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THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS

# THE LANGUAGE TEACHER 11

Special Issue:

*The Use of Literature  
in EFL*

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*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 25th of the month two months preceding desired publication. All copy must be typed, double-spaced, on A4-size paper, edited in pencil, and sent to the appropriate editor.

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**Special Issue on****The Use of Literature in EFL**

The central concern which has given rise to this issue of *The Language Teacher* is the relationship of literary criticism to EFL reading theory and the teaching of literature as part of the EFL pedagogical effort. How one sees the relationships between the text and the reader and the author will determine how one teaches literature. How one perceives the existence of meaning in this relationship accounts for such extreme positions as the belief that there is nothing to be taught in the reading classroom (See Eskey, 1983, p. 3) and the belief that teaching reading is a matter of getting "the answer" correct through "close readings" (Brooks, 1947).

*This issue begins with a discussion of recent research and theory related to EFL reading and the use of literature in the EFL classroom, followed by George Rishmawi's fine discussion on information-based approaches to teaching literature. These discussions are then followed by two articles (one by Edward Smyth and the other by Philip Jay Lewitt) which, respectively, examine the implications of reader response and subjective criticism, and which explore our assumptions about the relationship between the reader and the text from slightly different perspectives. Still, each argues that a thoughtful examination of EFL reading theory and related issues in literary criticism should lead to the development and use of literary materials that reflect the needs of the specific reading community. How we perceive the relationship between the reader and the text has far-reaching effects on how we teach and test the reading of literature, and how we evaluate both. George Deaux follows up these articles with a practical approach to using a specific story in the classroom.*

*As the editor of this special issue of The Language Teacher, I have tried to maintain a balance between reading theory, literary criticism and practical classroom application. It is my hope that these articles will spark further discussion in this growing and exciting area. I would like to thank each of the contributors for their excellent work.*

**Wm. Thomas Hill**

**Temple University Japan (IELP)**

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**Literature and the Independent EFL Reader**

**By Wm. Thomas Hill**

**Temple University Japan**

Shortly after the turn of the century, psychologists discovered that people do not read word for word or even sentence by sentence. But rather, 'good readers take in a whole word or phrase at a single glance, recognizing it only by its outline' (Cronbach, 1954, p. 13). Further studies have shown, by photographing people's eyes as they read, that good readers take in large amounts of material at a glance. Poor readers, on the other hand, move along focusing on each syllable and each word. By the time they reach the end of the page or paragraph, the poor readers have forgotten what they were reading. Cronbach goes on to say that their "technique is as awkward as recognizing a friend by identifying his features one by one: Brown eyes, large ears, full face, heavy eyebrows—Oh! That's Perry Adams!" One is immediately reminded of Smith's fourth rule for making learning to read difficult: "Make word perfect reading the prime objective" (Smith 1973, p. 185).

Analysis of miscues and other related research, has led us, in Goodman's (1973, p. 8) words, "away from

a word focus to a comprehension focus." The immediate implications of these studies are apparent in three areas:

1. The practice of teaching students to read out loud as though reading were a subset of oral speech:

Goodman has claimed that "In oral reading, the reader must perform two tasks at the same time. He must produce an oral language equivalent of the graphic input which is the signal in reading, and he must also reconstruct the meaning of what he is reading" (1970, p. 265). Cooper and Pctmsky (1976, p. 187) emphasize that the goal of fluent reading is the "identification of meaning, not the vocal or subvocal utterances." While some might disagree that what is being extracted from the text is "meaning," most would agree with the dynamic of what they are saying: having to vocalize gets in the way. It hinders what McCullough (1978) has called the "expectation" process by adding another step in the middle of the comprehension experience.



## 2. The use of literature to teach vocabulary:

Povey (1979, p. 163) correctly warns: "Seek a story through which to teach vocabulary, and one teaches a story with students learning only vocabulary." It is, rather, "a passive knowledge of vocabulary that is needed for reading" (Crow & Quigley, 1985, p. 499). Crow and Quigley go on to say that "we must find an approach that will allow students to acquire recognition ability for a large number of words in a relatively short period of time." That can be accomplished by introducing the vocabulary necessary for the understanding of a given text in prereading exercises as well as contiguous exercises for longer texts (see Povey, 1979; Gajdusek, 1988). Ideally, such ideas should fill in the "cultural content schemata" (see Aron, 1986; Carrell, 1984, 1987; Floyd & Carrell, 1987) necessary to a full understanding of the text. While it seems, however, necessary to encourage guessing as much as possible at this point with some discussion of how to recognize certain morphemes and roots, teachers should be aware of the findings of recent research by Schatz and Baldwin (1986)<sup>2</sup> that show students may not be able to make much use of context clues.

## 3. The use of literature to teach grammar:

Numerous studies (e.g., Johnson, 1982; Blau, 1982) have shown that grammar is not the real issue with regard to recall and comprehension of literary texts. Povey (1967, p. 189) concurs, stating that it has been his "experience that the whole area of cultural comprehension is more likely than language problems to cause difficulty." But even more important than this is the whole issue of what we want to convey to our students about the purpose of studying literature. Following a literary work with an assignment that focuses on grammar (e.g., "underline all the adverb clauses" or "draw two lines under each conjunctive adverb in the story") detracts from what should be a focus on meaning and places the student's attention on words and phrases. It also interferes with the student's enjoyment of the work and harms the student's motivation to do independent reading outside the classroom.

We want to teach our students to read for meaning. Hosenfeld (1976, p. 121) reports that "generally, the successful reader keeps the meaning (context) of the passage in mind as he reads; he reads (translates) in broad phrases; he skips words that he views as unimportant to the total phrase meaning; he often skips unknown words and uses the remaining words in the sentence as clues to their meaning." That is the ideal; however, our EFL students generally do not have the background knowledge to make appropriate top-down processing possible (Carrell & Eisterhold, 1983). That is, they don't have the higher level, general schemata, much of which is culture specific, necessary to a full understanding of English literary texts. But this is really one of the strongest arguments for using literary texts in the ESL/EFL classroom.

Literature provides a relaxing vehicle for classroom discussion of meaning and cultural differences.

As Carrell (1985, p. 382) explains: "In the top-down view of second language reading, not only is the reader an active participant in the reading process, making predictions and processing information, but everything in the reader's prior experience or background knowledge plays a potential role in the process." The classroom should be an extension of "active participation" in that it should provide prereading exercises that lead to that "Aha!" experience that comes with recognizing acquired data in context. The classroom should also provide post-reading exercises that confirm or clarify guesses and assumptions that our students have made during the process of reading.

However, teachers should avoid treating literature strictly as a cultural subject. When this happens, language is viewed as a subset of historically acquired signs containing and potentially capable of conveying cultural meaning. This view also carries with it the temptation to treat the literary text strictly as a repository of cultural data. Widdowson explains that "such an approach regards a poem or a play or novel as a source of information like any other source of information and it directs the learner's attention to questions...that reduce literature" (1975, p. 78) to boring statements about ordinary reality. The literary nature of the text is lost in such questions. I would suggest, as have several authors (e.g., McKay, 1985; Seelye, 1974), that culture be fit into the literature classroom in such a way as to create an empathy or understanding between people from different cultures, and as DiPietro (1982, p. 228) has put it, "help our students have a healthy mindset about" English speaking people.

It is important to note in creating a learning atmosphere in the classroom, as Widdowson (1979, p. 177) points out, that teachers

make the learner aware first of the imprecise character of communication through natural language. Most of our teaching encourages learners to believe that exact meanings can, in principle, be fully recoverable from texts, that texts will reveal their total content if they are scrutinized in sufficient detail.

Our job as teachers is not to try to somehow completely recreate the context of literary work for our students (which is an impossibility anyway). It is, rather, to help our students fit it into their own expanding frames of reference. Our job is to teach them that "reading is not an exact process which depends upon accuracy at all levels of language, but rather, it seems to be a process of hypothesizing, testing, confirming, rejecting" (Clarke, 1979). Classroom discussion, then, should be directed to filling the gaps in our students' background knowledge so as to make hypothesizing, testing, confirming, and rejecting easier and the text more accessible.

Although the beginning reader will obviously need more graphic input for decoding and, therefore, need to be more precise than skilled readers, Goodman's (1970,



pp. 266-67) studies indicate "that they begin to sample and draw on syntactic and semantic information almost from the beginning, if they are reading material which is fully formed language." The key issue here is, what is "fully formed language"? It is language that has not been simplified (either semantically or syntactically) or adapted (changed altogether) in a given piece of literature. This is admittedly a very controversial topic; therefore a number of points need to be touched upon here:

1. "Paradoxically, 'simplifying' a text often results in increased difficulty because the system of references, repetition and redundancy as well as the discourse indicators one relies on when reading are often removed or at least significantly altered" (Grellet, 1981, p. 7).

2. Arthur (1968, p. 205) explains that "literature can be used to teach something else only if it first succeeds as literature." Adapted and simplified texts fail to preserve the literary value of the original, and therefore, fail to tap the imagination as creative literature does (see DiPietro, 1982).

3. If, as Hill and Reid Thomas (1988) suggest, "graded readers are in themselves a 'species of book which deserves to be judged on its own merits," then perhaps the term 'simplified text' should be dismissed as a misnomer and these texts should be retitled and sold as something else. Hill and Reid Thomas go on to say that "A simplified version is not to be judged in terms of the original work, nor should a simple original be judged in terms of free writing. They should be judged as books in their own right written with a special purpose." If this purpose is understood to be reminding students of language that they already know in unchallenging, nonthreatening contexts, perhaps for after-school reading, then perhaps they have a place. But such materials should not be a substitute for meeting academic classroom requirements.

4. Again, closely related to the above, is the issue of motivation. If we want to "infect" (Nuttall, 1983, p. 192) our students with enthusiasm for the text in such a way that it is passed from student to student, we must give them material that a) holds their interest; and that b) they are able to recall.

If "a" seems obvious, "b" should seem even more so. If our students are unable to recall the structures of a piece of literature, they are not likely to interest others in it. As Arthur (1981, p. 11) explains:

When we read a novel, we remember the details that seem most important to the plot as a whole. Memorability in semantic memory seems also (as well as the salience of a particular semantic element within an episode) to depend on the complexity of the associational network into which semantic elements can be fit.

But when the network of associations is broken down or altered in the process of simplification, the process of memory is also hindered.

5. Adaptation and simplification of literary texts quite often go hand in hand with skills development. "Many tender, poignant passages have been reduced to tedious fragments through dissection and analysis in the name of skill development" (Thonis, 1970, p. 97). Again, as Povey (1979) points out:

Literature gives evidence of the widest variety of syntax, the richest variations of vocabulary discrimination. It provides examples of the language employed at its most effective, subtle, and suggestive. As literature sets out the potential of the English language, it serves as encouragement, guide, target to the presently limited linguistic achievement of the foreign student.

Yet this is not the focus, but rather a positive secondary benefit.

6. Studies by Flick and Anderson (1980) and Maxwell (1978), suggest that EFL students should be given difficult materials in order to give them more practice in discerning implicit relationships; and also, they should be given materials to teach them how to think critically and weigh evidence, to use processes and solve problems.

One method of testing the strength of a literary theory would be to measure it by how well that theory can be applied to a language learning situation. The unique situation of teaching literature to an L2 community gives added insight into the questions of "meaning" and "determinacy". The reason for this is that an L2 community is just exactly that: a "community" of language learners with their own strategies and differing world views.

Rather than viewing meaning as something that must be extracted by the individual reader, we would do better to view the reading process as an effort to educate a community of readers that can speak to each other in a developing discourse toward interpretations that they are capable of discovering as their literary community and experience grows. Our students' literary community will expand as the instructor introduces them to the possibilities of the text, not to answers and meanings, but to the history and culture as far as the instructor understands it.

This also places a responsibility on instructors to study their students and come to terms with the possibilities of alternative interpretations (see Marshall, 1979), not because there is no possibility of understanding or interpreting a literary work, but because the interpretations of our own students can add insight into a work that we have previously assumed we had mastery of.

The fears of Abrams (1977) and the research of Roemer (1987) and others begin from the wrong prem-

ise: that the class must necessarily become completely non-directed to be reader centered. If, for example, non-directed means that student conversation be allowed to wander from *Black Boy* and *Native Son* to various individual students' lives in the suburbs, then what the teacher has to deal with and direct is the common problem of the students' lack of mental discipline which is another matter. Often the classes that follow this methodology may only seem non-directed to an observer because the instructor is busy listening as well as speaking; however, as Bretz and Persin (1987, p. 166) explain it: "Freed from the need to 'explain' the correct meaning of the text to students who remain mystified as to how this meaning was extracted, the classroom becomes a place of discovery, of dialogue, and of cooperative reading."

As I have mentioned above, it is not our role as teachers to entirely recreate the context of a literary work for our students so that they can then get the meaning of the text "right." It is, rather, to help our students grow into a reading community and allow the study of a literary work to "grow into consciousness, as a result of (our students') experience of living through" (Moody, 1971, p. 53) a large number of works.

