

THE Language Teacher

全国語学教育学会

VOL. XII, NO. 13

DECEMBER 1988

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

SPECIAL ISSUE ON PUBLISHING

- Writing for Journals
- Publishing Textbooks
- Creating Marketable Videos

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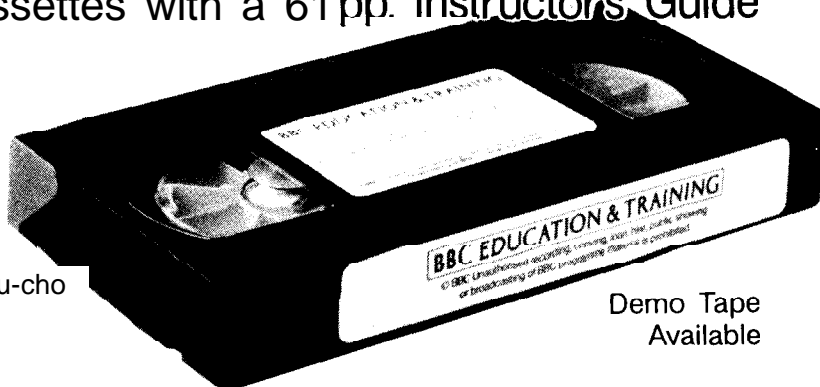
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VOL. XII, NO. 13 DECEMBER 1988

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 guidelines, or refer to the January issue of this volume. Employer-placed position 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 be printed.

All announcements or contributions to *The Language Teacher* must be received by no later than the first of the month preceding desired publication. All copy must be typed, double-spaced, on A4-size paper, edited in pencil, and sent to the appropriate editor.

Editors: Eloise Pearson (03-351-8013, Fax: 03-351-4596) and Ann Chenoweth (03-828-7406, Fax: 03-822-3438), Suga-cho 8-banchi, Shinjuku-ku, Tokyo 160.

Book Reviews: Rita Silver (06-761-9371) and Jane Wieman (075-881-2278), Osaka Jogakuin Junior College, 2-26-54 Tamatsukuri, Higashi-ku, Osaka 540.

My Share: Louis Levi, Horinouchi 1-27-5, Suginami-ku, Tokyo 166; (03) 315-8397.

Chapter Reports: Ann Chenoweth, Yamato Heights 2-102, 7-17-16 Yanaka, Taito-ku, Tokyo 110; (03) 828-7406, Fax: (03) 822-3438.

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

Japanese Language: Kyoko Nozaki

新日本語編集者：野崎 京子
〒606 京都市左京区岩倉花園町185

Advertising/Associate Member Inquiries: John Burton, Suzuki Aparto 4, 4-3-14 Nakakaigan, Chigasaki-shi, Kanagawa 253; (0467) 83-2556, Fax: (0467) 86-9152.

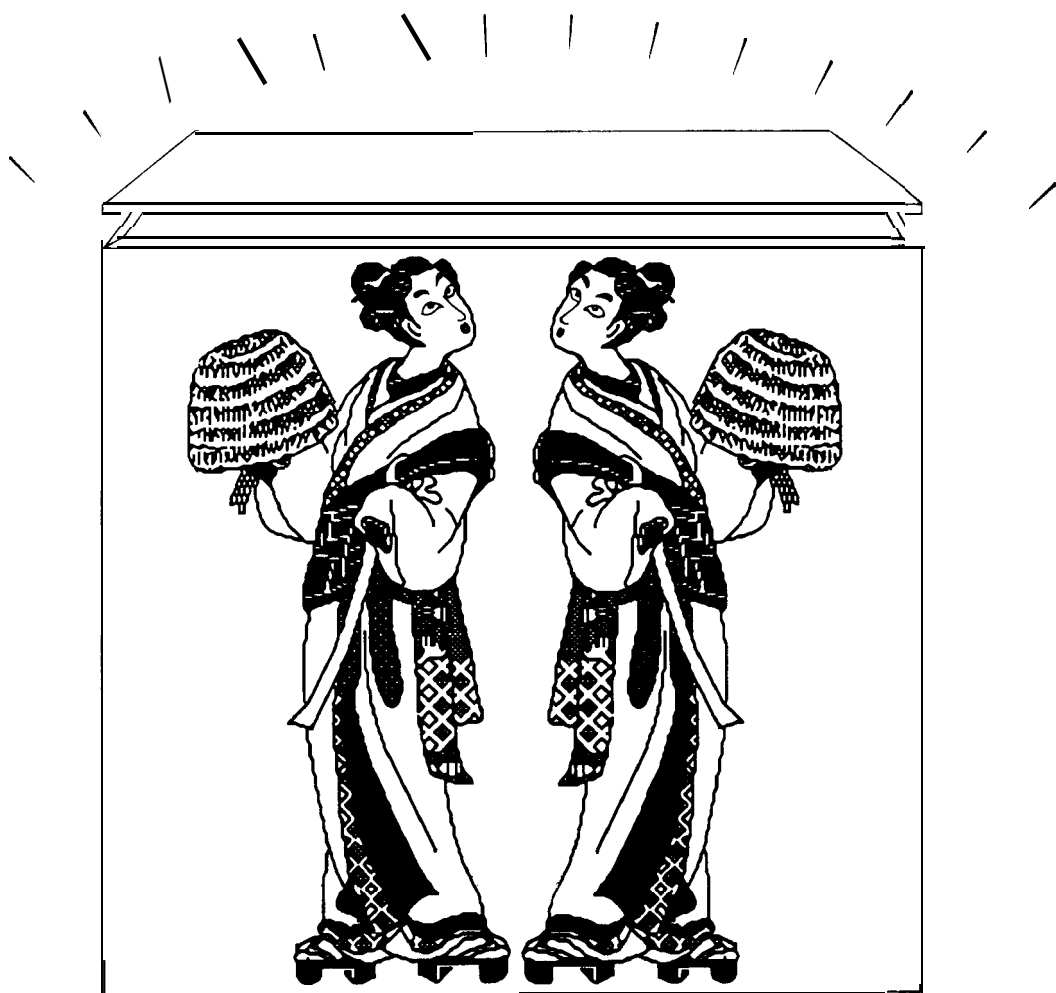
Proofreading: Tamara Swenson and Jack Yohay
Typesetting/Layout: Clo Arzaga

Publications Chairperson: Ann Chenoweth, Yamato Heights 2-102, 7-17-16 Yanaka, Taito-ku, Tokyo 110; (03) 828-7406, Fax: (03) 822-3438.

JALT Journal Co-Editors: Charles Wordell and Richard Cauldwell, 18-2-302 Sumiyoshidai, Higashinada-ku, Kobe 658.

JALT Central Office: Yumi Nakamura, o/o Kyoto English Center, Sumitomo Seimei Bldg., Shijo-Karasuma Nishi-iru, Shimogyo-ku, Kyoto 600; (075) 221-2376, Fax: (075) 231-3767.

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Special Issue on PUBLISHING

It has been noted that, for the number of well-qualified ESL and intercultural communication people in Japan, there seems to be a very small percentage who are contributing to these fields in writing. However, it is becoming increasingly important for teachers in Japan who hold university positions or who would like to hold one to publish in journals. Also, an important method for becoming noticed by commercial publishers is to publish in practically-oriented journals and newsletters and to publish research results in more academically oriented journals.

For these reasons, this issue of *The Language Teacher* has been set aside as a special issue on Publishing. The purpose of the first four articles, by Richards, LoCastro, Thompson and Chenoweth, is to encourage people in the EFL and intercultural communication professions in Japan to write and publish more within their fields by acquainting them with the procedures involved in both the academic and commercial aspects of publishing as well as with the needs and desires of editors and publishers. Those four articles came out of the Colloquium on Publishing that was held at JALT '88 in Kobe. The fifth article, by Morihara and McSwain, is on making ESL/EFL video materials. It is to be noted that the authors of all five of these articles speak only from their own experience. This is especially important in the area of commercial publishing, where different publishing companies differ in what they are looking for in a manuscript, in procedures, and in how they deal with an author. Interviews with Catherine Walter and Leo Jones, two well-known ESL/EFL materials authors, complete the list of articles.

Following the articles is an update of the JALT Subscription Service. This ordering service in yen is available to JALT members through the JALT Central Office. Information on ordering is included in the introduction to the list of items available.

In addition to the abbreviated list of Journals of Interest to JALT Members included here, the Central Office has a complete version which includes information on submission policies. This list, prepared by David Wardell, is an update of one appearing in the September 1985 issue of the TESOL Newsletter, and is invaluable for anyone desiring to submit manuscripts to journals. It would be appreciated if members knowing of other sources of publications would bring them to the attention of The Language Teacher editors for future updates of the list.

Contact names and addresses for major publishers can be found in the JALT associate member list which is published annually in the January edition of *The Language Teacher* and is in the conference handbook.

It is hoped that the information contained in this issue will encourage JALT members to contribute to their professions through writing, and that the subscription service will enable all of us to keep up with rapidly changing fields.

Eloise Pearson, Sophia University
Special Issue Editor

Writing for Academic Journals

by Jack C. Richards

A sign of the degree of professionalism of a field is the extent to which it has evolved a set of principles and has a coherent body of theory and research underlying it. In the last 20 years, the field of TESOL has greatly expanded its professional scope, and this is seen in the range of professional journals now available to the second-language teacher and those in related fields. These range from journals with a strong practical focus, to those with a more theoretical or research-based agenda. The quality of both kinds of journals has improved greatly in recent years. The rejection rate of manuscripts submit-

ted to *TESOL Quarterly*, for example — which publishes research and theory-based articles — is about the same as the rejection rate for articles submitted to *English Teaching Forum* — a magazine which contains mainly classroom techniques. Both have a rejection rate of about 70%. I take this to be a healthy sign, since it acknowledges that quality is of prime importance for both audiences — theoreticians and classroom practitioners.

Why do people write for professional journals? I imagine the motivations are various, but would include the following:

- a desire to communicate new information and ideas to others in the field,
- a wish to contribute to the ongoing debates and discussions which define key issues in second-language teaching,
- a desire to bring about change and improvement in the quality of second-language programs, teaching and materials,
- as part of the writer's personal professional development. The process of writing an article can be very informative. It forces the writer to attempt to conceptualize his or her ideas, and to research a topic in depth, something which someone who doesn't choose to write does not experience.
- a response to the pressure to publish in order to secure academic tenure or to establish a professional reputation,
- for the pleasure involved in writing and publishing.

Journal editors are always delighted to receive submissions from professionals in the field. Sometimes they have to actively solicit contributions, however (such as this one), because they want to see a particular issue discussed in their journal or or to have the opin-

The process of writing an article can be very informative. It forces the writer to attempt to conceptualize his or her ideas, and to research a topic in depth, something which someone who doesn't choose to write does not experience."

ions of a particular person appear in their publication. In the case of submitted contributions, editors and reviewers respond to specific criteria in deciding whether to accept or reject a contribution. Chief among the editor's concerns are:

1. Is this paper relevant to the readers of my journal? Many journals have a particular focus. They may be defined according to subject area (e.g. ESP, teaching of reading), audience (teachers of elementary children, researchers, teachers), or region (the U.S., Japan, the U.K.) and potential contributions must reflect the journal's focus.

2. Does this paper represent an original contribution? Has the author mainly summarized other people's opinions? Has the author contributed anything new to the topic?

3. Is this something my readers would find interesting and relevant? The journal editor tries to make sure that each issue of a journal contains a range of papers, likely to interest as broad a sample as possible of the readership. Sometimes a good paper may have to be rejected because it would not interest the majority of the journal's readers.

4. Is the paper well written? The kind of

papers editors like are those which tell a story, which are well organized and readable, and which are written in an appropriate tone or style — neither too chatty or colloquial, nor too heavy or jargonistic.

5. Has the writer given a thorough treatment of the topic? The editor and reviewers look for evidence that the paper displays competent scholarship. Is the writer aware of what else has been written on this topic? Has the writer consulted a good range of sources? Is there a balanced discussion of issues? Is the bibliography up to date and does it cite all the authors mentioned in the paper?

6. Is the paper timely? Often, editors want papers which address topics of current concern or which reflect recent theoretical debates and issues. Editors want timely papers because they know that is what their readers are looking for. Readers are likely to renew subscriptions if they feel the journal is at the forefront of current issues in the field and is keeping them up to date on topics they should know about. On the other

hand, if a journal has recently published a number of articles on a particular topic, the editor might feel that enough has been pub-

lished for the meantime on the topic and further articles might not be accepted for the immediate future.

The above issues should be kept in mind when thinking about writing for an academic journal. The prospective writer should first consult the range of journals published, look through back issues to see the kind of articles the journal publishes, and become familiar with the style and treatment preferred in particular journals. A comparison of *English Language Teaching Journal* with *TESOL Quarterly*, for example, will reveal that both publish articles of different lengths, are geared to somewhat different audiences, and make different assumptions about their readers' backgrounds. An article which meets the specifications of *TESOL Quarterly* is unlikely to be suitable for publication in *ELTJ*, and vice versa.

Then the writer needs to decide exactly what it is that he or she wants to say. A good article needs to make only one or two points, but needs to do so in a compelling and effective manner. The writer should prepare the reader for the topic of the paper by giving sufficient background knowledge and by establishing the reason that the topic is important. Then the

writer should say what he or she wants to say. Readers appreciate signposts to show them where the paper is taking them. Well-chosen headings and subheadings are important and an organization for the paper which reflects the development of the writer's topic. The paper should conclude with a summary or generalization which recapitulates the significance of the paper.

In working on a paper, I always value feedback from others during the drafting stage, since things that seem clear to me are not always clear to another reader. At the same time, I know that the paper I submit to a journal will still have to undergo further revision. A distinguished scholar, who had been asked to rewrite one of his papers three times by a persistent journal editor, told me that he sent in the third version with the following note to the editor: "I have worked on it, you have worked on it, now let the readers work on it!"

In seeing a paper through from initial idea to final publication, the following questions are often asked.

1. How do I get an idea for something to write about?

In two ways. By responding to issues you have written about, that is, by reading widely and determining whether you have something original to say on a topic or some interesting data or experience to add to the discussion of a topic, or by reflecting on your own ideas and experience to see what it is that you feel would be of interest to other ESL/EFL professionals.

2. How do I decide what journal to write for?

Examine what is out there and decide what kind of journal best suits what you want to say and how you think you would say it. Familiarize yourself with the style and format of the journal. Check to see if the journal specifies how references should be cited, for example.

3. Are jointly-written papers a good idea?

Yes, sometimes. Often a better paper comes out of the joint experience of two or more people.

4. Do I write to the editor first before I start writing?

This is not usually necessary, since all the editor would be able to say is, "Show me what you have written and I'll tell you if it interests us."

5. Editors prefer shorter papers. A 20-page typewritten manuscript is usually as much as most journals would want, and shorter manuscripts are also most welcomed.

6. Should I send a paper to several different journals?

No. Editors invest time and effort in reviewing papers and expect to have first option of publishing something that has been sent to them.

"A good article needs to make only one or two points, but needs to do so in a compelling and effective manner."

7. What happens when I send in a journal article?

Usually the editor reviews it quickly to see if it matches the journal's needs. If it looks promising, the editor will acknowledge receipt of your paper and then have it reviewed in detail by members of the journal editorial board. They will make recommendations for publication or rejection, and suggest the kinds of revisions they think necessary. Once the reviewers' reports have been completed, the editor will communicate their decision to you.

8. How long does this take?

Up to three months, and sometimes longer.

9. Should I be discouraged by a rejection?

Not necessarily, though no one welcomes rejections. A writer of any sort has to develop a fairly thick skin. The fact that you are confident enough to offer a paper to the journal means that you must be prepared to submit it to critical scrutiny by others. This often means you will receive feedback other than the kind you were hoping for. However, the reviewer is doing you a service by helping you improve the paper before it becomes public property. It takes time and practice to learn how to write a good journal article. And something one editor does not wish to publish may still be suitable for another journal. However, read the editor's suggestions carefully and follow through on his or her suggestions if you need to revise the paper and resubmit it. If the editor rejects the paper, consider whether it would still be suitable for a different journal. If not, you have still learning something useful. At least you now know what the journal does **not** want. With this information you are better prepared for your next attempt, which hopefully will be successful.

Dr. Jack C. Richards (University Of Hawaii) has had extensive experience in the area of academic editing working on TESOL Quarterly, Studies in Second Language Acquisition, Applied Linguistics, Prospect, RELC Journal, Language Learning and Communication, and the Cambridge Applied Linguistics series. In addition, he is the author of several popular textbooks including Breakthrough, Person to Person, and Listen for It, to name a few.

Academic Writing: The Author's Point of View

by VirginiaLoCastro

Introduction

As employment in universities, colleges, and even junior colleges in Japan and elsewhere depends increasingly on degrees, experience, and publications, the ELT professional finds it necessary to publish. In addition, exploring ideas in depth and producing research project reports can lead to great personal satisfaction. Yet the papers written for undergraduate and graduate courses, even the M.A. thesis, unless extensively rewritten and changed to have a different focus for a different audience, are unacceptable, much to the chagrin of many would-be authors. What then can bring about that breakthrough to getting a manuscript accepted for publication?

Starting Point

The first and patently obvious step is having an idea or information that will be of interest to at least some other people. Moreover, that idea or information must be of current interest. Publishers, after all, do follow the bandwagons and may want manuscripts on the latest "in" topics. Most of all, the idea or information needs to be presented in a clear, readable writing style. This does not mean we all have to be able to write like those who publish regularly in *The New York Review of Books* or *The Atlantic Monthly*, but the ability to write well-organized, clear prose is a minimum requirement.

In ELT, there is at least one particularly good reason for this. Non-native speakers are frequent readers of the journals and a well-written article that is accessible is appreciated by them. An article full of cultural allusions and obscure references, and written in a dense, opaque style is inappropriate in international journals. So, we need to aim for simplicity, clarity, and grammatical accuracy.

Though instructors in undergraduate or graduate level courses may have been more interested in content and may have forgiven us our sometimes sloppy, ungrammatical reports, the academic publishing world in general is more normative and conservative when it comes to the form as well as the content of our manuscripts.

Know Your Audience

The next step is figuring out the journal that (1) you want to publish in or (2) is likely to publish your manuscript. Most wise people choose

the second route and the choice of possible journal(s) depends on the quality of your work both in terms of the content as well as in terms of the quality of your writing. For example, the *TESOL Quarterly* is clearly mostly interested in quantitative, research-based articles and the writing standards are rigorous. While the standard of writing of *The English Language Teaching Journal (ELTJ)* is equally demanding, it has greater variety in its articles; extensive reviews of the relevant literature and the ability to control the language of experimental research are not required.

Therefore an understanding of the different journals in our field is necessary, and that is acquired by reading and studying the journals. Talking with someone who has published can also help you find the journal that is most likely to want your manuscript. It's better to have a particular journal and its audience in mind before and while writing rather than having to find a journal for something you've already written.

Editorial Guidelines

Once you've decided on a journal as your target and before you start writing, the next very important step is finding out how your manuscript needs to be presented. How many words can it have? How many pages? How must the manuscript be typed? How many copies do you need to send? How must the bibliography be set up? A common mistake we all make sooner or later is to disregard those guidelines; this results in months of waiting to no avail. Most editors won't return or even acknowledge receipt of improperly prepared manuscripts. The editorial guidelines are usually somewhere in the journal, at the front or back. If not, you can write to the editor for them. (For a list of journals and their submission requirements, contact the JALT Central Office.)

With a Little Help from Our Friends

Very often, at the end of a published paper, there is a paragraph or two of acknowledgments, thank you's to people who read the manuscript and gave the author comments and ideas. This is another very vital step in preparing a manuscript for publication: have at least two qualified colleagues read it and give you feedback first, which you can then use in preparing the final draft.

This is not an easy step. It may be difficult to find a couple of colleagues or friends who have the time, interest, and skills to help you. Yet, especially those of us who have been living in a non-English-speaking environment need such help: even native speakers can come out with rather ungrammatical, convoluted sentences that we're not able to see ourselves. So at least one person should read our manuscript for the language and another person could help with the content. The unwillingness to admit the need for such outside help and to seek it very often means rejection slips.

One solution to this problem is to develop an understanding with some colleagues and take mutual responsibility for each other's work. If we are concerned about the quality of the publications in our field, we should be willing to help each other. Another solution is to pay for someone to act as an editor of your work. This is difficult because not just anyone is qualified to edit a manuscript for various reasons. Having someone not so knowledgeable about the subject, however, read your manuscript can be useful, nevertheless. If such a person can not read it and understand it, then it's clear rewriting is called for.

Another difficult aspect of having others read our manuscripts is the interpersonal dimension. None of us likes to be criticized and have our work sometimes torn apart, yet we can not develop as writers unless we go through this process. There are obviously better and worse ways to criticize someone else's paper and there are good and bad ways to accept even severe comments. It's part of the professional and personal growth involved in getting one's work published.

Modesty Is Called for

Academic writing requires careful attention to acknowledging the sources of input into our manuscript. One general rule that might be applied here is that whatever idea or insight we've had has probably occurred to someone else before. So we must do a careful check of the relevant literature and cite the researchers and scholars who have presented and published the ideas in our bibliography.

Not to do so means rejection and/or, perhaps even worse, loss of status among colleagues. Plagiarism is a serious offense. It may seem at times that one is left with nothing "original" to say and one may question the reason for citing only well-known people who have already published. Yet a careful, well-done literature

review is a basic requirement and can not be overlooked. One rule of thumb is to go to the library first to check your idea against others' published works. Two libraries in the Tokyo area that allow the average teacher to join and then use their facilities and services are The British Council Library (in Kyoto too) and the Sophia University Library.

