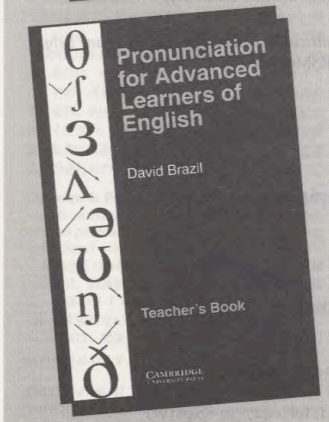

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Guest Editor

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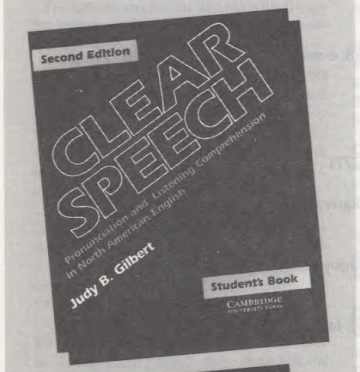

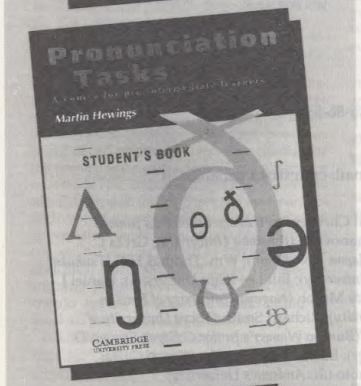

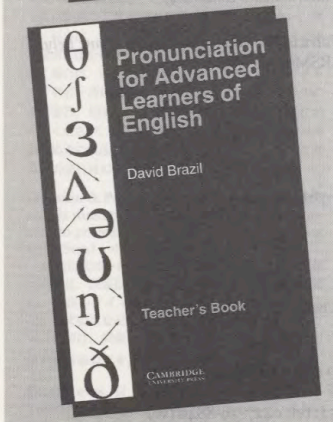

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Introduction

How do you feel when you hear the word, "pronunciation?" Do you break out in a nervous sweat? Does your stomach get a knot? Or do you think, "Oh, something fun for a change," or "Yes! Now that's something I'm good at."

Well, regardless of whether you look at pronunciation with apprehension or anticipation, I trust this month's special issue has something of interest for you. The articles this month are diverse and eclectic; some may even seem contradictory. But they all offer a point of entrée into what I find a fascinating topic—teaching pronunciation.

Bill Acton invites us to "Play Ball" as he uses a baseball field to illustrate the role *glides* play in the English vowel system. For those of us who are more visually-oriented, **Stephen Lambacher** provides an interesting description of how electronic visual feedback can help students "see" (and make) segmentals or individual sounds. **Koji Futatsuya** and **John Chick** suggest ways to design a pronunciation assessment program—one that students can do as a self-study unit. What's your opinion of using *katakana* to teach pronunciation in the classroom? **Steven Mills** introduces us to *new katakana*, a system he has developed to teach pronunciation. In an interview, **Judy Gilbert** shares her insights as a pronunciation teacher and a teacher trainer. Two of the many questions she addresses are why some teachers are reluctant to teach pronunciation and how can new can teachers get started? Finally, **Yukari Igo** discusses how to use a questionnaire-interview system to enhance the teaching of pronunciation. In addition to these featured articles we have opinion pieces, book reviews and my shares all dedicated to sharing ideas related to the teaching of pronunciation.

I want to thank **Steven Mills** for his early work on this issue. He conceptualized this issue and began the editing process on many of the articles that appear this month. Steven Mills was guest editor through February 1996 when for a variety of personal and professional reasons beyond his control he reluctantly withdrew. It was at that time that *The Language Teacher* asked me to take over as guest editor.

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An Interview with Judy Gilbert

by Steve Cornwell
Osaka Jogakuin Junior College

For this month's special issue Steve Cornwell was able to interview Judy Gilbert, the author of *Clear Speech* and a respected teacher trainer in the area of pronunciation.

SC: Judy, Thank you for taking the time to do this interview and by e-mail no less. Many of our readers are familiar with your book, Clear Speech *(reviewed in this issue). To get started I'd like to know how you got involved in pronunciation.*

JG: I like the sound of languages. When I was ten and spending a lot of time alone in my grandmother's garden, I invented a language. It had no grammar or vocabulary, just sounds—just pronunciation. Then, when I became an ESL teacher it seemed to me that an adequate pronunciation was the threshold requirement for communicating. Without this minimum level, attempts at conversation break down and people become discouraged. Also, I began to realize that many teachers are uneasy about teaching pronunciation. That's why I went into teacher training some years ago—to help teachers gain confidence and enjoyment in teaching this subject.

SC: Why are teachers uneasy or resistant when it comes to teaching pronunciation?

JG: There are two main reasons: first, many teachers worry that the subject is too technical, so that they might be embarrassed by a lack of knowledge about the subject. Second, most teachers (and most students) assume that work on pronunciation means drilling difficult sounds. Since such drilling is usually not only boring but also discouraging, it's only natural that teachers are not eager to tackle pronunciation. My answer to reason number one above is that the most important principles of pronunciation are simple and commonsensical, requiring a minimum of technical terms. My answer to reason number two is drilling sounds *is* boring and discouraging.

On the other hand, if pronunciation work focuses on the way rhythm and melody are used to signal an English speaker's communicative intent, the work is not at all boring. In fact, it can produce gratifying results for both teacher and students. I am glad to have any forum (like this interview) to encourage teachers to try more productive pronunciation work, since most of the world persists in thinking that pronunciation work equals minimal pair drills.

SC: What about teachers just starting out? Any advice for them?

JG: New teachers need a text which will support them by presenting spoken English in a systematic, communicative way, and which will not overemphasize individual sounds. The following texts have a good balance. For American English, my own book, *Clear Speech* (1994, intermediate level) and Linda Grant's *Well Said* (1994, advanced level). For Australian English, Halina Zawadzki's *In Tempo* (1994, low intermediate). For British English, David Brazil's *Pronunciation for Advanced Learners of English* (1994, very advanced). The best teacher's resource book now available is Dalton and Seidlhofer's *Pronunciation* (1994). All of these books reflect a new direction in pronunciation teaching.

SC: I know you gave some workshops in Japan last spring. Was that your first visit to Japan? Any impressions? What has been your experience with Japanese students?

JG: It wasn't my first visit to Japan, but it was the first time I gave workshops: eight in one week! (Kitakyushu, Osaka (2), Kyoto, Tokyo (3) and Sendai). What impressed me most? I was impressed with how many teachers turned out for a workshop on pronunciation, and also with the hesitation of the Japanese teachers to ask questions in public, but their willingness to ask questions in private. I got the impression that English teaching in Japan is undergoing a stressful transition to an emphasis on communication, and that this is particularly hard for those who were trained in a style which did not focus on the spoken language. However, the opportunity for real breakthroughs is apparent when looking at the interest shown in new ways to teach pronunciation.

Based on my own experience with Japanese students, I think they are extremely uneasy about appearing different in class, but they are also extremely good at working in groups. Bryan Jenner and Cynthia Hoff (1996) have suggested ways to use this capacity for teamwork in a recent article. Along similar constructive lines, Bill Acton has been having good results from various physical activities involving teams (see Acton, this issue). These developments are promising for more folks than just Japanese students, and all of these new ideas come out of an interest in ways to teach a "musical approach" to pronunciation.

SC: The emphasis on communicative pronunciation work is all well and good, but shouldn't students spend some of their time learning to make the sounds correctly?

JG: No. Not if they are trying to say the L2 sounds in the L1 rhythm. This simply isn't an efficient use of time. Research has made clear that the L2 sounds have a better chance of being formed correctly if they are practiced in the L2 rhythmic context (Abberton, Parker, and Fourcin, 1983). For instance, you can't make nice Spanish sounds while using Portuguese rhythm, because the timing is off.

SC: Well, do you believe that rhythm is more important than melody?

JG: No. Rhythm and melody operate together. For example, when a speaker wants to call attention to a particular word, this word is typically emphasized by both a change in pitch (melody) and a lengthening of the critical syllable, as in "I already exPLAINED that to you!" or "I TOLD you that would happen!" The lengthening probably occurs in order to give the listener time to notice the pitch change. We need more than one cue because English depends on intonation to show the importance of the word. This is in contrast to Japanese, which uses post particles like "wa" to direct the listener's attention. Bill Acton calls the English system "spotlighting" and "dimming." This intonational signaling helps the speaker and listener stay on the same track.

The most significant difference between Japanese and English rhythm is that Japanese syllables are about equal in length whereas English syllables are not. A Japanese vowel may be extra long, but that is because it is a "double vowel." For instance *biru* and *biiru* have two distinct meanings. But in English, lengthening has a different function, most notably to show the difference between stressed and unstressed vowels. For instance, notice the difference in length of the three vowels in "baNAna." Although they are all spelled with the same letter, the first and last vowels are pronounced in an unclear, shortened way. This is not due to carelessness or hurry. The reduction is systematic. The reason for this shortening is in order to make the middle vowel (the stressed one) more easily noticeable. Compare the English word "banana" with the pronunciation of the given name of the Japanese author, Yoshimoto Banana. Her name has three syllables with a pure "ah" sound for each, all equally long. The English version is very different, because of vowel reduction. All English vowels can be reduced this way, as in the second and fourth vowels in "irrigation" or "Michael Jackson." This is not simply a surface difference in the "sound" of the language, but is basic to the way spoken English communicates meaning.

> . . . the most important element in relaxing a pronunciation class is to build a growing momentum of confidence.

One reason the difference in stressed and reduced vowels is so crucial is that English speakers store vocabulary according to stress patterns. Therefore, a stress on the wrong syllable, or a lack of a clear indication of which syllables are stressed and which are not, can cause serious confusion. This is especially likely if there are any other pronunciation or grammar errors in the same sentence. For instance, "a lemon tree class" instead of "elementary class."

Incidentally, both British and American English follow the same principle of reduction to make the stress pattern clear, although a different syllable may be stressed. Examples: "laBORat'ry" (British) and "LAB'ratory" (American). The reason I talk more about rhythm than about melody is that rhythm is so hard to change, and it *must* be changed if the speaker is going to be easily intelligible. Why is it so hard to change? I think speech rhythm is close to the core of a sense of self—who we are and what group we belong to. Pronunciation in general has this psychological meaning, much more so than grammar or vocabulary. Of all the aspects of pronunciation, rhythm is probably the most powerful marker of identity. When the student uses correct English rhythm for a remark, it will sound *foreign* in the student's own ears. This is either a moment of triumph, or of worry, depending on the student's willingness to sound different. We need to encourage boldness by making it clear that this "new voice" is purely a matter of choice, to be switched on or off as the speaker finds useful.

I think it is helpful to put pronunciation work into an entirely practical context, for instance role-playing a waiter taking orders or a customer ordering food in a cafe where English is spoken, as Tim Riney demonstrated in a video of his class at TESOL '96. Or perhaps an engineer could be asking questions at an international conference in which English is the medium. It is plainly to the student's advantage to say this in a way which will achieve the personally desired result. This kind of practical context is quite different from the usual classroom emphasis on correctness.

SC: How do you measure success when teaching pronunciation?

JG: I don't have much confidence in the validity of testing, because the context may vary on a particular day (fatigue, illness, etc.), and also because pronunciation is quite vulnerable to psychological effects. However, if the teacher has carefully taught to the test, a pretest/post test comparison can be encourag-

GILBERT, *cont'd on p. 37.*

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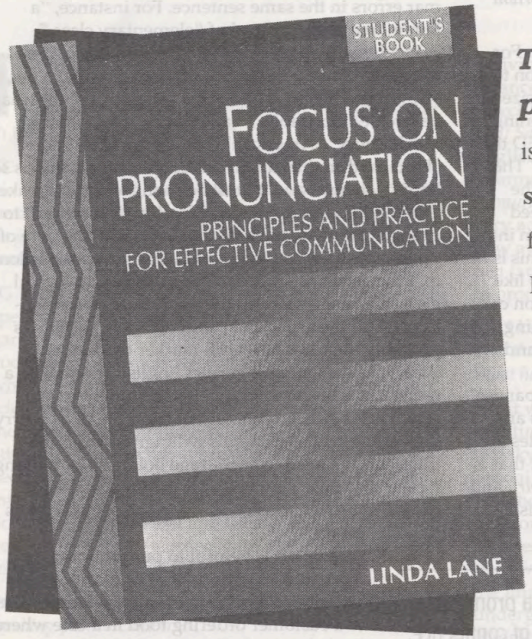

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Introducing American English Vowels: Vowel Ball!

Bill Acton
Nagoya University of Commerce

この論文では米英語の母音を指導するための運動感覚的、動作ベースの技術について述べる。このアプローチは母音体系を扱う伝統的な手法とは次の二つの点で異なる。第一に母音、二重母音、渡り音の機能をより学習者に身近なスキーマで一つにまとめようとする単一の枠組みを与えられる。第二に、野球チームの内野手と外野手であると学習者がイメージすることによって母音の体系は学習される。つまり、手からグローブに移るように母音を創造するジャグリングボールをトスするのである。

Bill Acton は名古屋商科大学で英語会話を教えている。彼は言語学習における発音と身体の役割に焦点を当て教授と研究を行っている。

Of the bizarre and creative "mental gymnastics" used by successful inventors, the most fascinating to me is the "body in the machine" phenomenon. Many report imagining themselves to have been physically part of the machine or process about to be discovered when the critical insight or "Eureka!" came to them. For instance, the inventor of a revolutionary new valve for controlling oil flow had "become" oil flowing through the standard valve just before he recognized a problem in the design that had escaped detection for decades. In "Vowel Ball!"[1] students learn "the inner game" of the vowels of American English[2] by experiencing what it might feel like to flow around inside of that system—were it simply spread out on a baseball field.

Dynamic and Static Vowels

The basic objectives of Vowel Ball! (VB) are to introduce and practice vowel numbers, key words and phonetic symbols and the important *dynamic* vs. *static*[3] distinction in American English vowels. In this framework, there are seven dynamic or complex vowels (a simple vowel + a glide), eight static vowels (simple or short vowels), and two independent glides.

Dynamic vowels:
[iʸ], [eʸ], [aʷ], [aʸ], [oʸ] [oʷ], and [uʷ].

Static vowels:
[ə], [ə + r], [I], [E], [æ], [A], [O], and [U][4]

Glides: [w], and [y]

The term *long* is reserved here for static vowels which occur before voiced consonants. From a pedagogical perspective, long static vowels (static vowels before voiced consonants) are presented as being about the same length as dynamic vowels. The importance of static vowel lengthening depends to some extent on the L1 of the learners. In this version of VB, which was developed for use with Japanese students, it is taught at the end of the process. (See discussion below.) Lengthening could be done earlier, but it complicates things considerably. Long static vowels are represented as follows: [ə<], [ər<], [I<], [E<], [{<], [A<], [O<], and [U<].

While tossing a juggling ball around between "infielders and outfielders" on the VB "field," students learn the system quickly. What is most intriguing about VB, however, is the way it helps students come to understand the static/dynamic concept kinesthetically, through motion. In essence, the dynamic vowels are experienced with body (and ball) movement as the ball is thrown from infielders

to outfielders—(the outfielders "play" the two glides). The static vowels, on the other hand, are created when the ball is caught by infielders.

The difference between calling the four English tense vowels, [i^{y}], [e^{y}], [o^{w}], and [u^{w}], long as opposed to dynamic can be important for many groups of learners. To refer to those vowels as long is accurate but misleading. When a dynamic vowel is in any position other than before another vowel or at the end of a word, the glide (often referred to as an *off-glide* when it is "attached" to a vowel) may not "surface" in speech or be very evident to the learner. For example, the glides in "toad" or "bait" may be heard as having simple, Spanish-like vowels, [o] and [e] or they may not show up at all.

When a dynamic vowel is involved in linking or fast speech, omission of the glide will be obvious. If Japanese students, for example, are not aware that four vowels in addition to the traditional three diphthongs, have glides attached, that is, [i^{y}], [e^{y}], [o^{w}] and [u^{w}], they will not know why or how to make the necessary linking in the following:

"I do eat popcorn."

"What is the pay out?"

In the last example, the glide is at least visible orthographically.

The Theoretical Sphere

Although VB is deceptively simple, straightforward and certainly fun, it is not merely a "game." The relatively strong claim here is that the VB vowel system itself is a more learner-friendly schema than those now generally available in student pronunciation textbooks—especially in its treatment of glides and lengthening. Many pronunciation texts do divide up the vowel system along similar lines using seven vowel + glide elements, along with eight or more *simple* vowels (that is, vowels which are not presented as long or complex). Those that do, however, still do not generally integrate them into one system: vowels, diphthongs and glides probably remain distinct categories from the student's perspective.

Current texts such as Grant (1994) and Gilbert (1995) list twelve vowels in the "chart" and treat the three diphthongs and two glides separately. Both treat glides in relation to linking, but neither adequately *link* up the functions of glides. This is unfortunate since glides play such a key role in pronunciation of American English vowels and fast speech—they must be understood as a more central, unifying feature of the system.

From a methodological perspective, the key idea here is that body motion and space should be more often thought of as explicit tools of language teaching. There are many techniques which involve movement, space, balls and other gadgets, but those procedures tend to be looked upon as gimmicks, pleasant diversions from the real business of learning language. However, any drama instructor (e.g., Lessac, 1967; 1981) or elementary school teacher, can tell you that learning is simply not efficient without varying degrees of conscious control of body movement.[5]

Every method involves motion to some degree, but the movement is generally treated as if it were only an effect of instruction or a result of speech. Methods such as Total Physical Response (Asher, 1986) focus on motion occurring *after* speech (following commands, for example). Techniques such as Jazz Chants (Graham, 1978) control motion more indirectly, implicitly, by creating wonderful rhythms which seem to "take over" so that the body is compelled to move along with them. All methods require students to at least manipulate objects and move around the classroom, but few explicitly link speech with simultaneous movement as in VB.[6]

Pronunciation methods and student texts are still much more kinesthetically-oriented than general language materials. Pronunciation change is, by nature, a more physical process. Students must often be shown, using a wide variety of techniques, how to move their articulatory equipment (tongue, lips, teeth, etc.) and how to practice what they have "learned." Often that practice may very well be mechanical and not at all communicative. VB has been designed, basically, to introduce the vowel system efficiently, but it is not a substitute for continued practice—either meaningful or non-meaningful. (As Celcia-Murcia, Brinton, and Goodwin (1996) and others have shown, however, pronunciation practice, and to some extent sound awareness, can be made more communicative.[7])

VB has evolved over the last three years, working with large classes of relatively low-level English proficiency (false beginners) in Japan.[8] Since little explanation in words is necessary, it is particularly well-suited to classes of any level of proficiency.

Although I had been in the right "ball park" for some time, I finally realized that the group activity which most closely approximated what I was trying to do in the classroom was the pre-inning warm-up of a baseball team, when the players are tossing the ball around the bases. In that group-solidarity building routine, the baseball goes around the infield from one player to any other—as well it might during a game—or during a conversation.

The basic spatial/kinesthetic approach of VB is to learn by doing as a team. There should be enough detail in what follows so that instructors with some background in phonetics and pronunciation teaching can learn how it works—by trying it with their classes.

"This room is a baseball diamond."

Begin by using an overhead projector to put Figure 1, Tosses and Vowel Numbers, on the wall behind the outfielders.

With Figure 1, students are introduced to the seven dynamic vowels, all the vowel numbers,[9] and the path (the toss) the ball should take to form each one. Only the symbols for the dynamic vowels are shown at this point.

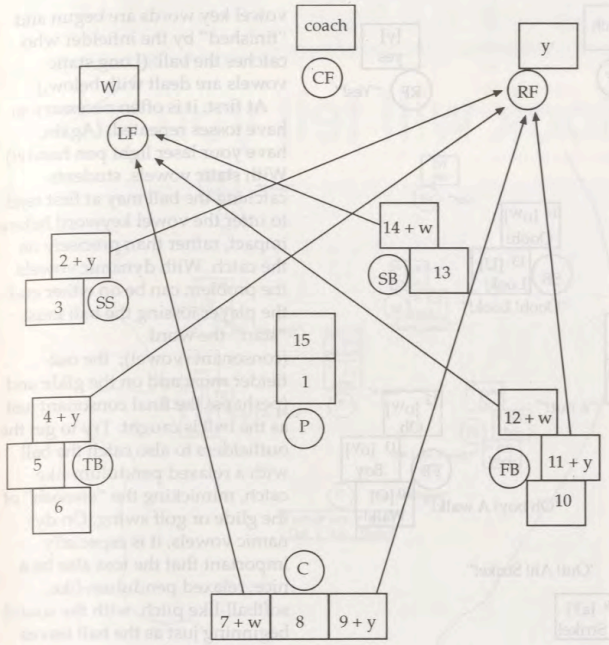

Figure 1: Tosses and Vowel Numbers

Assign students to each of the baseball team roles: Catcher (C), Pitcher (P), First base (FB), Second base (SB), Shortstop (SS), Third base (TB), Left field (LF), Center field (the instructor or a student), and Right field (RF). Notice that each player in the infield is involved in producing/creating up to three vowels. Next, point out to students that anybody who has a [w] or [y] glide on one of their vowels (SS, TB, C, FB and SB) will have to be ready to relay the ball on to the appropriate outfielder (as shown by the arrows. If the vowel number called does not have a glide attached, they just catch the ball and wait for the next number.

Give CF (a student or the instructor) a list of vowels numbers. A good order for the list is: 1-14-2-13-3-11-4-1-10-8-5-15-9-6-12-6-8-13-7-1. The idea here is just for students to learn the dynamic/static distinction and vowel numbers. They do not say anything and are not even shown all the vowels they will be "fielding" for yet. They see only the numbers, tosses and glides. Note: It is a very good idea to have a laser pointer handy for use with VB so that, if necessary, you can point to the path of the "toss" on the OHP screen.

CF calls out the vowel number, in this case "Vowel #1," and throws the ball (with a gentle, bowling-like arc) to the Pitcher (P). (Note: The type of ball is *very* important. I use bean-filled juggling balls about the size of a tennis ball. They are just the right weight and do not do much damage to body, ego or furniture!)

1. Since vowel #1 is a static, simple vowel, P simply catches the ball and holds it, does not relay it, until he/she hears the next vowel number from CF.

2. CF calls out "Vowel #14" and P tosses it to SB. Vowel #14 is a dynamic vowel with a w-glide, so SB catches the ball and then immediately relays it to LF.

3. CF calls out "Vowel #2" and LF tosses the ball to SS. Vowel #2 is a dynamic vowel with a y-glide, so SS catches the ball and immediately relays it to RF.

4. CF calls out "Vowel #13" and RF tosses the ball to SB. Vowel #13 is a static, simple vowel, so SB catches the ball and holds it.

Do all the vowel numbers in that manner until everybody has practiced their vowel numbers and responsibilities at least once. At this point the "team" should understand its responsibilities. The CF always calls out the vowel number and the player with the ball tosses it to the player responsible for that vowel number.

"Team Talk"

Put up Figure 2, Key Words, Symbols and Numbers, on the overhead and briefly go over the pronunciation of vowel sounds and key words. Note: Feel free to use different key words. These were chosen because of their obvious "utility" for ball players chattering during a game to unnerve the opposing batters![10]

This time go in the opposite direction from the list from that in the warm up. Start with vowel #7.

1. Have CF say "Vowel #7." P, who still should be holding the ball from the first exercise, throws the ball to C.

2. C catches the ball and quickly relays it to the LF. As C tosses the ball, C says the first part of vowel #7 [a], as the ball leaves his/her hand. As LF catches the ball she/he completes the vowel by adding the sound of the glide [w]. Note: If outfielders have a difficulty producing their glide, have them vigorously pronounce it as they do a snappy golf swing! In this framework, glides are only practiced when occurring after vowels. Both do have key words, "what" and "yes" (word-initial position) which are also helpful in

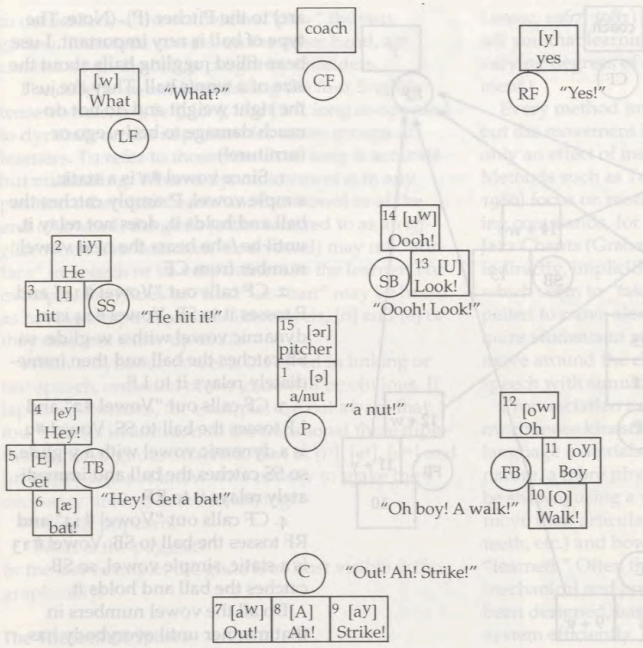

Figure 2: Key Words, Symbols and Numbers

getting the right pronunciation—when attached to the golf swing.

3. Next CF calls out "Vowel #13." LF tosses the ball to SB who says [U] as he/she catches the ball and holds it until CF gives the next vowel number—because #13 is a static/simple vowel.)

4. Next CF calls out "Vowel #8." SB tosses the ball to C. Just as the ball is caught C says [A] and then holds the ball until CF gives the next vowel number—because vowel #8 is also a static vowel.

In other words, either one player passes the ball and the other player says the vowel sound on impact (static vowels) or, one player tosses the ball and on the relay toss, the infielder begins the vowel and the outfielder completes it (dynamic vowels).

Next, do "a round" where the team does key words. Depending on the size of the class, this may be a good time to start sending in "substitutes" for all positions. That gives every student the opportunity to learn the system and keeps them on their toes! A dynamic vowel key word will always be finished by an outfielder. The outfielders add the final consonants, in addition to the final glide sound. For example, the Catcher might start the key word for vowel #7 with [stra-], and the Right Fielder would complete the word by producing [-ʸk]. (Short) static vowel key words are begun and "finished" by the infielder who catches the ball. (Long static vowels are dealt with below.)

At first, it is often necessary to have tosses repeated. (Again, have your laser light pen handy!) With static vowels, students catching the ball may at first tend to utter the vowel keyword before impact, rather than precisely on the catch. With dynamic vowels the problem can be on either end: the player tossing the ball must "start" the word (consonant+vowel); the outfielder must add on the glide and (perhaps) the final consonant just as the ball is caught. Try to get the outfielders to also catch the ball with a relaxed pendulum-like catch, mimicking the "swoosh" of the glide or golf swing. On dynamic vowels, it is especially important that the toss also be a nice, relaxed pendulum-like, softball-like pitch, with the sound beginning just as the ball leaves the "tosser's" hand.

"Play (Vowel) Ball!"

In Vowel Ball!, with Figure 2 on the OHP, the CF can call out vowel numbers, key words or vowel sounds (listed there in order of difficulty.) It is good to have the entire list written out (or provide a checklist for the CF) so that CF can keep the action going briskly. It may also be helpful to give students a printed handout of Figure 2, with the tosses from Figure 1 drawn on, especially where class seating arrangements make it difficult for everyone to see the screen.

Once students have the vowel numbers, key words and sounds "under control," you can go on to vowel lengthening (if your students have a real problem with it) and general word recognition (which should be done periodically throughout the course.)

Vowel lengthening is done in a manner similar to dynamic vowels. Before introducing vowel lengthening, create a new OHP transparency that gives key words for static vowels occurring before voiced consonants. For example: 'bud' [bə<d], 'hid' [hI<d], 'bed' [bE<d], 'bad' [bæ<d], 'god' [gA<d], 'sawed' [sO<d], 'bird' [bɚ<d], and 'could' [kU<d].

