

THE Language Teacher

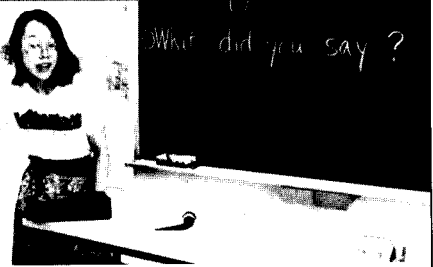
全国語学教育学会

VOL. X, NO. 10

SEPTEMBER 1986

THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS **JALT** ¥350

Special Issue on



SONGS

and MUSIC



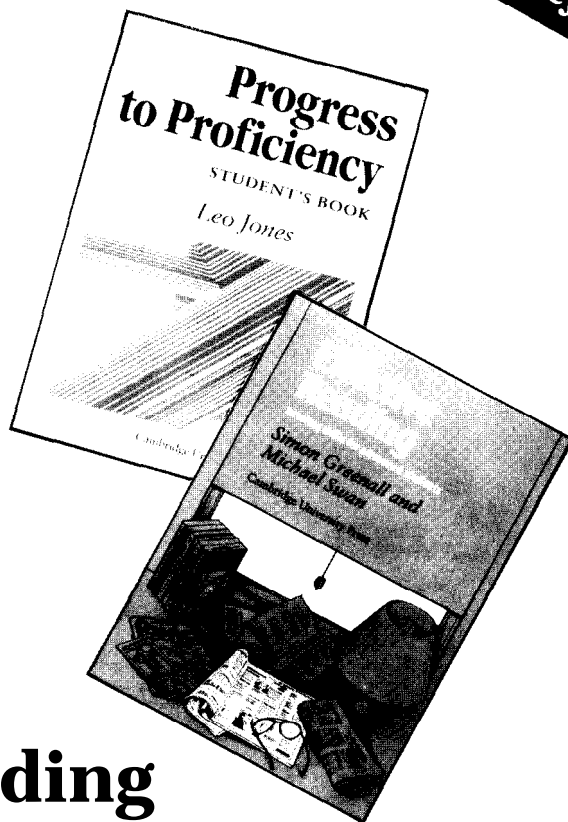
昭和五十四年四月二十一日第三種郵便物認可
第十卷 第十号 昭和六十一年九月一日発行(毎月一日発行)

Progress to Proficiency

Leo Jones

The new, stimulating exam course book, providing systematic, thorough and enjoyable preparation for all 5 papers of the Proficiency examination.

- ★ Develops the necessary exam techniques for all papers
- ★ Offers a wide range of exercises, authentic texts and activities
- ★ Accompanied by 2 cassettes giving specific practice in the listening comprehension exercises
- ★ Can be used flexibly because of its topic-based organisation
- ★ Contains teaching notes, answer key, transcripts of the recordings and lots of ideas for discussion in the Teacher's Book



Effective Reading

Simon Greenall and Michael Swan

Interesting, up-to-date reading material with challenging exercises to develop the reading skills of advanced students.

- ★ All texts are authentic
- ★ Sources include newspapers, advertisements, brochures, books of fiction and non-fiction
- ★ A variety of skills exercises in each unit
- ★ The Teacher's Book explains the rationale behind the exercises and gives answers, background information and follow-up activities

Further information about//Cambridge ELTbooks available from: U.P.S. Ltd. Kenkyu-sha Building, 9 Kanda Surugadai, P-chome, Chiyoda-ku, Tokyo 101. Tel: 291-4541

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, England

this month...

Music and Foreign Languages: Complementary Fields of Endeavor – Renee M. Buck and Tracey L. Axtell	4
Stories Into Songs. . .Songs Into Stories – Steve Brown and Marc Helgesen	8
JALT '86	
Conference Update	12
Dai 12-kai JALT Kokusai Taikai	13
The Good Thing About Conferences – June McKay	15
My Share	
Part I: Song Activities – Dale Griffie	18
Part II: Songs in Non-Aural/Oral Settings – Patricia Dissosway	19
JALT UnderCover	23
Chapter Presentation Reports	30
Dai 7-kai Kigyonai Gogaku Kyoiku Semina Hokoku (Review of the 7th In-Company Language Seminar)	32
Dai 8-kai Kigyonai Gogaku Kyoiku Semina (The 8th In-Company Language Seminar)	34
Bulletin Board	37
Meetings..	40
Positions	49

THE Language Teacher

VOL. X, NO. 10

SEPTEMBER 1986

The Japan Association of Language Teachers is a non-profit organization of concerned language teachers interested in promoting more effective language learning and teaching. It is the Japan affiliate of TESOL. Through monthly local chapter meetings and an annual international conference, JALT seeks new members of any nationality, regardless of the language taught. There are currently 22 JALT chapters: Sapporo, Sendai, Yamagata, Ibaraki, Omiya, Chiba, Tokyo, Yokohama, Shizuoka, Hamamatsu, Nagoya, Kyoto, Osaka, Kobe, Okayama, Hiroshima, Tokushima, Takamatsu, Matsuyama, Fukuoka, Nagasaki, and Okinawa.

The Language Teacher is the monthly publication of JALT. The editors are interested in articles of not more than 1,200 words concerned with all aspects of foreign language teaching and learning. Articles may be in English or Japanese. The editors also seek book reviews of not more than 1,000 words. Employer-placed positions announcements are printed free of charge; position announcements do not indicate endorsement of the institution by JALT. It is the policy of the JALT Executive Committee that no positions-wanted announcements be printed.

All announcements or contributions to *The Language Teacher* must be received by the first of the month preceding publication. All copy must be typed, double-spaced on A4-size paper, edited in pencil and sent to the appropriate editor.

Editor: Deborah Foreman-Takano, Hiroshima Jogakuin Daigaku, 4-13-1 Ushita Higaashi, Higashi-ku, Hiroshima 732; (082) 221-6661

Co-Editor: Marie Tsuruda, Hiroshima YMCA, 7-11 Hatchobori, Naka-ku, Hiroshima 730; work: (082) 228-2269; home: (082) 289-3616

Book Reviews: Jim Swan, Aoyama 8-122, Nara 630

My Share: Marc Helgesen, University of Pittsburgh ELI-Japan Program, 2-6-12 Fujimi, Chiyoda-ku, Tokyo 102; (03) 238-0531

Announcements/Positions: Jack Yohay, 1-111 Momoyama Yogoro-cho, Fushimi-ku, Kyoto 612; (075) 622-1370

Japanese Language: Masayo Yamamoto

日本語の原稿の送り先:

630 奈良市青山8-122 山本雅代

Advertising/Commercial Member Inquiries: JALT Central Office

Photography: David Hough

Proofreading: Jack Yohay and Tamara Swenson

Typesetting: S.U. Press, Kobe

Publications Chairperson: Virginia LaCastro, Taikuba University, Foreign Scholars' Residence 304, Amakubo 2-1-1, Sakuramura, Niihari-gun, Ibaraki 305; (0298) 52-1848.

JALT Journal Co-Editors: Andrew Wright and Richard Berwick, #305 C.I. Mansion, Yamate-dori 1-28, Showa-ku, Nagoya 466; (052) 833-7534

JALT Central Office: Yumi Nakamura, c/o Kyoto English Center, Sumitomo Seimei Bldg., 5th Floor, Karasuma Nishi-iru, Shimogyo-ku, Kyoto 600; (075) 221-2376

Special Issue on Songs and Music

Songs and music are a perennial feature of the TESOL field. Seldom, however, does interest in them translate into a rage or a bandwagon. Research in to the effect of songs and music in the classroom remains scarce. In this sense, songs and music are on the edge of TESOL concerns rather than at the center. On the other hand, interest in music never disappears. In fact, articles and songbooks continue to be written and published and teachers are forever looking for new ways to use songs and music in their classrooms.

Since TESOL as a professional field seems to be growing, it would follow that interest in such areas as songs and music will expand. In this special issue we have gathered opinion, research, songbooks and practical application. It is the hope of the guest editor that this issue of *The Language Teacher* will serve as a reference collection for the future.

Dale Griffee, Guest Editor



MUSIC & FOREIGN' LANGUAGES COMPLEMENTARY FIELDS OF ENDEAVOR

By Renee M. Buck and Tracey L. Axtell

Do people with musical training have an advantage in language learning over people who lack such training? In an effort to determine the relationship between musical training ~ which develops the ability to discriminate fine sounds ~ and the possible positive transfer of these musical sound discrimination skills to those necessary for foreign language acquisition, the present study compares the performance of a group of Japanese high school music majors with a group of non-music majors on a standardized listening test.

Many foreign and second language teachers have speculated about the relationship between music and foreign language learning. A variety of journal articles (e.g. Gasser & Waldman, 1979; Urbanic & Vixmuller, 1981; Wittaker, 1981) have been published promoting the use of music in the foreign language classroom, yet few have examined the possibility of a true psycholinguistic relationship suggesting that music study and foreign language study may be mutually reinforcing.

The ability to discriminate fine differences in musical tones is a skill necessary for any promising student of voice or musical instruments. Similarly, the development of listening skills necessary to discriminate between new sounds in a foreign language is vital to the language learner's progress toward communicative competence.

Classroom research on the effects of a silent period (Postovsky, 1974, 1977; Gary, 1975) reveals that foreign language learners, if given the opportunity to first develop listening skills in the foreign language without being required to speak, outperform those learners who are made to speak

from the beginning, in both pronunciation and grammar. This suggests a strong relationship between listening ability and the development and acquisition of other foreign language skills. With this in mind, consider the possible effects of a positive transfer from musical sound discrimination skills to those necessary for foreign language learning. If such a positive transfer occurs, then it stands to reason that students with musical training would have a head start, an advantage, in the foreign language classroom over those students who lack such training, and whose sound discrimination skills consequently may not be as finely developed.

Early studies on the relationship between music and language learning reinforce this hypothesis. Arellano and Draper (1972) found a significant statistical relationship between musical ability (as determined by the Seashore measures of musical aptitude) and the subjects' ratings on Spanish accent achievement. They suggest that high Spanish accent achievement is a result of a developed sound discrimination ability, a characteristic of musically talented individuals. In an earlier study by Leutnegger, Mueller, and Werhow (1965), a test of tonal memory emerged as significant in predicting foreign language acquisition, further supporting the contention that psycholinguistic processes are at work in the music-language connection.

The present study investigates whether or not musical training is in actuality related to the foreign language learner's ability to discriminate between foreign language sounds, thereby developing general listening comprehension skills and facilitating the language acquisition process. On the basis of previous research and informal classroom observations, it is predicted that there

will be a statistically significant difference in the performance of high school music majors versus non-music majors on the listening comprehension section of the Secondary Level English Proficiency (SLEP) Test, with music majors performing statistically significantly better than non-music majors.

Method

Subjects: Twenty music majors and 20 art majors, juniors at an academic high school in Okinawa Prefecture in Japan, served as subjects for the study. A student identification questionnaire was devised to discover the extent of musical training as well as the students' English language background (i.e. sources and amount of English input outside of the required high school English classes). To control for possible internal threats to validity, it was necessary to set up rigid guidelines for the determination of subject suitability. Certain criteria had to be met by the subjects in both groups. The criteria for suitability were primarily concerned with number of years and intensity of musical training, extra-curricular English input (private night school, English television and radio networks or programs, contact with native English speakers), and extent of travel or residence in a native English-speaking country. Those who did not meet the designated criteria were eliminated from the subject sample.

On the basis of these conditions, 8 music majors and 11 non-music majors were eliminated from the initial population, leaving 12 music majors and 9 non-music majors to make up our subject pool.

Materials and Procedures: Parts I and II of the listening comprehension section of the SLEP Test were used to ascertain the listening skills proficiency level of the two subject groups. In Part I, each subject is presented with a single photograph in the test book. They hear four sentences from which they must identify that sentence which best describes the picture. The aim of this section is to test the student's ability to correctly recognize minimal pair contrasts, juncture, stress, sound clusters, tense, voice, prepositions, and vocabulary. Part II involves a multiple choice dictation. The students must match one of the four sentences printed in the test book with a sentence heard on the tape. This exercise is called **dictaton** because it involves a process similar to that of written dictation, the storage of incoming information in short-term memory and the correct reconstruction of it. The SLEP Test is a widely used standardized test of English proficiency for secondary school students, published by the Educational Testing Service (ETS). In-house research at ETS has

shown the test to be a highly reliable indicator of proficiency (.94 for the listening comprehension section as a whole - Part I at .811 and Part II at .899 - on the Kuder-Richardson 21 co-efficiency scale (Stansfield, 1984)).

Various procedural measures were taken to control for possible threats to validity. The two subject groups were tested at the same time of day, although on two separate days within the same week. The test was administered in a setting familiar to all students, the high school's language laboratory. The laboratory itself is a soundproof room equipped with headphones which were used during the testing to eliminate possibilities of outside noise and distractions. In order to minimize effects of test anxiety, the students were informed that the test scores would be used strictly for research purposes and would have no bearing whatsoever on the English course grades. To reduce inhibitions about the questionnaire, the students, were informed that this data as well would be used strictly for this research project and would be kept entirely confidential.

At the pretest stage, the students were asked to complete the identification questionnaire which would later be used to determine their suitability as subjects. Once all were finished, the administration of the test began. The instructions were played three times for each subject group, with translation given in Japanese to ensure Ss comprehension of the test procedure.

Results and Discussion

This study was set up in a criterion group design in which the two groups compared were the music majors and non-music majors. The measure upon which they were compared was the raw score of the SLEP test listening section (Parts I & II), which came to a total of 40 questions. A mean score of 29.2 for the music major group and 23.8 for the non-music major group were statistically treated with a t-test. The result, or the *t*obs was calculated at 2.968 for 19 degrees of freedom. The difference of the mean scores was found to be significant at $p < .005$. In plain terms, this data signifies that the music majors significantly outperformed the non-music majors on the SLEP; $p < .005$ is a probability measure which means that if this experiment were done an infinite number of times, the chance that the results would not prove to be statistically significant are 5 in 1000, in other words, very slim. (See Table 1)

Although, due to validity controls, the sample population was reduced to 21 subjects (9 less than that considered acceptable for upholding a hypothesis in statistical research), the

(cont'd on next page)

(cont'd from previous page)

Table 1		
Music majors	Non-Music majors	
N= 12	N=9	N = subject pool number
x = 29.2	X = 23.8	X = group mean or average score
s = 4.36	s = 3.85	s = standard error of means
Note: Difference in test score means is significant at $p < .005$ (tobs = 2.968).		

strongly significant difference between the two groups' scores leaves us fairly confident in maintaining that our hypothesis is correct. It would seem to suggest then, from these results, that students with musical training do have an advantage over their non-musically-trained peers at least in this one foreign language skill area of listening. However if one believes, as we do, that the development of a learner's listening skills is fundamental to the development of other skill areas (as has been shown to be true in the previously mentioned studies on the silent period by Postovsky and Gary), then the implications of these findings are clearly relevant to the foreign language learning process.

One might at this point ask this question: to what degree is musical ability, and thus the ability to discriminate fine sounds, inborn and to what degree can it be developed by training? For if all of the subjects in this study possessed a so-called natural talent for music in the first place, then the variable we are indeed looking at is natural ability and how it facilitates language learning, and not the degree or intensity of musical training and how it facilitates language learning. To even attempt to scientifically answer this question would involve an incredibly time-consuming and complicated longitudinal study requiring the testing of young children who have never had any musical instruction on various measures of musical ability; treating experimental groups of varying levels of demonstrated ability with musical training; and post-testing after a determined length (or lengths) of treatment to see if, in fact, training can develop one's sound discrimination ability and bring non-ability subjects up to the same level of musical ability as high-ability subjects. As stated earlier, it would be no small undertaking, and no doubt without enough guarantees of full-term commitment from subjects (and subjects' parents) to make it exceptionally feasible, not to mention the difficulties of finding the subjects, the expense and time required to train, test and retest the subjects, all the while hardly considering all of the possible threats to validity which are often inherent in long-term longitudinal studies. So, without scientific data, all that we

can turn to for answers to this question are our own intuitive feelings on the issue and the opinions of those who have had a great deal of experience in teaching music. The following is a quote from one of these people, Shinichi Suzuki, the founder of the famous Suzuki Violin Method and School:

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be cultivated in every child. . . Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue.

If musical ability **can** be developed through training, as Suzuki contends, the critical age at which a child receives the greatest benefit of musical training, which in turn reinforces foreign language learning ability, is yet to be determined; however if it mirrors the research on the development of native-like pronunciation (oral reproduction) of a foreign language, then we might look to Second Language Acquisition studies by Fathman (1975), Asher and Garcia (1969), Patkowski (1980), Krashen, Long and Scarcella (1977), which focus on the issue of age and the attainment of a foreign language. These studies unanimously point to the highest level of achievement in native-like pronunciation of a foreign language by young children (ages 4-10) who are exposed regularly to native speech. The reasons for these findings, however, are still under debate. On the basis of **this** research, if we consider it to be transferable or applicable to a critical age in the development of musical sound discrimination ability, we might conclude that "the earlier the better" is a principle to keep in mind for musical training as well. Referring again to Suzuki's quote, it is interesting to note the connection he, too, draws between music and language acquisition; albeit mother tongue, it is hardly necessary to point out the many similarities which have been found to exist between first and second language acquisition.

Let's assume for a moment that such training of the ear through use of music is possible. If we consider Arellano and Draper's findings and the relationship which they found to exist between musical ability and foreign language accent, in conjunction with the present findings, a logical pattern emerges: If one can "hear" better, discriminate between sounds better, then doesn't it follow that one might come to reproduce these differences better musically or orally as well? It would certainly be interesting to have compared speech samples of the music majors and the non-music majors. We might hypothesize at this point that there would be a significant correlation between the ratings of subject's speech sample and his/her listening test raw score; while both group mean ratings and scores would reveal statistically significant differences between the subject groups, with the music majors outperforming the non-music majors on both accounts.

Now what of the idea of skills transfer into other language skill areas? We might conjecture as well that if one can "hear" better, he might also be able to pick up those generally last-acquired non-salient features of the foreign language sound system easier and sooner. Would this then transfer to improved spelling skills? general writing skills? reading skills? Without data, however, hypothesizing is all that can be done, hoping that the hypotheses might be a focus of future research.

While it is clear that more research is needed in this area, the possible implications for language teaching are fairly interesting. On a large-scale basis, to imagine that musical training in the future be a required complement to mandatory foreign language study is rather unrealistic, considering the implications for school curricula. On an individual basis, however, parents and teachers might make recommendations to serious students of foreign language that musical training might help them in their earnest endeavors. If parents believe in the necessity of foreign language learning in today's "small world," then they, too, might encourage their sons and daughters to take up a musical instrument or develop that inborn musical instrument, the voice. . . and the earlier the better!

If you're still not convinced of the complementary reinforcement of musical training and foreign language learning, there remains yet an indisguisable benefit brought about by encouraging musical training: plenty of beautiful music in the air!

References

Arellano, S.I. & J.E. Draper. 1972. Relations be-

- tween musical aptitudes and second-language learning. *Hispania*, 55, 1:111-121.
- Asher, J. & R. Garcia. 1969. The optimal age to learn a foreign language. *Modern Language Journal*, 53, 5:334-341.
- Fathman, A. 1975. The relationship between age and second language production ability. *Language Learning*, 25,5:245-254.
- Gary, J.S. 1975. Delayed oral practice in initial stages of second language learning. In *On TESOL '85* (M. Burt & H. Dulay, eds.), 89-95.
- Gasser, M. & E. Waldmen. 1979. Using songs and games in the ESL classroom. In M. Celce-Murcia & L. McIntosh (eds.), *Teaching English as a Second or Foreign Language*, 49-61.
- Krashen, S., M. Long, & R. Scarcella. 1977. Age, rate and eventual attainment in second language acquisition. *TESOL Quarterly*, 13, 4:573-582.
- Leutenegger, Ralph K., Theodore H. Mueller, & Irving R. Weshow. 1965. Auditory factors in second language acquisition. *Modern- Language Journal*, 49: 22-30.
- Patkowski, M. 1980. The sensitive period for the acquisition of syntax on a second language. Ph.D. Dissertation, New York University, 1980.
- Postovsky, V. 1974. Delay in oral practice in second language learning. *Modern Language Journal*, 58: 229-239.
- , 1977. Why start speaking later? In *View-points on English as a Second Language* (M. Burt, et al., eds.).
- Stansfield, Charles. 1984. Reliability and validity of the Secondary Level English Proficiency Test. *System* 12, 1: 1-12.
- Suzuki, Shinichi. 1970. Principles of Study. *Suzuki Violin School*, 1: 3.
- Urbanic, A. & J. Vixmuller. 1981. Using popular music in the foreign language classroom. *Canadian Modern Language Review*, 38, 1:81-87.
- Whittaker, F. 1981. Notes on grammar: singing in ESL with songs for the grammar class. Paper presented at the Hawaii Council of Teachers Of English Conference, April 11-12. ED207336 FL012527..

Special thanks to the Okinawa Prefectural Board of Education, Naha Senior High School EFL faculty members, and the students of Mr. Kinjo for their help in this research.

Renee Buck was an M.E.F. in Naha from 1983 to 1984. She has an M.A. in TESOL and is currently head instructor for Seiko-Epson Corporation, Suwa, Nagano.

Tracey Axtell, M.A. TESOL, is currently teaching in Seoul, Korea.

Submissions to Special Issues of The Language Teacher

Articles concerned with the topic of a Special Issue may be submitted either to the Editor or to the guest editor for that particular issue. It is recommended that one or the other be consulted beforehand, to avoid content overlap, and that plans be made to submit the article approximately two months before the issue date.

For further information, please contact the Editor.

STORIES INTO SONGS... INTO STORIES

By Steve Brown and Marc Helgesen,
University of Pittsburgh ELI Japan Program

story (stor'e) n., pl. -ries. 1. The narrating or relating of an event or series of events, either true or fictitious. 2. A tale. 3. A short fictional literary composition: short story. 4. The plot of a novel, play, etc. 5. A statement or allegation of facts. 6. An anecdote. 7. A lie. [<.Gk **historia.**]

song (song) n. ~~1. Sound produced by singing. 2. A brief musical composition for singing. 3. The act of singing. 4. A lyric poem or ballad [<OE sang. See **sengwh-**]. -song'-ful adj-song'-fully adv.~~

song - a lot like a story, but the rhythm is better.

Stories and songs do share some of the same characteristics. Indeed, a song is often a kind of story. Each is a form of extended discourse. In the language classroom, both can be motivating (Savignon, 1983; Little, 1983; Morgan & Rinvoluceri, 1983).