A related problem concerns manuscripts that are nothing but quotations, often not clearly indicated as such. Some cultures (see Osterich, 1986) indeed consider it necessary that famous, elite scholars be quoted at length in an article or book. Western academic discourse does not accept such practices; interested people can read the original. Worse yet is when a novice writer takes whole parts from others' published work and then tries to pass it off as his/her own. However, as most journals have all manuscripts read by people knowledgeable in the field, such plagiarized manuscripts are quickly spotted.

The skill of writing academic discourse so that there is a proper balance of quotations, of cited authors, and of original ideas and content can only be acquired through practice and by reading lots of journal articles and studying how they have been organized and developed.

What Do You Mean, I Can't Write?

The writing teacher in my junior year in high school used to tell us that when we became famous writers, particularly if we became famous poets, then we could start sentences with "and" and "because." There's no question that academic writing may seem cold and devoid of life. Some say this comes from social scientists' aping of physicists and others in the natural sciences who have developed a scientific writing style to go along with the scientific method and objective inquiry. It's not correct to use "I" or "you." Noun compounds, complex sentences, and expressions of mitigation abound. Careful descriptions of all details and definitions of one's terms can not be forgotten. There is painstaking work with dictionaries and other reference books to find the exact word; you need to be consistent in your use of terminology and concepts. You develop charts, formulas, and graphs to support and clarify ideas.

There are, of course, a number of publications that are less concerned with this writing style. Again, we must write in the style that is required by a particular publication. While the anarchists among us may wish to rebel against writing in that tight, controlled academic style,

the alternative to doing so may be rejection notices. A wiser attitude may be to learn how to do it, and to do it well, and then one can be free to write sentences beginning with "and" and "because."

There Are Journals and There Are Journals

The most prestigious journals in which to be published are the "refereed" ones, such as *Applied Linguistics*, *Language Learning*, and the *TESOL Quarterly*. A submitted manuscript is read by two or three reviewers, experts in the subject area who, depending on the journal, will or will not give lots of feedback to the writer. Acceptance, invitation to rewrite, or rejection is usually determined by those reviewers.

The more famous and more established of these journals will get many more manuscripts per year than they can possibly publish. The less known ones will not and then they must choose either to publish whatever they can get or to publish only quality manuscripts. The latter route may mean an irregular publishing schedule and/or smaller issues with fewer articles.

Then there are journals that are published by organizations. In Japan, the universities and most scholarly organizations have such publications. In many cases, you have to be a member of the organization in order to have a manuscript considered for publication and it may also be true that whatever is submitted will be published.

However, this situation is changing for as more people need to publish and so submit manuscripts, the organizations, even those that used to publish whatever their members submit-

ted, can be more selective and more competitive. The *JACET Annual Bulletin* gets twice the number it can take. The *JALT Journal* and *Cross Currents* have always been selective, thus remaining small publications.

An awareness of this background information can help one decide where to submit a manuscript. A journal that is not selective will not have any status in the field and so a publication in one of them carries less weight.

Conclusion

Getting published may be easy for some; for most, it may be one of the most difficult aspects of our professional development. Like working on our teaching, it engages us in personal development and growth. It involves a conscious decision to subordinate ourselves to the position of learner or apprentice for a while and to do the work necessary to carry out this life "project." In this writer's experience, the three most important elements have been: first, support and help from colleagues and friends; second, a desire to communicate in writing and to get the manuscript "right" in terms of organization, syntax and clarity; and third, the relatively simple fact that practice and more practice makes one a better writer.

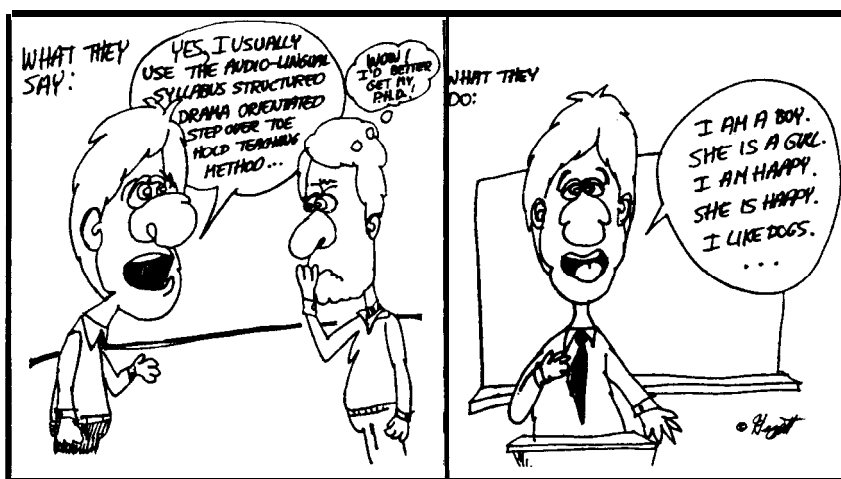
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Valdes ed.), *Culture Bound Bridging the Cultural Gap in Language Teaching*. Cambridge University Press.

Virginia LoCastro has published extensively in academic journals as well as edited *The Language Teacher* and several other newsletters.

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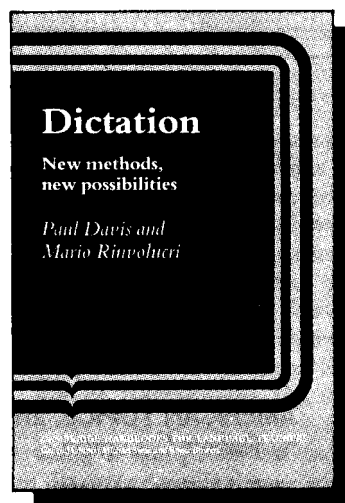
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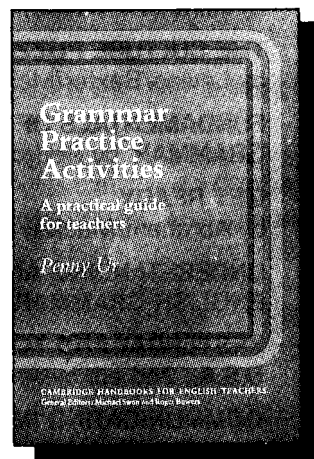
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Becoming a Textbook Writer or How to Get Your Manuscript Published

by Mike Thompson

Introduction

One of the most visible signs of change in ELT over the last few years has been the staggering increase in the amount of published teaching materials available for students at all levels. This vibrance in ELT publishing is symptomatic of the enormous global expansion of ELT in general and the consequent opening up of vast new potential markets. In meeting this new challenge ELT publishers have sought increasingly to interpret and respond to the needs of the market; in other words, to become more "market-led."

What does this mean to the embryonic author? Is the changing face of the marketplace good news or bad news? Predictably a good case can be made for either interpretation. Certainly publishers are hungrier than ever for good manuscripts. However, in increasingly competitive and volatile markets there is a tendency to rely, in certain areas, on established names to come up with the goods. This does not of course exclude new talent, but it means that anyone with serious ambitions must put in an awful lot of time and effort simply to get their proposals noticed. It is not a task to be recommended for fragile egos.

The Publishing Business

Before laying out some practical guidelines on how to go about getting a proposal noticed, it is probably worth pausing to briefly examine some of the fundamentals of the publishing business. What characterizes "commercial" publishing is obviously the basic need over the long term to remain profitable. In this age of take-overs and "mega-mergers" many large publishing houses are accountable to masters who are more interested in profit margins than in great contributions to human knowledge. The positive backwash effect of the approach, however, is that publishers are encouraged to adopt sound business practices. This means that they stay in close contact with their market; respond to feedback from teachers and students; look far enough into the future to anticipate emerging trends; and only take on board projects which have a high potential for success. The outcome of all this from the writer's point of view should be that any manuscript, once accepted, will receive considerable publisher support in terms of material and human resources.

Getting Started

In principle books develop from two particular sources: (a) unsolicited manuscripts and (b) solicited manuscripts. The former can be identified as a kind of "bottom-up" process where teachers, usually in the light of classroom experience, either individually or collectively come up with an idea which they think is innovative enough to merit a publisher's interest. In the latter case, the idea originates with the publisher, either through his editorial or marketing wing, and he invites a selected author to submit a proposal. Obviously far more books are the result of solicited manuscripts than unsolicited, since, in a sense, there is already an inclination to publish. Unsolicited manuscripts, on the other hand, have to run the gauntlet of potential objections before even reaching the starting line, i.e. to the point at which they become serious proposals.

Preparing the Way

To avoid potential disappointment, writers should ask themselves several basic questions about the material before submitting their proposals:

- Is it topical without being part of a 'bandwagon'? It requires shrewd judgement to decide what is truly innovative and what is simply the flavour of the month.
- Will it appeal to a broad section of teachers that you can readily identify?
- Does the material actually work in practice? Has it been extensively 'trialled' by people other than yourself and in a variety of situations?
- Is it fairly easy to grasp the general purpose of the material? Reviewers have a low tolerance for dense and complicated instructions.

Few people, if any, have the detachment to view their work entirely objectively, so it is absolutely vital at this stage to seek the advice of colleagues you respect. It is highly unlikely that anything which has developed in a vacuum will be suitable for publication.

Having once decided that the proposal is pedagogically sound, it might also be wise to spend a little time thinking carefully about which publishers to approach. A quick glance at publishers' catalogues will enable you to see if there is a space on their lists for the type of

material you are proposing. A further consideration is the degree of support the publisher is likely to give once the book appears on the bookshelves. How active is the publisher in the market you have in mind? Does the "house-style" (i.e. the general appearance of the publisher's list) appeal? etc.

Starting Strategies

By this stage the author should be absolutely convinced — with some good reason — that s/he has a winner on her/his hands. The trick then is to bring this to the attention of the appropriate publisher(s). Although individual publishers may differ slightly in their specific requirements, an initial proposal should certainly not consist of the whole manuscript. Unfortunately, even with the best intentions, a weighty tome of raw material just begs to be put to one side. A far more appropriate strategy is to contact publishers through their local offices and find out how to go about submitting a proposal. If this proves to be difficult because of location, then it is probably safe to despatch the following:

- one or two fully worked sample units together with an outline plan for subsequent units; a covering letter which would: (a) explain the reason for the proposal — usually something pedagogical which also shows an awareness of market potential. and (b) clearly state the key features/benefits which differentiate it from existing material; a CV which would include all relevant teaching and writing experience.

In principle, the proposal should be clear and concise consisting of what the particular publisher requires. Once having submitted a proposal, it is a temptation to think that it will be greeted with an immediate response. Barely will this happen. Usually a publisher will send an acknowledgement that the material has been received and then, provided that it has at least face validity, ask a specialist in the particular field to review it. All of this can take several months. Patience is therefore recommended, although it does no harm to contact the publisher within a month or two just to make sure that things are still moving.

Connections

Publishers do, on the other hand, approach writers and this is certainly a much easier way into print. Although it is difficult to define precisely the qualities that publishers are looking for, it is definitely important for writers to

demonstrate a commitment to teaching in a public way. This means joining teaching organisations, writing articles for journals, giving presentations, and generally establishing a reputation in ELT circles. It is also a good idea to teach in mainstream teaching situations since they automatically make up the majority of any prospective market. Finally, although this almost goes without saying, it is important to be in a situation where textbooks are used. Only through the daily struggle with existing material can writers develop a feeling for the craft of textbook writing.

Breakthrough

Gaining acceptance for a proposal or being asked by a publisher to write to certain specifications is obviously a milestone on the road to publication, but there is still a long road ahead. Under normal circumstances the author(s) will then be asked to complete a first draft of the manuscript, which will be subsequently reviewed, rewritten and edited.

Functioning in Business

At the same time, the writer will probably want to discuss terms and a contract. S/He should of course by this stage have firmly committed her/himself to one publisher. Terms are fairly standard among international publishers, although the author may well want to discuss this with other authors. S/He should also not necessarily feel too concerned if a written contract is not immediately forthcoming. Most publishers certainly feel bound by verbal agreements.

Fast Forward???

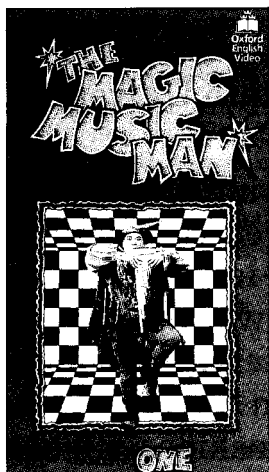
Throughout the long, sometimes tedious, process of re-writing, proofreading, etc., it is important to maintain a sense of humour and a sense of perspective. A book is a collaborative endeavour which draws together a number of highly skilled, conscientious individuals who, nevertheless, may not always see eye to eye. A designer may persist in seeing things in design terms, whereas the editor may be forced for reasons of economy to try and put four exercises on a page rather than three. However, they are all united in the desire to produce a successful book.

Arrivals

The book is finally in print and catalogued in the Library of Congress. Is this the end of the road? Samuel Johnson once wrote, "No one but a blockhead ever wrote, except for money." If

(cont'd on page 17)

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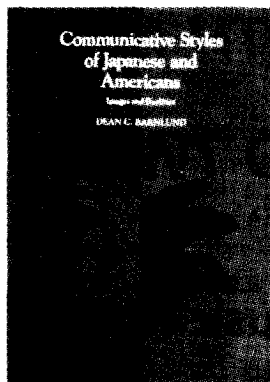
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Publishing Your First Textbook

by Ann Chenoweth

As language teacher⁵ in Japan, you are all aware of the lack of selection of textbooks which are suitable for your students and teaching situations, which match your personal taste and teaching philosophy. As a result, you may spend a considerable amount of time reworking existing materials or developing your own. Or perhaps you make do with the available material⁵ but have plans worked out in your head for the text you wish you were using. And you dream of writing it.

What an enormous step, though, from sitting around daydreaming, to getting your book published. Not only do you have to attract a publisher, satisfy them that you have a coherent, consistent plan for your book which fits in with their analysis of the market, and write the text, but you will also have to spend hours negotiating with the editor in order to adapt your book into one that is publishable, but which still meets your criteria for a good textbook.

Attracting Attention

Publishing a book is an expensive project and a publishing company risks a considerable amount of money on every book they bring out, and they — particularly the editor, and marketing and sales people — also invest an enormous amount of time in each project. If you are completely unknown to a publishing company and come without an introduction or an agent working on your behalf, you may not get the consideration that you feel your book deserves. One of the first steps then in getting a publisher is to make yourself known as someone who is doing interesting work in a particular area. Ideally, this process of attracting attention should either precede or evolve simultaneously

with the development of your text so that you don't have to wait too long after your book has jelled to be "discovered."

There are several ways of doing this: giving presentations on your selected area, writing articles for JALT and other publications, networking with other⁵ who have the same professional interests, and getting acquainted with the publisher's representatives at conferences or when they give presentations at chapter meetings. Since almost anyone can do one credible presentation on their favorite teaching technique, you should try to show a sustained interest in your chosen area by doing presentations in successive year⁵ on the same area. The publisher⁵ or their representatives will be looking for a continuous level of quality; not just good techniques in isolation, but ones guided by a consistent theory. Depth. It take⁵ time to develop and demonstrate expertise that others will recognize; publishers will take this too, as a further sign of commitment on your part to work at learning more, which is an integral part of writing a textbook. The whole process is, therefore, professionally rewarding and, as an additional by-product, if you are talking and writing about your philosophy of teaching X and demonstrating how you do that, you will be getting feedback from your peers that you will in turn be able to use to refine your ideas and teaching strategies. This should result in a better book. In many cases, then, the concept for your book will evolve as you develop expertise.

If the publishers have noticed you and approach you to write a book for them, chances are your methods will be consistent with the type of text they want to bring out. However, in some cases they may want you primarily for your name value and so you should ensure that

Becoming a Textbook Writer (cont'd from page 14)

any ELT author subscribed to this philosophy, then the first book would probably be the last. For first-time ELT writers, however, this is probably just the start of a glittering career of course books, workbooks, test books, grammar exercise books, teachers' manuals, graded readers, teacher handbooks, lab drills, song books.

Thanks are due to Steve Maginn (CUP) and

Terry Jennings (Prentice Hall Regents) for helping to clarify certain issues.

Mike Thompson is ELT consultant for Longman Group Ltd.

Note: A list of publishers, their addresses, phone numbers, and contact names appears in the back of the JALT '88 Handbook under Associate Members. The list will also appear in the January 1999 issue of *The Language Teacher*. Contact them directly for proposal guidelines.

the prospective book is something that you will want your name on. In other cases, the publishers will have noticed you but will want a closer look at you, so they may ask you to do a commercial presentation for them or write a teacher's manual -keep in mind that while this kind of work may not be glamorous or financially rewarding, it may lead to better, more interesting opportunities later. On the other hand, you may decide to advance your case on your own, not waiting to be "discovered." If you do have some credentials or the right introduction, you will need to look carefully for a publisher who you think will be receptive to your work and able to provide your text with the proper support it will need in order to ensure its success. In this case, it's probably best to go through the publisher's representatives that you have gotten to know, rather than just sending your queries to the main office anonymously. The representatives will provide you with guidelines for submitting manuscripts; often this will be a long list of questions for you to answer. Usually these questions are designed to show the publisher if you have thought out a consistent plan for your book and you have considered how it will fit into the market. It is, therefore, in your interest to answer these questions in detail. Answering them should also help you make some basic decisions about your text.

Decisions

You need to decide who you are writing the book for. This means not only do you need to decide if you are targeting it at high school students or businesspeople, but it also means you need to decide if you are writing a book primarily for use in Japan, only in EFL situations, or if you are going to try to write it for an ESL as well as an EFL context. For example, a writing text designed for use in an English-speaking country might deal with writing on a "survival" level or on a much more advanced level, targeted for teaching students how to write readable academic essays. Neither would be particularly appropriate in most teaching situations where writing is taught in Japan. But you might assume that if the text is suitable for use in one EFL situation, it will be suitable in all others. This may not be the case, for reasons that may surprise you. I was told, for example, that *Basics in Writing* probably wouldn't do well in Europe because the large number of illustrations would make it seem too juvenile to European students.

There are specific characteristics of Japa-

nese students that, if taken into account, would make a good textbook here not suitable elsewhere. But if most of your teaching experience is in Japan, you should capitalize on that experience — it will be a selling point with the publishers. After all, we do need more texts written with Japanese students and their general strengths and weaknesses taken into consideration. If you do decide to concentrate on the sizable Japanese market, you will also need to decide whether to use Japanese in the textbook. Many teachers like to see at least a little, because they think their students will be intimidated if they only see English. Which brings us to another point to consider: What kind of teacher are you writing for? Someone who likes predictable lessons? Someone who wants more variety? Because of the nature of the textbooks, the format of the lessons will tend to get standardized; but you should be forewarned that some teachers don't like any surprises in lesson format. And, after all, you have to remember that it is teachers and administrators rather than the students who make the decisions about textbook selection. So, in light of this, you may decide to make some adjustments to your book.

These considerations will not only affect the content of your book, your choice of publisher, and possible points that you may want to discuss with your editor, but may also influence your decision about a co-author. If the publishing company has contacted you, you may find that they have recruited a co-author already. In general, a co-author can be a help in sounding out ideas and in helping find weak points, in addition to doing part of the writing. Some teachers look to see if a book was co-authored; they assume that if it was, the book is better for it. Depending on the type of teacher you have targeted, they may be looking to see if a native speaker and Japanese wrote the book together; somehow this is a combination that many trust. Again, these are considerations worth discussing with your editor at an early stage.

When choosing a publisher, you should also consider foreign or local, large or small. Let me say a few words in favor of small, local publishers. You may get more personal attention paid to you and your book in the developing stages if you stay local. If your text does not do well quickly, they may be more likely to give it a longer chance to succeed. People will also expect local publishers to bring out books that are, in fact, more suited for the local market and to have sufficient copies readily available. You may also have more of an opportunity to stay

closely involved with your text and not have it taken away from you before you and your editor are happy with it. On the other hand, large publishing houses may have a more experienced staff working for them and may be able to make use of a better distribution system for your book. Some Japanese publishing companies, for example, will send out sample copies of your newly written textbook to teachers, but then won't stock it year round in the book stores. You should definitely find out what the publisher is willing to guarantee you in terms of distribution. You should also find out what limitations they are placing on you that would prohibit you from publishing another textbook elsewhere or limit the kind of work you can do with another publisher.

Be Involved

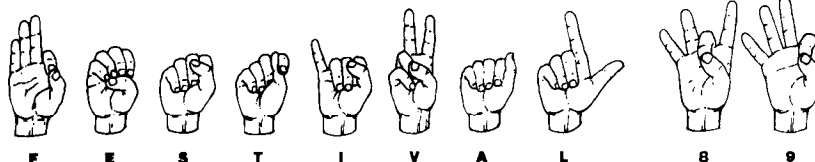
After you've gotten past the hurdles of getting a publisher, agreeing on what book to write, and writing a draft that you are happy with, you may naively assume that your editor will be just as pleased with it as you are. This is unlikely. The real work is just beginning as you work with your editor to get rid of any inconsistencies and to get the book into a form that

you are satisfied with, that your editor likes and that the sales people think they can sell. They may also send the book out to "readers," usually other teachers, to get their opinions; you will have to satisfy them, too. This tinkering will take compromise and it is best to be flexible on issues that you don't think critical, but be sure to stand firm on areas that are. This can be a long, tedious process, but stick with it. If you don't, it is likely that someone else, who may not agree with your approach, will do it for you — at your expense (deducted from your royalties) — and you may not recognize or be happy with the final version. Especially for your first book, try to get as involved in the process as you can; you'll learn more and be happier in the end; this is where most of the rewards of writing a textbook are found. Of course royalties are important, but when asked, I think most authors will agree "it certainly isn't the money."

I would like to thank Marc Helgesen, Michael Rost and Marion Settekorn for discussing with me some of the ideas that appear in this article.

Ann Chenoweth, of the University of Tsukuba, has co-authored Basics in Writing with Curtis Kelly for Lingual House Publishing Company.