For those long static vowels, after the CF gives the command (e.g., "Long Vowel #3") the player holding the ball and the player who catches the ball say the word together at exactly the same time from the instant the ball leaves the tosser's hand until it arrives at the receiver's. Ideally, the first consonant (or the beginning of the vowel if there is no initial consonant as in: "odd") happens just as the ball leaves the tosser and the final consonant is produced just as the ball impacts the receiver.

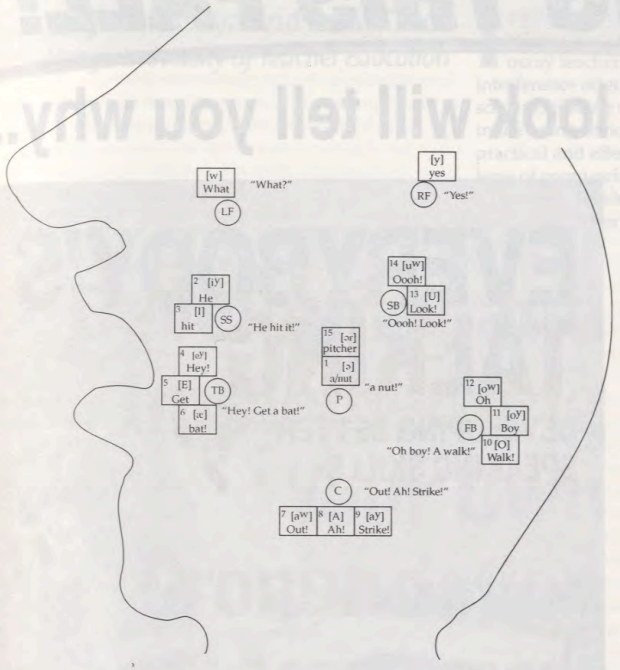

Figure 3: Vowel Ball! in the Mouth

Conclusion: After "The Game"

Once students can do VB (or even before you begin if you must!), show them Figure 3, Vowel Ball! in the Mouth, a "somewhat" more traditional layout of the vowel system.

It will certainly make more sense to them after VB than before. The best follow up with this system is simply to continue to use vowel numbers for pronunciation feedback. Any time communication is threatened by mispronunciation, a simple "That's Vowel #8 in 'watch,' not Vowel #10," is most effective.

The other "benefit" of working with VB, or any other highly kinesthetic process, especially in the adult ESL classroom, is that (like drama, TPR, jazz chants, or robust singing) it engages much more of the body in learning. After Vowel Ball!, at least for the rest of that class period, students always seem more expressive, more uninhibited and responsive.

Pronunciation work is so often (justifiably) thought of as being boring, unimaginative and mechanical. It need not be. Just ask any body.

Special thanks to Brian Teaman, Phil Goertzen, and Suzy Fukuda for comments on previous drafts of this paper.

Notes

1 This paper is based, in part, on a presentation entitled, "Great (kinesthetic) movements in pronunciation teaching," given at the 1994 TESOL Convention (Acton, 1994).

2 In principle, any vowel system could be taught in the manner described here. The choice of "American" vowels simply reflects vowel system used in the students' course books and the author's dialect.

3 This brief discussion of the dynamic/static distinction is included for the relative newcomer to pronunciation teaching and to help clarify the value of Vowel Ball! as a classroom procedure. I am not aware of the use of the terms "dynamic and static" in other frameworks.

4 These are not, of course, the "standard" phonetic symbols for the static vowels. The choice in each case was made for the most part on the basis of ease of use for students and whether the symbols are generally available on word processors.

5 Many of the initial insights into the role or body movement and motion in learning came from observing a "master" first grade teacher: my wife, Suzy!

6 Space does not allow a satisfactory justification of this requirement for simultaneous motion, as opposed to motion which follows speech. Suffice it to say that in drama, public speaking, speech rehabilitation and several related fields, speech and body movement are not as conceptually distinct as is the case in language teaching. Although it is intuitively an attractive idea, this position requires a thorough, scholarly defense (Acton, 1996). For the moment, other than the common-sense argument and the ill-defined connection to movement methodologies in other disciplines, I will have to let the efficacy of Vowel Ball! itself stand as best evidence for the approach.

7 A bit more communicative. In general, there is a marked tendency in so-called "communicative" pronunciation programs to try to substitute "meaningful" practice for the often labor-intensive business of training the mouth to do as instructed. That may be what some learners want to hear, that there is an easy, painless way to develop good pronunciation, but the jury is still very much out on whether the process can be abbreviated as much as many now think. VB is an efficient introduction to the vowel system, but it does not obviate the need for practice or direct attention to articulation.

8 VB is part of a larger, kinesthetic-spatial/movement-centered approach to teaching pronunciation, speech, drama, and conversation, e.g., Acton 1984, 1995a, 1995b and elsewhere. The same principles, namely, body movement, group work, spatial representation of language subsystems—the body in the machine, can be applied in to many areas of language teaching. For the time being, I must, alas, leave it to the creative reader to do the applying. Here are a few suggestions: consonants (Consonant Pachinko), rhythm, stress and intonation (The Syllablettes), semantics (Semantic Spaceballs), grammar (Syn-tactile Struc-

ACTON, *cont'd on p. 27.*

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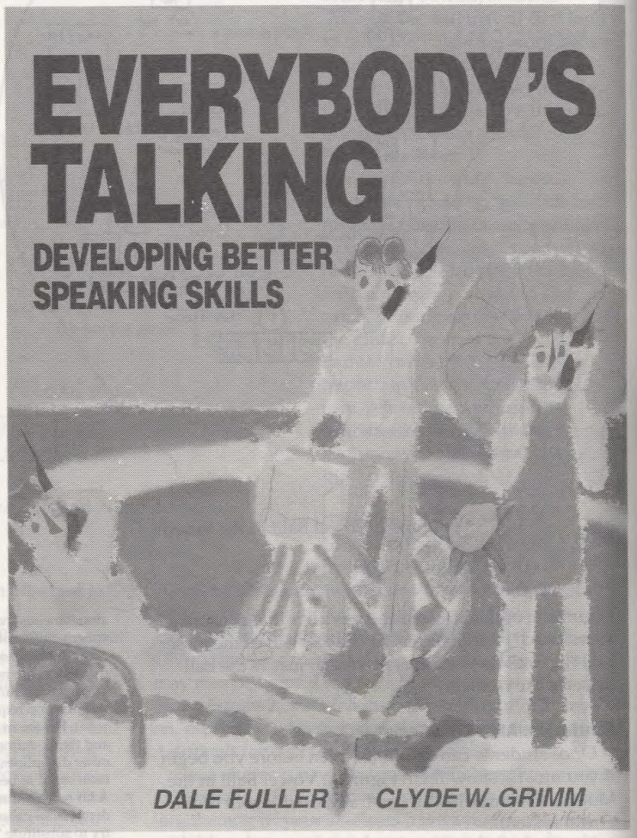

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Koji Futatsuya and John Chick
Hyogo University of Teacher Education

Developing and Implementing Your Own Pronunciation Assessment Program

この論文では日本人大学生の英語発音を矯正し、改良させるための自己研修的、基準参照型のプログラムについて簡単に述べる。対象者は特定の運用目標を解説した小冊子と目標文のモデルが録音されたテープを受け取る。各自で練習した後、学生は自分自身の運用を録音する。そしてそれは特定の運用目標基準のセットと対照し評価される。全ての得点が80%またはそれ以上の場合は発音の正確さと発話の理解度が許容できるレベルを示していると見なされる。この要求に満たなかった学生は練習を継続し、再評価のため二度目の録音を求められる。必要なら、この手続きは満足できる運用が示されるまで繰り返される。評価時に得られたフィードバックは随時プログラムを改良し向上させるために使われる。このプログラムは教師が関わる時間が最小限に押さえられるにも関わらず、学習者の実質的な運用能力の向上を助ける効果があることが証明された。

Improving the English pronunciation of Japanese college students is notably difficult. Despite many teachers' classroom efforts, first-language interference often remains noticeable—in the best scenario placing unnecessary strain on listeners and in the worst critically impeding communication. One practical and effective means of tackling the problems of pronunciation accuracy and intelligibility lies in teachers developing and implementing self-instructional, criterion-referenced pronunciation assessment programs. Such programs should allow students to work on their particular areas of difficulty at their own pace, independently of class time.

Both criterion-referenced testing and formative evaluation (see Davies, 1976; Flagg, 1990; Futatsuya, 1984; Futatsuya & Chick, 1995; Gagne, R. M., Briggs, L. J., & Wagner, W. W., 1989; Valette & Disick, 1972) contribute to the effectiveness of self-instructional programs. Objective performance criteria allows for systematic and consistent assessment of students' pronunciation (see Gagne et al.,1989), while formative feedback helps individual students pinpoint and remedy their specific weak points. Additionally, data obtained during the evaluative process can be utilized to periodically revise and improve the program. An added bonus of such programs is that once the materials have been prepared, minimal demands are made on teachers' time.

Suggested Steps in Developing a Pronunciation Program

Selecting Targets

Select as targets trouble spots that are likely to have a detrimental influence on intelligibility. Identify specific points of difficulty that students have or may be expected to have with English sounds, sound combinations, prosodic features, and so forth. Then select those likely to negatively affect intelligibility. These will be your target checkpoints. In determining which sound features to include as checkpoints, consider the need to achieve a comfortable balance between comprehensive coverage (we currently use 25 checkpoints—see Appendix One) and practicality. The number of checkpoints should be sufficient for the purposes of your program without making the materials too lengthy, too detailed, or too time-consuming.

Setting Out Objectives

Set down in writing a clear performance objective for each checkpoint stating what is to be achieved. As

well as serving as criteria for assessment of performance, clearly stated performance objectives clarify what learners are expected to achieve and help them pinpoint shortcomings. They also help learners concentrate on specific weaknesses revealed at the time of assessment (see Gagne et al., 1989).

Preparing the Instructional Materials

Prepare printed material explicating target checkpoints, providing words for sound discrimination, and listing sentences for oral production. Also, make a recording of a native-speaker model. In the printed material, begin each checkpoint with a clearly stated performance objective, followed first by appropriate examples for sound recognition practice, and then by items for oral production practice. In the case of phonemic targets, minimal pairs can be used for sound recognition practice. However, since most articulation errors occur in connected speech, sounds contrasted for oral production should not be employed in isolation; instead, the same minimal pairs should be incorporated into sentences. For each target, we suggest using three example sentences. In our materials, the first two contain the minimal pair to be contrasted, the pair in the second sentence being in reverse order to the pair in the first (see Appendix Two for an example of a checkpoint). It is important to note that while minimal pairs in sentences are useful for giving practice in target contrasted sounds, it is important that students be required to demonstrate the ability to produce the target sounds satisfactorily in normal connected speech. That is why in our third practice sentence several examples of the two target sounds are randomly distributed. This third sentence more accurately reflects speakers' actual performance and should therefore be given more weight in the assessment than the first two sentences. For non-phonemic and prosodic features, various types of practice sentences can be devised. In all cases, an effort should be made to avoid unnatural-sounding sentences and tongue-twisters. Ideally, the example sentences within each checkpoint should be semantically connected; however, this is often difficult to achieve.

Implementing the Materials

Instruct students to listen to the model tape, to practice the examples, and to make a recording of their oral production. Distribute the printed material and a copy of the model tape to each student (we allow students to select from two representative models of English—American and British) and explain the self-study and assessment procedures. After spending time repeatedly listening to and practicing the example sentences at their own pace, students record their individual performance and submit their tapes for evaluation by the specified deadline (in our case, 3-4 months after the materials are first distributed).

We require students to record their performance at normal speed. Apart from the need to avoid unnaturalness, this is also desirable in terms of the time-based nature of working memory capacity. The working or short-term memory span has been found to be a linear function of the pronunciation rate, and only the number of items that can be pronounced in about 1.5 seconds can be recalled for semantic or syntactic processing (see Baddeley, 1990; Gathercole & Baddeley, 1993; Schweickert & Boruff, 1986). The implication of this is that learners need to become adept at producing (and comprehending) a series of sounds at a rate approaching that of normal-speed English, which averages 5 to 6 words (or 12 to 15 syllables) per second. The more sounds a learner can utter accurately in 1.5 seconds, the larger the number of sounds he or she can hold as a backup in the inner ear and consequently the greater the amount of information that is likely to be accessible for later syntactic and semantic processing.

To ensure that their recordings are suitable for objective evaluation, students must be given explicit instructions. We instruct our students as follows:

1. *Clarity and audibility*: Your recording should be made in a very quiet place, and your voice should be clearly audible. Proceed through the recording by saying the checkpoint number, followed by the target sentences for that checkpoint in order. Say each item only once.

2. *Maintaining naturalness*: Try to make your articulation sound natural without exaggerating the target sounds.

3. *Rate of articulation*: Be sure to speak naturally and at *normal* speed. (Use the speed of the native speaker on the model tape as a guide.)

4. *Pausing*: Pause for about 4 seconds between checkpoints and for about 2 seconds between target sentences.

5. *Evaluating performance*:

(1) Have an assessor listen to the recordings and evaluate the performance of each checkpoint in terms of pronunciation accuracy and speech intelligibility, marking an evaluation sheet accordingly. The performance of each student should be assessed independently (that is, students' performances should not be comparatively evaluated) against the performance criteria. Assessment should be reasonably rigorous according to the professional judgment of the assessor. We recommend that if possible the first evaluation be done by a native speaker with experience in phonetics/pronunciation (we prefer to use an external assessor for the first recordings). In our program, we have found that an average of 20 to 30 minutes is adequate for evaluating each student's first tape. To ensure that the evaluation procedure is as objective as possible, we suggest using an accuracy/intelligibility scale such as the following:

1 point: Much more practice is needed to improve accuracy and intelligibility.
2 points: Considerable practice is needed to improve accuracy and intelligibility.
3 points: Some practice is still needed to improve accuracy and intelligibility.
4 points: Little or no practice is needed. Accuracy and intelligibility are close to perfect.

In awarding a score for a particular checkpoint, the assessor should disregard errors that are not relevant to that checkpoint. However, on the evaluation sheet we provide space next to each checkpoint where the assessor can briefly note such errors or make other specific comments which can be followed up later on an individual basis. The assessor is not expected to comment on every checkpoint, but rather to draw attention to specific points likely to serve as useful feedback to students or teachers. We give space for general remarks at the bottom of the sheet. Completion of the evaluation sheet in this way clearly pinpoints each student's specific difficulties. By combining the scores for all the checkpoints, the level of performance of individual students at the time of assessment and/or reassessment can be quickly determined and a grade assigned

(2) Provide each student with feedback by returning the completed evaluation sheets at the earliest date possible after submission of the recordings. As well as feedback on performance, the evaluation sheet should also provide information on which checkpoints require further practice, and an indication of the amount of practice needed. We currently use the following grading-feedback policy in our program (25 checkpoints, each carrying a maximum of 4 points):

Grade A: A grade of A is awarded to students who earn 80-100 points so long as they do not receive a score of 1 for any checkpoint. Students receiving an A pass the program and are no longer required to participate.

Grade A: A grade of A is awarded to students who earn 80-100 points but receive a score of 1 for one or more checkpoints. Students receiving an A must continue practicing the checkpoints for which they received scores of 1 or 2, and submit another recording of those checkpoints.

Grade B: A grade of B is awarded to students who earn 60-79 points. Students receiving a B must continue practicing the checkpoints for which they received scores of 1, 2 or 3 and submit another recording of those checkpoints.

Grade C: A grade of C is awarded to students who earn 0-59 points. Students receiving a C must continue practicing all 25 checkpoints, and submit another recording of all checkpoints.

Students who need to submit a second tape are given time to continue practicing (in our case, another 2-3 months) before making their second recording. If a student's performance in the second recording is still judged to be unacceptable, the reassessment procedure must be repeated until the performance is satisfactory (each subsequent recording is assigned a specified due date). Since far fewer checkpoints are involved in reassessments, the time required is much less than in the case of the first tapes. We do all reassessments internally; therefore, students experiencing persistent difficulty in improving their performance can receive guidance from an instructor.

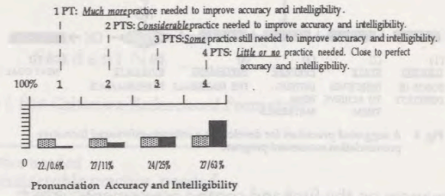

Fig. 1. Comparison of overall pronunciation accuracy and intelligibility between performances on the 1st and 2nd recordings for 1993-4 (Number of repeated observations of 7 students = 175).
: Performance on the 1st recording (Aug. 31, 1993)
: Performance on the 2nd recording (Dec. 20, 1993)

Evaluation and Revision of the Program

Evaluate the effectiveness of the program periodically and make revisions if necessary. The effectiveness of the program can be evaluated by regularly analyzing the assessment results. This will reveal areas where changes or improvements may be needed. The program should be revised whenever necessary in the light of on-going analysis of assessment results as well as feedback from students.

As an example, the following is an analysis of the results of our program for the 1993-94 academic year. Figure 1 compares differences in pronunciation accuracy and intelligibility between students' perfor-

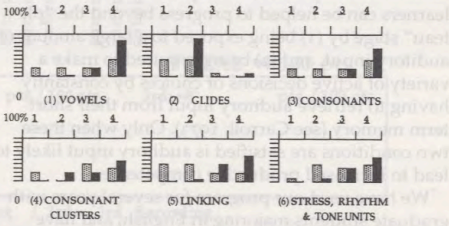

Fig. 2. Comparisons of pronunciation accuracy and intelligibility between performances on the 1st and 2nd recordings for 1993-4 divided into six categories: (1) vowels, (2) glides, (3) consonants, (4) consonant clusters, (5) linking, and (6) stress, rhythm & tone units.

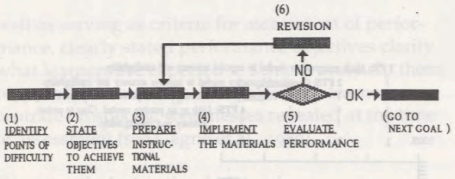

Fig. 3. A suggested procedure for developing a criterion-referenced formative pronunciation assessment program.

mances on the first and second assessments, which were made four months apart. An analysis of variance showed that in overall terms there was a highly significant difference between performances on the first and second recordings in terms of accuracy and intelligibility improvement ($F_{(1,6)}$=106.03, p<.0001). On the second recording, there were twice as many scores of 4 (63% as opposed to 27%) while the number of unsatisfactory scores of 1 or 2 was reduced by more than half. In Figure 2, the scores for the two assessments are broken down into six specific categories. Marked improvement was evident in *vowels, consonants, linking* and *stress, rhythm and tone units;* unsatisfactory scores of 1 or 2 were almost eliminated, while the percentage of 4s was much greater. Several students still had problems with *consonant clusters,* although none scored 1 in the second assessment. *Glides* revealed significantly less improvement than the other categories (2 ($F_{(5\ 30)}$ = 4.845, p<.005), with most students failing to reach a satisfactory level of performance on the second recording. As a result of this feedback, in the latest revision of the program an additional checkpoint for *glides* has been added to give more practice in this area.

In Figure 3, we summarize the suggested sequence of six steps that we have found effective in developing a criterion-referenced formative pronunciation assessment program.

Concluding Remarks

Students frequently seem to reach what Carroll (1973) refers to as a language-learning "plateau"—a level beyond which further progress becomes difficult. In these cases, repetitive mechanistic practice alone is unlikely to lead to improvement. However, learners can be helped to progress beyond the "plateau" stage by (1) being exposed to a large amount of auditory input, and (2) being required to make a variety of active decisions or choices by constantly having to retrieve auditory input from their short-term memory (see Carroll, 1973). Only when these two conditions are satsified is auditory input likely to lead to increased productive competence.

We have used our program for several years with graduate students majoring in English, and have found it effective in assisting many of them to make relatively rapid and substantial improvements in their pronunciation. We will continue analyzing feedback data as a basis for making further revisions in the materials. We also plan to explore the use of computer software for individual practice, and possibly as an aid to evaluation; the latter would make it feasible to include a much larger number of students in the program. We hope that in this account of our system you will find features you can adopt or adapt to develop and implement your own learner-centered pronunciation assessment program to meet your particular needs, and that you and your students will share in similar successes to ours.

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Appendix One

Student No. _____

(1) **Feedback Format I: Evaluation Sheet (for Criterion-Referenced Formative Testing)**

1 PT: *Much more* practice needed
2 PTS: *Considerable* practice needed
3 PTS: *Some* practice still needed
4 PTS: *Little or no* practice needed

TARGET	1 POINT (1st 2nd 3rd)	2 POINTS (1st 2nd 3rd)	3 POINTS (1st 2nd 3rd)	4 POINTS (1st 2nd 3rd)	Comments (if any)
▶ VOWELS: (4 pts x 5 = 20 pts)					
1. [ɔ(:)] and [oʊ]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
2. [ɔ:(r)] and [ɑ:(r)]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
3. [æ] and [ʌ]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
4. [i] and [ɪ]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
5. [ɔ(:)] and [ɜ:(r)]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
▶ GLIDES (or SEMI-VOWELS): (4 pts x 2= 8 pts)					
6. [wu(ʊ)] and [u(ʊ)]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
7. [ji(ɪ)] and [i(ɪ)]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
▶ CONSONANTS : (4 pts x 7 = 28 pts)					
8. [ʃ] and [s]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
9. [z] and [ð]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
10. [r] and [l]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
11. [h] and [f]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
12. [s] and [θ]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
13. [b] and [v]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
14. [t] and [ʧ]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
▶ CONSONANT CLUSTERS : (4 pts x 3 = 12 pts)					
15. CC not CVC	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
16. C+[r] and C+[l]	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
17. Various types of consonant clusters	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
▶ LINKING : (4 pts x 3 = 12 pts)					
18. C_V linking	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
19. V_V linking	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
20. Various types of linking	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
▶ STRESS, RHYTHM & TONE UNITS: (4 pts x 5 = 20 pts)					
21. Stressing	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
22. Unstressing	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
23. Emphatic stress	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
24. Stress-timed rhythm	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	
25. Tone units	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	☐ ☐ ☐	

TOTAL ➡ 100 pts

1st: ☛ _____ pts /100 pts 2nd: ☛ _____ pts / 100 pts 3rd: ☛ _____ pts / 100 pts

General Comments:

Note: 1st = 1st Recording / 2nd = 2nd Recording / 3rd = 3rd Recording

Appendix Two

An example of a phonemic checkpoint is given below. For the phonemic checkpoints (1 through 16 in our materials), students are instructed to use the following procedures for the sound recognition part (non-phonemic checkpoints have no sound recognition part):

1. Listen to the words spoken on the tape and mark which you think you hear, A or B. The words are spoken randomly and are not printed in your booklet. Cover the answers below before you start to listen.
2. Check your answers. Continue this task until you can consistently get at least 5 correct answers with no mistakes for both pairs of words. You can then go on to the oral production part.

Since this is a self-study program, students must have access to the correct answers in the sound recognition part. We have chosen to print the answers in reverse order immediately below the word-recognition task, though they could of course be given elsewhere in the student's booklet. We explain to our students that it is to their own benefit to carry out the sound recognition task without looking at the answers. They are likely to perform better in the oral production part if they first develop good sound recognition skills. If desired, additional rows can be given in which the word pairs are distributed differently.

For the oral production part, the following instructions are given:

1. Listen to the sentences on the tape for one checkpoint and practice repeating them.
2. When you feel you have practiced a checkpoint enough, go on to the next one.
3. When you come to the end of a section, and you feel you have practiced each checkpoint in it sufficiently, make your own recording of the checkpoints in that section.

Checkpoint 1. Distinguish [ɔ:] and [oʊ] and produce them in sentences.

Sound recognition: Use the following procedure for Checkpoints 1-16:

(1) *Listen* to the words on the tape and *mark which you think you hear*, A or B.
(2) *Continue listening* until you get at least *five correct answers with no mistake*. Then you can go on to the **Oral Production** part.

▷**1-1.** Listen and check which word you hear, **A** or **B**.

A	B	1	2	3	4	5	6	7
caught	coat	A/B	A/B	A/B	A/B	A/B	A/B	A/B
[ɔ:]	[oʊ]	↑						↵

▷**1-2.** Listen and check which word you hear, **A** or **B**.

A	B	1	2	3	4	5	6	7
bowl	ball	A/B	A/B	A/B	A/B	A/B	A/B	A/B
[oʊ]	[ɔ:]	↑						↵

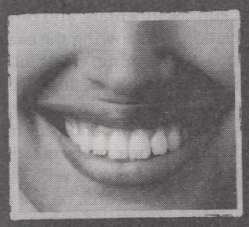
(**1-1. Correct Answers** ➡ 7. A / 6. B / 5. B / 4. A / 3. B / 2. B / 1. A)
(**1-2. Correct Answers** ➡ 7. B / 6. A / 5. B / 4. A / 3. B / 2. A / 1. A)

Oral Production: Sentences for practice and recording.

▸ **1-a.** As she was going out she caught her coat in the door. (1pt)
[ɔ:] [oʊ]

▸ **1-b.** I'll bowl with a new ball in the next frame. (1pt)
[oʊ] [ɔ:]

▸ **1-c.** The whole audience rose to applaud the soloist. (2pts)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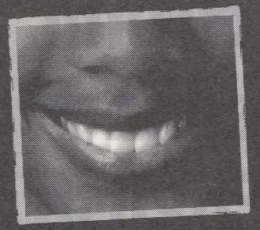
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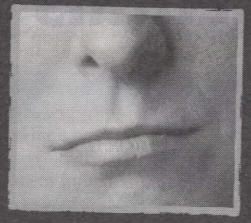
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Using Electronic Visual Feedback to Teach English Segmentals

この論文では実験的環境で電子的・視覚的フィードバック（electronic visual feedback-EVF）がいかに日本人学習者の英語分節の発音の上達を手助けするかについて説明する。EVFの主な機能は学習過程に第三の局面を加えることにある。それは、学習者が英語分節を知覚し産出するだけでなく、いかに視覚的に把握するかも学習する。EVFは産出している音と音声的パターンを関連づけることによって学習者が自分自身の発音を映像的に視覚化できるから効果的である。またEVFは学習者が自分自身の発音と教師の発音を視覚的に比較できるため、調音に対しての深い認識を学習者に与えることができると言う意味で動機付けともなる。EVFはまた、矯正が必要な音声的特徴を正確に示すことにより、学習者と教師は学習者の発音上の誤りと進歩を評価することができ、即座に目標となる指標を提供できる。

A combination of auditory and visual feedback can be effective in teaching English pronunciation. Computer programs can provide the language learner with real-time information about the salient acoustic properties of sound segmentals, suprasegmentals, and other aspects of pronunciation. By showing the exact sound features that need changing, electronic visual feedback (EVF) can instantly provide an objective measurement by which students and teachers can evaluate and assess learner errors and progress. EVF allows learners to visualize their pronunciation by associating the patterns on the screen with the sounds they are producing. Research on the use of EVF as a pronunciation tool has focused mostly on suprasegmental production (Anderson-Hsieh, 1992; de Bot, 1981; and Molholt, 1988). However, EVF can also be effectively used as a tool to improve segmental production. This paper briefly explains how EVF can be used within a laboratory environment to help Japanese students improve their pronunciation of English segmentals.

Training Period

Each pronunciation class at the University of Aizu meets once a week for 90 minutes during a thirteen-week term. Within a language laboratory environment accommodating up to 32 students, EVF instruction is provided to students who are equipped with a computer workstation containing a sound analyzer. The sound analyzer has functions for displaying waveform and pitch and for displaying and measuring duration and frequency. (See Murakawa (1995) for a detailed description of the Language Media Laboratory for learning pronunciation.) Students are instructed in the following English segmentals using EVF: oral stops ([p], [t], [k], [b], [d], [g]); nasal stops ([m], [n] [ŋ]); fricatives ([s], [ʃ], [θ]); and liquids ([l], [r]). One segmental or sound contrast is taught during each class. More difficult contrasts, such as [r] and [l], can take up to three or four weeks to cover, however.