They also provide quite different opportunities.¹ Songs are generally a crystallized form of language; they have specific lyrics that don't change. As such, they can provide interesting formats for grammatical (see Medinger & Rosenfeld, 1984; Graham, 1982) or functional (Little, 1983; Abbs, 1975)² practice. They also seem to be more easily remembered than many other forms of discourse. Witness the large number of students who can remember the lyrics to the Stephen Foster (or Beatles) tunes they learned in junior high school even though they would be hard-pressed to recall the dialogues they "learned" at the same time. Stories, when well told, change with each telling. A plot may last hundreds of years but the telling is, each time, for the specific audience, and it necessarily changes. Songs can be quite useful in developing student vocabulary and pronunciation (Bechtold, 1983). It may be that the primary advantages of songs are in these relatively mechanical areas. Stories, on the other hand, do little to help in these areas but are very effective in building students' discourse and affect. The combination of both techniques can, in some ways, offer the best of both worlds: accuracy and fluency.

Frequently, stories are broader and more complete than songs, the latter often focusing on one aspect of or scene from the story in detail (especially emotional detail). The decision to move from a story to a song or to do it the

other way around, then, is dictated by the teacher's desire to move from the whole to a specific aspect or vice-versa. This is summarized in Figure 1.

Stories Into Songs

Our students know a great number of stories. They are imbedded in songs, novels, comics, jokes, and other elements of daily life. We have found it useful to identify stories known to a portion of the students, who are given a story skeleton (a list of key words and phrases to help them remember and sequence the story; see Morgan & Rinvoluceri, 1983). In an alternative form, a skeleton of a story somewhat known to all the students can provide an opportunity for the students to work together to recreate the story. To date, the most lucrative sources have been American musicals that have had wide exposure in Japan. An example is *West Side Story*. The film version of this Bernstein and Sondheim musical is known to virtually all young Japanese adults. Most also know that it is based on Shakespeare's "Romeo and Juliet." That story presents interesting opportunities since it is one we all know. .sort of. Actually, most of us remember that Romeo (Montague) and Juliet (Capulet) are from feuding families but they meet and fall in love. then something happens and Juliet feigns suicide but Romeo thinks it's real and kills himself. There is quite a story between falling in love and swallowing the poison. Because students don't remember all the details, providing them with the following skeleton and asking them to work together in pairs or small groups to reconstruct the story can be an effective fluency activity.

1. Montague
2. Capulet
 - long feud (fight)
3. J engaged - doesn't want
4. C's have ball (dance)
5. R comes in disguise
6. R & J meet, fall in love
7. meet later
 - want to marry
 - solve family feud
8. secret marriage
9. R fights/kills Tybalt (brother-in-law)
10. R flees to another country
11. J must marry
12. Priest
 - gives "sleeping poison"
 - sends letter to R
13. R's friend

- sees funeral
 - ~ tells R that J is dead (letter hasn't arrived)
14. R comes back, sees J "dead"
 - kills self
 15. J wakes, sees R dead
 - kills self

After the story reconstruction, we move into the song. While there are any number of wonderful songs³ in the film (we present it on video), we choose "America." To make the transition from **R & J** to **WSS**, we ask several pointed questions. This story took place hundreds of years ago. Do we still have feuds? Between what kinds of groups? (In Japan, maybe we are talking about Yamaguchi-gumi and Ichiwa-kai.) If you were living in New York, what would you worry about? Students quickly come up with "violence" and "gangs" (in large part, perhaps, because many have already associated **R & J** with **WSS**). In the song sung by Puerto Rican immigrants, the women are happy with American life, the men are not. The students are given a cloze of the song with parts of the men's lines deleted. The students first read through the passage, noting both the meaning and the rhyme scheme. In pairs or small groups, they "predict" (i.e., guess) possible answers. They then watch the video and try, with a partner, to fill in the cloze. After the song, they work with the following questions to the degree that the teacher and the class are ready:

- What were the difficulties for the immigrants in the song?
- For foreigners who come to Japan, what things are similar? What are different?
- Is there a difference for foreigners from the U.S. or the U.K. compared to those for people from Korea or China? What examples do you know of? (Be sure you know your class before introducing this topic.)

While the above is related to a specific musical, it can be generalized. Any song that comes from a musical that most (or some) students know is a possibility. Either "The Wizard of Oz" or its remake "The Wiz" (far better if your students prefer **R & B** or rock music) work well, since many students have some knowledge of the story.⁴ Walt Disney is very popular in Japan. In most Disney cartoons, the songs are in English and the dialogue is in Japanese. Students can work together to recreate the stories of "Snow White," "Cinderella," etc., then go on to learn the English song.

Songs into Stories

Both songs and stories tend to be formulaic. That is, certain types of stories have certain con-

ventions. There are love songs, social comment songs, and **enka**; each is clearly recognizable.

Songwriter Steve Goodman once wrote a song that tried to include every convention of country music on a three-minute record. We use this "Perfect Country and Western Song" (**You Don't Have to Call Me Darlin', Darlin'**) to get our students thinking about types of stories and what one needs to tell them. We begin by asking, "What makes a perfect song?" (rhythm, harmony, production, lyrics, etc.). What items does the typical **enka** song include? (lost love, hometowns, alcohol, rain, etc.). After the students are thinking about these issues, we provide a very short background to American country music, likening it to **enka**, then play the song most of the way through, to get a general picture. Next we do a cloze of the names⁵ mentioned in the song and, after predicting possible answers, another cloze of some phrases. In pairs, students work together to understand the song and ask any questions they may have.

Near the end of the song, the artist, David Allen Coe, says he criticized his friend the writer for leaving out "mama, trains, trucks, prison and getting drunk." We ask the students to write down the list Coe mentions, then write a verse or short story (depending on the students' level and interests) using those five items. They share their ideas with the class, then listen to the songwriter's solution, the last verse of the song.

During the next class, the students brainstorm types of stories (westerns,, samurai tales, love stories, science fiction, .etc.). The class chooses one from the list and brainstorms the conventions of the story type' (e.g.; for westerns: good guys, bad guys, horses, small towns, etc.). Students then work in pairs or groups to create a story that contains as many, conventions as possible. They share their story with the class.

If you don't like country music, any song you consider an archetype will do: the perfect love song (**As Time Goes By?**), the perfect rock song (**Johnny B. Goode?**), even **enka**. What you need is something to graphically present the idea of conventionality. Once you've established that, your students' imaginations will do the rest.

Often there is a story behind a song. Something happened to get the singer telling the story. Almost any song can be used for this activity, but we've used "When I Paint My Masterpiece" in two versions, one by Bob Dylan and the other by The Band. We begin by making sure everyone understands the title's metaphor and then talk about masterpieces. If the class is close-knit, you might ask what its members

(cont'd on next page)

(cont'd from previous page)

consider to be their masterpieces and what they hope to accomplish. We then play the Dylan version and the students follow along with the lyrics. We discuss the words, images and meaning, trying not to prejudice their idea of the "I" protagonist/singer. Then we play The Band's version, which differs in several particulars, and ask the students to cross out the words that are different⁶ from the Dylan lyrics.

Then it is time for the story. The students are asked to think about "I." What sort of person is he? What was his past like? Will he "paint" the masterpiece? In short, they construct a biography, the story of the person's life. For some classes, we supply a list of specific questions to start them off: What nationality is he? How old is he? Did he go to university? etc.

You can use almost any song as the basis of a biography, but those with a strong emotional component work best. Stress that the song is a "snapshot" from a life. What happened before?

What will happen next?

Generalizations and Conclusions

We have found the combination of story and song invaluable for generating enthusiasm and discussion. The general strategies are summarized in the box. While we have limited our examples to show music, country, and rock, the techniques seem to work with all types of music. Teachers should, of course, find types of music they enjoy, for the students will certainly reflect the teacher's energy (or lack of it).

A final note: when talking to other teachers, we often hear "But I'm not a good singer!" None of the techniques suggested require singing and we have, at times, used them without having the students sing. (One of us can get by at *karaoke*, the other is tone deaf.) But usually we sing, and the students do too. After all, that's what songs are meant for.

(cont'd on page 12)

GENERALIZATIONS

Figure 1

Stories into songs:

- Move from the whole to the specific.
- The technique is used to have students reconstruct previously known stories.
- Begin with a story some students know. In pairs or small groups, those students work together to recreate the story. (or)
- Begin with a story that most students know, but not perfectly. Have students work together to recreate the story.
- In both cases, provide a plot skeleton to help the activity proceed smoothly.
- Move from the story into a song dealing with an aspect of the story.

YOSHITSUNE
BENKEI
OVER THE SEA
TO SKYE

ROBIN HOOD

Songs into stories:

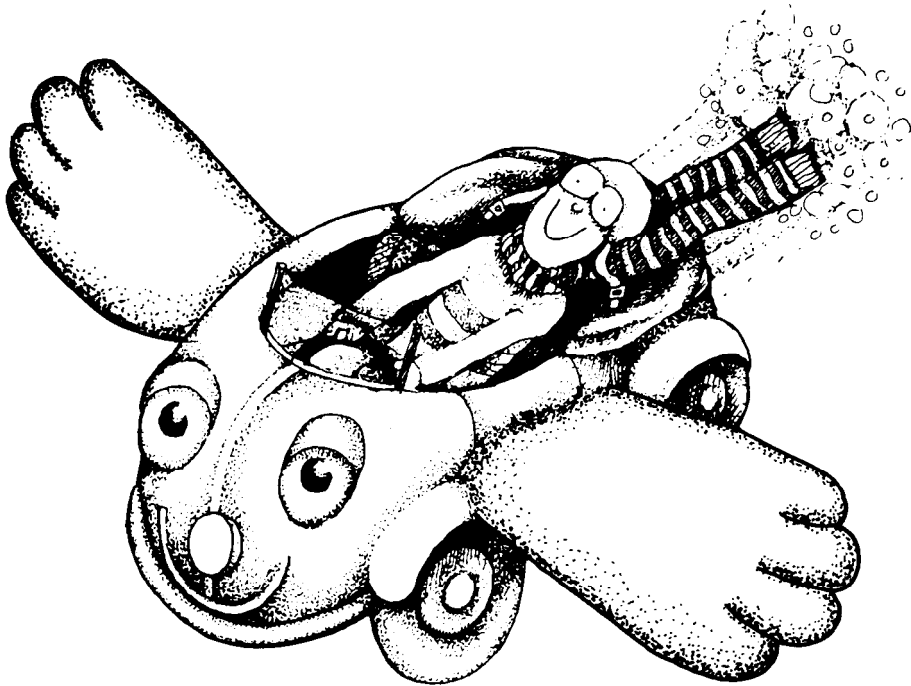
- Move from the specific to the general.
- These techniques are used to encourage student creation (rather than reconstruction of known material).
- Use songs typical of styles of music. Have the students identify the conventions to create their own stories. (or)
- Use emotional songs and have the students create biographies or stories filling in the background or the "next scene" in the character's life.

S

haring aSong

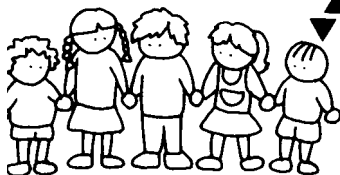
Bob Schneider

Whole Language Activities through Music



Video Coming Soon!

- Activity Book-29 songs
- Teacher's Guide
- Tapes (C60X 3)



▲▼ **アジソン・ウェスレイ・パブリッシャーズ・ジャパン**

Addison-Wesley Publishers Japan

〒101 東京都千代田区猿樂町1-2-2 TEL03-291-4581 FAX03-291-4592
Nichibo Bldg., 1-2-2, Sarugaku-cho, Chiyoda-ku, Tokyo 101

(cont'd from page 10)

Notes

1. The authors of this article consider this a report on work in progress rather than any kind of summary of research. We don't have a new *way*, but we are experimenting with a few variations on techniques that seem to have promise. If, in sharing these, we can interest others, perhaps at some future date we can all pool our ideas and make a more complete picture. We would be interested in hearing from others working in this area; we can be contacted at University of Pittsburgh ELI-Japan Program, 26-12 Fujimi, Chiyoda-ku, Tokyo 102.

2. The songs in Skyhigh were originally published as part of the early functional text **Strategies**. They were later published in songsheet/tape form. Built into the text's functional format, the songs are also grammatically referenced. **Even if you can't carry a tune**, by contrast, is in a grammar format but functionally referenced.

3. The song **America** is not particularly tied to the Romeo and Juliet theme. This provides an illustration of moving from the larger (the whole story) to the more specific (looking at a source of conflict). Also, because the positive and negative aspects of life in the U.S. are presented in one-to-one correspondence (e.g., "I have a new washing machine." "What will you have, though, to keep clean?"), the students are more able to do the prediction activity. Some of the other songs that are more directly related to the love theme (**Tonight, Maria**, etc.) are much more difficult and should probably be used only with advanced students.

4. We've taught "The Wiz" about a dozen times. Once it happened. . .the teacher's dread: although one can usually count on a third to a quarter of the students knowing the story, no one did. The lesson was salvaged by having the students close their eyes. They were instructed to listen to the story and try to "watch the movie," i.e., visualize what they heard. Then the story was told with all adjectives of description eliminated. Finally, in pairs the students shared the physical descriptions of the main characters (Dorothy, the scarecrow, the woodsman, the lion, the wizard, the witch) that they had imagined. Even though they hadn't heard the descriptions, they "saw" them. It resulted in a vivid recycling of descriptive adjectives.

5. The song contains the names of several famous C&W singers including Waylon Jennings, Merle Haggard, and Charlie Pride. Since most of our students are unfamiliar with these names, we provide the names in scrambled order. The name clozes on the student task sheet is represented with the symbol "=" which differentiates it from the content cloze items ("_"). There is no particular reason that they should learn the names, so providing the Items gives them a fairly easy task with which to preview the song. If you would like a copy of the cloze sheets for any of the songs mentioned in this article, send a stamped, self-addressed envelope to the authors (see note 1 for address).

6. The "cross out the differences" technique can be used with any song that has more than one version. Other possibilities include "Bye Bye Love" by the Everly Brothers and "Bye Bye Life" from the film **All That Jazz**, "You Ain't Goin' Nowhere" by Bob Dylan and by the Byrds, and any two of the numerous versions of "Mac the Knife."

Bibliography

- Abbs, B. **Skyhigh**. Longman, 1975.
 Bechtold, J. Musical ESL. **TESL Talk**, Winter/Spring 1983,14 (1 & 2), 18-185.
 Graham, C. **Tum of the century songbook**. Regents Pub. Co., 1982.
 Little, J. Pop and rock music in the ESL classroom. **TESL Talk**, Fall 1983,14 (4), 40-44.
 Medinger, P. & J. Rosenfeld. **Even if you can't carry a tune**. Newbury House, 1984.
 Morgan, J. & M. Rinvoluceri. **Once upon a time**. Cam-



CONFERENCE UPDATE

Seirei Gakuen in Hamamatsu, site of the JALT '86 conference, was founded by a group of Christians more than half a century ago as a charitable home for tuberculosis patients whose families were unable to care for them. Over the years the original nursing home expanded into a hospital, then added on a training school for nurses, and now includes a high school whose classrooms and auditorium will be used for the presentations and colloquia at the conference this year. In recent years Seirei has provided accommodation and Japanese language classes for Vietnamese boat people, while helping them to find jobs in the local community. Mother Teresa, when she made a brief stopover in Japan two years ago, flew down from Tokyo by helicopter in order to meet and talk to the staff and students of this rather unique institution. In keeping with its long tradition of open-mindedness and charity, Seirei offered the full use of its facilities to the JALT '86 Committee as a conference site.

As for accommodations, arrangements have been made with the two major hotels in Hamamatsu (The Grand and The Concord), with backup rooms available at the Mitsui Urban Hotel. We urge that reservations be made as soon as possible. This can be done at the same time and on the same postal transfer form (*yubin furikae*) as the one for sending in your attendance fees for the conference. There are almost no single rooms; it is likely you will need to share a room with one or two others. You can designate your roommate(s) on the form, or allow JALT to assign you a roommate.

There will be a shuttle bus service (for those **preregistered** to stay at the conference hotels) running at regular intervals to the conference site and back; it will accept passengers on a first-come, first-served basis. Public transportation to the conference site is also available.

bridge University Press, 1983.
 Savignon, S. **Communicative Competence: Theory and classroom practice**. Addison-Wesley, 1983.

The authors extend special thanks to Julian Bamford and Patricia Dissosway for their helpful comments on earlier drafts of this article.

Well over 250 presentation abstracts were submitted; a sampling of what will be awaiting you is in the accompanying full-page advertisement for the conference, which has also been offered to the TESOL and IATEFL Newsletters as an invitation to their members.

The committee is also pleased to report that non-member junior and senior high school teachers from the following areas will be allowed the same conference fee rates as members: Gifu, Mie, Aichi, Shizuoka, Nagano, Yamanashi, and Kanagawa. Join us and share your expertise.

第12回 JALT 国際大会

(JALT '86)

豊橋技術科学大学 野沢和典
(Nozawa, Kazunori)

遠州灘に面して茫洋たる湖水美を広げる浜名湖は、その一部を新幹線の車窓や東名高速道路からも眺られよく知られているが、観光名所、マリン・レジャー施設が整い、格好な行楽地となっている。最先端技術研究を軸にテクノポリス構想を打ち出し、静岡県最大の都市となった浜松市郊外の三方原(みかたがはら)で3日間、外国語(主として英語)の指導理論および指導技術に関する講演や研究・実践発表に耳を傾け、全国あるいは世界の10数ヶ国から集まった参会者と活発な意見交換をされるのは如何であろうか。

全国語学教育学会では、11月22日(土)から24日(月・振替休日)まで、浜松市の三方原にある聖隷学園高等学校・短期大学の両会場で、岐阜・三重・愛知・静岡・神奈川県および豊橋・浜松市の各教育委員会等からの後援のもとに第12回 JALT 国際大会を開催する。常に最新の外国語教育とその改善策を模索し、活発な In-service Training を提供している JALT 主催の今大会は、幅広く外国語教育に携わっている多くの先生や関係者方のご期待に十分応え得るものと確信している。

今大会初日には、TESOL (Teachers of English to Speakers of Other Languages) の第一副会長である JoAnn Crandall 女史が講演をされ、Center for Applied Linguistics での豊富な研究・教育経験に基づいた有意義な話が聞けるであろう。

海外からのゲスト・スピーカーとしては、世界的に著名な言語学者で、現在シドニー大学言語学部長をなさっておられる Michael A.K. Halliday 教授が **Spoken and Written Language: A Reconsideration from the Teaching / Learning Standpoint** というテーマで講演される。彼の最近の研究は、意味論、現代英語文法、幼児言語発達、人工知能などの分野に亘り、幅広いものであるが、その他にも **A Functional Approach to Spoken and Written Language** と **Young Children as (Foreign) Language Learners** のテーマでワーク

ショップを行う。

その他海外からの研究発表者には、ESL/EFL 教材関係に多くの著作を持ち、毎年のように来日している Alan Maley 氏が **On the Use of Literature in ESL** のテーマで講演し、さらに彼の研究仲間である Adrian Doff 氏とワークショップを行う。Meanings Into Words の共著者で知られる Jeremy Harmer 氏も **Communicative Approach Where We Are Now** のテーマで講演する。

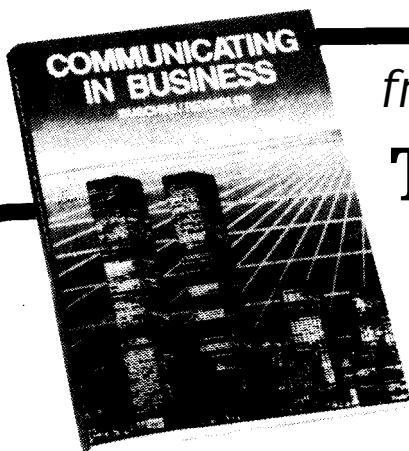
種々のパネル・ディスカッションやシンポジウムも企画されている。出版社が招聘する語学テキストの著者たちによるパネル・ディスカッションやまた静岡県での開催ということもあり、「静岡における英語教育：現在と未来」のテーマで討議もある。また、第2回 **Bilingualism/Biculturalism** シンポジウムも行われる予定である。

以上の他にも、国内外の発表者による理論・実践研究が約200程予定されている。各種の最新教授法、4技能に係わる教授技術、教材開発、テスト・評価法、異文化コミュニケーション問題、ビデオやL1などの視聴覚機器利用の教育、コンピューター利用の語学学習など、どの内容もより実用的かつ実践的なものが多いが、純理論的な研究発表もある。日本語による発表も昨年より多くなりそうである。全体の参会者は約1,500名を予想している。

講演、研究発表、ワークショップなどの他に、JALT 国際大会で例年のことながら常に高く評価されているのが、約50社に及ぶ国内外の語学教育出版社の展示である。語学テキスト、参考書、オーディオ・ビデオテープやレーザーディスクなどの視聴覚教材、CAL/CALL(コンピューター援用の語学学習)システムなど、最新のものが世界中から集められていると言っても過言ではない。これらの展示物を見てまわるだけでも、今大会に参加する価値は十分にあるであろう。また展示会場では例年福引きも最終日に行われ、高額な図書券が当たるので、運試しをされては如何であろうか。

長年の経験と実績を踏まえ、参加者に快適な研修をして頂くために、サービス面でも種々の気配りがなされている。受付近くには携帯品の一時預り所が設置され、貴重品以外の手荷物は最終プログラム終了15分後まで保管してもらえ。また、コピー・サービスがあり、聞き逃した研究発表のハンドアウト等を係員から借り、セルフサービスでコピー(一枚20円)できる。大会便覧には、一日当たり2枚(計6枚)の割引券が付いている。展示会場では格安でコーヒーや紅茶が飲める一方、クッキーは無料で食べられる。案内所には救急医療品が備えられる他、大会に関する情報からタクシーの御用まで、色々なサービスを提供する。旅行業者も常駐していて、旅行の申し込みやホテル・旅館の予約もできる。また、書籍類を大量に買い求められた方は、展示場で宅配便(ヤマト宅急便)も割引料金(1個につき100円引き)で利用できる。聖隷学園には十分な臨時駐車場が設けられるので自動車で来られる参加者は、駐車場探しで苦労することはない。

(cont'd on page 15)



from Houghton Mifflin:

The text for students who mean business

Joseph F. Buschini and Richard R. Reynolds

352 pages, ©1986 Instructor's Manual with Tests. Transparencies

Editorial Advisor, Mikito F. Nakamura, President, Japan Business English Association

Comprehensive, thoroughly researched text teaches students to improve business communication skills. Provides step-by-step instruction in writing and revising letters, memos, reports, and documents. Style, punctuation, and grammar guidelines in each chapter reinforce the basics of good writing.

- comprehensive coverage of essential business topics
- authoritative style guides
- developmental writing assignments and hundreds of exercises
- chapter on world trade communications
- up-to-date computer terminology
- simulations of international business transactions and communications with focus on Japanese and U.S. companies

ENGLISH ALFA

The complete English program that teaches students how to use the language and how the language works



For adoption consideration, request an examination copy from

Yohan Publishers Service Department, 14-9 Okubo 3-chome. Shinjuku-ku. Tokyo 160. Japan



Houghton Mifflin One Beacon Street
Boston, Massachusetts 02108, U.S.A.