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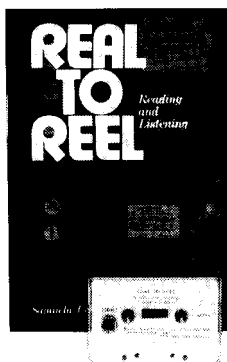


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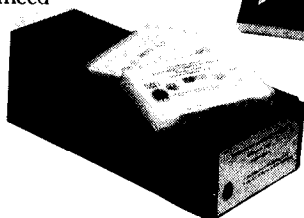
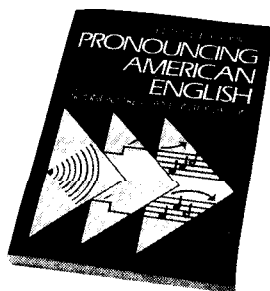
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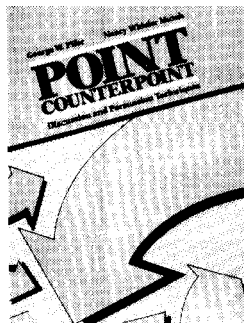
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- Initial attention given to stress and intonation followed by analysis and practice of vowel and consonant sounds
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Making Commercial Quality ESL/EFL Videos

by **Bonnie Morihara** and **Mary McSwain**

You have taught EFL successfully for some time now. You have used video in the classroom and believe it to be a powerful teaching tool. Yet you're disturbed that what is on the market doesn't meet the needs of your students and certainly doesn't capitalize on the strengths of the video medium. Through time and experience you have developed your own ideas for really useful video materials. You decide to produce your own. Can you? Should you? How do you do it?

We decided to do just that. There are aspects of the job that you can do alone, but many more that you will have to hire experts to handle. Since commercial EFL video materials are still relatively rare, we thought you could benefit from reading about our experiences and what we have learned. We filmed and produced our three-volume series, *Living and Working in America*, in the U.S., but many of the steps are universal. Volume I is approximately 70 minutes; Volume II, 80 minutes, and Volume III, 90 minutes.

A quick view of EFL offerings shows a limited number of videos. Why is this? Primarily cost. Producing video requires a tremendous amount of up-front cash layout. In the case of an ordinary textbook, the editing, text design, typesetting, proofreading, printing and binding are expensive enough. When you precede that with the costs of a production crew, actors, locations, props, equipment, post-production, dubbing and packaging, it's no wonder that few publishers are making many videos. The average cost of producing one minute of high-quality finished video material is roughly US\$1,500. This does not include the research and writing of the materials before the actual filming and text production, dubbing or packaging later. Naturally, with the resulting higher retail prices, the market becomes smaller.

Making a Survey

We already had strong convictions as to the advantages of using video in EFL teaching. Our survey of existing materials resulted in very few, if any, materials which fully exploited the video medium. Video can show body language, cultural environment and other cultural differences; it provides much material for classroom discussion; and its visual impact provides a strong model for role play.

We wanted video materials that differed from most of those we saw on the market. When we finally made the decision to publish, we concentrated on the following aspects:

Compactness. We decided on no close-ups of mouths, long musical interludes, no words on the screen for repetition, and no teacher/narrator explaining things that the teacher can handle in class or the students can read in a text.

Focus. The focus was to be on situations, functions and cultural content, rather than on grammar or idiomatic expressions.

Pedagogically sound Although the focus was not on grammar, the degree of difficulty of the structures used was to be kept within the level of the students. Furthermore, each lesson should not be too dense. Each volume, as a whole, should contain lots of review in a spiral course.

Flexibility. Even though the materials gradually increase in difficulty, they should not be so rigid as to allow no freedom to pick and choose within a sequence of lessons. Also, there should be some options which give students and teachers alternative ways of exploiting a particular lesson. We felt that a story line ties the author into a rigid form which includes or excludes certain items simply for the sake of the story, and limits the freedom and flexibility of the classroom teacher or independent student.

Naturalness. The complexity of language and rate of speech should be as natural as possible, while still keeping within the limits of the students.

Student goals. The video and text should focus on actual student production of spoken English through the liberal use of a variety of communication activities.

Finding the Money

Potential sponsors are people with money, which, almost by definition, means they probably do not have an extensive background in the education field. Getting them to realize the economic worth of your project is a real "intercultural" communication task. You must talk in their terms to convince them. Be ready to give an overview of the market: what already exists, how it is selling, what is lacking, and how your proposed product can compete. Who would be the potential customers? How would you be meeting their needs with your video materials?

(cont'd on page 23)



Write It

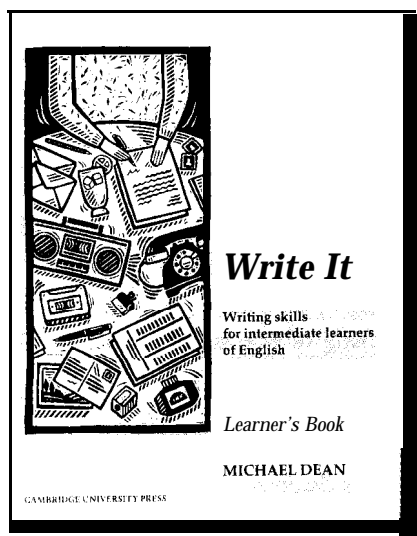
Michael Dean

Write It adopts an interactive approach to writing at intermediate level based upon a combination of individual work, pair-work, groupwork and classwork. The book contains a variety of authentic materials from personal letters to tourist brochures; the cassette contains dialogues, radio interviews and musical extracts. Topics reflect learners' needs and interests and range from writing greetings cards and notes to expressing opinions on contemporary issues.

Write It

- ✱ promotes writing as a natural means of communication
- ✱ presents a wide variety of realistic and motivating tasks
- ✱ includes varied and stimulating topics is suitable for both classwork and self-directed study
- ✱ can be used on its own or in conjunction with a course book.

The accompanying Teacher's Book provides answers and models, ideas for further writing practice and valuable advice on writing and correction techniques for both learners and teachers.



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(cont'd from page 21)

Also, depending on how strongly the sponsors believe in your competence or how tightly they monitor their investments, they may insist on certain changes in the video or accompanying text. How willing are you to make compromises? And how able are you to defend the educational soundness of items you won't change?

If you aren't totally discouraged by this point, and you have a convinced source of income, read on to learn the hints and cautions we discovered in our experience in making commercial videos.

Pre-production

Writing. After making sure that your materials are as complete and pedagogically sound as possible, you may end up with something in the standard dialogue format, so familiar to language teachers and learners around the world,

Waverly: Mr. Zapata? Nice to see you again.

We met in Houston last summer.

Zapata: Oh? Pm sorry I forgot your name.

Waverly: That's okay. I'm Ben Waverly.

Zapata: Ben Waverly. . how are you doing?

Waverly: Oh, fine. So, ah, last summer you were talking about starting your own company. How's thatgoing?

Zapata Lousy.

Unfortunately, the above dialogue contains no directions for the director, producer, cinematographer and actors. You will need to "translate" your dialogues into the shooting script format.

L.I.B LNT. TRADESHOW-BEN WAVERLY

Crosses to PAUL ZAPATA, a sullen-looking man sipping coffee.

WAVERLY

(smiling)

Mr. Zapata? Nice to see you again...

(Zapata doesn't recognize him)

We met in Houston last summer.

ZAPATA

(expressionless)

Oh? Pm sorry. I forgot your name.

WAVERLY

That's okay. I'm Ben Waverly

ZAPATA

(no interest /eye contact)

Ben Waverly . . . how are you doing?

WAVERLY

(uncomfortable)

Oh, fine.

(a beat)

So, ah, last summer you were talking about starting your own company... How's thatgoing?

ZAPATA

(sipping coffee, still no eye contact)

Lousy.

Everything you want to stress must be crystal clear to the production company and crew, who are not English teachers or intercultural

communication experts. Write with the teacher's manual in mind, so that you can create interesting ways of presenting each lesson. You will find that the lesson presentation is very much dependent on the way a scene is filmed and edited.

The video production company. Find a reputable video production company that will listen to you, work with you, advise you as to possibilities, allow you to be on the set during the shoot, etc. Remember that you, as a language teacher, will have very specific language points and cultural issues you want to stress. You need to work with someone who is sympathetic and understanding of your educational concerns.

The producer/director will handle locations, casting, props and hiring the production crew. An experienced and dedicated staff and crew will make a tremendous difference in the quality of your product and may save you money in the long run.

It isn't necessary to use only a large, established company. An independent producer or a small, relatively new company may be able to meet your budget and needs quite well. Remember that different bids on the same project can be very, very different in price. Some of the areas in which different video companies may vary in their bids include:

1. Pre-production planning. Advising the client (you) as to various possibilities, formulating and signing a contract, rewriting the dialogues into shooting script form if necessary, scheduling, casting, arranging for locations and props, hiring a production crew, reserving production equipment and editing facilities, and creating story boards are all tasks which must be done before beginning production. Planning the logistics of the shoot and working out foreseeable problems ahead of time is essential. During the shoot you won't have the time or the resources to change your mind.
2. Will they use union actors, amateurs or "real people"?
3. Will they shoot in a studio or on location? Will you need to pay for the use of the location or can you give promotional consideration?
4. Will they use film or video tape? What kind of camera and other equipment will they use?
5. Will they back up the camera sound with reel-to-reel or digital tape? Or will they use the camera sound only?
6. How large is the production crew? Ask who would be needed for a "bare bones" crew. Then ask which additional crew they would like to hire and why. The added staff may save you a lot of headaches and give you a better final product.

Casting. Hire the best actors you can afford. The better the actors, the more able they will be to naturally deliver the dialogue and show the body language and nuances you are striving for. Even though people portraying their real-life roles are familiar with the material, most have difficulty remembering exact lines and are too stiff in front of the camera. In the long run, you will save both time and money with experienced actors. This doesn't mean that you need to hire professional actors with the \$350+/day price tag; you may be able to find very well-qualified amateurs who have had a lot of experience with community theater, or even teachers who are natural hams.

Make sure you know who your director has cast in each role well in advance. And be sure that the sex, age and acting ability matches what you require for the scene. It's a good idea for you to meet with the actors before actual shooting to outline general guidelines. Scene-by-scene notes of exactly what you want stressed are also very helpful for the director. An English teaching tool has quite different requirements from a typical theatrical production. Obviously the sooner the actors can get their scripts, the more sure they will be of their lines.

If you are going to accurately represent American scenes, it will be necessary to have a cross-section of minorities to show the ethnic diversity of the U.S. Finding talented minority actors may be a problem in certain areas.

Finding good locations. Shooting on location complicates things immensely, as compared to using a studio. Each angle requires new lighting and particular attention must be paid to sound, especially outside. When we were filming our videos, we had to hold shooting for trains, planes, trucks, buses, cars, announcements, crowds and even a hay-baler.

Production

BE THERE during the shoot. Once something is shot it can rarely be redone and certainly never without a lot of expense. Watch for the following:

1. Are the actors saying lines correctly? If they are paraphrasing, will it adversely affect the focus of the lesson?
2. Are the actors speaking too quickly in materials intended for beginners?
3. Are the inserts being shot correctly? In our case, we saw that an insert of someone writing a note while on the telephone was not even legible. The director hadn't comprehended that we wanted the students to be able to read all the inserts! Naturally, this also affected editing because the direc-

tor had to leave the inserts in long enough for the students to read them, not just see them

4. Carefully monitor the actors' body language and actions of the background actors. Actors often want to put more into the role than was written. Sometimes the results are wonderful. At other times the results may convey something you don't want conveyed. During our filming there was one short scene during which neither of us was able to be present. Days later, when we viewed the dubs, we discovered that two bored background actors had decided to stage a heated fight with a 'Customs Officer.' We had to toes out the scene; it was comical, but not real.

Post-production

Directors normally don't want the client involved in post-production. It's an expensive and highly technical process and your participation will tend to slow up the procedure. However, we found that it is very important for the writer to be a part of the initial editing process. You should help select the final scenes that will become part of the video. Your director may reject certain takes because of continuity (e.g. the actor's hand wasn't in the same location on the close-up as it was in the long shot) or because he likes a certain "look," but that may be the very take which best shows the body language which stresses your teaching point. Be sure that you are able to get a working tape of the planned edits, and ask for any changes before it goes through the additional steps toward production of the master tape.

Dubbing considerations. Dubbing costs differ with the number of copies you want produced, the quality and length of the tapes, and possibly your negotiating skills. If you're not in a large metropolitan area, get quotes from both local and big-city firms. A local studio may meet a big-city price if you have a large enough order. You may choose to have them apply your labels, insert the videos in cases or sleeves and shrink-wrap them.

Text and Teacher's Manual

Although you may have written preliminary lessons, the text and teacher's manual cannot be completed until the finished copy of the video is delivered to you. Unfortunately, actors never seem to follow your script exactly, and you must make revisions based on the finished video.

Printing and Publishing

If a publishing house has bought the rights to your materials, they will handle this for you. Because of their financial resources, they may

be able to initially print a large quantity of books, which could result in a lower selling price if you are handling this alone.

However, it is possible (though extremely time-consuming) to do it yourself. You should have a computer, word-processing software, desk-top publishing software, and a laser printer. With these you can produce good quality (but not as high definition as typesetting) "camera ready" pages, which can then be taken to a printer for printing and binding. If you decide to include illustrations, black and white photos, color printing or color photos, it makes a prettier and probably more interesting text, but the process becomes much more complicated.

Packaging

Are you coordinating this, too? You need to make decisions as to the package size, style and material and which illustrations and print will be used on the package. The services of a graphic designer are helpful in this. You will have to shop around for a printer/box manufacturer who can do what you want for a reasonable price. Because of printing run considerations, you may find that you must have a far greater number made than you initially need.

Distributing and Marketing

Hopefully you have been working on this all along. You may decide to try to market your

video by yourself, but that's a lengthy, expensive and not always fruitful prospect. It is much easier to get wide distribution through a well-established distributor of books and educational materials. Many such companies are interested in a good product. However, even after you think you have a finished package, you may be asked to change your text to meet concerns of your distributor, change your package to incorporate their name, or submit your product to a test market situation in their target markets. It will be a while before you can have the pride of seeing your product on the bookstore shelves. But don't give up. Excellent materials will always have a market.

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Bonnie Morihara is Director of VIA-USA and Chief Editor of VIA Press. Mary McSwain taught EFL in Japan for seven years for the Regular English Program at Athenae Francais, Tokyo. She is currently Curriculum Director and Chief Writer at Vancouver International Academy in Vancouver, WA. Both collaborated in the writing and producing of VIA-USA's Living and Working in America, a three-volume video series filmed in 1987 and 1988 (VIA Press, distributed in Japan by Mitsui & Co., Ltd, Osaka) -

Publishing



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Interviews: Catherine Walter and Leo Jones

by Marc Helgesen

Catherine Walter is the author of Genuine Articles and Authentic Reading, and co-author of The Cambridge English Course. She was a featured speaker at JALT '87. Leo Jones has written numerous texts including his forthcoming C.U.P. title, International Business English: A Course in Communication Skills, and previous ones: Ideas, Great Ideas, Use of English, Eight Simulations, and Functions of English. He was also a speaker at JALT '87. At the conference, each was interviewed about materials development.

CATHERINE WALTER

MH: What do you see as the trends emerging in ELT and language teaching materials development?

CW: Well, there are two things that we see from the book point of view. One is that ten years ago people had a lot of money to spend on supplementary materials all over the world, and now people don't have that much. I think that people are paying a whole lot more attention to their coursebooks and also are being very much more selective about the supplementary materials they buy. I also think the quality of coursebooks, on the whole, has gone up enormously. Fifteen years ago, when I did a teacher-training course, what we were basically trying to teach people to do was to teach without a book, to use bits of books but really to make their own lessons. Now when I see people doing initial teacher-training courses, they're teaching people how to use books because there are so many good books around nowadays. I think those are two big trends.

You mentioned the change in the way we look at supplementary materials. Ten years ago when you bought a worsebook, you bought a bunch of dialogues and drills. Now when you buy a coursebook, there are the dialogues and drills but you're also getting a series of activities. I wonder if those two things are connected. Perhaps people are not buying supplements as much because what used to be a supplement is now in the coursebook. Now they don't have to.

I think that is to some extent true. A lot of coursebooks are more complete now. There is also the fact that people's view of how language is learned is changing and people know that they can't just rely on drills. I think too much has been said against drills and I do not think that all language can be gotten by acquisition. I think that you do have to do some focusing on the language and that there is a place for drills. But I think that somehow people are coming to

a more balanced view. You get all these dichotomies in language teaching: accuracy/fluency, authentic material/non-authentic material, drills/freer activities, student-centered/teacher-centered. The very existence of a dichotomy means that there is going to be a pendulum swing and that the truth probably isn't right at one side or the other. So that what people are doing is find that the truth is probably a bit to one side or another of the middle. People are realizing that they have to have both freer activities and drill-like activities, so I think even the drill-like activities have benefited from the so-called "communicative revolution" in that people's drills are more interesting and active and meaningful. People are using affective and cognitive resources in their students that weren't being used before.

In a lot of your materials, you don't really know what the next page is going to look like. The design/format isn't consistent. So there is innovation, which certainly people like, vs. predictability. How do you see that impacting both those teachers and also the students who sometimes like consistency?

Well, this is not the only reason, but we were responding to a demand when we decided to dispense with the storyline and the cast of lovable characters — because lots of people are getting tired of those characters by unit 32, especially when unit 32 might be well into the second year. But that was not the only reason. It is also because having a storyline imprisons you into shoe-horning all your bits of language, items of grammar and function and whatever, into that storyline which makes the storyline really quite contrived at some points. Obviously this demands more of the teacher. When we first launched *The Cambridge English Course*, it was felt that it would probably have a small but faithful market in very clued-up teachers. This has not turned out to be the case at all, and it is selling in many countries in the world to people

with little training and to a lot of non-native speakers. I think this is because, in the classroom, I have for a long time felt that every bit of confidence you had in the students paid off. Every time I was willing to have confidence in my students, it paid back big dividends. We have tried to respect the student in the book by not being patronizing in our attitudes and jokes, by giving artwork that looks like something out of magazines instead of something out of kids' books, and so on. And we've also tried to respect the teacher and respecting the teacher means saying OK, this is a bit more difficult to reach but we're hoping it's going to be more interesting for you. And we've tried in our teachers' books, obviously, to give maximum support to a teacher in order to be able to give them the means to do it.

The issue of supporting non-native-speaking teachers and teachers, native or non-native who don't have an R.S.A. or an M.A. -TESL as well as those who do, seems especially pressing in EFL.

Whenever you write something, the first question is "What's my audience?" For these teachers' books, what's your audience? Your audience is, on the one hand, people with an M.A. or an R.S.A. Dip-TEFL, and on the other hand, people who have never had any formal methodological training at all. And we've got to write the book for this audience. So what we thought was, we'll put up at the top a brief summary of the points that are covered in the lesson, the language, the functions, the grammar, the vocabulary, the phonology. We will put a list of language points and possible problems — with which, by the way, we had some problems: You don't want to say there are problems, do you? There might a problem teaching something? But we put language notes and possible problems before the step-by-step treatment of the exercises so that a teacher who had time and skill and training could just look at the top and plan his or her own lesson. And a teacher who either wasn't well trained or didn't have confidence or had to walk into a class with five mintues' notice because somebody was sick or had a hangover on Monday morning could just walk

into the classroom and be confident that by simply opening the teachers' book, they could just go through 1, 2, 3, 4, 5. So that was the sort of rationale.

Publishers are increasingly aware of world market vs. country-specific market and that gets into the question of what an international-market textbook is. How do you do it without stereotyping, etc.?

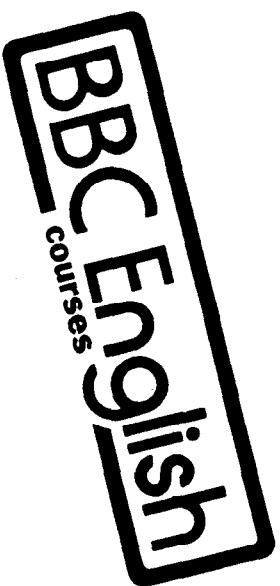
Well, I think you have to choose a model, especially if you are planning to include pronunciation teaching in your book. You have to say, "OK, the pronunciation we are going to teach is American pronunciation" or "the pronunciation we are going to teach is British pronunciation or Australian pronunciation" or whatever you

are going to decide the pronunciation is. You have to opt for a model. But you don't have to let that strait-jacket you in the other aspects of the book. For example, you can have a wide range of accents in your listening exercises. I think that, however, when it comes down to the nitty-gritty of grammar, especially at the lower levels, you are going to have to make a choice. You're going to have to teach "got?" or "gotten." It's not fair to students to do otherwise. I think you do have to have a bias and make a



choice at certain levels as far as which language model you are opting for. But I don't think this means that you have to suppose that all of your students are dying to learn how every English or American person spends his or her day. You can make it much broader. One of our concerns has been to avoid biases in language and presentation such as biases against women, biases against racial groups, any sort of bias based on age or class or sexual preference, and so on. And to give a picture of society as a whole, not just a picture of one stratum of society. So that in a unit on family, instead of having just a picture of mom, dad and 2.4 kids, or just a picture of a single mother and her kids and a househusband and that sort of thing, I'd try to give the whole gamut and have a married couple who didn't want to have kids, and people who had adopted a child and not to exclude people from our picture of the world.

(cont'd on page 29)



video course

THE LOST SECRET is a book and video course intended for users whom, its authors, Robert O'Neill and Martin Shovel, describe as 'false' or 'daring' beginners.

The video consists of an adventure story in 11 parts about a British archaeologist, Dr. Ross Orwell, who is an expert on an extinct South American civilisation, Mepatecs.

With its strong, intriguing story, the video makes use of learners' interest in the unfolding narrative as a means of helping them understand. Although the course begins with very basic vocabulary and structures, the dialogue is constructed in such a way that the use and repetition of key items arise naturally out of the development of the plot.

