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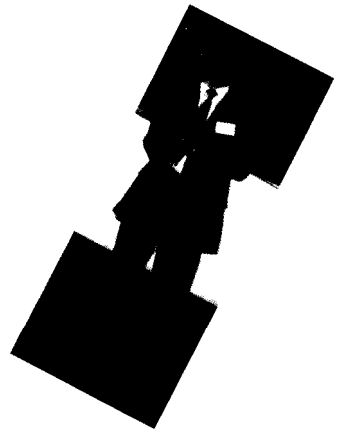

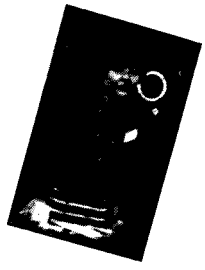

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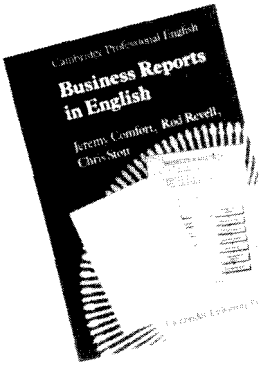

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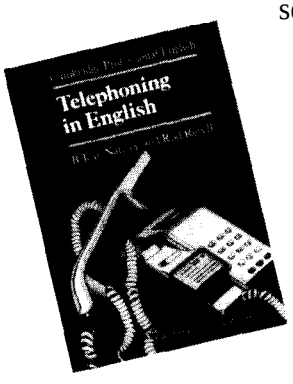

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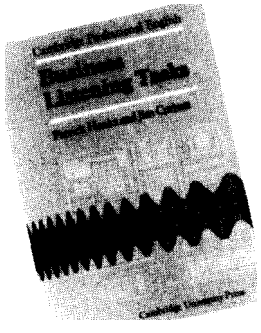

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THE Language Teacher

VOL. XI, NO. 3 MARCH 1987

The Language Teacher **is the monthly publication of the Japan Association of Language Teachers** ***(Zenkoku Gogaku Kyoiku Gakkai)***, **a non-profit organization of concerned language teachers interested in promoting more effective language learning and teaching. JALT welcomes new members of any nationality, regardless of the language taught.**

The Language Teacher **editors are interested in articles of not more than 3,000 words in English (24 sheets of** ***400-ji genko yoshi*** **in Japanese) concerned with all aspects of foreign language teaching and learning, particularly with relevance to Japan.** They also welcome book reviews. **Please contact the** appropriate editor for guide lines, or refer to the January issue of this volume. Employer-placed positions announcements are published 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 printed.

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Special Issue on
ENGLISH SPEECH CONTESTS IN JAPAN

In the fall of 1977, several adults who worked in various capacities with university-level English clubs gathered for a luncheon meeting at the International House in Roppongi. I was late for this meeting and found myself nominated by acclamation to be president of the Japan English Forensics Association, Most of the founding teachers are no longer active with the university clubs, so by the process of attrition I have become an expert on speech contests in Japan. Among the blind, the one-eyed man is king.

Those left in my organization after Claude Holeman (see Sakamoto article) *returned to Kentucky are hying to assemble a list of speech contests held annually in Japan. We estimate that there are more than 300. Each would have 12 participants and three judges. Each participant would like to have a teacher help with his or her speech. So there are more than 3,000 speeches wandering around Japan looking for help, and several hundred slots for judges available annually. Any reader of this newsletter is in the position of being asked to coach or judge at any time. I hope that the assembled articles by battle-hardened veterans will help those language teachers who agree to help the students with their speeches or their contests.*

Most of the rules and formats followed in Japan are easily understood by teachers with American speech class or forensics club experiences. There is a basic anti-elitism in the organization of contests: everyone gets a fair chance at the prizes, if the contest is evaluated properly. But the prizes are central to the exercise. Preparation is educational, participation is satisfying - winning is winning. All the writers here like to judge winners, to coach and teach winners, to chat with winners. These articles will reveal some results of our experiences in trying to produce speech contest winners, students who we believe will contribute more to society than their classmates. From those to whom much has been given, much can be expected.

Each authors experience is a different mix of teaching,' coaching, and judging speech contest participants in Japan. Most of us were not educated in the discipline of 'Speech "or 'Communication," though we all had pleasant experiences as contest participants when we were students. Our expertise, such as it is, derives from hundreds of hours of experience with individual students and sets of contestants. We see no prospects of our early retirements from those chores.

Father Robert Flynn *came to Japan as a Jesuit missionary in 1952. After studying the Japanese language, he embarked on a successful career as a high school English teacher, which continues at Taisei Junior and Senior High Schools. He published some very successful textbooks for teaching English to junior and senior high school students. The latest of his many charges have won prizes in the Takamatsu speech contest for junior high school students in each of the last two years. Not incidentally, Taisei started its junior high school section two years ago,*

Associate professor **Hiroshi Matsusaka** *teaches and coaches at Waseda University. He was a member of one of the several excellent English clubs at Waseda: WESA, which stands for Waseda English Study Association. Unlike its eternal rival, Waseda ESS, WESA has no division of club members into sections which specialize in one sort of event. The WESA members can develop the skills of each event as they choose. Among the skills which he has taught me is one not mentioned in his manuscript. He explained that one way to cut a speech is literally to cut it with scissors (after making a copy of the original) into several paragraphs or even shorter units, then to rearrange the parts on a desk until the organization seems to fit or locked in. I love this method of visualizing speech organization.*

Shinichi Oishi *is a naturalized Japanese citizen, who came to Japan from Canada. He formerly taught at Kitakyushu University, which has arguably the best competitors in speech events of any college club west of Kobe. He has worked earnestly for JEFA and for student club activities for many years, never tiring from the loneliness and fistration that many teachers in West Japan suffer. He now works at the University of Occupational and Environmental Health.*

Dr. Hiroshi Sakamoto *should be too busy to spend all the time with Japanese students that he generously gives each year. Whatever the Japanese people decide that "an international person" means, he will be a good example. Educated at Hitotsubashi under Dr. Tatsunosuke Ueda, he was a pioneer nominee of the Garioa-Fulbrigh t exchange program, the first Japanese staff member of the UNESCO Secretariat in Paris and of the International Civil Aviation Organization in Montreal; NHK seconded him to the International Broadcast Institute from I969 to 1971. He judges many speech contests in Tokyo without fear or favor, and with a remarkable spirit of cooperation.*

I came to Japan as a Jesuit missionary in 1972, and was soon encouraged by the late Father Robert Forbes to help the Sophia University ESS. I found the invitations to judge debates and speech contests much more attractive than staying in my room studying Japanese or theology, so I accepted most of

them. I still do. My "'laboratory " is infamous on our campus because of the dozens of trophies which fill every flat and elevated space; more are always welcomed. Because I like the students who participate in and manage the contests, I dare to expose their many failings in my article. I also present some ballots and judging criteria which may be helpful.

-- Fr. Scott Howell, S.J.
Guest Editor

PREPARING FOR A SPEECH CONTEST

By Fr. Robert Flynn, S.J.

The first thing to prepare is the teacher's own soul! Training students for city-wide or broader English speech contests is a trial of stamina and patience; and it ends in frustration as often as not. But it has its rewards: individual students get training in pronunciation, intonation and delivery that they would not get in months in the classroom; a deeper bond is forged between teacher and student; the parents usually appreciate the attention given to their child; if the student brings back a prize, it reflects an aura on the whole class or school.

But to get down to the nittygritty, let us consider four steps: (1) **getting the topic chosen, (2) getting the speech written, (3) getting it properly memorized, (4) getting it eloquently delivered.**

Choosing the topic

If the sponsors of the contest have determined the topic, there is no great problem except that the topic offered will usually have to be narrowed down in order to be handled in the five or seven minutes allowed. If even the general topic is not determined beforehand, this first step can take a lot of time. The teacher should get the student to try to come up with a topic of his own, but often the teacher will have to prod and suggest. Most sponsors/judges look for a subject close to the student's own life: out of one's own personal experience, a topic that moves, appeals. A family tragedy, for example - but it must not be handled in a maudlin way; an exciting experience – but it should have some "meaning"; a struggle in the face of some difficulty – a challenge met and overcome; humor – but never mere jokes; an encounter with someone suffering or handicapped, and what that encounter meant; an account of a visit to a children's hospital, an old folks' home, a home for the mentally retarded. In any case, a topic that is personal, alive, interesting.

In a word, it is fatal to take a general topic that is abstract and claims to solve some world problem, Or again, some subject that has no teeth or flavor to it: "Why I like English."

English teachers who are interested in preparing students for speech contests would do well to keep their eyes open for topics (because more often than not, in spite of prodding the student's memory or imagination, teachers will end up by settling the topic themselves). A teacher may come across some statement by a public figure that can be the starting point for an appealing speech. I recall how I heard the great soccer star Pele say in an interview, "I, a champion? There is only one champion in my life, and that's my father." That was the starting point for a winning speech by one student who talked about his father under the title "My Dad's a Champion, too."

Getting the speech written

Once the topic has been chosen, the next step is to gather the material to develop it and then (a crucial step) to limit and organize the material into a short but effective speech. I believe it better not to have students write their speeches in Japanese. Rather, have them bring outlines of their thoughts, a bagful of ideas -- in Japanese or in English. Then discuss this material, probably drastically limiting it, choosing from among the ideas or images those that will best suit a short speech. It is important quickly to settle on the main theme, the one idea, the one "story" to be developed, then line up supporting incidents or images. It will usually be easier to pad the final draft than to limit it, so it is wise to be rather spare in choosing from the material prior to the actual composition of the speech.

The teacher may direct the student somewhat like this: "OK. This is the main thing you want to tell your audience, isn't it? You have a lot of good material here, but you have only five minutes to get your point across, so let's select. This is a particuarly interesting item, so let's use that. That is a good idea, too, but it will take you a bit off the main track, so let's leave that out. What do you think will be the best order of presentation? Try to say in one paragraph your main theme; in Japanese is OK. . . . Now how shall we flesh that out? Yes, those items will be useful. Now make an outline of your speech. When that is done, you can begin writing in English."

This selection accomplished, guide the student

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in making an outline of the speech: it must have a beginning, a middle, and an end (obvious, but often neglected). A short introduction (dramatic if possible), the body of the speech (with perhaps two or three steps), and a conclusion (making clear what you have been driving at).

All this preliminary work may be done in Japanese (though, for the student's development in English conversation, the teacher and student may well do the discussion in English as far as possible).

Next comes the writing in English . . . and the correction and rewriting . . . and the correction and rewriting. In helping students to do this, teachers may guide them in the use of the dictionary (to select from the several options offered to express a given idea) and make other suggestions. Throughout this cooperation, teachers should be teaching the principles of effective speech: speech-writers must keep their audience in mind while writing; they should actually communicate something to somebody ~ try to convince another, or share a joy or sorrow or dream with another; a speech is not, after all, an essay, or a reverie in a diary. So the speech will normally use a lot of first- and second-person pronouns and direct or rhetorical questions. It should continually reflect the speaker's feelings or mood, for the speaker wishes to arouse the same feelings or that same mood in listeners. And the speech should move along with the conclusion constantly in mind.

Once written, the speech should be read aloud, as if being actually delivered, in order to judge its length. Many contests limit each speech to five minutes. Even a few seconds over that limit is dangerous, and at least 4½ minutes is desirable. Most student speakers will eventually have to be slowed down rather than speeded up, so if "pruning" is necessary, the earlier the better.

Getting it memorized

A five-minute speech in a foreign language takes quite a long time to memorize; yet absolute memorization should be insisted on. It is fatal to bring one's paper to the rostrum and spread it out for reading "just in case." It is also unwise to carry it in one's pocket, again "just in case." It must be memorized "cold" in order to insure good delivery – and that does take time. If necessary, the student can begin to memorize and deliver the first paragraph even before the composition of the whole speech is completed.

To help both memorization and delivery, the teacher (or some native speaker) could record the English delivery on cassette tape. Then the student can read, hear and imitate, with the correct pauses and intonation that make for easy understanding and memory. (Japanese teachers should take advantage of the opportunities provided by tape recorders and willing foreigners.)

Until the student has the speech or some meaningful part of it well memorized, the directing teacher has little to do. And since the memorization is only a preliminary step with a lot remaining to be done, the sooner it is clinched the better.

It is necessary for the student to be memorizing correctly: pronunciation, intonation, pauses, emphasis. In this respect, preparing for a speech contest is an excellent opportunity to perfect one's pronunciation and sentence rhvthm, accomplishments that make the etfort worthwhile even if prizes evade one's grasp. Particular attention should be paid to the 'difficult sounds': *th, l* and *r,* and some consonant clusters. The vowel sounds in words like 'hurt, heart, caught' must be exact. And consonants at the end of words and sentences should be audible to a big audience.

At the same time, it is sometimes wise to avoid sounds that are difficult for a particular student to make correctly. This may be considered a "cop-out," but in some circumstances it is prudent. To avoid the difficult-to-pronounce word "very" appearing too often, substitute "quite." If in a story a "mouse" will do, use that word instead of "mole," which the listeners may not pick up so readily. One lad whom I was training for an important contest talked about his pen pals in "Germany and Switzerland," but for the life of him he couldn't get the proper G-sound in Germany; we solved the problem (as far as the contest was concerned) by transposing the words and saying "Switzerland and Germany," using the elision of "and" and "Germany" to aid in correct rendering of the /dz/ sound.

Getting it delivered

With the speech, or a significant part of it, written and memorized, the real practice begins: getting on stage and delivering it. Good delivery will involve loudness, clarity, "presence," pace, gestures, feeling, sincerity.

The speaker must be heard – all the way to the back of a fair-sized hall. Thus, some practice in "throwing" one's voice may be needed; some people speak from the throat and strain their tonsils; try to get them to speak from their diaphragms. The Japanese tend to let their voices drop or die out at the end of sentences; in English the most important words often come at

the end, so sentences shouldn't be allowed to fade at that point.

As for "presence," the student should practice walking on the stage, making his bow, calmly surveying his audience (and letting them see him; for they will use their eyes before they use their ears), and showing confidence but never smugness. By the way, an English or American bow differs from a Japanese bow: in a Japanese bow the face is lowered and the top of the head seen; in a foreign bow the face is not lowered and eye-contact is maintained. It's a small point, but part of one's English education.

The pace should suit the content of the passage; but in any case, avoid too fast a pace: the audience may not be able to follow. Monotony must also be avoided by varying the pace: quicker in narrative parts, slower in others to let an idea "sink in" or allow a mood to pervade.

Gestures – here is a problem. Obviously, gestures should be "natural." They should come from within spontaneously; they should not be strained or just "added for effect." That might be useful advice for one giving a speech in his native language, but it is of little help to a Japanese trying to give a speech in English. English speakers use many more gestures than Japanese do, so perhaps no gestures will come "spontaneously." The student will have to become, as it were, an actor, with the teacher as director. The teacher must try to get the student to appreciate the correspondence between gesture and content: "Feel it and the gesture will come. The gesture flows from, and reinforces, what you are saying." However, there remains the dilemma: too many or too few. Two judges in their written comments on a speech may contradict each other: one saying "Too many gestures," and the other "Too few gestures." It is difficult to know what they want. Absolutely no gestures at all leaves a cold impression, but overgesturing can be equally fatal. A Japanese girl should, in general, use fewer gestures than a boy. The gestures should be smooth, not "wooden"; visible, not lower than the rostrum; the audience should not be directly pointed at.

Feelings? Generally speaking, there should be some variety of feelings in the speech. Naturally, it will depend upon the contents, but a "feelingless" speech will not impress or influence an audience. A humorous speech can be effective, with light feelings sustained by a variety of incidents. But a deeper or stronger speech may include feelings varying from surprise, anger, sorrow, and joy, to indignation, frustration, and serious introspection. These will be reflected in the English style and grammar, too, by such devices as rhetorical questions, exclamations, and curt sentences.

However, the feelings should not be exaggerated; tears are out of place on the rostrum. Sincerity is very important, and quite impressive. If the audience senses that the speaker is speaking sincerely from the heart, they will empathize and follow. On the other hand, any artificiality or posing will arouse antipathy. Speakers must try to make their speeches a part of themselves.

This brings up what may be the most important aspect in delivering the speech: audience contact. It is quite understandable that it should be difficult for someone to speak *to* and not just *in front of* an audience, but all too many young speakers don't speak, they recite; they just stand in front of the audience and blurt out what they have memorized. So teachers must train speakers to actually *speak to* their listeners. "Pretend you are at a campfire telling other children a ghost story. Tell it to them. Grab their attention and hold it. Look at them." As some of the listeners will be in the center and others at either side, speakers must address them all; they must show their interest in all; they must convince audiences that they have something interesting and important to say to them.

Shortly before the contest it is helpful for the speaker to give the speech in front of classmates. This can be done during an English class. They may be a harder audience to confront than that faced on the day of the contest. To succeed in front of such an audience will insure self-confidence later. Needless to say, the classmates themselves can benefit from the listening experience. A third advantage of such a classroom practice is that it enables everyone to share in the struggle, and (if things go well) in the triumph. (The teacher may find it useful to distribute copies of the speech for study in class. And of course the speaker may be given this classroom practice more than once.)

Odds and ends

How should a speaker be chosen in the first place? Different teachers follow different methods. Some limit candidates to the members of the ESS. However, the student with the most potential might not be in that club. Some give a general call for candidates to submit speeches, ideas or outlines, and perhaps hold a preliminary contest among those volunteers. Theoretically this is the best and most democratic system; but it does involve a lot of extra work for the teacher, and may require more time than is available. Others simply pick out the student who appears the most likely to succeed, and work with that student. Not all students have the potential

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necessary. One with a bad lisp, or a breaking adolescent voice, or bad nerves, would be an unlikely candidate. If one's voice is clear and strong enough, other physical disabilities are not insuperable obstacles. It goes without saying that if winning a prize is not part of the aim, any student can profit immensely from participation in a public speech contest.

In training these students, teachers should make them conscious of the art of composing the speech: making an outline by planning the introduction, the body and the conclusion; being aware of addressing an ***audience,*** and not just a notebook, and consequently using a direct style. This training will leave the student with something lastingly good.