Training Procedure

At the beginning of each class, I first focus on introducing the articulation (i.e., the correct position of the tongue, lips, jaw, etc.) of the target segmental. Referring to key phonological differences between the English segmental and corresponding Japanese sound, I look at reasons why Japanese learners experience problems in pronouncing the sound and on ways of overcoming them. For example, [l] and [r] are distinguished as separate phonemes in English but not in Japanese, which results in Japanese learners often having difficulty both perceiving and producing [l] and [r]. I also like to introduce a few common substitutions made by Japanese. For example, in the case of [s] and [θ], Japanese produce [bus] for [bath]; [sink] for [think]. Students spend five minutes practicing minimal pairs containing the target sounds. This practice helps them hear the differences between the sounds and also prepares them for the instructional material that follows.

Spectrogram

The main component of EVF for teaching English segmentals is a spectrogram. Other speech programs, such as pitch contour displays, are clearly inferior to the spectrogram in teaching segmentals because they reveal only the overall pitch and intonation pattern of individual words and sentences and do not show the acoustic information that characterize individual sounds. It usually takes the students an entire class period to familiarize themselves with operating the sound analyzer and to learn the basic features of the spectrogram. In our particular spectrographic model developed by Sony, the horizontal axis indicates duration and the vertical axis indicates the frequency range of the analyzed data. A student can record up to 3.3 seconds of speech. To begin analysis of data, students simply click the analysis start button. Within a few seconds, the waveform, power, pitch, and spectrogram of the recorded signal is displayed in the upper or lower window of the monitor depending on which window the source was recorded in. Sound energy is concentrated at certain frequency levels which show up as dark markings on the spectrogram. The cursor bars displayed in the spectrographic analysis are used for measuring frequency in Hertz (Hz) and duration in milliseconds (ms). A student can choose from three different modes for acoustic measurement of his/her sound data: one mode (Freq) for measuring frequency, a second mode (Time) for measuring duration, and a third mode (All) for measuring both frequency and duration.

Freq
There is one vertical bar colored in green for positioning the cursor within a particular location of the acoustic data, and three horizontal cursor bars colored in red for measuring frequency levels. These bars are ideal for measuring vowel formants.[1] Cursor bars can be dragged with the mouse to change the measurement positions.

Time
There are two vertical-continuation time-measurement cursor bars to examine the distance (in ms) between two points on the horizontal time axis. The cursor bars can be dragged with the mouse to change the measurement positions.

All
This displays all frequency and time measurement cursor bars at the same time.

Acoustic Features
The next stage of the pronunciation class in devoted to introducing acoustic characteristics of the

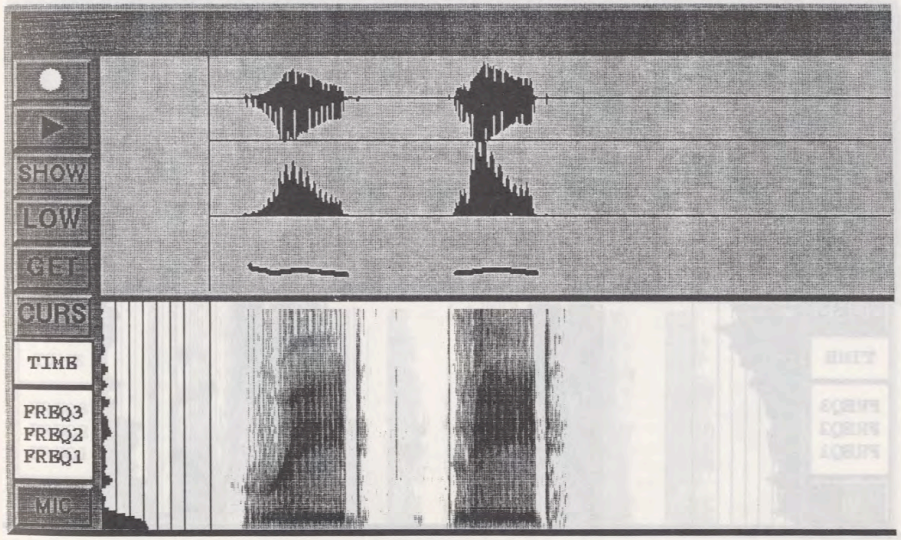

Figure 1. A sample of analyzed data of words "read" and "lead" as recorded by a native speaker of English. The waveform, power, pitch, and spectrogram are listed from top to bottom.

segmentals. First, students learn to interpret the sound patterns of the target sounds. For example, [r] has a distinct frequency pattern that rises at the beginning of the sound as a result of the vowel transition and clearly distinguishes it from the [l] pattern (see Figure 1). I introduce the acoustic patterns to students from my workstation by displaying them on a large screen or electronically sending them to each student workstation. Students spend about 10 to 20 minutes learning the acoustic features of the segmental depending on the difficulty of the sound. One of the main objectives is for students to be able to associate the frequency pattern of the segmental with the sound they are producing.

After covering the articulation and acoustic features of the target segmental, the monitoring/feedback stage also begins with students producing the target segmental within words and sentences. First, students practice pronouncing words and sentences containing the target sound within various contexts. These samples are distributed via hard copy, written on a whiteboard, or accessed through sound files copied and stored in our computer system. I often record a word or sentence at my workstation and electronically send it to students allowing them to compare their own production with mine, since there is a dual screen (two separate windows) for recording and analyzing.

After students spend 15 to 20 minutes pronouncing and analyzing the segmental, I evaluate each student's pronunciation. I monitor each student individually through my workstation. My workstation enables me to guide students individually or in groups, as well as monitor what each student sees, listens to, and says. Feedback is provided via headphones. Depending on the type of error, I provide feedback to each student individually or to the entire class. An error can sometimes be related to speaking too softly, but is often related to incorrect articulation of the sound. I like to utilize about 5 to 10 minutes of the class to review the articulation point(s) I presented at the beginning of the class.

Another visual activity that reinforces articulatory training is the use of mirrors. Mirror practice enables students to better understand how their own vocal tract functions in producing sounds and also helps them to understand subtle articulatory differences between the sounds. The contrasts [r]-[l] and [s]-[θ] are ideal for mirror practice since each of these sounds has a distinct articulation which is easy to visualize in a mirror. Under teacher supervision, students are asked to incorporate the necessary articulatory adjustments and continue practicing the segmental for about 10 minutes or until noticing improvement in their pronunciation.

During the last 10-15 minutes of the class period, students record and analyze the target segmental one last time using EVF. Students then print out the analysis results and turn their paper in at the end of the class period for a grade.

Target Segmentals

Since classroom time is limited, it is important for any pronunciation teacher to prioritize instruction by focusing only on those sounds that cause problems for Japanese learners. Below I have listed a few of the segmentals I have found to be particularly difficult for my students to pronounce. These sounds are also ideally suited for EVF since their distinct acoustic patterns make them easy to visualize on a spectrographic display.

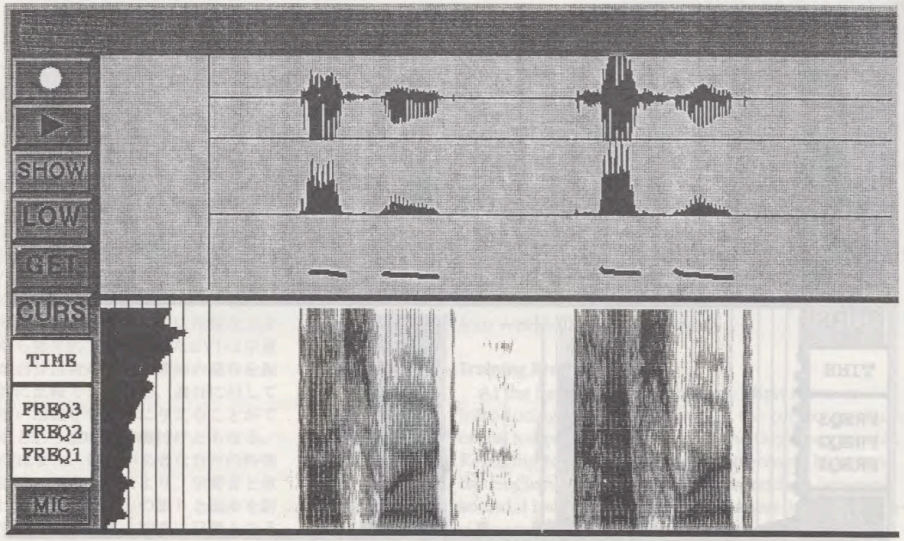

Figure 2. Samples of analyzed data of the word "password" as recorded by a native speaker of Japanese. The first pattern of the word is before exposure to EVF training and the second pattern is after EVF training.

[p], [t], [k]

The oral stop consonants [p], [t], and [k] are pronounced with a complete closure of articulators in the vocal tract which prevents air from escaping through the mouth before being released with a sudden burst of air (or aspiration), for example, [password]. The Japanese language also contains stop sounds, but there is a significant difference in the amount of aspiration and duration. English word-initial stops produced by Japanese learners average less than half the duration of those produced by native speakers. This difference, coupled with the fact that Japanese do not aspirate stops, can result in miscommunication. Therefore, these stops often require special attention in the classroom.

Using the same training method mentioned in the procedural section, EVF helps Japanese students improve both the aspiration and duration of their stop production. Helping increase aspiration is accomplished by a breathing exercise. Students hold a tissue up in front of their mouths while repeating [pa] [pi] [pu] [pe] [po] . . . [ta] [ti] [tu] [te] [to], and so forth (or any list of words containing the target sounds). The goal is to have the tissue move as it is "hit" by the aspiration. With repeated practice this exercise is effective in improving aspiration, which clearly shows up in the pattern on the spectrographic display. Using EVF, it is easy for students to measure and evaluate objectively the aspiration and duration of their stop production. Students are taught to double the duration of stops with a minimum duration of 80 milliseconds (see Figure 2).

[θ] and [s]

A segmental contrast difficult for Japanese learners is the English voiceless fricatives [θ] and [s]. Japanese have difficulty in both listening to and producing [θ]. When they produce [θ] it sounds like a form of [s] to native speakers of English. It is not easy for Japanese to distinguish between the [θ] and [s] sounds in listening to normal conversation, unless exceptional enunciation is given to [θ]. One possible reason for this inability is that there is no corresponding [θ] fricative within the Japanese sound system. Another problem is that [T] is one of the weakest sounds and the least frequently used of all English consonants (Lambacher, 1994).

In learning [θ] and [s], EVF instruction is presented using the same procedure mentioned earlier. In American English, [θ] is produced by having the tip of the tongue protrude slightly through the upper and lower teeth and directing air through a wide and close space formed by the tongue and teeth. The airstream is forced over the tongue which is flat. [s] is produced by touching the tongue near the alveolar ridge creating a narrow channel in the middle of

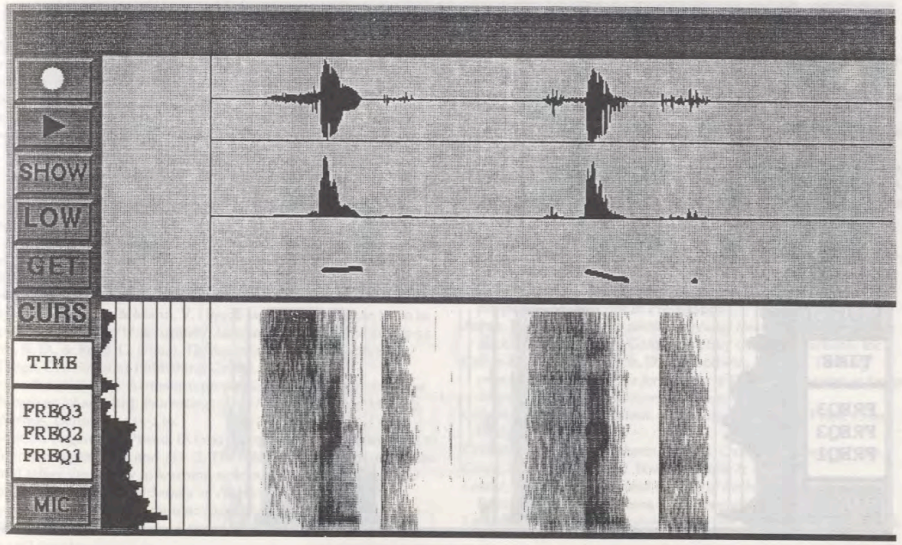

Figure 3. Samples of analyzed data of word "think" as recorded by a native speaker of Japanese. The first pattern of the word is before exposure to EVF training and the second pattern is after EVF training.

the tongue between the tongue and the hard palate. The tip of the tongue is placed against the teeth-ridge with the front of the tongue raised a little toward the hard palate.

EVF helps students to visualize the acoustic differences between [θ] and [s], and to make the necessary articulatory adjustments required to produce a more acceptable sound. [s] has a frequency range between 4,000 and 7,000 Hz and is a louder sound due to the narrow groove of the tongue, which results in a darker pattern on the spectrographic display. Because [θ] is acoustically a weaker sound than [s], it has a lighter pattern. Also, since [θ] is produced with a flat tongue it has a broader frequency range than [s] (see Figure 3). These acoustic differences are easy for students to visualize on their screens.

[r] and [l]

Teaching Japanese how to pronounce an acceptable English [r] sound is generally considered a formidable task for any pronunciation teacher. Most Japanese have exposure to English from junior high school, but still experience great difficulty in accurately perceiving and producing English [r]. One problem is that [r] and [l] are not distinguished in Japanese as separate phonemes as they are in English (Lively, Logan, and Pisoni, 1993).

English [r] is a liquid sound and is articulated in the alveolar area, as in the words [right] and [red]. According to Flege, Takagi, and Mann (1993), Japanese [r] is articulated somewhere between an English [l], [r], [d], and sometimes [w]. A Japanese speaker typically articulates English [r] with a slightly flat tongue and the tip touching on or near the alveolar ridge or in a prepalatal position. This alters the acoustic structure of [r] and results in it sounding almost like an [l] or flap sound (Murakawa and Lambacher, 1996).

English [r] is the only consonant with a third formant frequency below 2,000 Hz, making it fairly easy for students to identify on the spectrographic display. The third formant frequency of [l] is typically 1,000 Hz higher than that of [r]. In Figure 4 notice how the third formant of English [r] in the word "read" increases by more than 1,000 Hz to nearly 2,700 Hz. This rise in frequency of the third formant is clearly absent from [l]. A flap occurs when the tip of tongue is briefly held against the prepalatal area and is suddenly released.

EVF is used to help students understand the articulatory adjustments necessary for pronouncing an acceptable [r] sound. In an accurate English [r], the lips are rounded and the tongue is raised with a narrow groove. These adjustments result in a third formant frequency of less than 2,000 Hz (see Figure 4). A student can easily visualize this pattern on his/her monitor. See Murakawa and Lambacher (1996) for a detailed explanation of using EVF to improve Japanese production of English [r].

Conclusion

EVF is receiving more attention around the world as an effective tool in building L2 pronunciation skills. The main advantage of EVF is that it adds a third dimension to the learning process—students learn not only to perceive and produce English segmentals, but how to visualize them as well. EVF is effective because it enables learners to visualize their pronunciation on the screen by associating the acoustic patterns with the sounds they are producing. Also, EVF motivates students because it provides them with a deeper sense of their own articulation by allowing them to visually compare their pronunciation with that of their teacher. Finally, by showing the exact sound features that need changing, EVF can instantly provide an objective measurement by which students and teachers can evaluate and assess students' pronunciation errors and progress.

If you are thinking of purchasing EVF equipment for your own English program, you should first consider several limitations. One problem is cost. Equipment can be very expensive, particularly when special laboratory conditions are required to avoid noise, or to accommodate large numbers of students. It is better first to purchase one or two speech software packages and familiarize yourself with the features before investing in a large number of programs. In addition to cost, there is the potential temptation of overusing EVF in the classroom to the exclusion of other effective pronunciation teaching techniques and tools. It is best to remember that EVF is just one among many possible tools for pronunciation instruction, and that the application of technical knowledge to natural settings is not always possible. Finally, more research is required to determine the most effective methods by which to integrate EVF in the pronunciation classroom.

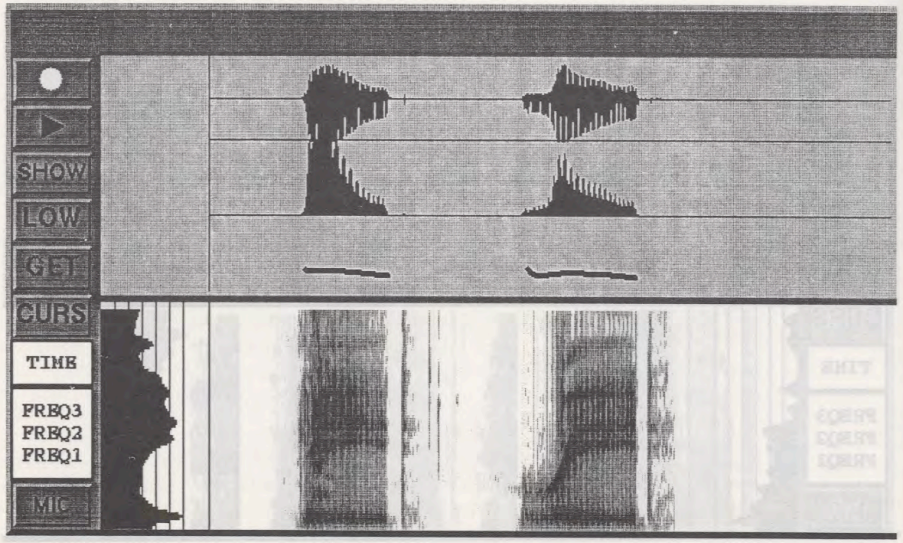

Figure 4. Samples of analyzed data of word "read" as recorded by a native speaker of Japanese. The first pattern of the word is before exposure to EVF training and the second pattern is after EVF training.

Notes

1 Vowel formants are what characterize vowel sounds. Formants refer to the resonating frequency of air in the vocal tract that appears as darkened horizontal stripes on a spectogram.

2 Kent and Read (1992) is an excellent reference for understanding speech acoustics and speech analysis equipment, and is written with the novice in mind.

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ACTON, *cont'd from p. 13.*

tures), pragmatics (Balltalk), conversation (Conversational Croquet) and others. All those techniques, or "games," have been presented at "moving" workshops at conferences over the course of the last decade (see Acton, in preparation) .

9 Most current pronunciation texts use vowel numbers if for no other reason than to make correction feedback more efficient. This system has a slightly different number assignment system, beginning with the central vowel (ə) as #1, whereas most systems begin with the high-front [i] as #1. This assignment was chosen in order to emphasize the importance of vowel #1, especially in natural speech, and to make the overall system a bit easier to visualize.

10 That vowel display is also not the only conceivable way to represent the vowels of American English. The baseball field format may distort somewhat the true articulatory "position" of a few of the vowels. Vowels #13 and #14 (responsibilities of SB) are perhaps a bit further forward than in the usual vowel chart. One could easily include more vowels or semi-vowels. I have experimented with treating the stressed central vowel as an independent element and several other sounds, including liquids, and syllabic nasals. The current framework is about as complex as students (or instructor!) can handle.

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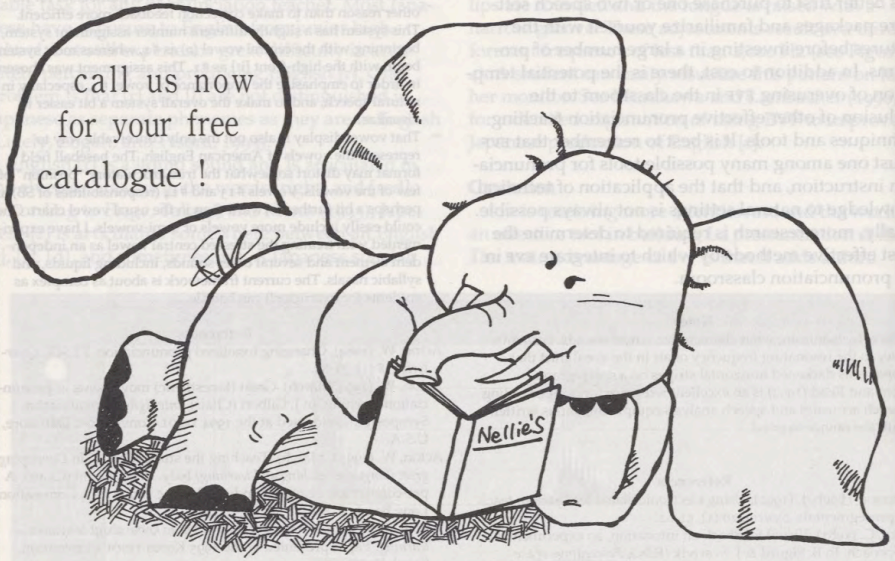

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アンケート・インタビューによる学生との対話：英語発音個別指導の試み

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1　はじめに

指導法が論じられるときには、「誰が教えるのか」「何を教えるのか」「どう教えるのか」「いつ（どの習得段階で）教えるのか」「どこで教えるのか」が考えられる。どの質問においてもまず考えるべきことは、学習者にとって「なぜそれが一番良いのか」である。例えば、日本の学校のように年齢と文化的背景がほぼ皆同質の教室では、学生は似通っていると思われているが、実は違う。学生は各自の学習スタイルを持っている。教師は学生の学習スタイルに個別に対応していくことが望ましい（Peck, 1991）。また、学習スタイルだけでなく、英語学習の意欲、英語学習歴、現在の英語力、学生の性格なども把握しておくと、個別指導の参考データとなる。これらのデータを得る有効な方法がアンケートやインタビュー（教室外での対話）を使うものである。授業中の観察や学生とのやりとりから描いた学生像と実際の彼らの姿に差があったことが自らの経験でも度々あった。結果に驚くとともに自分の観察の甘さが恥ずかしかった。しかし、それらの体験から、学生の本当の姿を掴むのにはアンケートやインタビューを行なうことが必要と考えるようになった。それをQuestionnaire-Interview System：QISと呼ぶことにする。

2　ＱＩＳについて

QISの目的は大きくわけて3つある。1つ目は個人指導をする際の学生データ収集である。日本人学生は「教室」という特殊な空間で自分をあまり表に出さないことが多い。そこで、QISを使い彼らの実態を知る。2つ目は、授業研究・授業分析を学生の視点から行なう目的である。授業の改善と向上のため授業実施者あるいは別の観察者が授業を分析、評価していくことが多いが、QISでは授業を受けた学生の意見で授業を振り返る。3つ目は、教師と学生のinteractionとfeedbackにより、学生にやる気・自信・達成感を与えることである。その際、どんな小さな向上でも学生自身に気がつかせることが大切であり、他人との比較ではなく自分だけで比較させるようにすべきである（Morley, 1991）。クラス全体での指導やテストによる評価のみでは他人を基準にしがちだが、QISによる教師と学生の対話によって学生に自分を基準にするように働きかける。

QISの種類は4つある。Freeman（1989）による教師として成長するための4視点を応用した。

① knowledge：学生の指導内容に関する知識を得るもの
② skills：指導技術に対する学生からの評価を測るもの
③ attitude：学生の意欲、態度、好みの学習スタイル、性格を知るもの
④awareness：自己モニターができ問題点や達成度を認知できる学生の力、姿勢を掴むもの

ここでは、QISを使い英語発音を個別指導した試みを紹介していく。発音指導はsegmentalの部分に焦点を当てている。授業は発音のみに焦点が当てられたものではなかったが、週1回の通常授業の15～20分程使った。指導期間は1995年の10月から12月で計10回の授業である。

3　英語発音指導の現状と目的

日本の中学高校では英語の授業が週3時間ほどのため発音教育を十分行なう余裕がない。また、入学試験では正確な発音が実際にできるかは問われないので発音教育は後回しにされる傾向にある。指導が行なわれても、クラス全体で一斉に発音するだけで個人指導はなかなかなされない。しかし、発音が一定のレベル以下だと文法力や語彙力がいくらあってもコミュニケーションできない（Hinofotis & Bailey, 1980）。また発音の向上は特定の聴き取り能力を高めることが広く認められている（Yule, Hoffman, & Damico, 1987）。自ら学ぶ力は英語が読めることが大切だが、間違った発音で音読しても効果は少ない。文字の音声化、発音記号、正確な発音を指導し、学生が自律的に学習できるようにする必要がある。また正しい発音は、英語を使ってコミュニケーションする自信とやる気を高める。

4　英語発音指導授業とＱＩＳ

まず、発音授業の最初に、英語発音に関してのknowledgeとattitudeを見るQISを行い学生を知る。教師はそのQISの結果を見て、学生の性格や意欲などを個人指導のために整理しておく。授業は1）前回の復習とQISのフィードバック　2）新しい音に進み、教師による詳しい音の出し方の説明　3）全体で練習　4）個人チェック・指導　5）指導後QIS実施、の流れで行う。学生には発音専用のノートをつくらせ、新しい音ごとに1ページ使うよう指示する。教師の説明時に、ノートの一番上に発音記号と発音の仕方を記入させる。指導は音素から練習を始め、次にその音を含む単語・文章に移る。下にはチェック欄を設けさせ、個人指導でアドバイスをもらったときに各自でメモさせる。学生はそのノートを使って次の授業までにさらに練習をする。

学生の個人データを得るため、最初の授業で以下のアンケートを行なった。対象は短大生129名（1年生122名、うち英語コース32名。2年生6名）。実施は1995年10月中旬。アンケートの方法は、質問紙に書かれている文章の内容に自分が完全に同意するときは100％、強く同意するときは90～60％の間、半分同意するときは50％、弱く同意するときは40～10％の間、完全に同意しないときは0％を選択させた。

0	10	20	30	40	50	60	70	80	90	100%
完全に同意しない		弱く同意する		半分同意する		強く同意する		完全に同意する		

1．自分の発音に満足している。
2．自分の発音のおかしいところを自分で直すことが出来る。
3．辞書の発音記号を見て自分で発音することが出来る。
4．自分の発音はネイティブスピーカーに理解される。
5．発音を上達させることは自分にとって大切なことである。
6．英語の発音をするのは恥ずかしい。
7．発音に自信がなかったので、いままで英語を声に出すことをためらっていた。
8．今後も発音指導をしてほしい。

また記述式で以下の3項目をアンケートで尋ねた。

9．いままでの英語の授業のなかで個人で発音を注意されたり、直されたことはあったか。
①直されたことのある人。その時どう感じたか。
②直されたことのない人。直されたらどう感じると思うか。
10．発音はどの程度上達したいか。
11．なぜ発音を上達させたいのか。

毎回の発音指導の後で指導方法に関するアンケートは次の項目を記述式で行なった。（［　］内には指導した発音記号が入る。）

12．［　］の音の出し方の説明でわかりやすかった部分はどこか。
13．［　］の音の出し方の説明でわかりにくかった部分はどこか。
14．［　］を実際に自分で発音してみて簡単にできたところはどこか。
15．［　］を実際に自分で発音してみて難しかったところはどこか。
16．［　］の練習時間は十分だったか。
17．個人指導の際のアドバイスはわかりやすかったか。どんなアドバイスをもらい、そのどこが理解しやすかったのか／あるいは理解しにくかったのか。
18．授業のなかで個人指導を受けたことをどう感じたか。また発音指導に個人チェックは必要と思うか。

インタビュー（教室外の対話）では直接、以上の項目を聞くことはせず学生と話をすることで、性格、ものの考え方、意欲など学生の姿をとらえることとした。ただ、アンケートの結果が意外だった学生に対してはインタビューで確認をとることにした。

5　ＱＩＳの結果と考察

Ｑ1からＱ8までの結果は以下に表に示す。

Q ＼ %	0	10	20	30	40	50	60	70	80	90	100	平均
1	18	14	17	21	18	27	8	5	1	0	0	32%
2	24	23	13	24	15	17	5	4	2	1	1	28%
3	13	14	22	27	14	20	9	6	3	0	1	33%
4	13	23	16	26	18	21	5	2	2	0	1	30%
5	0	2	1	2	3	13	11	18	17	11	51	79%
6	14	9	7	10	16	26	21	6	8	4	7	46%
7	15	5	7	15	9	28	10	9	12	10	8	49%
8	0	0	1	1	1	21	7	12	25	16	45	80%