#### Notes

1. According to McCullough (1978, p. 7) "reading is at least five kinds of expectation: expectation of cognition, expectation of feeling or emotion, expectation of linguistic structure, expectation of content words maintaining the subject at hand, and expectation of the author's organization." She explains that these kinds of expectation, taken together, cause the student to integrate parts of the text, parts of the sentence even before it is read.
2. The research of Schatz and Baldwin reveals three very important observations:
  - a. In general, context clues do not reveal the meanings of low frequency words in naturally occurring prose. Context clues probably do not work as often as most reading educators believe.
  - b. Context clues appear to be just as likely to result in confusion as in the correct identification of word meaning.
  - c. Context clues work best when the target word is redundant with the rest of the context and contributes little information to the passage. Or, stated another way, the more information the word contributes to the passage, the less likely it is that context clues will work. (p. 451)

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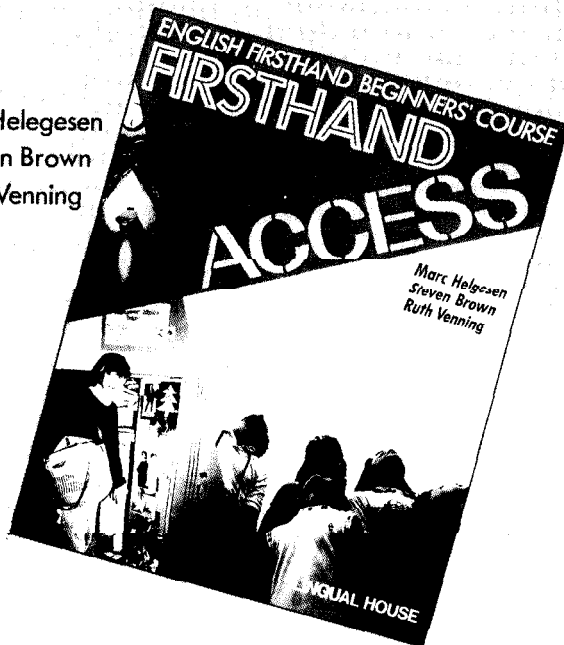
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## **Approaches to Literature Teaching: A Personal Response**

**By George K. Rishmawi**  
Bethlehem University

### **Introduction**

The aim of this paper is to offer a personal response to recent methods of teaching English Literature.

I admit that although I had read about stylistics and its role in the teaching of literature to either native or non-native students, I was not fully aware of its practical help to me until I helped organize a symposium on "The Objectives and Problems of the English Departments in the West Bank and Gaza Universities," in which I talked about the difficulties of teaching English Literature to Arab students. The symposium compelled me to reconsider my opinions concerning the place of language in the teaching of literature as well as the place of literature in the English (particularly EFL) curriculum. Moreover, I became convinced that in teaching English, teachers cannot separate language from literature since literature is the "best" that a language can produce, and language is the vehicle of expression of literary thought. Furthermore, experienced teachers of English agree that the teaching of literature is made more difficult because it requires a mastery of all the language skills, and thus, it will easily show the weakness(es) of the learners (especially non-native students) in any of these skills, and call upon teachers to revise or to reconsider their teaching methods.

### **Approaches to Literature Teaching**

There are three main approaches to literature teaching: a) information-based, b) personal response, and c) language-based approaches. (The *zema* approach that excludes literature from language teaching is not of interest here.) It is not my intention to summarize the advantages and the disadvantages of each approach; instead, I would like to give my personal response to these approaches based on my experience as a teacher of English literature to Arab students at Bethlehem University.

#### **The Information-based Approach**

A few years ago, I helped to change the approach to our introductory literature courses (two semester courses which survey English literature from Beowulf to the Eighteenth century) from genre to chronology. That was mainly due to my belief that the genre approach (which used a collection of short stories, two plays, and a collection of selected poems) did not help our students develop a comprehensive view of English literature, left them with a lot of gaps to fill, and at best, gave them a fragmentary knowledge of English literature. I am mentioning this here because it has a strong relationship with the information-based approach since it emphasizes the need to teach information about the text (e. g., background and biography).

It is important here to clarify that the shift to chronology has not been initiated because of a desire to teach students more about the history of the English people, which they can learn in history books anyway. Rather, the importance of chronology comes from the fact that it can provide handy frameworks, set terms of reference, and firm contexts for the students' use at any stage of their study.

My initial reservation about this approach, though, is that, if the informative part of it is overused, it will alienate the learners from the text itself. They will end up learning chunks of information about a text without really having had the experience of a close reading. This problem is exacerbated when, in final exams, we ask our students to reproduce those pieces of information and consider their ability to cope with this requirement as a measure of their success. The student's ability to memorize information does not necessarily mean that he/she can read authentic texts without having been given information about them. I have often been bewildered as to how much information I should give my students before we start to read a new text. I have solved the problem by giving one or, at most, two introductory lectures in which I summarize the most important points and put these bits of information within a progressive context (i. e., to link the Medieval notion of the "Knight" with the Old English idea of the "Warrior"). My students are always relieved when I tell them that they are not required to know everything about the life of an author.

Another problem I have faced in using the information-based approach is related to teaching longer texts in summaries where the learning process, at certain times, may be reduced to giving as much information about the text as students can take. This is a practical reason for worry common to teaching these survey courses. On the whole, one can say, that while the decision of which information should be taught will have to be left to the individual teacher, it is hoped that the knowledge of information about a literary text will neither substitute for close study and analysis nor be considered as the only evidence of the learner's understanding.

#### **The Personal Response Approach**

I have used this approach in teaching poetry and novels. It best operates when students have actually finished reading a literary text. At that stage teachers can ask them to give their personal opinions on the text as a whole (i.e., whether they like or dislike it and why). I require that students also include their personal response to the text in the final exam. I worry, however, about how personal the teacher can be in advocating the use of this approach. This question will

have to be left, as in the case of which information should be taught, to the discretion of individual teachers.

Arab students enjoy participating in general discussions about some of their favorite themes (i.e., colonialism in *Heart of Darkness*). And while I have tried not to let my personal opinion interfere with their own ways of thinking, I've often been apprehensive as to whether they will be content just to repeat my ideas with some slight alterations in the final exam. Naturally, my good students would insist upon and defend their own opinions, but the silent majority in the class are satisfied to reproduce acceptable ideas, especially those discussed in the classroom. This, in itself, can be looked at as part of the learning process, but I hope that by using the personal response approach, students will actually learn to identify themselves with the characters in the novels they read to a degree that will enable them to write original responses concerning these characters! Such identification, of course, is made difficult for several reasons among which linguistic competence, reading competence, cultural barriers, and lack of life experience are the most noticeable.

Another reason for my apprehension in using this approach is that I've felt that they may, consciously or unconsciously, dwell upon one interpretation of the text, and ignore others. In the final analysis, it is up to the teacher to make students aware that while they are entitled to stick to their "favorite" interpretation, they will be required to show evidence that they can also respond as effectively to other methods of interpretation. Teachers of literature should make serious efforts to help create in their students a spirit of tolerance and understanding toward several ways of looking at a literary text.

I would like to suggest that the keeping of journals or personal diaries be a requirement of courses in which this approach is used. Such journals, if regularly kept, keep the students in touch with what they read, help them develop confidence in their own opinions, as well as give them a chance to write freely and express their thoughts about literary texts without the pressure of classroom embarrassment. They can also be used as resource materials for writing short critical essays on selected topics.

### The Language-based Approach

In this section, I would like to suggest that this approach can be used to enhance the effectiveness of classroom teaching, the students' sensitivity towards Englishes, and their appreciation of the literariness of literary language. But first, I want to mention some difficulties that teachers may face in applying this approach. I will focus on three problems: the teacher's linguistic background, the choice and adaptability of texts, and students' needs and limitations.

Although it is not an official requirement, a good knowledge of linguistics is preferable for the teacher

who wants to use this approach effectively in analyzing and interpreting literary texts. Those teachers whose academic training is not strong in linguistics may use basic language skills familiar to their students as a starting point of literary analysis. The problem of the choice and adaptability of texts is more noteworthy because the proper choice of a text will help both the teacher and the student enjoy using this approach. As short texts are always preferred to longer ones, the practitioners of this approach may find themselves limited in their choice especially if they have to teach survey courses of English literature. Even if they can find some short texts that are suitable, they have to be careful in coordinating the use of this approach with the approach(es) used in dealing with longer texts and with the students' needs and limitations. Thus, it is always advisable to start with language exercises that are familiar to students, and to move onwards, keeping in mind that literary interpretation involves much more than language exercises.

To illustrate this approach, I would like to apply it to Ben Jonson's "The Hourglass."

#### The Hourglass

Do but consider this small dust,  
Here running in the glass.  
By Atomes moved;  
Could you believe, that this,  
The body was  
Of one that loved?  
And in his mistress' flame, playing like a fly,  
Turned to cinders by her eye?  
Yes; and in death, as life unblessed,  
To have't expressed.  
Even ashes of lovers find no rest.

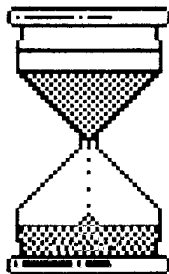
#### The Poem's Title and its Referential Nature:

Before I start analyzing this poem I want to express a pedagogical concern related to its title. As one can easily tell, this is a referential poem, that is, it refers to a concrete object. The question is whether the students' knowledge of the hourglass and how it works has any influence on their understanding of the poem. If the students have not seen an hourglass, it would be a good idea for them to be shown one or at least to be

told how it operates. Furthermore, the title itself is very intriguing; it tempts the reader to explore how the poet develops a relationship between this object and the poem itself. In fact, Jonson seems to be aware of the reader's initial astonishment, and he exploits it effectively. He seems to gently, but firmly, invite his puzzled reader to consider not the hourglass as a whole but the dust that runs in it, and thus marks the difference in time.

**Semantic Patterns:** The word "dust" assumes an important place in the overall semantic structure of the poem. It contrasts sharply

with "sand" for example; because the latter lacks its rich associations, the Biblical immediately comes to mind. It can be chained to 'atoms,' 'body,' 'cinder,'



"ashes," rest, ' and thus helps to unify the poem, especially since the poem starts with dust, and ends with rest. Another interesting semantic pattern, this time not concerned with one lexical item but with a group of words, is established through the contrast between the continuous process of the atoms moving the dust in the hourglass and the flames of the beloved's eyes which transform the lover's body into ashes. We notice the use of verbs that contribute to advocate this change and help that process (i. e., 'run,' 'move,' 'play,' 'turn').

Another exercise that may help students become more sensitive to the relationship between individual words and the whole poem is to discover how a certain word functions semantically, by asking students to delete it from the line and see what effect this will have on the meaning. For example, the words "but," and "small" if deleted would leave the first line "Do consider this dust," which, though retaining the form of a gentle request, loses the tone of mortality, in which the lover's life is turned into small dust, and gives the line a neutral quality where dust can be seen as an object for scientific inquiry.

**Grammar:** Although the language used in this poem is simple, one can notice some interesting grammatical features. The use of "but" in the first line is noteworthy. It is not the most common use of "but" as a coordinator; rather, it is used here archaically to mean "only" which serves the poet's intention of pulling the leg of this bewildered reader to actually think of "this small dust" running in the hourglass. The inversions of noun and subject in "The body was" and "By atoms mov'd" may be considered as deviations from the normal usage, but they do not have an important bearing on how we interpret the poem, and are more related to internal rhyme. But the use of the pronoun "it" in 'Yes; and in death, as life unblessed, To have't expressed', poses some problems especially related to reference. Does it refer to "love," and, if so, why should the poet be "unblessed" if he expressed his love? Is it the expression of love that caused the poet to end up like this? Or is it the lack of it? The witty ending of the poem seems to undermine these questions (i.e., whether the lover's unrest is caused by his expressing or hiding his love is not an essential element; what is more important is that the lover will always be in a state of unrest both in life and in death).

### Conclusion

In spite of the limited amount of time that teachers of survey courses have, experimenting with this approach to arrive at the meaning of poems can result in rewarding experiences for teachers and their students. The meaning of a poem may reside in other areas, sometimes very remote from the language used to construct the poem. But since language is the backbone of a literary text, its study and analysis can prove to be an enjoyable experience either for itself, or for the sake of interpretation. My main objective is to help my students read, think about, discuss, and analyze texts, and to achieve this objective, I use the above-mentioned approaches.

### Note

1. In Hollander, J. & Kermode, F. (Eds.) (1973). *The literature of Renaissance England* (p. 574). London: Oxford University Press.



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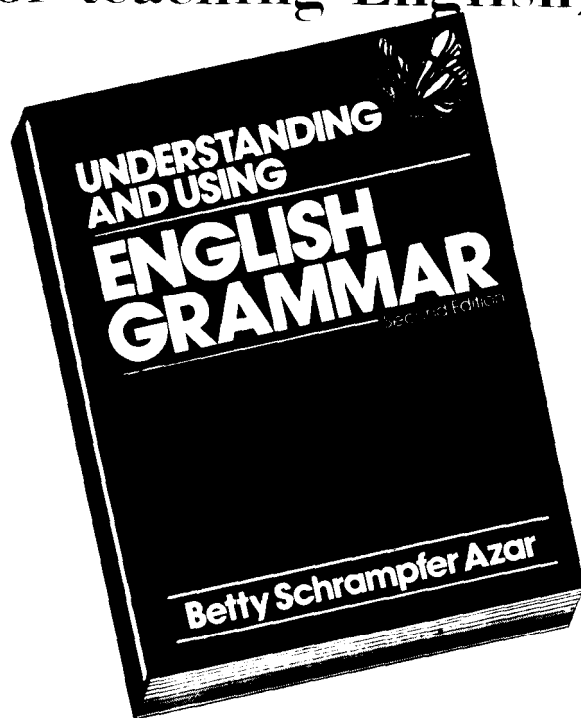
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## **The Literature of Culture Shock: Preparing the EFL Student for ESL Study**

By Edward Smyth  
Temple University Japan Osaka

While it might be argued that the single most important need for a student transferring to a foreign university is the ability to communicate in the target language, and that EFL programs do their best to meet this need with all the various resources available, it is also recognized that linguistic ability and success in language learning depends to a great degree on affective variables. Nowhere would this seem to be more apparent than in the case of the transfer student who must inevitably experience some form of culture shock. Yet there seem to be no courses explicitly designed to deal with culture shock or culture stress. Alienation is not just a convenient theme for a literature course but an impending reality that transfer students have a great motivation to explore and discuss. It can become an overarching concept from which student writing becomes meaningful and often eloquent, converting what is often perceived as a liability into an asset. The EFL program which addresses the issue of culture shock directly, rather than in passing (linguistic preparation is not enough) will have one more effective teaching tool to provide students with successful learning strategies. Why hasn't more been done? To answer this question, it is necessary to review theories pertinent to language learning and culture shock.