(cont'd from page 13)

宿泊については、グランドホテル浜松、ホテルコンコード、三井アーバンホテルを主として利用して頂けるが、それらホテルと大会会場は直通バスによって結ばれる。1泊当たりの料金は、7,000円から8,400円(サービス料・税込み)であるが、シングルルームの数には限りがあるので早めにご予約願いたい。

この貴重な国際大会を利用して、語学教育の改善・向上に役立てて頂ければ幸いである。JALT会員でない岐阜、三重、愛知、静岡、神奈川の中学・高校の先生方も会員扱いとなり、割引料金で参加して頂けるので、多くの先生方の積極的なご参加を希望すると共に、こういった研修を生かして新たなスタートを切られてみては如何であろうか。教員を目指す学生諸君は参加費が半額となるので、教科教育法や教育実習のクラスの一部としてご利用頂ければ幸いである。

なお、出張依頼状が必要な方は封筒に宛名を書き、60円切手を貼付してJALT事務局へお申し込み頂きたい。

THE GOOD THING ABOUT CONFERENCES

By June McKay

The following letter by the president of CATESOL (California TESOL) appeared in the March 1986 issue of the CATESOL NEWS. We reprint it here for the benefit of readers of The Language Teacher.

It saddens me when I hear people express disappointment in a conference on the basis of the presentations they attended. Admittedly I used to judge a conference by the quality of the sessions I attended and leave with the same feelings, but I've changed my focus and now every conference is a professional and personal high for me, even when I'm not able to attend a single session. Because our state conference is coming up, I have decided to devote this last letter to a few remarks about my views on conference going.

The first conferences I went to in California were somewhat lonely affairs for me because I knew hardly anyone. Even during the sessions I found myself worrying more about whether I would have anyone to eat the next meal with than what the speaker was saying. But I continued to attend every conference until eventually I knew so many people I didn't have to be alone unless I wanted to be.

In time I began to discover that the conversations I was having with people were providing as much professional stimulation as the sessions I was attending. Now I no longer go only for the presentations, I go for the people. I go to meet

old friends and to make new ones. And while I still go to presentations, I now choose the few I go to so carefully that I am rarely disappointed.

Which presentations to go to

I begin by looking at the names of the presenters for each session because I know that some are worth hearing no matter what the topic. I then carefully read the abstracts of the sessions that sound interesting to make sure that there is something new for me, that the presenter seems sufficiently knowledgeable about the topic, and that the theoretical assumptions of the presentation are not contrary to my own (e.g., I wouldn't go to a presentation on teaching verb tenses out of context).

Once I've chosen the presentations that appeal to me, I rank-order them. This step enables me to move quickly from one room to another if the room is full or if the session proves to be disappointing.

If a presentation has excited me, I try to compliment the speaker afterwards or in the hall later. I've found that establishing rapport, however briefly, with those whose ideas have stimulated my own thinking increases my enjoyment of a conference a great deal.

When there are no presentations I want to go to or what I've gone to hasn't worked out, I usually go to the book exhibits or find someone to have coffee with. But even at the book exhibits I spend most of my time talking to people - publishers' reps I've gotten to know over the years or conference friends I run into. I also look at new books, but I save time by asking others what they've seen that looks good.

The crowded room full of strangers

One of the worst aspects of a conference for me is finding myself in a large room filled with people enjoying themselves, none of whom I know. Although I'm never in this situation at ESL conferences anymore, I sometimes am when I go to a non-ESL event. Over the years I've developed a couple of strategies to handle this uncomfortable situation.

One is to walk around as if I'm on my way to another part of the room, all the while looking for a familiar face. When I find someone I know even slightly, I walk up and stand beside the person no matter how many people he or she is talking to. Then I just stand there looking interested. If I'm ignored, I walk away. Since technically I haven't asked to join the group (because I haven't said anything), I can walk away without feeling (too) rejected. If someone in the group includes me by looking at me as

(cont'd on next page)

(cont'd from previous page)

they speak, I know I'm "in."

If this ploy doesn't work, I look around for someone else who's standing alone and introduce myself. My favorite conversational gambit is "Oh, I see you're from -----, Where do you teach there?" or "Have you been to any particularly good sessions?"

Several years ago at a TESOL conference in San Francisco I introduced myself to a woman standing alone at a large party who turned out to be an adult education teacher from Toronto. When TESOL went to Toronto in 1983, she took me to lunch with a group of her colleagues. Their Canadian warmth and friendliness contributed a great deal to my enjoyment of that conference.

Using conferences to get jobs

At present I don't need or want another job, but if I did, I'm sure the contacts I have made at conferences would be invaluable in my search for one. Taking advantage of the Job Opportunities service provided by the conference committee is a must for those looking for work, but the importance of networking cannot be underestimated. While it's true that the chances of

getting a position directly as the result of informal conversations at conferences are slim, they do pay off in the long run for those who are good at what they do.

A direct question put to a potential employer can be a way of finding a job, especially if the question doesn't put the person in an uncomfortable position. When I was much younger I found two teaching jobs through conferences simply by asking if any were available. In one case the person I asked had been a teacher of mine at another school, but in the other case I had only just met the man. How I had the nerve to ask him on a crowded elevator if he needed any teachers at NYU that summer I don't know, but I did and it worked. In fact I once hired a teacher myself who asked me the same question as we were walking out of a presentation I had just made at a CATESOL conference.

Putting it all into practice

Our conference will give me an opportunity to put all this in practice once again ~ to meet old friends, make new ones and expand my network. I hope you enjoy the conference as much as I know I will.

Seire Gakuen Hamamatsu - Site of JALT 86





THE 12TH ANNUAL CONFERENCE ON
LANGUAGE LEARNING AND TEACHING
November 22-24, 1986
SEIREI GAKUEN, HAMAMATSU

3 days of lectures,
workshops,
book displays,
social events. ...
& communication

*The conference for all
language professionals*

MAIN SPEAKERS

M. A. K. Halliday
University of Sydney
Alan Maley
British Council, Madras
JoAnn Crandall
Center for Applied Linguistics
Washington

FEATURED SPEAKERS

John and Mary Boyd
Illinois State University Lab Schools
and Abaca Books
Donald H. Byrd
KK Regents and City University
of New York
Donald Freeman
School for International Training
Jeremy Harmer
Longman Penguin Japan
Steven J. Molinsky
Boston University and Prentice Hall

SOCIAL EVENTS

The Conference Dinner
Informal Mixers

PUBLISHERS' DISPLAY

Huge display of current materials from over
40 publishers

WORKSHOPS, LECTURES, COLLOQUIA

Over 200 events during the three days on all
aspects of Language Teaching and Learning

CONFERENCE FEES

Only before October 31

	3 days	2 days	1 day
Member*	¥10,000	¥ 7,000	¥4,000
Non-member	13,000	9,000	5,000
Student Member	5,000	3,500	2,000
Student Non-member	6,500	4,500	2,500

(The student rate applies to undergraduate students only.)

On Site -

Member*	12,000	8,000	4,000
Non-member	15,000	10,000	5,000
Student Member	6,000	4,000	2,000
Student Non-member	7,500	5,000	2,500

Persons coming from abroad may pay by money order or check in US\$. The rates are as follows:

Member	\$66.00	46.00	26.00
Non-member	86.00	60.00	33.00

REGISTER BEFORE OCTOBER 31 TO TAKE ADVANTAGE OF THE DISCOUNTED RATES. Use the blue form for conference registration, the red form for hotel reservations. Full instructions overleaf.

* 但し、静岡県、神奈川県、山梨県、長野県、愛知県、三重県の中学・高校教師の方は、JALT会員と同じ会費で結構です。

AVOID FRUSTRATION PRE-REGISTER NOW!

Registering before the October 31 deadline not only means lower conference fees and a fast on-site check-in, it also assures you of a hotel room during a busy holiday and wedding season. In case your plans change, fees are refundable (with a small handling charge) any time before the event. Reservations for both the conference and hotel, respectively, can be made with the attached blue and red *furikae* forms.

This year's conference hotels will be the Concorde Hotel and the Hamamatsu Grand Hotel, Both are conveniently located near downtown Hamamatsu (on the Tokaido Line side of the JNR station). The hotels can be reached either on foot or by taxi. A free shuttle bus service will be provided from the hotels to the conference site for those staying in the conference hotels who have made their reservations through Tokyu Travel, Hamamatsu Branch, our hotel agents for JALT '86. See the red *furikae* form for the special JALT '86 hotel rates.

Since the conference is being held during a peak holiday and wedding season, reservations are being handled on a "first-come, first-served" basis. Tokyu will attempt to find alternate accommodations once the conference hotels are full, but no guarantees can be made for those applying after the October 31 deadline. If you have any questions concerning your reservation, please contact Mr. Miki or Mr. Takai at the Tokyu Hamamatsu office, (0534) 53-0166.

Please note that roommates must be mutually accepted. If you would like Tokyu to assign a roommate, please specify "smoking" or "non-smoking." To complete your conference and hotel pre-registrations, take both forms to the banking window of any post office. Unlike the blue conference form, there is no handling charge for the red form.



CONFERENCE BANQUET

On Sunday night, November 23, a conference banquet will be held at the Hotel Concorde. The cost is ¥3,500/person. Drinks will be extra.

Registration Information for Overseas Participants

Registrations from overseas must be accompanied by full pre-payment for the conference and hotel. Please pay in U.S. dollars by bank draft or personal check drawn on an American bank. **Please note that separate checks are required for conference registration and hotel since they are processed at different locations.**

Conference Payments	Hotel Payments
JALT c/o K.E.C.	JALT '86, Tokyu Travel
Sumitomo Seimei	Boya Dai-5 Bldg.
Bldg., 8F.	3205 Sunayama
Shijo Karasuma Nishi-iru	Hamamatsu 430
Shimogyo-ku, Kyoto 600	In the name of "JALT-
In the name of "JALT"	Tokyu"

Getting to Hamamatsu from Overseas

FROM NARITA: Take an airport bus into the city (80-90mins.). Starting at 14:05 buses direct to Tokyo Station leave at 5 and 35 minutes past each hour until 21:35. At other times take an airport bus to the Hakozaki City Terminal and change for the 10-minute ride to Tokyo Station. By no means should a taxi be contemplated unless you are on an expense account. Since you will be traveling on a holiday weekend, the trains will be crowded. If possible, reserve your seat through your local travel agent before departure.

Train times: **Kodama** 20 and 51 minutes past each hour till 19:51, plus one last train at 20:16. Traveling time, 1 hr. 54 mins. There are faster **Hikari** expresses at 7:24, 10:30, 17:30, 19:30, and 21:12, arriving 1 hr. 26 mins. later. Cost: ¥7,200 each way.

FROM NAGOYA: Take a bus (4060 mins.) to Nagoya Station. Hamamatsu is the second stop on the **Kodama** in the direction of Tokyo. Cost: ¥4,500.

FROM OSAKA: Take the airport limousine to Shin Osaka Station (20 mins.). Board a **Koduma** for Tokyo. The last tram departs at 20:54, arriving in Hamamatsu at 22:51. Cost: ¥8,200.

GET YOUR CONFERENCE HANDBOOK IN ADVANCE!

This year for the first time, you can look over the conference handbook before you get to the conference site. For ¥700, the handbook will be sent by special delivery (**sokutatsu**), arriving at your doorstep on November 18. This service is available only to addresses in Japan.



HOW TO GET THERE

FROM JNR STATION: Take a no. 40 bus (bus stop 15) from the bus terminal on the north side of the station (¥410) or take a taxi (¥2,500 approx.) from the same area. Get off at Mikatbara Seirei.

FROM CONFERENCE HOTELS: Take the free JALT shuttle buses if you are staying at one of the conference hotels thru Tokyu Travel.

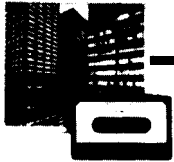
BY CAR: From Hamamatsu Nishi I.C., 5 minutes. Free parking at both the site and at the conference hotels. A detailed map will be published in the November issue of **The Language Teacher** which will be sent to all pre-registrants.



CONFERENCE INFORMATION:
(075) 221-2376 (before 11/22)
(0534) 37-6782 (1 1/22--11/24)

MACMILLAN CAREER ENGLISH

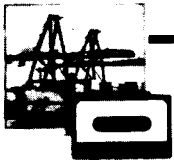
Collier Macmillan International announces...
business texts for students who wish to further their careers in
today's competitive business world



BUSINES contains discussions on partnerships, accounting, and corporate finance, along with business theory, concepts and general office procedure.



BUSINESS: Banking deals with currency and other forms of exchange, checking accounts, loans, brokerage and trust services, government controls, and the Eurodollar market.



DBUSINESS: International Trade includes chapters on selecting the market, distributing, export financing, shipping, advertising, investing abroad, and overseas business policies.



COMPUTER SCIENCE offers students the opportunity to practice American English vocabulary while familiarizing them with the necessary computer science terminology.

Along with the other fifteen titles in the CAREER ENGLISH series, the business texts contain the latest, most accurate information. Each book includes lively, easy-to-read chapters, clear, concise definitions, self-teaching exercises, a glossary of all terms, and a cassette recording of the dialogues.

The MACMILLAN CAREER ENGLISH series is available locally from Maruzen Co., Ltd., 3-10, Nihonbashi 2-chome, Chuo-ku, Tokyo 103.

For more information, write:
Collier Macmillan International
A Division of Macmillan Publishing Company
866 Third Avenue
New York, NY 10022 USA

Local Representative:
Akemi Goto
501 Lions Mansion Ogawa
I-8-8 Ebisu-Nishi
Shibuya-ku, Tokyo 150

MyShare

As language teachers, we all come up with our share of ideas and activities. We also use our share of ideas from other teachers. My Share is your opportunity to share your ideas and activities. Articles dealing with activities for classroom application should be submitted to the My Share editor: Marc Helgesen, Sekiguchi Dai Flat No.403, Sekiguchi 3-6-22, Bunkyo-ku, Tokyo 112. Articles should be based in principles of modern language teaching and must follow JALT -manuscript guidelines. Please include a 25-50 word biographical statement.

PART I: SONG ACTIVITIES

By Dale Griffiee

In the literature of music in the language classroom, suggested activities tend to fall into five general categories: how to introduce a song; listening activities; singing; drills; and conversation or discussion. For this article two activities have been selected for each of these categories. Some of the activities come from the existing literature and are referenced. Those not referenced were developed by the author. Because the cloze exercise has become so familiar as a successful song technique, no cloze exercises will be given even though several of the exercises that follow can be used in conjunction with a clozed passage. Lastly, because not all of these activities were developed from an EFL orientation, it is hoped that teachers will take these ten activities as suggestions and adapt them to their classes.

Introducing a Song

a. Theme Song. Gather a collection of songs you like, or choose an ELT songbook. Catalogue all the songs by such categories as vocabulary, functions and structures. In that way you can pick one for each unit you teach. You can have a theme song for each lesson (Bamford, 1982).

b. Drawing Dictation. The teacher dictates a scene from a song, for example, **I Left My Heart in San Francisco**. First, draw a hill. On the hill draw a home. Below the hill draw a sea and color

it blue. Draw a cable car going up the hill. Now draw some stars. The discussion of the drawings forms the introduction to the song.

Listening Comprehension

a. Special Song Text. This is a technique for teaching more difficult pop music to intermediate students. It involves preparing and working with the song text prepared by the teacher. The teacher first transcribes the song and numbers all the lines for easy reference. You might even try marking the difficult-to-catch words in IDA or a special spelling, so that the students can see as well as hear the sound changes. To present the song, listen to the song with no preparation and no text. You can expect the students to be dismayed especially if you are playing a popular song by someone like Bruce Springsteen. Even native speakers have a difficult time catching the words. Next, pass out the specially prepared text and listen, several times if necessary. To call attention to the pronunciation, ask students to read certain lines as they are pronounced in the spoken language while the teacher than reads them back as they are articulated in the song. After dealing with vocabulary and grammar questions, a cloze can be used and finally a discussion of the song (Leith, 1979).

b. Song Grid. Listen to a song and fill out a grid. This technique can be used to teach or review a song. Two songs that can be used in this way are Willie Nelson's **Mountain Dew** and Chuck Berry's **Reelin and Rockin'**. The completed grids look like this:

The teacher can **1)** ask the students to fill out the complete grid or **2)** give one or two of the columns and request the students to fill in the other one or two columns or **3)** give the students all the information in which the grid helps the students to hold the information in their mind. The grid could also set up cloze work later. This exercise can be done by individuals, pairs or groups. It is done **while** listening rather than after.

Singing

a. A Singing Period. Develop a singing period in your class by singing every day or two or three times a week. This provides built-in review, e.g. vocabulary. Another advantage is that the

Mountain Dew		
WHO	SITUATION	ACTION/RESULT
Singer	lay down a dollar	go round the band
Preacher	came by	give him a snort
Uncle Rort	short	thought he was a giant

Reelin'and Rockin'	
TIME	WHAT HE DOES
9:21	at a rock & roll dance
9:32	dance with you
9:43	spin with me

teacher does not have to be fluent in L2. By teaching songs the teacher can learn too. If you want to Internalize a song, singing is the key, but for discussion, simply listening is fine. Repeated and regular singing will internalize a song (Richards, R., 1975).

b. Teaching Students to Sing. This strategy works with easy songs. Image yourself as a human tape recorder. Turn yourself on and push your play button. In other words, sing the song. You can sing fast or slow, high or low and repeat any line. Sing the first verse. Don't stop. Sing it all the way through. Don't expect any students to join you even though, in fact, you asked them to do so. They are busy looking at the words and listening to you and trying to put the two together. After you sing the song, pause and then sing it again. This time a few students will move their lips. Sing it again. This time a few more will join you. Eventually the entire class will sing. This technique works if you don't panic or criticize the students for not singing immediately. Students need time to work up their courage. And what gives them courage is you.

Using Songs for Drills

Circle or Underline. List sentences from the song and then ask students to circle or underline the best answer. Examples would be:

How many times must the cannon balls fly?

question
The answer is blowing in the wind. (Monreal, 1982, and Stoyhoff, 1983)

For other ideas, see the article by Dissoway which follows.

Discussion

a. Picture This. After listening to a song or any musical selection (including instrumental music!), ask the students to "draw a picture of" the song. Then discuss the pictures. The point is to give students something concrete to discuss. As a variation, ask students for another type of response, such as the name of something the music reminded them of (a color, the name of a place).

b. Song Survey. To learn about current pop music as well as to learn about your students, conduct a song survey (Murphy, 1985). Any list of questions will do. When do you listen to music? What is your favorite radio station? What is your favorite type of music? List your three favorite songs/singers/groups. If you ask your students to list their age and sex, you can

tabulate the results and make comparisons within the class, or with other classes.

References

- Bamford, Julian. 1982. Songs for the Teaching. *JALT Newsletter*, 6, 5: 1-3.
Brown, James W. 1975. For a Pedagogy of the Song-Poem. *The French Review*, XLIX, 1:23-31.
Leith, William D. 1979. Advanced French Conversation through Popular Music. *The French Review*, LII, 4537-551.
Monreal, Maria E. 1982. How I Use Songs. **English Teaching Forum**, XX, 3: 44-45.
Murphy, Tim. 1985. Teaching for Peak Relevance Using International Pop Music. **TESOL Newsletter**, XIX, 6: 13.
Richards, Regina G. 1975. Singing: a Fun Route to a Second Language. *The Reading Teacher*, December 1975: 283-285.
Stoyhoff, Steve. 1983. Songs and Singing: Beyond Karaoke and Mizuwari. **JALT Newsletter**, 7,5:34.

Music References

- "Mountain Dew" - Willie Nelson from **The Minstrel Man**. 1981. RCA Victor APK1 4045.
"Reelin' and Rockin'" - Chuck Berry from *The Best of the Best of Chuck Berry*. 1978. Gusto Records, Nashville GT5-0004.

PART II: SONGS IN NON-AURAL/ORAL SETTINGS

By Patricia A. Dissoway

As Griffiee suggests in the previous article, music seems to be a natural companion to classes of listening, speaking and conversation. When teaching turns to less aural/oral skills (e.g. grammar, reading or writing), the use of songs (beyond an occasional cloze exercise) is often forgotten entirely, or limited to playing a song before the actual class activities begin. This article offers a few techniques, and adaptations which can be readily used in conjunction with grammar, reading, or writing lessons.

The suggestions below have been used in various forms in my own classes as well as in the classes of other teachers I have worked with. Many of the techniques will be familiar as classroom activities normally done without music; musical adaptations are offered in these cases.

The activities have been divided into two sections: (1) those which can accompany the teaching of structural/grammatical patterns (grammar), and (2) those which can be useful in reading or writing classes. When possible, the proficiency level of the students is indicated.

I. GRAMMAR

1. Word or phrase counting

(cont'd on next page)

(cont'd from previous page)

In an activity appropriate for any proficiency level, a song is chosen because it contains a particular word or phrase that is repeated several times. As a simple listening exercise, students are asked to count the number of times they hear that word or phrase. However, this listening activity can be adapted to grammar classes in several ways, e.g.:

– Choose a song that uses both the singular and plural forms of the same word, and have students make separate counts for the singular and plural forms. The text of the song may be provided after the count to point out, for example, words with irregular plurals or words whose plural and singular form are identical, as well as the plural *-s* for nouns.

– A limited number of English words have the same form for both the noun and the verb. An exercise for low-intermediate level students and above involves the counting of noun and verb forms. For example, Kenny Rogers' song **Lady** contains the word "love" as both noun ("My love ") and verb ("I love you"). Again, the text may be provided after the count to emphasize differences in usage.

2. Cloze and beyond

Cloze exercises using songs, and alternative forms where students circle or underline the correct form as in a multiple choice exercise (See Griffée's **Using Songs for Drills** section, for example), are quite popular in EFL classrooms.

To reinforce teaching of a particular grammatical point, cloze or multiple choice exercises can be written which exclusively target a particular structure, different from the standard cloze that targets every **nth** word. For example, if prepositions are the subject of the lesson, leave blanks only for prepositions in the prepared text. Students may be asked to fill in the blanks before they listen to the song and then use the listening time to "check" their work; or they might listen, fill in the blanks first, and then, by themselves or in groups, use their grammatical knowledge to find listening mistakes.

3. "What you don't hear"

Songs can provide additional practice in the use of contractions or reduced forms (e.g. **gonna** for **going to** or **'em** for **them**). Country songs, like Kenny Rogers' **The Gambler**, are particularly rich in these words, although many songs have at least a few reduced forms and/or contractions.

For a beginner or low-intermediate class, the text to the song might be provided, with contractions underlined, and students would be asked to give the uncontracted form, e.g.

excerpt from **The Gambler**:

So, if you **don't** mind my saying,
I can see you're out of aces, For a
taste of your whiskey, **I'll** give you
some advice.

don't = do not
you're = you are
I'll = I will

A more challenging alternative uses listening skills as well as grammatical knowledge, since 'students are asked to identify contractions or reduced forms from a number of choices, e.g.:

"Son, (I have, I've) made a life
out of reading (people is,
people's) faces,

So, if you (do not, don't) mind
my saying, I can see (you are,
you're, your) out of aces,
For a taste of (you are, you're, your)
whiskey, (I will, I'll) give you
some advice.