（内部数字：名）

Ｑ9：大きく分けて3つの意見とその他があった。「正しい発音を教えてもらえたので嬉しかった、感謝する」という肯定的な姿勢を示した学生は35名。「授業が止まってしまいみんなに冷たい目でみられ恥ずかしかった」「2回目を発音するのが恥ずかしかった」「自信がなくなった」「ものすごく落ち込んでそれ以来英語が嫌いになってしまった」「みんなの前で一人だけだとさみしい気持ちになる」などといった否定的に受け取った学生は18名。「英語の発音は難しいと感じた」と記入した学生は22名。その他の意見として「どの部分の発音が悪いのかわからなかった」「人前では恥ずかしいと思うけれど、個人指導のときは有り難いと思う」などがあった。

Q10：「他人／外人にうまいですねといわれるくらい」「外国の人に自分の言いたいことが通じる程度に」「きれいにスラスラと英語らしい発音をしたい」というものと「できることならうまくなりたいけど私には無理…」とやる前からあきらめているような回答も目についた。

Q11：意見を列挙する。「海外へ行ったときなどに通じないようでは嫌だから」「せっかく今まで英語を勉強してきたのだから、発音もうまくなりたい」「英語の歌を歌ったときに発音がうまいとかっこいい」

以上のデータを個人指導のためにメモしておき、学生ごと個別に対応した。たとえば自信をなくしている学生には少し大袈裟に出来ているところを誉めた。1年生のM. Y. はQ7を100%にマルを付け、Q9では英語の苦手意識を書いていたが、指導を終えた後のインタビューで「もう終わってしまうの残念やな。先生に『いいよ』って言ってもらうと嬉しくて自信がでてきた」と意欲に向上が見られた。

Q12・13：これらから学生の理解を助ける要因と考えられるものは、次のことだった。教師による実演。舌、唇、歯をどこに置きどう動かすかという発音の仕方の詳しい説明。ゆっくり繰り返す説明。説明の大切な部分の板書。図示、絵。

Q14・15：「説明を頭では理解しているのに実際には発音できない」という趣旨の回答が一番多かった。個人指導のデータとするとともに自分のできない箇所を学生自身で認識させることもねらいとしていたが、指導期間が短かったためかアンケート記述からは、はっきりとした認識力の変化は見られなかった。

Q16：練習時間は十分だった。個人指導の間、他の学生は自分で練習をした。このとき友人とグループで座り一緒に練習することを許した。個人指導やグループ内の学生の指導箇所が同じとき（そういうことはよく起こった）、まとめて注意をあたえることが出来るので時間短縮になる。また、他の学生の正しい発音や間違いを聞くことでモニター力とリスニング力が伸びる（Cele-Murcia & Goodwin, 1991）。「友達の発音を聞くとどう発音したらよいか良くわかる」とアンケートに記入した学生がいた。

Q17：個人指導のときは学生の発音のどの箇所が、どのように違うのか出来るかぎりはっきりと指導したので学生に良いアドバイスとなった。

Q18：学生の中には最初の頃、個人指導を恥ずかしがる者もいたが慣れてくると「個人指導は必要」という声が増えてきた。理由は「テープや教師について繰り返すだけや全体指導のみでは自分がきちんとできているかどうか分からないので不満。自信が持てない」自己モニター能力のまだついていない学生は教師がチェックする必要がある。

その他の効果は、個人指導での学生との物理的距離の近付きが、心理的にも近付く一因になったことも考えられる。授業もリラックスした雰囲気となり、学生は筆者に話し掛けたり、質問しやすくなったといっていた。またQISで学生からのアイデアを得た。「鏡を使ったら」「頭の模型や入れ歯を使ったら舌の位置や口の開け方がもっと良く分かるのではないか」

QIS、そして今回の指導の限界は、Q1～8のアンケートを指導後にもう一度行なわなかったため、学生全体の変化を数値でとらえられなかったこと、筆者自身が大学で音声学を2年間学んだだけで発音指導の専門トレーニングを受けていないことがある。今後の課題としては、アンケートQ1～4で学生に各自の発音に関する知識や力を自己評価させたが、同じものを教師が評価したら、どう違いがあるか調査したい。学生が過小に自己評価をしていれば、励まし自信を付けさせたい。また、教師によるフィードバックは、その場ですぐ行なうものと、メモしておき学生が直すべきところを自分で気が付くのを待ち、直らなければのちに教師が訂正するものがある（Celce-Murcia & Goodwin, 1991）。筆者がおこなったのは前者のほうだが後者で指導するとどうなるのか調べていきたい。

QISの良いところは、教師は常に学生と1対1で対応するので、学生一人一人の発音上の問題、学ぶ態度、要望、好みの学習スタイルなどがつかめる。学生にとっても、クラス全員対教師1人のような弱い結びつきよりも、教師と1対1でパイプがつながり、注意が払われるほうが嬉しく、やる気につながる。学生への教師の個人的な言葉が自信につながることは、指導後のQISからもわかる。最終的には学生が自分で発音の違いを聞き取り、直していくことが望ましいので、教師のQISによる個別指導でその段階まで導いていく。自分の発音をモニターし修正できる能力が身に付けば、自信を持って英語を声に出すことが出来るようになるだろう。

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One of the main purposes of this article is to offer insights into ways to effectively develop and use the Questionnaire-Interview System (QIS) in order to enhance the learning and teaching of English pronunciation. QIS enhances learners' listening and speaking confidence by enabling learners to recognize their own specific improvements. QIS also enhances teachers' confidence by enabling teachers to reflect on and make adjustments to their teaching methods, techniques and materials.

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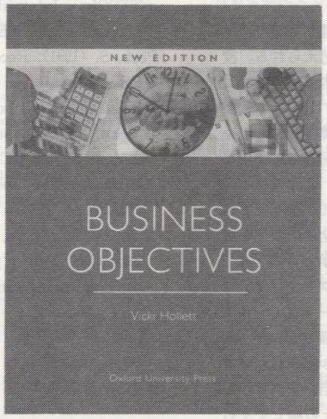

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English Language Teaching

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Native-like English Pronunciation through "New *Katakana*"

音素アルファベットによる教授法の採用によってカタカナを用いた伝統的教授法が放棄されたことの非効率性が明らかになってから、「カタカナ教授法」と「音素アルファベット教授法」を越えるものとして「ニューカタカナ」は体系的に拡張し向上してきた。「ニューカタカナ」は伝統的なカタカナと音素的アルファベット手法の長所を共に用いた中間的な体系であるが、同時に日本人学習者をスムーズに素早く、心理学的にも生理学的にもギャップを埋めることができる。何よりもまず、学習者は英語のコミュニケーション上最も障害となる分野の一つの特定の問題－自然に母語話者同様の発音を理解し発音する能力－を解決できるのでこの手法を好む。教師もまた、この手法が学習者に補足的な実際的知識と自信を与えることができ、結果として発音の授業での積極性と効果を増すことができるためにこの活動を支持することは確かである。

Many native English speaking teachers believe that *katakana* is significantly responsible for Japanese learners' difficulties in comprehending and producing native-like English pronunciation. Some of their major concerns with *katakana*, or what I refer to as conventional *katakana*, are: (a) the conventional *katakana* system does not emphasize a one-to-one correspondence of symbols and sounds (e.g., the single conventional *katakana* symbol タ is pronounced [ta], thereby representing two connected sounds, [t] and [a]; while it is possible to represent [a] with the single conventional *katakana* symbol ア, it is not possible to represent [t] with a single conventional *katakana* symbol), and (b) the conventional *katakana* system does not accurately account for the full range of phonemes and phonotactic patterns which are evidenced in standardized varieties of English (i.e., it is not possible to represent by way of conventional *katakana* symbols, to illustrate a few examples, the phonemes [ð] and [ɔ] and the consonant clusters [pts] and [ksθs]).

However, if you talk with Japanese teachers of English you quickly hear a different point of view. Many Japanese teachers of English see the advantages of using *katakana* in pronunciation work. In fact, an increasing number of presenters and authors have recently begun advocating the use of conventional Japanese *katakana* in educational materials and practices. For example, at the most basic level, today there are some dictionaries that provide only conventional *katakana*-ized transcriptions of English words or short phrases to account for the often, but not always, rephonolized words and phrases that typically occur in Japanese-English contexts. At a more developed level, authors such as Jember (1993) are proposing the use of conventional *katakana* (to help with English pronunciation) in more dynamic, whole-language, native-speaker-like contexts. Both of these types of offerings help learners improve their pronunciation. However, the more creative, practical uses of conventional *katakana* such as those advocated by Jember significantly enhance communication with native speakers. And as a direct result, they contribute to the increasingly important role conventional *katakana* is taking in English education.

As mentioned earlier, teachers often take one side or the other—they are either against using kat*akana* and for using the International Phonetic Alphabet (IPA) or they are for using *katakana* and against the IPA. Unfor-

tunately teachers seldom conduct objective examinations of the advantages and disadvantages that conventional *katakana* offers. Advantages and disadvantages follow; it is interesting to note that they often appear to be mirror images of each other.

Advantages

(a) Knowledge of conventional *katakana*—such as that possessed by native speakers of Japanese—readily promotes the recognition and pronunciation of a great many English loan-words which, to one degree or another, phonemically and phonotactically resemble borrowed words.

(b) Conventional katakana can be used to clearly illustrate the many phonemic and phonotactic similarities that exist between English and Japanese.

(c) The seemingly time-wasting task of learning a complete, previously-unlearned set of phonemic or phonetic symbols can be avoided.

(d) An unnecessary and unreasonable emphasis upon "so-called" slight and understandable phonemic and phonotactic differences can be dispensed with.

Disadvantages

(a) Japanese learners are not encouraged (1) to understand systematic differences between loan-words and their borrowed counterparts, nor (2) to more fully approximate and approach native competence in terms of English listening and pronunciation.

(b) Reliance upon conventional *katakana* falsely leads learners to believe that English pronunciation is a subset of Japanese language skills and encourages learners to disregard the significant phonemic and phonotactic differences that exist between English and Japanese.

(c) Learners are not amply enabled or trained to access and apply valuable phonemic transcriptions regularly provided by dictionaries and other informed English pronunciation sources.

(d) Both listeners and speakers are frequently strained by unnecessary and unreasonable cross-linguistic burdens and miscommunications which are often the direct result of confusing phonemic and phonotactic differences.

For many years I have realized the necessity for language teachers and language learners to develop viewpoints that maximize the strengths and minimize the weaknesses of each side of dichotomized issues, and then to develop the results into more comprehensive and effective teaching approaches and materials. A question I asked my self was why does it have to be one way or the other? Why can't we use both conventional *katakana* and IPA symbols? What follows is my attempt to answer these questions.

A Solution: *New Katakana*

My own experiences while teaching English pronunciation over the past 10 years have led me to believe that the single greatest barrier facing Japanese learners in the language classroom has to do with the abandoning of conventional *katakana* in favor of phonemic or phonetic alphabets. I believe that in the minds and hearts of Japanese learners there is an excessively wide gap between the all-too-familiar conventional *katakana* transcriptions and the all-too-unfamiliar phonemic or phonetic alphabet transcriptions. To overcome this barrier I have developed what I call *New Katakana*, an intermediary or bridging transcription system, which I practically and effectively emphasize throughout all phases of English pronunciation instruction. *New Katakana* is based on the modifying of conventional *katakana*, when necessary, in order to account for a one-to-one correspondence of *katakana* symbols and individual standard American English (SAE) phonemes. As I currently use it, the *New Katakana System* consists of the following 10 basic phonemic vowel and 24 phonemic consonant transcriptions. (See Figures One and Two)

Some of the principles upon which the development of *New Katakana* is based are:

(1) effective and efficient communication significantly depends upon listeners' and speakers' ability to accurately and consistently discriminate the full range of a language's phonemes (see Mills, 1996; Roach, 1991);

(2) effective teaching should enable language learners to pronounce as native-like as possible (see O'Connor, 1973);

(3) pronunciation activities should be conducted for no more than 15 to 20 minutes at a time in order to maximize effectiveness;

(4) systematically manipulating conventional *katakana* symbols in combination with phonemic alphabet symbols provides Japanese learners with a limited number of meaningful, highly-organized, memorable schema cues that significantly contribute to the eventual mastery of English pronunciation (see Gagne, Briggs, & Wagner, 1988);

(5) providing abundant visual and auditory input and requiring immediate, constantly repeated practice in large chunks as accurately and fluently as possible based on 2-second intervals significantly enhances retention and production capabilities (see Baddeley, 1990; Cook, 1991).

Figure 1: The 10 Basic Phonemic Vowels of SAE

CK	ア		イ		ウ		エ		オ	
NK		æ ア		ɪ イ		ʊ ウ		ə エ		ɔ オ
PA	a	æ	i	ɪ	u	ʊ	e	ə	o	ɔ
	1	2	1	2	1	2	1	2	1	2

CK: Conventional Katakana NK: New Katakana PA: Phonemic Alphabet
1, 2: Recommended Order of Learning and Teaching

Practical, Effective Applications

In the initial stages of instruction, I make use of a wide variety of activities which focus students' attention and efforts on the basic phonemic vowels of English. After students demonstrate an appropriate level of basic phonemic vowel accuracy and fluency, I begin activities which develop students' accuracy and fluency concerning the phonemic consonants of English. These early activities are aimed at helping students master SAE's 10 basic phonemic vowels and 24 phonemic consonants. They are also designed to help students understand the *New Katakana* symbols.

Throughout subsequent stages of instruction, students regularly focus their attention and efforts on a variety of activities which enable effective use of English-English dictionaries in regards to pronunciation, and which systematically encourage natural development of students' accuracy and fluency in increasingly communicative exchanges.

Due to the limited amount of space available in these pages, however, I am able to provide an explanation of only the most basic *New Katakana* activities. I invite readers interested in learning more about *New Katakana* to contact me at the contact numbers noted at the end of this article

The following nine basic steps are aimed at providing learners with fully conscious control over both tongue shape and position (see Catford, 1988); this full conscious control enables learners to master pronunciation of the basic phonemic vowels in a relatively short period of time. It is especially important for learners to remember to "stay loose" throughout these activities. Any time students tighten up and make mistakes from becoming too anxious, I simply ask them to practice the conventional *katakana* rapid-speech exercise. I ask them to pronounce [a]-[i]-[u]-[e]-[o] in one prolonged and uninterrupted breath as many times and as quickly as possible. This almost always loosens students up and gives them sufficient confidence to continue practicing the pronunciation of *New Katakana*. Steps (1) through (9) are based on the Relative Tongue Position Chart. Each step must be successfully completed before going on to the next step.

(1) Select an NK pronunciation target and the pair of CK vertically opposite to the NK target. For example, the NK pronunciation target pronounced [ʊ] is accompanied by the CK pair pronounced [u] and [o]. Note: The NK target pronounced [ɔ] is vertically accompanied only by the CK pronounced [o].[1] The NK target pronounced [I] and [ə] are both accompanied by the CK pronounced [i] and [e]; the NK target pronounced [æ] is accompanied by the CK pronounced [e] and [a].

(2) Using one prolonged, uninterrupted breath, pronounce the first CK for at least 2 seconds while focusing attention on tongue position. Using the example cited in (1), pronounce [u].

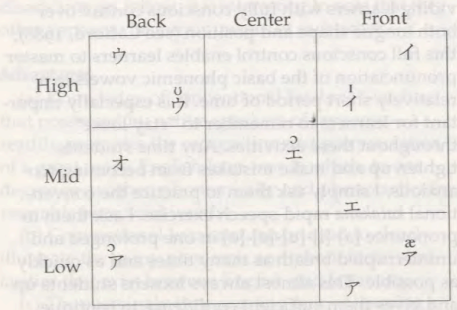
Figure 2: The 24 Phonemic Consonants of SAE

NK	ピ	ビ	ト	ド	ヨ	ゴ	f フ	v ブ	θ セ	ð デ	ソ	ゾ
PA	p	b	t	d	k	g	f	v	θ	ð	s	z
	1	1	1	1	1	1	2	2	2	2	1	1

NK	シ	ʒ ズ	ホ	チ	ヂ	モ	ノ	ŋ ン	l レ	r ロ	ヨ	ワ
PA	ʃ	ʒ	h	ʧ	ʤ	m	n	ŋ	l	r	y	w
	1	2	1	1	1	1	1	2	2	3	1	1

NK: New Katakana PA: Phonemic Alphabet
1, 2, 3: Recommended Order of Learning and Teaching

Figure 3: Relative Tongue Positions for the 10 Basic Phonemic Vowels of SAE



Adapted from Kreidler (1989)

(3) Using one prolonged, uninterrupted breath, pronounce the second CK for at least 2 seconds while focusing attention on tongue position. Using the example cited in (1), pronounce [o]. Repeat steps (2) and (3) as much as necessary before going any further.

(4) Using one prolonged, uninterrupted breath, pronounce the first CK for at least 2 seconds and then smoothly glide into the second CK, which is also to be pronounced for at least 2 seconds. Focus as much attention as possible on feeling the changing tongue positions.

(5) Using one prolonged, uninterrupted breath, repeatedly glide back and forth between the first CK and the second CK for as long as you can, pronouncing each CK for at least 2 seconds.

(6) After successfully accomplishing steps (2) through (5), you are ready to pronounce the NK target by resting your tongue at a position between those required to pronounce the CK pair. (6a) Using one prolonged, uninterrupted breath, pronounce only the CK pair several times, and then without stopping your breath, pronounce the NK in between the CK pair by appropriately gliding the tongue to and then resting the tongue at the intermediate NK position. Repeat this step as much as necessary before going any further. (6b) Using one prolonged, uninterrupted breath, slowly pronounce the complete set of three sounds (CK-NK-CK) several times in order to enhance accuracy. Repeat this step as much as necessary, gradually increasing speed in order to enhance accuracy as well as fluency.

(7) To focus on additional NK pronunciation targets and their accompanying CK pairs, repeat steps (1) through (6). Proceed in this manner until all five NK targets have been dealt with to a relatively successful degree.

(8) Throughout this activity, concentrate on feeling and controlling both tongue position and movement: (8a) In the following order, repeatedly pronounce the five CK using one prolonged, uninterrupted breath—[u]-[o]-[i]-[e]-[a]. Pronounce the CK slowly at first to enhance accuracy, and gradually increase speed to enhance fluency. (8b) After successfully accomplishing (8a), reverse the order to [a]-[e]-[i]-[o]-[u], following the guidelines already mentioned. [Note: Although (8b) uses only CK targets, a fairly large number of my students find it very challenging in the early stages although they quickly overcome the challenge. You should not be surprised if your students initially encounter a similar experience.]

(9) Repeat step (8a) with NK gradually pronouncing each NK in its appropriate position until all ten basic vowels are pronounced accurately and fluently. For ease of learning and teaching it is important to remain consistent in the order in which the basic vowels are learned [u ʊ o ə i ɪ e æ a]. Repeat step (8b) in a manner similar to that described in the previous sentence. The reverse order of the vowels is [a æ e ɪ i ə o ʊ u]. Note: Some students can "get the feeling" quickly, and others take longer. The key is to continue practicing until accurate and fluent control is consciously developed. It is important to remember that these are steps you practice one time and then forget. This is a method that depends on one-on-one student-student and student-teacher feedback until desirable results are obtained.

Conclusion

The *New Katakana System* results in success because it provides Japanese learners of English with memorable, concretely-understood visual cues about phonemic similarities and distinctions which phonemic alphabet symbols alone rarely provide. And as a direct result, learners frequently avoid making incorrect guesses which result not only in communicative confusion, but also, in learners' reduced confidence and motivation to speak English. I believe that should the *New Katakana System* be put into widespread use in Japan's educational system (and be taught early) we will witness the emergence of a new generation of English-speaking learners. These learners will exercise greater understanding, control, motivation, fluency, and accuracy concerning the comprehension and production of English, and will feel a greater sense of satisfaction in their educational and communicative efforts and results.

Note

' It is recommended to begin work on the NK target pronounced "ɔ" only after having successfully worked on the NK target pronounced "o." An effective way of quickly pronouncing "ɔ" is to pronounce the "u"-"I"-"o" sequence in one prolonged, uninterrupted breath and after pronouncing "o," to drop the tongue significantly further down.

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GILBERT, *cont'd from p. 7.*

ing to the student because the scores are apt to get better. My own measure of improvement is to watch a student become physically more relaxed when speaking English. Tension comes from many aspects of speech, but pronunciation is a major source of frowns, clenched muscles and so forth.

Helping students to relax is a serious challenge for the teacher, perhaps especially in Japan. Japanese students have had many years of practicing English in a tense state of mind. My feeling is that the most important element in relaxing a pronunciation class is to build a growing momentum of confidence. The student who suddenly thinks "I can *do* this!" will be more relaxed and better able to progress. For that reason, the teacher's most important job is to set achievable tasks, in small steps. Unfortunately, students often experience the opposite kind of task, one that is beyond their current ability. A typical type of wrong task is to ask low level students to hear the difference between sets of words like "bit," "bat" and "bet." When students have to guess the answer (or look at their neighbor's answer), the momentum of confidence is going the wrong way, downhill. Another common way to make a task too difficult is to ask students to pay attention to more than one element at a time: for instance, both the stress pattern of a word and one or two difficult sounds, with maybe a grammar point thrown in on top of this.

Aside from making the task achievable, I would say the best way to relax students is to make the activity interesting or amusing. Many teachers are quite good at this, once they get clear in their own mind what the lesson should be about.

SC: What's most enjoyable about teaching pronunciation?

JG: The same as in any other teaching—to see the light go on, indicating sudden recognition of what was previously a mystery. I'm thinking of the American teacher who wrote that his Czech classes invariably wake up to the function of contractions at about the same point in the course, and then call out a standard Czech phrase meaning "But this is beautiful!" They have just discovered the element which has caused them the most trouble in understanding the BBC or CNN. Contractions (I'm, we've, can't) are systematic reductions of the less important words. Contractions are serious barriers to listening comprehension because they do not (don't) generally appear in print and the student therefore does not recognize the word when a vowel is missing.

SC: In my phonetics classes I often use the Silent Way color charts to introduce sounds. Any thoughts about using colors rather than letters to represent sounds?

JG: Color coding can help students bypass interference from writing. But English has too many sounds to use the entire color chart effectively. I would just use a few colors to substitute for the most difficult sounds. In fact, *the* most difficult sound is *schwa*, the reduced vowel used so often for an unstressed syllable (e.g., the vague, short sound of the second vowel in "sofa" or "printed"). This is the most common sound in spoken English but it never appears in print. Because the Japanese language scrupulously maintains the integrity of vowel sounds, the common English use of vowel reduction is a profound barrier to both listening comprehension and clarity of speech. Since the printed letter does not give any clue to which vowels are reduced (and students must learn to depend on their ears), it could be useful to color code this *schwa* sound. I would suspect that a color code would be easier for a Japanese student to interpret than the phonetic *schwa* symbol (ə, an upside-down "e").

SC: Judy, thank you so much for your time. Any last comments for our readers?

JG: I guess the most useful comment I could make is to encourage teachers to find out how much more interesting teaching pronunciation can be, once they get away from reliance on the traditional minimal pair drill. I hope that they might get hold of one or more of the books in the reference list below and find out about the more rewarding possibilities.

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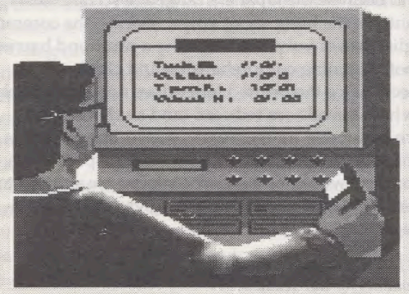

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Listening and Comprehension
The Signals of Unstressed Function Words

George Adams

The Corporate Education Program, Temple University Japan; Tokyo Kasei University; Shoin Women's College

Those of us with experience teaching college and corporate English classes are familiar with many Japanese learners who treat words as disconnected bits, like beads on a string, and who have difficulty processing even simple natural speech. And we are aware that a majority of Japanese learners do not overcome this hurdle. Why does the language of Japanese students of English tend to fossilize at such a predictable level? The lack of experience with conversation, the emphasis on the written word as opposed to speech (Pennington, 1987), the education system as a whole, the culture—we teachers of English regularly point to these and other factors as culprits.

At the same time, most popular books on teaching listening comprehension emphasize the importance of grasping content words and letting the function words' slide (see, Anderson and Lynch, 1988; Rost, 1991; Underwood, 1989; Ur, 1984). This is what learners tend to do naturally, and it seems to make sense especially for a learner of English as a foreign language because function words in English are often so "unstressed" that they are virtually incomprehensible as individual words. However, E. M. Call cautions us not to focus on content words alone. As Call (1985) suggests: "knowledge of vocabulary is not enough to make students good listeners; they must also be able to use syntax to help them recognize the relationships among the words they have heard and retain the utterances in their memory long enough to understand them" (p. 778). Yet without recognizing the suprasegmental features of reduced speech (rhythm, stress, intonation) that serve to signal function words to the listener, intermediate Japanese students find it extremely difficult to understand the correct meaning of the longer, syntactically complex turns of speech that typically occur in everyday speech. This problem is especially acute because a lack of time and written materials leaves students grasping at content words while trying to relate them to each other intuitively. What is needed, I propose, is a way of enabling students to accumulate a repertoire, or at least an awareness, of suprasegmental signals of function words which will help learners glue chunks of language together quickly enough to accurately relate content words within longer, syntactically complex turns of speech.

One way of explicitly familiarizing learners with such suprasegmental signals would be, first, to introduce such signals by way of listening activities that require analysis of recorded speech, and, second, to require actual production of key suprasegmental features using original scripts that are created by the learners. Imagine, for example, that students are expected to become familiar with the suprasegmental features of reduced speech associated with function words in this sentence taken from an American TV commercial: *At Easy Walkers, we've made high heels that are as comfortable as sneakers.* A relative clause and a less-commonly used form of comparison are introduced. Students can comprehend all the content words but will miss the sentence's meaning unless they can understand the unstressed words that show the relationships between the content words.

The importance of this issue can be introduced to the students using a consciousness raising listening activity in which they have to listen to the original commercial and answer questions about its meaning, followed by another listening activity in which they attempt to identify those function words that are essential to understand the relationships between the content words. Students then use the commercial as a model for their own videoscripts, mark the scripts for suprasegmental features, practice the scripts and receive feedback from the teacher, videotape the scripts, and watch and evaluate the results. The hope is that by actually analyzing and producing the suprasegmental features associated with such function words, students will develop a greater awareness of these features.

That is what I have been doing in a relatively advanced class of junior college students, and, although I am not in a position to state positively that it works, I am stubborn enough to believe that it can. There is ample and superb literature on teaching suprasegmentals in shorter turns of speech (see, Gilbert, 1983 and 1984; Pica, 1984; and Weinstein, 1982; Wong, 1987), but if there is anything on this type of teaching concerning suprasegmentals in longer turns I will have to rely on readers to point it out. Naomi Ueno, in an unpublished doctoral dissertation, produced research indicating that teaching suprasegmental pronunciation can enhance listening comprehension (Ueno, 1995). I strongly believe that both of the above areas (teaching suprasegmentals in longer turns and the effect of teaching suprasegmental pronunciation on listening comprehension) merit greater attention. Those of us who want to try to help intermediate students move upward and away from fossilization might profit by thinking about how Japanese students process longer turns of everyday speech. I would argue that an important role is to be played by helping students to better

understand suprasegmental signals. If learners can understand the suprasegmental characteristics of reduced function words, they may be able to process longer turns of reduced speech more accurately. If they can do that, everyday conversation may cease to be an indecipherable torrent of words roaring past the learners' ears.

I would like to thank Steven Mills for his help in preparing this article.

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Note

1 Function words are articles, prepositions, conjunctions, auxiliary verbs, and so forth. They are not content words such as nouns, verbs, adjectives, and adverbs.

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Why (Not) Teach Native-like English Pronunciation?