### **Theoretical considerations**

Avoidance behavior is not only characteristic of second language learners but also of language teachers when faced with a task whose complexity seems beyond their ability or one which lies outside the domain of prior knowledge. Thus the function of any particular affective variable in the classroom (e.g., anxiety), even when acknowledged by teachers to be significant, can justifiably be claimed to be the province of researchers, psychologists, and as a last resort, counselors. Research supports this attitude to some degree (Scovel, 1978, p. 140).

The good news is that we are able to isolate affective variables in our research into the psychology of language acquisition; this is illustrated by Kleinmann's study (1977) which measured the effects of anxiety on language learning performance in a well-circumscribed experiment. The bad news is that the deeper we delve into the phenomenon of language learning, the more complex the identification of particular variables becomes.

Brown (1980) echoes this sentiment in a critique of Counseling-Learning by showing that the complexity and variety of affective and cognitive variables make it almost impossible for one method to be appropriate for a majority of students. The problem is further complicated by traditional borders between disciplines. Thus a recent study of culture shock by the psycholo-

gists Furnham and Bochner, *Culture Shock: Psychological Reactions to Unfamiliar Environments* (1986), makes very little mention of the relation of culture shock to language learning.

It is not surprising then that, given such obstacles, teachers have opted for linguistic preparation, buttressed by culture content courses, as the method meeting the needs of most EFL students. Nor is it surprising that any one

method will not meet the needs of all students despite claims to the contrary by proponents. Nevertheless, Counseling-Learning (Curran, 1972) and other methods such as Silent Way (Gattegno, 1972) or Suggestopedia (Lozanov, 1978), methods which give importance to the role of affective factors, have demonstrated they can be effective teaching tools for a sizable number of students. But more important than the effectiveness of any one method is the effectiveness of the approach to teaching. In this sense the above methodologies as well as the de-emphasis of error correction and grammar in the classroom can be seen as harbingers of a new approach to teaching. Imperfect though they are, they herald the advent of holistic teaching in which attitude, motivation, and control of anxiety are not ignored, and they perhaps mark the demise of the disciplinarian/grammarians, though this last is by no means certain, especially in Japan.

The case of the Japanese transfer student versus culture shock in America is somewhat easier to assess with regard to affective variables. Here there is a homogeneous student group—the native culture and the target culture are the same for all members. There is a high degree of interaction between both cultures, which is reflected in literature, film, and the media. In many cases the teacher may be familiar with not only the general features of each cultural milieu, but even the specific "microculture" of each, for example, the university and its immediate surroundings. All students in this group will suffer some degree of culture shock or culture stress, hence the importance of affect for these students. Finally, and most important, theoretical models exist which define the stages of culture shock and its relation to second language acquisition



(Lambert, 1967; Clarke, 1976; Schumann, 1978; Brown, 1979; and Acton, 1979). At this point it will be useful to examine some of these models.

The aim here is to find a convergence of ideas from the domains of psychology, linguistics, and literary theory from which our hypothetical, yet very real, transfer student will benefit and from which a teaching approach and teaching methods will follow. Psychological definitions of culture shock vary somewhat in their assessment of the severity of the phenomenon, but for our purposes, the following is adequate and includes several pertinent features:

Culture shock, then is thought to be a form of anxiety that results from the loss of commonly perceived and understood signs and symbols of social intercourse. The individual undergoing culture shock reflects his anxiety and nervousness with cultural differences through any number of defense mechanisms: repression, regression, isolation and rejection. These defensive attitudes speak, in behavioral terms, of a basic underlying insecurity which may encompass loneliness, anger, frustration and self-questioning of competence. With the familiar props, cues, and clues of cultural understanding removed, the individual becomes disoriented, afraid of, and alienated from the things that he knows and understands (Adler, 1972, p. 8).

The definition is very general and needs refinement before it can be applied in a meaningful way. This can be done in three ways: by using an acculturation model and locating the transfer student within it (temporal coordinates); by using models of social distance (Schumann, 1976) and perceived social distance (Acton, 1979) and placing the native and target cultures in perspective (cultural coordinates); and finally by elaboration of the key terms of the definition (e.g., anxiety), and their relation to language learning (psycholinguistic coordinates).

Where is the transfer student within the process of acculturation? What degree of acculturation has been achieved while learning English in Japan? What lies ahead? Brown (1980, p. 130) suggests that the context of learning produces different degrees of acculturation and notes the difference between foreign language and second language learning within the native culture. It is rather difficult to apply this distinction to the case of the Japanese student. In many ways English might be considered to be the second language of Japan—certainly if one counts the number of conversation schools in major cities (and even minor ones). Foreigners who speak English stand a much better chance of being understood than non-English speakers. English is used in railway and subway stations and even in advertising. Its use in advertising might be the strongest argument that it is a second language rather than a foreign language—there seems to be no relation between the English used in advertisements and English anywhere else on earth. Finally, within the

Japanese school system, English also has little relation to the language as it is spoken in English-speaking countries. Yet English in Japan is not “an accepted *lingua franca* used for education, government, or business within the country” (Brown, 1980, p. 130). How much cultural conflict is created for a Japanese learning English in Japan varies. There would seem to be some. What is fairly certain is that English, in public schools, is not taught with any attempt to acculturate, but rather with the college entrance exams in mind, hence the student not planning to study in a foreign country might experience little or no acculturation.

The transfer student, however, has made a conscious decision to change the learning context. It is about equivalent to deciding to jump in the ocean from a boat after having only swum in a pool. The new culture, like the ocean, has no sides—there is nothing to hold onto in the way of props. Consequently, there is a great deal of anticipation and resulting anxiety especially in the term immediately before transferring. Classroom performance often suffers. The student may even stop coming to class or come less often—behavior which may indicate a sense of isolation and rejection of the new culture. Prior knowledge of and empathy for the target culture cannot prevent this anxiety, but may offset it by inducing a measure of confidence.

The immediate future may bring some relief as the euphoria of being in completely new surroundings is the first stage of acculturation. Since most transfer students are planning stays of up to four years, however, the second stage of actual culture shock will create increased levels of anxiety.

It is this stage of acculturation that presents the most difficulties and the greatest possibility for the student to stop learning. As a means of psychological rejection, what more immediate symbol of the new culture could there be than its language? If the student manages to pass through this trial, the third stage of acculturation is where some of the best language learning takes place (Lambert, 1967). Brown proposes that this stage marks a critical period in language learning in the sense that the learner must synchronize language learning and acculturation. He suggests that if the learner succeeds in passing to the fourth stage of acceptance of the new culture without some degree of linguistic mastery, the motivation to continue studying will be lost. Conversely, linguistic mastery in stage two might create insurmountable obstacles to “healthy acculturation” (Brown, 1979; 1980, p. 139). While the second of these hypotheses seems less plausible, surviving culture shock (stage two) is undeniably necessary. This is most certainly a critical period (or periods for there may be several extended crises) and the student who is informed will be forewarned and forearmed.

But it is more than just a question of explicit teaching of the stages of acculturation or the symptoms of culture shock—valuable though this may be. As Brown points out:

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## Literature in EFL

We should not expect the learner to deny the anger, the frustration, the helplessness and the homelessness he feels. Those are real feelings and they need to be openly expressed (1980, p. 135).

The question remains as to where and how this might be accomplished short of the psychiatric couch.

### A Method of Approach

The classroom can and should be a forum for students to express their feelings, but in the case of the Japanese student, notoriously reticent in this regard, a means must be found to legitimize and encourage such expression. Literature in the classroom, literature which engages the reader's feelings, feelings of anxiety, of anger and frustration, of empathy and compassion, provides a way to focus on issues of culture conflict and respond to these issues. It is a powerful teaching tool that incorporates both cognition and affect. It allows the student to maintain a perceived social distance (Acton, 1979) and yet forces him to reevaluate his perception. To use such a tool the teacher must give careful attention to the selection of suitable texts and to the method of reading these texts.

In keeping with these prescriptions, it is useful to consider a form of literary criticism that has come to be known as reader response criticism. Its original advocate, Stanley Fish, argued for a reader-centered, rather than text-centered approach to literature:

The concept is simply the rigorous and disinterested asking of the question, what does this word, phrase, sentence, paragraph, chapter, novel, play, poem, do?; and the execution involves an analysis of the developing responses of the reader in relation to the words as they succeed one another in time. (1970, p. 73)

Thus in focusing on the reader, the method is concerned with everything that is involved in the reading process: reader expectations, linguistic competence, affect, as well as surface structure and left to right processing of a text. These last two might seem like a foreign culture to the linguist, but Fish makes a convincing argument for their importance to literature and the reader. The other significant feature of this method is that it does not attempt "to determine what distinguishes literature from ordinary language" (1970, p. 88).

This brings us back to the selection of texts for our proposed course: the literature of culture shock. I would argue, as Fish does, for a very wide interpretation of the word "literature." On the other hand, the course objectives impose a very narrow range on the thematic content of each text. Thus everything from expository writing to poetry, from fiction to film documentary might conceivably be included provided it was relevant. The more technical literature about culture shock can reinforce the students' understanding of readings in fiction. Films can be extremely useful. A recent film, *Living on Tokyo Time*, is tailor-

made for such a course. It is a humorous and poignant case study (fictional) of a Japanese girl who goes to America to study English. She becomes involved with a Japanese-American and from this situation the humor and pathos evolve.

By directing the reader's attention away from what literature is and focusing on what literature does, we train the student to observe his emotions in the context of the target culture. By encouraging the student to express these emotions in discussions and journals and by acknowledging the response, we provide a means of release. This is precisely the practice he or she will need in order to deal effectively with culture stress.

Should any reader respond at this point that EFL students may not be up to the task, I would like to close with a quote from a student journal. It represents Akiyo Sugano's response to a reading of Langston Hughes' short story "On the Road."

Furthermore, there are also doors which we can't see in our mind. For example, we shut the door against people whom we meet the first time, but as we know each other, we will open the door. I think it is very difficult, most difficult, to open the doors that are in the mind.

Literature in the reader's mind holds the key to unlock at least one of these doors: the door between cultures.

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## **Readers Feeling: A Different Approach to Reading & Literature**

By Philip Jay Lewitt  
Tottori University

The aim of Subjective Criticism as a technique in EFL reading and literature classes is to help students learn to read with enjoyment, and to better understand their relationship both to books and to themselves, in the process raising the quality of their lives as students and of our lives as teachers.

Japanese teachers often conduct English Reading for General Education or Liberal Arts departments as a translation course, with the result that the target language becomes Japanese, the course consisting of line-by-line translation of generally dull English texts into grammatical Japanese. The reasoning behind this method seems to be that accurate translation into Japanese displays a good understanding of the meaning of the English original.

But college classroom translation is a relatively mechanical process, so two huge problems arise: firstly, the students are bored stiff and thus couldn't care less; secondly, translations by intermediate-level students concentrate, by necessity, only on surface features of meaning. A bored student is a dead loss for a teacher, a total waste of time and energy. This painful method of arriving at surface-level meaning creates a downward spiral back into more boredom and dullness.

In "Kubla Khan," Coleridge writes:

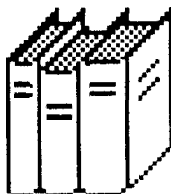
A damsel with a dulcimer  
In a vision once I saw:

and a few lines further on:

and all should cry, Beware! Beware!  
His flashing eyes, his floating hair!

Let me point out some things that a perfect translation into Japanese will not show: you won't know who "I" is or who "he" is, whether they are Coleridge or Kubla or the reader or all three or some combination; you also won't really know what a "vision" is, or why somebody seems to be having one. In fact, you're going to end up with a kind of Frankenstein's monster, a mbot or simulacrum or stitched-up corpse of a poem. That's no way to treat one of the most exciting, fascinating poems ever written in English.

So what are translation teachers really doing? They are taking the easy way out, choosing a text that presents no real problems, then enforcing a method which is entirely teacher-oriented, and presents no difficulties for the teacher, who feels competent to judge the translations of students. All messy questions, like What does it mean? or Why are we reading this? or What is the real purpose of this class? are not asked, nor allowed to be asked. Teacher and student alike partake in a repetition of dullness guaranteed to offend no-one and excite no-one.



Foreigners in Japan who try the lecture-and-discussion technique don't fare very well either: Japanese students have been well-trained not to give personal opinions (which by-and-large are considered irrelevant by Japanese teachers) and not to stick their necks out, particularly in a foreign language in which they feel no confidence, since their previous schooling has usually not taught speaking skills. Requests for comments fall dead, still-born in the silent air of the classroom. Everyone knows proper manners in an embarrassing situation like this, and stares assiduously at the floor, while the foreign teacher agonizes, silently or loudly, according to his or her nature.