If possible, in the course of preparation, in the daily rehearsals, the teacher should use English as much as possible in talking with the student. This will give the student growth in "English conversation," a benefit more lasting than the winning of a trophy.

To return to our starting point, teachers must prepare their own souls. If speech training for a contest can be a strain on one's nerves, the contest itself and the judges' comments can be a frustrating experience. We tend to be blind to the defects of our own competitor and acutely aware of the defects in others. We must not forget what an impossible task it is for judges to make their decision, but it is frustrating to get conflicting comments on the same speaker. When the last contest of the season is over, I find myself saying, "I'm glad that's over. Never again!" Then when the next season comes around, I'm hooked again. When will I ever learn? But it is grand for the students!

LIBRARY LIST

The Language Teacher is compiling a comprehensive annotated list of libraries in Japan having English language materials (teaching and other). Let us know about your own favorite "resource centers." In addition to name, address, phone number and hours, briefly describe the facilities – books, periodicals, audio-visual equipment, computers, bulletin board, etc. Also give us some personal comments:. Are materials up to date? Is it a private institution? (If so, please get permission to publicize in ***The Language Teacher,)*** Are there membership fees? Send your list to **Don J. Modesto,** 4-7-13 Higashi-Nakano, Nakano-ku,. Tokyo 164. We must receive all submissions by **April 20,1987.**

RESPONSIBILITIES OF THE SPEECH COACH

By Hiroshi Matsusaka

The purpose of this article is to discuss some of the things that I think coaches should remember, and why these things are important if they are to prepare a Japanese college student for an English oratorical contest. There are certain questions that are often asked by students practicing speechmaking in English regarding ways in which to improve their techniques; in the course of my discussion I shall share with the reader some answers to those questions, or hints for answering them, that I have been able to find through my experience with a college English club.

From 1967 to 1971 I was a member of the Waseda English Speaking Association (WESA), an on-campus extracurricular English language club founded at Waseda University, Tokyo, in the late 1940s. I am currently a member of the faculty at Waseda and have on a number of occasions been called upon to be a speech coach for a WESA member, or to judge a speech contest for WESA or intercollegiate associations of English clubs. The questions discussed in this article are those that my friends and I asked ourselves years ago when we were members of WESA, or they are questions that I later had WESA members ask me when I, as an alumnus of that club, helped them with their speeches. Since WESA is typical of a Japanese college English club in that it gives training in public speaking in English to those who know some English but virtually nothing about speechmaking, I am certain that the questions that have arisen in WESA have also been frequently asked in other college English clubs.

Factors That Affect Contest Results

A basic question to which any speaker or coach wishes to find an answer is, "Just what sort of speech is likely to be successful at a speech contest?" One might argue that it depends entirely upon the relative importance that the organizers of the contest attach to each of the three areas in which the speaker is usually judged, i.e., ***English, Content,*** and ***Delivery.*** At most speech contests, in fact, the score sheet prepared by the organizing committee specifically indicates the maximum score that the judge may give speakers for their performance in each of these three areas.

The relative weight of each of those items may not correspond to the degree to which it affects how the speaker finishes at the contest, however. If judges were to comply with the contest organizers' requests and instructions to the letter, they would have to (1) concentrate

not only on the speech as a whole but also on each of those items listed on the score sheet, (2) score the speakers on all of those items either during the speech or immediately afterwards, within only a minute or two of the moment when the speech ends, (3) maintain the same standard of strictness on each of those items throughout the contest, and, in many cases, (4) write comments and suggestions for the speaker in the space provided on the score sheet – again, during or immediately after the speech.

It is difficult to believe that the average judge is so analytic and consistent as to be able to do all of the above. At times, in fact, observed behavior suggests that they are not. Whoever has sat with judges as their assistants at speech contests will recall occasions on which a judge differentiated speakers on virtually only one item, changed a score that had already been written on his score sheet, or conferred with colleagues on the panel of judges after the speeches about the advisability of changing the results that had already been obtained through numerical operations. Behavior of this sort suggests that there is considerable vacillation in the judge's mind while judging. Since the judge's wavering will not always manifest itself in specific behavior, such irresolution must be more common than is made evident.

Does the judge score speakers in a whimsical, haphazard way, then? No. On any panel of judges, there is more agreement than there is disagreement in the way the judges rank the speakers. Moreover, it has been my observation that a speech that can be rated high on certain scales – there are six of them – is almost invariably rated high for its general effect. The six criteria are: (1) novelty, (2) plainness, (3) humor, (4) variety in delivery, (5) rapport with the audience, and (6) English. I stress those items whenever I coach a speaker; my predictions as to the success of the speaker are likely to be more correct when I check the speech against the six items than when I apply the typical set of three criteria: English, content, and delivery. As it is self-explanatory that the speaker's proficiency in English is important, I shall only discuss the first five elements.

The first of the five elements is ***novelty.*** At many contests that I attended in the past, it was that element that differentiated the best speech from the second best. A good speech is like a book that is difficult to put down: it is written in such a way that at any point in it the audience cannot tell what is going to be said the next moment and will thus keep paying attention throughout the speech. Many speeches that are flawless logically but mediocre on the whole lack novelty: the audience can tell rather early in such a speech exactly what is going to be said in the rest of it.

A speech tends to lack novelty when it deals with a longstanding social problem of great dimensions, such as the fear of nuclear war, environmental pollution, or the political apathy among young people; the choice of topic is commonplace, and finding a solution that no one has ever mentioned is difficult.

Novelty need not necessarily be found in the conclusion of the speech. One can reach a commonplace conclusion but do so in a unique way. Miss Yuriko Yamada, a WESA member whom I coached in 1982, wrote a speech in which she used a unique illustration to denounce abortion. She asked the audience to pretend that the hall in which they were gathered was a movie theater and that a film about a girl's life was being shown. Unlike an ordinary film, she said, this film showed things backwards in terms of time. At the climax of the speech she effectively made the point that everyone is alive even before birth by asking the audience whether the protagonist in the film that traces her life backwards dies at her birth. Yuriko thus put novelty in her speech by using a unique illustration in the process of reaching a commonplace conclusion that abortion is criminal.

The second element that a good speech needs is ***plainness,*** as the audience consists mostly of those who are unwilling to make a special effort to understand the speech. The mistake of writing an overly complicated speech is typically made by (1) a beginning student who lacks training in writing with logical clarity or (2) a student with debate experience who has become accustomed to cramming a large amount of information and argumentation into a short time for speaking.

Plainness and novelty are difficult to achieve at the same time: plain points tend to be trite; unique arguments tend to be difficult to follow. Whether a speech is successful or not largely depends upon whether the speaker has successfully addressed himself to both of those factors.

The third element is ***humor.*** The average Japanese student must be told that humor is a necessary element of a successful speech, as he or she grew up in a culture in which humorous remarks are considered appropriate only in informal conversation among close friends and not in public speaking. At the risk of exaggerating, I tell my students that humor is not only a desirable element but a ***must*** in a speech.

The fourth element is ***variety in delivery,*** For many years English clubs in Japan have been looking for one ideal style of speaking in their efforts to find an answer to the question, "What

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is good delivery like?" In fact, a speech should have "heavy" paragraphs and "light" paragraphs; the former are ones in which the speaker make a point in a forceful, serious manner and the latter are ones in which jokes, episodes, illustrative examples, etc., are brought up. It is an alternation of those two types of paragraphs that keeps the audience interested throughout the speech.

The last of the factors that seem to have a direct bearing on the effectiveness of a speech is ***rapport between the speaker and the audience.*** When there is rapport, all the members of the audience will feel that they are being talked to personally; when there is not, they will feel physically or psychologically distant from the speaker, as though they were watching the speaker talk on television; and they will feel that whether they listen attentively or not would not make any difference to the speaker.

Specifically, rapport can be felt on two different levels. On one hand, the members of the audience feel it in the content of the speech. A successful speaker makes points that are truly relevant to each of them. On the other hand, they also feel it in the speaker's delivery. In fact, that is the very reason why it is crucially important for the speaker to establish good eye contact with the audience.

One might argue that the above six factors in fact cover the same ground as do the three "standard criteria." They do. The English is an item on that list. Novelty, plainness, and humor are items that can be listed under Content. Rapport, as I have said, partly concerns Delivery. And yet, having coached a number of speakers and experienced both success and defeat, I feel that not all aspects of each of those three items have equal importance, and that the interplay of the impressions that the judge gets as regards the above six items is what almost completely determines how good that judge thinks a speech is.

Why is it that the six items on my list, and not the three items on the usual ballots seem better to represent the specific aspects of a speech which determine its effectiveness? This question can only be answered with a hypothesis about the way the minds of people listening to a speech works. Here is my analysis.

(1) One's evaluation of a speech is based on a primitive, emotional reaction to it, not on a theoretical analysis of it.

(2) An audience wants to hear only such speeches as can be followed without mental strain. Typically, people are not willing to listen to speeches that require great efforts to understand.

(3) A speech will be liked if it is exciting and enjoyable; it will be hated if it is boring.

(4) The above points apply not only to audiences but to judges.

(5) Judges are comfortable with criteria by which a speech can be evaluated instantly and impressionistically, and that can be related to one of just a few gradations such as 'good,' 'bad,' and 'neutral.' They are not comfortable with criteria whose application to a speech will require time and mental work on their part.

(6) When judges make an evaluation of a speech, they do so by first evaluating it according to the criteria that they can use comfortably, and then interpreting that evaluation in terms of the criteria that they are expected to use.

Of the above points, (1) will account for the importance of rapport with the audience, (2) for the importance of English and the plainness of the content, (3) for the importance of novelty, humor, and variety in delivery, (5) for the advantage of the items on my list over the three conventional criteria. Note that a conclusion can quickly be reached as to how plain the speech was, how humorous it was, how psychologically close the listener felt to the speaker, etc., whereas more time might be necessary to decide how appropriately examples were used in the speech or how good the content of the speech was on the whole.

Incidentally, I should personally like to see an English oratorical contest take place at which there is division of labor on the panel of judges, different members of it being in charge of different items respectively. Each judge would then need to concentrate only on a small area of speechmaking and thus would feel more confident; and also would actually be making decisions that are more accurate and more in line with the set of criteria formulated by the organizing committee. I am not ruling out in my proposal the possibility of having one or more of the judges score each speaker on their overall impressions of the speech.

The Aim of the Speech

Let us now consider the question of specifically what sort of subject should be dealt with in a speech. In many college English clubs the beginning speaker is told that a speech should be of three types: a speech to persuade the audience into action, a speech to inform the audience, or a speech to entertain the audience; these are often referred to as "persuasion speeches," "information speeches," and "entertainment speeches." Sometimes, in the belief that action is more valuable than mere knowledge, the coach will even go so far as to suggest that, of the three types of speeches, a persuasion speech should be chosen.

A natural question asked by the speaker, then, is, "Why do I have to write a speech that fits a certain pattern, instead of just saying what I want to say in the way I want to say it?" In fact, many beginning speakers feel that their speeches defy such classification in the first place.

When the speaker argues with his coach about this matter, what the speaker wants to write is usually an information speech or else a persuasion speech – directed at the wrong audience. College freshmen who are socially aware are concerned about the various social and political problems that they have just learned about, and are indignant at those who they think have caused them or are not doing enough to solve them. Such a student is likely to write a speech intended either to tell the audience about one of these problems or to accuse someone who is not in the audience of laziness or mismanagement.

The classification of speeches into those three types has often been misinterpreted by the coach, who frequently fails to recognize two points. First, the three types are an answer to the question, "What can a speech be like if it is to be given solely for the sake of an audience?" They are not an answer to the question, "What types of speeches are speakers allowed to make?" Secondly, the three types are not mutually exclusive. One can certainly write a persuasion speech that involves an element of entertainment, for example. In fact, any speech should be an entertainment speech to a certain extent. What the coach should do, then, is not to force the speaker to write a certain type of speech but to take time to discuss with the speaker how to make the speech beneficial to the audience.

Although many disagree with the idea that persuasion speeches are more valuable than speeches for other purposes, they do believe that a persuasion speech is easier to write, and therefore perhaps more suitable for the beginning speaker. Indeed, the coach who says that the beginning speaker should write that type of speech may very well be misinterpreting those who say that that type is the easiest.

I find an entertainment speech the most difficult. While it may not be so difficult purely to entertain the audience for several minutes, the enjoyment derived from listening to a speech is not of a visual sort and will therefore begin to fade away quickly in the minds of the members of the audience once the speaker has bowed out. The only successful entertainment speech that I can recall is one given by Miss Misao Kobayashi, another WESA member, in 1978. The whole of that speech was devoted to a description of one evening she had spent at home with her mother during the wintertime. In the speech she conveyed in simple language the warmth and tranquility of the living room at home, where she and her mother would be seated at the snug ***kotatsu*** (a table with a quilted covering over it and a foot warmer underneath it), enjoying a quiet conversation. She did such a wonderful job of utilizing imagery in manuscript preparation and of working out matching delivery that when I was listening to the speech I felt as though I were actually in the living room described in the speech.

Organization and Delivery

The aim of the speeches discussed above affects the way in which a speech should be organized. An entertainment speech may not fall into a set pattern; nor will an information speech do so, except that the speaker should clarify at some point in the information speech why it is worthwhile for the audience to acquire the information that he is trying to impart. A persuasion speech, on the other hand, may be organized in such a way that its points are arranged in a logical sequence: mentioning a problem in the status-quo; analyzing it and finding its cause; finally, asking that the auidence take action to solve the problem by eliminating the cause.

I have found three patterns in the ways in which beginning speakers may experience difficulty in their attempts to write a persuasion speech. On the most elementary level, speakers are often unable to discuss the topic that they have selected. Typically, such a speaker begins with an episode depicting the existence of a problem, continues with the episode until most of the time has been used up, and finishes with one or two sentences to the effect that the problem awaits solution. To such a speaker, the episode is more important than the conclusion of the speech, and this makes it difficult for the coach to suggest changes in the speech. For example, the speaker may write a speech in which most of the time is spent describing a traffic accident that was witnessed firsthand. A brief comment may then follow, saying that something should be done about the speed-oriented society in which we live. When the coach suggests shortening the episode so that some substantive discussion could be put into the speech, the speaker will often be perplexed and claim that there is nothing more to say, and that shortening the episode would simply shorten the speech. In dealing with such a speaker the coach must force a choice between two solutions: one is to make the speech an mtormation speech in which the speaker clarifies how valuable the information about the accident is to the audience; the other is to make the speech a persuasion speech in which the episode is shortened or even discarded to make room for whatever analysis or reasoning is necessary for reaching the conclusion.

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A speaker who has graduated from that level may understand that presenting the conclusion is the whole point of making the speech; and so the process of reaching the conclusion should be developed in a way that serves that very purpose. The speaker may not be able to organize that process, however, in such a way that the members of the audience can see how relevant the speech is to them. The coach may be able to improve a speech having a defect of this sort by checking whether the following points are included in the speech, and providing whichever ones are missing: **(1)** the point that the cause of the problem is found in the lives of the members of the audience; **(2)** an illustrative example of that point; **(3)** the point that the solution suggested in the speech is something that the members of the audience can put into practice; **(4)** an illustrative example of that point, e.g., a case in which someone has actually succeeded in carrying out a similar plan or at least is beginning to do so. In many speeches with which I helped in the past, (4) was missing and the speaker was totally unaware of that defect.

The third type of the problematical speech is one in which the paragraphs are not written properly, or in which there are perhaps no recognizable paragraphs at all. The coach should remember that the average Japanese college student has had very little training in paragraph writing, as a far greater emphasis is placed on interpretation of literary works than on training in the mechanics of writing in the high school Japanese class. The coach should give the speaker the same training in that field that one would receive in secondary education in an English-speaking country.

In the area of delivery, the speaker typically has trouble with one or more of the following: (1) gestures; (2) eye contact, (3) rhythm; (4) intonation. Beginning speakers are so tense on the stage that they cannot use gestures appropriately. I tell them to rest their hands on the podium and keep them there, instead of moving them in an artificial way. The judge can tell if the speaker is too nervous to make a gesture naturally and spontaneously.

The beginning student tends either to look in one direction throughout the speech or else to shift the eye focus point from side to side too frequently. I suggest that the speaker look in one direction while saying one sentence. This suggestion is of course intended only to give the beginner a rough idea of how the movement of the eye should be. As the speaker gains more experience, it will become easier to be able to regulate the pace of changing focus points.

Rhythm and intonation are important in delivery, especially as tools to achieve variety, and yet the speaker often does not know just what to do with them. As regards rhythm I always emphasize the following three points: **(1)** a "heavy" paragraph is presented slowly, and a "light" one quickly; **(2)** a word to which the speaker wants the audience to pay special attention, e.g., a key word used for the first time in the speech, should be said slowly, even in a sentence which should generally be said quickly; **(3)** there should be a long-enough pause between paragraphs for the audience to tell "this is where one paragraph ends and a new one begins." To make sure that (3) is done properly, it may help the speaker to count silently up to a certain number, four or five, when pausing.

As regards intonation, speakers can have two sorts of problems. First, they may not be able to differentiate in a sentence between the "focus," or new information, and the "presupposition," or what is already understood by the speaker and the hearer. Suppose a passage included two sentences, *How do you think John liked rock?* and *As it turned out, he was not at all interested in that sort of music.* The word *music* is said in that part of the second sentence which expresses the presupposition (associated with *rock* in the first sentence) and would sound more natural if it were said at a low pitch. In general, the part of the sentence expressing the focus is made prominent and the rest of it is played down as it is intoned, even in cases in which both parts receive equal treatment in terms of stress. Since Japanese intonation is characterized by long sequences of syllables said at the higher of the two pitch levels, the native speaker of Japanese finds it difficult to say many syllables at a low pitch when speaking English. Secondly, the speaker may have difficulty in handling the key. While the *tones* are small pitch movements associated with the syllables, the *key* is the more general movement in pitch of voice which the tones are made to "ride" as it were. The key to the tones is thus what a billow would be to the

ripples appearing on it. The key defies accurate physical representation on musical staffs, for example, as it is not purely a combination of physical features but really a contour that the hearer psychologically abstracts from the tonal movements, mainly by listening for the height of the stressed syllables. A descending key suggests that a new idea is being introduced, and is often used at the beginning of a paragraph; an ascending key suggests that the speaker is continuing with an old topic, and is often used on a sentence in the middle of a paragraph. Incidentally, both types of key can also be used in the middle of a series of sentences with level key, simply to avoid monotony.