Steven Mills
Kwansei Gakuin University

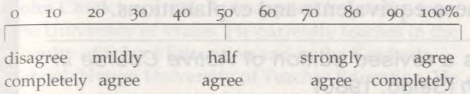
Almost every time I talk to teachers about the need to develop Japanese learners' native-like English pronunciation (see Mills, this issue), someone says something like this: "But native-like English pronunciation is not important. Japanese learners don't want or need to develop 'perfect' English pronunciation. They just want and need to communicate better."

I almost always respond by asking a set of questions. One of my favorite questions is: "Isn't pronunciation important for clear, unambiguous, burdenless communication?" The answer usually comes back: "Yes, it is." Another favorite question is: "How do you know what students want? Have you ever conducted a survey on students' feelings about the importance of native-like English pronunciation in terms of their wants and needs? Or are you just assuming that native-like English pronunciation is not important to Japanese students because of something you have read or been told by others?" The answer usually is: "No, I've never conducted any surveys. I'm just assuming that it's not important."

Occasionally, a teacher is quick to add that studies have been conducted concerning native-speakers' comprehension of Japanese learners' English pronunciation—and the native-speakers' responses overwhelmingly "prove" that Japanese-English pronunciation does not severely hinder native-speakers' understanding. Upon hearing about these "studies" I ask the following questions: "Do you think the native-speakers were "average" or "typical" English speakers who have no or extremely limited knowledge of the Japanese language and/or of Japanese-English pronunciation? Or do you think they were native-speakers who do have such knowledge and who have had or continue to have frequent contact with Japanese learners?" The answer usually comes back: "They probably were native-speakers with a lot of knowledge and contact." Then I'm quick to add that if this is in fact true, which I strongly believe it is, then such surveys can not validly express the sentiments of the "average" or "typical" native speaker of English—the native speakers our learners will meet in the course of daily events when they visit native-English-speaking countries. And I follow up with another question: "Aren't pronunciation and listening related? Isn't it likely that heavy reliance upon Japanese-English pronunciation is largely responsible for the notorious levels of confusion and miscommunication that Japanese learners typically experience when listening to native varieties of English pronunciation?" The answer usually comes back: "It's likely." By that time it becomes readily obvious that teachers of English pronunciation need to carefully consider their students' wants and needs by administering and evaluating periodic surveys—rather than by assuming what students want and need, and rather than by assuming that native-speaker surveys alone adequately account for the full range of topics that need to be considered when dealing with this broad issue.

A Sample Survey

English pronunciation teachers everywhere can simply, effectively, and promptly analyze the individual and collective wants and needs of their students at specific points in time by administering surveys similar to the one I have developed and used in English pronunciation courses over the past several years. My survey currently contains the following sixteen statements, each of which is accompanied by this graph:



1. Your English pronunciation is good.
2. You can self-correct your own English pronunciation mistakes.
3. You understand how to pronounce the phonemic symbols in your dictionary.
4. You know how to write phonemic transcriptions of words, phrases, sentences, and so forth, that you hear.
5. You understand the similarities and differences between the basic phonemic vowels and all of the phonemic consonants of standard American English and modern Japanese.
6. Conventional *katakana*-type English pronunciation causes communication difficulties between you and native-speakers of English.
7. It is important for you to stop using conventional *katakana*-type English pronunciation.
8. It is important for you to continue improving your English pronunciation.
9. You enjoy studying and learning English pronunciation.
10. It would be interesting to (continue to) study and learn English pronunciation by using CD-ROM/computerized materials.
11. It would be interesting to (continue to) study and learn English pronunciation by using textbook/audiocassette/language laboratory materials.
12. *New Katakana,*[1] as we have used it so far, has helped you to improve your English pronunciation.
13. You want to continue studying and learning English pronunciation by way of *New Katakana.*
14. You would recommend *New Katakana* for other Japanese university students who are interested in improving their English pronunciation.
15. Overall, the coursework we have done so far has helped you to improve your English pronunciation.
16. Overall, you would recommend this course for other Japanese university students who are interested in improving their English pronunciation.

Evaluating the Survey Results

Of course, teachers can periodically administer surveys containing the above questions or a host of other questions in order to arrive at a truer understanding of what students want and need. But by evaluating survey results at specific intervals, and then comparing the results across time, teachers (and students) gain an even greater advantage: the comparisons can help guide and justify the development of more attractive, more effective, and more significant English pronunciation methods, materials, and curricula.

On a personal note, collection and evaluation of such survey results[2] over the past several years has overwhelmingly convinced me that the following are largely true:

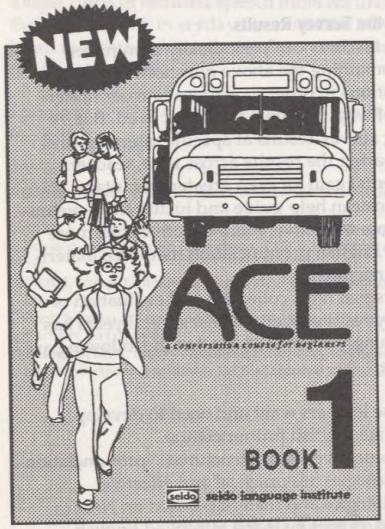
1. Japanese learners want and need to develop native-like English pronunciation.
2. "Communicative," yet "structured," pronunciation methodologies are practical and effective.
3. Methodologies and materials based on *New Katakana* contribute to the improved English pronunciation of Japanese learners.
4. Attractive and effective English pronunciation curricula require more than random and infrequent application of widely-used methods and materials.

However, don't take my word for it. Conduct your own surveys and find out for yourself. Even more importantly, find out for your students. I assure you that the results, if promptly and properly acted upon, will prove to be worth much more than your time and effort. And I assure you that your students will both wholeheartedly and happily agree.

Notes

[1] *New Katakana*, a systematic extension and improvement upon conventional *katakana*, was developed to help Japanese learners pronounce English more accurately and fluently. See Mills, this issue.
[2] The results are true at least for the Japanese university students who have participated in the surveys.

Starting with Basics ?



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* ACE is a revised edition of *Active Course in English* (Seido, 1980)

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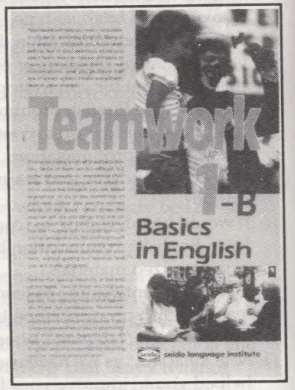

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Steve Cornwell teaches at Osaka Jogakuin Junior College. His most recent degree is a M. A. T. from the School for International Training. He has taught ESL/EFL in the United States, Ecuador, Japan, and China. He is co-editor of TESOL's *New Ways in Teacher Education* with Donald Freeman. His professional interests include reflective teaching, teacher training, and learner development.

John Chick has an M. A. in applied linguistics from the University of Wales. He currently teaches in the Faculty of School Education and in the Graduate School, Hyogo University of Teacher Education. He has a special interest in the teaching of phonetics and phonology.

Koji Futatsuya majored in speech science at the Graduate School of Pennsylvania State University, and in applied linguistics and psycholinguistics at the Graduate School of Michigan State University. He currently teaches cognitive psychology to graduate students at Hyogo University of Teacher Education.

井後ゆかりは大学卒業後、高田短期大学に助手として2年間勤めた。教師として学生の意見や感情を常にとらえ、学生からのフィードバックを自らの指導の反省材料にすることを大切にしている。学生の心理面に関心がある。

Judy Gilbert teaches pronunciation methods in the TESL Certificate program in the Department of Education, University of California at Berkeley (Extension). She is the author of *Clear Speech* (2nd edition, 1994), Cambridge University Press. Her special interest is in enhancing pronunciation learning with the use of visual and kinesthetic activities.

Stephen Lambacher, Assistant Professor, teaches English Pronunciation in the Center for Language Research at the University of Aizu in Fukushima. His main research interests are pronunciation, acoustic phonetics, and comparative linguistics.

Steven Mills developed *New Katakana* as part of an on-going research project to develop and test methods, materials, and curricula that attractively and effectively help Japanese learners pronounce English more accurately and fluently. Special thanks to Koji Futa-tsuya for his frequent and helpful advice and support.

Instructions for filling out the JALT postal *furikae* form

Use the *furikae* to:

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Follow the directions on the back of the *furikae*. Fill out the form in Romaji (Roman letters). Take the *furikae* form to the post office with your remittance and the post office will take care of the rest. For new JALT memberships and renewals, the JALT office will send your membership card within a few weeks. N-SIG members will begin receiving newsletters from their respective N-SIGS shortly after the JALT office processes the *furikae* form.

NOTE: N-SIG memberships expire together with your regular JALT membership. Be sure to renew your N-SIG memberships and/or join new ones when you renew your membership in JALT or become a new member.

edited by david kluge

"Let Me Explain!"
A 'Phonemenal' Game for Pronunciation Practice

Carolyn Quarterman, *Procter & Gamble Far East, Inc.*

This game not only gives learners the opportunity to practice their pronunciation, but also to review vocabulary and to use paraphrasing skills. I have used it with students of intermediate and advanced levels.

In "Let Me Explain!" learners are given words containing a sound targeted for pronunciation practice. They have to explain or paraphrase the words they are given until their teammates can guess them.

Preparation

Make a list of words containing a sound that learners have worked on in class. Choose only words that they are familiar with or have covered in class. Vary the position of the sound within the words; for example, if you were focusing on the /v/ sound, your list could contain the words vacuum cleaner, heavy, wave, travel, vest, brave, vegetarian, river, above, etc. I recommend a list of 8-10 words.

Prepare learners for the game by reviewing strategies used to explain a word. Elicit as many ideas as possible from the students and add more of your own if necessary. List several useful expressions for paraphrasing on the board, for example:

This word is a *(noun, verb, adjective, etc.)*
It is similar to _____.
It is the opposite of _____.
It is made of _____.
It consists of _____.
It is used for _____.
You can find this *(location)*.
An example of this is _____.

How to Play

Divide the class into groups of four or five members. Have one learner from each group come to the front of the room to look at the first word on the list. The learners then go back to their groups and try to explain it to their teammates, using the paraphrasing strategies. They may use any words to explain, except the word itself or one of its roots. They should not point to any objects or make gestures. When someone in the group guesses the word correctly, another member of the group goes to the front of the room and whispers the word to the teacher. If the word is correct, the learner receives the next word and goes back to explain it to his group. The game continues until one group has finished the list. (Note: A group can ask to 'pass' a word if their group cannot guess it, and they are getting far behind.)

When the game has ended, ask learners to recall the words in the game. What sound was in all of those words? Take this opportunity to bring up words that were mispronounced and, if necessary, review the positioning of the tongue and lips for the sound.

Suggestions

In their excitement learners sometimes shout out the answer in their groups. Remind them to speak softly so the other groups won't hear their answers.

I choose to focus on pronunciation at the end of this game so that I can check to see if learners are using the correct pronunciation while focusing on other skills. It is also possible to focus on pronunciation before playing the game, in which case the learners will monitor themselves more closely during the game.

Variations

For lower level groups, have learners draw pictures or use gestures as hints. However, in this situation it is best to have a list of words that are all the same part of speech. (It can be difficult to indicate whether a word is a noun, adjective, or verb through gestures or drawings!)

If you have only a few learners in your class, give each individual a list of six to eight words. Within a time limit of two minutes, the learners should try to get their classmates to guess as many of the words as possible by explaining and describing them.

Quick Guide

Key Words: Pronunciation, Vocabulary
Learner English Level: Intermediate to Advanced
Learner Maturity Level: All
Preparation Time: 1 hour or less
Activity Time: One class period or less

RECENTLY RECIEVED, *cont'd from p.51.*

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*Fotos, S. (Ed.). (1996). *Multimedia language teaching*. Hong Kong: Logos International. (Contact *Jalt Journal* Reviews Editor)
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The Categories Game
A Sound Way to Review Vocabulary

Carolyn Quarterman, *Procter & Gamble Far East, Inc.*

After working through the typical sequence of minimal pair drills and repetition drills to help learners distinguish between problematic sounds and pronounce them correctly, I usually find that they need further opportunities to focus on the sounds and practice them. I like to provide such opportunities by combining pronunciation practice with other skills or topics being covered in class. *Categories* is a game that I adapted from the board game *Scattergories*. It focuses on both pronunciation practice and vocabulary review. I have used it with low-level to intermediate level learners.

Preparation

Choose six or seven categories of words that will review vocabulary learners have previously covered (for example, weather words, countries, foods, jobs, tools, or things in a desk). Also choose some sounds that you want to review (for example, /r/, /l/, /v/, /th/). Before you play the game in class, try it yourself. You need to confirm that there are a sufficient number of words possible for the categories and sounds that you have chosen.

How to Play

Divide the class into teams of two or three members and give each team a piece of paper to write on. It works best to have at least three teams but no more than six. Put the list of categories chosen earlier on the board or on an overhead projector.

After making sure that everyone understands the categories, give the learners a sound (for example /r/) and start a two minute timer. Each team tries to write down one word containing the sound for each category. The word can contain the sound anywhere in the word. For example, if the sound is /r/, roast beef, ice cream, or lobster would be acceptable choices in the foods category. A team might come up with a list as follows:

weather words:	storm
countries:	Germany
foods:	ice cream
jobs:	engineer
tools:	wrench
things in a desk:	scissors

At the end of the two minutes, call on each team to reveal their answers. If they have chosen an appropriate word for a category *and if no other team has the same word*, they receive a point. If another team has the same word or the word doesn't fit the category, no point is given.

Keep score for each team on the board. Play the game again two or three times with different sounds. The team with the highest number of points at the end wins.

While you are asking learners for their answers, listen carefully to their pronunciation of the sound being targeted. They can often correct themselves when asked to repeat the answer, but sometimes a review of the positioning of the lips and tongue are needed. As for determining whether the vocabulary suits the category or not, I rarely have to be the judge. The other teams usually give immediate feedback as to whether they think the word is acceptable or not!

Suggestions

Be sure to make it clear to learners that they can only choose *one* word for each category, and cannot change their answers after the time is up. They have to stick with the word they have written on their paper. (There is always a temptation for them to change their word if another team has called out the same word.)

To liven things up a little, choose a couple of categories with potential for imaginative answers (i.e., things you put in a sandwich, things that are scary). The result is often laughter and good-natured debate about whether the answer should be accepted. Occasionally we have reached a compromise by awarding half of a point.

Quick Guide

Key Words: Pronunciation, Vocabulary
Learner English Level: Low to Intermediate
Learner Maturity Level: All
Preparation Time: 1 hour or less
Activity Time: One class period or less

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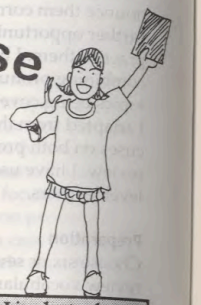
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ENGLISH LANGUAGE TEACHING

Focus on Pronunciation: Principles and Practice for Effective Communication. Linda Lane. Massachusetts: Addison-Wesley Publishing Company, 1993. Pp. 228. ISBN 0-201-59284-3. Teacher's Manual. Pp. 83. ISBN 0-8013-1317-1.

I believe that it is physically possible for all people who have learned one language (their mother tongue) to learn to speak another language, and to speak it so well that others understand and feel comfortable, listening to the speaker. However, attempts to teach pronunciation: sounds, stress, rhythm, and intonation have led me to ask a number of questions. How can I explain the way I create and combine the sounds of English? What would it take for students to develop such knowledge and skills? How can I make pronunciation practice with a reputation for boring repetition exciting and meaningful? How can I bring it to life? I found the answers to almost all of these questions in Linda Lane's textbook and teacher's manual, *Focus on Pronunciation: Principles and Practice for Effective Communication* (intermediate and advanced students). The book definitely helps answer the question that is often in a pronunciation teacher's mind—how can I help my students achieve, as Lane states in her introduction, "a 'gentler' accent, one which is both understandable and acceptable to others" (p. viii).

There are many reasons why I believe this to be one of the most useful, interesting pronunciation text books I have ever encountered. I would like to highlight a few of them.

First, Lane provides concise, accessible explanations of all aspects of pronunciation—vowels, consonants, stress, rhythm and intonation. The units are designed to be independent of each other, and can be used as needed. She begins with an overview which lays a theoretical foundation designed to spark the learners' awareness about pronunciation. After a great passage about how the writer learned to draw the inside of the mouth, Lane asks students to draw the inside of their mouths. Art and pronunciation, who would have imagined! She follows this "art lesson" with an explanation of the parts of the mouth and their relationship to pronunciation. Parts II and III thoroughly cover vowel and consonant sounds. Part IV focuses on putting words together. Part V works on syllable stress, while parts VI and VII look at rhythm and intonation respectively. Text, drawings, listening exercises, pronunciation exercises, conversations, games, and homework support each lesson. If students don't get enough work in the first seven parts, part VIII provides supplementary units for extra practice on points previously covered. This book is a gold mine of ideas and activities!

Secondly, the book includes interesting content and meaningful conversation topics. Content includes science, history, culture, education, and relationships with a few miscellaneous topics thrown in. For each of the units on the vowels and consonants, Lane gives the student one or two focus words to work on. Conversations, readings, and exercises relate to or expand upon the focus word. For example, unit nine focuses on the sounds /a/ and /ɔ/. The focus word is money. The listening exercise is about a miser, and the discussion is about what we use money to obtain, and whether or not it should be used so. Students are asked to think not only about pronunciation, but also about meaningful topics.

Finally, the teacher's manual provides suggestions on planning a syllabus, giving feedback, structuring procedures for activities, and teaching specific units. Lane ends the manual with a long chart which analyzes problem sounds, and gives advice on how both to understand a problem and to fix it. These books give both students and teachers useful keys for learning and perfecting pronunciation. The one drawback that I find, is that the book is written for intermediate and advanced learners. The silver lining to this cloud, however, is that these books will prove very helpful to teachers of any level in planning lessons and developing ways of explaining pronunciation. As a course book or a reference book, *Focus on Pronunciation: Principles and Practice for Effective Communication* and the accompanying teacher's manual is extremely useful for both teachers and learners of pronunciation.

Reviewed by Mary Scholl
Kansai Gaidai University

Pronunciation. Clement Laroy. Oxford: Oxford University Press, 1995. Pp. 135. ISBN 0-19-437087-9.

Pronunciation is a valuable addition to any ESL/EFL teacher's resource book collection. The activity book encourages teachers to consider the teaching and acquisition of English pronunciation from the students' point of view. By asking teachers to consider the affective variables of students toward pronunciation, the book avoids overt, and often times, unsuccessful pronunciation drills. Instead through indirect pronunciation practice it creates a relaxed atmosphere in which students feel free to experiment with the sounds, rhythms and stress of English. Most of the activities are short and serve as good warm-ups for any class. The book is divided into four sections: *Tuning into the Language*, *The Beat and Tune of English*, *Approaching Speech Sounds*, and *Corrections*.

Section 1, *Tuning into the Language*, eases learners into language (and pronunciation) with tasks designed to build self-confidence and an awareness of learners' own barriers to English pronunciation. A good example is Task 1.4, "English in my Life," which is a

clever variation on the popular "Find Someone Who" activity. After filling in a questionnaire, students must find someone "who would like to speak English like a native speaker" or someone "who finds English is a very musical language." However, the activity does not only focus on the positive aspects of English pronunciation. It also addresses students' anxieties. For example, students are asked to find someone "who is afraid some people will laugh when he or she speaks English" (p. 23).

Section 2, *The Beat and Tune of English*, presents stress and intonation activities which Laroy suggests can be alternated with activities in sections three and four, sections in which students practice producing phonemes. One activity that stands out is activity 2.12, "Eat your words." Students are given a transcript of an authentic spoken text. The example used is Benjamin Franklin's poem "The Pessimist" in which "to" and "but" are reduced or, as Laroy says, are "eaten" sounds. Students listen to the text, try to recognize which words are being reduced, and then try to produce the same "eaten" sounds.

In Section 3, *Approaching Speech Sounds*, learners are encouraged to listen to, and differentiate between, phonemes in fun ways designed to yield specific improvements. Take activity 3.16, "Silent Dictation," for instance. The teacher prepares a list of pairs of words "where the contrast in the articulation is clearly visible" (p. 103). Some examples used are "toe - tea," which can be distinguished by the shape of the lips and "thick - sick," in which the tongue is visible in the first sound. The words are incorporated into short phrases or sentences that are numbered and written down. The teacher then gives a silent dictation or "mouths" the phrase. Using only the visual cue students decide which short sentence or phrase was used, and then explain why they made that decision. Next, students can prepare their own silent dictation to be done with a partner or in small groups.

Section 4, *Correcting*, successfully deals with this sensitive issue in pronunciation instruction. The activities in this section present correction indirectly so as not to leave the student feeling defeated. Task 4.11 is especially interesting. Students create sentences using as many words as possible from a list. All the words on the list contain one troublesome sound. Laroy suggests that if students still have trouble with the sound, the activity can be used again later.

The strength of the activities lies in their adaptability to various levels, ages, and varieties of English. With many of the activities, Laroy includes caveats and follow-up activities, as well as advice on alternating the activities in one section with those in another section. I felt that some of the activities are more suitable for a teacher who sees himself or herself as a "performer," so some teachers may feel uncomfortable using them in class. However, with so many activities to choose from, *Pronunciation* provides any teacher with a good number of well-thought out, appealing activities.

Reviewed by Tonia McKay
Osaka Jogakuin Junior College

Clear Speech Pronunciation and Listening Comprehension in North American English (2nd ed.). Judy Gilbert. New York: Cambridge University Press, 1993. Pp. xii + 132. Book ¥1,480. ISBN 0-521-42118-7. Two cassettes ¥5,500. ISBN 0-521-42117-9.

Quite simply, there are few pronunciation texts available that are as thorough and well-organized as Judy Gilbert's package of textbook, teacher's manual, and tapes. *Clear Speech* is a welcome change from the *minimal pair* practice that is often prevalent in pronunciation texts and to which students have no doubt already been exposed. The book takes a strong, learner-centered approach toward pronunciation practice.

The student text starts with a "Clear Speaking Test" and a "Clear Listening Test." Both are basic, straightforward tools that provide a good introduction to the material that follows. Gilbert bases her text on the principle that rhythm and melody form the framework for the clearest speech between speaker and listener.Throughout the text, Gilbert uses a concept called *spiraling* which reviews important topics such as linking, contractions, and reductions as students move from one unit to another. I found that spiraling provides a sense of continuity throughout the course—not the easiest thing to do when teaching pronunciation, especially when students may want to concentrate on individual sounds as opposed to the concepts on which Gilbert focuses (intonation, rhythm, stress, rhythm, vowel length, etc.). The textbook is intended to be used as a separate course book, and the teacher's guide provides eight quizzes as well as a variety of ideas on how to spruce up the activities. Gilbert also cites research discussing the particular teaching point of each chapter.

The textbook is divided into five major sections: Sounds, Words, Sentences, Conversation, and Appendixes, with subgroups in each section. For example, the subgroups in the "Sounds" section provide work on stops and continuants, syllable length, voicing, sibilants , and rhythm. Each chapter contains a variety of pair practice exercises as well as dictation, poems, games, listening activities and "Check Yourself" exercises.

Gilbert warns early on against the "perfection trap" where teachers and students might insist on getting it just right. This is one of the reasons she does not arrange the sounds in traditional minimal pairs. Too many students are already accustomed to seeing /r/ and /l/ next to each other. This may revive memories of previous failures and may again set the students off on the wrong track. Instead, the sounds, "are presented in a form to help students learn to recognize some of the causes of their own difficulties, and to increase listening speed through improved recognition of sounds at the end of words" (p. vi).

My students find the drawings of the mouth, lip, tongue, and teeth area to be very helpful. Chapter 2 presents a clear drawing of the basic parts of the mouth when it introduces stops and continuants. This simple illustration and others richly scattered throughout Chapters 1-6 and Appendixes A and B help students to understand concepts such as *tooth ridge* and *roof of the mouth* in relation to making a particular sound.

The textbook and tapes are presented completely in English and the vocabulary is quite difficult. For this reason, the text is more appropriate for students at the intermediate to advanced levels. Gilbert suggests assigning unknown vocabulary as dictionary work instead of spending a lot of time on it in class. Throughout the text and teacher's manual, she presents solid, informed ideas of the problems students and teachers may encounter along the way, and provides a variety of suggestions for combating them.

In terms of the specific features of each chapter, there is usually a short explanation of the material to be presented. Gilbert also incorporates basic physical activities such as having the students stretch a rubber band to emphasize elongated vowel sounds. Such simple, but effective exercises help students connect with, and focus on, the sounds that they are producing. After the brief presentation, a series of pair practice exercises usually follows. Pair practice exercises are the common thread throughout the text, and I find students become quite familiar with them quickly.

Because Gilbert uses question/answer pair practice exercises so often, students may become bored after a while. She seems to be aware of this possibility and has interspersed limericks and dialogues throughout the units in order to provide a break, and a different form of practice. My students enjoyed the challenge of practicing the rhythm and stress of limericks and an activity called the "Map Game." This is an information gap activity that practices directions as well as voicing and syllable length. Students must distinguish between "Gray's Alley" and "Grace Alley," and similar phrases. Gilbert provides many suggestions in the teacher's guide, although more games such as the map activity would be welcome in a third edition and would increase the already broad scope of the book.

Another feature of *Clear Speech* is its strong emphasis on teaching contracted and reduced forms. This text, along with *Whaddyasay* (1982) and *Whattaya Mean* (1983) by Nina Weinstein, deals effectively with these difficult concepts. We teachers often use "teacher speak" in the classroom. However, articulating vowels and speaking at a slower speed does not help our students become accustomed to "real" English. Gilbert has students practice reductions and contractions for the simple reason that practicing the sounds will help students to hear them more effectively.

A final feature of *Clear Speech* is the conspicuous lack of the drilling of vowel sounds. In lessons 8 and 9 Gilbert focuses on reducing vowel sounds to *schwa*, and on stressing vowels correctly, but thankfully leaves out the "beat, bait, bat, bill" drills. Gilbert concentrates her efforts on rhythm, consonant sounds, intonation, and other areas that will eventually prove more productive for the student. Should students wish to work on vowels by themselves, Appendix A and the accompanying tapes provide a lot of practice. Appendix B contains nine pages of consonant review and once again provides an opportunity for self-study. The tapes are quite useful and all the dialogues, limericks, rhythm practice exercises, and dictations are included on them. They are well organized and of very high quality.

All in all, Judy Gilbert has written a textbook that is well organized, and versatile enough to be used for different student levels. Her strong emphasis on students speaking and listening to one another in different contexts and activities forces the students to concentrate on their own sounds, rhythm, and intonation, rather than on constantly trying to mimic the instructor. The book can be used with small or large classes. It will be a welcome addition to the library of any teacher teaching a pronunciation course.

Reviewed by David Ganulin
JALT Fukui

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Weinstein, N. (1982). *Whaddayasay?* New Jersey: Prentice Hall Regents.
Weinstein, N. (1983). *Whattaya Mean?* Tokyo: Language Services Co., Ltd.

英語音声学　一日本語との比較による

松井千枝. 1996. 朝日出版社. 148pp. ￥1,800.