Thus I want to introduce a method which avoids both of the above-stated impasses, and which has the added benefit for EFL teachers of being a four skills approach, requiring reading, writing, speaking, and listening in each class. The method, Subjective Criticism, was developed by the David Bleich, among others, at Indiana University, for use with native speakers in literature classes. The pilot book is called *Readings and Feelings: An Introduction to Subjective Criticism*, published by the NCTE (National Council of Teachers of English) in Urbana, Illinois, in 1975.

Bleich writes in his introduction that "we are taught to assume that enjoyment can only come after understanding and skill-acquisition, that feeling in general can only be indulged in after the knowledge is acquired" (p. 2), but then he points out that "the discipline of literary criticism is not simply the accumulation of knowledge about what was written, but the study of how, why, and what happens when people write and read" (p. 3).

As I understand Bleich's method and try to use it with EFL students, one of the main purposes is to empower *or* enfranchise students, to give them actual control and a feeling of control over their own education; this results often in real interest and a classroom situation which becomes a delight, instead of a burden, to students and teachers alike. There is a lot of reading, writing, speaking, and listening, with virtually no correcting, and hardly any negativity.

Students are required to write various kinds of short responses to a reading or a piece of literature each week, then read them aloud in class: a discussion then ensues on the basis of what was read (shared) by various individuals to the whole group, but this discussion is student and literature centered, rather than teacher and critic centered, since the starting point is what students feel and observe.

There are no "wrong" answers, so no one has to feel like an idiot: it's impossible to be wrong about how one

feels, though students often do change their opinions as they hear other responses and the discussion develops.

Responses must be handed in weekly in order to receive credit for my course, but they are never graded, only checked to be sure the assignment was done. Of course, there is no way to do the writing until the student has done the reading and at least a minimal amount of thinking. Then the responses are read aloud and listened to by the whole class: thus does a reading or literature assignment produce thinking, reading, writing, speaking, and listening, each skill and activity feeding naturally upon the others.

The final element, discussion, while never really easy with Japanese students, gets a fine boost from the heightened interest produced as the students listen to each other's responses and discover the amazing variety of feelings and ideas generated by the same piece of literature. Moreover, they are being asked to discuss each other's ideas and responses, not the teacher's ideas, while the teacher acts as facilitator and clever questioner/activator for student thoughts and feelings. This requires the teacher to respect students' ability to explore and understand literature in English, to climb down from the critic's and expert's pedestal, to hold in abeyance preconceived notions of literary meaning in order to encourage and empower each student's discovery of meaning from the inside out.

There are three kinds of responses which are central to the method of Subjective Criticism. The first is **restatement**: students read something, then restate it in their own words, being careful not to use the same words as the reading. But stay close: if the reading was in the first person, "I," then the restatement should also be written in the first person. Another word for restatement might be summary, though I think this is actually a bit different from restatement. Restatement works fine on a relatively short reading, but if the reading is very long, you might want to ask for a summary, so that the student will cover the whole reading in a one-page response.

In all of my classes, both reading and writing are done as homework, so students can read and write at their own pace, and then all classroom time can be devoted to reading response aloud and discussing literature. Here's one of my students writing a restatement of Keats' "Ode to a Nightingale":

As I am too happy in happiness of a nightingale and as the nightingale sings summer, my heart aches and my sense is pained. I want to drink a glass of grapes of a particular year and leave the world with the nightingale into the dark forest. Leave far away and then disappear and then forget what the nightingale has never known. I will fly to you in the night sky though there is not any light. I don't know what kinds of flowers there are at my feet and what kinds of smells the boughs give off. I can only guess sweet which the seasonable month gives. I thought for many times that I wanted to die

peacefully and quietly. Now I think it is rich to die on the midnight without pain. The nightingale will live forever. The nightingale's voice was heard by many persons long long ago. The imagination has finished. The music which the nightingale sang faded away. I don't know whether I am awake or asleep.

Later, I suggested to her that she use more of her own words and less of the exact words from the poem, but this was only the third class of the semester.

Another student writes a restatement of e.e. cummings, "Christ but they're few":

Even if the ordinal people praise the beauty or goodness of many things, it is often judged only by appearances. For the people who notice little of good true beautiful things. God seems not to participate in human life at all as the mbin which is the symbol of God keeps silent not to give any pleasure for people for a long time.

The next type is called an **affective response**, which asks the reader to respond to how the reading affects him or her, how she or he *feels* about what has been read. In other words: "This piece of writing makes me feel x **because** \_\_\_\_." Below are two examples from my third-year literature class. The first is a response to Whitman's "Are You The New Person Drawn Toward Me":

This poem makes me feel that this writer was tired of himself, because generally speaking it is delightful to be longed for by others but this writer hated it. I imagine that he found something evil in himself.

The next response is to Theodore Roethke's "The Shy Man":

I feel the mental conflict of this shy man; for example, he wants to say a word, but he can't. In the first stanza, he walked by the high sea-wall alone. He could sing to the lone star and to the white horse, but he could never say a word; he was moped by the high sea-wall. In the second stanza he did not walk alone but walked with O'Connell's daughter, however he could still never say a word. I think the second line of this stanza especially shows the state of his heart. "That tremble of sweet notes set my heart astir," I think he is very sensitive. In the third stanza, he is not alone; they embrace and kiss by the high sea-wall. In this way, I feel his sensitive feeling, and the change of the state. I think the highness of the sea-wall shows the obstacle and difficulty for him to turn his thought into reality, especially in the first and second stanza. This poem has the repetition of the similar expressions, so, I feel the rise of his feeling like the wave and I also

feel his courage. Through this poem, I feel as if I could hear the curlew's slow night song, the tremble of sweet notes, the sound of the waves, the sound of shoes by walking. There are sounds in silence, so I feel the more quietness.

The third type is called an **associative response**: after reading something, what does it remind you of, what do you associate it with, what does it recall for you? One of my students wrote this in response to Whitman's "I Saw in Louisiana a Live Oak Growing":

The description of the poem reminds me of my trip in England. In England, I often found myself walking alone or standing on a hill "in solitude." Then I believe I enjoy my own company too at times. Every step of walking can be heard in silence and I looked up sometimes in the sky every five minutes. I wanted to give odd but glorifying adjectives to things, people even to tiny green grass or perfectly ordinary pebbles around my feet. I picked up one of the pebbles, brought it back to Japan, and put it on the desk. It is not treasure souvenir like a luxurious cloth sold in London but it is exactly special to me because I gave it a special adjective to bury my memory and feeling into it. So that I feel the pebble looks like me now.

Another student responds to William Carlos Williams' "This Is Just To Say":

This poem reminds me of my childhood. when I was a girl, I like sweets very much and I was a glutton. I tried to eat them so as not to be found my naughtiness by my mother. I remember I was a very naughty girl. Every child is tricky but pretty. I imagine the future that I'll have my own child. When my child will try to eat sweets secretly and I'll find the trick, I'll be angry but forgive him in my heart.

In order to show clearly the variety of reactions to the same piece of writing, below are two male students responding to W.C. Williams' "The Red Wheelbarrow" on the same day:

This descriptive poem reminds me of a Japanese proverb: 'Shiranu-ga-hotoke'; 'ignorance is bliss' in English. Outwardly this poem describes a peaceful scene with a wheelbarrow and chickens, but in fact, it is cruel and full of brutality. Why is the wheelbarrow red? Because it is the blood of chickens after they were slaughtered. Why is it glazed with rain water? Because of the grease of meals of chickens. It repels rain water

and makes it a glass-like surface. How terrible! Nevertheless the chickens are white which makes me associate ignorance, and they are beside the red wheelbarrow without recognizing their happy future.

The second young man wrote:

"A red wheel barrow" "beside the white chickens" reminds me of a set of a red and a white rice cake. The set of the rice-cakes is distributed when something happy happens. For example, when a house is built the owner of the house distributes some sets the rice cakes to the neighbors. Or, in some department store, they are distributed to customers on the anniversary of the store. The combination of red and white is happy combination in Japan, but I think the happy atmosphere this combination has is working in this poem, too.

For a literature class that meets once a week for an hour and forty minutes, I ask my students to write one B5-size page after they do the reading assignment. They can hand-write, type, or compute: the results are neither corrected nor graded by me. At the beginning of the course I briefly explain restatement and ask for a one-page response; after two weeks I repeat the process with affective response; then again with associative response. Then I begin to mix and match: I may ask them to choose one or two of the three kinds of responses, or to write one of each, but always they must limit their writing to a one-page total, whether they are writing one or two or three responses. In my last example, one student writes three responses to the same poem, W.C. Williams' "Spring and All":

(restatement) I am standing by the road to the hospital. I see some clouds and feel a cold wind blowing. Around me, I have a waste land. Just a look, I can't find the signs of spring. They go within the plants. Although it is still a winter-likeweather, the season changes slowly and steadily.

(affective response) The repetition of the word 'cold' and the description of dead leaves makes me feel very sorrow, sad. Although I also feel the sign of spring in this waste land, nevertheless I cannot be free the noise of blowing the cold wind. There is light, there is darkness, I get such image when I read this poem.

(associative response) The fifth stanza reminds me of buds of roses gradually blooming. Although the buds are very hard, the petals in the buds are soft and beautiful. The buds never bloom in the

cold weather. As if they waited the comings of spring, they bloom at the same time. While waiting the spring comings, some changes occur in the buds. It is the changes that make the season winter to spring.

I don't like separating "reading" from "literature" because reading sounds like a mechanical act, and it's clearly not. A bored student will never give his or her best effort., so you have to choose interesting readings, realizing that while Hemingway's *The Old Man and The Sea* is a great fish story, "Canning Sardines in Alaska," for students, just stinks.

Don't worry about reading a lot of research and Reader-Response Theory: you have a terrific laboratory every time you walk into your classroom—that's what the great writing teacher Vivian Zamel says, and I agree with her.

Just go into your classroom of reading or literature students and try this out and see how it works, and where you can change it and improve on it to suit your particular needs. None of this is written in stone: feel free to improvise and experiment. For example, I work with rather small classes, so often everyone can read out loud everything they wrote; or sometimes, after listening to a few responses, a definite pattern begins to emerge, so I'll ask who has written something different from the stuff we've been hearing? Someone may come up with an idea I personally don't agree with, but that is not a wrong answer: there are no wrong answers when it comes to how you feel about something.

Finally, a kind of consensus seems to take shape: I can now clearly see what the students understand well, what they're confused about, and what they've missed entirely, so I can smoothly enter this welter of ideas as a helper. We sit in a loose circle, with tables, and have some pretty good discussions because everyone is used to reading, writing, listening, and speaking in class; since no-one fears the teacher's scorn, students are more willing now to speak and give extemporaneously of their ideas and revised opinions, revised because in listening to other responses their ideas naturally begin to change. Often I see them scribbling instant revisions and second thoughts on their responses, which is fine with me, since I'm concerned with their ideas and feelings, not with their penmanship.

An idea I have for very large classes, say 40-100, is to have the students make groups of five, read their responses to each other, then choose one response to represent them; then that one person from each small group would read his or her response to the whole group.

Although I don't grade reader responses, I do assign one 800-1000 word critical essay, typewritten or computer-printed, to be turned in for grading at the end of the semester; these essays are of course quite good, since the students have been writing continuously all semester about literature. All required re-

sponses are due before any credit can be granted. If a student misses a class, the response is still owed.

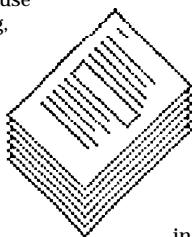
Within the context of the classroom situation, I do manage to slip in quite a bit of information about close reading, meter, irony, metaphor, and the whole range of literary techniques, because I think that traditional forms of literary criticism can be helpful and valuable for students. On the other hand, young Japanese know and care little about traditional English literary criticism: subjective responses allow students to deal with areas they can understand and enjoy, allowing them to enter quite deeply into the experiencing of literature while still leaving space for the teacher to address other concerns as they arise naturally out of student responses and discussion.

Please remember that subjective criticism is an approach based on what readers actually do in "real" life as opposed to "academic" life: in the act of reading for pleasure, readers constantly restate internally, reinterpret and recreate the text in light of their own feelings, ideas and experiences. Reading is an interactive situation, and the writing down of subjective responses simply manifests and makes explicit that which is implicit and takes place naturally in the act of reading.

In transferring this classroom technique from native to non-native speakers, I think it's very important that the responses be written in the target language (usually English, in Japan) and read aloud in the target language, even if the discussion which follows is in Japanese. or if students can choose either language in which to make additional comments.

Some teachers may think this is all much too advanced for their own dumb dull agreeable students but I think maybe they're wrong and they should give it a one-year trial in their classrooms. For young people are just discovering their power at university age, and they want to use it, if given the chance. Unfortunately, they're more likely to get that chance in clubs than in classes. Surprise them, and they'll surprise you. Empower them, enfranchise them, assume that they are smart and caring and know a lot, and they'll often surprise you with the intensity of their effort. It's rather a relief to be no longer required to play the role of the High Priest Of Literature, mediating between the lowly student and Big-Bill-Shakespeare-in-the-Sky. You no longer have to assign unloved and largely unread pages of deadlly dull secondary reading by some critic whose real specialty seems to be putting students to sleep. Jiro and Taro discover Alaska is banished, unmourned, forever.

Now you, the teacher, are free to read and enjoy, exploring your relationships with good literature and bright people, finding the special and ever-new place where reader and reading meet in order to make meaning together, where readers' feelings always matter.