Concluding Remarks

Despite the wide range of responsibilities that speech coaches are expected to perform, it seems that their work can be summed up in two items that may on first reading seem to contradict each other: one is that coaches have to be the severest critics that their speakers can have; the other is that coaches must be their speakers' warmest sympathizers. I have always made it a point to spend a lot of time talking with speakers to understand their points thoroughly, to criticize their speeches as severely as possible, to make as many suggestions as I can think of, and to let them make the final decisions on each of the points that we have discussed. I have strictly avoided criticizing the conclusion of the speech, however, as it is not the conclusion but the way of reaching it that is supposed to be judged at an oratorical contest.

There are many residual problems for the speech coach that await solution: how to prepare a speaker for an extemporaneous speech contest, how to correct the speaker's pronunciation in a short time, and how to help control facial expressions, just to mention a few. I am certain that more contact with speakers and more exposure to their speeches will help us coaches find more hints for solving such problems. In that sense, our speakers are our best coaches.

ADVICE FOR STUDENTS AND COACHES ON EFFECTIVE PUBLIC SPEAKING

By Shinichi Oishi, Division of English Language, School of Medicine, University of Occupational and Environmental Health, Japan

Students with a desire to improve their English enter the ESS and, in many colleges at least, are immediately confronted with deciding which section – debate, speech, discussion or drama – they will join. 1 do not intend here to advocate one section over another, as I feel all these activities are excellent methods for improving the ability to communicate in English.

I hope, rather, to help those students who have decided to join the speech sections of the various ESS clubs throughout Japan by offering ideas on how to write and deliver an effective speech. I shall discuss two aspects: Preparation of a Speech and Delivery.

Preparation of a Speech

Deciding on a Subject. First of all, you should choose a subject that you know something about and are interested in. You should have access to material on this subject that will help you develop your speech. I have combined these two points because I think that if both are not present, much of the effectiveness of your speech will be lost. Secondly, you must choose a subject that will be interesting to your audience (in most cases you have an advantage, as your audience will be fellow students) and that is not above or below their intellectual level. You should try to tell them things that they do not know; but if it is a subject that the audience has little interest in or they feel is above or below them, you will have a difficult time holding their interest.

Once you have chosen your subject, the next step is to narrow it down. Too often students, when deciding on a topic, choose one that is too general – for example, "Japanese-American Relations" ~ with the result that there is too much to cover in a five-to-seven-minute speech, and the audience has forgotten the speech almost as soon as the speaker leaves the platform. What is necessary is to choose a particular aspect of the topic and develop it to fit into the time limit of the speech. With the topic "Japanese-American Relations," if your audience is made up mostly of students, you might choose the subject "The Student Exchange Program." This narrowing down of your topic is a very important point; I suggest that you write down your first thought and then, underneath this general subject, all the ideas you can think of regarding this topic. From this list you will usually find another topic that will make a much better speech and will allow time to include examples, or a story or two.

Type of Speech. This depends on your purpose for giving the speech (other than just for

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entering a speech contest). In ***Principles and Types of Speech*** (see **Reference**) five general purposes of a speech are listed (p. 115):

General End (Purpose)	Reaction Sought	Class of Speech
1. To Entertain	Interest and Enjoyment	Recreative
2. To Inform	Clear Understanding	Instructive
3. To Convince	Belief (Intellectual agreement)	Persuasive
4. To Stimulate	Inspiration (emotional arousal)	
5. To Actuate	Definite Observable Action	

Do not think that your speech must fall under one of these categories to the exclusion of the other four. It is very difficult not to include elements from several categories, even after deciding on one. The main point to remember is to choose one of the five ends as primary and use the others to achieve it.

It think it is important for all speech sections of ESS clubs to practice these five different types of speeches. I would even go so far as to recommend that those in charge of speech contests designate the type of speech to be given. However, if this is not done, it is up to the student. If the topic allows you some flexibility, you should develop the type of speech in which you can use your natural abilities to best advantage.

Gathering Material. A five-to-ten-minute speech should have only one, or at the most two, main points. Material can be gathered from many sources: personal experiences, newspapers and magazines, professional journals, reports and books. Once you have gathered your material, you must then arrange it, keeping three things in mind: proving your point, holding your audience's attention, and adhering to the time limit. A weeding-out process should be your first job; I think a good way to decide on the best material is to write down an outline. The speech can then be developed as follows:

Title. This decision should be made after you have finished writing your speech. It can be very troublesome and time-consuming. You must make sure that the title you choose is relevant to the main point, that it creates an interest in your speech, and that it is brief and catchy so that the audience is attracted to it and is waiting to hear what you have to say.

I would suggest that you write down many titles on a sheet of paper and then study them closely, eliminating one at a time until you finally arrive at the one you like best. I like to try out different titles on my friends and observe their reactions. Through this method I often come up with a better title than the one I originally decided on by myself.

Memorization. To be blunt about it, I don't like seeing students memorizing speeches. What I mean by memorizing is the long hours spent in memorizing exact words, inflections, and sometimes even gestures. I would like to see the speech contest rules changed to allow a student to take notes with him to the podium and use these while he is speaking. There may be more mistakes in the speech and the student may have to hesitate at times, but I am quite sure many speeches would be more natural and therefore more interesting. But since students are likely to continue to memorize their speeches, my advice is, ***don't practice too much.*** If you practice your speech too many times, you will get tired of it, and on the day of the contest there is a danger, because your speech has become stale for you, that you will not present it in a convincing manner. Remember, you have only one chance to tell the audience your ideas, so your practice must be timed so that on the day of the contest you have reached your peak and you go up to the platform not with the idea of speaking with perfect pronunciation and intonation, not with the hope that the judges will like your speech' and award you first prize, but with the conviction that during the next few minutes you are going to communicate your ideas to the audience in such a way that they will remember your speech and want to do what you suggest.

It would probably be helpful to have a native speaker listen to your speech, preferably in a large classroom. If you do this, do not wait until it is too late, as you will not have time to correct any faults or act on suggestions, and will go to the platform worrying about whether you will remember the teacher's advice.

(1) Introduction. The purpose of the introduction is twofold. First, you must gain the audience's attention at the beginning of your speech. This is particularly true in a speech contest if you are not the first speaker. You must make the audience members forget the previous speech and give their full attention to what you are going to say. This can be done initially by presenting something in your opening remarks that will immediately catch and hold them. A personal experience, a story or startling fact, some information you are sure no one knows, rhetorical questions – all are very good ways to open your speech. If you do not capture your audience and build up a rapport with them in this first minute or so, the rest of your speech will probably be ineffective.

Secondly, you have to be certain that your opening remarks are connected with the main point of your speech. I would recommend that you state clearly your main point in the introduction and then lead the audience smoothly into the body of your speech.

(2) Body. These three points – development of your main point, clarity, and convincing material – should always be in your mind when choosing and arranging your material in logical sequence. You must develop your main point with interesting, informative, and relevant material presented with a style and vocabulary that your audience will be able to follow.

(3) Conclusion. Your audience will not remember your whole speech; therefore, you have to decide what you want them to remember, and then make those elements memorable. Also, you must consider what kind of mood you want to leave with your audience. If you want them to reflect on what you have said, then your conclusion must suggest a calm and thoughtful attitude; if you want to work your audience up to some action, then the words and style of your conclusion must leave them with the desire to perform the action. Don't drag out your conclusion. There is nothing more annoying for an audience than to think the speech has ended, only to find the speaker continuing on.

Writing and Practicing the Speech. Writing a speech and correcting it yourself is the necessary and important first step; it is also very good practice for perfecting your English. So before you take your speech to your English instructor for checking, try to write it as best you can, rewriting and rewording and perhaps asking advice from other members of your speech section. Remember that it is your speech, and that only you know the point you want to make and the effect you want to have on the audience.

Delivery

Voice. Delivery involves two basic elements: the use of your voice and physical behavior on the platform. It is impossible to go into all the points on the development of a good speaking voice; however, I would like to emphasize a few points that I have come to consider very important in regard to voice control during your speech.

First of all, you must study the good and bad points of your own voice. Some students have naturally good speaking voices and not too much training is necessary. But for most students, time must be spent on training your voice. The place to do this is in a large classroom. When you are practicing, have your friends sit at the back of the room, and, throughout your speech, tell you when they cannot hear you. To make your speech interesting you must have changes in voice quantity, pitch, etc., but if your audience cannot hear you, your flexibility will have no effect on the effectiveness of your speech.

I would also recommend that, when you are giving your speech, you slow down your speaking speed a little and use pauses as a method of showing emphasis. As for volume, be prepared to increase it if necessary – unexpected noises may occur during your delivery.

Physical Behavior. When your name is called to give your speech, do not be in a rush to get to the platform. Walk with an air of confidence, but not overconfidence. When you get up in front of the audience, give them a chance to look you over and anticipate your speech. This only takes around 15 to 20 seconds, but this pause is very important for effective delivery. Your stance must be relaxed; stand erect, but not "stiff." Be careful of unnecessary movements of the hands, head, or whole body. If your movements are natural, easy, and purposeful, they will contribute to the effectiveness of your speech, but if your body is moving from side to side, your head up and down, and especially if your hands are on the move throughout the whole speech, your audience will be distracted from what you are saying.

Many say that Japanese cannot gesture effectively. I don't agree with this. Watching students talking to each other in their native language, one can see many gestures. During your speech, if you gesture or make facial expressions in the same way you do in your daily conversations, they will be a great help in creating a more effective speech. You cannot memorize when to use a gesture or facial expression and expect it to be effective.

Finally, I would like to say a few things about eye contact. The secret is to be natural. Don't look over the heads of your audience; don't look down too much; and don't look too long at one section of your audience. Just move your head naturally, bringing into focus individuals or groups, and the members of the audience will know that you are making contact with them.

I hope this review of what is largely common knowledge leads you to better and better speechgiving. I also recommend the reference I use, listed below, for more details and useful information.

Reference

Monroe, H. Alan and Douglas Ehninger. 1967. ***Principles and Types of Speech.*** Scott, Foresman & Co.

ENGLISH SPEECH CONTESTS IN JAPAN – Since the 1960s -

By Hiroshi Sakamoto

English Speech Contests and NHK

NHK supported a number of English speech events during the 1960s often in cooperation with the Asahi publishing group. This support included the nomination of a judge from NHK's senior staff and the provision for prizes. Before I was seconded from NHK to the International Broadcast Institute in Rome (this is now in London, called the International Institute of Communications) and after my return, I enjoyed many interesting weekends of work as a judge of such English speech contests. The office of the president often suggested such nominations.

Among several chances to judge, I still cherish the unforgettable experience of being one of the judges of an English speech contest for handicapped students, sponsored by the English Speaking Society of the University of the Sacred Heart ***(Seishin Daigaku).*** The grand prize was the President's Cup, presented by Dr. I. Sagara. We had worked together in UNESCO in Paris in 1955, before he returned to the Ministry of Education.

The President of NHK, Yoshinori Maeda, had asked me to fulfill the commitment of NHK to provide a judge for the contest. I was at that time Director of Foreign Relations of the International Affairs Department of NHK. Mr. Maeda was very keen about international activity. He had been a foreign correspondent of the Asahi Shimbun before and during the war, in Europe and in Asia. After he moved into NHK, he created the News Department and helped with a number of NHK's international activities.

Some 12 handicapped students took part in this contest. Her Imperial Highness Crown Princess Michiko honored the event with her presence, which everyone appreciated. The contest was my first opportunity to make the acquaintance of Mr. C.A. Holeman. He was invited as a judge from his work with the U.S. Army at Yokota Base. Our association continued until he left Japan in mid-1985. His contributions, over nearly 20 years, to the development of English student speech events - speeches, drama, debate, and discussion contests – were recognized by everyone, who also appreciated his efforts to found and promote JEFA: the Japan English Forensics Association.

High School Speech Contests

For several years in a row I have been privileged to help judge the All Japan High School Students English Speech Contest, sponsored by Asahi Shimbun, often with Prof. Yoshio Ogawa of the Tokyo University of Foreign Studies. In the early days, most of the prizewinners were girl students from the well-known "mission schools" in big cities; very few were boys. Gradually, however, the number of male winners has increased. One of the restrictions imposed in the early years to set qualification limits on the student participants was that the student should never have lived abroad. This restriction has gradually disappeared, as the number of students increased who had been abroad with their parents, were on duty in embassies, served in business posts or did academic research. Students from schools with non-Japanese teachers, in particular the mission schools with missionary teachers from English-speaking countries, had and still have an advantage, since pronunciation and articulation were important elements to gain high scores. I recall that there were many high school students who had pronunciation and articulation every bit as good as the best college students; I observed this happy situation twice recently at contests organized by the Girls' High School attached to Japan Women's University.

The format of the ballots (judging sheets) has not changed much over the years. The usual categories were contents, English, and delivery: but the points given to each section varied. In the early days, the number of points allocated for the English section was the highest, while the section for delivery was not given heavy weight; but gradually the number of points allocated for contents gained more importance, followed by the number for delivery.

The topics chosen by the high school students were mostly personal and sentimental. I have seen no big change in topics betwen these high school contests and the English Oratorical or Speech contests organized recently by other high schools and even universities.

I remember a remarkable and repeated scene during these contests: the large number of parents and teachers who gathered at the Asahi Shimbun Auditorium in Yurakucho. They listened attentively to the speeches of the students and the comments of the judges. After each contest, we would have a reception. Each judge was asked for comments by each student, as is the case today; but most of the sharp questions came from the parents and teachers, who had been eager that their students should occupy some seats among the winners. It was generally a pleasure to have a chance to chat with the students about the speeches they had given, particularly when I talked to students who received very good scores. But it was not a pleasant task to talk to students who had failed

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to perform a good speech, in, most cases due to stage fright. Once in a while the same students appeared for a second time in another contest. I was usually delighted to see a good performance the second time, with great improvement in areas where they had been weak before.

In the early days there was no question-and-answer (Q-A) session; this would naturally have been difficult for high school students. But later occasionally some contests adopted this extra part. It presents a problem to most students even today, including university students. Good memorization does not help them any more to win the prizes, but daily practice of English speaking counts for a lot.

Japanese University ESS Activities

In Japan, someplace, once a week at least, there is an English speech contest, either at the national level or at a regional, city, or school level. At contests organized by famous universities, the quality of the competing students was generally very good, since they had come up through a rigorous selection process from various English Speaking Societies (ESSs) all over Japan. The burdens which fall on the members could become quite heavy when the number was relatively small. Although some large clubs have almost a hundred members, with four sections (speech, drama, debate, discussion), this is not the normal case. Rather the usual club has 30 to 50 members, which is not enough to take part in all contests. Some universities give considerable financial support to the activities of their ESSs, and this is a welcome phenomenon. But in most cases the students make the rounds to visit sponsors and alumni or alumnae to seek financial contributions.

Over the past several years I have been involved with the speech contests organized in Tokyo by several large university ESS groups. The contest organization, carried out by an executive committee of ESS members, has become more polished, with distinct division of labor and responsibilities among the members. The format of the ballots and the content and procedure in the questioning periods have been studied, tested, and generally standardized. This was thanks to Mr. Holeman and other members of JEFA. There may be future improvements, but now I see a basic unanimity in the rules. This has made it easier for the judges, as they become familiar with what is expected of them.

Manners of Judging and the Ballot

Some judges in their comments put emphasis on English, some on the contents or organization, and some on delivery; the achievement of each student naturally determines the level of the comments. Since the question-and-answer period has been introduced into most contests now, the evaluation of each student's ability to speak English has become somewhat easier. The judges are disappointed when the level of English used in answering the questions is far inferior to the English in the prepared speech; the result of good memorization and much practice can be adversely affected by poor performance in the Q-A period.

I normally insist upon the importance of the speech contents, as I expect from university students some intelligent and intellectual arguments about international, political, or economic topics. (I do not expect such, however, from high school students.) But when in a college contest there are too many sentimental and personal topics, I feel strongly about it. I am sympathetic to the trend of choosing personal topics, as it is easier for the students, and normally their presentations of such topics have been quite good and worth listening to. But especially when the contest is called an "English Oratorical Contest," I should think that each speech should have a constructive and critical argument, new and fresh, to convince the audience members about some points that the speaker wants to make. Such preparations will help the students to train their logical and organizational powers and will contribute to building their future careers in an international society. This is one of the purposes of the university contests, I believe.

I often stress the importance of the section of Delivery on the judging sheet. Even though a student had very good contents in his or her speech, if the student's voice could not be heard by the judges and the audience members, the aim of the speech was not realized. I draw the students' attention to various conditions, such as the size of the hall, the height of the ceiling, the arrangements of the seats, the provision or not of a public address system, the stage height. the lighting in the hall, and so forth. A speaker should make full use of available conditions to his or her advantage. A check should be made upon the level and quality of the voice, the direction and projection of the speaking, movements of head, hands, eyes and feet, posture and shifts of posture, and so on. All should contribute to the attraction of the attention of the judges and audience members in a favorable way.

There are normally either three or five judges at each speech contest – one or two non-Japanese and the others Japanese. Since in Tokyo there are not too many experienced judges of either variety, one tends to see familiar faces at different contests. The greeting when we part is often "Shall I see you at . . . next week?"

The judging points awarded by each judge are usually assembled by those students responsible for tallying, and are displayed on a sheet or on a blackboard: the judges show great interest in each other's rankings. There is typically agreement in the selection of the top five winners, with slight differences in rankings among the judges; they discuss the differences and decide jointly on who will get the first, second, or third prizes.