THE LOST SECRET

**Robert O'Neill
& Martin Shovel**



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(cont'd from page 27)

It seems that the more successful writers get, the farther away from the classroom they get in terms of regularly teaching.

I, myself, I have always taught straight through the pilot versions of the books that I have written. I go right back to the classroom and go from bottom to top of every book that I have written. I would not feel confident publishing a book without having taught it myself. Obviously, that does not mean teaching nine months a year. It means teaching maybe three months a year. I would feel very uncomfortable otherwise. And, of course, those books are also piloted by hundreds of teachers all over the world and we get their feedback as well; but even with that, I wouldn't feel comfortable unless I was doing it myself.

How did you get started?

I was teaching English as a foreign language in France. I did my second degree at the Sorbonne in linguistics and French literature and then I did a Royal Society of Arts Dip.-TEFL which was taught there in France. I taught for a while and then I started doing teacher training in Paris and after a few years I had materials that I felt were probably worth publishing. Partly it just happened to be a good time, an easy time to get published. I went to the conventions and went to publisher stands and said, "I have some material that might be interesting. Is it interesting to you?" And I got three or four people interested in it and I listened to the way they talked. This was just instinct but it was very sound instinct. I listened to the way they talked about what I had to offer them. And I also looked at their lists and said to myself, "If I had a choice between any of these publishers, would I be comfortable in this list along with these other books? Would I feel happy with my name being next to these other names, my book being next to these other books? And I chose one publisher on that basis and went on from there.

For somebody starting out today, if you want me to give a few pieces of advice, as publishers go, don't neglect your home market if you are teaching English as a foreign language because you might very well be able to, quite crassly, make a lot more money from them than you would in international publishing. But if you have some reason for going to an international publisher, I would look at this list carefully and make my choice, my first choice and my second choice. However, I would not let somebody freeze my proposal for any length of

time. Even if they tell you that you can't submit it to anyone else while they're considering it, that's hogwash. It's your property. You can do anything you want to with it. Secondly, don't write the whole book before you send it to a publisher. Write a rationale, write chapter headings, and write one chapter, maybe two if you've got a book, for example, that's neatly divided into two halves where one half is very theoretical and one half is very practical, but generally just write one chapter. If the publisher accepts that book there's going to be negotiation between you as to what the exact nature of the book is and they actually may be very helpful towards helping you make the book more of what you want it to be. So it is really silly to write the whole book before you've got a contract.

Another thing to do is find out a name. Go to your local rep and say, "I've got some stuff that's interesting. What person at X Press handles this kind of thing?" So that you can send your proposal directly to the person who's going to deal with it so it doesn't get clogged and lost in channels. Some publishers are very efficient. Some are less efficient at getting manuscripts around the system to the person they should go to.

If you do get offered a contract, remember that it looks pretty (because it is) (all) printed on the sheet because they've got fancy word processors at the publisher's. There is nothing in that contract that is not negotiable. Get advice from somebody who has already published or from professional organizations. They will probably try to get away with more than they should, especially with a first-time author. Don't ever give them an option on your next book, or, if they insist on it tell them that it's your collected poems since 1963. Make sure of the royalty terms that you're getting. They'll tell you they're standard, whatever those royalty terms are. If they're 1%, they'll tell you they're standard. It's not true. Look at the royalty terms very hard and check. If you want to, join the Society of Authors or get advice from someone who has written, and make sure that those royalty terms are fair to you. Anything that's in a contract can be negotiated. Just one more thing I would like to say, don't be discouraged. I mean, people say there are all these people writing books and publishers must get thousands of proposals a year. Well, they read every one of them and there is still plenty of room for people who write really good stuff. And you know if your stuff is really good or not.

LEO JONES

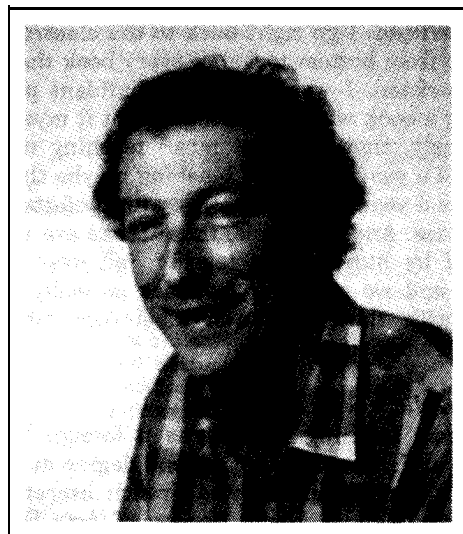
MH: *Materials have changed a lot in the past ten years. Your books, for example, are the first that I know of that split up the data and put it in different parts of the book. Any thoughts on the changes?*

LJ: My attitudes have changed over the years. Now I think the practice material and the tasks are the important things and the purpose of the data is to help the students to perform the tasks. So to that extent, things have changed. Now the activities come first. But I'm writing for students who already have a basic knowledge - not beginners.

Any thoughts in terms of the support materials for (a) non-native-speaking teachers, and (b) people without "formal training"?

I think if I'm producing material, it's got to be usable by as many people as possible, not because I want to sell millions of copies and make a million dollars, but because I'd like my ideas to be usable by all different kinds of people. And I don't ever have in mind a particular kind of teacher or a particular kind of class. A good, experienced, lively, imaginative teacher can use any kind of book successfully and will seek out the best materials because he or she is that kind of person. But with less experienced teachers and less confident teachers, if interesting materials will help their students learn better, then they have to be able to use those kinds of materials. So the teacher's manual and the teaching notes have to take into account all kinds of teachers. In teachers' material I try to incorporate ideas for both extremes: for the non-native or inexperienced teacher, very simple guidelines about what to do. For the experienced or lively teacher, extra ideas that he or she might have no time to think of — to make things more interesting, more lively. The other thing is that, particularly with materials that are basically student-oriented, I don't like the idea of ever setting down a standard "prescribed" way of dealing with material. I don't like teachers to think, "This is the way that the author says it should be done so I'd better do it this way." I'd much rather present the teachers with a set of options: "Here are some ways you could use this — try it this way. If it doesn't work this way, fine, try it another way." Or even to say to teachers, "This is an activity that will work OK, I think. But it may not work for you. Be prepared for that. Don't be surprised or upset and shocked if something goes wrong and it falls flat." If an activity is open-ended, it's

quite likely to happen. Some things go well and some things go badly. And an activity that always seems to go well may sometimes suddenly fall flat for no apparent reason.



One of the things that seems to have been happening over the past several years is much more recognition of the international marketplace. An awful lot of books, it seems, respond with some very superficial things. Colin and Trevor become Hiroshi and Toru But they are basically Colin and Trevor. Any thoughts on internationalization?

Yes, I've become more convinced that there is an international set of circumstances in which English is used. The example you quote is extreme but, in a way, the alternative is off-putting for people who know they are never going to talk to Colin and Trevor but are actually going to listen to Gerhardt and Jean-Luc and Sven speaking English. Certainly in the business course I am currently working on [*International Business English*], I'm deliberately using lots of international names and settings so that students can identify with the sort of situations that they are having to cope with. I think that's important. But as far as the actual content of the language, the style of the language, the vocabulary of the language, that isn't affected so much unless the materials go to extremes in introducing colloquialisms and slang, which is not a good idea anyway.

How did you get started in writing professionally?

Well, when I started teaching English as a foreign language, which was about 20 years ago, the first thing I was doing was writing lan-

guage laboratory materials, as well as teaching. And I went on to writing other teaching materials to be used in the department of the school I was working in. Eventually I was responsible for the whole set of materials within that department, which included students from intermediate to advanced levels. I found I had to devise the whole program for the whole department because there was nothing available at the time, in the mid-'70s. And, luckily or by chance, I was approached by Cambridge University Press and they said, "Have you got anything that you think could be publishable?" and I said, Well, we use this material. What do you think?" And that developed into **Functions of English** and **Notions in English**. That's how I started. They were materials we actually used.

That's an interesting thing. I think a lot of people have an image of you put something together and bring it to the publisher, but it seems that for many authors, it happened the other way. Yes, they put something together, but somehow the publisher identified the person. It seems to happen a lot.

I think it does. I think it's a very good way to do it as well. Even if what you've got is half a book, not the whole book, something which you think is promising, maybe not complete. I don't think a publisher can get a really good impression just from an outline of a project. However, once you're established, things change. You have a track record and a publisher may say, "OK, we think you can do a good job on this particular project. Would you like to try it?"

Do you have any suggestions for the potential material developer or, say, the teacher who is writing a lot of stuff for her own class who wants to put herself in a position to be considered?

Not really because I don't think that's the right way to think about it. I think you've got to say, "OK, here's the material that we need for our class," and if other teachers use it, wait until they say "Right! This is really good, why don't you try to publish this?" I don't think it should come from you as the writer. I think it should come from other people's encouragement to begin with.

Projects that are finally published have got to be commercially viable. The publishing business is not a charity. But if somebody came up with a grant or something, gave you a whole bunch of money and said, 'Do what you really

want to do and it does not have to make money, 'what would you do?'

It couldn't happen, because whether it is profitable or not doesn't come into it. It is a question of whether people are going to use it or not. If a lot of people are interested and use it, then it will be commercially viable, anyway. So the only kind of thing we could be talking about is the kind of stuff which requires a huge amount of hardware, maybe in particular "sets" of this and "packets" of this and "boxes" of that — or expensive computers or videos. In my experience, any hardware tends to be unwieldy. I mean, the wonderful thing about books is that they can contain everything you need. When you have packets and boxes or high-tech equipment, everything has to be assembled, carried around and maintained — and then if one thing gets lost or breaks down, nothing works. Take simulations, for example — I think simulations are great, I enjoy doing them a lot — but the ideal sort of simulation is one which does contain boxes and packets and maps and everything. Really, it depends on each teacher getting all that organized for him or herself, not having it all provided because, you know, the map has to be in the right place, the room has to be the right size, and so on. So what I'd want to do, I suppose, is organize a school and have people working with me, not for me, using all different kinds of material. But still, the book would be the basic thing.

An interesting point. So what you did with Eight Simulations is take all those boxes and things, and put them in an order that can't get messed up. We were talking before about teacher support. I think a lot of teachers don't do simulations because things like that are scary and confusing. You don't know what it's going to look like. You made them easier to do.

That's right, but your first simulation can still be quite scary!

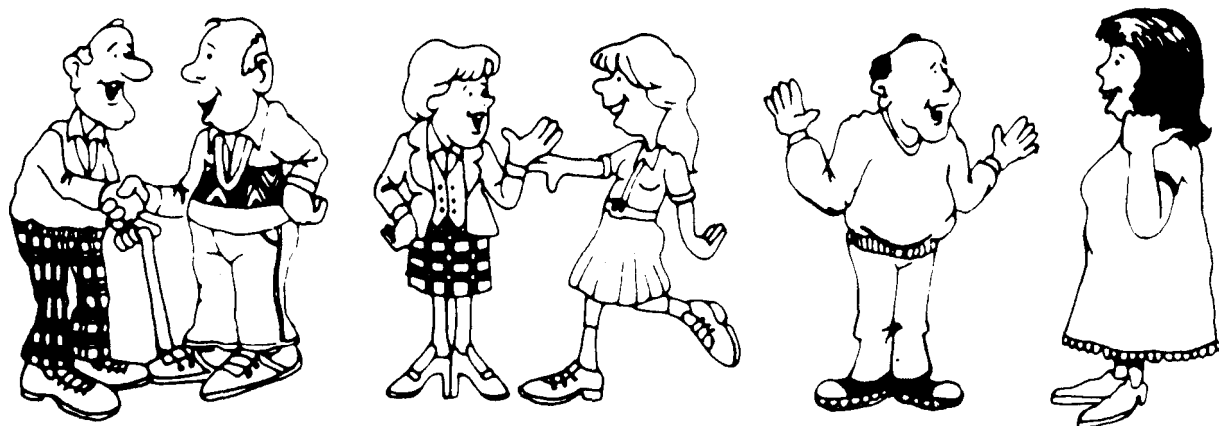
It seems like the more successful an author becomes, the tendency is for that person to spend less time in the classroom.

Well, yes. That's inevitable. You can't do both, I don't think, very easily. You can write the occasional book and teach. But you can't write lots of books and teach because there isn't time. I'm a full-time writer because it takes all my time to write. When I was teaching and writing, I didn't produce anything like this much material. Since I became a full-time writer, I'm working eight hours a day — more than I work-

(cont'd on page 33)

How Do You Like to Study?

SIDE BY SIDE



by **Steven J. Molinsky and Bill Bliss**
authors of **Expressways**

Side by Side is a dynamic conversational English series for young-adult and adult learners. At the core of the program is the interactive guided conversation method in which students practice the grammar and functions of the language by creating conversations with each other, in pairs—"side by side."

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(For replies from outside U.S. precede with U.S. Access Code 23 from most countries)

(cont'd from page 31)

ed as a teacher — and producing much more. However, the disadvantage could be that you are working in an ivory tower. That's why we make sure that all our material is piloted and we get feedback from teachers in all different kinds of teaching situations. I have the feeling that some writers don't do that. Some publishers don't insist on that; they just produce things and hope that it's going to be OK. In my opinion, that's wrong.

And every teacher who's tried teaching a book that was not pre-tested would agree.

You can spot it immediately.

So, you're working on a business book...

I started it with a great deal of trepidation because, I mean, business English is not really my field, though it is my co-writer's. I did a lot of research, attended courses and went to companies and looked at telexes and listened to phone calls and so on. I spent quite a lot of time, actually, setting myself up for it. And I suddenly discovered that it was actually an amazingly interesting area, something that was much easier to deal with than "general" English. In business English, the students have all got similar aims and priorities, which means that the activities that they do can be immediately relevant and motivating. I found it very interesting to write and would very much like to teach it as well. This is because you can integrate activities: the students listen to something and then read something and then they have to talk about it, then make a phone call, and so on, in a very natural way. It's quite different from doing that sort of thing in a general English course where the situations tend to be concocted, controlled and/or manipulated. With business English situations, tasks seem to flow into each other so naturally that the whole thing's so much more easily manageable.

Another thing about it is that one is able to find out from the students things that they know and that the teacher doesn't know. The students work from their own experiences in business fields. The way they deal with a particular problem, knowing what they do about the subject reflects this. You say, "How would you deal with this problem?" Everyone's view is equally valid. In a Business English class, the teacher may not know much about business but the members of the class do, so they can say, "We would deal with this problem in this way" and explain why and someone else says, "Well, no, I wouldn't do it that way. I'd do it quite a

different way." And the teacher can just sort of sit back and evaluate the language, instead of being part of the interaction, which is very nice and an appropriate use of the teacher's expertise.

Any closing thoughts?

I think one of the more interesting things about teaching classes at a more advanced level is the way that students inspire each other. The teacher's job is quite different from a lower-level class where, even though there are a lot of groups, it comes back to the teacher to keep things going, to set the pace of the lesson. At the more advanced level, it's very rewarding to have students working together, maybe in groups for example. And one group suddenly gets really lively and interested and starts shouting at each other, standing up and explaining things to each other in a very animated way, a quite unpredictable way, simply because they've caught each other's attention and sparked each other off within the group. And if that's happening in several groups in the room, that's wonderful and very rewarding. Another group may be doing the activities in a more routine way and still benefiting, sure, but without the sort of lively participation that sometimes suddenly erupts in a group. I find that...I really like it.

Catherine Walter Interview (cont'd from page 29)

Give it a try. There is still room in the market for people who are good, solid classroom teachers who can also stand back and reflect on what they've done and produce something that other people can use. Don't get discouraged.

SPECIAL ISSUES CALENDAR

1989

January – JALT News

February – Conference Reports

March – Intercultural Communication
(Linda Viswat)

April – Pragmatics (Bruce Wilkerson)

May – Music and Songs (Dale Griffie)

June – The Role of Grammar in the Teaching of Foreign Languages (Richard R. Day)

July – open

August – Homework (Tamara Swenson)

September/October – Conference News

November – The Use of Literature in EFL
(Bill Hill)

December – The Loss of Second-Language Skills
(James Patrie and Tamara Swenson)

THE JALT SUBSCRIPTION SERVICE

The following pages contain four lists of publications which are available to JALT members, payable in yen through the JALT Subscription Service. The first list is of TESOL publications, the second of RELC (Regional Language Centre in Singapore) publications, the third of University of Hawaii Center for Second Language Classroom Research Technical Reports, and the fourth is of journals of interest to JALT members. All items can be ordered through the JALT Central Office. Write the names of the items you desire, along with the code number (in the case of TESOL, RELC and University of Hawaii publications, e.g. RELC OP2) and the yen amounts, in the message area of the JALT *furikae* form (found in every issue of The Language Teacher). Write the total amount on the "JALT Publications" line of the form and take it to your local post office. Yen prices listed include post and handling. If you desire air mail service, please so indicate; you will be billed later for any additional accrued charges.

The JALT Subscription Service is limited to JALT individual members (regular, joint, student, or group). Institutions should refer orders to their English-language bookseller.

TESOL PUBLICATIONS

The following TESOL publications may be ordered in yen by JALT members through the JALT Central Office. Subscription information is given above. Please be sure to include the code letters and number (e.g. TSL-1), along with the item's name, in the message area of the *furikae* form.

REFERENCE GUIDES

Directory of Professional Preparation

Programs in TESOL in the United States:

1986-1988. TSL-1 ¥2,700

1987 TESOL Membership Directory. TSL-2 ¥2,700

A World of Books: An Annotated Reading List for ESL/EFL Students (1987). TSL-3 ¥1,200

Selected Articles from the TESOL Newsletter: 1966-1983. TSL-4 ¥2,700

Annotated Bibliography of ESL Materials (1983). TSL-5 ¥2,700

Bilingual, ESOL and Foreign Language Teacher Preparation (1987). TSL-6 ¥1,200

THEMATIC

Research in Reading in ESL (1987). TSL-7 ¥2,700

Children and ESL: Integrating Perspectives (1986). TSL-8 ¥2,000

Current Perspectives On Pronunciation (1987). TSL-9 ¥2,300

TESTING

Reviews of English Language Proficiency Tests (1987). TSL-10 ¥2,700

Technology and Language Testing (1985). TSL-11 ¥1,800

CLASSROOM PRACTICES

Classroom Practices in Adult ESL (1978). TSG12 ¥1,000

Classroom Practices in ESL and Bilingual Education (1979). TSL13 ¥900

ON TESOL SERIES

On TESOL '84. TSL14 ¥1,700

On TESOL '83. TSL15 ¥1,500

On TESOL '82. TSL16 ¥1,500

On TESOL '81. TSL17 ¥1,600

On TESOL '80. TSL18 ¥1,200

On TESOL '78. TSL-19 ¥1,000

On TESOL '76. TSL-20 ¥1,000

On TESOL '74. TSL-21 ¥1,000

Complete set of all available On TESOL volumes. TSL22 ¥7,500

TESOL CLASSICS

The Acquisition and Use of Spanish and English as First and Second Languages - R. W. Anderson (1978). TSL23 ¥600

Adapting and Writing Language Lessons - E. Stevick (1970). TSL-24 ¥1,000

Concepts in Language Testing Some Recent Studies-E. Briem & F. Hinofotis (1978). TSL25 ¥400

The Construct Validation of Tests of Communicative Competence - Palmer et al. (1978). TSL26 ¥400

The Human Factors in ESL - Alatis & Crymes (1977). TSL27 ¥400

RELC PUBLICATIONS

RELC (Regional Language Centre in Singapore) publications are a new addition to the JALT subscription service. Subscription information is given above. Please be sure to include the code letter(s) and number (e.g. RELC OP2) in the message area of the *furikae* form.

ANTHOLOGY SERIES (¥2,100 ea.)

Reading: Insights and Approaches. A-1

Teaching English for Science and Technology. A2

Curriculum Development and Syllabus Design. A-3

Language Education in Multilingual Societies. A-4

Papers on Southeast Asian languages. A-K

Applications of Linguistics to Language Teaching. A-6

Bilingual Education. A-7

Patterns of Bilingualism A-8

Directions in Language Testing. A-9

Language Teaching Issues in Multilingual Environments in SE Asia. A-10

Varieties of English in Southeast Asia. A-11

Transfer and Translation in Language Learning and Teaching. A-12
 Trends in Language Syllabus Design. A-13
 Communicative Language Teaching. A-14
 Language Across the Curriculum. A-15
 Language in Learning. A-16
 Patterns of Classroom Interaction in SE Asia. A-17
 Language Syllabuses: State of the Art. A-18
 Communication and Learning in the Classroom Community. A-19
 Language Education in Human Resource Development. A-20
 ESP: State of the Art: A-21
 Mat'ls for Language Learning and Teaching. A-22
MONOGRAPH SERIES (¥1,300 ea.)
 Towards a Theory of Lexical Meaning. M-1
 An Introduction to Linguistics for the Language Teacher. M-2
 Cultural Components of Reading. M-3
 Problems of Learning ESL. M-4
 Strategies for Communication between Teachers and Pupils in a Rural Malaysian School. M-5
 Code-Switching and Code-Mixing in Multilingual Societies. M-6
 An Historical Study of Language Planning. M-7
OCCASIONAL PAPERS (¥1,000 ea.)
 Research Proposals for Studies in Language Teaching. OP-2
 Controlled and Guided Composition. OP-3
 Group Activities for Language Learning. OP-4
 A Handbook of Communication Activities for Young Learners. OP-6
 Form and Function in SL Learning. OP-7
 New Varieties of English: Issues and Approaches. OP-8
 Error Analysis and Error Correction in Language Teaching. OP-10
 Studies in Second Language Acquisition. OP-11
 Developing Awareness Skills for Interethnic Communications. OP-12
 Trends in Language Teaching and Bilingual Education. OP-13
 Approaches to Communicative Competence. OP-14
 Contrastive Instructional Materials Development. OP-15
 Papers on Language Testing. OP-18
 Measuring Affective Factors in Language Learning. OP-19
 Studies in Classroom Interaction. OP-20
 A Study of Hokkien-Mandarin Phonological Correspondences. OP-22
 On Conversation. OP-26
 Psycholinguistic Dimensions of Language Teaching and Bilingualism. OP-26
 Papers on Team Teaching and Syllabus Design. OP-27
 Papers on Translation: Aspects, Concepts, Implications. OP-28
 Varieties of English and Their Implications for ELT in SE Asia. OP-29
 Case Studies in Syllabus and Course Design. OP-31

Language, Identity and Socio-Economic Development. OP-32
 Interlanguage of Learners of EFL. OP-33
 On Composition. OP-34
 Minidictionaries of SE Asian Languages. OP-36
 A Quantitative Approach to the Study of Sociolinguistic Situations in Multilingual Societies. OP-36
 English for Specifiable Purposes. OP-42
 Developing Discourse Comprehension: Theory and Practice. OP-43
 Papers in Interlanguage. OP-44
 Workbook in SE Asian Linguistics **¥2,500**
 RELC Journal **¥1,800/yr.**
 Back issues **¥1,000 ea.**
 RELC Journal Index **¥1,000**

GUIDELINES (¥1,000 ea.)