## How to Read a Story and Talk About It Afterward

By George Deaux

Temple University

Using stories is a great idea for getting students to react to the reading material and to stimulate discussion in the classroom. Our own literature classes in college were often exciting-full of challenging new ideas. When they are at their best, literature classes are intellectual conversation at the highest level. And there are so many good modern writers, so much exciting material... It's a great idea, right?

Well, no. When we actually give it a try, we are apt to find that all those really great stories are 1) much too long, 2) much too dense and sophisticated, 3) written in language which is inaccessible to ESL students, 4) so culture-bound that we need to lecture for two hours before we even begin to consider setting, plot and character. Even if we find the perfect short story, we are very likely to find that our students really have nothing at all to say about it-even if they like it.

If you, too, have tried to use serious fiction in the classroom and run into trouble, maybe my experience can help. What follows is sort of a lesson plan for introducing students to the idea of talking about fiction and an exercise in interpretation using a very short short story by the modern American writer Katherine Brush. I have used this material with college students in China and Japan with some small success; that is, a lively discussion developed but it was somewhat below intellectual conversation at its highest level.

### What Is There to Talk About?

I find that few of *my* students are able to turn their reading into discourse. They watch a movie and go home. They watch a TV program and when it's over they watch the next one. They read a comic book and when they finish, they toss in onto the overhead rack on the subway. They have little experience discussing literature beyond the level of saying that they liked it or disliked it. So, the first step in dealing seriously with serious literary material is to help the students discover that there really is something that can be said about it.

One can begin, quite legitimately, with the question of whether they liked it or not. After all, Henry James tells us that the final test of a work of fiction is if it is interesting. Students may be willing to discuss their responses to a story, but they will probably exhaust the subject quickly and fall silent.

At that point, I find it necessary to lecture briefly on how to approach a story. First, it is useful to find a way to divide the whole into its parts, each of which can be discussed by itself. I encourage my students to discover the 'facts' of the story: Character (Who?), Setting (Where?), and Plot (What happened?). Each of these topics can serve as the basis for brief oral or written exercises: a character sketch, a plot summary, a description of place. After that, I try to identify the techniques the author used to create the effect the story produces (at this point, students can be intro-

### BIRTHDAY PARTY<sup>1</sup>

By Katherine Brush<sup>1</sup>

They were a couple in their late thirties, and they looked unmistakably married. They sat on the banquette opposite us in a little narrow restaurant, having dinner. The man had a round, self-satisfied face, with glasses on it; the woman was fadingly pretty, in a big hat. There was nothing conspicuous about them, nothing particularly noticeable, until the end of their meal, when it suddenly became obvious that this was an Occasion-in fact, the husband's, birthday, and the wife had planned a little surprise for him.

It arrived, in the form of a small but glossy birthday cake, with one pink candle burning in the center. The headwaiter brought it in and placed it before the husband, and meanwhile the violin-and-piano orchestra played "Happy Birthday to You" and the wife beamed with shy pride over her little surprise, and such few people as there were in the restaurant tried to help out with a pattering of applause. It became clear at once that help was needed, because the husband was not pleased. Instead he was hotly embarrassed, and indignant at his wife for embarrassing him.

You looked at him and you saw this and you thought, "Oh, now, don't be like that!" But he was like that, and as soon as the little cake had been deposited on the table, and the orchestra had finished the birthday piece, and the general attention had shifted from the man and the woman, I saw him say something to her under his breath-some punishing thing, quick and curt and unkind. I couldn't bear to look at the woman then, so I stared at my plate and waited for quite a long time. Not long enough, though. She was still crying when I finally glanced over there again. Crying quietly and heart-brokenly and hopelessly, all to herself, under the gay big brim of her best hat.



duced to concepts of point of view irony, images and symbols). Finally, we try to discover the author's main themes.

If the story under discussion is a serious piece of work, there should be surprises in each of these major areas as students explore various possibilities. A successful class will move from obvious, self-evident interpretations to more and more subtle readings. The teacher's job is to lead the students deeper into the story. If the story is well made, if the students are cooperative, and if the teacher is worthy and lucky, there may be some unexpected insights.

Let me try to illustrate what I have written here with reference to Katherine Brush's story, "Birthday Party." The story is short enough to be printed in full here.

### The First Reading

The story is so short and so apparently simple that it may appear that there is virtually nothing that needs to be said about it.

I begin by asking the students to list the facts that they can discover about setting, character, and plot. This exercise produces a short list and discussion is soon exhausted. They discover that the restaurant is small and narrow, that the couple is middle-aged and married, and that the man behaves badly. If we develop an interpretation at this point, the story will appear to be a case study of a callous, self-satisfied man who cruelly and needlessly hurts his loving wife. The students who react to the story can be expected to feel pathos and anger: pity for the wife and anger toward the husband. That is to say, the story will be a melodrama with a heroine and villain, and the students will echo the narrator's reproach: "Oh, now, don't be like that."

At this point, I usually lecture briefly about the formal requirements of plot, pointing out exposition, rising action, climax, falling action, and resolution. I find this a useful exercise in preparing for longer works later, and an easy exercise since the story is plotted in perfect accordance with Aristotle's formula.

Everybody is bored.

### The Second Reading

In the second reading, I try to get the class to draw inferences from the facts. This reading focuses primarily upon the psychology of the characters and prepares the ground for a more comprehensive reading later on.

It is interesting to start with the setting. The only extrinsic information I provide is that the writer is American and that the story was published about 1950. Knowing only that the restaurant is small, narrow, etc., the students are asked to decide whether it is expensive or cheap, located in a city, town, or the countryside. I ask them to try to guess what kind of cuisine is served and what social/economic class the majority of the customers are likely to come from. American students will be nearly unanimous in agreeing that the restaurant is probably expensive, pretentious, located in a big city, serving some European cuisine to a middleclass clientele. Some will sense that

it is likely to be overpriced and a little tacky.

But students from other cultures will not see all this nearly so quickly. I have found that the process of drawing inferences from the facts is in itself an interesting exercise and that there is frequently a wide difference of opinion about the nature of the restaurant and its customers. The most dramatic misreading of cultural signals came in a class of college students in northern China who were unanimous in agreeing that the restaurant was cheap and located in the countryside. Consequently, the story was about a small crisis in the life of an American farming family. The reasons for these inferences? In the experience of these students, expensive and fashionable restaurants were always large and brightly lighted. In addition, the woman is wearing a big hat. The only women they had ever seen in big hats were peasants. Therefore . . .

At this point, it will become obvious that the story is not entirely self-evident or self-contained, and that the interpretation of literature requires knowledge from other areas of experience: history, sociology, life itself perhaps. If we can reach agreement about the setting, we can also agree that we are reading about middle-class, urban Americans, and that the story is something more than an individual case study. But before examining the characters as representative of a type, it is necessary to deal with them as individuals.

I now ask the students why the husband reacts to the surprise party by being embarrassed and why his embarrassment is expressed as anger. Surprise birthday parties in public places are not unknown in China and Japan, but they are not such common occurrences as they were in America thirty years ago. Students can be expected to come up with a variety of explanations of the husband's embarrassment and anger as they try to find a cause in the objective situation. The most ingenious explanation I have heard came from a Chinese student who knew something about American birthday customs. Birthday cakes should have a candle for each year of the person's age. But the cake ordered by the wife has only one candle. Therefore, the wife is telling the husband he is like a one-year-old child, and he has every reason to be angry at the insult. Discussion may range over a number of possible explanations—both objective and subjective. Students can be asked to discuss their own responses to surprise parties. My classes are often split between those who enjoy them and those who, like the husband, are sometimes annoyed or embarrassed. If the class can come to understand that the husband's reaction is not necessarily a pathological aberration and, in fact, may not be so very different from their own reactions in similar circumstances, the character becomes humanized. Students may also be asked to describe how their responses to embarrassment differ from the husbands. In any case, at this point the story becomes more than a melodrama, the husband more than a monster. He is a villain still, but a villain with understandable motives.

But if the husband is not totally a villain, what are we to make of the situation? At this point it is useful to draw some inferences about the marriage. Since the

evening is described as "an Occasion," students may infer that this couple goes out together only rarely. The fact that they seldom go out together may carry very different implications for Japanese students than it does for American readers, and the stage is set for a discussion of differences in expectations about marriage relationships and what sort of social life husbands and wives can expect to share. I ask the students how long they think this couple is likely to have been married, what kind of work the husband does, and what kind of work the wife does. If the groundwork has been set in the discussion of setting for us to see that this is probably a typical middle-class American couple of the late 1940s or 1950s and if the class knows, or is reminded, that the average marriage age for girls at that time was late teens to early twenties, they will discover—usually with some surprise—that this couple have very likely been married for fifteen to twenty years. If this is the case, they may find it odd that in all these years the wife has not discovered that her husband is likely to be embarrassed by the kind of public surprise she has prepared for him. Both parties can be shown to be ignorant of or insensitive to their partner's sensibilities, and both must share responsibility for the evening's catastrophe. Their failure to understand one another can be explained, in part, by the likelihood of the woman's being a housewife with minimal opportunities for education and social interaction while the husband is more likely to be college educated and will probably enjoy a wider range of social experience.

The story is no longer a melodrama with a villain to hate and a heroine to cheer. Nor is it a case study of two utterly unique individuals. It becomes more like a tragedy of two rather typical middle-class Americans locked in a disparate marriage, so alienated from one another that even the most sincere attempts to show affection are misguided and result in new suspicion and hostility: Sartre's *No Exit* played out in a tacky restaurant. Reader response is now more complex. Anger should begin to turn into compassion as we see that we cannot so easily imagine ourselves to be superior to these characters. As we realize that these are people who are not entirely different from our friends and neighbors—from what we might one day become ourselves—the story begins to elicit tragic emotions of fear and pity.

### The Third Reading

Here I usually introduce a discussion of the techniques that writers use to create their effects. This story provides a good basis for discussion of symbols, irony, and point of view.

The birthday cake, of course, is the most obvious symbol. Cakes and candles are only cakes and candles until they are put together in a festive atmosphere at which point they symbolize good wishes and congratulations. The birthday cake is a good symbol to use to introduce beginning students to the idea of symbolism, since it is familiar and natural. Too often the search for symbols in literature is a dismal plucking of raisins from the pudding. The significance of the more important and subtle symbol, the wife's hat, will not be quite

so easy for a beginning class to grasp but the struggle will be worthwhile. I point out the extreme economy of the story and then ask the students why they suppose that the author did not end with the words "all to herself." The action of the story is complete at that point, the resolution has been accomplished. Why waste those last nine words, "under the gay big brim of her best hat"? If the students have understood from the second reading that such hats were commonly seen in the 1940s and 50s, that they were non-functional, and that they were associated with "dressing up", they can appreciate that the hat is symbolic of the fact that this is an "Occasion," of the wife's hopes of pleasing her husband. And if they see that, they can appreciate the poignancy of the final image of the story.

In order to appreciate the poignancy of that final image, however, the students must have some conception of the nature of irony. This story provides rich opportunities to discuss the contrast between expectation and reality with reference to both the husband and the wife. Students may also be led to see the contradiction between the expectations of the other guests in the restaurants and the actual outcome. The fact that the other diners, including the narrator, are eager for the surprise to be a happy one is significant in understanding the story's themes. The class can be asked to examine the possibilities of irony in the title and in their own reactions to the story, since the title encourages us to expect a happy story. I usually ask when the students first began to suspect an unhappy outcome. Many will have had their first suspicion—along with the wife—toward the end of the second paragraph. We can then go back into the text to find the foreshadowing.

A discussion of point of view almost always produces some surprises. I have found that the majority of students, on first reading, identify the point of view as third-person. It is often a real surprise for them to discover the first person narrator and, consequently, to be forced to reinterpret the story in light of the fact that information comes to them not from an impartial, omniscient narrator but from a narrator, probably the author herself, who is present in the restaurant as a witness to the event. The narrator is anything but impartial as her plea "Oh, now, don't be like that?" reveals. A further search for evidence of the narrator's commitment to a position can lead to a discussion of the various kinds of information we have about the characters. The husband is said to have "a round, self-satisfied face with glasses on it." If readers have taken this passage for straight description, they can be disabused by being asked to look around the room to locate 1) people with round self-satisfied faces, and 2) people wearing glasses. The difference between verifiable fact and judgmental description will be immediately and memorably apparent. And it is always enlightening to ask students to explain their understanding of the phrase, "unmistakably married."

At this stage, too, it is useful to return to the other people in the restaurant and to examine their reactions. Like the author/narrator, they appear to want to see things go well. They join in with applause indicat-

ing their wish that the couple be happy. The narrator tries even to involve us, the readers, directly in the drama: "You looked at him and you saw this ..." We all want to see love and marriage succeed.

You might also want to call attention to who is not there. There are no children, no parents, no brothers and sisters, no friends. These two poor souls are living out the little drama of their lives among strangers in a tacky overpriced restaurant in some anonymous city, without any support from an extended family, from any community of friends.