(You have, You've) got to know
when to hold (them, 'em),
Know when to fold (them, 'em)

The inclusion of words like **people's**, that have an apostrophe but are not contractions, (or possessive **your** with the contracted form **you're** makes this an exercise best suited for a non-beginner. Even advanced students at times have trouble hearing whether a form is contracted or not ('he is' vs. 'he's'). Playing the song more than once may be necessary.

II. READING/WRITING

1. "Strip" songs

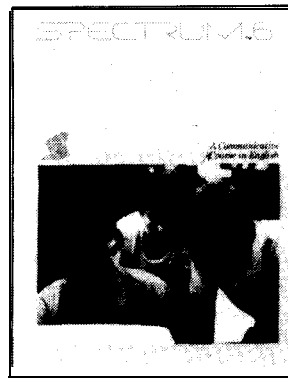
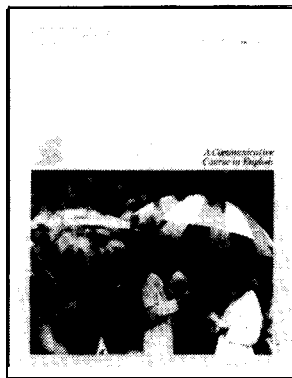
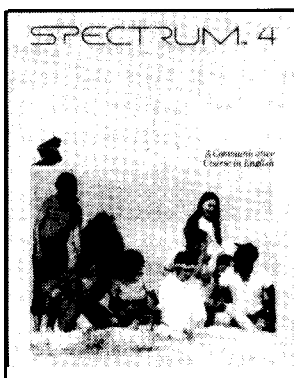
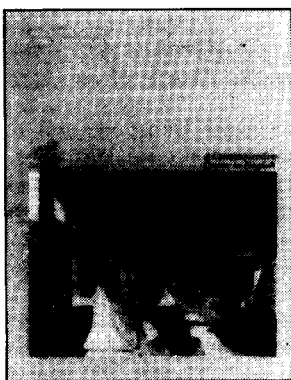
Writing the words of a song line by line, cutting each line (or a group of two consecutive lines) into strips and then having students order the strips as they listen to the song is a familiar classroom technique for using music. It may be used to reinforce classes where organization of a text for reading or writing is the focus of the lesson. Temporal, or time, order is easily demonstrated in songs that have some kind of a story, like many country songs or ballads. Even beginners can catch enough of a line of a song to order the lines as they listen to the song once or twice. Slightly more advanced groups could order the strips before listening,

(cont'd on page 22)

A Communicative Course in English

SPECTRUM™

NOW COMPLETED!



... and

NEW PRICES EFFECTIVE AUGUST 1, 1986

Textbooks 1, 2, 3, 4, 5 & 6	@¥1,650
Workbooks 1, 2, 3, 4, 5 & 6	@¥ 990
Teacher's Manuals 1, 2, 3, 4, 5 & 6	@¥3,890
Cassettes 1, 2, 3, 4, 5 & 6	@¥9,800

For further information, please contact:

Japan Regents Publishing Company, Inc.
Hayakawa Bldg. 1 F 2-2-15 Koraku, Bunkyo-Ku, Tokyo (〒112)
Phone: 03-816-4373

(cont'd from page 20)

and use the listening time to check their work, or vice versa.

There is a third alternative for more advanced classes. When making song strips, do not include every line of the song. Instead, find a song that has both a story and a significant amount of description or other 'detail' material that is nice to know, but is not necessary for understanding the main points of the story. Make strips of lines or portions of lines of both types. The students' task, then, is both to order what they hear and to separate the details from the main story line. If you wish, you can discuss with students the ways in which the story and details are integrated to make the song whole. These methods of combining main ideas, plot and detail may then be contrasted with the means you have been discussing in your reading or writing lessons.

For example, a ballad called *The Cuckoo* (recorded by Peter, Paul and Mary) among others) is basically the story of a gambler who's had bad luck, but the first stanza of the song is related to this story only by analogy ("The cuckoo, she's a pretty bird/She sings as she flies" . . .).

2. Using the song text as a "reading" passage

Comprehension questions, paraphrasing and summarizing exercises characterize most reading classes. Song texts can be used as readily as stories, novels or journalistic materials. The text may be provided before a song is played, making the exercise almost entirely a reading-writing activity. The music provides an enjoyable "extra." On the other hand, questions might be answered or summaries written only after listening to the song. If this is done, a preview of difficult vocabulary items or idiomatic expressions greatly facilitates classroom work.

Paraphrasing may be done by listening only, in conjunction with the song text, or in an activity that combines paraphrasing and "strip" ordering. As in No. 1, lines of a song are prepared in strips. At the same time, paraphrases are written for about 20% to 60% of the lines, depending on the proficiency level of your students. Substitute the paraphrased strips for the actual lines, and have the students do the ordering activity; but keep track of which lines are actual song text and which ones are paraphrases. If this exercise is being done in groups, different groups might be given different lines that are paraphrased. Then the various paraphrased lines might be compared.

Patricia A. Dissosway has taught applied linguistics, linguistics and ESL/EFL at the

University of Hawaii, Indiana University, the University of North Carolina and the University of Tennessee. At Indiana University, where she received her doctorate, she conducted numerous workshops in the use of music in ESL/EFL classrooms. She is currently teaching at the University of Pittsburgh English Language Institute in Chiyoda-ku, Tokyo.

Postscripts on JALT '86 . . .

NOTICE

Buses for Conference Attendees Staying at the Conference Hotels

In order to make transportation to and from the conference site more readily available at JALT '86 for conference attendees staying at the official JALT hotels, we will be providing a shuttle bus service on a regular daily basis from both the Grand Hotel and the Hotel Concorde.

Please note, however, that at peak times it may not be possible to get a seat on the buses. In that case we ask that you please make use of local Entetsu buses and taxis. Bus schedules for both types of buses can be consulted at the site or hotel JALT Hospitality Desks. Volunteers at these desks will also be happy to call taxis and assist you with local directions.

出張依頼状の御案内

JALT国際大会に参加希望者で、出張依頼状の必要の方は、返信用封筒に住所、氏名を明記し、60円切手を貼ってJALT事務局まで申し込んでください。その際、一般参加か、研究発表か、あるいは役員の参加であるのか、その参加目的を明確にしてください。

〒600 京都市下京区四條烏丸西入 住友生命ビル 8F
京都イングリッシュセンター内

JALT事務局

A REMINDER FROM THE EDITOR

The Language Teacher welcomes meaningful, well-written contributions, but requests that the guidelines in the editorial box on page 3 be followed. The editors cannot be responsible for acknowledging or returning manuscripts which are handwritten, are typed inappropriately on the wrong size paper, or arrive after the issue deadline. Those wishing unused manuscripts to be returned should include a stamped-self-addressed envelope. ALL Japanese language copy must be submitted to the Japanese Language Editor.

JALT UnderCover

TESOL SONGBOOKS An Annotated Bibliography

By Dale T. Griffiee

Consider if you will the typical introduction of a new songbook to the field. The book is published and comes onto the market with a certain amount of publicity from the publisher. The author does presentations in some countries at some conferences. Some teachers note the advertisements and/or attend the presentations. Most do not. The promotional activity dies down. Some teachers leave the field while other newly arrive. The result is that a fairly low percent of EFL teachers are aware of what songbooks and materials are available from publishers.

The material listed below is not evaluated according to any ranking system, but is listed according to categories. Each is briefly described so teachers can obtain an idea of the material and can decide for themselves whether or not to examine it more closely.

LOW LEVEL ESL

THE CAROLYN GRAHAM TURN OF THE CENTURY SONGBOOK. Regents, 1982. 96 pp. Student text, no teacher text, 20 songs and tape. Ms Graham has written new words to well-known, traditional melodies. For example, a song about a red umbrella uses the melody "Auld Lang Syne." The tape features Ms Graham, a backup quartet and a full Dixieland jazz band. You will need the tape as even American native speakers probably cannot identify and sing all the melodies. But after hearing them once, almost any teacher can sing them.

All the songs are very simple, frequently having only one verse. In addition, there are large pictures of life in America from the period around 1900 as well as drawings by Charles Dana Gibson. In the back of the text are structurally oriented dialogues and exercises.

ENGLISH: SING IT! McGraw-Hill, 1976. 56 pp. Student text, no teacher text, 39 songs with two tapes. Ms Millie Grenough has collected a great variety of songs, from the ABC song to the Beatles. The tape has a clear but antiseptic

sound. There is no doubt that this is an ESL/EFL song collection. Some of the songs appear to have been simplified. The strong point of this collection is variety and the large drawings. There are no drills or exercises. This songbook could be used with children to high school.

TUNE IN TO ENGLISH: LEARNING ENGLISH THROUGH FAMILIAR MELODIES. Uwe Kind.

Regents, 1980. There are 20 songs and 108 pages. Student text only with two tapes. The author uses traditional melodies with new words usually very clever and witty. Each song has a written context to explain the situation and the context is also on the tape. This song collection is intended as a course text and comes with exercises and games. Answers are in the back of the book. The table of contents lists the songs and also the functions and structures used in the songs. Recommended for high school and low-level classes. (Also see the following review.)

CHILDREN'S SONGS

SONGS AND RHYMES. Julian Dakin. Longman, 1968, reprinted 1978. There are 135 songs and rhymes in this collection. The text pages are unnumbered, but there are 42 pages. There is also a teacher's book, which gives some instructions on presentation. There is one tape with 12 rhymes and 8 songs on side A. On side B are 21 additional songs. The text has many small pictures all in black and white. This is a traditional collection.

LET'S SING TOGETHER. Edited by Keiko Abe and Mary Marquardt. Kyobundo, 1982. There are 32 songs on 68 pages. One page gives the music and words while the facing page contains the same verse and a drawing which illustrates the song. Many of the songs can be done with action, such as "Ten Fat Sausages" and "Two Little Blackbirds." There are two tapes. For each song there is a reading and then a singing. This is a collection of American songs, some of which have been simplified for easier understanding.

JINGLE BELLS AND OTHER SONGS. Edited by John Byrne and Anne Waugh. Oxford, 1982.

Unnumbered 23 pp. There are 23 songs, no teacher book and no tape. This is a collection of both American and British songs which have stood the test of time, e.g. "This Old Man," "If You're Happy," "I Love Sixpence." Many pictures in color.

INTERMEDIATE

MISTER MONDAY & OTHER SONGS FOR THE TEACHING OF ENGLISH. Ken Wilson. Longman, 1972 (12th impression, 1980). Ten

(cont'd on page 25)

New ideas in language development...

A FRESH START FOR YOUR STUDENTS.....

ENGLISH FIRS^THAND

Here's what YOUR students have been waiting for-a complete coursebook developed in Japan especially for false beginners.

Marc Helgesen
Tom Mandeville
Robin Jordan



A NATURAL APPROACH TO LEARNING TO LISTEN..

STRATEGIES IN LISTENING



Michael Rost
Mune Uruno

NOW is the time- to introduce your students to authentic listening.

In a carefully graded sequence. STRATEGIES IN LISTENING presents students with a range of interesting activities and tasks- and a sampling of over 25 American voices.

★ NOW AVAILABLE

STRATEGIES IN LISTENING
CASSETTE PACKAGE

- textbook
- tapescripts and answer key
- set of 3 (C-60) cassettes



NELSON

FILMSCAN/LINGUAL HOUSE



DORUMI-YOYOGI # 1107 I-57-2
YOYOGI-SHIBUYA-KU-TOKYO 151
TEL. 03(320)4170

(cont'd from page 23)

songs with a tape and teacher book of 40 pages. The songs were written to illustrate structures, but The Solid British Hat Band gives a professional performance. Though dated, with all the "oldie but goodie" radio programs of today, these songs have a familiar ring to them.

SUNDAY AFTERNOONS. Roy Kingsbury and Patrick O'Shea. Longman, 1974. Student book and teacher book of 55 pages with teaching tips. The tape has all 10 songs on one side.

SKYI-IIGH. Words by Brian Abbs and music by Nola York. Longman, 1975. There is a song sheet, but no text and no teacher book. This collection was intended to be used with the Strategy series. There are 13 songs on the tape. The songs are in the pop and protest field, but are clear and musical and could be used for listening exercises.

HARD TO LEARN THAT ENGLISH AS A SECOND LANGUAGE BLUES. Laurie Welhnan and Donald R.H. Byrd. Collier Macmillan, 1975. Ten songs and a tape, but no text or teacher's book. There is a song sheet available. Grammar-oriented, as are most of the ESL songbooks of the '70s. Songs are performed by The Brain Trust, who give a clear and professional performance.


GOODBYE RAINBOW. Ken Wilson and Keith Marrow. Longman, 1975. Text and teacher's book of 56 pages. Twelve songs of the usual structure orientation. Some of the songs retain the folk and protest feeling of the period, but the title song "Goodbye Rainbow" has a timeless quality and the last song "Glitter Hair-cream" retains the charm of a radio commercial.

ESL EXPRESS: EASY SONGS FOR LEARNING ENGLISH. Lyrics and music by Laurie Welhnan and Donald R.H. Byrd. Collier Macmillan, 1976. No text and no teacher book. A song sheet is available. This is an American collection and represents the music of the mid-'70s. David Greenberg and Laura Rita Hull give solid performances as the lead singers of The Brain Trust.

CLOUDSONGS. Words by Brian Abbs and music by Trevor Jones. Longman, 1977. Eleven songs on one tape, no text or teacher's book. These songs are in the mainstream pop tradition.

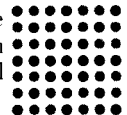
SEASONS AND PEOPLE. Roy Kingsbury and Patrick O'Shea. Oxford, 1979. Student text only. Twelve songs, 31 pages with tape. Strong on singable melodies, with several types of music, e.g. Latin, folk, swing, reggae.

(cont'd on next page)



TELEVISION ENGLISH


The
British
Council




Winner of the Duke of Edinburgh English Language Prize

TELEVISION ENGLISH provides you with a resource package of authentic BBC television programmes aimed at intermediate and advanced students.

TELEVISION ENGLISH is being released serially in 6 parts. Each part contains a 30-minute videocassette (Beta II or VHS) and a comprehensive text of interesting and varied exercises to help the student view the video purposefully. TELEVISION ENGLISH has been jointly developed by the BBC and British Council.





INTERNATIONAL LEARNING SYSTEMS (JAPAN) LTD.
Matsuoka Central Bldg., 1-7-1 Nishishinjuku, Shinjuku-ku, Tokyo 160
TEL (03) 343-2311, 344.3412, 344-3664 (Direct)

Osaka Office
Osaka Fukoku-Seimei Bldg. 4F. 2-4 Komatsubara-cho. Kita-ku,
Osaka 530 TEL (06) X.2-2961.

(cont'd from previous page)

TRADITIONAL

SONGS ALIVE: ENGLISH THROUGH TRADITIONAL SONGS. BBC, 1977, reprinted 1978, 1979. Eleven songs in a 56-page book. No teacher book. The tape features the group Duty Free and is of professional quality. There are British and American songs such as "The Skye Boat Song" and "My Darling Clementine." The text, which is large with drawings and full-page photos, is part of BBC's series of ten 15-minute TV programs available in Japan and elsewhere.

OLD STANDARDS

EVEN IF YOU CAN'T CARRY A TUNE. ... Edited by Polly Merdinger and Joel Rosenfeld. Newbury House, 1984. Ten old numbers, such as "The Tennessee Waltz" and "Under the Boardwalk," are included. The text also contains grammar functions, writing and conversation exercises as well as vocabulary. Each lesson has eight pages and the book is designed as a course text.

* * *

The purpose of this bibliography is to remind teachers of some of the song material published or available through distributors in Japan. If you know of a songbook not listed here, please bring it to the attention of the guest editor for future inclusion.



TUNE IN TO ENGLISH. Uwe Kind. Regents Publishing Co., Inc., 1980.

Sometimes we use rhymed or rhythmical words to remember something. Children, for example, recite *In 1492 Columbus sailed the ocean blue* in order to remember a historical date. Advertisers notoriously use doggerel to get customers to remember their products. In the foreign language classroom, however, when we teach songs we are calling upon three powerful language features – rhythm, rhyme and melody – to facilitate foreign language acquisition.

Unfortunately, it has often been quite difficult to find songs that are appropriate for the use we want to put them to. Each song seems to present a different set of obstacles. For example, in one song the melody might be easy but the lyrics are archaic or grammatically awkward; while in another, the words might be appropriate while the melody or rhythm is beyond an amateur's capability. Well, we no longer need despair. *Tune In to English*, a fine collection of 20 songs for elementary students of English as a Foreign Language, circumvents the problems usually associated with foreign language songbooks.

Subtitled *Learning English Through Familiar Melodies*, *Tune In to English* cleverly adapts melodies which are easy to sing and known throughout the world to short narratives or dialogues based on useful grammatical patterns and situational functions. These songs are interesting, often funny, and thoroughly singable – even for someone (like myself) who is almost incapable of carrying a tune. The cassette tape that accompanies the book is very easy to use and the instrumental accompaniments vary from song to song.

Tune In to English, however, is more than just a songbook. It is a complete elementary EFL textbook. Each lesson begins with a one-paragraph story or sketch. The song then continues 'the ideas presented in the single paragraph opener. Oftentimes, the juxtaposition between the traditional melody and the new words gives the song a special unexpected charm. For example, Stephen Foster's "Oh, Susannah" is given the new lyrics *My dear Susannah, how are you? / I'm having lots of fun. / I swim a lot and have a tan / From sitting in the sun.* In the context of the story these words form the text of a postcard that Mel, who is vacationing in Southern Italy, writes to his sister in Savannah, Georgia. The song has three verses and a chorus and ends with the surprising twist that Mel has lost his wallet and needs a quick fix of ready cash.

This approach to a traditional song might seem bizarre at first, but it works quite well. It must be tried to be appreciated.

After the song is presented, the lesson is far from over. There are usually two or three pages of follow-up exercises providing the student ample opportunity to practice the language presented in the song through interesting rhyming games, rebuses, crossword puzzles, matching and multiple choice quizzes, fill-ins, and short compositions. These exercises are always presented in original ways using engaging drawings. In addition, halfway through the book and at the end, there are two review sections which recapitulate what has already been presented in the preceding chapters.

I want to reiterate that these songs are not hard to sing. Using the cassette tape you can be quasi-tone-deaf and still benefit from this approach. Most students take to the songs readily and begin singing even before they're prompted to. In short order the EFL classroom is transformed into a mini-karaoke session and yet, besides all the fun, there's a lot of language acquisition going on. As Uwe Kind says in the introduction: "It has been found that foreign languages can be taught more effectively and rapidly, and with greater recall, through the use of songs

ENGLISH AS A FOREIGN LANGUAGE EXAMINATIONS
Conducted by THE DELEGACY OF LOCAL EXAMINATIONS
OF THE UNIVERSITY OF OXFORD

実用・実務英語検定試験



オックスフォード大学英語検定試験 受験案内

オックスフォード大学海外試験運営委員会事務局

 IES国際教育文化交流協会

後援  学研

受験要項

1986年の世界統一試験日(1986年度)

	%休	%休
PRELIMINARY LEVEL - Junior -	○	
PRELIMINARY LEVEL - General -	○	
HIGHER LEVEL		○

受験時間

PRELIMINARY LEVEL (初級及び中級)	第1時限	10:00~12:00
	第2時限	14:00~16:10
HIGHER LEVEL (上級)	第1時限	10:00~13:00
	第2時限	14:00~17:10

各レベルの希望試験日を上記の各日より1つだけお選び下さい。

尚、団体で受験を希望されるときは、別途日時を設けることもできます。

申込み方法

直接申込み場合

別添の返信用封筒を利用して申込書を事務局に直接送付して下さい。

また、受験料は別添の銀行送金用紙をご利用下さい。

書店を経由して申込み場合

大学生協・丸善、紀伊国屋、旭屋、三省堂その他有名書店に備えつけの申込用紙を使用して下さい。受験料は、直接書店に支払う事が出来ます。

学校を経由して申込み場合

学校の教務課に、お問合せ下さい。

※書店及び学校を経由して申込み場合には株学研のセクター及びアシスターがお手伝いします。

詳しい受験に関するお問合せは

オックスフォード大学海外試験運営委員会事務局、
IES国際教育文化交流協会

〒104 東京都中央区銀座4-2-2 ヤヨイビル

☎03-563-3611(代)

申込み期限

希望受験日より20日前までに上記事務局に必着するようお送りください。

受験資格

年齢制限はありません。

合格発表

試験日より約10週間後に、試験結果をお知らせします。合格者には、オックスフォード大学海外試験委員会より、検定合格証明書を、日本事務局経由でお送りします。

受験料及び支払方法

Preliminary Level - Junior 及び General - (一般初級・一般中級試験)	¥7,000円
Higher Level(上級試験)	¥9,000円

試験の場所と日時

東京、大阪、名古屋、札幌、福岡の会場で、同日、同時刻に行ないます。会場名及び所在地詳しい時間は追って御案内致します。

試験当日持参するもの

- 1) 受験票 (所定のもの)
- 2) 筆記用具
- 3) 英英辞典(特に指定されたものではありませんが日本語記載のないもの)

三段階の資格と評価

PRELIMINARY LEVEL – Junior – (一般初級試験)

対象 – 高校生以上 – 大学生まで

オックスフォード大学ではPRELIMINARYのJuniorレベルは世界中の高校生を対象として作られている試験です。

英英辞典を使いながら、与えられた問題がどれだけ理解でき、その上でどれだけ、その設問に答えることができるかを見ます。

このレベルに合格された方はPRELIMINARYを受ける力を持っていることになります。

PRELIMINARY LEVEL – General – (一般中級試験)

対象 – 高校生、大学生以上 – 社会人まで

このPRELIMINARY LEVELは、大学生や一般社会人が中心となるレベルと考えられます。

このPRELIMINARY LEVELは世界的レベルでは、英語総合力はあるというレベルです。

このレベルは合格判定が3段階にわかれます。

PASS(合格)、CREDIT(良)、DISTINCTION(優良)に分かれます。

PASS(合格) = 日本の大学入試試験でそれ相応の点を得られる英語力が認められる評価点です。しかも英英辞典の使い方も基本的に、マスターしていることの証明にもなります。

CREDIT(良) = 英国・米国のカレッジに入学出来る程度の英語力が認められます。又この評価点は、一般的なビジネス英語をこなせる能力の証明にもなります。

DISTINCTION(優良) = この評価点が得られれば、十分英・米の大学に入学出来る程度の英語力が認められる証明になります。さらに英英辞典の活用能力にも習熟していることが認められます。

HIGHER LEVEL(上級試験)

対象 – 大学生・社会人以上

世界的レベルでは英語を集中的に2年間勉強した方となっておりますが、日本レベルでは、語学学校の最上級クラス、大学英文科上級者、一般企業人、および英語教育関係者、政府機関など国際的業務の方々レベルです。また海外で長い間生活した方々にもこのレベルがよいと思われれます。