2.1 Vocabulary Teaching June 1980	7.1 June 1985
2.2 Audio-Visual Aids Dec. 1980	7.2 Dec. 1985
3.2 Writing Activities Dec. 1981	8.1 Jun 1986
4.1 Study Skills June 1982	8.2 Dec. 1986
4.2 Group Activities Dec. 1982	9.1 June 1987
5.1 Classroom Tests June 1983	9.2 Dec. 1987
6.2 Drama Activities Dec. 1983	10.1 June 1988
6.1 June 1984	10.2 Dec. 1988
6.2 Dec 1984	

UNIVERSITY OF HAWAII

Center for Second Language Classroom Research: Technical Reports

The following Technical Reports are another new addition to the JALT Subscription Service. Any report may be ordered for Y350 by JALT members through the JALT Central Office. Subscription information is given on page 34 (JALT Subscription Service). Please be sure to include the code letters and number (e.g. UH-1), along with the name of the item, in the message area of the *furikae* form.

The Effect of Teachers' Questioning Patterns and Wait-time on Pupil Participation in Public High School Classes in Hawaii for Students of Limited English Proficiency (1984). UH-1
 Bibliography of Research on Second Language Acquisition Processes and Classroom Second Language Acquisition (1985). UH-2
 Incorporation of Collective Feedback in Native Speaker/Non-native Speaker Conversation (1986). UH-3
 Task Classification: A Cross-disciplinary Review (1986). UH-4
 An Investigation of Procedures for Evaluating Lecture Listening Comprehension (1986). UH-6
 Planning, Monitoring, and Second Language Development: A Review (1988). UH-6
 Quality of Lecture Notes and Second Language Listening Comprehension (forthcoming). UH-7
 The Reliability and Validity of Second Language Classroom Research (forthcoming). UH-8

JOURNALS OF INTEREST TO JALT MEMBERS

By David Wardell, University of Pittsburgh, Tokyo

The list appearing in the next few pages is a modified one updating the one appearing in *The Language Teacher* in February 1986. All items appearing on this list can be ordered in yen by JALT members through the JALT Central Office. All the yen rates listed below are only for ordering through the JALT Central Office. If you wish to order directly, please inquire at the JALT Central Office for the appropriate rates. Subscription information is given on page 34 (JALT Subscription Service).

All the yen prices are based on the dollar or pound rates with an allowance for exchange fluctuations and handling expenses. If your journal requires additional funds for mailing to Japan, you will be notified immediately.

Copies of the full, unabridged listing, which additionally contains information on manuscript submission policies and original subscription rates for each publication, can be supplied by the JALT Central Office for ¥300 (may be paid in postage stamps).

PUBLICATION Name and Description	Editor(s)	Publisher	Subscription Inquiries	Yearly Rate (1988)
Applied Linguistics Promotes a principled approach to language education and other language-related concerns by encouraging enquiry into the relationship between theoretical and practical studies. Contributors come from a wide variety of teaching and research backgrounds. Readership includes lecturers in applied linguistics and language teaching, language planners, and lexicographers.	Alan Davis and Elaine Tamne	oxford University Press	Journals Subscription Dept. Oxford University Press Walton Street oxford OX2 6DP England	¥7,800 surface ¥9,700 air
Australian Review of Applied Linguistics Applied linguistics in the broadest sense. Readership: association members, including academics, schoolteachers, government officers, other professional applied linguists.	Dr. H. R. Nicholas	Applied Linguistics Association of Australia	Dr. B. R. McCarthy Dept. of Languages University of Wollongong P.O. Box 1144, Wollongong N.S.W., Australia 2500	¥2,100
CALICO Journal Content covers the application of high technology to the teaching and learning of first, second and foreign languages; serves as vehicle of communication for CALICO, the clearinghouse for high technology and languages. Readership includes CAI-language instructors, teachers, researchers, trainers and evaluators at both the novice and professional levels.	Dr. Frank R. Otto	Brigham Young University	CALICO 3078JKHB Brigham Young University Provo, Utah 84602 USA	¥6,700
The Canadian Modern Language Review Literary, linguistic and pedagogical articles, book reviews, current advertisements, and other material of interest to teachers of French, German, Italian, Russian, Spanish, Ukrainian and English as a second language at all levels of instruction.	Anthony S. Molina	CMLA	CMLA 237 Hellems Ave. Welland, Ontario Canada L3B 3B8	¥3,700
Carleton Papers in Applied Language Studies Supplies information about new developments in the field of applied language studies and recent research findings. Focus is on the relationships between underlying principles and practical implementation of the design and development of language teaching programs and materials.	Ian Pringle	Carleton University	Carleton Papers in Applied Language studies Carleton University Ottawa, Ontario Canada K1S 5B6	¥1,300

PUBLICATION Name and Description	Editor(s)	Publisher	Subscription Inquiries	Yearly Rate (1988)
<i>Cross Currents</i> An international journal published twice a year in Japan containing practical and theoretical articles dealing with language acquisition and cross-cultural training. Material is relevant to native and non-native instructors of EFL.	Sherri Arbogast and Barbara Hoskins	Language Institute of Japan	L.I.O.J 4-14-1 Shimyama Odawara Kanagawa 260 Japan	¥2,100 JALT member ¥2,500, non-member
<i>EFL Gazette</i> A monthly newspaper primarily geared to the British ELT professional containing sociopolitical news on ELT-related topics as well as book reviews and various feature articles.	Melanie Butler (Features Ed.)	Loopformat, Ltd.	Harington's 7 Vale Grove London W3 7QP England	¥2,800
<i>ELT Journal</i> An international journal published in association with the British Council and IATEFL which aims to provide a forum for the exchange of ideas and information on classroom practice, new developments in methodology, language acquisition and the English language itself.	Norman Whitney	Oxford University Press	Journals Subscription Dept. Oxford University Press Walton Street Oxford OX2 6DP England	¥3,600
<i>English for Specific Purposes</i> Topics of discourse analysis, needs assessment, curriculum and materials, methodology, teacher training, testing and evaluation are treated from the perspective of research and of practice. Readership includes professionals in the field of ESP - teachers, administrators, materials writers, curriculum designers and researchers.	Ann Johns	Pergamon Press	Pergamon Press Headington Hill Hall Oxford OX3 0BW England	DM220 order directly
<i>English Teachers' Journal (Israel)</i> Articles and news items about TEFL methodology, syllabus construction, psycholinguistics, problems of Hebrew and Arabic speakers in learning English. Journal targets practicing teachers; is not primarily research-oriented unless the research has clear pedagogical or syllabus implications. Readership includes EFL instructors at all levels.	Rafael Gefen	Ministry of Education	Eric Cohen, Ltd. 6, Hankin St. Raanana, Israel	¥3,600
<i>English Teaching Forum</i> Presents articles by and for a worldwide readership on techniques and methodology for the classroom teacher trainer as well as some background theory, linguistic analysis and philosophical discussion about the profession. Each January issue contains a recording of authentic oral language for listening practice.	Anne C. Newton	United States Information Agency	English Teaching Forum English Language Education Council 8 Kanda Jimbocho 3-chome, Chiyoda-ku Tokyo 101 Japan	order directly through ELEC, Tokyo
<i>English Today</i> A magazine, rather than a learned journal, catering to a broad spectrum of language professionals, educators, and other readers who share an interest in language in general and the English language in particular. It provides authoritative and entertaining features on all aspects of the language as well as a forum for correspondence, interviews and book reviews. Appears in Jan., April, July and Oct. each year.	Dr. Tom McArthur	Cambridge University Press	Cambridge University Press The Edinburgh Building Shaftesbury Road Cambridge CB2 2RU	¥2,700 surface ¥4,700 (JAG members only)

PUBLICATION Name and Description	Editor(s)	Publisher	Subscription Inquiries	Yearly Rate (1988)
<i>Foreign Language Annals</i> Contains articles on any aspect of foreign language pedagogy; content is evenly divided between "research" and "how to" articles. Readership includes teachers at all levels.	Vicki Galloway	ACTFL	Only through ACTFL membership. Contact ACTFL P. O. Box 406 Hastings-on-Hudson New York 10706, U.S.A.	¥6,700
<i>I.L.T. Review of Applied Linguistics</i> Articles in the field of applied linguistics in the broad sense.	N. Delbecque	Aldeling Toegepaste Linnmguishek Katholieke Universiteit Leuven	I.L.T. Review of Applied Linguistics Blijde-Inkomstastraat 21 B-3000 Leuven, Belgium	order directly
<i>Indian Journal of Applied Linguistics</i> Presents theoretical and methodological articles and research concerning applied linguistic-sociolinguistics, first/second language acquisition and pedagogy, bilingualism, as well as language problems and language planning.	Ujjal Singh Bahri	Bahri Publications Pvt. Ltd.	Indian Journal of Applied Linguistics Ujjal Singh Bahri 67 Sant Nagar P. O. Box 7023 New Delhi 110066, India	¥3,800 surface ¥4,500 air
<i>Int'l Journal of Communication</i> Articles with empirical research on communication studies and communication theory as well as epistemology and cognition.	Ujjal Singh Bahri	Bahri Publications Pvt. Ltd.	International Journal of Communication Ujjal Singh Bahri 67 Sant Nagar P. O. Box 7023 New Delhi 110066, India	¥3,800 surface ¥4,500 air
<i>Int'l Journal of Translation</i> Articles on translation theory, methodology and practice as well as actual translations to provide basis for discussion among readership. Published every June and December.	R. K. Agnihotri	Bahri Publications Pvt. Ltd.	International Journal of Translation Ujjal Singh Bahri 67 Sant Nagar P. O. Box 7023 New Delhi 110066, India	¥3,800 surface ¥4,500 air
<i>Int'l Review of Applied Linguistics (IRAL)</i> Considers problems related to general and applied linguistics preferably in the context of descriptive linguistics and language teaching. Readership includes FL teachers, especially at universities and teacher-training colleges.	Bertil Malmberg and Gerhard Nickel	Julius Groos Verlag	Journals Dept. Oxford University Press Walton Street Oxford OX2 6DP England	¥11,700
<i>JALT Journal</i> Encourages articles which examine issues of research and/or the practice of language teaching/learning, specifically in Japan or around the Pacific Rim Twice a year.	Charles Wordell and Richard Cauldwell	Japan Association of Language Teachers	JALT Central Office Kyoto English Center Sumitomo Seimei Bldg. Shijo-Karasuma Nishi-iru Shimogyo-ku, Kyoto 600 Japan	¥1,500 surface ¥2,500 air
<i>Lancaster Practical Papers in English Language Education</i> Detailed and practical exemplification of applied linguistics theory in materials, classroom activities, tests, teacher-training procedures, curriculum design and evaluation issues. Readers are practitioners in the areas of curriculum and syllabus design, materials design, test construction, teacher training, and linguistic research.	Tom Hutchinson	Prentice Hall Regents	Institute for English Language Education University of Lancaster Bowland College Lancaster LA1 4YT England	¥1,500
<i>Language and Communication</i>	Roy Harris	Pergamon Press	Pergamon Press Headington Hill Hall Oxford OX3 0BW England	DM 360 order directly

PPUBLICATION Name and Description	Editor(s)	Publisher	Subscription Inquiries	Yearly Rate (1988)
<i>Language Forum</i> Devoted to the study of language and literature with emphasis on curriculum planning, linguistic analysis of Indian language, comparative Literature, and linguistics in general. Published every January and June.	Ujjal Singh Bahri	Bahri Publications Pvt. Ltd.	Language Forum Ujjal Singh Bahri 57 Sant Nagar P. O. Box 7023 New Delhi 116066, India	¥3,800 surface ¥4,500 air
<i>Language Learning</i> Publishes research articles and theoretical discussions in applied linguistics of potential interest to those concerned with the learning/acquisition of second or foreign languages.	Dr. Alexander Guiora and Prof. John A. Upshur	Language Learning	Language Learning 178 H.S. Frieze Bldg. 105 S. State Street Ann Arbor, MI 48109-1285 U.S.A.	¥3,800 surface ¥7,400 air
<i>Language Sciences</i> An international multi-disciplinary journal for the exchange of information and ideas in sociolinguistics, psycholinguistics, pragmatics, child language, and sign language studies.	Fred C.C. Peng	Pergamon Press	Pergamon Press Headington Hill Hall Oxford OX3 OBW England	DM190 order directly
<i>The Language Teacher</i> Welcomes well-written, well-documented articles concerned with all aspects of foreign language teaching and learning, particularly with reference to Japan. Published monthly.	Eloise Pearson and Ann Chenoweth	Japan Association of Language Teachers	JALT Central Office Kyoto English Center Sumitomo Seimei Bldg. Shijo-Karasuma Nishi-iru Kyoto 600, Japan	¥6,000 surface ¥8,000 air
<i>Language Teaching</i> Helps people concerned with the teaching and learning of languages keep up to date with the latest findings in research, language studies, applied linguistics and linguistics which are of professional interest. The journal provides objective summaries in English of current articles selected by experts from nearly 400 journals.	Valerie Kinsella	Cambridge University Press	Cambridge University Press The Edinburgh Building Shaftesbury Road Cambridge CB2 2RU England	¥4,300 surface ¥7,000 air
<i>Language Testing</i> A forum for the exchange of ideas and information between people working in the fields of first and second language testing and assessment. Contains articles, reviews of tests and books, research reports, correspondence, and news of relevant meetings and conferences.	Arthur Hughes and Don Porter	Edward Arnold Journals	Edward Arnold Journals 46 Bedford sq. London WC18 3SE England	¥5,200
<i>Modern English Teacher</i> Magazine of practical ideas for EFL/ESL classroom teaching written by teachers all over the world	Susan Holden	Modem English Publications	Modern English Publications Box 123 Oxford OK2 8JU England	¥2,800
<i>The Modern Language Journal</i> Publishes pedagogical articles, reports, teaching tips, news, and book reviews of interest to all language teachers and researchers.	David Benseler	National Federation of Modem Language Teachers Assoc.	Journal Division University of Wisconsin Press 114 N. Murray Street Madison, WI 63716, U.S.A.	¥2,800
<i>NABE Journal</i> A three-times-a-year publication that serves as a forum for research, bilingualism and schooling in the U.S.	Reynaldo Macias	National Association for Bilingual Education	NABE 1201 16th St., N.W. Room 407 Washington, D.C. 20036, U.S.A.	¥5,200
<i>Philippine Journal for Language Teaching</i> Publishes articles on language teaching and book reviews.	Petronila S. Goseco	Philippine Assoc. for Language Teaching	PALT, Inc. College of Education University of the Philippines Manila, Philippines	¥1,200

PUBLICATION Name and Description	Editor(s)	Publisher	Subscription Inquiries	Yearly Rate (1988)
PASAA: A Journal of Language Teaching and Learning in Thailand Publishes articles in the areas of theoretical and practical issues in language learning and teaching, curriculum design and development, testing and evaluation, teacher training, reviews, brief reports and summaries, research. Published twice annually.	Kanchana Prapphal	Chulalongkorn Univ.	PASAA Business Manager Chulalongkorn University Language Institute Prem Purachattra Bldg. Phyathai Road Bangkok 10800 Thailand	¥1,500
Practical English Teaching A magazine of practical ideas for classroom activities for EFL teachers working in secondary schools in Europe and America.	Sheila Borges and Karen Gray	Mary Glasgow Publications	Practical English Teaching Avenue House 131-133 Holland Park Avenue London W1.1 4UT England	¥2,600
Problems and Experiences in the Teaching of English English journal of current Italian research-both practical and theoretical- and discussions of teachers' experiences. Readership includes teachers of English in secondary schools and universities as well as people interested in ELT methodology.	Wanda Colosimo d'Addio	La Nuova Italia Editrice	La Nuova Italia Via Ernest Codignola 60018 Scandicci FI Casella Postale 183 Firenze, Italy	30,000 Lira order directly
Reading in a Foreign Language Publishes articles concerning both the practice and theory of learning to read as well as teaching others to read in any foreign or second language. Seeks to improve standards of reading a foreign language. Materials are relevant to teachers, course planners, textbook writers and researchers.	Ray Williams and Alexander Urquhart	Int'l Educ. Centre College of St. Mark and St. John	Editorial Office Int'l Education Centre College of St. Mark and St. John Derriford Rd. Plymouth, Devon England PI. 8BH	¥2,500 Surface ¥3,000 air
REL.C Journal: A Journal of Language Teaching and Research in SE Asia Presents information and ideas on theories, research methods and materials related to language learning and teaching. Articles, book reviews and forum target language educators and researchers as well as general readers interested in the field of applied linguistics.	Dr. M. L. Tickoo	SEAMEO Regional Language Centre	Editorial Office SEAMEO Regional Language Centre 30 Orange Grove Singapore 1026	¥1,800
Ssoond Language Research Covers research into the acquisition of non-native languages without reference to any application thereof; explores links between this field of research and related theoretical disciplines such as psychology and linguistics. (Topics related to language teaching and language methodology are not included.)	Dr. M.S. Smith and Dr. J. Pankhurst	Edward Arnold Journals	Edward Arnold Journals 46 Bedford Sq. London WC18 3SE England	¥4,500
Studies in Second Language Acquisition Publishes articles in second language acquisition and foreign language learning, defined broadly to include problems of language contact - interference, transfer, pidginization. Preference is to theoretically oriented papers and reports of empirical research; however, discussions of pedagogical issues are considered if they refer to major theoretical issues in the field.	Albert Valdman	Cambridge University Press	Cambridge University Press The Edinburgh Building Shaftesbury Road Cambridge CB2 2RU England	¥4,500

PUBLICATION Name and Description	Editor(s)	Publisher	Subscription Inquiries	Yearly Rate (1988)
<i>System</i> Devoted to the application of educational technology and systems thinking in a broad sense to problems of foreign language teaching and learning. Attention is paid to all languages and to problems associated with study and teaching of English as a second or foreign language.	Norman F. Davies	Pergamon Press	Pergamon Press Headington Hill Hall Oxford OX3 0BW England	DM 240 order directly
<i>TESL Canada Journal</i> Publishes articles related to diverse aspects of the teaching and learning of ESL/EFL including syllabus and curriculum design, testing and evaluation, psycholinguistics, teacher training, methodology, and computer-assisted learning. Preference is accorded to manuscripts of relevance to Canadian readers.	David Mendelsohn and John Archibald	TESL Canada Journal	TESL Canada Journal P. O. Box 2633 Station F Scarborough, Ontario Canada M1W 3P2	¥2,800
<i>TESL Reporter</i> Deals with practical applications of TESL/TEFL theory and innovations. Articles examine variety of methods, techniques, materials and issues. Common to all is a pragmatic perspective.	Lynn Henriksen	Brigham Young University-Hawaii Communication Language Division	Circulation Manager TESL Reporter BYU-H Box 1836 Laie, Hawaii 96762-1294 U.S.A.	Complimentary upon request
<i>TESL Talk</i> Deals primarily with practical language teaching concerns with some articles on language learning theory and multiculturalism. The quarterly is aimed at teachers of immigrants to Canada, both adult and school-aged.	Esther Podoliak	Ministry of Citizenship	TESL Talk Citizenship Development Bureau 77 Bloor St. W Toronto, Ontario Canada M7A 2R9	Complimentary in Ontario only
<i>TESOL Quarterly</i> Directed toward researchers and teachers concerned with issues in the learning and teaching of ESL/EFL and SED, publishes articles which are cross-disciplinary and which bridge theory and practice in the profession; topics include the psychology and sociology of language learning and teaching, curriculum design and development, instructional methods, materials and techniques, testing, professional preparation, language planning, and professional standards.	Stephen Gaies	TESOL	only through TESOL membership. Contact TESOL 118 22nd St., N.W. Suite 205 Washington, D.C. 20037 U.S.A.	¥6,600
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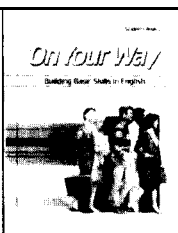
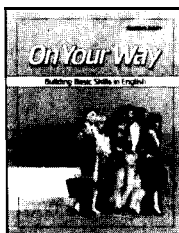
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JALT News

JALT GETS ITS 10,000th MEMBER!



The happy event occurred at the end of September as the JALT Central Office was frantically making last-minute preparations for JALT '88. The lucky member is Machiko Uno, who had joined the Gunma chapter at their September meeting. Ms. Uno, a gradu-

ate of Sophia University and an instructor at Jutoku High School in Kiryu City, joined JALT at the suggestion of her former teacher, Lucinda Briand, who, coincidentally, is the Gunma chapter membership chair.

In commemoration of the auspicious event, Shinsuke Suzuki of Filmscan/Lingual House graciously presented Ms. Uno with a set of their "Switch On" video tapes, a ¥50,000 value. The initial presentation was to the co-president of the Gunma chapter, in Ms. Uno's stead, at the Annual Business Meeting in Kobe.