『英語音声学』は1978年に松井千枝、一色マサ子共著で朝日出版社から出版された『英語音声学』の改訂版である。18年の長きにわたって大学生、短大生を対象とする、一般アメリカ英語を取り扱う音声学の教科書として評価を得てきた旧版は、現在でも英語を専攻する入門者にとっての教科書として十分にその任を果たすものである。これは旧版のはしがきに「本書は松井が経験に基いて書いたものを、一色に相談してまとめたものである」とあるように、著者の教場での実際の体験、経験が十分に生かされて編まれたものである故と考えられる。この度、改定版が出版されたのを期に旧版、新版を比較して音声学の教科書としての特徴と実用性を検討する。

『英語音声学』は旧版、新版とも構成は同じである。第一章・序論で音声学、音韻学全般の基礎的知識を簡潔に紹介した後、第二章・発音器官で器官の図解・名称があげられ、第三章・子音、第四章・母音の二章で各音素の名称、発音の仕方を図解と説明で紹介し、第五章に

至って実際の発話に於いて生じる音の連結・脱落・同化が説明され、第六章で音節、続いての第七章で強勢が語強勢、文強勢に分けて説明され、終章の第八章でイントネイションが説明されている。第三章からは章の終りに各章でのポイントを実際の発音に応用するべく発音、聞き取り練習問題が付されている。これには録音テープ二本が用意されている。

この構成から、また初版はしがきに「英語をいかに発音するかということを、主として話す立場に立って書いたつもり」とあることから明かなように、この書の特徴は日本人が英語の発音を学び身につけるための実践の書であるという点である。目標はあくまでも「日本語との比較」から英語の音が正確に発音でき、更には「英語を母国語としている人が普通に話している時に、自然におこる」現象や英語の強勢、イントネイションに関する基礎的知識を得たうえで「通じる」英語が話せるようになることにおかれている。それ故、音声学、音韻学、またその研究成果に関する説明は最小限にとどめられ、発音器官についても器官の名称を紹介し、複式呼吸の重要性を説明するにとどめられている。文字表記で音を知る手がかりとなるIPAは「学生が慣れ親しんでいる...日本の辞書で一般に使われている(主にJones式)記号」に修正を加えて採用している。次に旧版と比較しながらこの書の特徴をみる。

第一章・序論では新版は序論でスペクトログラムによる音声の視覚的認知法を新たに紹介しているが、これは実際に発せられた音の違いが視覚的に捉えられることの実証の一例として挙げられているだけで、目的は違った音が違っているように発音できるようになることにおかれている。更に同じく序論で変形生成文法の音韻論に立った弁別的素性による分類の例を紹介して音の記号としての意味を説明している。が、これも音の持つ意味を認識する一助としてのものであって、「その音がいかに発音されるかをはっきりとらえることはむずかしい」ために「本書では也統的な音の分類法を採る」としている。

第二章・発音器官で主な発音器官が紹介され、加えて「本書ではアメリカの中西部で話される一般アメリカ英語を取り扱う」とある。が「一般アメリカ英語」が英語としてどのような特徴を有しどのような位置づけがなされており、なぜ「一般アメリカ英語を取り扱う」のか、への言及がなされていない。簡潔な説明が加えられれば学生の英語への認識、理解がより深まると思われる。

具体的な発音の説明は第三章・子音からはじまる。子音は音素を調音点、調音法で分類し、有声、無声を一組にし閉鎖音、摩擦音、破擦音、鼻音、側音、半母音の発音の仕方が説明されている。説明は旧版とほぼ同じであるが、調音点の分類に修正がみられる。まず歯音/θ, ð/が旧版の "interdental" から "dental" と改められている。[1] 次いで/ʃ, ʒ/tʃ, tʒ/が"alveo-palatal" から "post-alveolar" に改められている。[2] 次に"alveolar"に分類されていた半母音/r/が〃post-alveolarﾓ に改められている。[3] 更には旧版では"alveo-palatal" に分類されていた半母音/j/が "palatal" に分類されている。[4]調音法については旧版の「閉鎖音」を「閉止音」に改め、旧版で"slit fricative," "groove fricative"に区別していたのをまとめて"fricative"とし、分類を簡略化している。

第四章・母音は舌の高さ、位置、唇の丸みによる分類である。/ɪ, eɪ, ɛ, æ, ə, ɑ, ɯ:, ʊ, oʊ, ɔ:, aɪ, aʊ, ɔɪ, ɪər, ɛər, ʊər, ɔər/が紹介、説明されている。この章では分類の正確さを期すためと日本の辞書になじんだ学生に分かりやすいようにと(新版 p.60, 注2)旧版の単母音/a/が/ɑ/に改められている。

第五章・音の連結、脱落、同化についてはそれぞれの現象がおきる場合を項目にまとめて例をあげて説明している。ここでは旧版での見出し、「音の連結」をやめて、各現象名を挙げて見出しとし、連鎖 "liaison" を連結 "linking" と改めることで用語を英語に統一し、二語以上の結合の際に生じる三現象に独自性を与えている。三現象のなかで同化の項が規則性に則って細分化されている。旧版での「無声化、その他」から「進行同化」、「相互同化」、「逆行同化」と分類され、説明がより体系化されて理解しやすくなっている。

第六章・音節(音節子音を含む)は蓋態論、音韻論の両面から音節の分け方の法則性が5項目に分けて説明され、続く第七章・強勢、第八章・イントネイションの説明に必要な要素として適切な位置に置かれている。

第七章・強勢はストレスの四段階の区分が紹介された後、語強勢、文強勢が説明されている。この章では二項目が新たに加えられて充実した内容になっている。一点は語強勢について強勢とスペリングの項が設けられた点である。これはスペリングから強勢の予測が可能であることを述べたもので、スペリングと強勢の関係における法則性に注意を喚起している。しかし語強勢位置の予測に関していえば、序論で変蓋生成文法にふれたのであれば、ここでもChomsky and Halle (1968) の説に言及しえたのではないだろうか。もう一点は文強勢の項に、内容語、機能語、リズム、弱蓋・強蓋への言及に加えて、新情報が文強勢に及ぼす影響への言及が加えられた点である。これは実際の発話における文強勢の特徴を理解するうえで役に立つ説明である。

第八章・イントネイションで採用されている表記は、数字と直線の組み合わせで、四段階のピッチ、四段階の連接、三段階のイントネイションを説明する項からなる。前章との関連で、イントネイションと新情報の項が新たに設けられている。さらには上昇イントネイションの項に命令文の付加疑問が加えられており、話し手の意図への言及がみられる。この章は英語を話すという目的からいえば集大成を行うところである。それ故、あえて疑問を呈しておく。筆者は一貫して異音の表記はせず(aspiration, clear /l/, dark /l/の説明はされている)、また音節子音の箇所での注(p.97)に「ここでは、音素(/ /で囲む) を扱っているので、この記号を用いない」としている。が、ここに達した学生に、情報としてだけでも、音素だけでは説明しきれない実際の発話をいかにIPAで表現しようとしているかを知らせるのは無駄ではないと思える。加えて oral interpretation の練習問題が更に多岐にわたると学生は達成感が得られるのではないだろうか。

他にも随所で注が新たに加えられ、練習問題においても聞き分け、発音練習に同じ音がかたよらぬよう、また使用頻度のより高い語、日本人が日本語の音をもって代用しがちな音、子音の連続等を意識的に選んだと思われる修正が加えられたり、新しい問題が付け加えられたりと改良のあとがみられる。参考文献リストが付されたことも評価したい。

日本語との対比が全体を通して基調をなしていることが、さらにはその対比からの説明、注が旧版にもまして多く加えられることで、英語の音の理解がより深められ、相違点を明確にすることで音自体への意識をより鋭くしようという試みがなされていると思われる。スペリングと発音との関連性に言及する説明、注が加えられたことで、話し、聞くことが読み、書くことで充実し、またその逆の作用もある点に学生の意識が向けられるようになることを期待する。

以上の点を総合してみると、新版は旧版と同様、日本人学生に向けての英語発音練習・習得のための実践の書であり、より充実したといえる。Oral Communicationが高等学校のカリキュラムに組み入れられた現在、『英語音声学』は大学生、短大生だけでなく高校生にとっても英語を話すための教科書として役立つ一冊となることだろう。

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注

1.「特に誇張して発音する場合に舌尖を歯の間に出して発音することもある」(桝矢, 135)、「米語のカルフォルニア地域の発音を除いては現実には舌先を上歯の先に接触することで行われていることが知られている」(清水, 35)、「上歯の先に舌先を軽くあてる」(小野, 66)などの説明からも"dental" への分類が妥当と判断される。但し「英語音声学」では(/θ, ð/の代わりに/s, ʃ, z, ʒ, dz, ʤ/を用いるのを)「防ぐには、舌の尖端を歯の間にはさんで、そのままの状態で息を出すことである」との説明が加えられている。

2. /ʃ, ʒ/の発音の際に舌が「日本語の/ʃ/のように硬口蓋に近づく」(桝矢, 50) というよりは「Blade や mid よりを alveolar の後よりに軽くつける」(西村, 50) ことを考慮してのことと思われる。/tʃ, ʤ/も/ʧ/音との関連 (小野, 70) から歯茎後部を強調したと思われる。

3 これには注が付されていて「舌の中央部を硬口蓋と軟口蓋の境あたりに、ぐっと持ち上げ」る方法も紹介されているが、これよりは「歯茎の後部」(桝矢, 167; 清水, 37; 小野; 78) という比較的分かりやすい舌の位置の説明を採用したと考えられる。

4. これは旧版にあるように「前舌面をはぐき硬口蓋に近づける」よりは「摩擦性噪音を生じない範囲で...前舌面を高める」(桝矢, 175)「思い切って硬口蓋に近づける」(小野, 76) 方が安定した発音となることを考慮してのことと思われる。

参考文献

小野　昭一. (1986).『英語音声学概論』リーベル出版.
清水　克正. (1995).『英語音声 学理論と実践』 勁草書房.
西村嘉太郎. (1994).『実践英語音声学』英宝社.
桝矢　好弘. (1976).『英語音声学』こびあん書房.

Recently Received

Compiled by Julian Whitney

The following items are available for review by JALT members. Reviewers must test materials in the classroom. An asterisk indicates first notice. An exclamation mark indicates third and final notice. All final-notice items will be removed from the list after the 31st of August. **Contact the Publishers' Review Copies Liaison (address p. 3), not the Book Reviews Editor, when requesting to do a review of the materials below.** Due to the summer holiday, telephone and fax contact will not be possible. Publishers should send all materials for review, both for students (text and all peripherals) and for teachers, to the Publishers' Review Copies Liaison. N.B. Brackets after a publisher's name indicate the distributor in Japan.

For Students

Children

Frazier, M. C., Deferville, J., & Tai, M. (1995). *Step out: 1, 2, 3* (student's, teacher's, tapes). Hong Kong: Prentice Hall Asia ELT.
Here we go: Pre-primary 1 & 2 (student's, teacher's, tapes). New Jersey: Prentice Hall Regents.
Here we go: 3, 4, & 5 (student's, teacher's, tapes). New Jersey: Prentice Hall Regents.
Graham, C. (1995). *Let's chant, let's sing* (student's, tape). Hong Kong: Oxford University Press.

Coursebooks

*Littlejohn, A. & Hicks, D. (1996). *Cambridge English for schools* (student's, tapes, teacher's, workbook). Cambridge: Cambridge University Press.
*Woolcott, L. (1996). *Go ahead: Pre-intermediate English course for adults* (class tape, student's, student's tape, teacher's, workbook). Hong Kong: Phoenix ELT [Prentice Hall Japan].
Collie, J., & Slater, S. (1995). *True to life: English for adult learners, elementary* (class tapes, student's, student's CDs, student's tapes, teacher's, tapes, workbook). Cambridge: Cambridge University Press.
Gairns, R., & Redman, S. (1995). *True to life: English for adult learners, pre-intermediate* (class tapes, student's, student's CDs, student's tapes, teacher's, tapes, workbook). Cambridge: Cambridge University Press.

English for Specific Purposes

*McBurney, N. (1996). *Tourism* (student's, tape). Hemel Hempstead: Prentice Hall International.
*Remacha, E. S. (1996). *Infotech: English for computer users* (student's, tape, teacher's). Cambridge: Cambridge University Press.
*Tickle, A. L. (1995). *Ecology and the environment: A look at ecosystems of the world* (high-intermediate) (student's, teacher's). Ann Arbor: The University of Michigan Press.
Jones, L., & Alexander, R. (1996). *New international business English* (class tapes, student's, student's tapes, teacher's). Cambridge: Cambridge University Press.
Molinsky, S., & Bliss, B. (1994). *Day by day: English for employment communication* (student's, tape). New Jersey: Prentice Hall Regents.

Listening

!Gaunt-Leshinky, J. (1995). *Authentic listening and discussion for advanced students* (student's, teacher's, tapes). New Jersey: Prentice Hall Regents.

Reading

*Clarke, M. A. (1996). *Choice readings* (intermediate). Ann Arbor: The University of Michigan Press.
*Dyre, B. (1996). *Power play: Individuals in conflict–Literary selections for students of English* (student's, teacher's). New Jersey: Prentice Hall Regents.
Hill, R., & Martin, A. (1996). *Modern novels*. Hemel Hempstead: Prentice Hall International.
Hill, R., & Martin, A. (1995). *Modern plays*. Hemel Hempstead: Prentice Hall International.

Supplementary Material

*Bendel, M. (1996). Can you relate: Game book one & two. Boston, MA: Everglory Publishing.
!Bowers, B. A., & Godfrey, J. (1996). *What in the world?: Exploring global issues* (student's, tape, teacher's resource). Ontario: Prentice Hall Regents.
*Folse, K. S. (1996). *Discussion starters: Speaking fluency activities for advanced ESL/EFL students*. Ann Arbor: The University of Michigan Press.
Handock, M. (1995). *Pronunciation games*. Cambridge: Cambridge University Press.
Hewitt, I. E. (1996). *Edutainment: How to teach language with fun and games* (photocopiable game book and song tape). Sabiaco: Language Direct.

Writing

*Gerellent, F. (1996). *Writing for advanced learners of English*. Cambridge: Cambridge University Press.
Macdonald, A., & Macdonald, G. (1996). *Mastering writing essentials*. New Jersey: Prentice Hall Regents.
Reid, J. M. (1994). *The process of paragraph writing* (student's, teacher's). New Jersey: Prentice Hall Regents.
Waters, M., & Waters, A. (1995). *Study tasks in English* (student's, tape, teacher's). Cambridge: Cambridge University Press.

For Teachers

*Brown, G., Malmkjear, K., & Williams, J. (Eds.). (1996). *Performance*

RECENTLY RECEIVED, *cont'd on p. 44.*

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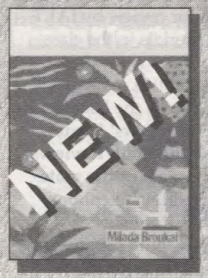

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Conference Updates

It's almost time to get into high gear for the 22nd Annual JALT International Conference on Language Teaching/Learning, and Educational Materials Exposition this November 1-4 at the International Conference Center in Peace Park, Hiroshima.

We have received a lot of local support for this conference. The Hiroshima Prefecture Board of Education and the Hiroshima City Board of Education have endorsed JALT96 with *"koen meigi." Koen meigi* is official endorsement of an event—in this case JALT96—as a professional conference which provides continuing education and training for teachers.

We are also fortunate that the *Chugoku Shimbun* has become an official sponsor of JALT96 and has given its *koen meigi* to the conference. JALT96 will be using several rooms in the Chugoku Shimbun Building, which is a five-minute walk from the Conference Center. Still, the best part is the support this newspaper company is giving JALT96 by running a series of articles about JALT and the conference. This is especially helpful as we endeavor to reach Japanese teachers in the area who are not JALT members.

Add your name to the list of those supporting language teaching in Japan. Join us at JALT96!

by Mark Zeid
1996 JALT Publicity Coordinator

Featured Speaker Workshops (Part II)

In the last issue we covered five out of the ten workshops offered on November 1st. Here are the remaining five.

Morning Sessions (10:00 A.M. TO 1:00 P.M.)

Who? Adrian Underhill
What? "Making Pronunciation Work for Your Learners"

Participants will work on methods that not only present pronunciation points comprehensively and clearly, but engage students actively in broader areas of language learning based on awareness and anticipation.

Who? Rod Ellis
What? "Evaluating Language Learning Tasks"

For those of us who recognize the value of evaluating language learning tasks as a powerful tool for classroom research, Dr. Ellis will supply a framework for describing tasks in terms of objectives, the data that tasks can provide, and intended outcomes. The 7-step procedure will be illustrated with examples of actual research, and followed by some practice in groups.

Afternoon Sessions (2:00 P.M. TO 5:00 P.M.)

Who? David Nunan
What? "Developing Speaking Skills"

The workshop is to serve as a practical introduction to designing and implementing courses for speaking and oral interaction for EFL students in Asia. Nunan intends the workshop to be highly interactive, with some lecture/discussion, problem solving in small groups, and a colloquium/feedback session at the end.

Who? Setsuko Toyama
What? "Interactive Workshop for Teaching Children"

EFL for children is a rapidly growing field with its own set of special challenges and rewards. This workshop offers participants a special opportunity to share problems and solutions concerning both standard and innovative methods to motivate Japanese children, and possible differences in the tasks that native and non-native English speaking teachers face.

Who? Tom Hutchinson
What? "Project Work in Language Learning"

The appeal of project-oriented syllabi is that their very nature combines multifaceted high-level language learning with "real-world" interest and objectives. But this route has its pot holes in terms of management of both time and quality. This workshop will present options for maximizing the chances for success of project work in the classroom.

Make the most of JALT96—attend the Featured Speaker Workshops on November 1st!

by Jeff Hubbell
1996 JALT Featured Speaker Workshops Liaison

UNESCO LINGUAPAX Experts at JALT96

With JALT96 to be held at a modern conference center inside Peace Memorial Park in Hiroshima, it's natural that a key theme of the 4-day event be "peace and international understanding." JALT is especially pleased, therefore, to announce the participation in the conference of a special delegation from the LINGUAPAX committee of UNESCO.

UNESCO stands for United Nations Educational, Scientific, and Cultural Organization. It was formed

JALT96, *cont'd on p.57.*

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JALT Research Grant Still Available!

The 1995 "JALT Grant for Research in Language Teaching and Learning" is still available. The successful applicant may receive up to 300,000 yen. All research projects, especially classroom research, are sought; student research (i.e., for an MA or PhD degree) will not be funded. Application materials should include: a cover letter with the submitter's name, phone number, and project title; a project outline; the results of a search of the literature in support of the project; a list of previous publications and professional experience with a statement showing how that experience will enable the applicant to carry out the project; and a budget. See *The Language Teacher April Supplement* (p. 5) for more information. Send application materials by September 16, 1996 to Jill Robbins, Research Grants Committee Chair, 6-4-9 Midorigaoka, Heguri-cho, Ikoma-gun, Nara-ken 636. 0745-45-1732 (tel/fax).

E-mail: <74274.1755@compuserve.com>.

JALT 語学教育学習研究助成金申請募集

1995年度分の30万円までの「JALT語学教育学習研究助成金」授与応募者を受け付けております。どんな研究プロジェクトでも結構です。クラスルームリサーチが望ましいと思われますが、学生論文(たとえば、修士論文や博士論文)は対象外となります。申し込み書類には次のものを添付して下さい。申請者の氏名、電話番号、プロジェクトのタイトルと概要、関連文献の概要、申請者の業績目録、研究費を授与されプロジェクトを実際に行なう能力があると証明するための経歴書、詳しくはThe Language Teacher April Supplement (p.5)をご覧下さい。申請締め切りは1996年10月1日です。申請書類などを研究助成委員Jill Robbins まで郵送して下さい。

住所: 〒636 奈良県生駒郡平群町緑ケ丘6-4-9
電話／Fax: 0745-45-1732
電子メール: 74274.1755@compuserve.com

Attention All Chapters!

National Events Calendar

For easy distribution of information to AMs and publicity chairs, to avoid overlap in the scheduling of regional conferences and events, and for better coordination through JALT Central Office and publications for "programming-at-a-glance," Virginia Hamori-Ota has taken over as coordinator of the Events Calendar.

Please submit written details of all your planned events, as early as possible in the planning stages, for inclusion in the National Events Calendar.

Fax: 03-5375-9121

E-mail: UV9V-OTA@asahi-net.or.jp

Open Paid Positions in JALT Programs

1. Proposal Inputter/Database Manager for the JALT 1997 International Conference. Submit an application letter and resume detailing computer experience and knowledge of FileMaker Pro. The successful applicant must be able to use the database/template received from JALT, must be able to read and generate Macintosh readable disks, and must be able to work with Japanese text that is received on disk. Tasks include inputting all the received proposals and accepted abstracts, printing and sending out acceptance and rejection letters, and generating various reports for conference officers. Experience changing and setting up fields and layouts and manipulating data to get information is required. Applications must be received by September 25th, 1996 by Jane Hoelker at the address below. Remuneration is ¥600,000 upon completion of the job.

2. Layout Person for the 1997 International Conference Publications. The 1997 Conference Publications include three projects: the 1997 Preconference News Supplement (due Spring 1997), the 1997 Conference Handbook (due Summer 1997), and the 1998 Call for Papers (due Summer 1997). Some inputting and proofreading are required. Submit an application letter and resume detailing computer experience and knowledge of FileMaker Pro and PageMaker. The work is done using FileMaker. The successful applicant must be able to read and generate Macintosh readable disks, must be able to place a limited amount of Japanese text (usually received on disk), and must submit samples or detailed descriptions of previous layout projects. Applications must be received by September 25th by Jane Hoelker at the address below. Total remuneration is ¥600,000 upon completion of the job.

Open Unpaid, Appointed Officer Positions in JALT Programs

Applications are being accepted for the following Editor positions for the JALT97 Conference Publications. Applications are accepted based on previous similar experience. Submit an application letter and resume detailing editorial experience. Applicants must be able to work

JALT NEWS, *cont'd on p. 61.*

Announcing the

The 1996 Heinemann Guided Readers Competition!

Fantastic prizes to be won!

1st prize **A round trip British Airways flight to London and a week's tuition at an English school with accommodation** (1 winner)

2nd prize **A Pippin computer (gives you access to the internet via your TV and plays CD ROMs)** (3 winners)

3rd prize **A Collins COBUILD Learner's Dictionary (donated by HarperCollins Japan)** (5 winners)

Rules

1. The competition is open to any student from any kind of school. However, all entries from any one school must be submitted together by one teacher.

2. The student must write a report (*kansobun*) on any Heinemann Guided Reader. The report should be written on one side of A4 paper.

3. Only one entry per student will be allowed.

4. Included with the report must be the title of the reader, student's name, class and school, and the teacher's name, school address and teacher's contact telephone or fax number.

5. The closing date for the competition is September 30, 1996. All entrants will be informed of the results by the end of November 1996. Please note that we are unable to return the reports.

We look forward to hearing from you! Good luck!

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Call for Papers

Miyazaki International College and
Kagoshima JALT Forum

We are organizing a forum to be held on Saturday, November 30, 1996 and welcome abstracts for papers, workshops and demonstrations on any theme related to the teaching of English to Japanese students.

Deadline for abstracts: August 31, 1996

For additional information contact: Roz Blanck, Miyazaki International College, 1405 Kano, Kiyotake-cho, Miyazaki, 889-16.

Tel: 0985-85-5931; Fax: 0985-84-3396.

e-mail: rblanck@groupwise.miyazaki-mic.ac.jp

Call for Papers

IBC (International Business Communicators), a professional group of corporate language and intercultural trainers, is calling for presentation proposals for the 4th annual IBC conference on Communication and Culture in the Workplace. The Conference will be held February 8-9, 1997 on Rokko Island in Kobe, providing an opportunity to share ideas, demonstrate techniques and discuss theories related to teaching business, technical and cross-cultural communication skills to Japanese company employees. The conference committee is accepting proposals for presentations, workshops and roundtable discussions. Abstracts should include the following: name, affiliation, contact address and telephone/fax numbers, title, length (50 or 80 minutes), summary of content (200 words maximum), and equipment needed (OHP, video, audio). In addition, on a separate piece of paper, please provide a short summary (75 words) and some biographical data (25 words per presenter) to be included in the conference program. Send proposals by mail to: Carolyn Quarterman, Procter & Gamble Far East, 6 Minami-Futami, Futami-cho, Akashi-shi, Hyogo-ken. 674. Fax: 078-941-3152. Deadline for submissions: November 11, 1996.

インターネットでTESL Journalが閲覧できます

インターネット上のTESL Journalのアドレスは<http://ww.aitech.ac.jp/~itesij/>です。内容は、様々な記事や研究論文、授業及び授業計画、授業の発展に役立つ資料や教授法などについてです。ここから、ESLの学生によるプロジェクト、様々な記事や授業、教員のホームページ、TESLのニュースグループ、市販の教材等の情報へつなぐこともできます。英語教員にとって、このアドレスはWWWに入る際の便利なポイントであると思われます。

このJournalは、愛知工業大学で維持、管理されており、オンラインでアクセスできます。

Larry Kelly, Aichi Institute of Technology
e-mail: lkelly@aitech.ac.jp

子どもたちのビデオ交換プロジェクト

浜松の市立小学校では、アメリカの小学校とビデオを交換するプロジェクトをスタートさせました。生徒たちは、自分たちのことや、学校・日常生活などを紹介するビデオを作っています。このプロジェクトが、まずビデオを通じて多くの国の子どもたちを結び、さらにはテレビ会議やインターネットなどの技術を駆使した地球規模の平和的なものへと発展することが期待されています。国内外を問わず、類似のプロジェクトをご存じの方は、下記までご連絡ください。

Sarah Gitter, 1-12-30-203 Sanarudai, Hamamatsu-shi, Shizuoka 432; tel/fax: (053)458-8969
E-mail <FQ5S-GITR@asahi-net.or.jp>

JALT96, *cont'd from p. 53.*

in 1946 as a specialized UN agency to support international cooperation in education, science and culture and to promote the UN ideals of human rights, peace and tolerance. Convinced that ignorance of other peoples breeds suspicion, and that the best way to prevent war is through education, UNESCO has actively worked to promote international understanding in schools based on its constitution which reads "since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed."

LINGUAPAX is an international UNESCO project specifically established to explore how foreign language teaching can promote peace and international understanding. The name LINGUAPAX combines the Latin words "lingua" (language) and "pax" (peace) to mean "peace through language learning and teaching."

UNESCO and the International LINGUAPAX Committee are excited about their participation in JALT96. The three members of the JALT96 LINGUAPAX delegation—Dr. Felix Marti (Spain), Prof. Albert Raasch (Germany), and Mr. Denis Cunningham (Australia)—look forward to meeting JALT members in Hiroshima to discuss with them how language teaching can better promote peace, tolerance and international understanding.

by Kip Cates
Coordinator of the JALT Global Issues in Language Education N-SIG

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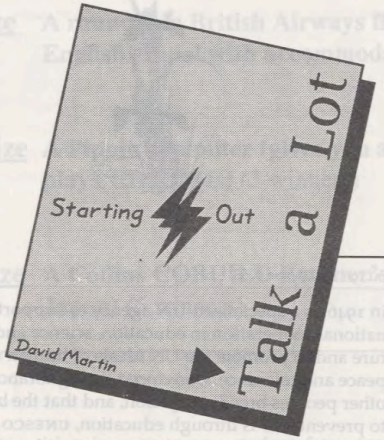

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Available September 1996

edited by jim swan & morio hamada

研究部会の活動の様子がよく分かるのは、各部会のニュースレターや刊行物、それから年次国際大会や研究会での発表でしょう。各部会の活動や企画について更に詳しく知りたい方は、それぞれの担当者に直接連絡をとってみては如何ですか。

Bilingualism

「Bilingual Japan」は20ページ構成のニュースレターで年6回発行されています。毎号、研究論文、連載コラム、バイリンガル家庭の事例研究、読者の体験談等々が含まれていて、日本におけるバイリンガリズム研究の多様性を反映するものとなっています。また、研究ジャーナル「多言語多文化研究」とモノグラフも発行しています。当部会のニュースレターや詳しい情報をご希望の方は、ピーター・グレイまでご連絡下さい。

The Bilingualism N-SIG publishes its 20-page newsletter, *Bilingual Japan*, six times a year. Each issue contains research articles, regular columns, a case study, and letters from readers describing personal experiences, all of which reflect the diversity of studies on bilingualism in Japan. We also publish an academic journal, *The Japan Journal of Multilingualism and Multiculturalism*, and monographs of longer articles originally serialized in the newsletter.