PASS(合格) = 海外の大学に入学出来る程度の文章英語力があると認められます。又、日本国内においては、英語文書に接する機会の多い職場で仕事出来る評価点でもあります。一般的レベルでは問題ない英語力があることとなります。

CREDIT(良) = 一般に、アイビーリーグとよばれているアメリカの一流大学や、英国の公立大学に入学出来る程度の文章英語力があると認められます。又、この評価点は、英語を日常使用する職場において、立派に英語をこなせる能力のある証明にもなります。

さらに国際的業務において不足をきたさない英語力を持ち、どの企業においても英語力では他にひけをとらない力を認める。

DISTINCTION(優良) = アメリカの一流大学をはじめ、英国の大学に入学出来る程度の、文章英語力があると認められます。実社会の職場においては、最もたよりのある文章英語力が備わっていることの証明になります。またさらに国際的業務にたずさわる英語力は完全にできている証明のレベルです。

特 色

受験内容

PRELIMINARY LEVEL - Junior - (初級試験)

試験は二時限に分けて行われ

一時限目の試験(2時間)では:①ペンパルに手紙を書く②問い合せの手紙を書く③友人にメモを書く

二時限目の試験(2時間)では:①申し込み用紙などに自分の名前、生年月日等を記入する②パンフレットなどを読み質問に答える③単語の意味を説明する。

PRELIMINARY LEVEL (中級試験)

試験は、二時限に分けて行われ、

一時限目の試験(2時間)では:①手紙を書く(フォーマルなものインフォーマルなもの)②伝言や掲示文、ラベルなどを書く③広告への応募文や友人への招待状などを書く。

二時限目の試験(2時間)では:①英英辞典を使い単語の意味に関する質問に答える。(英英辞典の活用能力)②各種の書式を書き込む。③パンフレット、契約書、説明書などを読んで質問に答える。

HIGHER LEVEL (上級試験)

試験は二時限に分けて行われ、

一時限目(3時間)では:おもに表現力が試され、例えば①報告文や履歴書を書く。②広告文や推薦文、抗議文などを書く③全般的な文章力をより洗練された形で表現する。

二時限目の試験(3時間)では:おもに、理解力が試され、①与えられた情報にもとづいて質問に答える。(英語による抽象的思考能力が問われる)②比較訂正をする。③必要な情報を取捨選択する。④その他の作文。

※上記の試験内容は、あくまでも過去のテストの中にみられる傾向であり、今後の試験で必ずしも同様の内容が出題されるとは限らない。

1. 解答時に英英辞典の使用が許されます。(但し、日本語の記載のない英英辞典に限定されます。)
2. 試験時間は上級レベルが6時間10分(1時限目3時間、2時限目3時間10分)一般初級と中級は4時間10分(1時限目2時間、2時限目は2時間10分)と十分に試験時間はありますので、その場でゆっくりと問題に取り組む事が出来ます。
3. オックスフォード大学英検は、英英辞典を使つての試験でもおわかりのように、今までの試験のように何かを暗記していなければできない試験ではありません。一切、暗記する必要はなく、要は英語を母国語とする人間にどこまで英語で、自分の意志を伝える事が出来るかという点が大切な点となります。
4. オックスフォード大学英検は、世界統一試験ですので、世界30カ国で同時に行なわれ、採点の基準も、それゆえ、世界中の答案を採点し、その中でどのレベルかを判定してくれます。今までの日本だけを基準とする英語検定試験ではありません。
5. 採点はオックスフォード大学認定の教師が各人の答案に2名が採点を行い、それぞれのレベル認定を最終段階でシニア試験官が判定を下します。
6. オックスフォード大学より資格認定合格証が発行され、世界的に英語教育の権威により認められることとなります。
7. 試験問題は多くの資料やデータを読みこなすし、その設問に解答する方式で、その資料やデータは実際目にする資料が多く、問題は作り出したものではありません。
8. 高校生から一般社会人までを対象としており、高校生にはPRELIMINARYのJUNIORレベルを、大学生・社会人にはPRELIMINARYかHIGHERレベルを選ぶことができます。
9. 解答はボールペンか万年筆に限られます。(但し、メモ用紙は別に配布されます。)

rather than mechanical classroom drills." I couldn't agree more.

Reviewed by Alan Gordon
James English School, Sendai

POEM INTO POEM: READING AND WRITING POEMS WITH STUDENTS OF ENGLISH. Alan Maley and Sandra Moulding. Cambridge University Press, 1985. 172 pp. Two cassettes.

In their six-page "To the teacher" section, the authors note that the effect of such poetic devices as rhyme, alliteration, repetition of rhythm, inversion of grammatical patterns, and figurative language is to "distill and heighten the meaning of the message." By the same token, the use of this lovingly-crafted text is bound to suffice both teachers and students of EFL/ESL with a heightened appreciation of English as a vehicle for self-expression.

Now what is poetry?

If you say it is simply a matter of words,

I will say a good poet gets rid of words.

If you say it is simply a matter of meaning,

I will say a good poet gets rid of meaning.

"But, "you ask, "without words and without meaning, where is poetry?"

To this I reply, "Get rid of words and get rid of meaning, and there is still poetry."

— Yang Wan-Li, 12th century

There is "survival" English and English for numerous functions or purposes, ordinary or special, where the "meanings" are prescribed, as are how to comprehend and convey (or not convey) them. By contrast, in poetry the shape of the meaning is often not revealed until the words are out. To impose meaning -- to insist that poetry, both in its study and in its creation, be laboriously worked to fit designated forms, and particularly that it be treated as linguistic esoterica -- is to discourage prospective poets particularly where they have not grown up in the language.

But to say that externally-imposed meaning may well be "got rid of" does not mean that poetry is too difficult, or "irrelevant." Rather, say Maley and Moulding, poetry is the key to a feel for the soul of a language, giving a sense of the weight and quality of words. "Few things are as memorable as poetry." Agreed! Thirty years since high school, "frenesi," "sombra," "ficción," "sabio" go on floating about inside this reviewer, whose L2 channel has long since been pre-empted by another five-vowel tongue, but who, thanks in large measure to the poem "La Vida es Sueno," has no fear of contracting Acquired Immunity to the Delights of Spanish.

Now, what is poetry? In "To the teacher" the authors begin, "The simplistic answer is 'we just know.' The slightly more technical answer. . ." Poetry is put forth as a special type of English deserving just as much study as, say, scientific or newspaper English, especially in that it touches our personal feelings most closely. And the process of composing poems, especially in groups, leads to real discussion and purpose in writing.

The book's 15 units are not structurally uniform, nor do they progress in difficulty. Each is based on an area of human experience: love, old age, parting, pain, the daily rush, memories, "the takeover" (of the control of the earth from our species), and even nonsense. The poems in each unit are matched to help make students more aware of stylistic variation. For example, in Unit 3, *Running Away*. Charles Causley's "What Has Happened to Lulu?" is paired with the Lennon-McCartney song "She's Leaving Home." Before they listen to and read the poems, the students are given a warming up exercise, which (in this particular unit) consists of listening to taped interviews of four people telling what they and their parents disagreed about, comparing notes in groups of four, and then, in pairs, writing out questions which parents might ask themselves after their son or daughter has run away. For the poems themselves (*Reading*) the pairs are asked to write the actual events that each poem describes, who is talking, and what the mother's attitude is. Attention is drawn to (a) the stylistic use of *do* in "Lulu" and (b) details of "She's Leaving" and again the students are asked to paraphrase or elucidate in pairs. In the *writing* stage for this unit, groups of four are asked to construct a seven- or eight-line poem beginning *Nothing I did was ever right* and ending *Nothing they ever did was right* and to compare their poems with those of other groups. Additional activities suggested are an acrostic poem, the first letters of whose eight lines are C-O-N-F-L-I-C-T, and (referring back to *Warming Up*) using *If only* to generate a number of sentences to be combined into a poem which starts, "*If only*" is a dream and ends, "*If only*" is a nightmare. The unit ends with a poem to be read alone.

Though the units are not uniform, warming up, reading, and writing exercises occur in each. Students may warm up by brainstorming associations with the theme; hazarding definitions of words and then checking them against a dictionary or thesaurus; interpreting pictures; or comparing traditional English rhymes with those of one's own culture. In reading, they may note recurring linguistic patterns, rhyme schemes, etc.; deduce meanings from content; complete a cloze-style paraphrase; improve on a given paraphrase; trans-

----- (cont'd on page 29)

GET READY

Interactive Listening and Speaking

I. Presentation

Prices \$1-\$12 and Clothing

Listen to the name of the clothing and ask the price. Follow this model.

Listen: Ring
 Speak: How much is this ring?
 Listen: This ring? It's a dollar.
 Speak: A dollar?
 Listen: That's right. A dollar.
 Speak: Thanks.

II. Recognition

Prices and Clothing

Listen to the advertisement. Write the prices of the items.

A: Speaking? In a listening text?
 B: Yeah, sure. Why not? What do you expect from Prentice-Hall? They're always coming up with something new and exciting!
 A: (Hesitantly) Can I get an examination copy from them?
 B: Of course you can. After all, they're Prentice-Hall!

PAUL ABRAHAM
 DAPHNE MACKEY

Get ready

INTERACTIVE LISTENING AND SPEAKING

III. Production

Language in Stores

Look at the illustrations. Follow this model.

Speak: How much $\left\{ \begin{array}{l} \text{is this} \text{ } \\ \text{are these} \end{array} \right.$ _____?

Listen: $\left\{ \begin{array}{l} \text{This} \text{ } \\ \text{These} \end{array} \right.$ _____, \$5.00.

Speak: \$5.00? O.K. I'll take $\left\{ \begin{array}{l} \text{it} \\ \text{them} \end{array} \right.$.

Listen: You'll take $\left\{ \begin{array}{l} \text{it?} \\ \text{them?} \end{array} \right.$ Five.

IV Extended or Gist Listening

Story

Listen. Fill in the blanks in the illustration.

GOAHEAD.. MAKE MY DAY! ASK ME FOR A COPY
 NORMAN HARRIS

Prentice-Hall of Japan

Jochi Kojimachi Building 3F 6-1-25 Kojimachi Chiia-Ku Tokyo 102 Japan
 Tel. 03-238-1050

(cont'd from page 27)

form a poem into "everyday" style; note the sequence of events; frame questions to the poet or to the "I"; or even rewrite a poem to show its reverse face, e.g. turn a "nonsense" poem into "common sense." Writing activities include group poems on a given theme, one sentence per group member; guided writing with opening/closing lines, incomplete lines, etc.; imitating a model, e.g. limerick, parody; arranging interview snippets into a poem; and using interrogative pronouns as the first word of each line.

The warmup activities are particularly stimulating, in fact so much so that in some classes students may want to discuss their ideas with partners before fully formulating them for themselves. So much for poetry as a "lonely" pursuit! It is through the group process that second-language learners can play with the language, using partners as sounding boards (some activities can be assigned as homework, though).

Though **Poem into Poem** can be used as a humanistic resource book independently of poetry, particularly in units where the vocabulary seems forbiddingly difficult or where the theme does not seem to lend itself to the production of poetry by students, who is to rule out the poetic impulse in anyone? To close by paraphrasing Yang Wan-Li, "Get rid of preconceptions as to relevance and get rid of academic pigeonholing, and there is still poetry." Thanks to Maley and Moulding, more of the poetry that resides inside second-language learners promises to come to light for all to peer at, listen to, and draw enjoyment and inspiration from.

Reviewed by Jack Yohay

RECENTLY RECEIVED

The following materials have recently been received from publishers. Each is available as a review copy to any JALT member who wishes to review it for **The Language Teacher**.

Notations before some entries indicate duration on the holding list: an asterisk (*) indicates first notice in this issue; a dagger (†) indicates third-and-final notice this month. All final-notice items will be discarded after Sept. 30.

CLASSROOM TEXT MATERIALS/ GRADED READERS

*Ellis & Ellis. **Counterpoint 3** (Student's book). Nelson, 1986.

Byrne. **Meet Captain Luki/Captain Luki and the Green Planet/Captain Luki and the Red Robots/Captain Luki and the Sea People** ("Roundabout Readers" series; 4 vols., 2 cassettes). Modern English Publications, 1985.

Byrne & Holden. **The David Freeman Show; AN the World's a Stage/Making Music/The Best Years of Your Life?/All Work and No Play** (Student's books, Teacher's books, 2 cassettes). Modern English Publications, 1985.

Eckstut & Miller. **Interline: A course in integrating skills in English. 1, 2** (Student's books, Teacher's book). Pergamon, 1986.

Mugglestone et al. **English in Sight: Video Materials for Students of English** (Student's book, Teacher's book (Note: Video tape is not included). Pergamon, 1986.

Palstra. **Telephone English**. Pergamon, 1986.

Thomas. **Intermediate Vocabulary**. Arnold, 1986.

†Cassell's "Foundation English" series (various authors). Cassell. 1981. '82. '84. color edition 1986.

Level 1: **Starting English** (Student's book, Work-

Level 2: **Discovering English** (Student's book, Work-

book)
†Cassell's "Foundation Skills" series (various authors). Cassell, 1986.

Writing: Level 1, 2 (Student's books)

Reading: Level 2 (Student's book, Teacher's book)

Speaking: Level 2 (Teacher's book); Level 3 (Student's book, Teacher's book)

†Gray. **Cassell's Advanced Short Course**. Cassell. 1986.

†Low. **Proficiency in English Course**, revised ea. Arnold. 1986.

Note: The scheduled reviewer of Ellis & Ellis, **Counterpoint 1** has declined to review the book and has returned it. Any JALT member who would like to assume responsibility for the review should contact the Book Reviews Editor.

TEACHER PREPARATION/ REFERENCE/RESOURCE/OTHER

*Kellerman & Sharwood Smith. **Crosslinguistic Influences in Second Language Acquisition** ("Language Teaching Methodology" series). Pergamon, 1986.

*Wallace. **Learning to Read in a Multicultural Society. the social context of second language learning** ("Language Teaching Methodology" series). Pergamon, 1986.

†de Jong. **The Bilingual Experience: A book for parents**. Cambridge, 1986.

†Kachru. **The Alchemy of English: The spread, functions and models of non-native Englishes** ("English in the International Context" series). Pergamon, 1986.

†McCaig & Manser. **A Learner's Dictionary of English Idioms**. Oxford, 1986.

The Language Teacher also welcomes well-written reviews of other appropriate materials not listed above, but please contact the Book Reviews Editor in advance for guidelines. It is **The Language Teacher's** policy to request that reviews of classroom teaching materials be based on in-class teaching experience. Japanese is the appropriate language for reviews of books published in Japanese. All requests for review copies or writer's guidelines should be in writing, addressed to: Jim Swan, Aoyama 8-122, Nara 630.

IN THE PIPELINE

The following materials are currently in the process of being reviewed by JALT members for

(cont'd on next page)

(cont'd from previous page)

publication in future issues of **The Language Teacher**.

Aebersold et al. **Critical Thinking, Critical Choices.**

NOTE: A review of Ahmad et al. **Computers, Language Learning and Language Teaching** has been accepted for publication in the next issue of the **JALT Journal**.

Aitken. **Overtones.**

Azar. **Fundamentals of English Grammar.**

Blass & Durighello. **From Concept to Composition.**

Brieger & Comfort. **Business Issues.**

Brumfit et al. **Computers in English Language Teaching.**

Buschini & Reynolds. **Communicating in Business.**

Carrier. **Business Reading Skills.**

Carver & Fontinos. **A Conversation Book.**

Cawood. **Cassell's Intermediate Short Course.**

Cotton & McGrath. **Terms of Trade.**

Crombie. **Discourse and Language Learning.**

--. **Process and Relation in Discourse and Language Learning**

Dart. **ESL Grammar Exercises.**

Draper. **Great American Stories, I.**

Ellis, R. **Understanding Second Language Acquisition.**

Feigenbaum. **The Grammar Handbook.**

Hall. **Working with English Prepositions.**

Halliday. **A Short Intro to Functional Grammar.**

Handschuh & de Geigel. **A Pronunciation/Oral Communication Manual.**

Helgesen et al. **English Firsthand.**

Jenkins. **Writing: A Content Approach to ESL Composition.**

Kim et al. **Interactions.**

Kitao & Kitao. **American Reflections.**

Klein. **Second Language Acquisition.**

Knight, ed. **Keep in Touch.**

Lee et al., eds. **New Directions in Language Testing.**

Lindop & Fisher. **Discover Britain.**

Low. **Grammar for Everyday Use.**

Mason. **Ports of Entry.**

McRae. **Using Drama in the Classroom.**

Menasche. **Writing a Research Report.**

Miller & Clark, eds. **Smalltown Daily.**

Murphy, J. **Windows.**

Murphy, R. **English Grammar in Use.**

Newnes Complete Word Game Dictionary.

Paikeday. **The Native Speaker is Dead!**

Palmer et al. **Personal Relations.**

Pereira & O'Reilly, eds. **Four Seasons.**

Prodromou. **Medicine.**

Public Service Commission of Canada. **Gambits.**

Reinhart & Fisher. **Speaking and Social Interaction.**

Rivers. **Communicating Naturally in a Second Language.**

Roberts. **Steps to Fluency.**

Robinson. **Crosscultural Understanding.**

Savignon. **Communicative Competence.**

Shovel. **Making Sense of Phrasal Verbs.**

Wright. **Collins Picture Dictionary for Young Learners.**

Yorkey. **New Perspectives.**

Chapter Presentation Reports

Chapter reports on presentations are to be 150-250 words, typed double-spaced on A-4 size paper, and submitted to the Editor by the first of the month preceding publication. Longer reports can be considered only upon prior consultation with the Editor.

HIROSHIMA

MAKING A SILK PURSE. .../ TALKING AS YOU WATCH

By Greg Proulx and Martin Millar

At its July meeting, JALT-Hiroshima featured two of its own: Greg Proulx of Time T.I. Communications, and Martin Millar of Hiroshima University. Each gave us ideas on how to make language lessons more productive.

Greg Proulx, the first speaker, described how he has adapted poorly-designed English teaching materials (the use of which is obligatory) for use in the classroom. These materials which, on the whole, contain grammatically correct sentences, lack authenticity. That is, they show a definite Japanese bias in the language of the various dialogues; for example, the overuse of "sir," as in a (non-military) secretary repeatedly saying, "Yes, sir." Sometimes a skewed and inaccurate picture of American culture is given. Consider the following excerpt from one of the dialogues Proulx presented for viewing:

Janet: You're right. I never thought I'd say it, but I consider you a good friend for telling me exactly what you think of my work.

Kevin: Thanks. I consider you a friend, too. I've always liked you.

Janet: That makes me feel good.

Kevin: I'm glad.

Janet: So am I. Let's keep being honest with each other, O.K.?

Kevin: And helpful.

Janet: And helpful, too. It's nice to have you as a friend.

Kevin: Thanks. It's nice having you as a friend, too.

This particular conversation takes place between two managers of a company. One would guess that there must be something more going on between Janet and Kevin than just being two

DIRECTORY OF PROFESSIONAL PREPARATION PROGRAMS IN TESOL IN THE UNITED STATES 1986 -1988

This volume, published by TESOL, is now available from the JALT office for ¥2,700/copy and replaces the former edition which is listed on the *furikae* form at the price of ¥1,800.

managers of a company. (Americans are not always so open and honest with each other, nor so dedicated to their companies.)

Proulx demonstrated the process he goes through of needs analysis, goal setting, and materials evaluation. In evaluating materials, he asks questions about authenticity ("Do people really talk this way, and why do they talk this way?"); relevancy; and transferability ("Is the language form transferable to other situations, and if not, what forms are worth pulling out for practice?"). Proulx's answer to these questions has been to use a functional approach, that is, selecting various language functions on which to focus. For the dialogue from which the above excerpt is taken, the functions "thanking" and "promising" were practiced.

Martin Millar, who has extensive experience with video, began his lecture with a brief historical survey of the use of video in the language classroom. He explained that many of the problems that were encountered 10 and 20 years ago (for example, the lack both of software and of the knowledge as to how to exploit it) have been overcome. Today there are sophisticated videos, accompanied by student books and teacher manuals, which make maximum use of a few minutes of material, as well as various techniques for adapting video for use in the classroom.

Millar reviewed and demonstrated several of these techniques, such as "Task Viewing," in which the student is given an *Active Viewing Guide* to help in gaining a general understanding of what is being seen or heard; and "Prediction and Speculation," in which students are encouraged to predict what will be said and/or what will happen next. It was interesting to note that in the "Recall and Narration/Reproduction" technique demonstration, the teacher ceased to be a focus of attention, becoming more a technician running the machine than anything else. In this technique, after the class has viewed the video, one student is asked to stand with his back to the video and to recall what he has seen or heard.

FROM THE EDITOR

Please feel free to send *interesting, in-action* photos to accompany articles and Chapter Presentation Reports. The photos should be black and-white glossy, with good contrast. If you have a photo that you think would make an interesting cover, or would be eye-catching somewhere inside the issue, *The Language Teacher* would appreciate your contribution. Regrettably, photos can not be returned, however, so make sure the photo is one you can spare!

Simultaneously, the class views the video again, prompting and/or correcting the student where necessary. There are several variations to this technique, which involve writing, pair work, or quiz games. Millar says that video is pedagogically effective, unique, flexible, motivational, educational, creative, credible, and unlimited: eight positive reasons for using video in the language classroom.

**Reported by Carolyn Miki
Hiroshima Jogakuin College**

NAGASAKI

INTRODUCING THE WRITING PROCESS

By Robert Bini

At the chapter's July meeting, Robert Bini introduced the writing process as an effective means of promoting and improving students' writing skills and creativity.

In this process, Mr. Bini explained, instruction emphasizes revision. Students generate ideas, plan, write, analyze, revise, and edit their work; grammar instruction is disallowed.

Before they start writing (*Prewriting*), students brainstorm in groups, pairs and individually. Then they start *Writing -- in class*, or at home, without a time limit. (Of course, teachers can set a time restriction.) Grammar and spelling are de-emphasized. Erasers and dictionaries are prohibited from being used.

After this process comes *Responding*: checks are done by the teacher, another student or the writers themselves, again, not regarding grammar, but looking at content and logic. Then writing begins again (*Rewriting*). They rewrite the paper in a second draft. After a second draft is written, final responding from the teacher takes place. There are comments on strengths and weaknesses, and errors are corrected directly and indirectly by marking location, number or type of errors. Students, based on the teacher's advice, work on the final draft, *Edit*, and then get their final evaluation.

Reported by Kunihiko Fukamaki

NAGOYA

The JALT-Nagoya July meeting consisted of breaking into three groups: two of them emphasized children's class ideas and experiences, and the other adult-class topics. Among the presentations were Jim Matchett's TPR ideas
(*cont'd on next page*)

(cont'd from previous page)

and experiences with a "treasure map clue game"; Mark Adams' graphic technique for explaining definite, indefinite, and deleted articles; Hisao Ando's scientific experiments to teach vocabulary in English while teaching science as well; Peggy Laemmel's demonstration of the International Communication System, a system of communicative signs and gestures that can be used in language instruction; Kraig Pencil's games that can be used with basic TPR commands in children's classes; and Charles Hoyt's leading of group singing with gestures and sketches for the purpose of conveying meaning and vocabulary.