Why is such a bureaucratic item as a membership number important? Each new member of JALT receives a "lifetime" membership number, which is used for updating information in the JALT computer. The membership number makes sure that the correct person's record gets updated, since we have quite a few members with the same name. There have been two Keiko Abes as well as two Hiroshi Inoues holding officer positions in JALT at the same time. There are currently two Richard HARRISES in the same chapter!

There are not, of course, 10,000 paid-up members in JALT right now — the current total stands at 3,600 members — but we mark Ms. Uno's membership as signalling a milestone in the growth of the organization. It also reminds us to thank everyone again for their active participation.

Thomas N. Robb
Executive Secretary

EXCOMNEWS

Two new members of the Nominations and Election Committee were elected at the JALT Annual Business Meeting in Kobe on Oct. 9.

Serving until the end of 1990 are Aleda Krause of the Omiya chapter and Tamara Swenson of Osaka. The current committee is chaired by Karen Lupardus of Okinawa (through the end of '89) with Marie Tsuruda (Hiroshima) as a member (also through the end of '89). Wayne Pennington (Gunma) and Bill Casey (Chiba) are alternates.

The Jan. 29 ExCom meeting will be in Tokyo, while the June 25 meeting will be in Kansai.

CALEB GATTEGNO

Dr. Caleb Gattegno, educator and developer of "The Silent Way," died July 28th of cancer in Paris. He was 76 years old.

Dr. Gattegno was born in Alexandria, Egypt, and was educated in France and Switzerland, receiving his doctorate in mathematics from the University of Basel, and a doctorate in psychology from the University of Lille. He directed the Institute of Higher Studies in Cairo from 1937 to 1946, then taught at Liverpool and London Universities in England for 12 years. He spent 20 months in Ethiopia for the United Nations, producing textbooks and devising new teaching methods. It was here that the Fidel, a color-coded chart representing the sounds of English, was born.

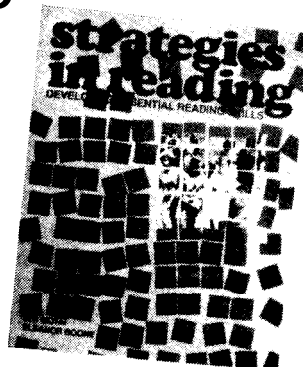
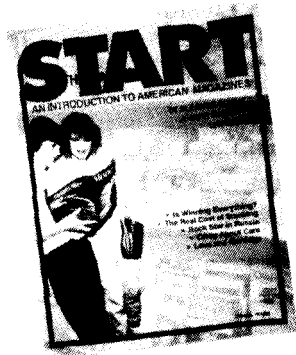
From 1966 until his death, Dr. Gattegno worked from New York, where he was director of Schools for the Future, a nonprofit research organization, and head of Educational Solutions, which publishes teaching materials and trains teachers.

"Dr. Gattegno has been an inspiration to me since I was a...student," says Kathleen Graves, a faculty member at SIT. We will continue to inspire me for as long as I care about learning and teaching. He helped me to understand what it means to work in the service of the student, and his work has shown that learning is lifelong. He was truly a great teacher, one who showed us that ultimately, we all teach ourselves."

Dr. Gattegno is survived by his wife, Shakti, vice president of Educational Solutions, four children, and seven grandchildren.

[Excerpted from the SIT newsletter, "Worldviews," Fall 1988.]

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Opinion

AN OPEN LETTER TO JALT

By Tom Hayes, Four Seasons Language
School & Cultural Center, Ramamatsu

Congratulations on a successful 1988 JALT conference. The workshops and poster sessions I attended were well organized and helpful. I was impressed by the variety of topics on the agenda and by the expertise and professionalism of the presenters. JALT, and the numerous local chapters, provide an invaluable service to all of us who teach in Japan.

I wonder, however, if it isn't time for JALT to also assume a supervisory role among language programs in Japan. English schools, classes, programs, and courses, both private and government-sponsored, at present are subject to no review, and the credentials, salaries, hiring policies, firing policies, curricula, and organization of specific English-teaching institutions are largely unknown beyond their own walls.

At the same time, our students have no

criteria to distinguish effective professionally staffed English programs from fly-by-night conversation schools, doling out doses of quick-fix English and administered by the type of untrained individual that has recently bemused and irritated Sir Randolph Quirk.

Increasingly teachers with advanced degrees, with specialized training, with long-range career goals, are choosing Japan, and I hope in time that unqualified, uncommitted native-speaking informants will find it difficult, if not impossible, to find English-teaching jobs in Japan. If we are to survive as professionals, if we are to erase the widespread belief that teaching in Japan is a joke, then we need a self-protecting system of review, self-criticism and evaluation. While JALT cannot directly affect the policies of any school, it could set up a system of accreditation, whereby schools which do not measure up to agreed professional standards will be left off a general list of recommended or accredited schools.

Of course, any move by JALT in this direction would take a lot of care, attention, consideration, and planning. I would like to encourage teachers and administrators in Japan to consider this proposal and to write the JALT officials or this publication and air your opinions, whether pro or con.

JALT からの お知らせ

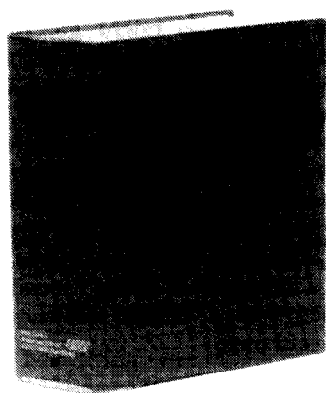
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My Share

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 (seep., 3). Articles should be based in principles of modern language teaching and must follow JALT manuscript guidelines. Please include a 25 to 30-word biographical statement.

Much of language teaching methodology has its roots in infant method. Here are two ideas that seem to have their ultimate source there.

What Sue Scott calls "upgrading" seems related to the kind of lesson in which a teacher uses children's news reports as the basis of a reading lesson. It is a simplified version of a method, usually called "reformulation," that seems to have originated as a self-conscious technique in a 1978 article by E. A. Levenston of the Hebrew University of Jerusalem. As described by Scott, the approach seems systematized common sense and applicable at any level to the teaching of both speech and writing.

UPGRADING: A POSITIVE MEANS OF CORRECTION

By Sue Scott

When she was two years old, one of my nieces pointed into the sky at a plane and said, "Daddy!"

"Yes, Daddy got on a plane, didn't he? He's gone to Japan, hasn't he?" responded her mother. Haven't we all spoken in this way to small children? Many teachers of English also take on this role of "mother," elaborating on or rephrasing what their students say. In the midst of a conversation, I suspect rephrasing of the learner's utterances by the teacher is discomfoting, even demoralizing for that learner; however, sensitively applied to a structured activity, it can have wonderfully positive effects.

I first read of the conscious systematic attempt to use this reflex to input and correct language through elaboration — which he calls "upgrading" — in an article by John Wade.¹ Wade uses upgrading with classes of migrants in Australia as follows:

At the beginning of a course, all his students choose roles; Reiko Tanaka could become Stephanie the Sorcerer, for example. He has volunteers talk in role about things like what they did the previous Sunday. While the students are talking, Wade writes upgraded versions of key sentences from their stories on an overhead stencil. He uses these sentences as

teaching material later in the lesson. Thus, if Stephanie (Reiko) says, "Amid love Maria but Maria isn't love Amid. I made drink. Amid will give Maria and Maria will love him," Wade might upgrade this to, "As Amid was in love with Maria but she didn't love him, I made a love potion for Amid to give her." This sentence, along with many others, would later be read and then shown to all the class members, who would then be given a short time to jot down any sentences they judge to be useful to them personally.

Although my ideas fall far short of Wade's brilliant activity — there is very little 'my' in this 'share' — I would like to note here a few other applications of upgrading that I have found successful in my classes.

1. The students fill in personal information — key words only — on a grid. Some students are called to the front of the room. They give the teacher their information grids, and then line up where everyone can see them. The teacher chooses one of the student's grids and upgrades the key words written by that student into a full-fledged personal profile. The rest of the class guess which of the students this profile describes. Obviously, this is an activity for a class that are still in the process of getting to know one another.

2. Have the students ask yes/no questions in order to discover the description of a criminal from a victim in such bad shock he/she can only indicate "yes" or "no." After discovering the information they need, the students reconstruct the description, each person supplying one sentence. While they are doing this, the teacher writes an upgraded version of this description on an overhead stencil to be used, later, as a reading/listening text.

3. A student is given a short and highly dramatic narrative passage which has blanks where adjectives or adverbs might go. After reading the passage silently, the student turns it over and, miming, or pantomiming, any parts he/she can't convey verbally, retells the story.

4. Students write newspaper articles which the teacher rewrites — upgrades — before copying them to hand out to the rest of the class.

The possibilities for variations of the theme of upgrading are, of course, countless. It has the advantage, over a red pen, of being a positive means of correction. I hope you feel this enough to try out some of your own.

¹Student Generated Learning in Language Acquisition: The Greet and Seat Session. SGAV Review, June 1987.

Sue Scott works at Language Resources in Niahinomiya.

Here for a change is an idea of which I heartily disapprove but which is given here as a basis of discussion. "Bribery" of this kind is used with small children and has a great deal of pragmatic, if not ethical, justification in infant schools. Is it ever justifiable in a university (or even in a high school)? Is it a sign of health in an education system that teachers can consider its use? We should be glad to print letters on the topic in a future issue. - LL

THE EFFECTIVE USE OF BRIBERY IN THE LANGUAGE CLASSROOM

By Glenn T. Gainer

One major problem for language teachers in Japan is the fact that students, in general, are reluctant to speak out or ask questions in class. Various explanations for this phenomenon are available. Many see an inherent "shyness" as the main cause of this behavior. Others blame the overall educational system, which tends to emphasize memorization over self-expression. Still others feel that the problem is simply the result of poor English-speaking ability.

Regardless of whether one accepts these explanations, the problem still remains unsolved. Recently, however, I have discovered a simple technique which encourages the students to take a chance and raise their hands; I "bribe" them with bonus points.

The first time I tried this technique was in a large class of economics majors. After playing a taped listening passage, I told the students that I would give one bonus point to the first student who could answer each of my comprehension questions. The term "bonus" is well understood in Japan, and the students seemed intrigued as I explained the procedure. After I finished reading the first question, I was pleasantly surprised to see hands shoot up all over the classroom. During that first class, a total of 21 out of 50 students were able to acquire at least one bonus point.

I was especially pleased to see that under

these circumstances, the students were willing to take risks and attempt answers which were linguistically complex. This was in sharp contrast to the usual situation in which students avoid all but the simplest types of responses. Recently I have begun to give two or even three points for especially good answers.

I have also used the same technique to elicit questions from the students. I give the students one point for each question they ask on parts of the passage that they do not understand well. I then give additional points to students who can answer these questions.

Initially, I had only planned to use this technique for one or two classes; however, the very positive student response has prompted me to incorporate this bonus-point system as a permanent part of my teaching approach. I have also devised a way to keep track of each student's points. When I call roll, I make a circle for each student who is present. When a student volunteers and answers a question correctly, I then make one line in the circle like this: ①. If the same student answers a second question correctly, I make a second line in the circle thus: ②. If additional questions are answered during the class, I fill in one quarter of the inner circle for each correctly-answered question: ③, ④, ⑤, ⑥. A total of six bonus points can be recorded in this manner.

At this writing, six weeks have passed since the system was introduced, and approximately 75% of the students in my classes have received bonus points. One especially enthusiastic student has accumulated a total of 20, and many students are making it a habit to pick up two or three points per class. In addition, I have noticed that recently the students are beginning to raise their hands even when I do not offer the lure of the bonus points.

Glenn T. Gainer is a lecturer at Fukuoka University.



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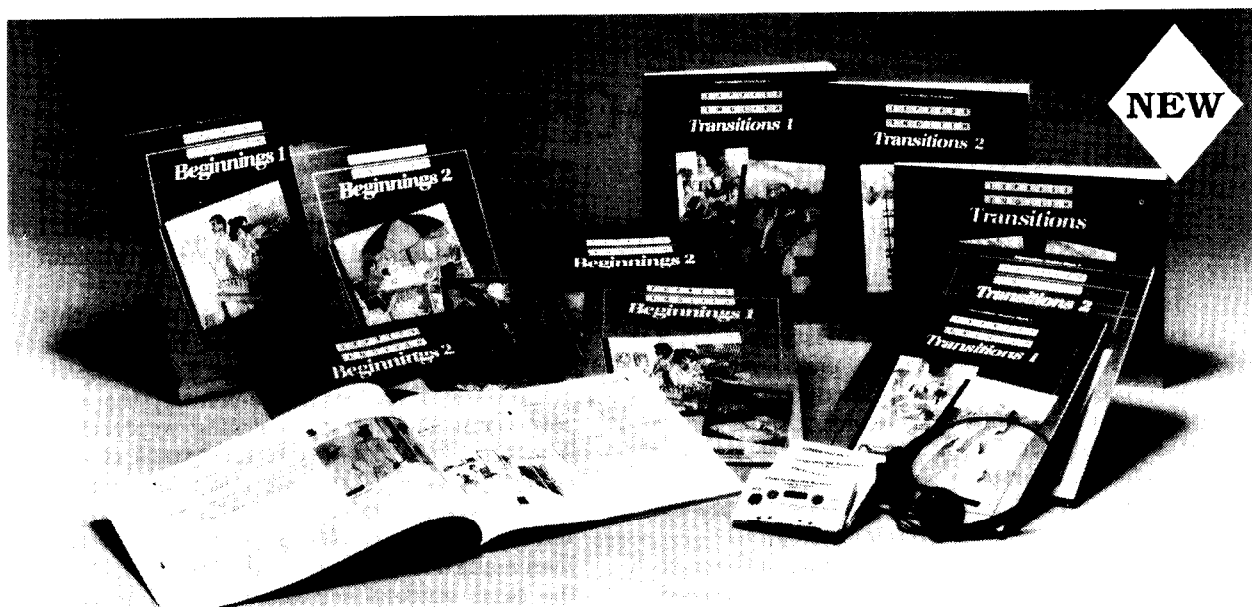
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By Linda A. Ferreira

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CURRICULUM RENEWAL IN SCHOOL FOREIGN LANGUAGE LEARNING. John L. Clark. Oxford University Press, 1987. 264 pp.

This is a useful book for anyone seriously interested in curriculum design. The book was originally a doctoral thesis, and appears to be based on the author's considerable experience in secondary modern language teaching and administration. The book is in two parts. The first part represents an analysis of three educational value systems — classical humanism, reconstructionism, and progressivism (not the author's own terms) — and the forms these take in the teaching of modern languages specifically. Clark proposed a synthesis of these. The second part of the book describes the Graded Levels of Achievement in Foreign Language Learning (GLAFL) project in Lothian schools in Scotland, as well as the Australian Language Levels (ALL) project, as examples of his principles of curriculum renewal in action.

For Clark the epitome of the classical humanist approach in language teaching is the grammar-translation method.

The curriculum planner sets out to analyse what is seen as the inherent content of a subject into its constituent parts, and then sequences these from what are deemed to be the simpler elements to learn, to what are considered to be the more complex ones. The objectives are then expressed in terms of conscious control of the various elements of knowledge set out along the way. Materials are then created in the form of a course book to cover the selected content.

Reconstructionism tends to be more practical, basing teaching on a diagnosis of needs, and employing criterion-referenced evaluation to establish whether objectives are met.

The functional-notional approach proposed by the Council of Europe teams derives from a reconstructionist ends-means approach to curriculum design, which lays stress on the need for course designers to follow a series of interrelated steps, leading from an analysis of communicative needs, to a definition of syllabus content, to the creation of teaching/learning materials to **assessment and to evaluation.**

Progressivism emphasizes processes such as inquiry, activity, discussion, reflection and open-ended interpretations.

Process approaches to the foreign language curriculum tend to concentrate on creating the right environment for individual internal interlanguage development to proceed smoothly. There is less stress on syllabus definition and more emphasis on the need for a set of methodological principles of procedure designed to set the language learning process in motion. There is also a concern for individual differences among learners and for developing strategies to respond to them and to promote each learner's sense of involvement and responsibility in his/her own learning.

I have found the book's exploration of language learning/teaching along these three lines to be both thought-provoking and helpful: there is a wealth of detailed and insightful commentary, as well as a broad framework for situating language teaching approaches in relation to each other and within a broader educational perspective.

One area which seems to be neglected is that of phonology. While Clark sees a desirable synthesis of the three value systems as implying some strategy for balancing the learner's need to focus on form with his need for experiential learning, there is really no mention of rhythm and intonation: how certain types of teaching/learning strategies can interfere with these, or how emphasis on them at all stages of learning can facilitate or complement the acquisition of the grammar of the language.

Although Clark is sometimes ponderous (he refers to a great deal of reading), and a little repetitious in parts, a reader only casually interested in curriculum design may nevertheless find it profitable to have this book. A seven-page table summarizing the ways in which language teaching approaches based on the three value systems differ from one another is particularly useful in helping one to identify one's own tendencies in teaching and in understanding those tendencies within a global framework.

Clark emphasizes the inter-relatedness of the various parts of the foreign language curriculum, pointing out that a change in one part will inevitably affect other parts. It is particularly easy for administrators to bring in change from outside and above without understanding the implications of what they are doing. It seems to me that he has made a useful contribution to an understanding of how coherence can be brought to curriculum design-making.

**Reviewed by Kevin Mark
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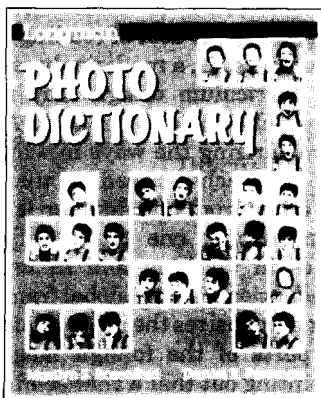
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PHRASE BY PHRASE: PRONUNCIATION AND LISTENING IN AMERICAN ENGLISH. Marsha Chan. Prentice-Hall, 1987. 180 pp. ¥2,290.

Phrase by Phrase: Pronunciation and Listening in American English is a listening and pronunciation textbook. Although the text mentions that it is for students who are from high-beginning to low-advanced, I feel it best suits intermediate students who want to improve their pronunciation and listening. This text has a student book, four 90-minute audio tapes, and a 32-page instructor's manual.

The student book has 16 chapters. Each chapter is organized as follows:

Vocabulary Focus; Before You Listen; Listening Comprehension; Listening Cloze; Discussion; Sound Focuses; Sounds in Context: Phrase by Phrase; On Your Own; Topics for Oral or Written Composition

"Vocabulary Focus" is a pre-listening activity for vocabulary. Students are supposed to fill in words according to the sentences, to choose definitions, or to choose synonyms. This part is good for making sure students understand the words. It is quite useful for students to know definitions in English, and synonyms can help in gaining vocabulary. However, it is not clear on what basis the words in this part were chosen. Some words are common and quite easy even for beginners; others are hard for intermediate students.

I usually teach this part by dividing the words into three groups: ones which are already familiar to my students, ones which are new to them, and ones which may belong to these first two groups but which I would like my students to get into their active vocabulary. Then, I emphasize the third group. Teachers need to do this so that students do not have to spend a lot of time trying to remember all of the words, only to forget them after a week.

"Before You Listen" suggests some lead-in activities. This part is fairly useful since learners are asked to look at an illustration and to start thinking about the topic. Guessing and having background information are very important for listening. However, teachers need to guide their students carefully if they do not have enough competence for discussion.

The "Listening Comprehension" and "Listening Cloze" parts are listening tasks. "Listening Comprehension" has multiple choice and true/false questions to check comprehension of the main idea and other important information. "Listening Cloze" is an exercise for filling in the missing words while listening.

In the "Discussion" part, students can talk about the topic. The teacher can adjust this part according to students' level; higher level students can expand the topic quite a lot, while beginners need more control.

"Sound Focuses" has exercises for pronunciation including stress, intonation, and rhythm. I find these parts quite useful as remedial exercises for certain sounds. Some sounds in these exercises are fairly easy for Japanese students to produce, while some are often troublesome. For example, most Japanese students do not have any problems producing /s/, /z/, /m/, /n/, /k/, and /g/, but most of them have problems with /p/, /b/, /r/, /l/ and /@/. Teachers can choose the ones appropriate for their students. I especially like the rhythm exercise part since most of my students find English rhythm difficult.

"Sounds in Context: Phrase by Phrase" is also pronunciation exercises, which are useful to students who have some difficulties in putting groups of words together when reading. After several exercises in this part, I find my students reading quite naturally; in other words, it seems that my students master the clustering of words which is characteristic of English. The tapes also help tremendously here because students can develop auditory skills through listening.

In the "On Your Own" part, students read the passage aloud. The instructor's manual suggests taping the students while reading. I feel that it is very helpful since the teacher and student can listen and work on certain sounds together. I also use this part as homework so that students can tape their own voices at home.

The last part is "Topics for Oral or Written Comprehension." This is the application part of the chapter. It has several additional questions that students can discuss or write about. Again, in this part, the teacher can control the practice according to student level.

The topics in this text are quite interesting and useful, such as "The Grasshopper and the Ant," "Koko's Kitten," "Liz's Exercise Program," and so on. However, I sometimes feel that each chapter is too long to keep my students' interest. In that case, I skip some parts according to my students' needs.

Overall, this text is well organized. The audio tapes are quite useful and well recorded. If students can purchase the tapes, they are useful for individual study or homework.

Reviewed by Sachiko Ikeda
Eiken Ueda English School

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FRONTIERS: AN INTERMEDIATE COURSE IN ENGLISH. Anthony Forrester. Collins ELT, 1988. 122 pp. Student's book, £425, Teacher's book, £3.76.