### Reading for the Themes

Since most of my Chinese and Japanese students seem to have had little background in interpreting literature in any language, I usually spend a few minutes talking about the way in which stories reveal the author's ideas and worldview. Most of my students know the fables of Aesop, so, at the risk of offending the more sophisticated, I usually tell and explicate a simple fable to make the point that although the characters may be animals or insects, the intention of the author is to reveal something about human character. "The Grasshopper and the Ant" works well because of its familiarity and also because of Somerset Maugham's story of the same title. Maugham reveals that ever since hearing that story at the age of seven he harbored a profound hatred for ants and never missed an opportunity to crush an anthill underfoot. He then goes on to tell an amusing story of two brothers, one a wastrel, the other an ant-like hard-worker, which culminates in the ant going bankrupt, the wastrel getting rich at the tables in Monte Carlo and generously offering to save his conventional brother from starvation and disgrace. Apart from being ironical and slightly iconoclastic, the Aesop/Maugham story helps make an important point about theme in general: that first we must discover the story's literal meaning, then its symbolic or metaphorical meaning, then we must hold that idea up to scrutiny in light of what else we know about life and the world.

After close reading, the story can be seen to embody a number of characteristic themes of modern fiction: the alienation and sterility of modern, urban, middle-class life (the "Wasteland" theme); the hope of redemption through personal relationships, through love (the "Dover Beach" theme); and the ultimate failure of that hope (the "J. Alfred Prufrock" theme). Like so much other modern fiction, the story shows us ordinary people living out the consequences of their lives in minimally dramatic encounters. In such works

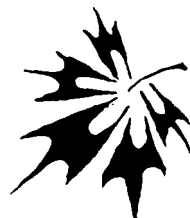
everything depends upon the author's skill in manipulating irony, point of view, voice, imagery. Katherine Brush has written an exemplary story.

Readers should move emotionally from rather crude pity/anger-hero/villain responses through fear and pity to a kind of catharsis of empathy and compassion. We are being asked to reflect on human nature, human fate, and the modern condition, and such reflection is properly sad and serious. Like most modern, realistic fiction "Birthday Party" asks us to look at our fellow human beings with understanding and compassion.

I find this exercise helpful in stimulating discussion and in preparing a class for reading longer and more complex stories in the future. It introduces them to the main components of fiction—character, setting, plot, and theme—and allows them to see simple examples of the use of irony, symbols and point of view. In addition, for those receptive to literature, it can be an exercise in developing insight and maturity. Readers, who at first follow the narrator in reproaching the husband, may end by whispering her admonition to themselves: "Oh, now, don't be like that!" If so, the time spent with the story will be valuable beyond having provided an opportunity for language practice.

### Note

1. Katherine Brush, American, 1902 - 1952, is best known for her novels, *Young Man of Manhattan* and *Red-Headed Woman*. I regret that I am unable to provide a precise citation for "Birthday Party."



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野崎 京子

### The Language Teacher Calendar 1989-90

December - Open  
January - JALT issue  
February - Conference Reports  
March - Open  
April - The Role of the Teacher  
(Naoko Aoki)  
May - Global Issues in Language  
Education  
(Kip Cates and Kevin Mark)  
June - Methods in Retrospect  
(Steve Brown and Marc Helgesen)

(Cont. from page 5)

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(Cont. from page 13)

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## FROM THE DEVIL'S DICTIONARY (a number of definitions)

by Tom McArthur

Reprinted courtesy of *EFL Gazette*

**Language Students:** People who may or may not want to be in the classroom, may or may not be capable of the work, may or may not learn, and may or may not care.

**Language Teachers:** People who may or may not want to be in the classroom, may or may not be capable of the work, may or may not learn, and may or may not care.

**Language Teaching:** The educational process in which one teaches today's students with yesterday's methods, and prepares tomorrow's teachers to use today's methods.

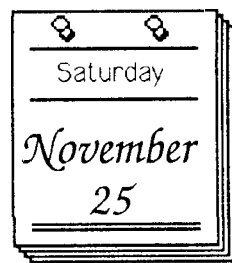
**Langue and Parole:** Forerunners of competence and performance that made the mistake of being in French.

**Linguist:** Formerly someone fluent in two or more languages; now someone fluent in writing about one or more languages.

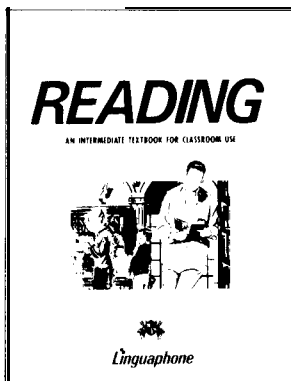
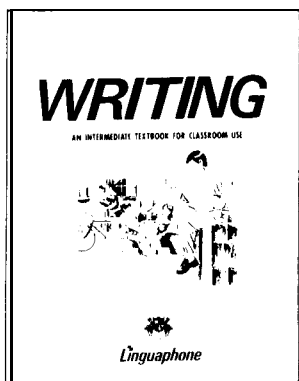
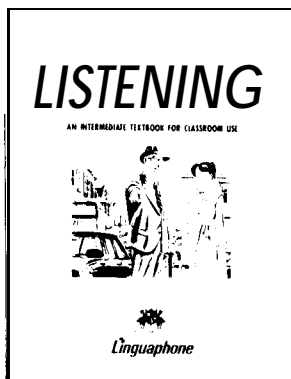
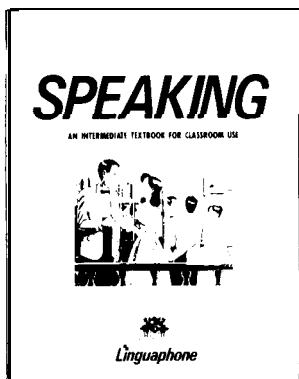
## NEW DEADLINE ANNOUNCEMENT

To ensure that *The Language Teacher* arrives in your mailbox on time at the beginning of each month, the final deadline for submissions has had to be changed to the 25th. (The deadline for meeting announcements is the only one that remains the same.) Of course, earlier submissions would be very much appreciated.

**The Editors**



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# Report

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## International Conference on Language and Learning: Theory into Practice

This conference, originally planned as a joint Australian-Chinese undertaking, was to have been the first international conference on language learning and teaching held in the People's Republic of China. Unfortunately, the timing of the event happened to coincide with the violent military suppression of the Beijing student democracy demonstrations, which led the organizers to consider canceling the conference. Luckily, inquiries turned up the possibility of holding the event in Malaysia, with the result that the conference was eventually held in Kuala Lumpur from July 17 - 19, though sadly with no participants from China.

A total of 150 people from six countries attended the conference, with the largest contingent from the host country Malaysia. Large delegations from nearby Singapore and from the organizing country, Australia, also attended, with the remainder a handful of Canadians and Americans. Surprisingly, only three JALT members were there to represent Japan, which puzzled the conference organizers, who had expected a much bigger Japanese delegation.

One of the most striking aspects of the conference was the great diversity of topics discussed. These included such areas as language policy, literacy, child language development, computers and, of course, foreign language teaching. Conference delegates represented all levels of language education, from elementary school up to adult education, while the range of language teaching situations spanned EFL and ESL, community and aborigine languages, and the teaching of foreign languages such as Spanish, Chinese and Indonesian.

High points of the conference were the plenary sessions and keynote addresses. The opening session featured a paper by M.A.K. Halliday on "The Relationship Between Theory and Practice in the Domain of 'Language and Learning'." In his talk, Halliday first described the dangers of mis-application and overgeneralization of theory. He then went on to explain how theories are tendencies, not absolutes, that they work under only certain circumstances, and that inappropriate evaluation methods can nullify the theories they are assessing. He completed his talk with an outline of 20 points for a theory of language teaching/learning based on the features of L1 child language acquisition.

William Rutherford, of the University of Southern California, spoke on the topic "Learnability, Second Language Acquisition and Grammatical Consciousness-Raising", the latter being a term he prefers to the expression 'grammar teaching'. His talk focused mainly on the problems of language teaching in acquisition-poor contexts where learners have few chances to test interlanguage grammar hypotheses.

Another plenary speaker was Gordon Wells, now at the Ontario Institute for Studies in Education, who dealt with the topic of talk, text and literacy. Literacy he defined as "having the disposition to engage with texts in various genres in ways appropriate to exploit their potential to empower thinking and action". He then went on to discuss the types of texts children encounter, the modes of engagement they employ with each text type and the importance of teaching as transaction, rather than transmission.

Ruqaiya Hasan, co-author with Halliday of *Coherence in English*, also attended the conference and spoke on the topic of "Social Structure, Linguistic Interaction and Learning". Hasan, a former student of the British sociologist Basil Bernstein, presented the results of her research on language use, language acquisition and social class. Based on an analysis of mother-child conversations in 'middle-class' and 'lower-class' families, she was able to document the unfair sociolinguistic advantages which enable middle-class children to so easily cope in school as compared to the barriers of language usage faced by working-class children.

Many presentations dealt with issues peculiar to the language teaching circumstances of the speaker's country. Thus, immigrant literacy was a recurring theme in many Australian presentations while the problems of promoting national integration through language planning came up in Malaysian and Singaporean papers. Two JALT members presented papers at the conference: Stephen Ryan of Mukogawa Women's University, who spoke on "Native Speaker Teaching Assistants in Japanese High Schools," and Kip Cates of Tottori University who talked about "Global Awareness and Social Concern in Foreign Language Education."

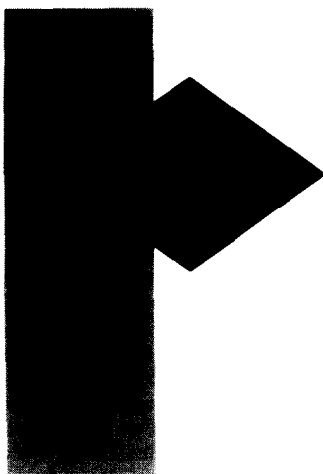
In his closing speech, co-organizer Thao Le called on delegates not to forget our language-teaching colleagues in China. In the same spirit, I'd like to encourage JALT members to reach out to our language-teaching colleagues in Asia through opportunities such as this language teaching conference.

Reported by Kip Cates  
Tottori University

## A Report on Thai/TESOL From Chiang Mai, Thailand

I had a chance to attend and make a presentation at the Northern Thai/TESOL semi-annual convention held in Chiang Mai city on July 22 and 23. Thailand has an English Language Teaching organization called Thai/TESOL, affiliated with the American-based TESOL. Thai/TESOL was established in 1980 and currently has about 2,000 members nationwide. It is divided into four regional chapters: Central, Southern, Northern and Northeastern. The Northern Thai/TESOL covers 16 northern Thai provinces, stretching from Chiang Rai in the northernmost region to Sukhothai in the south. Nearly 150 educators, mostly high school teachers, attended the conference, representing most of the 16 provinces.

The theme of this convention was "Learning and Teaching Vocabulary: the World of Words." After the plenary session titled "Some Principles in Vocabulary



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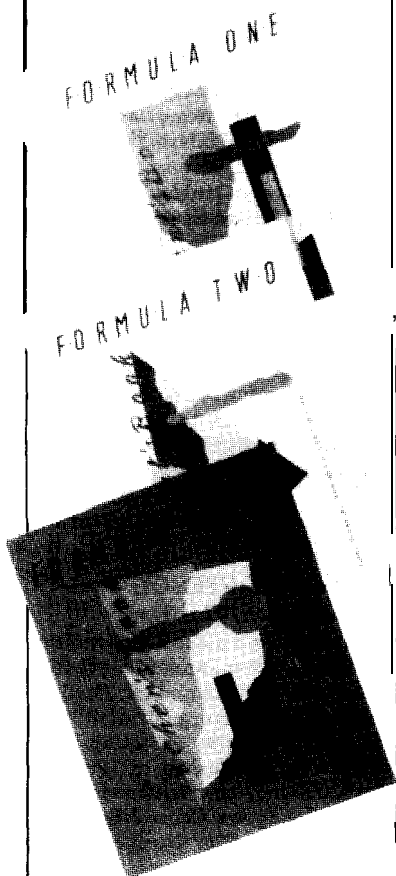
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Development," there were three workshop periods on the first day. The second day had one workshop period plus one plenary session followed by a panel discussion.

There were six workshops all together, each of which was repeated three times. Since there were four workshop periods in total, each participant had a chance to attend four of the six workshops.

The opening plenary session was given by Ian Thomas, **director** of the Regional Supervisory Unit, Ministry of Education, and he demonstrated how important vocabulary is by asking the participants to interpret the two sets of passages he gave them. The passages were as follows:

#### Passage A

THE GROOFITE IS A DONG BLIN  
THERE ARE FRIB SLAB EEGITS NIK  
IS THE GRADCE-SLUWKED GOOF-  
ITE WHICH FARBS SUPLING THE  
NARK IT FROABS A SLEFT OF GARAP  
SLORP NARF THE ROASH IS THE  
PREBISH GROOFITE WHICH FARBS  
IN OAFER STROAP IT IS GARAP NIF  
NARF SLOFT ALL GROOFITES  
HOABLY GAFUNT, IN NEEBLITS  
GOABLY PARANISHES HAVE  
PRORTED THAT GROOFITES ARE  
THE MOST POLIRENT BRANIFS  
PLACK TO MOLEN

#### Passage B

SMALL DOLPHIN WHALE TYPE TWO  
MAIN COAST ONE DOLPHIN ALONG  
LIVE BOTTLE-NOSED REACH ABOUT  
LENGTH FEET ELEVEN DEEPER  
OTHER COMMON LIVE WATER LONG  
EIGHT FEE ABOUT TOGETHER  
TRAVEL DOLPHIN SCHOOL FIND  
SCIENTIST RECENTLY MAN INTEL-  
LIGENT DOLPHINS

'A' has original grammar but all the content words have been replaced by nonsense words. 'B,' on the other hand, has content words, though function words, tenses, and plural 's' have been omitted, and therefore has no grammar. As you can see, 'B' is easier to comprehend.