Reported by Charles Hoyt
World Language Institute, Gifu

TOKYO

LISTENING AND SPEAKING FOR CHILDREN

By Keiko Abe, CALA

Those attending the June meeting of the Tokyo Chapter enjoyed a lively presentation by Ms. Keiko Abe, who demonstrated a number of activities designed to develop listening and speaking skills. They were created with young children in mind and were therefore mostly short, fast-paced and task-oriented. They were also great fun, keeping a couple of dozen assorted English teachers happily involved as they played. The activities were very varied, ranging from information gap pair work, conducted across the room, to TPR with children's songs. Ms. Abe also gave many useful hints about maintaining enthusiasm and interest in children's classes.

NO CHAPTER IN YOUR AREA?

Why not organize one! Contact Keiko Abe, JALT Membership Chair, for complete details. Address: 1-12-11 Teraya, Tsurumiku, Yokohama 230.

JOIN

Teachers of English
to Speakers of Other Languages



The *TESOL Quarterly* and
the *TESOL Newsletter*
included with membership.

See the *furikae* form in this issue for further details.

第7回企業内語学教育セミナー報告 (Review of the 7th In-Company Language Seminar) 海外派遣者のための語学研修の諸問題

京都イングリッシュセンター 所長

仲尾 宏

(Nakao, Hiroshi)

第7回企業内語学教育セミナーは7月4日(金)午前10時より午後6時まで、大阪市東区の大阪商工会議所で約40名の参加者を迎えて開かれた。

今回もJALT主催のこのセミナーに、日本商工会議所をはじめ、大阪、京都、神戸各商工会議所、(株)関西生産性本部、(株)関西経済連合会、(株)関西経済同友会等の経済団体、及び『イングリッシュジャーナル』『朝日イーブニングニュース』『大阪新聞』等の報道機関の後援を得ることができた。このように本セミナーは関西でもほぼ定着し、関係者のセミナーに対する関心も回を重ねるごとに高まっている。

さて、今回のセミナーは、海外派遣者からみた企業の語学研修と、海外勤務の体験に基づく諸問題の掘りおこしという視点から企業内語学教育をとりあげた。

午前中は、先進的な企業と教育機関から、それぞれ一社・一機関ずつ、各自の体験が発表され、続いて質疑応答が行われた。

まず最初に、企業内語学研修の先達ともいべき住友金属工業㈱の国際化研修担当課長の安藤幹雄氏から「ニーズに合った語学プログラムの発展とその変化」と題して、同社の過去8年にわたる経験が総括的に報告された。

同社では最大約800名の受講者があり、社内の語学研修対象者の中を拡大するとともに、社内の外国語コンプレックスの解消には成功したが、現在では海外派遣を特定できる層を中心に対象を限定した教育を実施し、かつそのレベルアップをはかることが課題となっている。またこの間、管理マニュアルの作成、教師の訓練と管理システムもほぼ定式化されてきたが、今後は専門的技能を備えた人材、もしくはバイリンガル能力を持った教師の養成に的をしぼっていくという考えであった。

次のLIOJ事務局長瀬戸伸仁氏の講演は「トータルイマジネーション方式の実際」というタイトルで、LIOJ (Language Institute of Japan) の全寮制短期集中講座の概要の報告であった。

LIOJの学習、及び生活環境の中で、多くの学習者が疑似海外語学学習体験を経ることにより、満足すべき効果が得られているという報告であった。

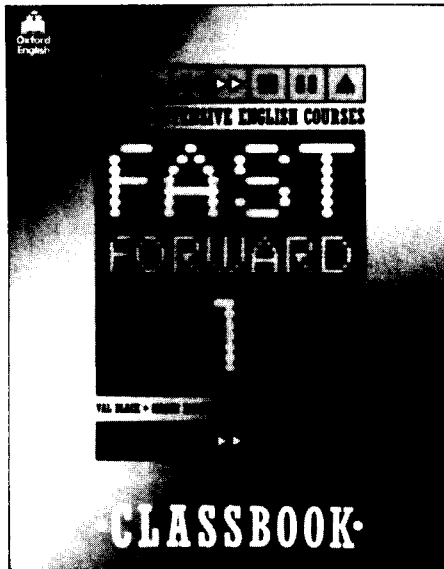
午後はJALT副会長(株)サイマルインターナショナル代表取締役)の小松達也氏が「海外派遣者のための国

(cont'd on page 34)

Oxford English is pleased to introduce its
new course for false beginners.

FAST FORWARD

– The course that lives up to its name –



Fast Forward is ideal for adult students in Japan who have studied English for several years and get bored if they spend too long studying language points they 'know'.

Fast Forward does not linger too long on each point. It provides practice and then moves on.

Your students are therefore exposed to a variety of topics and a variety of language activities. This is highly motivating for your students – and for you as a teacher.

Use the coupon below to get a FREE copy of Fast Forward
– the course that lives up to its name.



OxfordTM
English

To: OXFORD UNIVERSITY PRESS
3-3-3 Otsuka, Bunkyo-ku, Tokyo 112 ☎ (03) 942-1101

Please send me an inspection copy of FAST FORWARD

Name: _____

School: _____

Address: _____
(Home/School)

(cont'd from page 32)

際化教育」という講演を行い、長年にわたり蓄積された専門家としての識見と中広い視野から社会人の語学研修、特に海外生活が業務上必要とされる人々に対する語学研修の重要なポイントを指摘された。とりわけ強調されたのは、海外生活者に対しては効率的なヒヤリング学習と、論理的に話題を展開する能力をつちかうために Public Speech の訓練が必要であるという指摘であった。

午後の第2番目のセッションは、「海外派遣者の目からみた語学、文化教育への要求」というパネルディスカッションで、住友金属工業(株)能力開発室参事の秋沢公二氏、松下電器産業(株)音響研究所の浜田正宏氏、大日本スクリーン製造(株)海外営業部長代理の池田庄司氏の3氏から、いずれも2~7年にわたる海外勤務期間中の生々しい体験報告が行われた。ついで京都イングリッシュセンター所長(京都芸術短大教授)の仲尾宏氏をコーディネーターとして、会場からの発言やパネラーから提起された問題を、小松達也氏やT. Robb氏をまじえて約1時間30分におよぶ熱心な討論が行われた。その中で、海外生活には語学能力もさることながら、自己の文化的アイデンティティを確立し、文化の多様性を認識する視点をもつことが最も有効、かつ快適な異文化体験をもたらし、また命ぜられた業務を適切にすすめる能力につながるという結論が異口同音に述べられた。

最後にJAL T広報担当本部役員(日本電気(株)文化センター顧問)田久保公平氏のまとめと閉会挨拶があり、ついで懇親会に移り、有益な一日をしめくくった。



第8回企業内語学教育セミナー

(The 8th In-Company Language Seminar)

国際化の急激に進む今日、国際ビジネスマンを教育することは、各企業にとって必要欠くべからざるものといえる。今回のセミナーでは企業の海外進出の盲点となっている、技術ドキュメント作成上の問題点と解決策を討議する。ゲストスピーカーとして野村マネジメント・スクール学長徳山二郎氏をお迎えする。ケーススタディとして富士通ドキュメントサービスについての紹介と、テクニカル・ライティングについて各社の持つ問題点を、パネルを組んで討論する。

対象者： 現在語学教育を行っている各企業、及び技術ドキュメント作成にたずさわっている関係者

日時： 11月7日(金) 10:00-17:00

会場： 財団法人野村マネジメントスクール
新宿野村ビル44階
東京都新宿区西新宿1-26-2
TEL 03-342-8221

プログラム

- 9:30 受付開始
- 10:00 開会の辞 JAL T会長
帝塚山学院大学教授 ジム・ホワイト
- 10:10 挨拶 野村マネジメントスクール
事務局長 石原良三
- 10:20 講演 「富士通における技術ドキュメント・サービス」
海外事業本部 ジョン・W・マッキン
- 11:50 昼食
- 13:00 講演 「国際化教育雑感」
野村マネジメントスクール
学長 徳山二郎
- 14:00 休憩
- 14:30 パネルディスカッション
「テクニカル・ライティングの現状」
松下電子工業 林田満寿夫
日本電気エンジニアリング 小林庚午郎
国際電気 則藤真也
ICSS ラリー・ブルーハード
- 16:30 閉会の辞 JAL T副会長
サイマルインターナショナル社長
小松達也

参加費及び申し込み方法：

参加申し込みは下記へ参加費を郵便振替にて送金して下さい。

京都 5-15892 JAL T (会誌と申し込みの郵便振替用紙をご利用下さい)

参加費 (非会員は年会費を含む)

	JAL T 会員	JAL T 非会員
10月20日までに 申し込みの場合	¥10,000	¥16,000
10月21日以降・当日 (昼食代を含む)	¥13,000	¥19,000

尚、キャンセルによる払い戻しは、セミナー前日までは、手数料2,000円を差し引いた金額を後日、郵便為替にてお送りいたします。また、当日キャンセルの場合は、払い戻しできかねますので、ご了承下さい。

問い合わせ： 〒600 京都市下京区四條烏丸西入ル
住友生命ビル8F
京都イングリッシュセンター内
JAL T事務局 Tel 075-221-2376

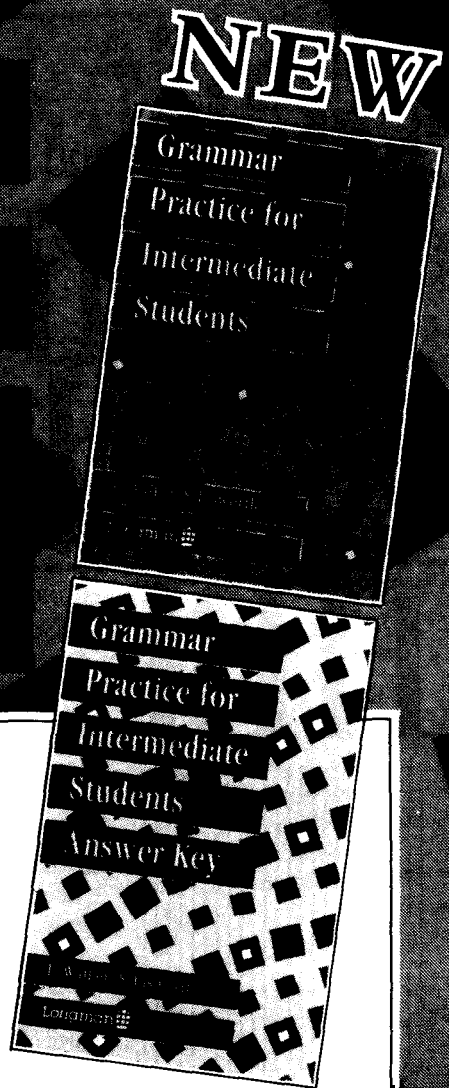
主催： 全国語学教育学会 (JAL T)

後援： 日本商工会議所
The Daily Yomiuri
朝日イーブニングニュース社
(株)アルク The English Journal
日本英語教育協会「百万人のビジネス英語」
日本工業英語協会
野村マネジメントスクール

Grammar Practice for Intermediate Students

- The book's 168 grammar points are followed by a variety of practice exercises graded into three levels of difficulty
- An index and comprehensive contents list allow students easy access to specific areas of study
- Lively, humorous cartoons are used throughout to assist understanding
- The Grammar Practice for Intermediate Students Answer Key makes the book suitable for class use or self-study

A compact, integrated practice book which gives explanations of all the main areas of English grammar in clear, simple language

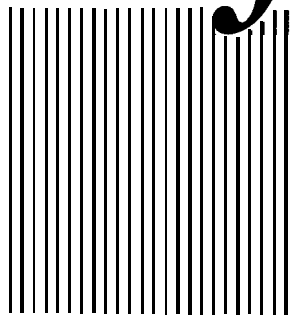


For further information please contact: Heather Saunders or Mike Thompson, Longman Penguin Japan, Yamaguchi Building, 2-12-9 Kanda Jimbocho, Chiyoda-ku, Tokyo 101 (03-265-7627)

Steve Elsworth and Elaine Walker

Longman 

New^{and} Exciting Readers from HBJ



The American Scene: A Basic Reader for ESL Mary Thurber

Designed for students beginning academic studies in English, this book stresses reading development and gives students confidence in their increasing abilities. Exercises include word families, writing with new vocabulary, cloze tests, and reading practice.

Encounters:

An ESL Reader, 3rd edition
Paul Pimsleur, Donald
Berger, and Beverly
Pimsleur

Our best-selling ESL reader has been revised and updated for 1986. Contains 27 articles from U.S. and Canadian magazines and newspapers adapted to a 1,500-word vocabulary level. New learning activities stimulate real communication in the classroom.

Ports of Entry:

Scientific Concerns
Abelle Mason

Third and final volume in the Ports of Entry series, intended for high intermediate to advanced ESL students who are attending or planning to attend a university. This is not a science book, but a reader that examines the qualities of a scientist and the scientific process. Grammatical and stylistic analyses of the readings are included.

New American Profiles

Lucette Rollet Kenan
Like its predecessor, *Modern American Profiles*, this reader contains profiles of ten personalities that have made contributions to American culture. Designed for intermediate to advanced students, each unit is independent and contains a supplemental reading, varied exercises, and a section giving the viewpoints of others on the subject.

Working World:

Language and Culture
of the Job Market

Maria Maniscalco Baskin and
Lois Wasserman Morton

Created specifically for nonnative college or adult education students who are preparing to enter, are already in, or are seeking advancement in the American job market.



For further information contact:
Harcourt Brace Jovanovich Japan
Hokoku Building 3-11-13 Iidabashi Chiyoda-ku
Tokyo 102 Japan

Bulletin Board

Please send all announcements for this column to Jack Yohay; 1-1 1-1 Momoyama Yōgorō-cho, Fushimi-ku, Kyoto 612. The announcements should follow the style and format of the LT and be received by the first of the month preceding publication.

第2回幼児児童英語教育推進シンポジウム (Symposium on English Education for Children)

テーマ：何で英語勉強するの？

—日本の英語教育はこれでいいの？—

日 時：昭和61年10月4日(土) 12時30分より

10月5日(日) 13時00分より

場 所：諫早市民センター大ホール TEL 0957-23-3737

講 師：小笠原 林樹 (文部省主任調査官)

中 津 樟子 (未来塾塾長)

内 容：10/4(土)幼児児童英語教育はこれでいいの？

10/5(日)中学・高校の英語教育はこれでいいの？

入場料：無 料

問い合わせ：長崎ウエスレヤン短期大学

幼児児童言語教育研究所

志 田 正 TEL 0957-26-1234

ILE INTERNATIONAL SEMINAR: RE-EXPLORING CELT Hong Kong, December 15-17

The theme of the second international seminar of the Institute of Language in Education will be Continuing Education for Language Teachers. Papers will be given on: the roles of ministries, other governing or advisory bodies, and professional organizations; certification and the aims of courses; in-service education; recent research; the teacher as researcher; and community support. Write for registration information (deadline Sept. 30) to: Dr. Verner Bickley, Director, Institute of Language in Education, Park-In Commercial Centre, 21F., Dundas Street, Kowloon, Hong Kong.

S.L.A.-F.L.L. CALL FOR PAPERS The University of Illinois at Urbana- Champaign, April 3~ 4, 1987

Theme: What is the Relationship Between Second Language Acquisition and Foreign Language Learning? Is Foreign Language Classroom Learning Similar to or Different from Non-

classroom Learning? Papers should be data-based and/or should offer critical theoretical insight into the classroom/non-classroom distinction. Topics include, but are not limited to: (1) input and interaction; (2) interlanguage data and developmental patterns in the acquisition of grammatical structure and general communicative competence; (3) processing strategies in comprehension and production; (4) the relationship between information processing and language acquisition; (5) fossilization; (6) research design and methods; (7) the role of grammatical instruction; (8) the role of instruction in general; and (9) the classroom as a social community. Submit abstracts by Oct. 1 to: Professors Bill VanPatten and James F. Lee, SLA-FLL, Spanish, Italian, and Portuguese, 4080 Foreign Languages Bldg., 707 S. Mathews, Urbana, IL 61801-3674, U.S.A.

SECOND LANGUAGE RESEARCH FORUM: CALL FOR PAPERS

The University of Southern California will host the Seventh Los Angeles Second Language Research Forum (SLRF) on Feb. 20-22, 1987. We are soliciting data-based second language research in: Classroom Research & Methodology, Discourse Analysis, Interlanguage, Bilingualism, Psycholinguistics, Language Universals, Transfer, Sociolinguistics, and Second Language Acquisition, for 30-minute presentations. SLRF is sponsored by graduate students, and to help promote their involvement in the field, we strongly encourage students doing on-going research to submit papers. Send abstract information to: Wes Friberg, SLRF '87 Program Chair, American Language Institute, JEF-141, USC, Los Angeles, CA 90089-1294, U.S.A. Abstracts must be postmarked by Sept. 22, 1986. For further information: Bernard Seal or Miriam Espeseth, Conference Co-chairs, same address.

FULBRIGHT SCHOLAR AWARDS September Deadline Nears

The Council for International Exchange of Scholars is accepting applications for the 1987-88 Fulbright grants in research and university lecturing abroad.

The awards for the 1987-88 competition include more than 300 grants in research and 700 grants in university lecturing for periods ranging from three months to a full academic year. There are openings in over 100 countries and, in some instances, the opportunity for multi-country research is available. Fulbright Awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply.
(cont'd on next page)

(cont'd from previous page)

Applications are also encouraged from retired faculty and independent scholars.

Benefits include round-trip travel for the grantee and, for full academic year awards, one dependent; maintenance allowance to cover living costs of grantee and family; tuition allowance, in many countries, for school-age children; and book and baggage allowances.

The basic eligibility requirements for a Fulbright Award are U.S. citizenship; Ph.D. or comparable professional qualifications; university or college teaching experience; and, for selected assignments, proficiency in a foreign language. It should be noted that a new policy removes the limit of two Fulbright grants to a single scholar.

Application deadlines for the awards are: Sept. 15, 1986 (for Africa, Asia, Europe, and the Middle East); Nov. 1, 1986 (for institutional proposals for the Scholar-in-Residence Program); Jan. 1, 1987 (for Administrators' Awards in Germany, Japan, and the U.K.; Seminar in German Civilization; the NATO Research Fellowships, and the Spain Research Fellowships); and Feb. 1, 1987 (for the France, Italy, and Germany Travel-Only Awards).

For more information and applications, write Council for International Exchange of Scholars, Eleven Dupont Circle N.W., Washington, D.C. 20036-1257.

OPERATION FRIENDSHIP JAPAN

Since July, 1985, 251 Colorado junior high students have been successfully operating friendship with Japanese students in letters, tapes and cultural exchanges. Non-profit O.F.J. activities are under the leadership of Ms. Maryann Gold (founder of O.F., Boulder, Colorado), who wishes to have students experience the writing

of English letters aiming at their becoming supermen and women in the 21st century. Please write Ms. S. Ueki, 1-1-63-404, Nakameguro, Meguro-ku, Tokyo 153.

TEMPLE UNIVERSITY JAPAN M. Ed. Program in TESOL Course Offerings, Fall 1986

Tokyo

Sec. Eng. Ed. 624: Teaching the New Grammars (3 credit hrs.), Dr. James Patrie; Mon., 1:00-4:00, Sept. 1-Dec. 15, and Thurs., 6:00-9:00, Sept. 4-Dec. 18.

Sec. Eng. Ed. 652: Methods and Materials for TESOL, Part I (3 credit hrs.), Dr. Gladys Valcourt; Tues., 6:00-9:00, Sept. 2-Dec. 16.

Anthro. 520: Fieldwork in Ethnography (3 credit hrs.), Dr. Denise O'Brien; Wed., 6:00-9:00, Sept. 3-Dec. 17.

Sec. Eng. Ed. 645/For. Lang. Ed. 435: Introduction to Educational Research (3 credit hrs.), Mr. Steven Ross; Sat., 6:00-9:00, Sept. 6-Dec. 20.

Osaka

Sec. Eng. Ed. 652: Methods and Materials for TESOL, Part I (3 credit hrs.), Dr. Gladys Valcourt; Thurs., 6:00-9:00, Sept. 4-Dec. 18.

Sec. Eng. Ed. 621/For. Lang. Ed. 426: New Techniques in Teaching Writing (3 credit hrs.), Dr. Valcourt; Fri., 6:00-9:00, Sept. 5-Dec. 19.

Sec. Eng. Ed. 624: Teaching the New Grammars (3 credit hrs.), Dr. James Patrie; Sat. 3:00-6:00, Sept. 6-Dec. 20.

All times p.m. Apply to Michael DeGrande, Temple University Japan, Mitake Bldg., 1-15-9, Shibuya, Shibuya-ku. Tokyo 150; tel. 03-486-4141.



See that your Language Teacher follows you. Send this form ALONG WITH YOUR CURRENT MAILING LABEL to the JALT Central Office: d/o Kyoto English Center, Sumitomo Seimei Bldg., Shijo-Karasuma Nishi-iru, Shimogyo-ku, Kyoto

Name _____ Date effective _____

New Address _____

Postal Code _____

New Home Phone _____ New Work Phone _____

New Employer _____



NEW

PERGAMON ENGLISH VIDEO

(初・中級)

ENGLISH IN SIGHT

Patricia Mugglestone, Hilary Rees-Parnall, Jane Revell

THE VIDEO FILM:

AUTHENTIC SETTINGS. The film was shot on location in North London and makes use of hotels, shops, hospitals, parks, and private homes.

REAL PEOPLE. The film presents different age groups and accents, unscripted situations and conversations with "real people" as well as making use of actors whose lines have been scripted and language controlled.

5つのエピソード(ホテル・売店・病院・公園・家庭)は、最新のELTテクニックで構成され、状況に応じた自然で的確な表現能力の開発を図る事をねらいとしています。



VIDEO Cassette(1×25mins) ¥26,850

VHS/NTSC: 0315267

BETAMAX/NTSC: 0334741

Student Book 0080315240f ¥770

Teacher's Book 0080315259f ¥2,310



英語教師のための必読書

VIDEO APPLICATIONS IN ENGLISH LANGUAGE TEACHING

ELT DOCUMENT 114

0080294766f 1983 ¥2,250

General Editor: Christopher J Brumfit,
University of Southampton UK
Types of Video Software: A User's Experience
by JOHN McGOVERN. THE BRITISH COUNCIL

好評発売中!