Both judges and students wish that more adults would be interested in taking part in speech contests as judges, and that more students would come to be members of the audiences. But I must caution that any English-speaking person is not automatically a good judge of English, any more than any Japanese speaker is automatically a good judge of Japanese public speaking. Nor is a specialist in linguistics necessarily a good judge, in any language. To be a good judge requires understanding, experience and sympathy, and most of all a willingness to cooperate with students in these worthwhile projects. (Guest ***Editor's Note:*** AMEN! ALLELUIA!)

Debate Tournaments and Drama Contests

I should like to add a few words about the current debate contests. Whether conducted in five-member style, three-member style, or the increasingly predominant two-member team style, the students tend to speak as quickly as possible. They seem to think that this is a sure way to gain points. This opinion is understandable from a psychological point of view, for I think the students have some illusion that they can win the match simply by covering more ground than their opponents. What is forgotten is the need to grasp the essence of the focal points of the arguments, and the need to show a clear understanding of the issues involved. Even a native-English-speaking person finds it difficult to gain points simply by speaking as fast as possible, even without the problems of the sacrifice of articulation or the creation of an artificial environment. When most Japanese students speak fast, their words tend to become more slurred and unclear, which should be fatal in a debate competition. The presence of one or two eloquent speakers on a team should increase the chances for a win.

The drama production for the Four-University English Theatrical Contest (Hitotsubashi+Tsuda, Keio, Waseda, and St. Paul's) has become over the years rather "semi-professional," with elaborate stages and costumes, and well-selected acting teams and support persons. Other university drama contests have similar growth experiences. But the rising costs present headaches. The selection of the site, the theatre, for the competition is also a problem. Cooperation between the university clubs and the university authorities is needed, because the rental costs for a public hall are high, and available dates are few. The exercise of a drama production offers a good opportunity for the students to gain a feeling for "living English," so we should encourage it. Some means of helpful financial assistance must be found. Along with these efforts, the production of less expensive drama should be studied by the students, also in the spirit of cooperation.

Organization of Speech Contests

The characteristic nature of the Japanese students in working out details with care and close attention has been seen in the organization of many speech contests. This is to be welcomed, for it offers an opportunity to let the students act as responsible persons in society. But from time to time I have noticed gaps in the contest organization which I would like to warn the readers about (and perhaps the student organizers as well):

a. The Invitation. I receive an invitation in most of the cases. Sometimes when I receive a telephone call it is not followed up by a written confirmation. The safest is a written note sent to the judge in plenty of time.

b. Lunch. When a judge is asked to come to the place of meeting around the time of lunch, sometimes no indication is made about the arrangements for lunch. It is better if the judge is clearly advised to have lunch beforehand or notified that lunch will be provided by the organizing committee.

c. The Overtime Rule. Sometimes a penalty of the deduction of one point is applied to a speaker who goes more than ten seconds beyond the time allotted. The judges are asked or required to give this penalty deduction, but often the judges are not given clear instructions by the student chairperson or timekeeper when the judges are tallying and writing their final reports on the performances of the contestants. The chairperson should give information about overtime penalties to the judges immediately, as soon as the speeches are over.

d. Judge's Assistants (also called Judge Cares). Each judge is usually assigned an assistant to help during the contest. This is an important job, since the time given for speech evaluation is very short, and the efficiency of each judge's work depends on the alertness of the assistant. But sometimes the assistant becomes a burden for the judge because of negligence, or the lack of responsibility or understanding of their duties. Once I remember that my assistant fell asleep

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during the contest', probably because of overwork the night before. The organizing committee must make careful selection of efficient assistants and must give them clear instructions about the duties involved.

English Language Education

English came into my life about 50 years ago when I entered secondary school. I remember I liked my English classes with their good teachers of reading, grammar, and composition; but there were no conversation classes until I moved to college. The war made it difficult to pursue English studies. Later the Occupation Forces brought in western films, music, literature, stage performances, and the like. The communication problems immediately became apparent, due to the lack of Japanese nationals versed in English conversation. I was fortunate that I had studied at Hitotsubashi University under Dr. Tatsunosuke Ueda, who had doctorates from the University of Tokyo and the University of Pennsylvania. He influenced me in many ways, promoting my love for languages and my interests in international activities.

The English education in Japan has a long way to go. It has never been more necessary to reflect anew upon the basic principles and practical methods of teaching English speaking in schools. At the same time, it seems to me that it would be a good idea if a course in speaking Japanese in public were incorporated into the general curriculum of university education. This might allow the students the opportunity to realize the importance of acquiring the correct knowledge of speaking any language: Japanese, English, French, or any other. The role of language teachers is thus very important, regardless of what language is taught. I believe that the Japanese language has a chance to become an international language in the early part of the next century. Thus the cooperative efforts of those involved in language teaching should be encouraged for teachers and specialists in the Japanese language also. Such cooperative efforts may have a favorable effect upon the English language education in Japan.

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!

INSTRUMENTS FOR EVALUATION

By Scott Howell, S.J., Sophia University

One article of forensic faith which underlies all sorts of public speaking contests is that competition is valuable. Not all English teachers subscribe to this creed, however. I would advise anyone who is not convinced, either by experience or theory, that contests in public speaking are worth the trouble they cause because of the educational benefits they produce, to **reject** all invitations to judge or even watch such contests. Unless you are convinced of this forensic doctrine before you begin to work with students in Japan, your experiences here will be so frustrating that you will give up in anger and disgust.

Speech contests in Japan are overwhelmingly student-run, with almost no adult advice. Such contests are therefore subject to various unusual and apparently inefficient management practices. Such practices are almost impossible to reform, because each year, or each season, a new committee of students is in charge of the contest, and all they have to rely on are manuals of procedure written in Japanese by older students. These manuals have carefully avoided incorporating any suggestions from adults, so "the same mistakes" are likely to occur year after year. If you want to help the students, you must do so in spite of their poor management. Your constructive criticisms are almost certain to be ignored until they have been repeated several times in several places over several years. If you cannot bear up patiently under the stress given by such slow reactions to your good advice, you should refuse the invitations. Most of the English teachers at my university live happy and productive lives by being somehow always "busy" when such requests come in.

But if you "have the true faith" that these contests are very fruitful educationally, then you can steel yourselves for the adversities of judging and coaching. There are many small things that can go wrong during a contest, but the most likely area of confusion is time. Speech contests waste an incredible amount of time for judges and participants. If you note the times of leaving and returning to your apartment, and count the time that a student is actually speaking English in front of you in a competitive situation, you will find that three out of four minutes of your judging day were taken up with something other than listening. Your arrival 80 minutes before the contest in order to have a cup of coffee and listen to a five-minute explanation of a ballot sheet; the 30-40 minutes after the judges had finished making their decisions until the students were ready to listen to

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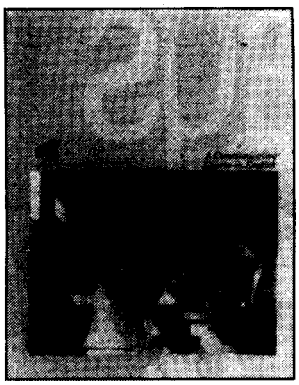

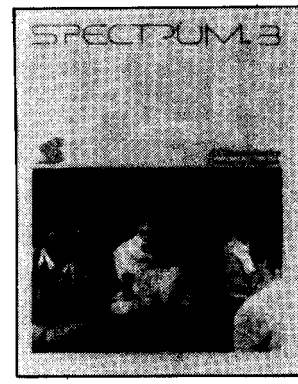

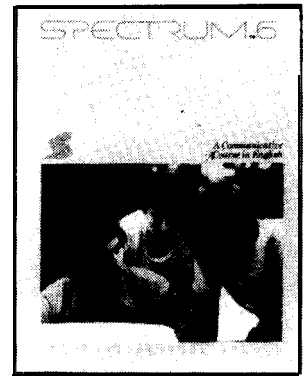

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the announcements; the 20 minutes it took to move to the next building for the reception: all of these ate up your day somehow. American contests have rounds and simultaneous events and such efficient procedures, while Japanese students know only the one-room, very formal, tension-producing event. Until all systems are in place, no one can move in a Japanese contest setting, so delays are inevitable. Do not make any dinner engagements which depend on the contest finishing on time!

If you can bear the burdens of this sort of time-wasting, your next hurdle is the judging procedures themselves. Let's start with the other judges. If one has long experience in judging, or if the other two or four are good friends, then you are in luck. But somehow before the contest begins you all should establish how the points from your ballot sheets and/or the rankings that each judge gives to the contestants will be used in the final decision on which speaker wins which prize. I recommend a rather mechanical system:

a. Each judge ranks the upper half of the contestants in order, with ties allowed, and without too much consideration to speaker points.
b. The ranks assigned by each judge are added for each speaker.
c. The speaker with the lowest total is the winner.
d. When clusters of speakers appear with very similar ranking sums, this procedure is repeated and less popular speakers are excluded one by one.

I recommend against discussing each speaker in detail. The point of the contest judging is to select the best, but the actual procedure is to eliminate the not-so-good and rank the better speakers in order. Each judge's opinion should be respected equally, so the winners are consensus selections. It is wise, however, to try and give some prize to any speaker that even one judge ranked at the very top.

Often the students on the committee have some plan to use the totals on your ballots as rank indicators or, worse, they plan to add up the speaker points for each student given by each judge and rank off the totals. If you know this beforehand, then you have no work to do together after the actual contest. If you can prevent this system from being employed, I suggest that you do so. Each judge uses the points on the ballot to reflect different evaluation procedures. So to add up points from ballots written by an American, a British citizen, and a Japanese judge is to create a number with no meaning. The relative rankings assigned by each judge contain, in my view, much more information than the "raw scores." Point assignments made for the early speakers in a contest may not be comparable to the points given later on, but the judge's ranking remains reliable.

I will introduce some ballot samples and bases for decision; before that, however, I must delicately approach a problem that no one likes to think happens, but which used to happen in Tokyo very often and may still happen elsewhere: The **Fix.** Many teachers of my university who used to judge speech contests but have stopped doing so have explained that they became frustrated because there was in one or another contest a rather clear attempt by the sponsoring company or school to control the result. This took the form in many instances of whispered discussions between two or more judges with similar affiliations. Sometimes the "home" speaker was the beneficiary; other times the first-prize speaker's subject was more important than English or delivery – such a subject was "very suitable" for publication by the sponsor; other times the school or type of school which the speaker represented was decisive, so decisions were made even before the contest could start, by looking at student affiliations. The students in Tokyo evaluate the judges after each contest, and decide not to invite any of us who are uncooperative, or who have strange judging criteria. I do not see any way to jam a fix during the contest judging time, but a casual remark to a senior orgnizer might be helpful to prevent the continuation of the practice.

I borrow below from Prof. Goodnight and Prof. Zarefsky of Northwestern University, who give excellent bases for decision in judging oratory (prepared speeches) and extemporaneous speaking (limited preparation time speeches). Ballots or judging sheets for these two events which have been used with success in Tokyo, after field-testing by the International Society of Hitotsubashi University, are presented. The latter ballot has 20 points tor questions and answers, which might also be used after prepared speeches. An explanation of some of the terms on the ballot follows.

If you bravely accept the invitation to judge and find yourself confronted with one of these judging sheets, you should consider that what write on it will be read and re-read by the students and their friends and coaches and parents, so that the judging sheet is a unique teaching instrument. The more mistakes you can catch and note down, the more suggestions for improvements in organization or delivery, the more successful the speech contest will be for the losing students. Words of encouragement are welcomed, but precise suggestions for improvements are even better.

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As the closing ceremony of the contest grinds along, you will probably be asked to give some comments. Even if the committee members say that you will not be asked to comment, do not believe them. Commonly the chairperson of the closing ceremony has not been told the same things that the judges were told. Comments should include praise of the committee and sponsors, praise for the whole challenge of speaking in a foreign language in competition, and some suggestions of common mistakes seen in more than one speech or speaker. The younger members of the audience profit from such remarks more than you can imagine. The attention of the audience at a speech contest is the best proof I have that something educational is happening amid all the delays and confusion.

If there is a reception, you will be asked to attend and chat with each speaker, explaining your comments on the ballot or making new suggestions. Here too is a proof of the efficacy of these contests, since most college students in Japan do not get their compositions back from their teachers and could care less. Encourage the more hopeless speakers more.

from G. Thomas Goodnight and David Zarefsky

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Bases for Decision in Judging Oratory

1. Consider the suitability of the subject. Is the subject worthwhile, appropriate, timely?
2. Consider thought content. Is there evidence of critical thinking? Is the approach fresh and challenging?
3. Consider organization. Is the introduction adequate? Are points apparent? Are transitions clear? Is the arrangement effective? Is the conclusion adequate?
4. Consider the development of ideas. Is there an adequate use of repetition, restatement, cumulation, example, illustration and evidence for effective communication?
5. Consider the use of language. Is the wording direct, accurate, vivid, and forceful?
6. Consider voice and diction. Is the voice pleasant and appealing? Is pronunciation acceptable? Is enunciation distinct without being pedantic? Is there enough variety and emphasis?
7. Consider bodily action. Does the speaker have "unobstructive" poise and animation? Is he direct and physically communicative? Does he have distracting habits and mannerisms?

Bases for Decision in Judging Extemporaneous Speaking

1. Did the speaker demonstrate a knowledge of the topic being considered?
2. Did he select significant ideas and treat them in a meaningful manner?
3. Did he possess the ability to extemporize, to compose his language as he spoke?
4. Was the introduction adequate? Were the main ideas apparent? Were the transitions clear? Was the conclusion adequate?
5. Consider audibility, directness, fluency, poise, and the use of good English.
6. Consider the pertinency, dependability, and sufficiency of the evidence presented.
7. Consider how clearly outlined and easy to follow the speech seemed to be.

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JUDGING SHEET FOR EXTEMPORANEOUS SPEECH

NO. _____

TITLE OF SPEECH _____

NAME OF SPEAKER _____

CONTENTS (40) Interpretation of Topic Organization Illustrations Originality	/40
ENGLISH (30) Articulation Pronunciation Grammar Choice of Words	/30
DELIVERY (30) Vocal Delivery Body Language Rapport with Audience	/30
QUESTION AND ANSWER (20) Quality of Answers English	/20
Total:	/120

Judge's Signature _____

EXTEMPORANEOUS ENGLISH SPEECH CONTEST

Explanation of Evaluation Items on the Judging Sheet

CONTENTS (40 Points)

1. **Interpretation of Topic.** Did the speaker understand the meaning of the topic, and did the speech content follow the topic?
2. **Organization.** Was the speech organized in a logical manner so that the audience could easily follow the speaker's chain of thought? Did it have an interesting introduction that caught the attention of the audience? Was the body of the speech well developed around a central main point, and did it lead to a clear conclusion that the audience could relate to?
3. **Illustrations.** Was the main point of the speech well supported by illustrations (examples) such as personal experiences, information from news media, authoritative statistics, etc.?
4. **Originality.** Was the handling of the topic unique and original, or was it developed and illustrated in an ordinary way that showed lack of originality?

ENGLISH (30 Points)

1. **Articulation (Enunciation).** Were words and expressions spoken clearly and understandably?
2. **Pronunciation.** Were words pronounced correctly?
3. **Grammar.** Were sentence structure and word use grammatically correct?
4. **Choice of Words.** Were words and expressions well chosen for the particular topic? Were they words one would expect from a university student?

DELIVERY (30 Points)

1. **Vocal delivery.** Was the voice of good quality and was the volume loud enough so that the audience could hear well, or was it too low, or too loud? Was the pace (speed) of delivery just right, or was it too fast or too slow? Were pauses effectively used? Did the speaker have a good rhythm of speech?
2. **Body Language.** Did the speaker use his/her body effectively in stance (posture), gestures, and facial expressions? Or were body actions unnatural, overdone and distracting?
3. **Communication with Audience.** Did the speaker have good eye contact with the audience? How interested was the audience in what the speaker had to say, and how well did he/she hold the audience's attention?

QUESTIONS AND ANSWERS (20 Points)

1. **Quality of Answers.** Did the speaker understand the questions? Were the answers clear, and did they adequately answer the questions?
2. **English.** Was the English of good quality so that the audience could understand what the speaker said? Were words well chosen and correctly pronounced? Was sentence structure grammatically correct?

Total: 120 Points

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JUDGING SHEET FOR PREPARED SPEECH

NO. _____ NAME _____

TITLE _____

CONTENTS (40)
- Choice of Topic
- Title
- Organization
  - Introduction
  - Body
  - Illustrations
  - Conclusion
- Originality
- Humor /40

ENGLISH (30)
- Articulation (Enunciation)
- Pronunciation
- Intonation
- Rhythm
- Grammar
- Choice of Words /30

DELIVERY (30)
- Vocal Delivery
  - Voice projection
  - Rate (Pace)
  - Pauses
- Body Language
  - Posture
  - Gestures
  - Facial Expressions
- Rapport with Audience
  - Eye Contact
  - Sincerity
  - Audience Reaction /30

GENERAL COMMENTS Total: /100

Judge's Signature

_____

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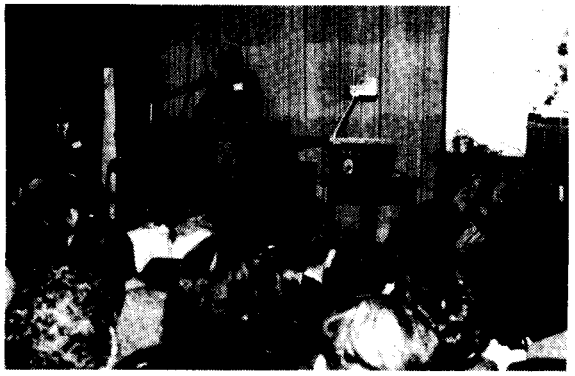

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Here is a list of additions and corrections (marked with an asterisk) to the JALT Membership List published in the January issue. Please see that issue for an explanation of the format and the codes. We will publish corrections and new memberships at intervals – please notify Yumi Nakamura at the JALT Central Office (see p. 3) if you find any irregularities in your own listing.