Computer-Assisted Language Learning

会員290名の当研究部会の概要は「ウェルコネクティッド」でも紹介しています。昨年当部会の支援でインターネット上に設けられたJALTCALLは、現在200名以上の利用者がおり、日本生まれの語学教育フォーラムに発展しました。また、ホームページも設けました（アドレスは英文をご覧下さい）。JALTは、現在電子メールアドレスをデータベース化しようとしています。当部会の会員の皆様も、メールのアドレスをケビン・ライアンまでお知らせ下さるか、あるいは、会員の更新手続きの際にご記入下さい。

"Well-connected" describes this 290-member N-SIG. 1995 saw the N-SIG help set up and run JALTCALL, an internet discussion list that now has over 200 members and that has broadened into a Japan-oriented language education forum. We also have a Web (www) page at:
<http://langue.hyper.chubu.ac.jp/JALT/call.html>
JALT National now databases e-mail addresses. To update your JALT CALL N-SIG entry, e-mail your address to Kevin Ryan (ryan@swu.ac.jp) or include it when you renew your membership.

College and University Educators

当部会は、日本の高等教育機関における外国語教師のニーズを考慮し、会員の研究関心領域のデータベースを作成し自己研修のネットワークを提供します。ニュースレターでは、研究報告、実践報告、高等教育での動向等をお伝えします。また、日本の大学での一般的な教職員向け回覧文書の英語への翻訳版を提供します。JALT支部例会での発表はもちろん、年次大会での発表もアレンジします。

CUE addresses the specific needs of instructors of foreign languages in higher education in Japan and offers a network for professional development with a database of members' research interests that we circulate among our members. Our newsletter carries articles, reports on research projects, current practices, trends and policies in higher education. We provide English translations of forms and notices commonly circulated in Japanese colleges, and organize presentations for the annual JALT conference as well as for local JALT chapter meetings.

Global Issues in Language Education

当部会は、グローバル意識を高め、国際理解を深め、世界の諸問題を探求することに関心のあるJALT会員の方でしたら誰でも大歓迎です。8月23日から30日にかけて国際基督教大学で平和教育国際講座がありますが、参加しませんか。詳しくは、ビル・ケイシーまで（連絡先は英文をご覧下さい）。

The Global Issues N-SIG is open to all JALT members interested in promoting global awareness, international understanding, and the study of world problems.

Please plan to attend part of our International Institute on Peace Education (IIPE) at International Christian University, Tokyo, August 23-30 (contact Bill Casey, 1-18-12 Yukarigaoka, Sakura-shi 285; tel/fax: 043-489-6208) as well as our Global Issues Weekend Workshop in Kanazawa Sept. 22-23 (contact Alfred Gehrmann, 2-3-20 Kikugawa, Kanazawa-shi 920; tel/fax: 0762-63-0955; e-mail: gehrmann@nsnet.or.jp)

Junior and Senior High School

当部会とAJET合同の第1回年次セミナーが、国際大学京都学習センターとの共同企画で、9月14日と15日の二日間にわたって開催されます。詳細は、コーディネーターまで。

The first Annual JALT Jr/Sr High N-SIG - AJET Seminar will be held 14-15 September in conjunction with the International University Kyoto Learning Center. For more information, contact either of the two coordinators.

Japanese as a Second Language

当研究部会は、学習者ディベロプメント研究部会と共同で漢字学習・漢字教育の研究会を来年開催する予定です。つきましては、研究会の企画・準備に協力して下さる方を募集中です。興味のある方は、どちらかの研究部会のコーディネーターかプログラム担当者までご連絡下さい。

LD N-SIG and JSL N-SIG are planning to hold a mini-conference on Kanji Learning and Teaching next year

and are looking for volunteers who are willing to be on the planning committee to help organize this conference. If you are interested, please contact either of the two N-SIGs' coordinators or program chairs.

Learner Development

当部会は、学習者の自律性を促し、学習ストラテジーが効果的に利用できるようにし、また、教師自身の外国語学習を改善することに関心のある教師のネットワークです。ニュースレター「学習の学習」は年4回発行されています。また、地域支部例会、研究会、JALT国際大会での発表のコーディネートも行っています。同じ興味、関心を持つ海外の団体・個人との提携も強まっています。当部会の案内は、下記英文中アドレスのホームページでもご覧になれます。

The Learner Development N-SIG is a network for language teachers interested in developing learner autonomy, improving students' use of learning strategies, and improving their own learning of another language. We publish a quarterly newsletter, *Learning Learning*, arrange presentations at local JALT chapters, mini-conferences and International JALT conferences, and maintain strong links with other interested organizations and individuals abroad. We also maintain a www home page at
<http://www.ipcs.shizuoka.ac.jp/~eanaoki/LD/homeE.html>.

Materials Writers

JALT96広島大会の第二日は、当研究部会のプログラムが盛り沢山です。恒例の年次総会や自作教材交換会に加え、今回初めての企画ですが、会員の原稿を語学教材出版社の編集スタッフに見てもらい批評してもらう機会を設けます。原稿を提出したい方は、至急コーディネーターまでご連絡下さい。

Day 2 of the JALT96 conference will be a busy day for MW. In addition to conducting our fifth AGM and our third annual original teaching materials swap-meet, we will also offer—for the first time ever—the chance to have your manuscript critiqued by editorial staff members from several ELT publishers. For submission procedures, contact the MW coordinator as soon as possible.

Professionalism, Administration, and Leadership in Education

当部会の使命は、教育界の現在の研究状況や動向に関する情報を提供することです。私達の関心は、教育プログラムの設計及び運営、教師職業倫理、教師研修、教師評価、運営論、労使関係、教育比較、教師への社会的要請等々多岐にわたり幅広いもので、このような社会的政治的な問題についてあらゆる角度から専門的に検討する場を提供します。ニュースレターは年4回発行されています。

The mission of the PALE Affiliate N-SIG is to apprise JALT of current research and trends in education. Issues of concern to PALE include: program design and administration; professional ethics; teacher development and evaluation; administrative methodology; labor relations; comparative education; and the societal expectations and demands placed on educators. We provide JALT with an eclectic, professional forum for these socio-political issues. PALE publishes four newsletters per year.

Teaching Children

ニュースレター第2号が発行されたばかりですが、受け取られましたか。この秋は、色々な行事が予定されています。まず、広島での年次大会では、「小学校での英語教育のための教師養成とカリキュラムデザイン」というラウンドテーブルを後援します。また、11月24日には群馬支部との共催でカナダ人ジョーン・ブキャナン氏を招きお話を聞く会を開催します。他の企画も準備中です。詳細は、スーザン・ブレナンまでご連絡下さい。

We've just published our second newsletter (do you have one?) and we have a busy fall ahead of us. At JALT96, we will sponsor a roundtable discussion, "Teacher Training and Curriculum Design for Implementing English into the Elementary Schools." Later, on November 24, TC and the Gunma chapter will co-sponsor the Canadian story-teller Joan Buchanan. Other projects are also in the works. For more information, contact Susan Brennan (tel/fax: 078-991-5062).

Teacher Education

ネットワークデータベース用アンケート用紙を6月発行のニュースレターと一緒に会員の皆さんにお送りしましたが、必要事項を記入の上、ショーン・コンリーまで返送願います。また、同じく同封の当研究部会紹介パンフレット（日英両語）を友人や同僚に回覧して下さい。ニュースレター秋季号の原稿はティム・マーフィーまで、教師教育論集の原稿はアンディー・バーフィールドまでお願いします。いずれも締切は8月15日です。

We'd like to ask Teacher Education N-SIG members to complete the Network Database Questionnaire from the June newsletter, and send it in to Sean Conley. Please pass the bilingual information flier about the N-SIG to an interested friend or colleague, too. August 15th is the deadline both for getting things to Tim Murphey for the autumn newsletter and for sending Andy Barfield your papers for the Teacher Education anthology.

Video

当研究部会の年次総会は、広島でのJALT96年次大会の第二日です。総会の後、「文化の中の言語」というテーマのビデオ部会のコロキアムが予定されています。大会前に発行するニュースレターでも同じテーマの記事を特集します。文化とビデオの関わりに関するものであれば、投稿して下さい。原稿は1,000字までで締切は9月1日です。

Video N-SIG's Business Meeting is on Day 1 of JALT96, followed by the Video Colloquium, "Language in Culture." Our preconference newsletter will feature articles on the same theme. Contributions of up to 1,000 words on any aspect of video in culture can be sent to the coordinator by the September 1st submission deadline.

JALT NEWS, *cont'd from p. 55.*

N-SIGs in the Making

Other Language Educators

当部会は、英語と日本語ばかりではなくあらゆる言語と文化の教師と学習者を代表しようとする部会です。この国際化の時代にあって、また、日本の大学のこれからのリストラに直面して、会員の就労条件、研究条件の維持・改善を支援し情報交換の場として機能出来ればと願っています。ニュースレターは年に3回の発行です。海外の類似団体との提携の可能性も検討中です。

This forming N-SIG seeks to represent teachers and learners of as many languages and cultures as possible within JALT—not only those of English or Japanese. In this age of internationalization and in face of the impending restructuring at many Japanese universities, we aim to help our members develop and sustain the organizational conditions for their work and research, and to act as an information network. We publish three newsletters a year and hope to form links with similar groups overseas.

Second Language Literacy

第二言語リテラシーといっても私達は広く捉えようとしています。つまり、リーディング理論、専門英語教育・学術英語教育の実践、内容中心の教育、談話分析、それから、翻訳や文学まで含む非常に幅広いもので、当部会のプロフィールは簡単には説明できないぐらいです。

This forming N-SIG aims to look at literacy in broad terms, from reading theory and practice to ESP and English for Academic Purposes to content-based teaching, discourse analysis, translation, and literature—a broad remit, which denies the N-SIG a clearer profile!

Testing and Evaluation

語学教師が評価と全く無関係でいることはまず考えられません。当研究部会は言語評価における、理論、現行研究、教室での応用に関心のある者みんなの交流の場を目指しています。年4回ニュースレターを発行する予定です。また、地域での研究会やJALTの大会での発表者を紹介します。

It is virtually impossible for language teachers not to be involved in assessment. This forming N-SIG aims to serve as a forum for all those interested in the theoretical principles of, current research in, and classroom applications of language evaluation. We intend to publish a quarterly newsletter and to provide presenters at local meetings and the annual JALT conference.

with and generate files in Macintosh-readable format, and send files formatted to be read by PageMaker to the Layout person. Applications must be received by September 25th, 1996. These are unpaid, appointed officer positions.

3. Assistant English Editor
4. Japanese Assistant Editor

Direct questions and/or applications to: Jane Hoelker, Chair of the Pre-conference Planning Committee, KIT English Program, 7-1 Ogigaoka, Nonoichi-machi, Ishikawa-ken 921. Tel/Fax: 0762-47-9022 (on 24 hrs). E-mail: <hoelker@neptune.cisp.kanazawa-it.ac.jp>.

JALTプログラム有給ポジション公募

(1) 応募書類入力者／JALT1997 全国大会データベースマネージャー

申込書及びコンピュータ経験とFileMaker Pro の知識を具体的に記した履歴書を提出して下さい。応募者はJALTから送られてくる database/template, Macintosh のディスク、ディスクで送られてくる日本語テキストを使いこなせなければなりません。仕事は次のようなことが含まれます。全員の応募書類、採用された人の概要入力、採用通知、不採用通知を印刷し郵送すること、学会役員への種々報告。レイアウトを変更、設定、情報収集のためのデータの操作経験が要求されます。申込書は1996年9月25日までにJane Hoelker へ送って下さい。住所は下記の通りです。仕事終了時の報酬は600,000円です。

(2) 1997全国大会刊行物レイアウト担当者

97大会刊行物には次の3種のプロジェクトがあります。the 97 Preconference News Supplement (97 Spring 締切)、the 97 Handbook (97 Summer 締切)、the 98 Call for Papers (97 Summer 締切)。入力と校正がいくらか要求されます。申込書、コンピュータ経験とFileMaker Pro と PageMaker の知識を具体的に記した履歴書を提出して下さい。仕事は FileMaker を使って行ないます。応募者はMacintosh のディスクと日本語テキスト(通常はディスクで送られます)を使いこなせなければなりません。尚、過去のレイアウトプロジェクトのサンプルと具体的な概要を提出して下さい。申込書は1996年9月25日までにJane Hoelker へ送って下さい。住所は下記の通りです。仕事終了時の報酬は600,000円です。

JALTプログラム無給任命役員公募

JALT 97 全国大会刊行物の次のような編集者を公募しています。前歴によって採用が決まります。申込書と編集経験を具体的に記した履歴書を提出して下さい。Macintosh Format で操作でき、ファイル作成ができ、Page Maker で Format し、レイアウト担当者に送ることができなければなりません。申込書は1996年9月25日までに必着のこと。無給任命役員ポジションは次の通りです。

(3) アシスタント英語編集者
(4) 日本語アシスタント編集者

質問と応募： Jane Hoelker学会準備委員長 KIT English Program, 7-1 Ogigaoka, Nonoichimachi, Ishikawa-ken 921
電話／Fax: 0762-47-9022 (24時間)
E-mail: <hoelker@neptune.cisp.kanazawa.it.ac.jp>

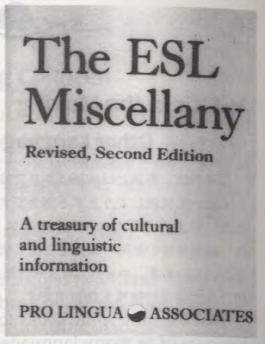
IMAGINE...

You are going to teach on a remote island

and you can only take one ESL resource book with you. It would have to be the ***ESL Miscellany Revised, Second Edition.*** It was written for exactly that purpose, to be a useful and unique almanac style reference for the ESL/EFL instructor. "*The first edition was excellent; this is* more *excellent!*" Dick Yorkey

In his review in the ***NNESTESOL Newsletter***, Dick Yorkey summarizes the purpose of this book as follows: "*The book is a compendium of useful and interesting information for ESL teachers. It can be used in three ways:*

1) as a resource for developing their own materials;
2) as a guideline for those who practice eclecticism; and
3) as photocopyable handouts for students."



The ***ESL Miscellany*** contains: **Situations:** basic daily needs, health and safety, etc.
Topics: Food, Emotions, etc.

Communicative functions: Surviving (beginner), Participating (intermediate),
Part II, **the cultural aspect**, includes checklists of: proverbs, nursery rhymes, major religions, etc.
Part IV, **the metalinguist aspects**, features information on punctuation, spelling, road signs, etc.
Part V introduces **three paralinguistic aspects** of nonverbal communication: The International Sign Alphabet, Classroom Gestures and Selected American Gestures, with accompanying drawings and photographs.

GOOD NEWS: WHEN YOU BUY THE *ESL Miscellany*, YOU CAN REPRODUCE ANY OF ITS 292 PAGES. THIS MEANS, OF COURSE, THAT EXAMINATION COPIES ARE NOT AVAILABLE.

Conversation Strategies

New! A collection of 24 activities for partner and small group conversation practice that will develop strategic conversation skills. Making decisions, interrupting, clarifying, using polite forms — an enjoyable, interactive, student-centered approach to sharpening students' skills in the areas they find the most challenging.

Pair and Group Activities for Developing Communicative Competence

HARCOURT BRACE

Harcourt Brace Japan, Inc.
Ichibancho Central Bldg. 22-1 Ichibancho, Chiyoda-ku, Tokyo 102
Tel: 03-3234-3912 ELT Hotline: 03-3328-2527 (Shari Berman)

Bill Lee will be on vacation in August. All chapter announcements and reports for the October issue should be e-mailed/faxed to Steve McGuire by August 19th. See page 3 for contact details.

CHIBA: MAY

Cooperative Learning Revisited: The Case of the Missing Social Skills

by Robert Homan and Chris Poel

Robert Homan and Chris Poel built upon basic elements of Cooperative Learning (CL) to demonstrate the ways in which students can benefit from an increased awareness of their own patterns of interaction. Beginning with the premise that students are often inadequately prepared for cooperative tasks, Poel outlined a number of simple techniques designed to increase student interaction and avoid either domination by more talkative students or hesitance from less outspoken ones. *Think-Pair-Share* was one example: students consider a problem individually at first, then with a partner, and finally in a group of four.

Homan demonstrated a typical CL learning task in which students rank items in importance for survival after a plane crash in a desert area. Individual ranking averages were compared with pair averages, and then with the average group ranking. Finally, all were compared with a survival expert's ranking. The group rankings resembled the expert ranking noticeably more closely than did the individual rankings. These individual differences pointed to the effectiveness of sharing information and working out strategies in groups. Video clips of students working with these techniques further illustrated their effect in improving both the amount and quality of group interaction.

Reported by Bill Casey

FUKUI: MAY

Striving for Linguistic Thinkers

by Linda Wilkins

Linda Wilkins introduced her topic by stating that problem-solving techniques were among the skills most valued in prospective employees by employers. She then outlined these skills and their applications.

Through assigned exercises, Wilkins pointed out, students can become more fully aware of the stages involved in their thinking. In the context of language study, she suggested encouraging students to think about their own thinking through such activities as classification exercises and clarification techniques. For example, in *cubing*, a prewriting exercise, the writer integrates six aspects of a topic into a complete structure: description, comparison and contrast, association, application, analysis, and argument for and against. Wilkins also provided a generous handout package comprising a wide variety of activities, references, and information on critical thinking centres and conferences.

Reported by Aida Markulin
[also the uncredited reporter of the January Fukui presentation by Barry Mateer—ed.]

HIROSHIMA: MAY

Homestay and Study Abroad: Getting the Most out of the Experience

by Simon Capper

Simon Capper drew on his experience preparing Japanese college students both for three-month homestays in Wales and for their return to Japan. Expecting that students will be shaken by their new geographical, educational, and family settings, he recommends practical strategies for recognizing culture shock, regaining equilibrium, and fulfilling new roles. He teaches students to become not only sightseers, shoppers, and honored guests, but ambassadors and western family members as well.

In the weeks leading up to the homestays, Capper's students assemble scrapbooks of Japanese culture and learn to explain them in English.

They are encouraged to initiate penfriend relationships with people in the countries they will visit. Returning students are likely to suffer let-down and concern about retaining what they learned abroad.He teaches them to anticipate the slump and work through it. He asks that they review aspects of the foreign homestay in a 40-page illustrated description of their experience abroad and encourages them to share what they have learned by helping future homestay students prepare for foreign living, and by interacting regularly with English-speaking visitors to Japan. Those present were able to peruse students' project books, and other class materials.

How to Stimulate Student Participation

by Kaoru Iseno

"Cal" Iseno's ideas were based on recent classroom research he conducted in a year-long university business English class. He started his research with questions about fairness: "Do I treat different students differently, and, if so, how?" As he taught the class of fourteen men and fourteen women, he developed and monitored data from students' continuous written feedback, videotapes of class sessions, and a teaching journal he kept throughout the year. He reported that in the course of the year student behavior progressed from initial phases he termed *naivety* and *physical participation* to states of *emotional involvement* and *intellectual commitment*. What he

believes helped induce this development were circular seating arrangements for class sessions, and assignment of male-female pairs with *pseudo names* who regularly competed in *quiz shows* for artificial money counted as points toward good grades. Among other evidence of stuents' emotional and inttellectual involvement, Iseno noted that some students who initially came late, or not at all, to class were showing up early by the end of the year.

Reported by Valerie Liebelt

HIROSHIMA: JUNE

Ways of Testing Spoken Language

by Barry O'Sullivan

At our June meeting, Barry O'Sullivan started by listing the reasons why Oral Language Testing (OLT) is generally perceived to be the most difficult and challenging of the four skills to test: preparation, or what to include; administration, or how to find experienced examiners; and scoring, or how to ensure reliability and validity.

Despite these difficulties, we should accept the need to evaluate our students' oral progress if we expect to emphasize communication in our classes. O'Sullivan categorized tests as various types of *language elicitation tasks*: interviews, discussions, individual student presentations, pair or group tasks, and less direct tasks. Next, he discussed the pros and cons of evaluation by peers, teachers, examiners, observers, and the students themselves (interestingly, research shows that students consistently rate themselves lower than do their teachers). He also provided examples of various rating scales, such as that of the United States Foreign Service Institute.

O'Sullivan then turned to the affective factors in OLT, particularly his current doctoral research into the effects of gender, cultural knowledge, relative age, etc. on the interaction between the interviewer and student. Past research has shown that students generally score higher when interviewed by a women rather than by men, because the women tended to give more positive and encouraging feedback. This tendency is not common to all cultures, however, as Arabs generally scored better when interviewed by men. Although most participants may not have changed their minds about the difficulties of OLT, they could better evaluate their importance and the affective factors that may influence their results.

Reported by Nelson Einwaechter

kitakyushu affiliate: MAY

Computers in the Composition Classroom

by L. Kenneth Hammond

Kenneth Hammond began with five principles of composition, developed over several decades of teaching:

1. The student owns the work. The implication is that the teacher makes suggestions rather than corrections. To keep that distinction clear, Hammond writes comments in some color other than red, or incorporates them into the composition in bold type. Students who compose on the computer can always keep the original version on file and compare various versions in split windows.
2. Composition is a process that takes place over time. Hammond encourages student to pre-write and spend about ten days on each piece. With computers and e-mail, students can write at home as well as in the classroom, and even send last-minute versions directly to the teacher's computer.
3. That process can best take place in a community of writers. Hammond begins the school term by building trust: Students working on a classroom network of computers can easily send their drafts to peers for their reactions. In fact, he insists that each draft be read by at least three other students.
4. We need to remember the distinction between correctness and composition. While important, correctness is no substitute for well-developed ideas presented in an interesting and organized fashion. By the end of the course, the students have put together portfolios of what they consider their best writing, to be judged both as compositions and as models of correctness. They may use spell-checkers, grammar-checkers, punctuation checkers, and whatever other aids they need. The portfolio is submitted on disk or by e-mail.
5. A good teacher can teach any student willing to write better. Hammond says he is looking for ways to improve what he estimates to be a forty percent success rate.

After sharing some of his classroom handouts, Hammond turned the audience loose on the computers in the lab where we were meeting. The free-writing assignment on the topic of ourselves was so alluring that no one wanted to quit for the post-meeting social.

KITAKYUSHU AFFILIATE: JUNE

Vocabulary My Share

by Dave Pite, Helen Rowland, Christopher P. Carman, Denise Drake, and George Russell

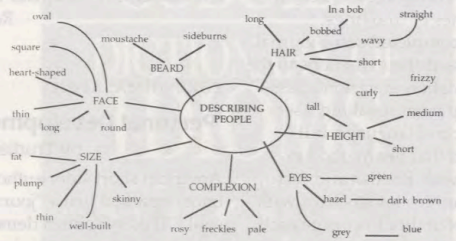
Dave Pite held up a pen and declared, "This is a dog." He directed the members to pass the pen around the circle practicing Q & A intonation:

A: This is a dog.
B: Not a dog?
A: Yes, a dog.
B: Oh, a dog.

Then other writing instruments were introduced simultaneously and passed in the opposite direction.

Helen Rowland demonstrated a category game in which 4-member teams attempt to respond with a unique word in a given category, beginning with a given letter. She also demonstrated several mind maps—visual organizations of lexical groups that she had found helpful in learning French idioms. [See figure.] Students create the maps to review vocabulary or brainstorm for a written or oral project.

Two members helped Christopher P. Carman demonstrate his adaptation of *Password* for large classes. Teams of two or three play two-minute rounds in turn. Carman held the target word on a card behind the back of the guessing student, visible to the rest of the class. Because missed words go back into the pack, waiting students tended to pay attention for the chance to see words and think of possible definitions. Carman recommended using a stopwatch and color-coding cards and awarding points according to difficulty.



Denise Drake's *Say It* is an extended version of *Password*, with student pairs playing simultaneously and giving much longer clues to words from textbook vocabulary lists. In *Story Review*, 4-member teams assemble lists of 20 to 30 words remembered from a given unit and then three members take turns dictating a story, sentence by sentence, to the group's designated writer, until all the words have been used.

To make *Vocabulary Board Bingo* challenging to the audience, George Russell used 25 entries from an applied linguistics dictionary and brought along a prize. Members wrote the words on a bingo grid in any order. Russell then drew definition slips and read them one at a time until someone called bingo. Two would-be winners read back their lists of words before a true winner emerged. The game can be played with derivatives of the same word, so that students need to distinguish among noun, verb, and adjective definitions, and Russell had suggestions for developing Vocabulary Board Concentration. Members left with a stack of handouts and the conviction that their students would have as much fun as they had.

Reported by Margaret Orleans

NIIGATA: MAY

Listening and Speaking: Connecting the Ear to the Mouth

by Robert Habbick

Throughout his presentation, Robert Habbick demonstrated, as well as described, how cooperative learning (CL) can be effectively employed in the English language classroom in Japan. CL lends itself especially well to overcoming Japanese students' reluctance to speak in front of their peers. CL students speak through their group leader, who becomes simply the voice of the group. The pressure is off because the speaker is not called upon to demonstrate individual ability, but to express the consensus of the group, whose members are providing immediate and constant support the whole time. Language is being produced yet the students' security in the classroom is not threatened. Because roles rotate, eventually everyone plays the part of the leader. Habbick also covered a wide range of techniques to help students with listening comprehension. When some attempts do not work, just as in real life, he simply showed how to move on to others that do.

Habbick's presentation method itself enacted CL processes: Following each activity, group members were asked to list the components of the activity and then brainstorm together the teaching strategies and learning goals behind each component. By analyzing the components, participants could separate the frameworks, or teaching strategies, from the learning outcomes. Once separated, the teaching strategies become flexible and can easily be adapted for use with other activities.

With ease he fit his presentation skillfully into the planned chapter activity, "Focus on Members," a lottery with prizes for some lucky participants. Some people went home with dictionaries and T-shirts, but everyone left with new classroom techniques to use, and an understanding of why to use them.

Reported by Lisa Hodgkinson

OKINAWA: MAY

Can Journal Writing Improve Language Ability?

By Jane Hoelker

"Through writing you analyze your senses," Jane Hoelker observed in her two presentations, one per day, to accommodate the many language teachers and learners in the Hokubu region and at Meio University. She noted that large classes, comprising students of diverse levels and meeting only once a week for 90 minutes, present obstacles to an effective journal writing program. Her students write one B5 size page journal per week of about 250 words, including free writing as well as 4 to 6 required reflective assignments. How do you provide an audience for the written journals? How do you motivate technical science majors? From her prior experience in Rwanda, Mali, and Korea, and research into journal use in the English language classroom, she found that journal writing actually provides interest and motiva-

tion for multilevel classes by individualizing the learning process.

Hoelker pointed out some adaptations which helped to resolve most of these problems. Selected pair work activities furnish writers with a peer audience as much as the class schedule allows. The teacher can also read and respond out of class without overtaxing limited class time. But Hoelker stressed that there must always be respect for the students' written privacy. Those engineering and architecture students who like to draw or who like concrete visualization can be encouraged to accompany their entries with sketches or drawings.

After the participants had completed some journal writing exercises, they discussed their reactions to the exercises and their implementation in various classroom situations. It's a big step from speaking a second language to writing a second language, but Hoelker clearly demonstrated that her method extends student time involved with English and provides individualized opportunities for students with different degrees and kinds of ability to engage each other in intelligent discourse adapted to their linguistic, cognitive and emotional levels. Most students acquire higher-order language functions and structures of reasoning. They also gain confidence in their ability not only to write but to speak as well. Most important, they learn to express themselves in a second language.

Reported by Ray A. Welch

SHIZUOKA: JUNE

1. The Ownership of Applied Linguistics
2. Prejudice in EFL Textbooks

by Masaki Oda

Masaki Oda presented the first of two presentations in what he called *code switching mode*, alternating between Japanese and English to facilitate everyone's comprehension. The central thesis of this talk was that there is no justification for the widespread belief that applied linguistics refers only to English and a few other European languages. He said that American and British scholars frequently claim to have initiated the field in the 1950s, and reminded us that Japanese scholars had already been using theory to resolve teaching problems since the beginning of the century. As examples of this exclusiveness, he noted that virtually all magazines and conferences concerned with applied linguistics are in either English or in French.