Mr J McGovern他6名の最新の論文は、英語教育者、研究者に不可欠で大いに役立ちます。Mr.J.McGovernは、現在京都のBritish CouncilでRegional Directorとして活躍しています。

HOW TO ORDER

Please order through any foreign book store, major book store or university Co-op
When ordering, please specify "available from J.P.T. (Japan Publications Trading Co., Ltd.)" TEL(03)292-3755. 8548

For further information, please write,

JAPAN PUBLICATIONS TRADING CO.,LTD Foreign Book No.2 Dept
2-1. Sarugaku-cho 1 chome, Chiyodaku Tokyo 101 TEL(03)292-3755, 8548

日本出版貿易株式会社 洋書第二部

〒100 東京都千代田区猿樂町1-2-1 電話(03)292-3755・8548 (専用)

ご注文は、洋書取扱店、大学生協書籍部、または最寄りの書店へお申込み下さい
「日本出版貿易扱い」とご指定いただいたければ、書店からお取寄せいたします

PERGAMON PRESS

ハーカムプレス東京事務所

〒160 東京都新宿区西新宿1-7-1 松岡セントラルビル8階

TEL(03)342 7535



Meetings

Please send all announcements for this column to Jack Yohay; 1.111 Momoyama Jogoro-cho, Fuchimi-ku, Kyoto 612. The announcements should follow the style and format of the LT and be received by the first of the month preceding publication.

**The Second Kyoto Conference on Discourse Analysis
CONVERSATIONAL INTERACTION:
DISCOURSE INSIDE AND OUTSIDE THE CLASSROOM
Doshisha Women's University, Nashinoki Campus
Sponsored by JACET and JALT**

SATURDAY, SEPTEMBER 27

- 9:30 Registration opens
10:00 Opening Address: Prof. Shoichi Ando (Kyoto University). President, Kansai Chapter of JACET
10:10 Madeleine Adkins ~ The Effect of Japanese on the Discourse Patterns of English Native Speakers in Japan.
10:40 David Hough (ICRA) – Metalanguage in the EFL College Syllabus in Japan
11:10 Peter McCagg (International Christian University) – Features of Oral Discourse in Novice Japanese EFL Writers' Essays
11:40 Joseph Koltisko (OTC) ~ What Makes Qiang Kun So Funny? The Discourse Strategies in Chinese Comic Dialogues
12:10 Lunch
13:00 Richard Schmidt (University of Hawaii) – Formulaic Speech and Language Learning
14:00 David Brazil (University of Birmingham) - Intonation & Discourse
15:00 Break
15:15 Makoto Oshima and Tom Dow (Tsuru University) - Discourse Analysis of English by Japanese Students
15:45 Virginia LoCastro (Tsukuba University) – The Pragmatics of Pauses
16:30 Lawrence Schourup (Kobe University) Recent Treatments of Discourse "Will"
17:15 Bruce Wilkerson (Meiji Gakuin University) – On Nucleus Pitch Assignment in Japanese and American English Formal Discourse and Its Relation to Information
18:30 Dinner – Homai Chinese Restaurant (¥4,000)

SUNDAY, SEPTEMBER 28

- 10:00 Leo G. Perkins (Comet) – Communicating and Ego State Transactions and the Importance of "If-Then" Rules in Personal and Business Relationships
10:30 Steven Ross (Baika Junior College) - Accommodation Phenomena in Interlanguage Discourse
11:00 John Hinds (University of Pennsylvania) – Strategies for Determining Discourse Reference in Japanese Conversational Interaction
12:00 Lunch
13:00 Richard Schmidt (University of Hawaii) – Formulaic Speech and Language Teaching
14:00 Amy Naustein (Communication Consultant, New York) – Linguistic Technology: The Technological or Instrumental Use of Language
15:00 Break
15:15 Panel Discussion – Discourse Analysis: Where To From Here? (Brazil, Hinds, Naustein, Schmidt and Schourup)
16:30 Closing Address: Jim White (Tezukayama Gakuin University), President, JALT

Participation Fees:	1 day	2 days
JACET/JALT Members	¥2,000	¥3,500
Non-members	¥3,000	¥5,000

Getting There: Take the subway to Imadegawa, walk east (with Doshisha U. on your left and the Imperial Palace grounds on your right) to Teramachi (second traffic light). Turn right. The campus is 400 meters down Teramachi on your right.

There will be no pre-registration for this event. For further information, contact the JALT Office: (075) 221-2376.

Due to grave illness in her family, Dr. Hatch has been forced to cancel her trip to Japan. We are pleased to announce that Dr. Richard Schmidt, Associate Professor and Chairman of the Department of ESL of the University of Hawaii, has agreed to participate in her stead.



CHIBA

Topic: 1) Total Physical Response
2) Card Games for Lower-level Classes
Speaker: Aleda Krause
Date: Sunday, September 21st
Time: 1-4 p.m.
Place: Funabashi Chuo Kominkan (2-2-S Honcho, Funabashi-shi; 4-5 minutes' walk from JNR or Keisei Funabashi Station; 0474-34-555 1), Room 8
Fee: Members, free; non-members, ¥500
Info: Dawn Wilson at Margaret's Institute of Language, 0474-62-9466

The first half of Ms. Krause's presentation will be a demonstration of the application of TPR principles to actual classroom lessons, using objects, action chains, and functions. The second half will be devoted to traditional card games geared to lower-level classes.

HAMAMATSU

Topic: Neuro-Linguistic Programming – Learning How to Learn Languages
Speaker: Charles Faulkner, Researcher
Date: Sunday, September 21st
Place: Seibu Kominkan, 1-2 1-1 Hirosawa
Time: 1-4 p.m.
Fee: Members, ¥500; non-members, ¥1,000
Info: Todd Lynum, 0534-74-0328

Analyzing excellent language learners using Neuro-Linguistic Programming has revealed a number of unique learning strategies as well as attitudes toward learning. Analyzing various language teaching methods has uncovered fundamental and excellent communication patterns embedded in specialized approaches.

This workshop will provide: (1) an overview of Neuro-Linguistic Programming; (2) a comparison of successful and unsuccessful learners' strategies; (3) the fundamental elements and

patterns of communication that make up various traditional and innovative methods, including Audio-lingual, Silent Way, TPR and Suggestopedia; (4) an understanding of which methods work with which students and why; and (5) examples of techniques/procedures used to integrate good language learning strategies in others.

Charles Faulkner, Neuro-Linguistic Programmer, researcher and consultant, is best known for his NLP investigation of excellent language learners' strategies and the successful patterns of communication embedded in various language teaching methods. He is certified in NLP with advanced training and has seven years' experience teaching ESL and VESL.

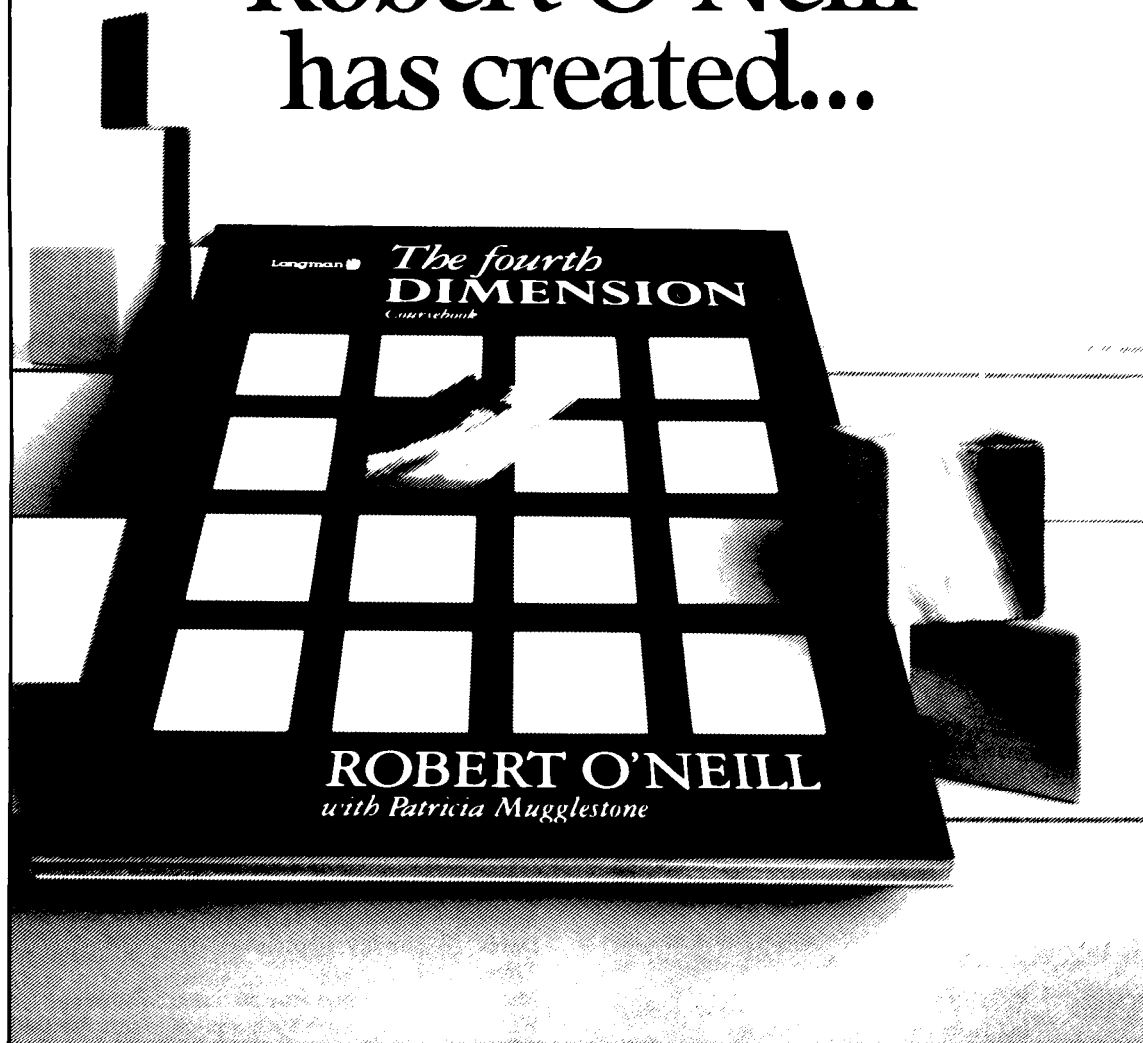
HIROSHIMA

Topic: The Threshold for Business Writing
Speaker: Yoshihiko Yamauchi
Date: Sunday, September 7th
Time: 1-4 p.m.
Place: Hiroshima International School
Fee: Members, ¥500; non-members, ¥1,000
Info: Martin Millar, 082-227-2389
Taeko Kondo, 082-228-2269

After a comparison of letters which reflect an old-fashioned approach to business letter writing with several letters composed in a more modern style, the audience will participate in analysing, discussing and rewriting letters, with the aim of identifying suitable teaching points. The speaker hopes to demonstrate that good business letter writing "is not a matter of reproducing stereotyped sentence patterns and set phrases, but is, instead, a result of producing natural, almost conversational, communication."

Mr. Yamauchi holds a certificate to teach Commercial English; after retirement from Mitsui Mining & Smelting Co., he lectured at the Nippon Business School and Hiroshima YMCA.

Robert O'Neill has created...



...a unique experience

The Fourth Dimension is a self-contained skills course for adult and young adult students at upper intermediate level.

For further information please contact Heather Saunders or Mike Thompson,
Longman Penguin Japan, Yamaguchi Building,
2-12-9 Kanda Jimbocho, Chiyoda-ku, Tokyo 101(03-265-7627)

Longman 

IBARAKI

Topic: Simultaneous Interpreting and the Study of English
 Speaker: Tatsuya Komatsu
 Date: Sunday, September 2 1 st
 Time: 2--4 p.m.
 Place: Ibaraki Christian College (near the JNR Joban Line, Omika Station)
 Fee: Members, ¥500; non-members, ¥1,000
 Into: Jim Batten, 0294-53-7665.

Basic skills for interpreting comprise the full and rapid understanding of a given message, and clear and articulate expression in the target language. As these skills are essential ingredients for all other modes of communication, the training of interpreters to achieve an adequate level of competence in them provides valuable ideas for the ordinary study of English. By analyzing the skills of conference interpreters and describing methods of interpreter training conducted in the Simul Academy, the speaker will try to shed some light on the acquisition of language skills on an advanced level and suggest possible application to English teaching.

On Oct. 26 Jim Batten will speak on "Intercultural Communication and TEFL."

KOBE

Topic: On Forgetting Your A's, The's and Ga's: The Teacher or the Corrector
 Speaker: Ian Shortreed
 Date: Sunday, September 7th
 Time: 1--4:30 p.m.
 Place: St. Michael's International School
 Fee: Members, free; non-members, ¥1,000
 info: Jan Visscher, 078453-6065

Mr. Shortreed will examine: (1) the effects of error correction on writing quality; (2) data-based research on contrastive rhetoric; and (3) current research on the uses of computers in LI writing instruction. He will discuss the results and the implications of research carried out by himself and others. He will also demonstrate the use of computers in writing instruction. Although this presentation is primarily aimed at teachers of writing, several of the research findings, especially pertaining to error correction, should be of equal interest to teachers engaged in other areas of language instruction.

Ian Shortreed (M.A., U.B.C.) is a lecturer in the Department of English, Tezukayama Gakuin University and co-author of the writing textbook *Significant Scribbles*.

On Oct. 12 Scott Petersen will speak on the Natural Approach.

MATSUYAMA

Topic: TPR Drama
 Speaker: Dale Griffee
 Date: Sunday, September 21st
 Time: 2--4:30 p.m.
 Place: Nichibei Bunka Center, Kodomo no ie. 3F
 Fee: Members, free; non-members, ¥1,000
 Info: Marin Burch, 0899-31-8686
 Kyoko Izumi, 0899-77-3718

Mr. Griffee will give a brief history of Total Physical Response and then go on to demonstrate how it can be used in the classroom. He will also present his use of TPR with drama. Mr. Griffee is the author of *Listen and Act*, a book of TPR dramas.

On Oct. 19 Miho Steinberg will speak on Teaching in the High School Classroom.

NAGASAKI

Topic: New Approaches to an Old Problem: Pronunciation
 Speaker: John Nelson
 Date: Sunday, September 7th
 Time: 1: 30-4 p.m.
 Place: Faculty of Education, Nagasaki University, Room 64
 Fee: Members, free; non-members, ¥1,000
 Info: Yoko Morimoto, 0958-49-2334
 Sarah Lindsay, 0958-44-3842

Pronunciation is one of the essential basics of second language learning, yet is often "put on the back burner" by teachers frustrated with repeated errors. This presentation will outline ways to integrate correct sound reproduction into a communicative-based curriculum one that builds student confidence, responsibility, and creativity while laying the foundations for good pronunciation.

John Nelson is on the faculty at Kwassui Women's College and has taught in ESL-related fields for 10 years, both in the U.S. and Japan.

NAGOYA

Topic: Intermediate Suggestopedia
 Speaker: Charles E. Adamson, Jr.
 Date: Sunday, September 28th
 Time: 1:30-5 p.m.
 Place: Mikokoro Centre, Naka-ku
 Fee: Members, free; non-members, ¥500
 Info: Kay Ogino, 05363-2-1 600
 Lesley Geekie, 05617-3-5384

Charles E. Adamson, Jr. has been regularly teaching Suggestopedia courses since receiving formal training in 1979.

(cont'd from previous page)

Intermediate Suggestopedia, developed at Trident College to serve the typical post-high school Japanese student, with six years of study and little or no competency, is based primarily on traditional Suggestopedia and language acquisition theory, and provides integrated techniques for (1) ensuring that the student receives a large amount of "comprehensible input," (2) guiding the student through a series of activities which make it psychologically acceptable for him or her to use English rather than Japanese as a vehicle of communication, and (3) adjusting the level to that of the student. Following a summary of theory, Mr. Adamson will demonstrate some of these activities, including the concert session and elaborations. After this presentation, the participants will be able to begin to experimentally apply the method in their own classrooms.

OKAYAMA

Topic: Survival Listening for Japanese
 Speaker: David Hough
 Date: Saturday, September 20th
 Time: 2:40-4:30 p.m.
 Place: Chugoku Jr. College, Niwase (Administration Bldg. 3F); tel. 0862-93-0541
 Fee: Members, free; non-members, ¥500
 Info: Fukiko Numoto, 0862-53-6648

OKINAWA

Topic: Vocabulary Workshop
 Speaker: Brant M. Kresovich
 Date: Sunday, September 7th
 Time: 2-4 p.m.
 Place: Ginowan Seminar House
 Fee: Members, free; non-members, ¥500
 Info: Fumiko Nishihira, 09889-3-2809

OMIYA

Topic: Creating Interest Through Supplemental Reading
 Speaker: David Burger, Joshi Seigakuin Jr. College
 Date: Sunday, September 14th
 Time: 1:30~4:30 p.m.
 Place: Omiya YMCA
 Fee: Members, free; non-members, ¥1,000
 Info: Aleda Krause, 0482-55-9887
 Kyoko Burger, 0486-5 1-5 182

The presenter will report on the use of graded readers to supplement a junior college composition class, basing such use on Krashen's hypothesis that large amounts of pleasure reading promote the acquisition of writing competence. The wider application of such reading at various levels and in various classes will also be

considered,

David Burger is a full-time lecturer at Joshi Seigakuin Junior College in Ageo. Currently president of the Omiya chapter, he has taught ESL/FL for nine years in Japan and the U.S.A. and also taught German for five years in the U.S.A.

OSAKA

Topic: Teaching Japanese as a second language
 Speaker: Fusako Allard
 Date: Sunday, September 21 st
 Time: 1-4:30 p.m.
 Place: Umeda Gakuen (St. Paul's Church), 2-30 Chayamachi, Kita-ku
 Fee: Members, free; non-members, ¥1,000
 Info: Linda Viswat, 06-543-1 164 (eves.)
 Ed Lastiri, 0722-92-7320 (eves.)

Fusako Allard will examine the ways in which she teaches Japanese as a second language (JSL). Some of the points to be looked at will be the types of teaching techniques utilized at various skill levels, the place of listening comprehension in the classroom, and the responsibility for the learning/teaching act.

Over the past seven years, Fusako Allard has been the Director of the Center for Language and Intercultural Learning. She is a candidate in the summer degree program at the School for International Training (SIT) at Brattleboro, Vt., U.S.A.

OSAKA SIG

Teaching English to Children

Info: N. Katsurahara, 07363-2-4573

Colleges and Universities

Topic: Dorothy James: "Toward Realistic Objectives in Foreign Language Teaching," **ADFL Bulletin** 16:2 (Jan. 1985) (copies will be given to all present)

Time: 11 a.m.-12:30 p.m.
 Info: Isao Uemichi, 06-388-2083
 Date/Place: as above

SHIZUOKA

Topic: An Introduction to Video
 Speakers: Richard Caves, Brendan Lyons and Mark Twemlow
 Date: Sunday, September 21st
 Time: 10 a.m.-12 noon and 1-3 p.m.
 Place: Tokai University Junior College (near Yunoki Station)
 Fee: Members, free; non-members, ¥1,000
 Info: John Laing, 0542-61-6321 (W) or 0542-46-6861 (H)

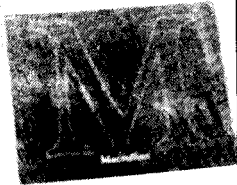
This presentation will deal with the making
 (cont'd on page 47)

現代英語の生きた
用法をつたえる

マクミランの辞典

■150年に及ぶ伝統と世界各国の教育現場から得た経験に基づき編纂されたマクミランの辞書シリーズ■

マクミラン
重要語
活用辞典



マクミラン 重要語活用辞典

DICTIONARY OF KEY WORDS

●熟知しているようでいて、使いこなすのが難しい重要基本語800語の語義、用法、関連イディオムなどを簡潔にまとめた実用本位の英英辞典。●用法は逐一例文に即して明示。その懇切丁寧さは大型辞典をものぐ。●視覚上も検索しやすく、知りたいポイントが一目瞭然。●英語運用力の決め手となるこれら800語をマスターすれば、日常のコミュニケーションはほぼ完璧。●中学・高校教員が教室で用例を示す際にも最適。 [定価1200円]

マクミラン 熟語動詞辞典

THE STUDENT'S DICTIONARY OF PHRASAL VERBS

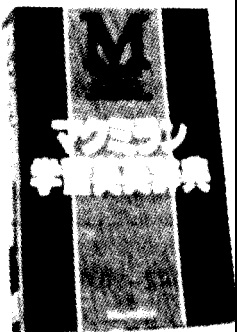
●簡単な単語同士が結びついてできる熟語動詞は、英語国民が好んで使う極めて英語的な表現である。●熟語動詞はまさに生きた英語表現の宝庫であり、英語運用力向上のカギでもあるが、反面その扱いは日本人学習者にとって特にむずかしい。●本書は、明解な語義と多数の活用例を通じ、この熟語動詞を理解し使いこなせるよう工夫された学習者必携の辞典。●英語らしい英語に習熟するための一冊。収録語数は2500余。 [定価1980円]

マクミラン
熟語動詞辞典

マクミラン 学習英英辞典

MACMILLAN STUDENT'S DICTIONARY

●中級程度の学習者に最適の英英辞典。収録語数は約18000。●語義は限られた基本語で示されているので、英和辞典を引くのと変わらぬ感覚で常用できる。早くから英語に慣れ親しむためにはうってつけの辞典。●各語の用法を明らかにするため、多くの用例を収録。また、適宜さし絵を配し、本文の内容理解を深める一助とした。 [定価1800円]



英語同音語辞典 [WHICH IS WHICH?]

同音異義(綴)語を発音別にまとめ、各語の意味と用法を例文に即し解説したユニークな辞典。会話・聞き取りの機会の多い人はもちろん、一般学習者用としても重宝。 ●定価1450円

現代英語・語法辞典 [CURRENT ENGLISH USAGE]

用法や意味を取り違えやすい語句を実例に即して詳しく説明した便利な辞典。上級者向けの英語正用法辞典として欠かせない。座右に置いたての拾い読みも楽しい。 ●定価1650円

口語イディオム辞典 [DICTIONARY OF ENGLISH COLLOQUIAL IDIOMS]

いわゆる熟語・成句はもとより、学習者が理解にとまどうような口語用法の解説に力点を置いている。一般の辞書には載っていない口語英語の動態を知るのに好適。 ●定価2050円

●英国マクミラン及びエドワード・アーノルド両社のELT(英語教育教材部門)出版物の輸入・卸業務は小社がおこなっております。各種出版物・教材についてのお問い合わせ、型録のご請求は下記へ

M 株式会社 Macmillan Language House 〒108 東京都港区芝浦3-7-8-508
マクミラン ランゲージハウス ☎03-456-3185
振替・東京4-112177



Introducing
**A Weekend
AWAY**
- the Streamline video

Yes, a video to accompany Japan's favorite foreign course.

A Weekend Away follows the same syllabus as Streamline Departures. It can be used as a supplement to Departures or any other elementary course, or as a video course on its own.

A Weekend Away consists of
)Two 30 minute video cassettes

- ▶ A student's activity book
- ▶ A teacher's video guide

Follow the fortunes (and misfortunes) of this group of characters on a minibus trip to Oxford and liven up your classes.

Use the coupon below to order your FREE inspection copy.