In the world of language textbooks a word like "intermediate" means neither more nor less than the writer intends it to mean. The snag about this sort of rule-of-thumb definition is that an innocent purchaser might suppose a textbook to be somewhat more demanding than it turns out to be — or considerably less so. *Frontiers*, published by Collins ELT, is described as "an intermediate course" although many teachers would more readily describe it as an appropriate text for college-level students.

Frontiers is an excellent book but one not introduced lightly nor easily usable as a resource from which to photocopy materials for use in class. The choice of material within the book shows a rare level of intelligence and sensitivity; the photographs and maps are of excellent quality; and, the sheer variety of topics included make it a pleasure to use. This is not to say that *Frontiers* is terribly easy to use. It isn't. One would be insane to try using it with a class

of reluctant learners or with students doggedly resistant to adding to their knowledge of the world. (The sort of students for whom the apogee of second language acquisition is to be able to give a speech entitled 'My Cat,' for example.) For good or ill, *Frontiers* requires students to *think*. The section about the distribution of resources in the world and the related issues of trade imbalances and famine justifies the purchase price alone. If your students are unused to discussing real issues intelligently, *Frontiers* may be an excellent choice.

Many of the passages have been culled verbatim from such sources as *The Guardian* and *U.S. News & World Report*. *Frontiers* would be a useful bridge in encouraging students to begin learning from demanding primary sources.

The accompanying teacher's book gives transcripts of the cassette tape, useful if one wishes to encourage students to record materials for class use. Americans should note that *Frontiers* is mainly in British English. Even so, it's well worth checking out.

Reviewed by Bill Corr

FROM THE DEVIL'S DICTIONARY by Tom McArthur

(a number of definitions)

Reprinted by courtesy of *EFL Gazette*

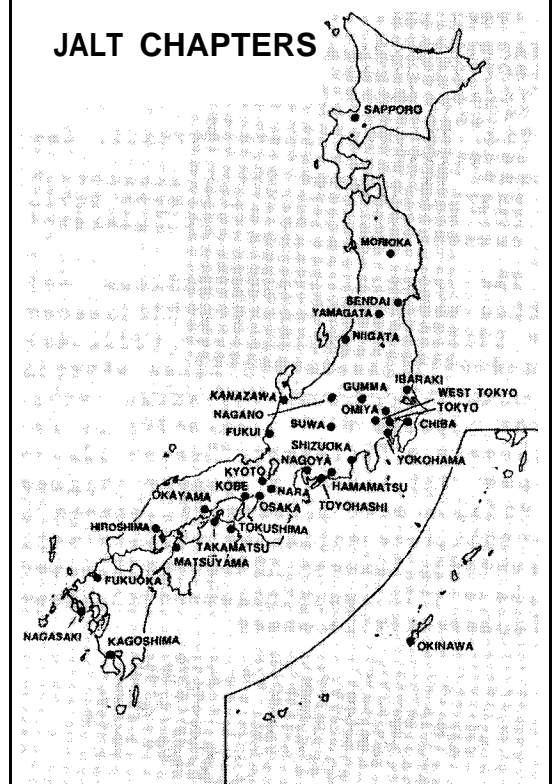
English: The language ordained by Divine Providence for the employment of EFL teachers, ESL teachers, ESP teachers, ESD teachers, EMT teachers, teacher trainers, teacher-trainer teachers, programme directors, administrators, government overseers, ELT publishers, ELT publishers' editors, ELT publishers' printers and binders, ELT publishers' accountants, ELT book-sellers, ELT booksellers' accountants, ELT consultants, ELT consultants' accountants, ELT authors, ELT authors' bank managers, applied linguists, applied applied linguists, translators, interpreters, librarians, British Council officers, English-Speaking Union organizers, Arels organize*, Arels-Felco organizers, Tesol organizers, Tesol-Scotland-Satefl-Satesl organizers, ABC broadcasters, BBC bmadcasters, CBC broadcasters, keynote speakers, feature speakers, conference centre managers, hotel complaint staffs, lexicographers, language laboratory suppliers, language laboratory technicians, language laboratory technician suppliers. . . .

Error Analysis: A mistake.

ESP: Extra-Sensory Perception (and don't let anybody persuade you otherwise).

Exercise: Something that is mechanical, boring, sadistic and useless for learning a language, but mechanical, boring, sadistic and useful for keeping fit.

JALT CHAPTERS



RECENTLY RECEIVED

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

Notations before some entries indicate duration on the holding list: an asterisk (*) indicates first notice in this issue; a plus (+) indicates third-and-final notice this month. **All final-notice items will be discarded after Dec. 31.**

CLASSROOM/TEXT MATERIALS/
GRADED READERS

*Barnlund. *Communicative Styles of Japanese and Americans*. Wadsworth, 1989.

*Lindop & Fisher. *Something to Read 1*. Cambridge, 1988.

*Sangyoo. Nooritsu Tankidaigaku Nihongo Kyooku Kenkyuushitsu Hen. *Hoogi o Kiku Gijutsu* (Japanese for Specific Purposes). Sangyoo Nooritsu Daigaku Shuppanbu, 1988.

*Ward & Loney. *New Dimensions 3* (Student's book, Teacher's book, cassette tapes). Macmillan, 1988.

Byrne. *Garibaldi: The man and the myth*. Modern English Publications, 1988.

Littlejohn. *Company to Company: A new approach to business correspondence in English* ("Professional English" series; Student's book, Teacher's book). Cambridge, 1988.

+Blanton. *Idea Exchange*, Books 1 & 2. Newbury House, 1988.

+Pifer & Mutoh. *Point Counterpoint: Discussion and persuasion techniques*. Newbury House, 1988.

+Yates. *Earth Sciences* ("English for Academic Purposes" series; Student's book, Teacher's book). Cassell, 1988.

TEACHER PREPARATION/REFERENCE/
RESOURCE OTHER

*Chaudron. *Sewnd Language Classrooms*. Cambridge, 1989.

*Nunan. *The Learner-Centered Curriculum*. Cambridge, 1999.

+Bowers, ed. *Language Teacher Education: An integrated programme for EFL teacher training* (ELT Documents: 125). Modern English Publications/British Council, 1987.

The Language Teacher welcomes well-written reviews of other appropriate materials not listed above (including video, CALL, etc.), but please contact the Book Review editors in advance for guidelines. Well-written, professional responses of 150 words or less are also welcome. It is *The Language Teacher's* policy to request that reviews of classroom teaching materials be based on in-class use. Japanese is the appropriate language for reviews of books published in Japanese. All requests for review copies or writer's guidelines should be addressed to the Book Review editors.



IN THE PIPELINE

The following materials are currently in the process of being reviewed by JALT members for publication in future issues:

Anderson & Lynch. *Listening*.

Bacheller. *Start Writing*.

Barlow. *Working with Computers*.

Boardman & Holden. *English in School*.

Border. Oxford's "Start with English Readers" series.

Bradford. *Intonation in Context*.

Brieger & Comfort. *Technical Contacts*.

Carrell et al., eds. *Interactive Approaches to L2 Reading*.

Carter & Long. *The Web of Words*.

Celce-Murcia & Hilles. *Techniques and Resources in Teaching Grammar*.

Crystal. *The Cambridge Encyclopedia of Language*.

Doff. *Teach English*.

Dunn & Gruber. *Listening Intermediate*.

Fries, P.H., ed. *Toward an Understanding of Language*.

Geddes. *About Britain*.

Grosse & Grosse. *Case Studies in International Business*.

Ingram & King. *From Writing to Composing*.

Kirino et al. *Eigo Hatsuon Handobukku*.

Levine et al. *The Culture Puzzle*.

Live. *Yesterday and Today in the USA*.

Long & Richards. *Methodology in TESOL*.

Marton. *Methods in English Language Teaching*.

McKay & Wong. *Language Diversity*.

Molinsky & Bliss. *Express Ways*.

Mugstone et al. *English in Sight*.

Newby. *The Structure of English*.

Nolasco. *Listening, Elementary*.

Orion. *Pronouncing American English*.

Pattison. *Developing Communication Skills*.

Peaty. *Alltalk*.

Pickett. *The Pizza Tastes Great!*

Prabhu. *Second Language Pedagogy*.

Books. *Share Your Paragraph*.

Rutherford & Sharwood-Smith. *Grammar and Second Language Teaching*.

Sanabria. *A Picture's Worth 1000 Words*.

Scovel. *A Time to Speak*.

Shortreed & Kelly. *Significant Scribbles*.

Strong, ed. *Second Language Learning and Deafness*.

Willis & Willis. *The Collins COBUILD English Course*.

Yalden. *Principles of Course Design for Language Teaching*.

Zion et al. The "Open Sesame" series.

JALT Research Grants

JALT annually offers small grants for research or the development of experimental materials. Contact the JALT office for specifics.

Have You Changed Jobs Recently?

The JALT Central Office needs to keep its computer files up to date. Please inform us of your new school/institution's name and telephone number at your earliest possible convenience.

Chapter Presentation Reports

Reports written in English on chapter presentations should be sent to co-editor Ann Chenoweth; those written in Japanese should be sent to the Japanese Language editor (addresses, p. 3). They should reach the editors by the first of the month preceding desired publication, although actual publication dates may vary due to space limitations.

*Acceptable length is up to 250 words in English, two sheets of 400-ji genko **yoshi** in Japanese. English must be typed double-spaced on A4-size paper. Longer reports can be considered only upon prior consultation with the editors. Please refer to guidelines in the January issue of this volume.*

MORIOKA

ADVANTAGES AND DISADVANTAGES OF TEACHING GRAMMAR

By David Hough

David Hough started off our first anniversary meeting with a stimulating analysis of grammar-based English education in Japan. His talk included a basic history of EFL teaching here, JALT's history, an historical overview of grammar and foreign language teaching methods, various definitions for the meaning of "grammar," and finally, he talked about how grammar should fit into a foreign language teaching curriculum.

He began by stating that the educational philosophy in Japan follows the image of the brain "as an empty cup to be tilled," in direct contrast to another well-known philosophy which views the brain "as clay to be pulled into some kind of shape." When the "empty-cup" philosophy is applied to grammar teaching, Hough identifies a number of problems which prevent effective English production as well as effective teaching.

He pointed out that the grammar taught in Japan is based primarily on a modified 19th-century prescriptive Latin grammar model. He maintains that of all known grammars of the English language, Latin grammar is the least accurate. As the grammar-translation teaching method is prevalent in Japan, Hough feels that not only are students learning inaccurate information, but also that they are unlikely to ever make correct speech production, as the grammar-translation method stresses deductive rule usage. Grammar is simply not the key to production of English. He believes that inductive grammar teaching is an essential part of a

whole communicative-based English language curriculum.

Reported by Beth Krieger
and Colleen Melloy

NAGOYA

DEVELOPING CULTURAL AWARENESS

By Jim Batten,
Ibaraki Christian University

The Nagoya chapter welcomed Jim Batten from Ibaraki Christian University as its presenter in September. He spoke on the topic 'Developing Cultural Awareness.'

Batten began by referring to and expanding upon the Tour Stages of Acculturation, "Four Stages of Culture Shock" and the final development of 'Cultural Awareness' as outlined in Gaston's *Cultural Awareness Teaching Techniques* (1984). He gave several illuminating examples of the "euphoria" stage experienced by Americans on their first visit to Japan, and also of the opposite tendency which often occurs soon afterwards. True adaptation to a foreign culture depends very much on the individual; some people never attain it, while others succeed, with varying degrees of difficulty.

The most important stage is reached when a person realizes that the second culture is simply *different*, not inferior or superior. It is also essential to be conscious of the ever-present influence of culture, and to be aware of one's own national culture from an objective perspective. Batten demonstrated differences between American and Japanese culture by showing a video of a group of American students training their Japanese counterparts to perform a skit on American history, and a complementary Japanese group teaching the Americans how to present a puppet-show based on the "Momotaro" theme.

In the final part of the session, Batten explained how he uses "Cross-Cultural Value Cards" as a way of developing cultural awareness in large classes. This is a "card-trading" activity based on Kluckhohn's "Value Frames Model" (1961), which relates to differing attitudes to man and nature.

Reported by Michael Home
Nagoya University

No Chapter in Your Area?

Why not organize one! Contact **Sonia Yoshitake**, JALT Membership Chair, for complete details. Address: 1-1 4-22-609 **Tanaka-cho**, Higashinada-ku, Kobe 658.

SAPPORO

JAPAN EXCHANGE TEACHING

By Walt Barker

At our September meeting we had the opportunity to hear one of the elusive (for JALT, at least) AET's (Assistant English Teachers). He gave an interesting talk that had much to say about the situation of such assistants, and the language learning environment in public schools.

Barker disarmingly described himself as a one-shot assistant, a person who is farmed out in one-day lots to junior high schools, never to return to that same school — except when a full round to all schools in the area has been completed.

Barker discussed the various do's and don'ts he has adopted in his dealings with the often wary junior high teachers, and he gave ample evidence of the special qualities and sensibilities required of a person (with an academic speciality, but without formal training in language teaching) put in the position of team teaching with accredited Japanese teachers of English. As a geologist, he tells students about the geology of his native province, and has generally found a good response with junior high first (seventh?) graders. Older students appear overwhelmed by the environment, future, or other impediments to good cheer, and in class they are difficult to teach and unwilling to respond.

In addition to his work at schools, Barker also touched on his other activities: giving seminars to teachers, and also to students at teacher training colleges.

**Reported by Torkil Christensen
Hokusei Junior College**

SHIZUOKA

HOW TO MOVE PEOPLE (AND FURNITURE)

By Robert Weschler

At the September meeting of the Shizuoka chapter, Robert Weschler demonstrated several activities which encourage students to move around and create more opportunities for each student to speak. Every activity was well organized with easy language skills first followed by more difficult ones later.

The workshop began with the activity "Find Someone Who...", which broke the ice of the afternoon by introducing the participants to each other. Then he presented various activities, making use of pictures and toys. They were

based on real-life or imaginary situations. Some examples of real-life situations were "shopping" and "socialization at a party," and examples of imaginary situations were "being a famous person" and "story telling."

After each activity a short discussion was held, and Weschler explained his ideas and techniques. He pointed out that pair work is useful in getting rid of students' hesitation to speak. He also stated that in asking questions the instructor should move from general topics to more specific ones. Above all, he emphasized the importance of classroom set-ups; the various ways to arrange chairs and desks. Through different activities, he offered several ways of arranging tables and chairs and demonstrated how to make students move around easily and effectively.

All the activities were enjoyable and stimulating and kept the participants active and alert all afternoon.

**Reported by Keiko Suzuki
Shizuoka Eiwa College**

TOKUSHIMA

THE JOY OF USING MONOLINGUAL DICTIONARIES

By Heather Saunders

Heather Saunders of Penguin Japan showed us at our September meeting how to have fun looking up words in a dictionary. Using a dictionary (English to Japanese for most of us) is perhaps one of the most trying things for Japanese learners of English, including teachers. The idea that it is extremely difficult to use monolingual dictionaries, a dictionary which contains no translation from one language to another, is firmly rooted here in Japan.

We can think of a list of things why it is difficult for beginners to use an English-to-English dictionary, such as: 1) it is time-consuming to use it, and 2) it is too difficult to use (can't look up words that you don't know). In her lecture, Saunders demonstrated that it is not so difficult, after all.

In the discussion, Saunders noted some of the benefits using English-to-English dictionaries. These included: definitions given in different easier terms, delicate nuances can be picked up, more up to date, more precise in meaning, encourages students to use English, more exposure to English, etc.

It was a wonder how a topic like Use of Dictionaries* could be made into a lively discussion. But we enjoyed the afternoon and felt that the presentation was a good one.

Reported by Tadashi Yoshida

Bulletin Board

Please send all announcements for this column to Jack Yohay (address, p. 3). The announcements should follow the style and format of the LT and be received by the first of the month preceding publication.

TEMPLE UNIVERSITY JAPAN

Distinguished Lecturer Series

Jan. 21-22 (Tokyo), 28-29 (Osaka): **Second-Language Acquisition and Language Teaching**, Evelyn Hatch, UCLA.

Feb. 18-19 (T), 25-26 (O): **Curriculum Design and Evaluation**, James D. Brown, University of Hawaii

March 18-19 (T), 25-26 (O): **Research and Language Teaching**, Teresa Pica, University of Pennsylvania

All workshops Saturday 2-9 p.m., Sunday 10 a.m.-5 p.m. at TUJ, 1-16-7 Kami-Ochiai, Shinjuku-ku, Tokyo 161, 03-367-4141; Kyowa Nakanoshima Bldg. 2F, 1-7-4 Nishi-Temma, Kita-ku, Osaka 530, 06-3616667.

JALT members and others unable to enroll formally may attend the Saturday 2-5 p.m. portion of any course at special low fees.

M.Ed. in TESOL Courses

January 9-April 28, 1989

Tokyo (3 credits each; 6-9 p.m.)

By arrangement: **ESL/EFL Practicum: Curriculum and Methods**, Susan Johnston. Mon.: **Doctoral Seminar in Discourse Analysis**, Charlene Sato. Tue.: (1) **Applied Linguistics**, Michael Long; (2) **Applied Statistics in Education**, Marie McKellar. Wed.: **TESOL Methods and Materials II**, Charlene Sato. Thur.: **The History of the English Language**, Kenneth Schaefer.

Osaka (3 credits each; 6:15-9 p.m.)

Mon.: **Introduction to Discourse Analysis**, Michael Rost. Wed.: **TESOL Methods and Materials II**, Michael Rost. Thur.: **Applied Linguistics**, Michael Long. Fri.: **Classroom Research**, Michael Long.

WORLD COMMUNICATION ASS'N

1989 Biennial Convention
Singapore, August 2-10, 1989

CALL FOR PAPERS

The convention program will deal with presentations in these broad areas of communication: broadcasting, business, discussion, governmental, instructional, intercultural, interna-

tional, interpersonal, interpretation, journalism, organizational, political, public address, public relations, rhetoric.

If interested in submitting a paper, prepare a 500-word abstract (two typed double-spaced pages) for "blind review" postmarked no later than Dec. 15, 1988. Decisions about acceptance will be mailed by Feb. 15, 1989. Participants from Japan should mail abstracts to: Prof. Takahide Kawashima (WCA Vice President), Nihon University College of Humanities, 40-25-3 Sakurajosui, Setagaya-ku, Tokyo 156.

TESOL CALL-IS

The TESOL CALL-IS is sponsoring two sections at TESOL '89 in San Antonio: one is our "traditional" showcase for non-commercial software or adaptations of commercial ware. If you have written your own programs or lessons using authoring templates, please display them at the CALL Authors Showcase. Send a brief description, including hardware requirements, to Elizabeth Hanson-Smith, English Dept., CSUS, Sacramento, CA 95819-2694, U.S.A.

If you are using a computer-assisted language program in your curriculum, whether commercial or public domain, please demonstrate it at the Software Applications Fair. Send a description of the program, how you use it, and hardware requirements to Norman Johnson, 2364 Friendly St., Eugene, OR 97405, U.S.A.

日本英語教育改善懇談会第17回大会参加者募集

日本英語教育改善懇談会は、来る12月26日(月)～27日(火)に東京中野サンプラザにて第17回大会を開催します。今回の議題は、中学校学習指導要領、AET制度、国際理解教育についてで、報告・討論・アピールの採択などが行われます。JALTとしては6名まで参加者を送ることができますが、世話人等を除く4名の募集を致します。但し、JALTとして旅費の負担ができるのは関東地区の2名の方のみで、他の2名は自己負担となります。こういった問題に関心のある会員で参加希望者は、12月15日までに、野澤和典（〒440豊橋市王ヶ崎町上原1-3 合同宿舎 2-201 電話0532-48-0399）までご連絡下さい。

日本語編集者からのお知らせ

年末・年始に恒る投稿は、印刷・発送・事務関係者共休日にかかりますので、早目をお願い致します。御協力下さい。

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Meetings

Please send all announcements for this column to Jack Yohay (address, p. 3). The announcements should follow the style and format of the LT and be received by the first of the month preceding publication.

FUKUI

Topic: Using Music to Teach English
Speakers: Ed Miller and Marilyn Schenk
Date: Sunday, December 18th
Time: 2-4 p.m.
Place: Fukui Culture Center (Housou Kaikan 5F)
Fee: Members, free, non-members, ¥500
Info: John Service, 0776-22-3113

Ed Miller and Marilyn Schenk, teachers at JALI (Nichi Bei Gaigo Gakuin) in Fukui, both have extensive language teaching experience and training. Their workshop will focus on the practice of using music to teach English. They will present activities for adults at different levels.

FUKUOKA

The 9th Book Fair (Teaching Material Exhibit)

Date: Sunday, January 29th
Time: 10 a.m.-5 p.m.
Place: Tenjin Core Bldg. Hall SF (1-chome Tenjin, Fukuoka; 092-721-7755)
Fee: Free
Info: Etauko Suzuki, 092-761-3811

GUNMA

Topic: Controlled Chaos
Speaker: Robert Weschler
Date: Saturday, December 10th
Time: 2:30-5 p.m.
Place: Azuma Kouminkan, 1642 Hakotamachi, Maebashi-shi; 0272-51-2598
Fee: Members, ¥500; non-members, ¥1,000
Info: Wayne Pennington, 0272-51-8677
 Morihiro Shibayama, 0272-63-8522

Yes, we want our students to talk, but in the move toward "communication activities" and away from "pattern practice" and the like, something may have been lost. Of course meaningless repetition is bad, but so is embarrassed silence and worse yet, unrestrained chaos. There must be a balance. In this highly participatory workshop, we will steal ideas from TV game shows, aerobics classes and the assembly line to produce a classroom of "controlled chaos." Feel free to bring your students. The presenter will supply the toys and pictures. Recommended for children over the age of 18.

Robert Weschler has been teaching in Tokyo, on and off, for seven years. His victims have included university students, housewives, businessmen, interpreters, and children at TOEFL Academy, NHK Culture Center, and InterTokyo.