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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.***

QUIZ SHOWS
Developing Skills in Speech-Making and Listening Comprehension

By Barbara Leigh Cooney

Those who teach adults continually face classes with a potential wealth of information and expertise stored in the minds of students, regardless of their proficiency in English. How can this resource be tapped and exploited in the process of learning a foreign language?

The idea of a Quiz Show arose after observing the popularity of such games on Japanese television. Making speeches is also quite popular in Japan. These two activities can be combined by having students present speeches in their fields of expertise, with students in the audience quizzed on their listening-comprehension of each speech. This works particularly well with ESP classes, and also with low-level company classes where students come from various sections of the company and have an interest in what is happening in other sections. It has also been successful with university classes when the skill was emphasized of selecting topics that are interesting to the other members of the class.

The Quiz Show is prepared for in this way: students are assigned their speech-writing as homework; drafts are proofread in class, and students practice their speeches with the teacher coaching in such areas as pronunciation, enunciation, posture, eye contact, etc. In subsequent classes, speeches are practiced several times, with feedback from peers on each student's skill at speech-making. Students also prepare five true-false statements each, based on their speeches. These are checked by the teacher, but kept "secret" from other students since they are the basis for the upcoming "Quiz Show," which can be set for whenever students are prepared.

Time can be spent in a brainstorming session to determine the format, scoring policy, and title for the Quiz Show. Modeling a popular television program, my students decided on the following:

1. A scoreboard is prepared listing each student's name.
2. The first student's speech is presented; other students are sitting together facing front and listening.
3. The speaker then asks a true-false question.
4. Other students each respond by holding up one of two prepared cards:
   ❑ = true ☒ = false
   Students cannot see one another's cards; they must listen carefully and respond individually.
5. Students with the correct response gain one point on the scoreboard.
6. If the correct answer is "false," the speaker asks for a corrected version of his statement (e.g., Can you make it true? Who can correct the sentence?
7. The first student whose hand is raised is given the opportunity to correct the statement and gain bonus points – factually correct statement: 2 points; factually and grammatically correct statement: 3 points). This portion of the Quiz Show should be emphasized – make sure there are many "false" statements, as they elicit spontaneous use of language in the process of correction. Also, the scoring system makes this part competitively exciting.
8. When all questions are asked and responses are scored, continue with the other students' speeches in turn, until completion.
9. Tally the final scores, determine the winner, and award a prize as the climax to hours of difficult but fulfilling work.

Being an advocate of video, I design Quiz Shows to be recorded as video productions. This slows down the actual Quiz Show somewhat – it takes approximately an hour and a half for a class of eight students. However, skill in speech-making is enhanced, as students tend to take the "game" more seriously. The success of the project is intensified having the excitement of a finished product.

Another advantage of viewing a video recording of the Quiz Show is the opportunity for students to monitor their own speeches, as well as evaluate their peers. This sample evaluation form can be used:

SPEECH EVALUATION

Organization	Poor	Fair	Good	Excellent
Preparedness	Poor	Fair	Good	Excellent
Fluency	Poor	Fair	Good	Excellent
Enunciation	Poor	Fair	Good	Excellent
Intonation	Poor	Fair	Good	Excellent
Pronunciation	Poor	Fair	Good	Excellent
Volume	Poor	Fair	Good	Excellent
Eye Contact	Poor	Fair	Good	Excellent
Gestures	Poor	Fair	Good	Excellent

If video is not used, this same evaluation form could be useful during practice sessions.

Regardless of whether or not you use video recording, students, as well as the teacher, enjoy the opportunity to teach and learn and grow via the English language. Have a Happy Quiz Show!

Barbara Leigh Cooney, M.A. in TESOL from the University of Arizona, teaches English full-time at Ashiya University and part-time at Kobe College and Kobe City University of Foreign Studies.

JALT UnderCover

CROSSLINGUISTIC INFLUENCE IN SECOND LANGUAGE ACQUISITION. Eric Kellerman and Michael Sharwood Smith (Eds.). Pergamon, 1986. 206 pp.

The stated purpose of this book is to publish recent work by researchers in Europe on cross-linguistic influence (CLI) and to deal with the theoretical implications of empirical research on CLI. The term CLI is a new coinage that the editors have proposed to replace the term ***language transfer.*** They prefer this "theory neutral" term because the term ***transfer*** is more appropriately limited to laboratory experiments and a psychology theory (behaviorism) no longer part of current thinking in the field. They also justify this change because of the need for a term to cover a range of second language acquisition phenomena, including avoidance, L2 influence on Ll ("language loss'), and a variety of language contact situations such as naturalistic (nonclassroom) L2 acquisition, pidginization, and language relearning. Despite their arguments, however, most of the other authors in the volume continue to use the term ***transfer.***

The book consists of an introductory chapter by the editors and 14 original papers by 15 authors (including the two editors, who each have individual articles in the volume) working in universities or research institutes in six European countries: 7 in the Netherlands, 2 each in Finland, West Germany and Denmark, and 1 each in France and Switzerland. The articles concern the study of English as a foreign language by speakers of Danish, Dutch, Finnish, French, German, Spanish, and Swedish. Other language pairings dealt with include Ll Spanish/L2 French, Ll English/L2 German, and Ll Dutch/L2 German.

The articles in this volume cover CLI in a wide variety of linguistic domains: suprasegmental phonology, segmental phonology, lexical semantics and morphology, syntax, and discourse. In addition, some of the articles are concerned primarily with theoretical aspects of transfer and models of second language acquisition (SLA) in general.

Theory is what the book is principally concerned with, according to the editors. The past few years have seen a revival of interest and research into the question of transfer. The editors feel that "the time is now ripe for due attention to be paid to the clarification of problems that have emerged in the interpretation of data" (p. 3). Many of the articles, therefore, are lacking in data, the reader sometimes being advised to see the data the authors have published previously.

Although the editors indicate the need for theory, there is clearly not yet a single theory to handle transfer. Some of the authors are concerned with reconciling "mainline" linguistic theories with transfer data. Kean and James try to apply concepts from Universal Grammar (UC) on matters of syntax and phonology respectively. Sharwood Smith and Kohn discuss syntactic transfer in terms of the Chomskyan distinction of competence and performance (with new cover terms: competence/control for Sharwood Smith and knowledge/retrieval for Kohn). Trevise's article on topicalization in the English of French speakers relies partly on the typological notions of topic-prominence and subject-prominence (Li and Thompson 1976). Two articles, one by Faerch and Kasper and the other by Sajavaara, attempt to deal with transfer in a cognitive framework of language acquisition. Sajavaara also specifically rejects hierarchically-ordered grammars as incapable of accounting for the "process" of transfer.

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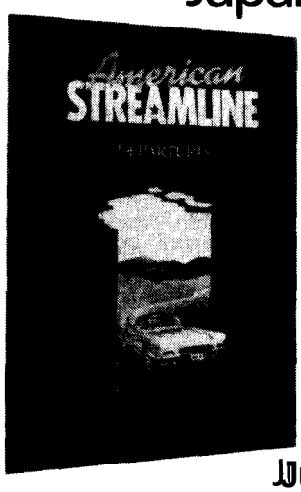

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Some of the authors use rather new theories in their discussions. Jordens relies on a rather confusingly described language production model based on a procedural grammar for sentence formulation developed by Kempen and Hoenkamp (1982) called Incremental Procedural Grammar. Wenk, in his article on speech rhythms in English and French, relies on his own theory of trailer-timed vs. leader-timed languages. Py, in his article on Ll loss by Spanish migrant workers in Francophone Switzerland, takes a sociolinguistic approach, one markedly different from the other authors in the volume.

Two disappointing articles were those the editors labelled as dealing with "discourse" and CLI. Jordens' article on case errors in L2 German and Trevise's article on topicalization, while discussing topics that are discourse dependent, do so basically at the sentence level giving only isolated sentences as examples. One would have hoped that by now the latest in European research in this area could get beyond this point to deal with transfer phenomena in whole texts.

One important aspect of this volume is the emphasis on the fact that transfer is not as monolithic a phenomenon as it was formerly perceived to be. Sajavaara suggests that transfer can be viewed as different phenomena related to gaps in the information stored in memory, message reduction, interaction between controlled and automatic processes, and the effects of language teaching. Faerch and Kasper distinguish three kinds of transfer strategies along the same lines.

Another important aspect of this book is that most of the articles deal with the learning and/or acquisition of English as a ***foreign*** language. Much of SLA research is dominated by North American concerns with ESL, particularly with immigrant and student groups. For those of us who are interested in SLA outside English-speaking environments, however, such ESL findings are often of limited use because of the differences in input the learners receive. The European approaches to the question of language transfer give us perhaps better directions in which to study the language learning of our students.

Reviewed by Robert M. De Silva
Kanda Gaigo Daigaku

References

Kempen, G. and E. Hoenkamp. 1982. An incremental procedural grammar for sentence formulation. Unpublished Report, University of Nijmegen (to appear in ***Cognitive Science).***

Li, C.N. and S.A. Thompson. 1976. Subject and topic: a new typology of language. In C.N. Li (ed.), ***Subject and Topic.*** New York: Academic Press.

Reviews in Brief

THE ADVENTURES OF LUCKY LUKE, I and 2. Adapted and Translated by John Pint. Pergamon Press, 1986. Vol. 1, 59 pp.; Vol. 2, 60 pp.

For the teacher in need of high-interest, lower-level reading materials, John Pint's adaptation of ***The Adventures of Lucky Luke*** is a welcome sight. Capitalizing on the universal appeal of comics in general and the enormous success of the Lucky Luke cartoon cowboy series in particular, Pint has created two very attractive supplementary EFL reading texts.

Each volume contains four stories translated from the original French into British English. Definitions of key words and expressions used in the text are included as footnotes and then compiled at the end of each story, with a cross reference and example of correct usage. Additionally, an objective exercise follows each section in both volumes, while several creative writing exercises are interspersed throughout the second text. Each book can be used independently of the other. If, however, only one is to be selected, then Volume 2 might be a better choice, as it has more exercises of a greater variety than Volume 1.

Both books are welt presented with eye-catching, multi-colored illustrations. When used with a junior high group in an intermediate-level EFL class, the books generated great interest and enthusiasm.

While a teacher's edition and guidelines would be useful, an answer key is provided with each book, making it possible for students to work through the text individually. The most effective use of these materials, however, would be as part of a group reading program that would allow discussion and explanation of items presented. As such, ***The Adventures of Lucky Luke*** are two very appealing and successful supplementary texts.

Reviewed by Lorraine W. Hanson
The Kinnick School, Yokosuka

LEARNING TO READ IN A MULTICULTURAL SOCIETY: The Social Context of Second Language Literacy. Catherine Wallace. Pergamon Press, 1986. 216 pp.

For most readers of ***The Language Teacher*** this book does not have much direct relevance because the research behind it and the focus of

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it are on how to help children learn to read in a culturally pluralistic but English-speaking environment. Further, some of the conclusions and/or recommendations are little more than truisms (e.g., "[Reading] success is dependent not just on linguistic and world-knowledge but also on motivation and attitude." p. 45). However, many readers could profit from several points made by the author.

Foremost of these is Wallace's respect for readers as persons of worth. Throughout the text she indicates the importance of experience and ideas the students bring to the classroom and that much of progress in reading depends on the positive personal relationship of students and teacher.

Second, Wallace can teach us how to make use of student errors ("miscues") rather than become frustrated by them. ". . . the kinds of errors made will reveal the system being operated by the student; what hypotheses he is forming about the reading process." (p. 47) Wallace provides quite a few pages of recorded material followed by error diagnosis and appropriate help for the students.

Wallace also provides us with a helpful way of looking at grammar. She finds that "a language to talk about language" (p. 94) cannot be avoided when teachers try to help students. Students should not be taught traditional grammar with its emphasis on rules, but students need to be "language aware," alert to the structures and processes of language. Her text includes several projects and practical suggestions for aiding students to become language aware.

Finally, I liked Wallace's emphasis on making teachers aware of how they can improve motivation by showing their students the practical value of knowing how to read. Now I'll try harder to get all the signs on our campus written in English.

Reviewed by Frank Kublman
Palmore Institute

SMALLTOWN DAILY: An Elementary/Intermediate/Advanced Reader. John Miller and Raymond Clark (Eds.). Pro Lingua/Holt-Saunders, International Edition, 1985. 90 pp.

While I was browsing through the ESL readers in the bookstore looking for a text suitable for intermediate-level students, the subtitle "An Elementary/Intermediate/Advanced Reader" caught my eye and I eventually decided to adopt ***Smalltown Daily*** as a main text in one class of junior college students and one of motivated adults.

Smalltown Daily consists of articles gleaned from a certain unidentified local newspaper during 1983. (Presumably it is the paper printed in Brattleboro, Vermont, the home of the original publisher, Pro Lingua Associates.) The articles are chronologically arranged according to month of publication. They have been chosen with an eye to their "timelessness," i.e., they deal primarily with aspects of everyday American life and culture and therefore ***could*** have been written in any year. There are articles about school and community activities, sports events and customs associated with the various holidays and seasonal festivities, which, taken together, give a fairly accurate and complete depiction of the flow of life through a typical calendar year. "Top news" stories are not generally included, except insofar as they touch on matters of enduring interest. There is a wealth of human-interest material – the type often found in the Sunday newspaper supplements. There is one weather report (with map) for each month.

The 24 articles in each month's section are graded broadly on a one- to three-star scale (hence the subtitle) and there are eight of them at each proficiency level. Although, according to the editors, the shorter one-star items have been considerably simplified, the English remains perfectly natural and flows well. A handy space for writing notes and glosses has been provided at the bottom of each page. The book closes with an index of topics and a number of suggestions as to how the book might be used as a text.

I have tried several approaches with ***Smalltown Daily*** with varying degrees of success, but one that has worked fairly well in a large class is the following: (1) Split the class up into semi-permanent small groups of three or four at the beginning of the term. (2) Assign the students at least one week in advance to read all of the articles in a particular section by the next class and choose at least one to discuss. (3) During the first 15 minutes of that class, ask the students to write a meaningful, one-page essay based on an article of their choice. The essays are collected, and the remainder of the period is devoted to discussion of an article of the group's choice. Each group chooses one member (different each time) to prepare a summary of the group members' opinions for the second class. (4) In the following class, return the essays for rewriting at home. If necessary, give the students a little more time to work in their groups. In turn, the groups go to the front and the designated member presents the summary. The other students are encouraged to ask additional questions of the group members. Comment as appropriate. Group members receive a common grade based on the quality of the presentation.

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Ideally, of course, an instructor wishing to use a set of newspaper articles as a text should compile his/her own personal "smalltown daily." Considering, however, the time and work which would be involved in putting together such a large assortment of articles of wide appeal from scratch, a book like ***Smalltown Daily*** can be a godsend. The potential for adaptation to group work is, I think, a boon to the instructor and also appreciated by the students.

Reviewed by Bill A. Rockenbach
Osaka YMCA College/Tezukayama Gakuin

ENGLISH AS A SECOND LANGUAGE IN THE UNITED KINGDOM (ELT Documents: 121). Christopher Brumfit (Ed.). Pergamon Press, 1985.

This volume reports the situations and conditions for the teaching of English as a second language in the United Kingdom with great thoroughness and detail. Seen from Japan, much looks very different, but a number of features are distressingly familiar.

The students are recent arrivals or the offspring of non-English speakers and the teachers are not generally acquainted with or respectful of their first languages: this seems to be at the root of some of the problems reported. One paper (Hester), however, reports on the value of these languages, when consciously used as a resource, to establish contacts between the students and integrate them. Administrative, bureaucratic, and policy considerations comprise an apparently central concern, as nearly a third of the papers deal exclusively with such matters, and the rest of the contributions show a strong awareness of the need to pay attention to these noneducational matters.

There is a refreshing paper (Chatwin) asking, 'Can ESL teaching be racist?' The answer is that indeed it can. It even claims that a special effort is required to keep ESL teaching from being racist. The nine points that are raised all seem relevant outside the U.K. also, and the suggestions for drawing alienated students into the learning process are very perceptive.

For someone who is looking for news of how the other half is coping, there is plenty to learn. However, for a foreigner (to the U.K.) much is difficult to understand and it would have been helpful to have more background information on the teaching environments, the numbers and kinds of students, and the treatments administered.

Reviewed by Torkil Christensen
Hokusei Junior College, Sapporo

RECENTLY RECEIVED

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

Notations before some entries indicate duration in 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 March 31.**

CLASSROOM TEXT MATERIALS/ GRADED READERS

*Hanks & Corbett. ***Business Listening Tasks*** ("Professional English" series). Cambridge, 1986.
*Lefkowitz. ***From Process to Product: Beginning-intermediate writing skills for students of ESL.*** Prentice-Hall, 1986.
*Lott. ***A Course in English Language and Literature*** (Student's book, Tutor's book). Arnold, 1986.
*Roberts. ***Tactics*** 3 (Workbook). Macmillan, 1986.
*Swan & Walter. ***The Cambridge English Course, 2*** (Student's books A, B, C). Cambridge, 1986.
*Watson. ***Welcome to English, I*** (Student's book, Teacher's book). Macmillan, 1986. NOTE: From **the introduction: "This** book is primarily for adults **in the Arab world. . . ."**

Macmillan "Advanced Readers" series, 3 vols. Macmillan, 1986.
The Mouse
After the Fair
Tickets. Please

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†Roberts. ***Tactics*** 2 (Student's book, Workbook, Teacher's book). Macmillan, 1986.
†U.C.L.E.S. ***Cambridge First Certificate Examination Practice 2.*** Cambridge, 1986.

NOTICE: The scheduled reviewers of the following books have declined to review them. Other JALT members who would like to assume responsibility for any of the reviews should contact the Book Review Editor:
Hall. ***Working with English Prepositions.***
Herzfeld-Pipkin & McCarrick. ***Exploring the United States: Past and Present.***
Mason. ***Ports of Entry.***
O'Donnell & Paiva. ***Independent Writing.***
Rogers. ***Dictionary of Cliches.***

TEACHER PREPARATION/ REFERENCE/RESOURCE OTHER

*Ball & Wood, eds. ***Dictionary of English Grammar Based on Common Errors.*** Macmillan, 1986.
*Dubin & Olshtain. ***Course Design: Developing programs and materials for language learning ("New*** Directions in Language Teaching" series). Cambridge, 1986.
*Hino. トーフルの 650点：私の英語修業 Nanundo, 1987.
*Peng, ***et al.,*** eds. ***Variation of Language:*** ことばの多様性 Hiroshima: Bunka Hyoron, 1986.
*Valdes. ***Culture Bound: Bridging the cultural gap in language teaching*** ("Language Teaching Library" series). Cambridge, 1986.