In the second talk, he reversed the usual criticism of Japanese EFL textbooks as overcontrolled by focusing on the often random selection of college textbooks. After raising the puzzling question of why English is a de facto university requirement while Japanese is not, he offered a taxonomy of available textbooks. He then analyzed a typical classroom situation with the heuristic that Teun van Dijk developed for newspaper discourse in "Discourse, Power, and Access" (in Caldas, Coulthard, & Coulthard, 1996, *Texts and Practices*). Oda demonstrated that teachers generally hold both power and official knowledge with little thought as to how irrelevant to the student or culture-specific the material may be. As examples from best-selling textbooks, he offered an exercise based on a British weather forecast and a pre-reading exercise with yes-no questions that clearly manipulate students' views prior to discussion.

Reported by Stephen Brivati

TOKUSHIMA: APRIL

Personal Development Journal Writing

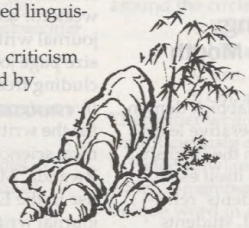
by Trudie Heiman

American short story author Flannery O'Connor once remarked that a "journal is a mirror of the soul." Trudie Heiman demonstrated the truth of this in her workshop combining the two streams of personal development and journal writing. Not only does such writing add interest and fluency to students' typical daily diary entries, but it gives them language skills practice and time to reflect on their lives. Heiman laughingly noted, "One universal truth is everybody is interested in him or herself!"

Heiman instructed the participants in making a scrapbook journal. In her classes students use a 50 page notebook that they personalize with their own pictures and artwork. Heiman listed some characteristics of her journals: personal and meaningful to the student, based on real language in the present tense, non-threatening, liberating, self-exploratory, confidential. She recommended requiring a thesaurus to encourage students to broaden their vocabulary and to use more specific language.

The participants attempted some of the creative journal entries modeled by Heiman's own students from her seemingly inexhaustible list of ideas. Some of the fun included jotting down 100 material wants, setting future financial goals, writing a letter of thanks or gratitude, asking for something special in a "Dear Universe" letter, defining love, describing one's dream job, and creating a magical experience.

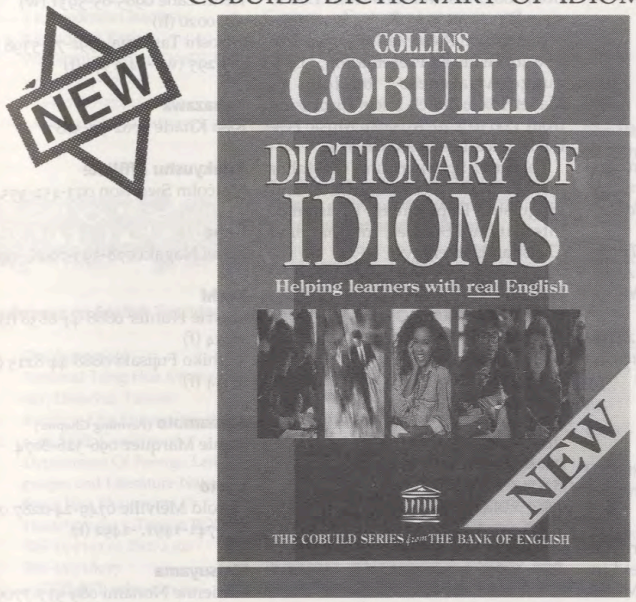
Trudie Heiman's personal development journal writing ideas were embraced by the members, who announced they would try them in their own classes and for themselves. Both emotionally and intellectually challenging, the workshop itself acted as a mirror reflecting ways to elicit more life-affirming and meaningful writing from students.

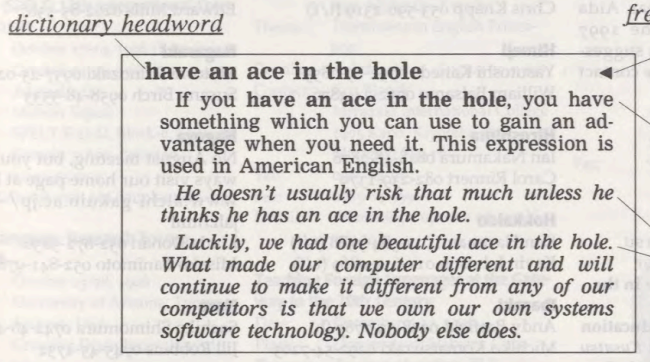


Reported by Linda Wilkins

Introducing, AN ACE IN THE HOLE.

COBUILD DICTIONARY OF IDIOMS





For more information:

HarperCollins Japan
Como Bldg. 6F 8-5-5 Nishi-Shinjuku
Shinjuku-ku, Tokyo 160
Tel: (81) 3-5330-8755 Fax: (81) 3-5330-8757
E-mail: hcjapan@nisiq.net

For orders, please contact :

KINOKUNIYA COMPANY LTD.
38-1, Sakuragaoka 5-chome
Setagaya-ku, Tokyo 156
Tel: (81) 3-3439-0161 Fax: (81) 3-3439-0839

Chapter Meetings

edited by bill lee

Bill Lee will be on vacation in August. All chapter announcements and reports for the October issue should be e-mailed/faxed to Steve McGuire by August 19th. See page 3 for contact details.

Akita
Nigel Moore 0188-37-5937
Dave Ragan 0188-86-3758

Chiba
Bill Casey 043-498-6208 (t/f)
Gordon Sites 043-244-7128

East Hokkaido Affiliate
4TH HOKKAIDO ENGLISH FORUM
Sunday, August 4, 9:30 A.M. to 6:00 P.M
JALT Speaker: Yuji Ushiro (Hokkaido University of Education at Kushiro)
Teaching Strategies for Reading Teachers, 11:00 A.M.-12:00 noon. Joy Academy (11-69, Minami-5, Nishi-17, Obihiro)
Fee (for entire forum): Members ¥2,500; non-members ¥3,000. Info: Hisashi Urashima, Joy Institute of English 0155-33-0198
Chapter Info:
Yuji Ushiro 0154-41-6161
Marion Flaman 015-525-9086

Fukui
No meeting in August. Enjoy your summer break! Just a reminder: The regional conference will be held in Kanazawa, September 22-23. Members will receive a publicity postcard with programme information for the remainder of the year. Aida Markulin is planning the 1997 programme and welcomes suggestions from members. Please contact her at 0776-24-5180 (t/f)

Fukuoka
Bill Pellowe 092-883-3688 (t), 092-884-3722 (f)

Gunma
9TH ANNUAL KUSATSU SUMMER WORKSHOP
Vocabulary and Culture in the Context of International Language Education
Kanto Koshinetsu University Kusatsu Seminar House, Kusatsu Machi, Oaza Kusatsu, Aza, Shirane, 737 Banchi 0279-88-2212. Fees: Conference ¥2000, lodging (1 night, 4 meals) ¥4000. Info: Leo Yoffe 0272-33-8696 Morijiro Shibuyama 0272-63-8522 (t/f) Wayne Pennington 0272-83-8984 (t) 0272-83-6063 (f)
August 24. Check in,11:00; Lunch,12:00; Opening and Orientation,1:00; Presentations from 1:00 to 5:00; Dinner at 5:30; Party from 7:30.
August 25. Presentations from 8:30 to 9:30; Featured Presentation, "Language Awareness," by John C. Maher,10:00; Lunch,12:00; Discussion from 1:00 to 2:30; Kusatsu Music Festival Concert from 4:00 to 6:00.
Featured Speaker John C. Maher teaches in the Communication and Linguistics Department, Division of International Studies, International Christian University.

群馬
第９回　夏季草津ワークショップ
「言葉と文化：外国語教育に関連して」
関東甲信越国立大学草津セミナーハウス
群馬県吾妻郡草津町大字草津字白根737番地
(0279-88-2212)
講演："Language Awareness" John C. Maher（国際キリスト教大学）
参加費：会費￥2000
宿泊費：１泊４食、￥4000
主催：全国語学教育学会群馬支部
支部長：ウエイン・ペニントン　0272-83-8984、柴山森二郎 0272-63-8522
企画：高島稔 0278-52-4732、レオ・ヨッフェ 0272-33-8696、神保尚武 0274-62-0376

Hamamatsu
Chris Knapp 053-596-2319 (t/f)

Himeji
Yasutoshi Kaneda 0792-89-0855
William Balsamo 0792-24-4876

Hiroshima
Ian Nakamura 0848-48-2876
Carol Rinnert 082-239-1379

Hokkaido
Ken Hartmann 011-584-7588 (t/f)
Kevin Johnson 011-614-0869 (t/f)

Ibaraki
Andy Barfield 0298-55-7783 (h)
Michiko Komatsuzaki 0292-54-7203

Iwate
Ellen Sadao 0196-83-3083
Akiko Shimizu 0197-65-3636

Kagawa
Michael Bedlow 0877-63-6494
Shizuka Maruura 087-34-6801 (t/f)

Kagoshima
Keith Lane 0985-85-5931 (w) -65-0020 (h)
Hiroshi Tashima 0992-73-5398 (h) -73-295 (w) -54-1344 (f)

Kanazawa
Risa Kitade 0762-77-3287

Kitakyushu Affiliate
Malcolm Swanson 093-452-3554

Kobe
Nihei Nagaki 078-593-7998, -9957 (f)

Kochi
Lawrie Hunter 0888-44-8838 (t) -8354 (f)
Yoshiko Fujisaki 0888-44-8215 (t) -8354 (f)

Kumamoto (Forming Chapter)
Annie Marquez 096-326-8074

Kyoto
Harold Melville 0749-24-0287 or 075-741-1491, -1492 (f)

Matsuyama
Adrienne Nonami 089-977-7709 (t/f)

Nagano
Edward Mills 0262-85-5387

Nagasaki
Motoshi Shinozaki 0957-25-0214
Susann Birch 0958-48-5533

Nagoya
No August meeting, but you can always visit our home page at http://www.aichi-gakuin.ac.jp/~scott/jalt.html
Linda Donan 052-872-5836
Misako Tanimoto 052-841-9788

Nara
Sachiko Shimomura 0742-46-4724
Jill Robbins 0745-45-1732

Niigata
Wilma Wilcox 0254-43-2592
Donna Fujimoto 0257-79-1818

Okayama
Medhankar Ravi 0876-24-2979 (t/f)

MEETINGS, *cont'd on p. 71.*

Conference Calendar

edited by catherine sasaki

Joint IATEFL Special Interest Group/British Council Symposium
Date: September 26-28, 1996
Place: Vienna, Austria
Theme: ELT Links
Contact: IATEFL
3 Kingsdown Chambers
Kingsdown Park
Whitstable, Kent, CT5 2DJ, UK
Tel: +44-0-1227-276528
Fax: +44-0-1227-274415
E-mail: 10007,1327@Compuserve.com

13th Conference on English Teaching in R.O.C.
Date: October 5, 1996
Place: National Tsing Hua University, Hsinchu, Taiwan
Theme: Building Our Future Together
Contact: 13th TEFL Conference
Department Of Foreign Languages and Literature National Tsing Hua University
Hsinchu 30043, Taiwan ROC
Tel: 886-35-715131, Ext. 4390
Fax: 886-35-718977
E-mail: 13TEFL@FL.nthu.edu.tw

Society of Pakistan English Language Teachers (SPELT) 12th International Conferences 1996
Dates: October 17-19, 1996 (Karachi)
October 24-26, 1996 (Islamabad)
Contact: Mohsin Tejani
SPELT F-25.D, Block-9, Clifton
Karachi 75600, Pakistan
Fax: 92-91-532604
E-mail: Mohsin@spelt.khi.sdnpk.undp.org

Second Language Research Forum (SLRF) '96
Date: October 25-28, 1996
Place: University of Arizona, Tucson, Arizona, USA
Theme: Crossing Disciplinary Boundaries
Contact: SLRF '96
c/o Second Language Acquisition and Teaching (SLAT)
Modern Languages 347
University of Arizona
Tucson, AZ 85721 USA
E-mail: SLRF@ccit.arizona.edu

Nordic Network for Intercultural Communication: 3rd Annual Symposium
Date: November 20-23, 1996
Place: Aalborg University, Denmark
Theme: Intercultural Communication and National Identity
Contact: Center for Languages and Intercultural Studies
Aalborg University
Havrevangen 1
DK-9000 Aalborg, Denmark
Fax: +45-9816-6566
E-mail: nic@hum.auc.dk

Moscow State University, Centre of Russian and Cross-Cultural Studies: Third International Conference
Date: November 28-30, 1966
Place: Moscow, Russia
Theme: Russia and the West: the Dialogue of Cultures
Contact: Anna Pavlovskaya or Elena Galotchkina
The Centre of Russian and Cross-Cultural Studies
Tel: +7-095-939-2070/5082
Fax: +7-095-939-2070/0373
+7-095-932-8867
E-mail: Colorado@Glas.Apc.Org.
(Contact by fax or e-mail recommended)

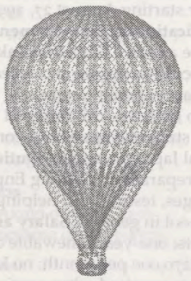
English Education Forum Co-Hosted by Miyazaki International College and Kagoshima JALT
Date: November 30, 1996
Place: Miyazaki International College, Miyazaki, Kyushu
Theme: Transitions in English Education
Deadline for abstracts: August 31, 1996
Contact: Roz Blanck
Miyazaki International College
1405 Kano, Kiyotake-cho
Miyazaki 889-16
Tel: 0985-85-5931
Fax: 0985-84-3396
E-mail: rblanck@groupwise.miyazaki-mic.ac.jp

Teaching Foreign Languages at the Gateway to the 20th Century
Date: December 9-13, 1996
Place: University of Habana, Cuba
Themes: Teacher education, ELT methods/materials, CALL
Deadline for Proposals: October 15, 1996
Contact: Rube Redfield
Fax: 0798-54-1476
E-mail: Rube39@aol.com

The Third International Conference on World Englishes
Date: December 19-21, 1996
Place: East-West Center in Honolulu, Hawaii
Contact: Sara Rabie
Education and Culture
East-West Center
1777 East West Road
Honolulu, HI 96848
Fax: 808 944-7790

The 8th Conference on Second Language Research in Japan
Date: January 18, 1997
Place: International University of Japan, Tokyo Offices
Hiroo, Minato-ku, Tokyo
Abstracts: 3 copies, up to 300 words (English) or 1000 Japanese characters (attach a summary in English)
Deadline: September 15, 1996
Contact: Mitsuko Nakajima
Tel: 0257-79-1498
Fax: 0257-79-1187
E-mail: conferen@iuj.ac.jp

Dictionaries in Asia: Research and pedagogical implications
Date: March 26-29, 1997
Abstracts: Up to 250 words for individual papers, workshops and colloquia related to dictionaries must be received by September 14, 1996. *The announcement sent by the organizer did not contain contact information. Those interested in this conference should try to contact the organizer:
The Language Centre
Hong Kong University of Science & Technology
Fax: +852-335-0249



n **Materials:** resumé with three letters of recom- **Deadline:** on-going until act: Mr. Masakazu Mine, School of English, 1-2-3 i, Mizusawa-shi, Iwate- 97-25-8860.

KEN) I CAN Self-Es- l in Joetsu City an- ull-time Co-Director ualifications & Require- ale with strong Japanese rience with young d high self-esteem. **Du-** t and coach elementary self-esteem, conflict nd outdoor adventuring; tdoor, volunteer, grams; some limited uction. A female is ssist young girls with cursions, personal and ine, and discussion of s. **Salary and Benefits:** ly ¥250,000 per month; available; assistance to Joetsu; small classes. **Materials:** English ntroductory cover ne ASAP. **Contact:** ration, I CAN, 1-10-8 tsu-shi, Niigata 943. 173. Fax: 0255-22-4618. : The **specific request** o work with young er the **"human good** of our **Policy on** n.

Geos Communica- onal announces a part- instructor position. & Requirements: competency, teaching king visa, and uni- **Duties:** teaching ons on-site at **Salary & Ben-** ¥100,000 per 3 classes a **laterials:** ing visa, and **adline:** on- Downs, Shin F, 6-4 Osaki 1 Tokyo 141.

Languages sashi Institute ces two full- time Lecturer positions. **Qualifications & Requirements:** Japanese national proficient in English, especially conversation, or native speaker of English fluent in spoken and written Japanese. Applicants should have a minimum of five years teaching experience in a university setting. Preference will be given to applicants with a strong literature or CALL background. **Duties:** Teach English conversation, listening/comprehension, composition, etc.; 7 classes (4 days) a week. **Salary & Benefits:** salary based on the general university scale, social insurance benefits, etc. **Application Materials:** Send resumé (English and Japanese "rirekisho"), list of publications and copies of two or three major publications. **Deadline:** August 31, 1996. **Contact:** Isamu Ichikawa, Foreign Languages Department, Musashi Institute of Technology, 1-28-1 Tamazutsumi, Setagaya-ku, Tokyo 158. Tel: 03-3703-3111, ext. 2328. Fax: 03-5707-2167.

(TOKYO-TO) Geos Communications International announces a part-time corporate instructor position. **Qualifications & Requirements:** native-speaker competency, teaching experience, working visa, and university degree. **Duties:** teaching business English on-site corporate lessons. **Salary & Benefits:** ¥4,000/hour or ¥100,000 per month retainer (up to 3 classes a week). **Application Materials:** resumé, copy of working visa and university degree. **Deadline:** on-going. **Contact:** Linda Downs, Shin Osaki Kangyo Bldg. 4F, 6-4 Osaki 1 chome, Shinagawa-ku Tokyo 141. Tel: 03-5434-0220.

(TOKYO-TO) International Christian University in Mitaka City announces a full-time Adjunct Instructor position starting April 1 and September 1, 1997. **Qualifications & Requirements:** M.A. in TESOL or related field, EAP teaching experience; seeking both Japanese and non-Japanese instructors. **Duties:** teaching and working on curriculum in ICU's English language program. **Salary & Benefits:** based on age and experience according to Japanese salary scale. **Application Materials:** CV, names and contacts for three references, copies of main publications. **Deadline:** on-going until filled. **Contact:** Peter McCagg, ICU, 3-10-2 Osawa, Mitaka, Tokyo 181. mccagg@icu.ac.jp

(TOKYO-TO) Tsuda College in Kodaira City announces a full-time tenure-track or tenured Instructor ("koshi") position starting April 1, 1997. **Qualifications & Requirements:** native speaker of English with M.A. or above in relevant field; preference will be given to candidates with university teaching experience; Japanese ability helpful. **Duties:** teaching EFL classes, curriculum planning, materials development and other required routine functions. **Salary & Benefits:** Salary commensurate with age and qualifications; bonuses and full benefits. **Application Materials:** C.V. with recent photograph; list of publications; copies of up to three articles/theses; letter of certification of latest degree from issuing institution; two letters of recommendation. Incomplete applications will not be considered. **Deadline:** September 18, 1996. **Contact:** EFL Search Committee, English Department Office, Tsuda College, 2-1-1 Tsuda-machi, Kodaira-shi, Tokyo 187. Fax: 0423-42-5152. Enquiries by mail or fax only. Applications by mail only.

(TOKYO-TO) G. Harris announces an unusual business opportunity to take over an English juku established in 1982 in Denenchofu (students, house, know-how and more; from early 1997). **Qualifications & Requirements:** native speaker and Japanese-speaking spouse preferred. **Application Materials:** For details send profile (brief resumé), phone number and best time to to receive phone calls. **Deadline:** on-going until filled. **Contact:** G. Harris, 3-14-5 Denenchofu, Ohta-ku, Tokyo 145. Fax: 03-3722-0404.

(TOYAMA-KEN) Toyama College of Foreign Languages in Toyama City announces a full-time Lecturer position. **Qualifications & Requirements:** B.A./B.Ed. in TESL, TEFL or History; native-speaker; minimum 2 years teaching experience in Japan; some Japanese language ability; knowledge of computers and video production will be an advantage. **Duties:** Teach 15 hours per week including 4 hours of World History; office hours 8:30-17:00, M-F; attend staff meetings and participate in school events. **Salary and Benefits:** B.A. ¥300,000 per month, M.A. ¥325,000 per month; sponsorship available; subsidized housing or housing subsidy; 5-week summer vacation, 3-week winter vacation and 3-week spring vacation. **Application Materials:** resumé, copy of university degree(s), cover letter. **Deadline:** September 9, 1996. **Contact:** Susan Urakami, Toyama College of Foreign Languages (Toyama Gaikokugo Senmon Gakko), Otemachi 6-14, Toyama City 930. Fax: 0764-91-1349.

MEETINGS, *cont'd from p. 68.*

Okinawa

1996 Okinawa Prefecture Summer English Seminar for Junior & Senior High School Teachers
(Various Speakers)

Monday, Tuesday and Wednesday, August 19-21. Registration: 11:30 on Monday, Itoman Youth Center; Fees: 3 days ¥8,500 2 days ¥6,000 1 day ¥3,000; Ray A. Welch: 098-964-6911(t/f) 102466.237@compuserve.com. Kiyoshi Oshiro (Itoman Senior High School) 098-994-2012

For the first time ever, the Okinawa Summer English Seminar will be conducted by JALT Okinawa members and open to JALT members and everyone interested in teaching English. Lectures by professionals in the field and 7 workshops cover Oral English in the Classroom, Fun Activities for Teaching English, Oral Communication, Entering High School Students' English Ability, English Club Activities, Team Teaching Demonstration . . . and more. A Cultural Exchange Party and an Evening Icebreaker Barbeque are part of the seminar schedule. Communication brings learning to the classroom!

Omiya
Lisa Sanders 0422-37-4354

Osaka
Kimiko Nakamura 06-376-3741
Jack Yohay 06-771-5757

Sendai
Lorne Spry 022-291-6738
Kazuko Honma 022-717-4177

Shizuoka
Glenn Sanders 054-264-5211
Tim Newfields 0543-48-6613

Suwa
Mary Aruga 0266-27-389

Tochigi
Nick Miller 0289-62-7339
Michiko Yamawaki 028-624-1465

Tokushima
No August meeting.

Tokyo
No Meeting. Assistance needed from members willing to serve as volunteer officers and to help organize monthly meetings and special presentations. Please help our 500+ chapter members share their ideas, teaching techniques, and classroom research. Contact Peter Ross 0423-28-7807 (w) -7774 (w/f)

Toyohashi
No August meeting.
Richard Marshall 0532-47-0111
Yumiko Kiguchi 0427-92-2891

West Tokyo
Joseph Dias 0462-55-1104, jodias@kiasato-u.ac.jp
Yamagata Ayako Sasahara 0236-22-9588 (w) -9587 (f)
Fumio Sugawara 0236-85-2468 (h) -84-1660 (w)

山口

公開講座のお知らせ
イントネーションと日本語教育

講師： 村中淑子先生（徳島大学総合科学部助教授）
日時： 1996年8月17日(土) 10:00～13:00
場所： 山口大学・大学会館・第一集会室（山口市大字吉田1677-1 山口大学内）
参加費：JALT会員 無料、 非会員 500円
問い合わせ：
竹山恵里 Tel: 0836-31-4373
林 伸一 Tel: 0839-20-3459
内容： 日本語の音声のうちイントネーションに着目し、それをパターン分けして解説していただく予定。
主催： 全国語学教育学会（JALT）山口支部
協賛： 山口県日本語教育ネットワーク（準備会）
連絡先：〒753 山口市大字吉田1677-1 山口大学共通教育センター日本語・日本事情研究室
＊当日、託児コーナーあり（乳幼児、お子さんをお預りします）

Yamaguchi
Yayoi Akagi 0836-65-4256
Eri Takeyama 0836-31-4373

Yokohama
Ron Thornton 0467-31-2797, evenings
Yumiko Kiguchi 0427-23-8795

Membership Information

JALT is a professional organization dedicated to the improvement of language learning and teaching in Japan, a vehicle for the exchange of new ideas and techniques and a means of keeping abreast of new developments in a rapidly changing field. JALT, formed in 1976, has an international membership of over 4,000. There are currently 38 JALT chapters throughout Japan (listed below). It is the Japan affiliate of International TESOL (Teachers of English to Speakers of Other Languages) and a branch of IATEFL (International Association of Teachers of English as a Foreign Language).

Publications — JALT publishes *The Language Teacher*, a monthly magazine of articles and announcements on professional concerns, and the semi-annual *JALT Journal*.

Meetings and Conferences — The JALT **International Conference on Language Teaching/Learning** attracts some 2,000 participants annually. The program consists of over 300 papers, workshops, colloquia and poster sessions, a publishers' exhibition of some 1,000m², an employment center, and social events. **Local chapter meetings** are held on a monthly or bi-monthly basis in each JALT chapter, and **National Special Interest Groups**, N-SIGs, disseminate information on areas of special interest. JALT also sponsors special events, such as conferences on Testing and other themes.

Chapters — Akita, Chiba, Fukui, Fukuoka, Fukushima, Gunma, Hamamatsu, Himeji, Hiroshima, Hokkaido, Ibaraki, Kagawa, Kagoshima, Kanazawa, Kobe, Kyoto, Matsuyama, Morioka, Nagano, Nagasaki, Nagoya, Nara, Niigata, Okayama, Okinawa, Omiya, Osaka, Sendai, Shizuoka, Suwa, Tochigi, Tokushima, Tokyo, Toyohashi, West Tokyo, Yamagata, Yamaguchi, Yokohama, Kita Kyushu (affiliate), Kochi (affiliate).

N-SIGs — Bilingualism, College and University Educators, Computer Assisted Language Learning, Global Issues in Language Education, Japanese as a Second Language, Learner Development, Materials Writers, Teacher Education, Jr./Sr. High School, Video. JALT members can join as many N-SIGs as they wish for a fee of ¥1,000 per N-SIG.

Awards for Research Grants and Development — Awarded annually. Applications must be made to the JALT President by September 3. Awards are announced at the annual conference.

Membership — Regular Membership (¥7,000) includes membership in the nearest chapter. **Student Memberships** (¥4,000) are available to full-time, undergraduate students with proper identification. **Joint Memberships** (¥12,000), available to two individuals sharing the same mailing address, receive only one copy of each JALT publication. **Group Memberships** (¥4,500/person) are available to five or more people employed by the same institution. One copy of each publication is provided for every five members or fraction thereof. Applications may be made at any JALT meeting, by using the postal money transfer form *(yubin furikae)* found in every issue of *The Language Teacher*, or by sending a check or money order in yen (on a Japanese bank), in dollars (on a U.S. bank), or on pounds (on a U.K. bank) to the Central Office. Joint and Group Members must apply, renew, and pay membership fees together with the other members of their group.

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JALT(全国語学教育学会)について

JALTは最新の言語理論に基づくよりよい教授法を提供し、日本における語学学習の向上と語学教育の発展を図ることを目的とする学術団体です。現在、海外も含めて4,000 名以上の会員を持ち、TESOL(英語教師協会)の加盟団体、及びIATEFL(国際英語教育学会)の日本支部でもあります。

出版物：月刊誌 *The Language Teacher* および年２回発行の*JALT Journal* があります。

例会と大会：年次国際大会、支部例会、分野別研究部会(N-SIG)の会合があります。

支部：現在、全国に38 の支部と準支部が１つがあります。(北海道、盛岡、秋田、仙台、山形、福島、茨城、栃木、群馬、大宮、千葉、東京、西東京、横浜、新潟、金沢、福井、長野、諏訪、静岡、浜松、豊橋、名古屋、京都、大阪、奈良、神戸、姫路、岡山、広島、山口、徳島、香川、松山、高知［準支部］、福岡、長崎、鹿児島、沖縄)

分野別研究部会：ビデオ、バイリンガリズム、グローバル問題、学習者ディベロプメント、日本語教育、コンピュータ利用語学学習、教材開発、語学教師養成、ティーム・ティーチング、大学外国語教育。

研究助成金：詳細は、JALT事務局までお問い合わせください。

会員及び会費：**個人会員**(￥7,000) 最寄りの支部の会費も含まれています。**共同会員**：(￥12,000) 住居を共にする個人２名が対象です。JALT出版物は１部ずつ送付されます。**団体会員**(１名￥4,500) 勤務先が同一の個人が５名以上が集まった場合に限られます。JALT出版物は、５名ごとに１部送付されます。入会の申し込みは、*The Language Teacher* とじ込みの郵便振替用紙をご利用ください。例会での申し込みも受けつけています。

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