The second plenary session was on some methods of teaching vocabulary by Prof. Arunee, Chiang Mni University.

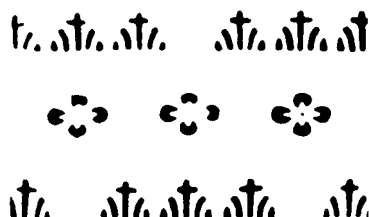
The final panel discussion period was for all the participants to ask the panel their overall questions.

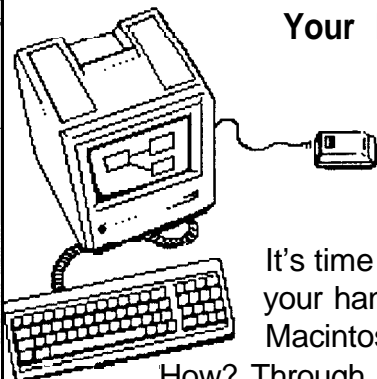
The six workshops were based on the main theme. They were more practical than theoretical so that they can be applied in everyday classes. Their titles were as follows: Communicative Vocabulary Games; Techniques in Teaching Vocabulary in Upper Secondary Schools; Developing Vocabulary through Team Learning; Literary Angles in Teaching Vocabulary; Total Physical Response in Teaching Vocabulary for Beginners; and Focus on Pronunciation: Words Out of Context.

I collaborated with the Thai representative of the Regional Supervisory Unit and demonstrated Total

Physical Response (TPR) in Japanese. All the participants in the three sessions seemed to have enjoyed the method and learned some Japanese in only twenty minutes. During the discussion period at the end of the session, some teachers voiced concern as to whether the method would work with older students. We assured these teachers that TPR is not the only method to be used in class and it certainly can be fun and beneficial for learners of all ages. Because of my own workshop, I was unable to attend other workshops; but this conference definitely provided me with a good opportunity to make contact with Thai high school English teachers.

**Reported by Michiko Inoue**  
**Teikoku Women's College**





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# JALT News

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## New Address

Linda Viswat, National Program Chair, has a new address & phone/fax:

Linda Viswat  
Chateau Blanche 1204  
1-8-3 Masui Shinmachi  
Himeji-shi 470  
Tel. Fax 0792-81-8233

## PROCEDURES FOR THE ELECTION OF NATIONAL OFFICERS FOR 1990-1991

The JALT Constitution and its Bylaws determine the officer positions, the terms of office, the time of elections, and, to a certain extent the methods by which nominations and elections are to be conducted. This year's elections are being conducted in accordance with both the Constitution (revised November 22, 1987) and the Bylaws (revised August 28, 1988) as published in the January 1989 issue of *The Language Teacher*.

As set forth in Article V of the Constitution, the President, Treasurer and Membership Chair are to be elected in odd-numbered years to begin service in even-numbered years. Their term of office is for two years, or "until their successors are elected." As determined by Article IV of the Bylaws, "One ballot Listing all nominees for each office and including space for write-in candidate shall be mailed to each member in good standing in time for the member to return the ballot to the Nominations and Elections Committee before November 20 each year." The article also specifies that nominees must be "members in good standing...[who are] willing to stand for office." Although it is the chapters that officially make the nominations, this year, as in past years, the Nominations and Elections Committee (hereafter the NEC) additionally provided means by which individuals could suggest names for consideration as nominees. In compliance with the Constitution and its Bylaws, the names appearing on the ballot this year are only those of the incumbent officers, indicating that at the time of ballot preparation, no other nominations had been received by the NEC or proposed by the Executive Committee.

It should be noted that neither the Constitution nor the Bylaws make provisions specifying the degree of confidentiality or secrecy in the casting and processing of ballots. Such matters have been at the discretion of the NEC and the tellers who counted the ballots and reported the results. The Constitution and Bylaws are also imprecise regarding the members' eligibility vote. As regards voting eligibility, the NEC this year will follow the tradition established during preceding years,

but as regards the format, submission, and processing of the ballots, there are a few differences.

VOTER IDENTIFICATION SHOULD APPEAR ONLY ON THE ADDRESS SIDE OF THE BALLOT. BALLOTS SHOULD NOT BE SENT IN AN ENVELOPE-THEY MUST BE POSTED USING THE METERED-POSTAGE PAID FOR BY JALT.

In the past, voter identification and votes have both appeared on the same side of the ballot card. This year, voter identification is to be written on the ADDRESS SIDE of the card only; identification of the voter on the ballot side of the card may make the ballot invalid. In previous years, voters were told that in order to cast a secret ballot, the ballot(s) could be enclosed in an envelope; however, such ballots are not recorded by the post office, which provides a receipt for the metered postcards. In order to ensure both the voter's privacy and the legitimacy of the ballots, the NEC requires that members use only the printed ballots and that the ballots be sent without additional postage and without being enclosed in an envelope.

PHOTOCOPIED BALLOTS WILL NOT BE ACCEPTED.

In the past, joint and group members were instructed to submit their votes on photocopies of the ballot. As this appears to be in conflict with Article IV.2 of the Bylaws, the NEC will mail additional ballot cards to those members. Furthermore, requests for additional cards may be made directly to any of the members of the NEC.

## GUIDELINES FOR VOTING

### 1. ELIGIBILITY

Members are eligible to vote if they are currently JALT members in good standing. That is, their 1989 membership has been paid in full by Oct. 31, 1989 and has been recorded by the central office.

### 2. DEADLINE

Ballots must be received as addressed not later than November 20, 1989. All ballots received after that date will be invalid. It is recommended that ballots be mailed before November 16, 1989.

3. IDENTIFICATION Ballots are counted only if the identification of the voter can be unambiguously determined. Please PRINT your FULL NAME and the name of your CHAPTER. Do not write any identifying information or messages anywhere except on the Identification stub portion of the ballot. If you need more space

for a message or request, you may continue on the instruction stub portion of the ballot. Identification stubs will be removed after membership status has been verified. The face of the ballots will not be seen until all verified identification stubs have been removed. IF A BALLOT HAS NOT BEEN PROPERLY IDENTIFIED, IT WILL NOT BE VALID.

## VOTE TODAY!



### 1989年度本部役員（任期—1990～1991）選挙の手順

JALTの役員職、役員の任期、選挙の時期、そして、候補者指名と選挙の方法（ある程度までの）等はJALTの定款と規定によって定められている。今年の選挙は、1989年1月発行の『語学教師』に公表された定款（1987年11月22日改定）とその規定（1988年8月28日改定）に従って行われる。

定款の第五条に謳われている如く、会長、会計及び会員担当委員は奇数年に選挙され、偶数年にその任期が始まるものとする。それぞれの任期は二年または「その後任者が選出されるまで」となっている。規定の第四条に定められている如く、「各役職に対する指名候補者全員の名簿付き、及び追加候補者名を記入する余白を残した投票用紙一枚を現会員全員に郵送するものとする。その際会員がその投票用紙を選挙年の11月20日までに候補者指名・選挙管理委員会宛返送出来る時間的余裕を持つものとする」。第四条はまた指名候補者は「その役職を喜んで引き受ける会員」でなければならないと明記している。公式には候補者の指名は各支部が行うものであるが、過去の前例に倣って今年も、候補者選定・投票管理委員会（以後 NEC とする）は会員個人が候補者を指名出来る手段をも提供した。定款および規定に従って作成された本年度の投票用紙には、現職役員の名前だけが候補者として記載されている。それは投票準備時において、NEC が受け付けた立候補者が他にいなかったこと、また執行部が他の候補者を推薦しなかったことを意味する。

銘記すべきは、投票及び開票に関する機密性の程度について規定する条項が定款にも規定にもないことである。こうした問題は NEC および投票を集計し、その結果を報告する投票集計係の裁量に任されてきた。定款及び規定は会員の投票資格に関してもまた曖昧である。投票資格に関しては、今年は過年度に確立した習慣に従うことを NEC の方針とする、がしかし、投票形式、投票、集計に関しては多少の変更がある。投票者名は投票用紙の住所面にのみ書くこと。投票用紙は（普通の）封筒で送らないこと—必ず JALT によって支払い済みの料金別納郵便で投函すること、である。

過去においては、投票者名欄と投票欄の両方が投票葉書の同じ面にあった。今年は、投票者名は葉書の住所面にのみ記入すること。葉書の投票面に投票者名を書いた場合、その投票は無効になり得る。過年度においては、秘密投票の為に、投票用紙は（普通の）封筒に入れて良いとされていた。しかしながら、こうして送った投票は郵便局に記録が残りません。しかし料金別納葉書の場合には局が領収書を発行してくれます。投票者の秘密と投票の有効性の両方を保障する為に、会員は印刷された投票用紙だけを使用し、余分の切手を貼らずに、また（普通の）封筒に入れずに、投票用紙を郵送されるようお願いいたします。コピーした投票用紙は受け付けません。

過去においては、共同会員と団体会員はコピーした投票用紙で投票するよう指示されていました。これは細則の第四条第二項に抵触するものと思われますので、これらの会員には NEC が必要数の投票用紙を送ります。更に、投票用紙がもっと必要な場合には、NEC の委員の誰かに直接連絡して下さい。



### 投票要覧

1. 資格 投票の資格は、現在 JALT の現会員である者に限る。それは1989年10月31日或いはそれ以降まで会費を全額納入した記録が本部にある会員である。
2. 締切 投票は1989年11月20日必着のこと。締切日を過ぎて届いた投票は全て無効である。その為1989年11月16日以前に投函されるよう勧めます。

3. 身元確認 投票者の身元確認が疑いも無くはっきりした場合に限って投票は有効票とみなされます。どうか氏名と支部名を活字体で書いて下さい。投票用紙の投票者名等記入欄以外の所に身元確認情報や通信を記入しないで下さい。通信や要望記入の為の余白がもっと必要な時は、用紙の投票に関する指示欄の余白を利用して下さい。身元確認情報記入欄は会員資格の確認が終わり次第切り離されます。確認された身元確認情報記入欄が全て切り離されるまで、投票用紙の表は伏せておきます。投票者の身元が間違いないと確認されない時、投票は無効になります。

今日中に投票を！



#### Members of the Nominations and Elections Committee:

Karen Lupardus, Okinawa Kokusai University,  
276-2 Ginowan, Ginowan-shi, Okinawa  
901-22, Tel: 09889-2-1111 Fax: 09889-3-3271

Marie Tsuruda, c/o Hiroshima YMCA School of  
Languages, 7-11 Hachobori, Naka-ku,  
Hiroshima 730. Tel: 082-228-2269

Aleda Kransc, Park Ageo Niban-kan, #123, 3-1 -48  
Kashiwaza, Ageo-shi, Saitama-ken 362.  
Tel: 0487-76-0392

Tamara Swenson, #902 Champia Katamachi, 2-7  
57 Katamachi, Miyakojima-ku, Osaka  
534. Tel: 06-361-8843

#### **PRESIDENT**

##### **Deborah Foreman-Takano**



Deborah Foreman-Takano has taught English in Japan for 17 years. She earned a B.A. in British Literature from Eckerd College and an M.A. in TESL from the University of Illinois at Urbana-Champaign. She is currently associate professor of English linguistics at Hiroshima Jogakuin Daigaku, where she has been teaching for 13 years. Her research interests include male-female differences in English linguistic

behavior and forensics/argumentation theory, both of which she teaches. She is also a specialist in technical writing.

National President since January, 1988, she has been active in JALT for twelve years, serving as President of the Hiroshima Chapter for three years (1984-1986) and as Editor of *The Language Teacher* from February, 1985, through December, 1987. She also maintains active membership in a number of other Japanese and international academic societies.

"It has been a privilege to work with equally enthusiastic colleagues over the past two years on keeping JALT up-to-date organizationally as well as professionally. I hope I shall be given the opportunity to finish a great deal more of what has recently been started, keeping as a major priority JALT's image and function as an academic association in Japan and the world."

デボラ・フォアマン・タカノ氏の日本に於ける英語教育の経歴は17年に及ぶ。同氏はエカート大学（米国）でイギリス文学を専攻し文学士の称号をうけ、大学院はイリノイ大学アバナ・シャンペイン校に進み、TESLを専攻、修士号をうけた。1976年に広島女学院大学に赴任し、現在英語学の助教授である。現在の研究の関心は行動言語学で英語に於ける男女間の差異、及び討議理論に向けられており、同大学でその分野の講座を担当している。そのかわり工業英語正書法の専門家でもある。

過去12年間 JALT に於いて活発に活動しており、1984年から3年間 JALT 広島支部の支部長を勤め、1985年2月から1987年12月まで *The Language Teacher* の編集長として重責を果たしている。1988年1月より会長として勤めている。更に、その他国内外の専門分野の学会の会員としても学会活動に積極的に関与している。

#### **TREASURER**

##### **Philip Crompton**

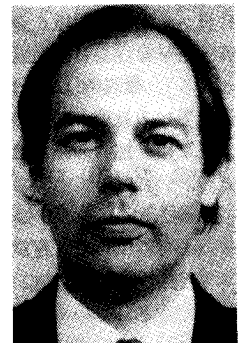
Philip Crompton is an accountant having worked for three international companies in the U.K. At present he is EFL Director of Studies for ANA Stanton School's Business & ESL Department.

He is JALT's present Treasurer.

He was Tokyo Chapter Treasurer, Conference Chair JAL '87, has been JAL's representative to JATEFL for the past 3 years and has chaired and served on various other JALT committees.