Ban. ***Dictionary of Link Words in English Discourse.*** Macmillan. 1986.

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†Morgan & Rinvolucri. ***Vocabulary*** ("Resource Books for Teachers" series). Oxford, 1986.

The Language Teacher also welcomes well-written reviews of other appropriate materials

(cont'd on page 45)

A WORLD PREMIERE FILM EVENT!

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William Crawford, Visiting Professor
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Chiyoda-ku Tokyo 101. Japan

(cont'd on page 43)
not listed above, but please contact the Book Review 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 publication in future issues of ***The Language Teacher:***

Abdulaziz & Shenkarow. ***Write It Right.***
Ackert. ***Please Write.***
Aebersold, ***et al. Critical Thinking, Critical Choices.***
Aitken ***Overtones.***
Allen & Robinett. The New ***Technologies.***
Bacheller. ***Listening and Recall.***
Black, ***et al. Fast Forward.***
Brieger & Comfort. ***Business Issues.***
Brumfit, ***et al. Computers in English Language Teaching***
Buschini & Reynolds. ***Communicating in Business.***
Carrier. ***Business Reading Skills.***
Cawood. ***Cassell's Intermediate Short Course.***
Crombie. ***Discourse and Language Learning.***
–––––. ***Process and Relation in Discourse and Language Learning.***
Crow. *Vocabulary for Advanced Reading Comprehension.*
De Jong. ***The Bilingual Experience.***
Dubin, ***et al. Teaching Second Language Reading for Academic Purposes.***
Dunn. ***Noah and the Golden Turtle.***
Ellis. ***Understanding Second Language Acquisition.***
Feigenbaum. The ***Grammar Handbook.***
Fried-Booth. ***Project Work.***
Graham. ***Small Talk.***
Harper, ed. ***ESP for the University.***
Harris & Palmer. ***CELT.***
Harrison & Menzies. ***Orbit 1.***
Kitao & Kitao. ***American Reflections.***
Klein. ***Second Language Acquisition.***
Knght, ed. ***Keep in Touch.***
Krashru. The ***Alchemy of Language.***
Larson-Freeman. ***Techniques and Principles in Language Teaching.***
Lavine & Fechter. ***On Line.***
Lee, ***et al.,*** eds. New ***Directions in Language Testing.***
Mason. ***Meaning by All Means.***
McCrum, ***et al. The Story of English.***
Menasche. ***Writing a Resarch Paper.***
Mugglestone, et ***al. English in Sight.***
Noone. The ***Ability to Risk.***
Reinhart & Fisher. ***Speaking and Social Interaction.***
Rice & Burns. ***Thinking/Writing.***
Rivers. ***Communicating Naturally in a Second Language***
Roberts. ***Steps to Fluency.***
Room. ***Dictionary of Britain.***
Rossi & Garcia. ***Computer Notions.***
Sheehan. ***Comp One!***
Swartz & Smith. ***This is a Recording.***
Taylor, ***et al. Ways to Reading.***
Thomas. ***Intermediate Vocabulary.***
Thomson & Martinet. ***A Practical English Grammar, 4th ed.***
Tomalin. ***Video, TV & Radio in the English Class.***
Wright. ***Collins Picture Dictionary for Young Learners.***
Zion, ***et al. Open Sesame*** series.

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.

YOKOHAMA

BASICS IN LISTENING: SHORT TASKS IN LISTENING COMPREHENSION

By Munetsugu Uruno

At the January meeting of the Yokohama chapter, Munetsugu Uruno of Ibaragi High School urged teachers to devote at least five minutes per class to listening comprehension activities. Although research shows the importance of listening in communication, listening comprehension is often neglected in secondary ELT classes.

Uruno, who has written a listening comprehension text with Michael Rost, gave guidelines for developing effective listening comprehension activities. First, listening comprehension exercises should be task-oriented; that is, students must take an active role. Secondly, listening comprehension exercises must be short in length and relatively easy for the learner. The language presented in the exercise must be authentic, and different varieties and registers of the target language should be listened to throughout the course. Finally, the language comprehension activity should not be too difficult and time-consuming for the teacher to make; revise and adapt existing materials when possible.

Reported by Jack King
Toyo-Eiwa Junior College

KOBE

VISUALLY SPEAKING: OHP AND VIDEO

By Jan Visscher, Kwansei Gakuin Daigaku

At JALT-Kobe's January meeting Jan Visscher reintroduced a piece of equipment which is now seemingly becoming an antique in the classroom – the OHP, otherwise known as the overhead projector.

Visscher first explained and demonstrated how simple it is to operate the OHP, and explained the hardware needed to make it more useful. He also discussed the other advantages of the OHP compared to the blackboard. By using the OHP, the teacher can always face the class when teaching, be able to refer back to what was previously written (you can't on a chalkboard), and create a large bright image as a focus of interest. This focus towards the front of the class avoids the "head down and read" syndrome, thus allowing the students to concentrate on what is being taught. He later presented some other practical uses in the language classroom.

Visscher suggests that the OHP can be used to help students with production. This can be done by projecting a picture which is out of focus or covered, and then revealing portions of it, or focusing it, while students talk about it. Another use of a picture is to let the student add to it, and explain the additions. A picture can also be used as a backdrop for a dialogue/roleplay.

Reported by Patrick J. Bea
The Natural Way EC School

OMIYA

CUISENAIRE ROD TECHNIQUES

By Derald Nielson

Derald Nielson led the JALT-Omiya chapter in a hands-on practice of rod techniques at the January meeting. We learned prepositions of place, compared the lengths of different rods, and predicted what would happen if just one more rod were added to the model on the table.

A rod is a rod; or a rod can be the representation of a building in a "rod city." We practiced talking about time using a rod calendar, with each rod representing a day of the week. The rods help focus the students' concentration, reinforce textbook material, and introduce an element of surprise in the classroom, as the students wonder just what they are going to be doing. If teachers set up some nonverbal cues, they can elicit speech quickly without the interference of their own voices.

To use the rods with large classes, Nielson suggested forming small groups and teaching a representative from each group some simple commands. They in turn teach their group the commands. The students can give each other commands, working in pairs with a screen on the table between them.

Delivering commands at natural speed, and demonstrating what you want done if the students are confused, are important. The more rods are used, Nielson said, the more ideas teachers and students can create. The participants seemed convinced that a box of rods is a good investment.

Reported by Marian Pierce

SENDAI

TEACHING ENGLISH THROUGH GEOGRAPHY

By Alven Robinson, Miyagi Gakuin College for Women

Geography is a superb vehicle for teaching English through a designated subject matter. A broad area of study – rich in vocabulary, concepts and applications – geography comprises the physical and the human. The former ranges from climatology to geomorphology, while the latter includes cultural geography and the geography of ideas.

On a blank map students are asked to identify concepts such as ***cape, gulf, isthmus,*** etc. The slide projector is yet another tool of the geographers. Captivated by spectacular views of the Grand Canyon, or the plains of Montana, momentarily students are freed of their fear of speaking while vastly increasing their awareness and understanding of the world. As much a part of the American psyche as ***Fujisan*** is to the Japanese, shouldn't the Grand Canyon, as only one example, be known and recognized?

Through statistics students can develop abstract thought; e.g., discuss the relationship between GNP and the birthrate. Serious topics like world hunger can animate a panel or roundtable discussion.

A brief holiday from functional/notional preoccupation, invigoratingly fresh in ideas and images, Robinson's presentation suggested a science-based view of man which, in spite of inherent limitations, can contribute to the formation of a rational and consistent world-view.

Reported by Alan Gordon

NO CHAPTER IN YOUR AREA?

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

Bulletin Board

Please send all announcements for this column to Jack Yohay, 1-1 11 Momoyama Yogoro-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.

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　　一般－ 1日 2,500円、全3日 6,500円
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CROSS-CULTURAL CONCERNS IN THE LANGUAGE CLASSROOM

The Kobe chapter will hold a special one-day conference on the cross-cultural aspects of language teaching on Sunday, May 17. The conference will feature workshops and lectures with the specific aim of providing language teachers with practical ideas and experiential training for enhancing the cross-cultural component of their teaching. The keynote speech will be given by Ryoko Nakatsu, well-known author of ***Nande Eigo-o Yaru No.*** Further details will be announced in the April and May issues of ***The Language Teacher.***

EFL IN JHS AND SHS CALL FOR PAPERS Nagoya, Sunday, May 31st

JALT-Nagoya chapter calls for papers in English or Japanese for a one-day mini-conference on teaching English in junior and senior high schools. Format: Lecture, Workshop, Demonstration. Length: 50 min. or 80 min. Possible Topics: Motivation, ESS Club activities, TPR, large class management, team teaching, etc. Deadline for receipt of proposals: March 10. Please send proposals (in English or Japanese) to Scott Petersen, Nanzan University, 18 Yamazate-cho, Showa-ku, Nagoya 466. Include brief abstract, title, equipment needed, length, name, address, phone number, biodata. Information:

(cont'd on next page)

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Tetsu Suzuki, 0566-22-5381, or Scott Petersen, 052-834-1047.

TESOL/IATEFL SUMMER INSTITUTE

TESOL and IATEFL are co-sponsoring a 1987 Summer Institute in Barcelona in collaboration with ESADE (Barcelona), Teachers College, Columbia University (N.Y.), and the University of London Institute of Education.

Course Directors: John Fanselow, Peter Strevens, H.G. Widdowson. For further information: E.P. Mills, ESADE, Av. de Pedralbes, 60, 08034 Barcelona, Spain.

TESOL-FRANCE

will hold its 1987 Convention in Paris on April 4-5 at ENST (Ecole Nationale Superieure des Telecommunications). Guest speakers will include Christopher Brumfit, Rod Bolitho, Raymond Murphy, Jean-Paul Narcy, Frank Frankel, and many more. To receive the full convention program and registration forms, contact: TESOL-France, c/o E.N.S.T./B430: 46, rue Barrault, 75634 Paris Cedex 13, France; tel. (33-l) 45-88-28-05.

INTRODUCTION TO SELF-ACCESS PAIR LEARNING TRAINING
Tokyo, March 17-21
Osaka, March 24-28

Nicolas Ferguson, Director of the C.E.E.L. in Geneva, will offer two five-day training seminars in March on self-access pair learning. This training is strongly recommended for anyone who wishes to teach the course ***Threshold***. Places: Tokyo – I-House, Roppongi; Osaka – Ohbayashi Biru, near Temmabashi. Information: DIDASKO, 6-7-3 1-6 11 Itachibori, Nishi-ku, Osaka 550; tel. 06-443-3810. Register by March 5 for discount.

SUGGESTOPEDIC SPANISH
Tokyo, March 23- April 3

Sanno Junior College will be offering a 66-hour Suggestopedic conversational Spanish course for those wishing to learn Spanish in a relaxed atmosphere, as well as an example of Suggestopedia for those teachers who would enjoy learning about Dr. G. Lozanov's methodology by experiencing it directly. Dates as above except March 29; 9:30 a.m.-4:30 p.m. Instructor: Alison Miller, Associate Professor, Sanno Junior College, who has studied under Dr. Lozanov in Bulgaria. Information: Ms. Kasuga, 03-704-1967.

(cont'd on pane 50)

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(cont'd from page 48)

THE FIRST INTERNATIONAL LANGUAGE TESTING CONFERENCE
Foreign Language Center, The University of Tsukuba, Ibaraki-ken
March 30--3 1

Sponsors: JALT (Japan Association of Language Teachers); The British Council; Foreign Language Center, The University of Tsukuba

Supporting Organizations: JACET (Japan Association of College English Teachers), KATE (Kanto Koshin Etsu Eigo Kyoiku Gakkai), and LLA (Language Laboratory Association) Kant0 Chapter

Monday, March 30

Registration:	From 9 a.m.
9:15-10:30	Face Validity and the College Entrance Exam. Steven Ross (Kobe University of Commerce) and Joe Greenholtz (Baika Junior College)
10:30-10:45	Coffee
10:45-l1:30	Grammatical Test Items and Domain-Referenced Testing. James R. Nord (Nagoya University of Commerce)
11:30-12:15	N73: Test of Channel Capacity. Nicolas Ferguson (C.E.E.L.) and Tom Pendergast (International Buddhist University)
12:15- 1:l5	Lunch
1:15- 2:00	Progress Testing: Matching Testing to Teaching. Terence Toney (The British Council, Tokyo)
2:00- 2:45	Writing Proficiency Testing: Error Count Methods Revisited. Jonathan D. Picken (Tokai University)
2:45- 3:30	A Comparison of Latent Trait and Traditional Item Analysis Methods. Fred Davidson (UCLA) and Steven Ross
3:30- 3:45	Coffee
3:45- 4:30	Item Difficulty of English Language Tests for Japanese Students: The RASCH Model Calibration. Kenji Ohtomo, Hiroshi Asano, Tamaki Hattori, and Morio Yoshie (The University of Tsukuba)
4:30- 6:00	Application of Item Response Theory to Language Assessment. Grant Henning (UCLA)
6:30	Banquet (\4,000)

Tuesday, March 3 1

Registration:	From 9 a.m.
9:00-10:15	Testing Reading Comprehension: The Notion of Hierarchical Ordered Skills. Charles Alderson (The University of Lancaster)
10:15-10:45	Coffee
10:45-11:15	Oral Interactive Testing at a Japanese University. Eloise Pearson (Sophia University)
11:15-12:00	Performative Evaluation and Production of CAI Software for Vocabulary Building. Reiko Hojo, Reiko Iwasa, and Mina Taguchi (ICU)
12:00- 1:00	Lunch
1:00- 1:45	Developing an Interview Assessment Scale for Japanese University Students. Yae Ogasawara (The University of Tsukuba)
1:45- 2:30	Validity of Written Tests of Pronunciation. Gary Buck (Meijo Women's Junior College)
2:30- 3:15	Oral Proficiency Tests for Large Groups. Judith A. Johnson (Cheong Ju University of Education, Korea)
3:15- 3:30	Coffee
3:30- 4:15	Word Difficulty as a Readability Variable (II). Hideo Kiyokawa (Wayo Women's University)
4:15- 5:30	Turning the FSI Back to Front and Souping It Up. Barry Natusch (Tokoha University)
5:30- 6:00	Questions and Answers: Grant Henning and Charles Alderson

Members of sponsoring and supporting organizations	\3,00 0 (1 day)	\6,000 (2 days)
Non-members	\3,500 "	\7,000 "
Students (University of Tsukuba)		\2,000 "
Banquet	\4,000	

There will be no pre-registration. We regret that we are not able to handle accommodations. For a brochure in both languages of the conference with information about accommodations and transportation, please send a stamped, self-addressed envelope to the Foreign Language Center, The University of Tsukuba, Sakura-mura, Niihari-gun, Ibaraki-ken 305; tel. 0298-53-2420 (H. Asano) or 0298-53-2429 (Virginia LoCastro).

SPRING SSH WORKSHOP
March 27-29

A three-day SSH (Sound Spelling Harmony) workshop will be held Fri.-Sun., March 27-29, at Minami Aso Greenpia Hotel. SSH, a practical approach to the problems of teaching the sounds and spellings of English to beginners, is based on the principles of phonics and utilizes a series of books and other materials developed by its originators, Paul V. Griesy and Yoshiko Yanoshita. For information: Dr. Paul V. Griesy, Kyoiku-gakubu, Kumamoto University, Kurokami, Kumamoto-shi 860; 096-344-2111, ext. 2522.

Meetings

Please send all announcements for this column tp Jack Yohay; 1-111 Momoyama Yogoro-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.

FUKUOKA

Topic:	Testing for Communication
Speaker:	Rebecca M. Valette
Date:	Sunday, March 8th
Time:	10 a.m.-12 noon
Place:	Tenjin Center Bldg., 14F (Iwataya Community College), 092-78l-l031. (See map in Dec. '86 LT)
Fee:	Members, free; non-members, \l,000
Info:	Etsuko Suzuki, 092-761-3811 (W)

Donuts and coffee await early-morning participants at this lecture by Boston College's Director of Language Laboratory and Professor of Romance Languages. An internationally-recognized expert in the fields of language methodology and testing, Dr. Valette has lectured and conducted workshops throughout Europe, Australia, and North America. She and her husband, Jean-Paul Valette, have authored widely-used high school series textbooks in French and Spanish.

Those who teach these languages in Japanese schools are especially encouraged to attend.

April Meeting

Topic:	It Works for Me! The Year's Best Teaching Ideas
Speakers:	Members of local chapter
Date:	Sunday, April 19th
Time:	2-5 p.m. Restaurant outing, 5:30-7:30 p.m.
Place/Fee/Info:	as above

NEW DIRECTIONS IN LANGUAGE TEACHING
Tokyo, March 19th
Osaka, March 25th

Adrian Underhill, author of ***Use Your Dictionary*** and Head of Teacher Training at International House, Hastings, England, will give a free seminar entitled "New Directions in Language Teaching" at ILC Kanda School (March 19, 2-4 p.m., 03-264-5935 for reservations) and ILC Osaka School (March 25, 4:40-5:30 p.m., 06-376-2105 for reservations).

Want to increase your teaching repertoire? Then come and hear your colleagues describe their prized teaching techniques. We still have openings for 10- to 20-minute presentations. Gain valuable conference workshop presentation experience. Contact Ms. Suzuki (above) or Maddy Uraneck, 0940-33-6923 (after March 20) by April 10.