HAMAMATSU

Topic: Elections/Year-Eng Party
Date: Sunday, December 4th
Time: 1-4 p.m.
Place: Sarasaya Restaurant (reservations: Mrs. Hoshino, 0534-72-2286)
Fee/Info: Brendan Lyons, 0534-54-4649

HIMEJI

Kickoff Meeting

Topic: English Language Reform: "Diffusion of Innovations"
Speaker: Lynn Henrichsen
Date: Saturday, December 17th
Time: 3-5 p.m.
Place: Himeji Dokkyo University Library Conference Room
Fee: Free
Info: Jerry Strain, 0792814166
 Sonia Yoshitake, 0784122866

IBARAKI

Topic: Practical Approaches to English Teaching A New Definition
Speaker: Michiko Komatsuzaki
Date: Sunday, December 18th
Time: 2-4 p.m.
Place: Ibaraki Christian College (behind JR Omika Station)
Fee: Free to all
Info: Jii Batten, 0294-53-7665

Ms. Komatsuzaki, the recipient of a scholarship to study abroad this year, attended a seminar in England on Practical Approaches to English Teaching and will share with us a new definition of "Practical Approaches." She has been on the JALT-Ibaraki Executive Committee for two years as Recording Secretary.

KANAZAWA

Event: Christmas Party
Date: Sunday, December 18th
Time: 5-8 p.m.
Place: Mokkeria (on street behind City Hall)
Fee: ¥3,000 in advance; ¥3,500 at the door. Everyone welcome.
Info/Reservations: Mikiko Oshigami, 0764-29-5890, or Kevin Monahan, 0762-23-8516

Admission includes food, drink, music, games, prizes and fun. Admission is limited to 50 so it's a good idea to buy an advance ticket.

New chapter officers will be voted in at the party. To nominate someone for any position, contact Mikiko or Kevin before the 18th.

KOBE

Topic: Fun and Games
Speakers: Members of Kobe chapter
Date: Sunday, December 11th
Time: 3-4:30 p.m.
Fee: Members, free non-members, ¥500
Place: St. Michael's International School
Info: Jan Visscher, 078-453-6065 (after 9 p.m.) ➡

Chapter members will share their favorite fun-and-game activities, some their own originals, that have proven effective in their teaching. In the spirit of the gift-giving season, any or all of the games may be taken away free of charge to spread joy in your own classrooms. If you believe that giving is more blessed than receiving, please call Mr. Visscher by Dec. 4 to let him know about the game you would like to present.

The business meeting with officer reports and election of officers for 1989 is at 4:30-5:30 and is free. A bonenkai, at a place and fee to be announced, starts at 6:00.

January Meeting

Topic: Drama Activities in the Teaching of English
 Speaker: John Dougill, Kanazawa University
 Date: Sunday, January 8th
 Time: 1:30-4:30 p.m.
 Place/Info: As above
 Fee: Members, free; non-members, ¥1,000

MORIOKA

Topic: Developing Listening Skills at the High School Level
 Speaker: Yoshihisa Kobayashi
 Date: Sunday, December 11th
 Time: 1-4 p.m. (Bonenkai will follow)
 Place: Morioka Chuo Kominkan
 Fee: Members, free; non-members, ¥1,000
 Info/Bonenkai: Reservations: Natsumi Onaka, 0196-64-6410

Mr. Kobayashi, who believes that the responsibility of helping students acquire and build language-learning skills lies predominantly with each individual teacher, has developed a program suitable for his students at Toho Gakuen H.S., Kanagawa-ken, which is compatible with the rather traditional expectations of his school's English curriculum. Although his interest lies mainly in teaching listening skills to high school students, the practical information he will provide should prove useful in any situation.

Mr. Kobayashi holds an M.A. in TESOL from St. Michael's University.

Elections for 1989 officers will be held at the meeting.

NAGOYA

Topic: Once Upon a Time: Children's Literature in the ESL Classroom
 Speakers: Jim Cyborowski and Beverly Curran
 Date: Sunday, December 4th
 Time: 130-5 p.m.
 Place: Mikokoro Center, Naka-ku
 Fee: Members, free, non-members, ¥1,000
 Info: Helen Saito, 052-936-6493
 Tetsu Suzuki, 0566-22-5381

In various ways children's literature can be used in ESL to teach the four skills — reading, writing, speaking, and listening — as well as to introduce the language learner to the characters and images which are familiar throughout the culture.

The rhythmic, repetitive style can be used effectively to model pronunciation and intonation. Children's literature is a source for creative writing, imaginative role plays, and heightening cultural awareness. Practical ideas and a suggested reading list will be given.

Jim Cyborowski teaches at Temple University Japan in Tokyo and holds an MA. in linguistics/ TESOL from San Jose State University. Beverly Curran, MA. in English literature, University of British Columbia, teaches at Aichi Shuku College, Nagoya.

NIIGATA

Topic: Songs in the Classroom
 Speaker: To be announced
 Date: Sunday, December 11th
 Time: 1 p.m.-
 Place: New Koshiji (five-minute walk from Niigata Station, 025-245-8271)
 Fee: Members, free; non-members, ¥500
 Info: Masa Takasugi, 025-231-11928
 Carl Adams, 026-262-7226 or 260-7371

Christmas party follows the presentation, brief SIG meetings and elections. Party fee, ¥3,000.

OMIYA

Topic: Christmas Party
 Date: Sunday, December 11th
 Time: 1:30-4:30 p.m.
 Place: Omiya YMCA
 Fee: Members, free; non-members, ¥1,000
 Info: Margaret Sasaki, 0486-44-3643

There will be carols, games, and a gift exchange.

OSAKA

Topic: The Promotion of Extensive Reading in the Classroom
 Speaker: Beniko Mason
 Date: Sunday, December 18th
 Time: 1-4 p.m.
 Place: Umeda Gakuen, 2-30 Chayamachi, Kita-ku
 Fee: Members, free; non-members, ¥1,000
 Info: Beniko Mason or Steve Mason, 0798-49-4071; Tamara Swenson, 06-351-8843

After a videotaped introduction to the IBU Junior College Extensive Reading Program, the presenter will discuss the well-known drawbacks of extensive reading programs and explain that they need not be obstacles for such a program materializing. She will explain how she conducts the program and will show the statistically significant results on the improvement of her students' reading comprehension. This two-hour presentation will be in both English and Japanese.

Beniko Mason, M.A. in TESOL, Colorado State University, teaches at Shitennoji International Buddhist University (IBU) Junior College in Osaka, and is a graduate student at Brigham Young University in Utah.

Election of chapter officers, the annual chapter business meeting and a year-end party, either at

Umeda Gakuen or nearby, will follow the presentation.

SAPPORO

Topic: Elections and Year-End Potluck Party
Date: Sunday, December 11th
Time/Place: To be announced
Fee: Free to all
Info: Ken Hartmann, 0116844864
Mary Virgil, 011-572-3366

Games and fun — open to friends and family.
Watch for local advertisement.

SHIZUOKA

Topic: End the Year Party
Date: Sunday, December 13th
Time: 1 p.m.-
Place: Tokai University Junior College, near Yunoki station
Fee: Your favorite food
Info: John B. Laing, 0542-61-6321 (days) or 0542-46-6861 (eves.)

Please bring your favorite food to share with others at the potluck dinner. We'll talk about ideas for next year's meetings and hold elections for next year's officers, but our main objective is to have fun!

SUWA

Topic: Christmas Potluck Party/Holiday Idea Shop/Annual Business Meeting
Speakers: Participants
Date: Sunday, December 4th
Time: 12 noon-3 pm.
Place: Seiko Epson ISI Bldg., Room 208-209
Fee: Members, free, non-members, ¥500
Info: Esther Sunde, 0266-58-3378(H) or 0266-52-3131, ext. 1414(W)

We will have a potluck lunch party to celebrate the holidays, so we ask each participant to bring one delicious dish to share. Also bring any ideas that have worked for you in teaching about Christmas or New Year's, such as songs, games or other activities. We'll make our own program and have a fun and relaxing afternoon together! We will also elect new officers for the coming year.

TAKAMATSU

Topic: Introducing Drama
Speaker: John Dougill, Kanazawa University
Date: Sunday, December 11th
Time: 1:15-4:30 pm.
Place: Kagawa Daigaku, Kyoiku Gakubu
Fee: Members, free; students, ¥250; others, ¥1,000
Info: Harumi Yamashita, 0878674362

Drama provides an excellent example of the use of language to communicate, yet few teachers make full use of its potential. This workshop will address teachers' anxieties about introducing drama and the concern that drama may simply be an entertaining sideline to the main syllabus. Mr. Dougill's approach assumes that drama activities should be

directly related to the textbook or specific language goal and that they should be involving but non-threatening. Students should not feel exposed or embarrassed.

John Dougill is the author of **Drama Activities for Language Learning** (Macmillan).

TOKYO

Topic: Annual Business Meeting. Election of ExCom Members for 1939
Date: Sunday, December 4th
Time: 2-s p.m.
Place: Sophia University (Yotsuya), Bldg. 10, Room 322
Info: Michael Sorey, 03-444-8474
Following the election, there will be a discussion of 1989 meetings and programs.

TOKYO WEST TOKYO YOKOHAMA CHIBA/TBARAKI/GUNMA

Kanto Area Year-End Party

Date: Sunday, December 11th
Time: 1-3:30 p.m.
Place: Movenpick Restaurant, Ginza Sanwa Bldg. B2, 4-6-1 Ginza; tel. 03-561-0351
Fee: Members, ¥2,500; non-members, ¥3,000
Info: Michael Sorey, 03-444-8474, or your chapter program chairperson

This party is an ideal opportunity for JALT members throughout the Kanto area to get acquainted with members from other chapters and for non-members to learn more about the organization. The fee includes food, drink, and a drawing for door prizes. Please contact M. Sorey or your chapter program chairperson if you plan to attend

TOYOHASHI

Topic: Team Teaching
Speaker-z: Charles B. Wordell, Nansan University
Date: Sunday, December 11th
Time: 1:30-4:30 p.m.
Place: Aichi University Kinenkaikan, Dai-ichi Kaigishitsu, 2F
Fee: Members, free; non-members, ¥500
Info: Masahito Nishimura, 0532-47-1569

Topic: 1) Elections for 1939
2) Yearend Tea Party inviting Mr. Gordon (a JET teacher) and Mrs. Gordon
Date: Sunday, December 4th
Time: 24 p.m.
Place: Fukushi Bunka Center, near Yamagata University
Fee: Members/nonmembers, ¥1,000
Info: JALT-Yamagata, 0236-22-9588

Deep apologies to Kanazawa, Kyoto, and Okinawa chapter officers and members for the inconvenience caused by the inadvertent omission of their November meeting announcements last month.

-J.Y.

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Positions

Please send all announcements for this column to Jack Yohay (address, p. 3). The announcement should follow the style and format of the LT and be received by the first of the month preceding publication.

(FUKUI) Small national university seeks an individual to teach courses in English as a foreign language, composition, conversation, and the culture of English-speaking people. Minimum three-year appointment beginning April 1989. At least MA. in English literature, linguistics, English as a foreign/second language, communication, or related field. Six 100-minute classes/week. Remuneration: ¥314,000 (about \$2,600/month or higher, depending on age and experience, plus annual bonuses (totaling 6.4 months' salary). Round-trip airfare (whole family), moving expenses, housing allowance. Send publications, *curriculum vitae* and letter to: Prof. Hideyuki Shitaka, Department of English, Fukui University, 3-9-1 Bunkyo, Fukui 910. Application deadline: Dec. 24, 1988.

(FUKUI) National college seeks native-speaker instructor of English, full-time from April 1, 1989. One-year contract, renewable. Qualifications: M.A. degree or equivalent in TESL/TEFL, linguistics or related fields, with a few years' teaching experience; age under 46. Teaching load: five to six 100-minute composition/conversation classes/week, five work days/week. Salary: approx. ¥4,500,000-¥7,300,000/year, depending on qualifications and experience. Benefits: travel and baggage allowances, approx. ¥150,000 for research expenses per year, housing allowance, and health insurance. Send by Jan. 31: letter of application, resume with recent photo, copy of degree, two recommendations, and list of published papers in major field, to Kanji Torizuka, Vice President, or to Koju Fujieda, English Department, Fukui Medical School, Shimoaizuki, Matsuoka-cho, Fukui-ken 910-11; tel. 0776-61-3111.

(FUKUOKA) Native-speaker teachers of English, full-time from January 1989. Minimum two years' teaching experience in Japan desirable. Degree in TEFL/ESL or a teacher's certificate, preferably M.A. required. One-year contract, renewable. Salary, commensurate with qualifications and experience, ¥250,000-300,000/month, plus benefits. Please send to Mr. Kanetaka of Kains English College, Ohtemon 1-5-2, Chuo-ku, Fukuoka 810: complete resume with recent photo, a copy of degree or certificate, and two letters of recommendation or reference. Deadline: Dec. 24, 1988. For further information, call 092-731-0277 or 092-721-5020, 4-9 p.m.



(KAGOSHIMA) Junior college seeks teacher for responsible position, possibly long-term. Requirements: educational aims consistent with Catholic college; at least an M.A. in TESOL or equivalent; considerable experience in Japan; enough Japanese for communication with administration. Salary consistent with qualifications. No age limit. Start April 1989 or 1990. Send resume to Sr. Yasuko Matsushita, President, Kagoshima Immaculate Heart College, 1847 Kamoike-cho, Kagoshima 890.

(KAGOSHIMA) High school seeks lively young woman, native speaker, as full-time teacher for oral English classes beginning April 1989. Requirements: educational aims and personal standards consistent with Catholic school; B.A. or equivalent, preferably related to language; annual salary ¥2.63 million (higher salary for advanced degree or experience possible). Room and board available in related college dormitory at cost of ¥20,000/month. or additional ¥15,000 pay/month if living off campus. Two-year contract. Teaching load: about 16 hours within 40-hour five-day work week. Usual school holidays. Send resume to Mr. Tetsuo Higashi, Kagoshima Junshin Girls' High School; 1847 Kamoikecho, Kagoahima 890; tel. 0992-W 4121.

(KAGOSHIMA-ken) High school seeks lively young woman, native speaker, as full-time teacher for oral English beginning April 1989. Requirements: educational aims and personal standards consistent with Catholic school; B.A. or equivalent, preferably related to language; enough Japanese for survival where English speakers are few. Accommodation in students' dormitory with board in addition to annual salary of ¥2.4 million. Two-year contract. Teaching load: 18 hours within 10-hour five-day work week. Usual school holidays. Send resume to Mr. Atsushi Fukusawa, Assistant Principal, Sendai Junshin Girls' High School, 1001 Kumanojo-cho, Sendai City, Kagoshima 895; tel. 0996-23-6168.

(KYOTO) A part-time teacher with native or near-native level proficiency in all aspects of English, in addition to training and experience in teaching, for an international high school, in which most of the students were raised abroad (*kikokoshijo*). School environment is freer and more progressive than conventional high schools. Possible classes: elective classes (drama, current events, conversation/discussion) for all students; grammar and composition/reading for returnees. For further information, call Mike Cox, 0774-65-8911 (work) or 0742-49-5107 (9-11 p.m.).

(MATSUYAMA) Full-time tenured position (*shuu-shin koyoo*) beginning April 1, 1989, English Department, College of Humanities. Native English speaker with an MA. (TESL, English, or linguistics). Knowledge of Japanese preferable, but not required. Salary commensurate with age and experience; minimum ¥4,000,000/year. Salary,



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(NAGANO) Two full-time native English teachers. One-year contract, renewable. Degree in ESL/ EFL, linguistics or related fields and teaching experience necessary. Twenty-four teaching hours/week. ¥280,000/month, sponsorship and benefits; bonus upon renewal of contract. Please phone to arrange for an interview: 0262-26-6119. Send inquiry and resume to: Apple English School, 861-1 Minami-Chitose-cho, Nagano 380.

(NIIGATA) Language school opening January seeks career EFL teachers. Good opportunity for anyone interested in course design or who might want to set up a school at some later date. Pleasant working environment, 24 hours/week maximum, six weeks annual leave. Salary package negotiable. Resume and contact details to Chris Cleary, 185-2 Sekiyahamamatsuchō, Niigata 961, by Dec. 10.

(OSAKA) Part-time English language teachers, beginning April 1988. MA. in TESL, linguistics or related fields and teaching experience desired. Teaching load: three classes/day, one or two days/week. Please send resume to: Jerald J. Lenge, Osaka International University, 3-50-1 Sugi, Hirskata 570-61; tel. 0720-58-1616.

(OSAKA) Part-time native-speaker EFL instructors to teach freshman and sophomore English classes starting April 1988. TEFL MA. preferable. Please send your resume and photo to: Kansai University Faculty of Commerce, Yamate-cho 3-3-35, Suita-shi, Osaka-fu 554. For more information, call Prof. Keiichi Nakama at 0727848148.

(OSAKA/KOBE) Part-time, one to four evenings/week, teaching at companies. Most courses are from five to seven months' duration (one or two two-hour lessons/week), starting at various times throughout

the year. Applicants must be native speakers, experienced, have an appropriate visa, and be able to commit themselves to completing a course once having started. People teaching at schools and colleges in the daytime are particularly welcomed. Write to OTC, Inc., Toyama-Kagaku Bldg., 3-37 Awaji-machi, Higashi-ku, Osaka 541; or call Sei Miyake or Dave Cragg at 06-222-6121.

(SEOUL, Korea) Full-time native speaker of English. Salary competitive for Seoul. Requirements: MA or BA in TESOL or a related field. Benefits: partial housing, partial health insurance, round-trip air fare, four-week paid vacation. Please send resume to: Susan Oak, English Training Center, 646-22 Yoksam-Dong, Kangnam-Ku, Seoul 135, Korea.

(TAKAMATSU) Full-time female teacher of ESL to various age groups. Native speaker with BA or M.A. in ESL or a teacher's certificate. Good understanding of intercultural communication. Teaching load: 21-23 hours/week on five afternoons/evenings, plus preparation, meetings to promote the attendance of new students, proofreading, curriculum development. Salary: ¥180,000-230,000/month, according to qualifications. Benefits: accommodation; return or round-trip air ticket according to the applicant's qualifications, provided terms of contract are satisfactorily fulfilled, seven-day summer and winter vacation. One-year contract (extension possible). Send letter of application, resume and photo to: Lingo School, 11-6 Kamei-cho, Takamatsu 760; tel. 0878-31-8096 (12 noon-7 p.m.); 31-3244 (after 9 p.m.).

(TOKYO) Full-time native speaker of English starting December 1988 to teach company classes. Requirements: BA. (in TESL or TEFL preferably) and teaching experience in Japan. One-year contract; salary over ¥4.1 million including housing subsidy and bonuses and commensurate with experience and qualifications. Please send resume, a health certificate issued by a hospital/doctor, and two letters of recommendation to Mr. Zenki, Director, NKK Management Center, NKK Bldg., 1-1-2 Marunouchi, Chiyoda-ku, Tokyo 100; tel. 03-217-2882.



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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 3,000. There are currently 33 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. JALT members can also order RELC (Regional English Language Centre) publications through the Central Office.

Meetings and Conferences – The **JALT International Conference on Language Teaching/Learning** attracts some 2000 participants annually. The program consists of over 300 papers, workshops and colloquia, a publishers' exhibition of some 1000 m², 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, such as the annual Summer Seminar for secondary school teachers, regular In-Company Language Training Seminars, and special conferences on Testing and other themes.

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 JALT's 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., 8F., Shijo Kamsuma Nishi-im, Shimogyo-ku, Kyoto 600; tel. (075) 221-2376. Furikae Account: Kyoto 5-15892. Name: "JALT"

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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。

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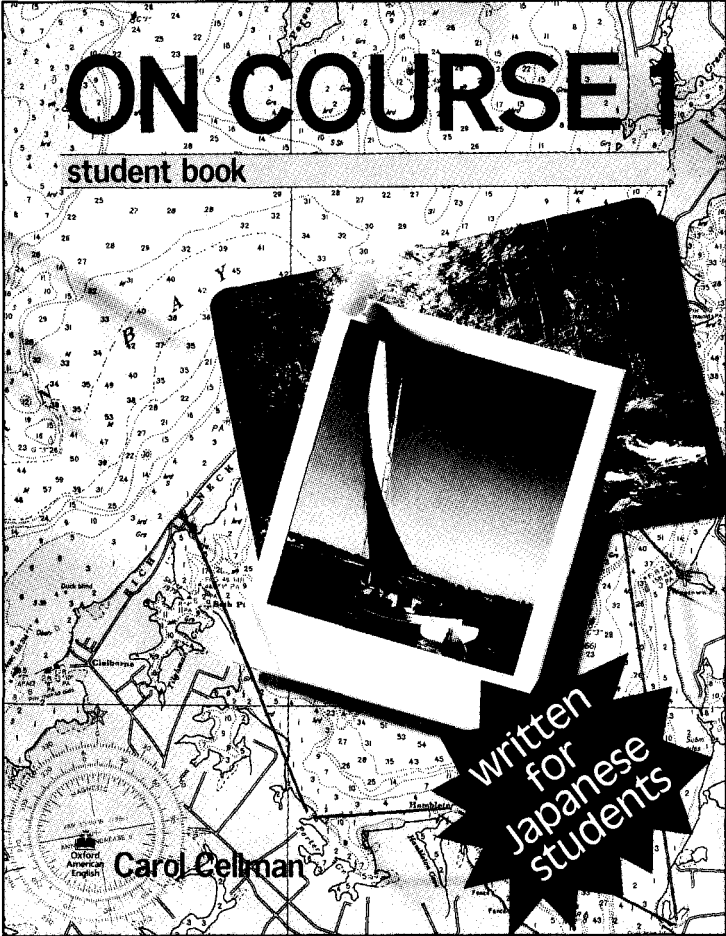
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