**Oxford
English
Video**

To: OXFORD UNIVERSITY PRESS

3-3-3 Otsuka, Bunkyo-ku, Tokyo 112 ☎ (03) 942-1101

*Please send me an inspection copy of A WEEKEND AWAY *(VHS/Betamax/U-matic). *please indicate*

Name: _____

School: _____

Address: _____
(Home/School)

(cont'd from page 44)

and use of video in the classroom. Richard Caves will present "How to Make a Video and Machine Usage," Brendan Lyons will discuss "Video in the Classroom," and Mark Twemlow will talk about "The BBC and the Importance of Commercial Videos."

Richard Caves is Director of Fukuroi English Services (teaching and translation) and coordinator of Hamamatsu JALT. Brendan Lyons teaches English at Umino Hoshi High School and is also currently holding the English publicity for the JALT '86 Conference in Hamamatsu. Mark Twemlow is affiliated with International Learning Systems-BBC in Tokyo.

TAKAMATSU

Topic: How to Teach EFL in a Non-English-speaking Country
 Speaker: None. BBC video cassettes followed by small group discussions led by Mr. and Ms. Yamashita, Mr. Madeley, and Ms. Balmain
 Date: Sunday, September 21st
 Time: 2-4:30 p.m.
 Place: Takamatsu Shimin Bunka Center
 Fee: Free. Visitors welcome.
 Info: S. Maruura, 0878-34-6801
 P. Manning, 0878-45-1782

Special Note: Prior to this meeting there will be a bring-your-own-bent0 friendship picnic at Ritsurin Park, north field (under the statue of Matsudaira) from about 11 a.m. All members, friends, visitors, and family members are welcome. (In case of rain, go to shoko-sho-kan-rei, behind the park museum.)

YOKOHAMA

Topic: Neuro-Linguistics
 Speaker: Charles Faulkner
 Date: Sunday, September 7th
 Time: 2-5 p.m.
 Place: Kaiko Kinen Kaikan
 Fee: Members, free; non-members, ¥500
 Info: Bill Patterson, 0463-34-2557

TOKYO

(1) SPECIAL KANTO AREA WORKSHOP

Topic: Teaching How to Learn Languages: a three-day workshop on Neuro-Linguistic Programs (NLP) and Second Language Learning
 Speaker: Charles Faulkner
 Date: Sat./Sun./Man., September 13/14/15
 Time: 9 a.m.-12 noon and 1:30-4:30 p.m.

Place: Temple University, Shibuya-ku
 Fee: Members, ¥30,000; non-members, ¥35,000
 Info: Philip Crompton, 044-355-7110

Charles Faulkner is a Neuro-Linguistic Programmer and former VESL Training Specialist with seven years' experience teaching ESL and VESL, specializing in NLP and second language acquisition. He also gives workshops on linguistic and behavioral skills; is certified in NLP with advanced training; now teaching in Chicago.

(2)

Topic: Games and Activities for the Large Classroom
 Speaker: Marc Helgesen
 Date: Sunday, September 28th
 Time: 2-5 p.m.
 Place: Sophia University, Bldg. 9, Room 252
 Fee: Members, free; non-members, ¥500
 Info: Prof. Oshima, 03-416-8477
 Tom Dow, 03-455-7840

The problems of big classes are well known: motivation, mixed-ability levels, 'shyness,' getting students to stay in the target language. The list goes on. Strategies for dealing with big classes will be demonstrated through a series of activities focused on making use of (activating) the ability that false beginners already have. Next, while learning a series of games, we will consider the nature of gaming. Particular attention will be paid to turning textbook activities into games.

Marc Helgesen (M.A., Southern Illinois Univ.) teaches at the University of Pittsburgh ELI in Tokyo. He is one of the authors of **English Firsthand** (Lingual House, 1986) and is the editor of the "My Share" column of **The Language Teacher**. He has published extensively on individualization and on the use of games for language acquisition,

TOKYO VIDEO SIG

Topics: 1) Editing Feature Films for the Classroom
 2) Soft and Hard Tips for Language Teachers
 3) Discussion
 Speakers: 1) and 2) Gene Crane
 2) Shari J. Berman
 Date: Sunday, October 5th
 Time: 2-5 p.m.
 Place: Tokai Junior College, 2-3-23 Takanawa (former location of regular meetings near Takanawa police station; Sengakuji Station or Oikeibajo bus from Meguro)
 Fee: Members, free; non-members, ¥1,000
 Info: Shari Berman, 03-719-4991
 J. Igarashi, 03441-1171

(cont'd on page 49)

PERGAMON MEANS BUSINESS English

A CASE FOR BUSINESS ENGLISH

**Michel Pote, Derek Wright, Armel Esnol,
Gerald Lees and Gerard Soulieux**

Fifteen Case Studies specially prepared for the language classroom and supported by "Business Briefs", which provide background information for the cases.

A Case for Business English is designed for business schools, universities and language schools teaching business English. The material provides work for 100 class hours and is usable with small, medium and large groups, and has been extensively classroom tested.

The teacher's book contains overall guidance and notes on each exercise and activity together with a tapescript for the dialogues reproduced on one audio cassette

0080310486h	Student's Book	¥2,080
Spring 1985		
0080310494h	Teacher's Book	¥2,080
Spring 1985		
0080310508a	Cassette	¥3,180
Spring 1985		

ENGLISH FOR NEGOTIATING

James Brims

English for Negotiating consists of two books designed to be used together for pair and group work. It is suitable for use with students at intermediate level and above.

The central aim of the books is to motivate practice in spontaneous self-expression through information exchange and negotiating exercises. Practice is also provided in fluency and accuracy of speech, listening and reading, while allowing for development of vocabulary and mastery of useful phrases. The books contain seven units on the following themes: oil, transport, a takeover bid, a bank loan, an environmental problem, choosing a computer expert and industrial relations.

0 08 030470 2 f	Book A	¥990
1982		
008030471 Of	Book B	¥990
1982		

BUSINESS ISSUES

Materials for Developing Reading and Speaking Skills for Students of Business English
Nick Brieger and Jeremy Comfort

Business Issues provides classroom or self study practice for adult learners at post-intermediate level and above, either in or training for management posts. Twenty units examine themes of international interest, presented through articles taken from leading business journals. These articles are used as a basis for a variety of activities to develop reading skills, vocabulary and communication, and cover a wide range of topics of general and specific interest to present and future managers.

0 08 030472 9 f * 1985 ¥1.780

BUSINESS CONTACTS

Nick Brieger, Jeremy Comfort, Steve Hughes and Chris West

Business Contacts is designed to give practice in communication skills for the student who has a professional need for English in commercial or industrial fields. The material is aimed at learners of lower intermediate level and above who wish to revise their language or re-apply it in a business context.

Each unit in the book examines a key language area, either grammatical, notional or functional, through a listening passage and a related information transfer exercise. After practice of the items introduced, students are encouraged to develop their productive oral skills through role play, problem-solving activities or discussion topics.

Business Contacts provides practical language activities designed by experienced teachers to meet the needs of people requiring English in commerce and business.

0 08 030468 0 f	Book	¥1,650
1981		
0080304699a	Cassette	¥3,030
1981		



PERGAMON PRESS

Headington Hill Hall,
Oxford OX3 0BW. England

Distributor:

JAPAN PUBLICATIONS TRADING CO., LTD.

1-2-1, Sarugaku-cho, Chiyoda-ku, Tokyo 101, Japan
Phone. (03) 292-3755

Positions

Please send Positions notices to the Announcements Editor (address on page 3), to be received by the first of the month preceding publication. Age, sex, religion or other forms of non-job-related specifications are not encouraged.

(HAMAMATSU) Experienced ESL teachers wanted. Attractive salary, bonus and housing package; return fare provided annually. Preferred: Degree in ESL/EFL or related field, classroom teaching experience, and certificate of attendance at an introduction-to-self-access-pair-learning seminar directed by Nicolas Ferguson, as well as his recommendation. For further information: William S. Anton, Four Seasons Language School and Cultural Center, 4-32-8 Sanarudai, Hamamatsu 432; tel. 0534-48-1 501.

(KYOTO) The Kyoto YMCA is seeking applicants for part-time positions in our evening and Saturday courses. Two years' English teaching experience required, EFL and/or teacher training preferred. Full-time position for well-qualified applicant. For further information: Yasushi Kawachi, YMCA, Sanjo Yanagi-no-banba, Nakagyo-ku, Kyoto 604; tel. 075-231-4388.

(OSAKA) Ohtani Women's College (near Tondabayashi in the south of Osaka) invites applications from well-qualified native teachers of English. The successful applicant will assume a full-time role during the two-year contract starting April, 1987. Applications in English to include a curriculum vitae with a recent photo, a letter of personal introduction, names and addresses of two references. Send to T. O'Brien, Ohtani Women's College, 1824, Nishikori, Tondabayashi, Osaka 584.

(OSAKA) Full-time and part-time teachers starting April, 1987 to teach Living English. An M.A. degree in TESL or some related field is preferred. Send personal history to the President by Sept. 19th. Interviews will be in early October. Poole Gakuin Junior College (Anglican), 4-5-1 Makizukadai, Sakai City, Osaka 590-01; tel. 0722-92-7201.

(OSAKA) Heian Jogakuin Tankidaigaku, Kyoto, a long-established junior college for women, seeks applications for a full-time tenured instructorship/assistant professorship beginning April,

1987, at the new Takatsuki campus. Minimum requirements: M.A. TESOL/TEFL, M.A. Applied Linguistics, or equivalent; three years' teaching experience in Japan; three references (English or Japanese); publications. Applicants should be native speakers of English, 30-40 years of age, and have a serious interest in Japanese culture. Position involves a 10- to 12-hour teaching load per week, research and curriculum planning responsibilities, and administrative obligations in which a practical competence in Japanese is involved. Duties, salary, bonuses, health insurance, severance and pension benefits duplicate those of Japanese faculty.

The following should accompany the application: an official copy of college and university transcripts; copies of diplomas, degrees, credentials and certificates relating to the applicants' professional/academic background; a copy of two publications, theses (if extant), and a listing of other published material and/or oral presentations; a personal resume plus recent photograph; a certificate of health issued by a public hospital. Please forward applications and supporting documents to: Administration Office, Heian Jogakuin Tankidaigaku, Muromachi, Shimodachiuri-sagaru, Kamigyo-ku, Kyoto 602. Deadline: Oct. 31, 1986. Interviews scheduled for mid-November; decision and announcement in early December.

(SENDAI) Miyagi Gakuin College for Women seeks one teacher for the oral program for the 1987-88 school year. We require an M.A. degree with a major in TESOL or equivalent training plus college-level experience. Salary, research funds, housing allowance, etc., are quite liberal. For further information, contact Margaret Garner, 1-13-6 Nishikicho, Sendai 980; tel. 0222-22-6638.

(TOKYO) One full-time English teacher beginning April 1, 1987. Three-year-contract. Possibility of tenure later. Main duties: (1) Teaching first- and second-year English; (2) Creation of teaching materials. Native speaker of English with at least an M.A. (or equivalent qualifications) in a liberal arts field and who desires a career teaching the English language in Japan. Preference will be given to those under 35 and to those with previous college teaching experience. Please send: a detailed resume with a recent photograph; a list of publications, with copies of important articles and theses; a letter from the institution from which the applicant received his/her latest degree certifying receipt of that degree; two letters of recommendation; and a certificate of health. Deadline: Applications must be received by Sept. 16, 1986. English Department Office, Tsuda College, 2-1-1 Tsuda-machi, Kodaira-shi, Tokyo 187.

(cont'd from page 47)

This is the first meeting of the Tokyo Video Special Interest Group. Please see the October issue of **The Language Teacher** for more details.

JALT — 全国語学教育学会について

JALTは、語学教育者のために、最新の言語理論に基づく、より良い教授法を学ぶ機会を提供し、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。

JALTは、1976年に、関西地区在住の語学教師数人により設立され、現在では、日本全国に約2,700名の会員を持つ全国組織となっています。また、対外的には、英語教育の分野で世界的影響力を持つ英語教師協会 (Teachers of English to Speakers of Other Languages—TESOL)の加盟団体 (1977年)、及び、国際英語教師協会(International Association of Teachers of English as a Foreign Language—IATEFL)の日本支部 (1985年)として、国際的にも活躍しています。

JALTの会員は、幼児語学教育に携わる者から、小学校・中学校・高等学校・大学そして語学学校等の語学教師、更に、企業内語学教育を担当する者まで、幅広い層に跨っています。

出版 物

- ◆ JALT JOURNAL—JALT が年2回発行する学術誌
- ◆ THE LANGUAGE TEACHER—JALTの月刊誌
(英和文併用、B5、36～72ページ)
- ◆ CROSS CURRENTS The Language Institute of Japan (L I O J) 発行の学術誌 (JALT会員には割引の特典があります)
- ◆ ENGLISH TODAY—Cambridge University Press
(JALT会員には割引の特典があります)
- ◆ IATEFL の出版物
 - English Language Teaching Journal
 - PET
 - Modern English Teacher
 - EFL Gazette
 (JALTを通してIATEFLの会員となったJALT会員には割引の特典があります)

年次国際大会及び例会

- ◆ 年次国際大会—会員及び国内外より招聘した専門家により、150を越す論文発表やワークショップ等が行われます。又、大会期間中には、多くの出版社が大会会場にて、教材、研究書等を展示します。
 - ◆ 特別セミナー及びワークショップ—国内外より、指導的立場にある専門家を招いて行われます。
 - 夏期セミナー—特に中学・高校教師を対象にしたセミナーで、より効果的な教授法の習得を図る一方、教師自身の語学力の質向上をも目的としています。
- 語学学校・塾の経営者のためのセミナー
企業内語学教育セミナー

- ◆ 各支部の例会—各支部毎に、毎月、或いは隔月に1度、例会が開かれます。原則として、会員の参加は無料です。

支 部

現在、全国に支部が22、準支部が1、あります。

札幌、仙台、山形、茨城、大宮、千葉、東京、横浜、静岡、浜松、豊橋(準支部)、名古屋、京都、大阪、神戸、岡山、広島、徳島、高松、松山、福岡、長崎、沖縄

更に、現在、青森、福島、金沢に新しい支部を設けるべく、準備を進めています。

研究助成金の支給

語学教育に関する研究や、教材の制作に、経済的援助をする事を目的として支給されるもので、会員ならば誰でも、助成金の申請をすることができます。申請のび切りは、毎月9月1日で、助成金の受給者名は、年次国際大会で発表されます。

会 員

- 個人会員—最寄りの支部の会員も兼ねています。
- 共同会員—住居を共にする個人2名が対象です。JALTの各出版物が、2名に対し、1部しか配布されないという事以外は個人会員と同じです。
- 団体会員—同一勤務先に勤める個人が5名以上集まった場合に限られます。5名毎に、JALTの出版物が1部配布されますが、端数は切り上げます。(例えば、6名の場合は2部、11名の場合は3部配布されます。)団体会員は、メンバーが入れ替わっても構いません。その場合、抜ける会員は会員証を返却し、新しく会員になる者の氏名、その他必要事項を報告せねばなりません。詳細は、事務局まで。
- 商業会員—年次国際大会や例会等で、各社出版物等の展示を行うことができる他、会員名簿の配布を受けたり、JALTの出版物に低額の料金で広告を掲載することができます。詳細は、事務局まで。

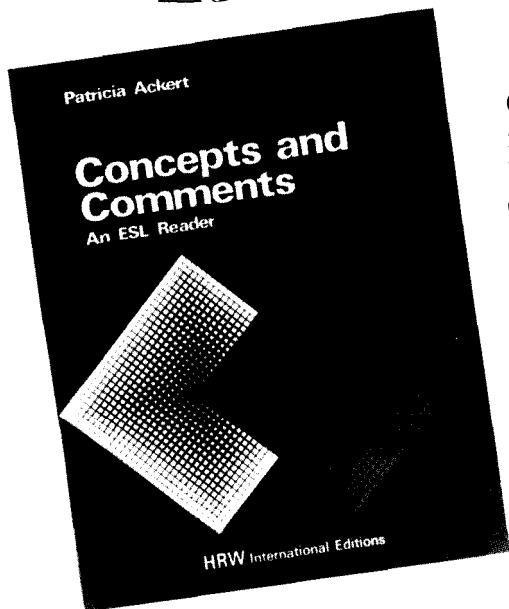
入会の申し込みは、緩じ込みの郵便振替用紙を利用するか、或いは、日本円又はアメリカドルの小切手か、郵便為替に申し込み書を添えて事務局まで郵送して下さい。例会での申し込みも受けつけています。

JALT事務局 〒600 京都市下京区四条烏丸西入ル
住友生命ビル8F 京都イングリッシュセンター1付
(電話 075-221-2376)

担当 中村 友美

DO YOUR STUDENTS HAVE ALL THE ANSWERS?

If your answer is "Yes." The students are either in the wrong class or last year's group was a little too generous with their answers. Introducing a solution to this predicament!



THE ALTERNATIVE WITH AN ALTERNATIVE...

CONCEPTS AND COMMENTS, the ideal low intermediate reader for your 1987 school year. In 1988, back to INSIGHTS AND IDEAS, 1989-- CONCEPTS AND COMMENTS and so on, and so forth.

Concepts and Comments

Patricia Ackert

This book assumes that the student has a 1,000-word vocabulary. It is designed to teach another thousand words plus the reading skills of comprehension, finding the main idea, making inferences, and using context clues, etc. It is at the same level and covers the same material as Ackert's previous book, Insights and Ideas. The lesson topics and the sentences are all different.

¥1,800

Instructor's Manual

¥4,700

Insights and Ideas

Patricia Ackert

Offers 25 high-interest readings designed to increase the intermediate student's vocabulary by 1,000 words.

¥1,800

Instructor's Manual

¥4,700

Cassette

¥2,800

WHSJ: The Insights and Ideas Listening Taskbook

Shari J. Berman

As a listening supplement to the Insights and Ideas reader or an independent short listening course, this workbook asks the students not only to listen, but to listen and think.

¥980

Instructor's Manual

¥650

Cassette

¥2,800

In Context

Jean Zukowski-Faust, Susan S. Johnston, et al.

An intermediate level reading course that works through a variety of context-controlled material.

¥1,800

Instructor's Manual

¥4,700

Between the Lines

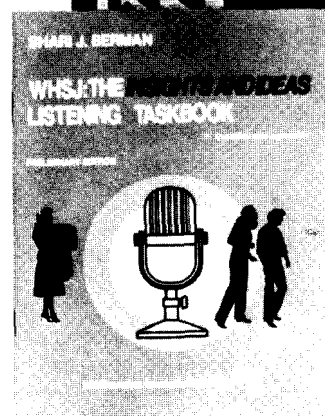
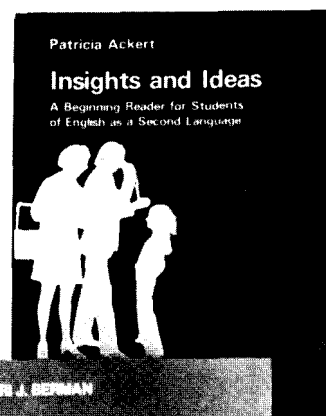
Jean Zukowski-Faust, Susan S. Johnston, et al.

The next reader in the series, ideal for TOEFL preparation.

¥1,800

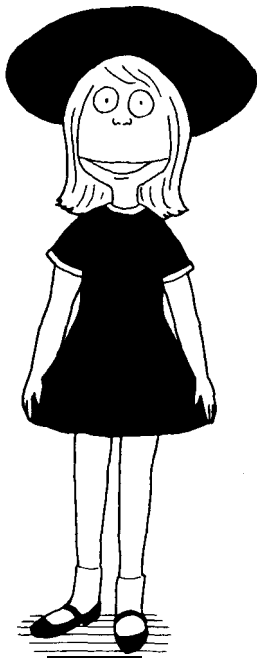
Instructor's Manual

¥4,700



Come Meet Our FAMILIES! We Play Games With You.

Presenting the latest addition to our growing games family :



Families

10 card games for language learners

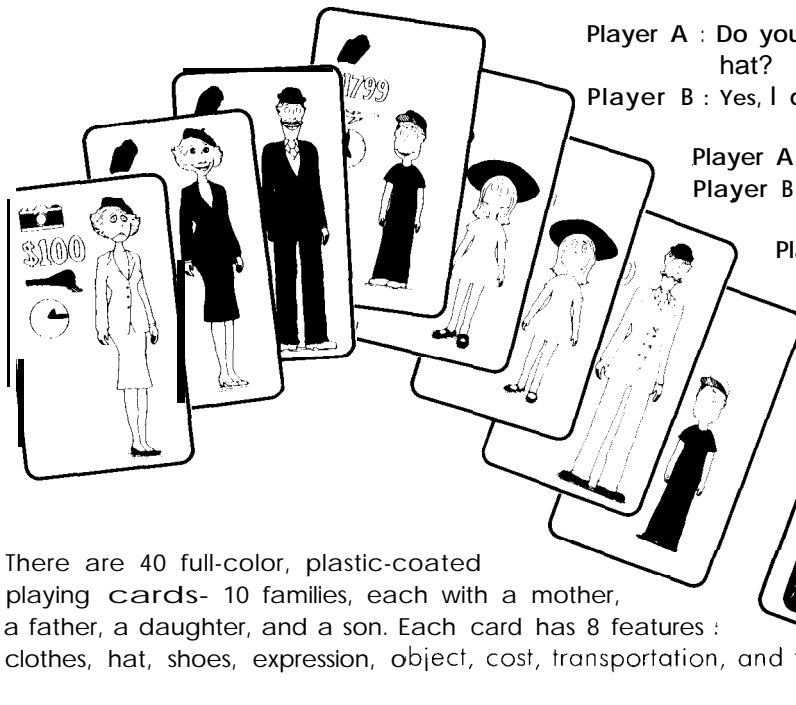
NEW

Supplementary Materials Handbook Four
by Mariorie S. Fuchs, Jane Critchley & Thomas Pyle---illustrator

These games can be played by students of any language, age or level.

They provide the motivation and the structure for practicing conversation. The simple rules encourage players to be creative and humorous in communicating with each other. They relax and speak up, even in groups of mixed language proficiency. ¥1,400

Play these games with friends or with family, at home or in class



Player A : Do you have a woman with a black hat?

Player B : Yes, I do.

Player A : Is she smiling?

Player B : Yes, she's very happy!

Player A : Is she wearing a pretty blue dress today?

Player B : No, I'm sorry. She isn't. Now it's my turn!

There are 40 full-color, plastic-coated playing cards- 10 families, each with a mother, a father, a daughter, and a son. Each card has 8 features : clothes, hat, shoes, expression, object, cost, transportation, and time.

CBS Game Books

Games Language People Play
Index Card Games for ESL
Ways with Words

Jerry Steinberg
Raymond C. Clark
Elaine Kirn

¥ 1,900
¥800
¥2,200

CBS Publishing Japan Ltd.

Ichibancho Central Bldg. 22-1, Ichibancho, Chiyoda-ku. Tokyo 102

Tel : 03-234-3912 ELT Hotline : 03-710-5180

350 円