HAMAMATSU

Topic:	Methods and Materials for Teaching Company Classes
Speaker:	Shelagh Speers
Place:	Seibu Kominkan, 1-21-1 Hirosawa; 0534-52-0730
Date:	Sunday, March 8th
Time:	I-4p.m.
Fee:	Members, free; non-members, \500
info :	Todd Lynum, 0534-74-0328

Ms. Speers, a former Hamamatsu chapter member, has a total of eight years of English teaching experience in Canada and Japan. In Japan, she has taught a number of company classes and is now a representative tor Oxford University Press.

(cont'd on next page)

ANNOUNCEMENT!

The following areas are now organizing chapters and have begun holding meetings:

Area	Coordinator
Suwa (Nagano-ken)	Mary Aruga 0266-27-3894
Fukui (Fukui-ken)	Edward Miller 0776-3 5-7684
Kanazawa (Ishikawa-ken)	Susan Kocher 0762-41-4496

If you live or work in one of the above areas and wish to join a new chapter, please contact the above organizers.

This commercial presentation will address some of the problems peculiar to teaching company classes and ways to deal with these problems by using Oxford materials.

HIROSHIMA

Topics: 1) Games! (Turning texts into. . .)
2) Accuracy vs. Fluency: Why, when and a few hows
Speaker: Marc Helgesen
Date: Sunday, March 15th
Time: 1--4 p.m.
Place: Hiroshima YMCA Gaigo Gakuin, Bldg. 3,2F, Room 203
Fee: Members, \500 non-members, \1,000
Info: Martin Millar, 082-277-2389
Miyoko Yamada, 082-228-2269

1) Games work. They can give language practice a purpose by creating a reason and a mechanism for communication. Further, the addition of an immediate goal can encourage students who otherwise lack motivation. Games mcrease student investment, involvement, and fun. In this workshop, the elements of language learning games will be considered and games adapted from LT texts will be demonstrated through practice. Strategies for modifying text materials (foreign and domestic) to turn them into games will be shared.

2) Our students need both accuracy and fluency work. Too often, however, we teach toward one extreme or the other, resulting either in students who use English so haltingly that they can't carry on a conversation or students who "throw a bunch of words together" and hope that the meaning gets across. This activities-based workshop will consider the roles of accuracy and fluency in both reception and production. Participants ***will experience*** a variety of activities that illustrate the points.

Marc Helgesen teaches at the University of Pittsburgh ELI-JP, Tokyo. He is principal author of ***English Firsthand*** (Lingual House) and is the editor of ***The Language Teacher's*** "My Share" activities column. He has published and presented widely on gaming and on large classes.

KANAZAWA

Topic: Classroom Activities
Speaker: Kevin Monahan
Date: Sunday, April 5th
Time: 2-5 p.m.
Place: Kanazawa Bunkyo Kaikan
Info: Susan Kocher, 0762-41-4496

For information on the March 1 kickoff meeting, call the above number.

KOBE

Topic: Using TPR with the ***Learnables:*** Global Contextualization and TPR
Speakers: Robert Liddington and William Stanford
Date: Sunday, March 8th
Time: 1:30-4:30 p.m.
Place: St. Michael's International School
Fee: Members, free; non-members, \1,000
Info: Jan Visscher, 078-453-6065

TPR, as it is generally used, is a most valuable classroom approach. It involves the perception of speech both overtly, starting with imperatives, and covertly in the language of the caretaker (teacher). The use of the whole body in this process is particularly significant: the brain's macro-motor functions used in such activities as walking and jumping are monitoring and interacting with the processes of neurolingual structuring that take place in language acquisition. However, without global contextualization, the programming is limited to discrete linguistic functions, not the language of communication.

There will be a short introduction outlining the methodological basis followed by a demonstration lesson in Japanese. The course from which the presentation is derived is for beginners and therefore also includes the extensive use of visuals from the ***Learnables*** and other resources in combination with the techniques of TPR.

Robert Liddington taught EFL at Universite de Nancy II. In Japan he taught for the Japanese Self-Defense Forces and is currently Director of Studies at Language Resources in Kobe. Bill Stanford has been teaching ESL/EFL for more than 15 years, and for seven of these has been training teachers in the Structuro-Global Audio-Visual Methodology. He holds a Master's degree from Sydney University.

KYOTO

Topic: What It Takes to Be an English Tour Guide
Speaker: Masahiro Kodera
Date: Sunday, March 22nd
Time: 2-5 p.m.
Place: Kyoto YMCA, Sanjo Yanaginobamba (on Sanjodori between Karasuma and Kawaramachi); 075-23 14388
Fee: Members, free; non-members, \500
Info: Haruo Minagawa, 075-464-1665
Greg Peterson, 0775-53-8614

Many ambitious students of English in Kyoto dream of becoming tour guides. To become a licensed professional guide, however, one must pass the Tour Guide National Examination. In addition, the job itself may demand more than students realize. Mr. Kodera, a professional tour

(cont 'd on page 55)

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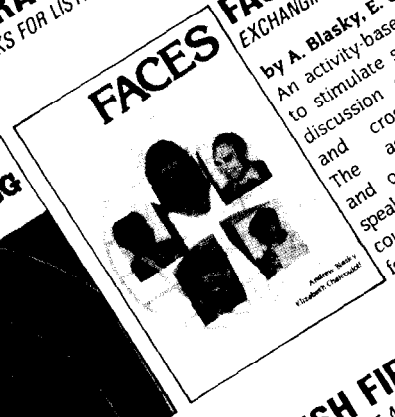

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for more information, please contact—

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YOYOGI • SHIBUYA-KU • TOKYO 151
TEL 03-320-4170

(cont'd from page 521
guide who teaches the Guide Course at the Kyoto YMCA, will provide an opportunity to learn about the examination and the realities of being a professional guide in Kyoto.

Following the presentation there will be time for informal sharing of ideas and interests.

MATSUYAMA

Topic: The Role of Listening in Language Acquisition
Speaker: Rebecca M. Valette
Date: Wednesday, March 4th
Time: 10 a.m.-12 noon
Place: Printemps in the Gintengai; 0899-43-0352
Fee: Members, free; non-members, \500. All must pay for their own cake and coffee.
Info: Linda Kadota, 0899-79-6531
Yumi Horiuchi, 0899-3 l-8686

Dr. Valette is described in the Fukuoka announcement above.

(2)
Topic: Anthropology and Culture for Language Teachers
Speaker: Sonia Eagle
Date: Sunday, March 15th
Time: 2-4:30 p.m.
Place: Shinonome High School Memorial Hall
Fee: Members, free; non-members, \l ,000
Info: as above

Dr. Eagle's presentation was greatly enjoyed when given at JALT '86. She will introduce the theoretical background of using anthropological techniques in teaching and acquiring culture.

Dr. Eagle, a specialist in anthropology and applied linguistics, is a professor in the English Department of Kanda University of International Studies. She has taught anthropology, ESL, EFL, and teacher training workshops.

NAGOYA

Topic: The Direct Teaching of Thinking and Its Relation with EFL
Speaker: Tom Hinton
Date: Sunday, March 22nd
Time: 1:30-5 p.m.
Place: Mikokoro Centre, Naka-ku
Fee: Members, \500; non-members, \l,500
Info: Tetsu Suzuki, 0566-22-5381
Lesley Geekie, 05617-3-5384

To demonstrate the attempt made at the Cambridge English School, Tokyo, to simultaneously teach thinking and English, the audience will be shown a thinking class in action on video and will try some of the thinking exercises for themselves. The demonstration will end with an indication of the progress made in writing a 144-hour Thinking and English course.

Tom Hinton (M.A., Linguistics, Birmingham University) has taught in Kenya and Malaysia and is now with Cambridge English School.

Call for Papers: EFL in JHS/SHS, May 31. ***See Bulletin Board.***

NAGASAKI

Topic: Classroom Testing: Proper Perspective
Speaker: Rebecca M. Valette
Date: Sunday, March 8th
Time: 4:30-6:30 p.m.
Place: Faculty of Education, Nagasaki Univ.
Fee: Members, free; non-members, \l,000
Info: Yoko Morimoto, 0958-22-4107 (W)

Dr. Valette is described in the Fukuoka announcement above.

OKAYAMA

Topic: Verbal Praise and the Tarzan Syndrome
Speaker: David Kimble
Date: Saturday, March 14th
Time: 2:40-4:30 p.m.
Place: Shujitsu High School; 0862-25-1326
Fee: Members, free; non-members, \500
Info: Fukiko Numoto, 0862-53-6648

One man's observation and experiences in the language jungle. Is verbal praise effective as a motivator to non-English-speaking students? False praise: harmless or dangerous? Some looks at the classroom and beyond. The good and bad vines of communication.

OMIYA

Topic: Extensive Reading Using Graded Readers . . . and Beyond
Speaker: Julian Bamford
Date: Sunday, March 8th
Time: 1:30-4:30 p.m.
Place: Omiya YMCA
Fee: Members, free; non-members, \l,000
Info: Aleda Krause, 0487-76-0392
Michiko Shinohara, 03-317-0163

This expansion of the popular demonstration given at JALT '86 will show how graded readers can give your students the value (and pleasure) of extensive reading in English. Extensive reading will be defined and evidence presented indicating that it may be essential in developing reading fluency. Other benefits of extensive reading will

(cont'd on next page)

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be detailed. Graded readers can be added to most teaching programs because they are ideally used as homework. The focus of the demonstration will be on organizing a class library rather than in-class use of readers. How to choose books of the right type and level for your class, how to 'follow up' the homework reading, how to use cassette tapes of books, and, crucially, the bridge to authentic reading will be covered.

Julian Bamford was born in England and educated in the U.S.A., where he began his TESL training at UCLA. He is a lecturer at Bunkyo University (Shonan Campus) and at Bunkyo University Women's College, Kanagawa-ken.

OSAKA

Topic: Introduction to Self-Access Pair Learning
Speaker: Nicolas Ferguson
Date: Sunday, March 22nd
Time: 1-4:30 p.m.
Place: Umeda Gakuen
Fee: Members, free; non-members, \1,000
Info: Linda Viswat, 06-543-2144
Didasko, 06-443-3810

Language classes are traditionally based on the lecture model, in which only one person at a time, usually the teacher, is active. Learning of the language, if it takes place at all, is slow. S.A.P.L. is different. Students work permanently in pairs for the entire class period – active, effective, and relaxed. The materials used are designed for self-access, which allows the students to know at all times: ***what*** to do, ***how*** to do it, and how to ***peer correct.*** The teacher, or coordinator, spends most of his time advising and otherwise helping pairs of students – while other pairs continue to work on their own. The presentation will introduce the theory underlying S.A.P.L. and illustrate concretely how it works.

Nicolas Ferguson is Director of the C.E.E.L. (The Center for the Experimentation and Evaluation of Language Teaching Techniques) in Geneva, Switzerland, and the originator of "self-access pair learning." He will be giving a five-day Introduction to S.A.P.L. training seminar in Osaka, March 24-28. (See ***Bulletin Board)***

OSAKA SIGs (3/22, as above)

Colleges and Universities

Topic: Error Perceptions: Difference between Native and Non-native Teachers
Time: 11 a.m.-12:30 p.m.
Info: Isao Uemichi, 06-388-2083

Children

Topic: Using Textbooks with Tapes
Time: 11 a.m.-12:30 p.m.
Info: Sr. Regis Wright, 06-699-8733

SAPPORO

Topic: Problems of Listening Comprehension – Japanese and English
Speaker: Kevin Staff
Date: Sunday, March 22nd
Time: 1:30-3:30 p.m.
Place: Kyoiku Bunka Kaikan, 3F; North 1, West 14 (At the Nishi 11 -chome subway station, take exit no. 1, walk diagonally across the park past the fountain, cross the street and go one more block east. Look for the red building with the big block sculpture in front of it.)
Fee: Members, free; non-members, \500
Info: T. Christensen, 011-737-7409
S. Yonesaka, 011-583-7940

Mr. Staff, who teaches at IAY, will talk about listening comprehension in relation to knowledge of the culture of the target language, context of the material, and knowledge of the target language including its sound system, grammar, and vocabulary. He will relate these to short-term memory.

SENDAI

Topic: Stories: From Controlled Activities to Free Practice
Speaker: Steve Brown
Date: Sunday, March 22nd
Time: 4-7 p.m. (please note later time)
Place: New Day School (on Jozenji dori across from the National Showroom)
Fee: Members, free; non-members, \500
Info: Barbara Hoskins, 022-265-4288 (W) or 022-233-0758 (H)

There are a number of reasons to use stories in the classroom: for listening practice, to impart cultural information, and for their sheer power. Story-telling is perhaps most of all a useful technique for fluency building. This workshop will begin with how to get started using stories and move from tightly controlled activities that can be done wth high school texts through less tightly controlled activities to ideas for free practice. We will also consider the problem of vocabulary in stories and suggest some ways to recycle words via pairwork.

Steve Brown teaches at the University of Pittsburgh English Language Institute, Tokyo.

SHIZUOKA

Topics: 1) Setting and Meeting Objectives in Language Instruction
2) Classroom Testing: A Proper Perspective
Speaker: Rebecca M. Valette

(cont'd on page 58)

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3-1 l-13 Iidabashi Chiyoda-ku
Tokyo 102 Japan
Telephone: (03) 234-1527

(cont'd from page 56)

Date: Saturday, March 14th
Time: 9 a.m.-12 noon
Place: Tokai University Junior College (near Yunoki station)
Fee: Members, \1,000; non-members,\1,500
Info: John Laing, 0542616321 (W) or 0542-46-6861 (H)

Dr. Valette is described in the Fukuoka announcement above. Two of her best-known books are ***Modern Language Classroom Techniques*** and ***Modern Language Testing.*** She will be speaking about the setting and meeting of objectives in language instruction and how testing can be related to such objectives.

There will be a potluck lunch. Please bring your best cooking. Coffee, tea, and selected edibles will be provided. As Dr. Valette's time is very limited, we request you arrive at about 8:30 so we can register everyone in time for the meeting to begin at 9:00.

SUWA (Nagano-ken)

Topic: ***Jazz Chants*** and the ***Streamline*** Video
Speaker: Shelagh Speers
Date: Sunday, March 29th
Time: 1:30 p.m.
Place: Suwa Bunka Center
Fee: Free to all
Info: Mary Aruga, 0266-27-3894

Carolyn Graham's ***Jazz Chants*** get students to practice even complex structures painlessly. There are collections for children as well as adults. The ***Streamline*** video accompanies the popular textbook series.

Shelagh Speers taught EFL in Hamamatsu before joining Oxford University Press in 1986. She edited the JALT '86 Handbook for conference participants.

TAKAMATSU

Topic: Radio English Programmes for Students' Home Listening
Speaker: Hisao Nishijima
Date: Sunday, March 15th
Time: 2-4:30 p.m.
Place: Takamatsu Shimin Bunka Centre
Fee: Members and first-time visitors, free; students, \250; others, \500
Info: Michael Bedlow, 0877-62-2440
Shizuka Maruura, 0878-34-6801

This presentation will introduce various ways to use broadcast radio English teaching programmes to increase the time students spend listening to English. Often students only hear about 10 minutes of English tape per class. Practical suggestions will be given on how students can listen to a programme regularly at home from April and how teachers can incorporate this into their lessons.

Hisao Nishijima (B.A., York, U.K., M.A., Kobe City UFS) teaches at Kobe YMCA and Hinomoto Junior College.

There will be plenty of time for questions and discussion. Take advantage of our **Social Offer** and bring a new visitor **Free.** Discussion can continue at Coffee Garden Season, next to the Bunka Center, after the meeting.

TOKUSHIMA

Topic: Integrating Drama Activities into Syllabus
Speaker: John Dougill
Date: Sunday, March 29th
Time: 1:30-4:30 p.m.
Place: Tokushima Bunri Univ., No. 14 Bldg., Room 22; 0886-22-9611
Fee: Members, free; non-members, \1,000
Info: Sachie Nishida, 0886-32-4737 (days)
Noriko Tojo, 0886-53-9459 (eves.)

Drama activities provide a valuable means for the use of language to communicate, yet few teachers make full use of their potential, partly out of anxiety and partly because drama activities are often viewed as an entertaining sideline. The various activities explored in this workshop are involving but non-threatening in nature, and are directly related to the coursebook or specified language goal. Careful use of drama activities should ensure greater creative and physical involvement on behalf of the students, making learning at the same time more enjoyable and effective.

John Dougill graduated in modern languages and did a post-graduate course at Oxford University, after which he taught for three years in the Middle East. For 10 years he taught EFL in Oxford and was reviews editor of the ***EFL Gazette*** as well as editor of the ***IATEFL Newsletter.*** He is a visiting lecturer at Kanazawa University.

TOKYO

Topic: Phonology
Speakers: 1) George Deutsch – Stress; 2) Derald Nielson – Rhythm and Intonation; 3) Tom Dow – Reductions
Date: Sunday, March 22nd
Time: 2-5 p.m.
Place: Sophia University, Lib. 8 12
Fee: Members, free; non-members, \500
Info: Prof. Oshima, 03-416-8477
Tom Dow, 03445-7840

The presentation by George Deutsch will be concerned with Stress as focus of meaning on the word, phrase and discourse levels. He has an M.A. in linguistics from Georgetown, has been teaching at universities in Japan for many years, and is currently at Seisen Women's College.

Derald Nielson will discuss how intonation is affected by physical movements and about recognizing intonation patterns, and also how meaning is conveyed by intonation. He has recently studied phonology in Geneva at the C.E.E.L.

Tom Dow, a teacher at Aoyama Gakuin Women's College, will focus on teaching American reductions and will cover some of the problems and strategies involved.

TOKYO Business SIG Seminar

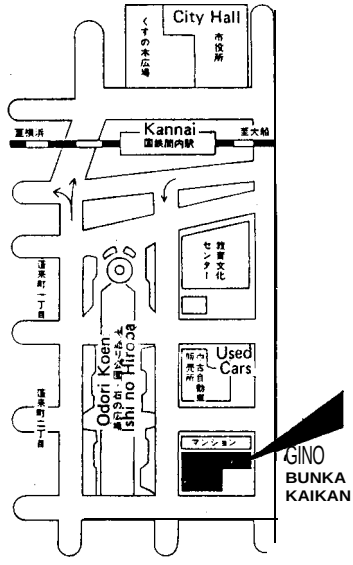
Topic:	Meeting the Needs of In-Company Programs
Date:	Tuesday, March 10th
Time:	9 a.m.-S p.m.
Place:	International House, Roppongi; 03-470-3211
Fee:	Members, \8,000; non-members, \10,000
Info:	Marilyn Books, 03-229-0199
Program:	
9:00	Registration
9:30	Welcome
9:45	**English Required for Japanese Businessmen,** Kaoru Kobayashi
10:30	**Needs Analysis,** David Hough
11:l5	**The Limits and Uses of Testing,** Derald Nielson
12:00	Lunch
12:45	**Communicative vs. Linguistic Goals,** John Fleischauer
1:30	Setting **Realistic Goals,** Nobuhito Seto
2:15	Coffee
2:45	Panel Discussion
3:45	Question-and-Answer Session
4:45	Closing Remarks

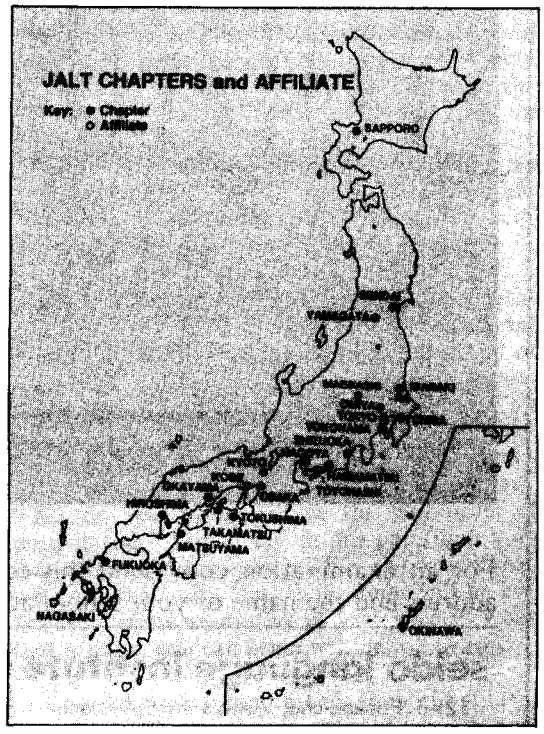
YOKOHAMA

Topic:	Developing Reading Skills and Strategies
Speaker:	Catherine Tansey
Date:	Sunday, March 8th
Time:	2-5 p.m.
Place:	Yokohama-shi Gino Bunka Kaikan (near JNR Kannai station)
Info:	Bill or Kumiyo Patterson, 0463342557

Ms. Tansey will conduct a workshop/discussion meeting on how to make better, faster, and more proficient readers of your students. The reading strategies that she will talk about are based on the text ***Reading Power*** and she will demonstrate how to use the material in that text in an outside reading program.

Ms. Tansey has the M.A.T. of the School for International Training, served in the Peace Corps as a teacher, and taught EFL in France and ESL in the U.S., Japan, and Morocco. She is currently the Director of EFL Publishing for Addison-Wesley Publishers, Japan.





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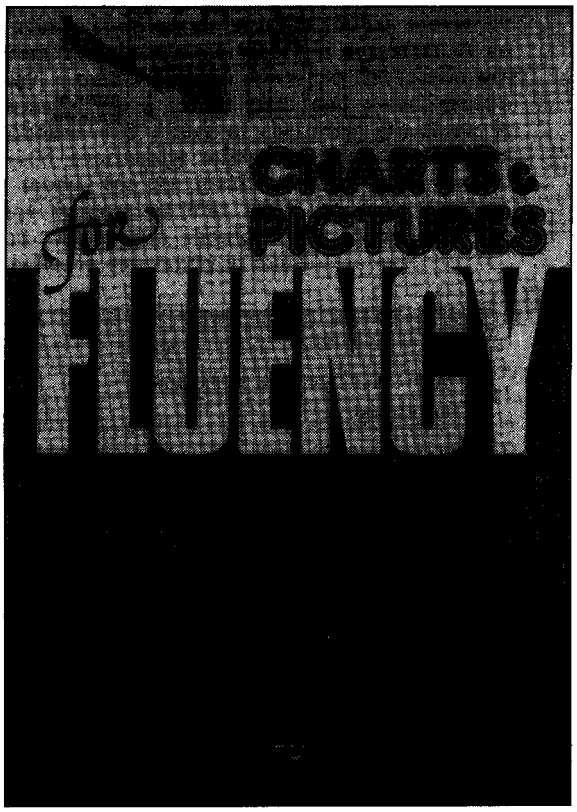

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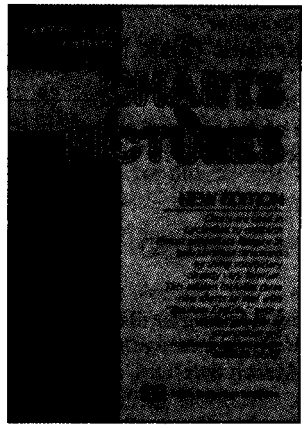

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Positions

Please send Positions notices to the Annoncements 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.

(JAPAN; U.S.A.) Private corporation which provides consulting and training in intercultural communication and English for business offers positions in California and Japan. Applicants must have a strong professional background in training for business personnel, solid academic qualifications, and extensive Japan experience. Bilingual preferred. Send resume to Clifford Clarke, IRI International, Inc., One Lagoon Drive, Suite 230, Redwood City, CA 94065, U.S.A.

(FUKUOKA) New International School seeks one dedicated (expatriate or Japanese) full-time EFL teacher for a two-year term beginning now or April. American-owned, solidly established, family-oriented school. Required: appropriate professional credentials, at least l-2 years' experience in Japan, with both the capacity and firm resolve to remain here. The ideal applicant will probably further show a pattern of career success and progress, business or supervisory skills, an appreciation of the market's perspective on his world, wide competency with students of various ages/needs, and a bright, earnest air with the ability to see challenges where others see problems. For all this (s)he will be treated well and well compensated. NIS, 582-3 Tokuda Biru, Futsukaichi, Fukuoka 818; 092-925-4268.

(KANSAI) Applications are invited for a Hi-Jo-Kin position in the English Department of International Buddhist University in Habikino City (35 minutes from Tennoji in Osaka). Native or non-native speakers of English. Requirements include a Certificate of Attendance at an Introduction to Self-Access Pair Learning training seminar (see ***Bulletin Board)*** directed by Nicolas Ferguson, as well as his recommendation. For further information: Tom Pendergast, 06-443-3810.

(KASHIMA/OSAKA/KOKURA) People, particularly couples, with backgrounds and experience in TESOL, ESP and communication or cross-cultural training, for full-time teaching positions from July. An advanced degree is desirable but not a necessity. Initial contracts are for one year, renewable upon satisfactory performance. Information: Walter Matreyek, Manager, Sumikin-Intercom, Inc., 5-15 Kitahama, Higashi-ku, Osaka 541 (06-220-5500), or Andrew Vaughan, Manager, Sumikin-Intercom, Inc., l-l-3 Otemachi, Chiyoda-ku, Tokyo 100 (03-282-6686).

(KYOTO) The Kyoto YMCA English School 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 possible for well-qualified applicant. For further information: Yasushi Kawachi, YMCA. Sanio Yanagi-no-bamba, Nakagyo-ku, Kyoto 604; 075-231-4388.

(NAGASAKI) Outgoing, personable individual who enjoys working with groups to teach full time in our English Conversation School. Previous teaching experience or training is preferred but not essential. Primary duties include teaching up to 20 hours per week, assisting with curriculum development, and participation in special programs. Salary: \180,000 plus transportation to Nagasaki, free housing, transportation to and from work, medical and dental insurance, and 40 days' paid vacation. Starting date, April 1st; one-year contract, renewable. Send resume, recent photo and personal letter of introduction to: Steve Kolak, Nagasaki YMCA, l-4 Ofunaguramachi, Nagasaki 850.

(OSAKA) Native speakers for full-time (approx. 20 hours/week) and part-time positions in evening classes starting April. Some teaching experience preferable. Sponsorship and working visa available for full-time teachers only. Send resume (in English) with recent photo to: Peter Duppenthaler, Educational Research and Training Section, ECC Foreign Language Institute, 2-l-l Nakazaki-nishi, Kita-ku, Osaka 530.

(TOKYO) Assistant Manager position available immediately with an ESP management training company which teaches and provides management training course to prepare Japanese businessmen to deal with foreign customers domestically and abroad. Required: a B.A. or M.A. in TESL/TEFL and/or Business; native English speaker; teaching experience; and business-related experience. Two-year renewable contract. Salary: \300,000/month, yearly bonus of \400,000 or more based on the success of the company, bonus on completion of contract, and immediately available furnished apartment (employee must pay the key money, deposit, and rent). Please send resume, transcripts, and color photo to: Excellence Corporation, R. Lon Combs, General Manager, Kawaguchi Bldg. 8F, Iidabshi l-8-10, Chiyoda-ku, Tokyo 102.

MEMBERSHIP INFORMATION

JALT is a professional organization dedicated to the improvement of language learning and teaching in Japan, a vehicle for the exchange of new ideas and techniques and a means of keeping abreast of new developments in a rapidly changing field. JALT, formed in 1976, has an international membership of some 3000. There are currently 23 JALT chapters throughout Japan. It is the Japan affiliate of International TESOL (Teachers of English to Speakers of Other Languages) and a branch of IATEFL (International Association of Teachers of English as a Foreign Language).

Publications – JALT publishes The Language Teacher, a monthly magazine of articles and announcements on professional concerns, and the semi-annual JALT Journal. Members enjoy substantial discounts on Cross Currents (Language Institute of Japan) and English Today (Cambridge University Press). Members who join IATEFL through JALT can receive **English Language Teaching Journal, Practical English Teacher, Modern English Teacher,** and the **EFL Gazette** at considerably lower rates.

Meetings and Conferences – **The JALT International Conference on Language Teaching/Learning** attracts some 1500 participants annually. The program consists of over 200 papers, workshops and colloquia, a publishen' exhibition of some 1000 m^2, an employment center, and social events. **Local chapter meetings** are held on a monthly or bi-monthly basis in each JALT chapter. JALT also sponsors special events annually, such as the Summer Institute for secondary school teachers, and regular In-Company Language Training Seminars.

Awards for Research Grants and Development – Awarded annually. Application must be made to the JALT President by September 1. Awards are announced at the annual conference.

Membership – **Regular Membership (\6,000)** includes membership in the nearest chapter. **Joint Memberships** (\10,000), available to two individuals sharing the same mailing address, receive only one copy of each JALT publication. **Group Memberships** (\3,600/person) are available to five or more people employed by the same institution. One copy of each publication is provided for every five members or fraction thereof. Associate Memberships (\50,000) are available to organizations which wish to demonstrate their support of JALTs goals, display their materials at JALT meetings, take advantage of the mailing list, or advertise in JALT publications at reduced rates. Application can be made at any JALT meeting, by using the postal money transfer form (yubin *furikae)* found in every issue of The Language *Teacher,* or by sending a check or money order in yen (on a Japanese bank) or dollars (on a U.S. bank) to the Central Office.

Central Office: Kyoto English Center, Sumitomo Seimei Bldg., SF., Shijo Karasuma Nishi-iru, Shimogyo-ku, Kyoto 600; tel. (075) 221-2376. Furikae Account: Kyoto S-15892. Name: "JALT"

JALT ―全国語学教育学会について

JALTは、語学教育のために、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。現在、日本全国に約3,000名の会員を持ち、英語教師協会（TESOL）の加盟団体、及び国際英語教師協会（IATEFL）の日本支部として、国際的にも活躍しています。

出版物：上記の英文記事を参照。JALT会員、或はIATEFL会員には、割引きの特典がある出版物もあります。
大会及び例会：年次国際大会、夏期セミナー、企業内語学セミナー、各支部の例会等があります。
支　部：現在、全国に23支部あります。（札幌、仙台、山形、茨城、大宮、千葉、東京、群馬、横浜、静岡、浜松、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）
研究助成金：詳細はJALT事務局まで。
会員及び会費：**個人会費**（￥6,000）―最寄りの支部の会員も兼ねています。**共同会員**（￥10,000）―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**（￥3,600－1名）―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。**賛助会員**（￥50,000）―JALT活動を支援するための寄付として会費を納めて下さる方、或は年次国際大会や例会等で、出版物の展示を行ったり、会員名簿の配布を受けたり、又、JALTの出版物に低額の料金で広告を掲載することを希望する方が対象です。
入会申し込み：綴じ込みの郵便振替用紙（口座番号－京都　5－15892、加入者名－JALT）を利用して下さい。例会での申し込みも受けつけています。
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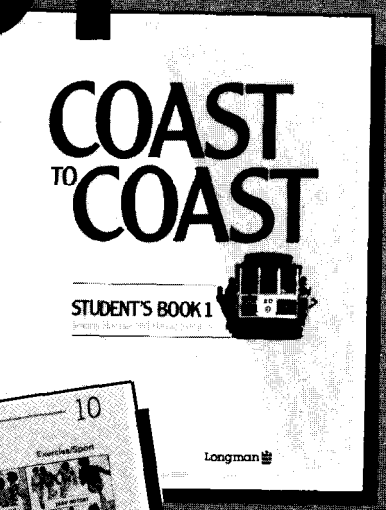

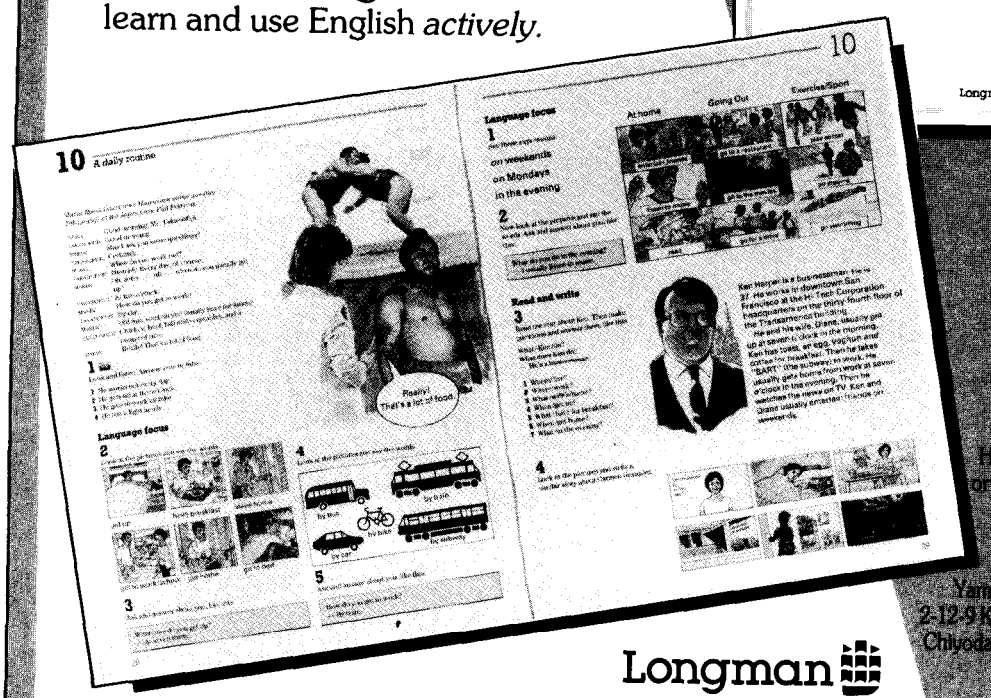

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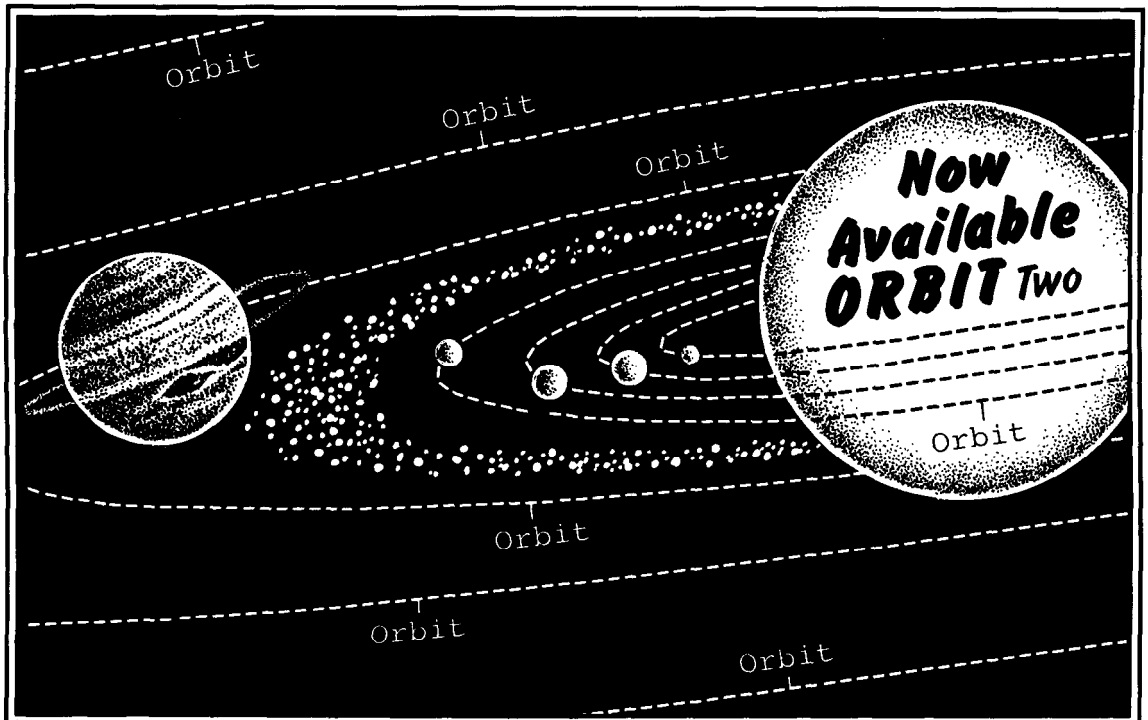

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