"In seeking office for the first time 1987 I listed 5 areas within JALT that I wished to tackle. I am able to report that I have been able to make good progress in all these areas.

1. Individual Member Benefits

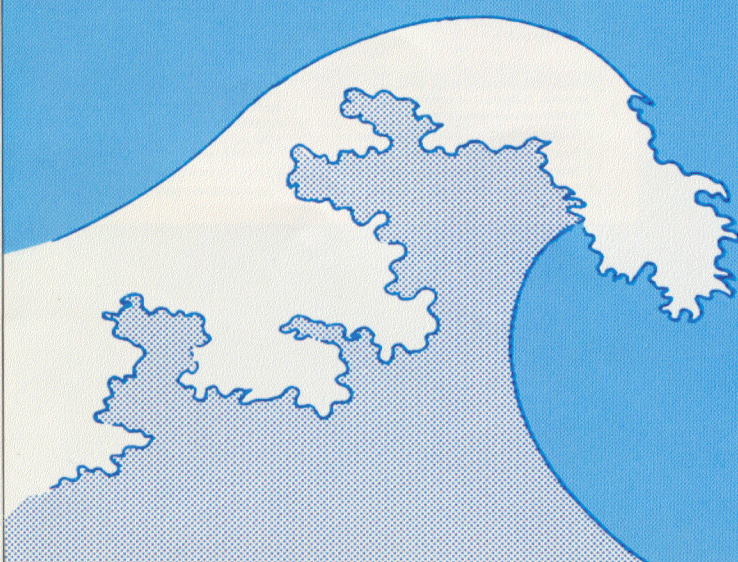




A  
NEW WAVE



OF  
AMERICAN  
ENGLISH  
FROM  
LONGMAN  
ELT





# NEW WAVE

New Wave is an exciting new course for elementary to intermediate students which focuses on the skills of listening and speaking. Based on second-generation communicative methodology, it combines a structural syllabus, with functional, lexical and situational syllabuses which will give students in Japan the English they need using an approach they can learn with effectively.

Students are encouraged to talk about situations relevant to their lives through short, controlled oral practice in pairs; discover grammar or concepts for themselves, and practice their pronunciation.

## FLUENCY AND ACCURACY:

New Wave develops fluent speaking skills and recognizes that Japanese students are also concerned about speaking correctly.

## MOTIVATION:

New Wave recognizes the difficulty of motivating the large classes common in Japan. It is attractive, imaginative, and leads to successful language learning.

PAGE FIFTY-SIX UNIT ELEVEN

9

Read on your own

### How different are you from your parents?



Mike Laufer, Boston

age 20

My friends always kid me, saying I'm going to be a real "YUPPIE" in a few years. Maybe so, but "I'll do it my way." I admit that I'm very interested in my career. I study hard, but I know how to relax too. After I get out of college, I'd like to earn a good salary and eventually maybe even get married to someone who shares my ideals. I certainly don't intend to ignore the world around me. There are so many things that we need to change, and I hope I can have some small part in improving things. I'm more of a "world citizen" than my parents are. In this respect, I guess they're pretty typical for the middle class. They seem to think that "everything's fine just the way it is, thank you." They laugh when I get upset about what's going on overseas. Poland or South Africa? They apparently don't care, but I do. I really do.

"YUPPIE" = A young, urban professional



Hiromi Ogama, Tokyo

age 17

I'm pretty typical of the so-called "New Generation" here. My mother and father have worked hard all their lives. All they think about is working, saving money, and taking care of us kids. They don't even know how to relax. My father goes to work on Saturdays, even when his boss gives him the day off. Worse than that, he never takes a real vacation. My mom works full-time - and tries to be the "perfect" wife and mother at the same time. She never has any free time for herself. Well, I'm not going to live like that. Life is too short. I plan to get a job after I graduate, of course, but just forty hours a week. No overtime for me! I might get married some day, but I'm in no hurry. My future "husband" will have to share my "New Generation" ideas. He'll have to accept a marriage of two equal partners - or I'll stay single.

Whose views are these? Write *H* (Hiromi), *M* (Mike), *B* (both), or *N* (neither).

- 1 My parents work too hard. *H*
- 2 I'm different from my parents in many ways.
- 3 People don't need any free time for themselves.
- 4 I'd like to try to make our planet a better place to live.
- 5 I wouldn't accept a traditional marriage.
- 6 I definitely plan to get married someday.
- 7 I don't intend to work extra hours or on weekends.
- 8 People should know about what's happening in other countries, not just in their own.
- 9 I intend to get a job after I finish my education.
- 10 My parents are more conservative than I am.

FOR A NEW WAVE OF STUDENTS



## PRACTICE :

Because Japanese students are not in an English-speaking environment, they need a lot of practice to absorb the language they are learning. *New Wave* has a great deal of varied practice which turns learning into acquisition.

## NEW WAVE

ACTIVITY BOOK

—2—

ROBERT MAPLE

## NEW WAVE

ACTIVITY BOOK

—1—

ROBERT MAPLE

## NEW WAVE

—2—

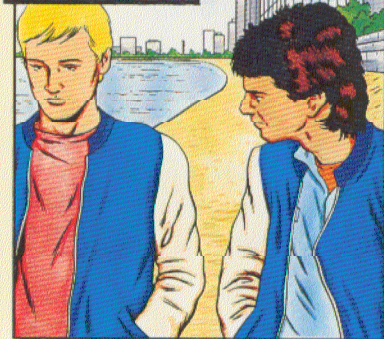
ROBERT MAPLE

## NEW WAVE

—1—

ROBERT MAPLE

## Twelfth unit Maybe you should go out more.



Rick: What's wrong? You seem kind of depressed.  
Barry: No, I'm just in a bad mood.  
R: Are you upset about something?  
B: Yeah, a lot of things. I guess, I'm working too much, and I don't have enough time to study. I really need to look for a new job.  
R: What kind of job are you looking for?  
B: I don't really care. I just need to make more money and work less.  
R: Who doesn't? Say, why don't you go to the Student Employment Office?

B: Good idea. What are their hours?  
R: I think they're open from nine to five. Do you know what? Maybe you should go out more. Listen, Bill's having a party tonight. Why don't we go?  
B: Bill? Bill? No, I don't think so.  
R: Oh? Don't you like him?  
B: We get along all right, but he's not really one of my favorite people. He's too loud and pushy for me.  
R: Oh, come on. He's not that bad. Besides, he gives fantastic parties.  
B: Maybe some other time. Thanks anyway.

### 1 Get ready

Barry and Rick, a classmate and friend, are just leaving the U. of C. campus after a final exam. Listen to Part 1. Then answer the three questions.

- 1 What happens to Barry when he has to take an exam?
- 2 Why doesn't he usually study enough for the test?
- 3 What is Barry planning to do tonight?

### 2 Dialogue: Part Two

Listen to Part 2. Then write *That's right*, *That's wrong*, or *I don't know*.

- 1 Barry is in a good mood.
- 2 Barry is often depressed.
- 3 Barry wants to work more hours.
- 4 Rick thinks that Barry needs a more active social life.
- 5 Barry and Bill are close friends.
- 6 Rick is going to Bill's party.

### 3

Match each question with the right response.

- 1 ..... What's wrong? You seem depressed.
- 2 ..... Are you upset about something?
- 3 ..... What kind of job are you looking for?
- 4 ..... What are their hours?
- 5 ..... Don't you and Bill get along?  
a) From nine to five.  
b) I don't really care what kind it is.  
c) No, I don't like him very much.  
d) No, I'm just in a bad mood.  
e) Yes, a lot of things.

All the components for Books 1 and 2 of *New Wave* are immediately available for use.

- Student's Books 1 and 2
- Teacher's Resource Books 1 and 2
- Activity Books 1 and 2
- Cassette Sets 1 and 2
- Home Study Cassette 1 and 2

Students develop comprehension skills and build confidence in their ability to understand gist through listening.

Dialogues provide input, reinforce recognition and train students to deduce meaning from context.



# TALKING TOPICS

A new approach for teachers who want a change from uninspiring discussions offered by many textbooks. Specially written for students in Japan, *Talking Topics* provides pre-intermediate level students with the stimulus and framework they need to develop their speaking skills and gives teachers both the ideal book for shorter courses or the perfect supplementary text.

The emphasis on pair-work/ information gap activities in *Talking Topics* means that it can be used equally effectively with both large and small classes, and the material gives students plenty of preparation and guidance for the productive tasks they are asked to perform

*Talking Topics* can be used as the sole text for a course, or it can supplement other texts. It is suitable for high school students as well as adults as the topics are international and contemporary, involving everyday concerns about the past, present and future.



**VIRGINIA LOCASTRO**

Well-known to English teachers in Japan. Virginia LoCastro is currently completing her PhD at the University of Lancaster in the UK.

varied topics which Japanese students can relate to and will want to talk about

strong listening component

pairwork and information gap activities motivate students to learn

**unit 3 HOMES**

**FIGURE 1 Pictures to Talk About**

**A** What sort of home are these? Write A, B, C, and D  
 1. ... a camper 2. ... an apartment building  
 3. ... a house 4. ... a houseboat

**B** Work with a partner and continue the list of advantages and disadvantages of living in each of these places.

Advantages	Disadvantages
A: It's big. There's a lot of space.	There's a lot of work to do in such a big place.
B: It's cheap.	
C: It's modern.	
D: It's quiet and healthy.	

**FIGURE 2 LISTENING**

What are the advantages and disadvantages of living alone? Talk with a partner and make a list. Then compare your list with others.

**A** How often is the woman and say whether the following statements are true or false.

- The woman has a large apartment in a new building.
- She doesn't go out to eat all the time.
- She likes to eat alone in restaurants.
- She can cook what she likes.
- She always feels lonely.

**B** Check the items the woman mentions.

<input type="checkbox"/> stable	<input type="checkbox"/> balcony	<input type="checkbox"/> dining room
<input type="checkbox"/> clean	<input type="checkbox"/> bath	<input type="checkbox"/> kitchen

**C** What kind of food does she usually eat? Why?

**FIGURE 3 LISTENING**

How do you feel about your "home"? Is it a house, an apartment, a room? What is it like? How do you like it?

**A** Listen to a young man talk about his apartment. Answer the questions.

- Does he like his apartment?
- Does he like his room?
- Is he in the kitchen?
- Is he in the dining room?
- Does he like to eat in the kitchen?
- Does he like to eat in the dining room?
- Does he like to eat in the kitchen?
- Does he like to eat in the dining room?

**C** Complete the form about the man. Use the words in the box.

**FIGURE 4**

**FIGURE 5**

**FIGURE 6**

**FIGURE 7**

**FIGURE 8**

**FIGURE 9**

**FIGURE 10**

**FIGURE 11**

**FIGURE 12**

**FIGURE 13**

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**FIGURE 97**

**FIGURE 98**

**FIGURE 99**

**FIGURE 100**

**A NEW WAVE OF  
AMERICAN ENGLISH  
FROM LONGMAN ELT!**

**LONGMAN**





- JALT/Computerland Education Program with scholarship fund
- 2. Funding to Chapters
  - travel funding to Executive Committee meetings has been increased
  - those chapters needing extra financial support have been helped
- 8. Support for New Chapters
  - a complete new financial package created
- 4. Financial Management
  - all aspects of JALT's financial plans are now carefully studied together with the Financial Steering Committee
- 5. Financial Accounting
  - record-keeping has been simplified
  - JALT's accounts have been completely rewritten
  - modifications have been made to Central Office financial records and reports

In seeking a second term of office I would like to have the opportunity to complete this remodification process and to further enhance JALT's financial position."

フィリップ・クロンプトン：公認会計士として英国において3企業に勤務。現在はANA スタントンスクール、ビジネス・ESL 部門ディレクター。JALT'87年次国際大会実行委員長、東京支部会計を経て3年にわたってIATEFLのJALT代表として活動。現全国運営委員会計及び財務運営委員会委員。

「前回の選挙の際に取り組みたいとして挙げた5項目について、この2年間で以下のような成果をあげることができました。

1. 会員個人への特典…JALT/Computer Land 教育プログラム設立、及びこれによる資金での奨学金制度の設置。
2. 支部への資金…支部の全国執行委員会出席のための旅費援助。  
援助を要する支部への活動費支給。
3. 新支部への援助…新支部設立時の経済援助。
4. 財務管理…財務運営委員会と共に JALT の財務計画の細部にわたる調整、検討。

5. 会計業務…記録保管システムの簡素化。事務局の会計記録及び報告の改良。

「私の2度目の任期間に、改良の過程にあるものを完全なものとし、JALTの財務、会計面での向上・発展に力を尽くしたいと考えています。」

## Sonia Yoshitake



Sonia Sonoko Yoshitake did her elementary school education in South America, junior high in North America and senior high school in Japan. It was her cross-cultural experiences, frustrations and desires that led her to an involvement in TEFL, when she was still a college student in 1966. She obtained her B.A. in English linguistics from Kobe college and her M.A. in TEFL from Columbia Pacific University

where she is now a Ph. D. candidate. She teaches English at Hinomoto Women's College, St. Michael's University - Yashiro and International Buddhist University.

Sonia joined JALT in 1980 and since then has served as Membership Chairperson for two years and President for three years in the Kobe Chapter. She was sworn into the JALT National Executive Committee last summer when the former Membership Chairperson resigned. As the new National Membership Chairperson, she has assisted in starting the Himeji and Utsunomiya Chapters, and will be working with Kochi, Shimonoseki and Kushiro members towards establishing chapters in those areas.

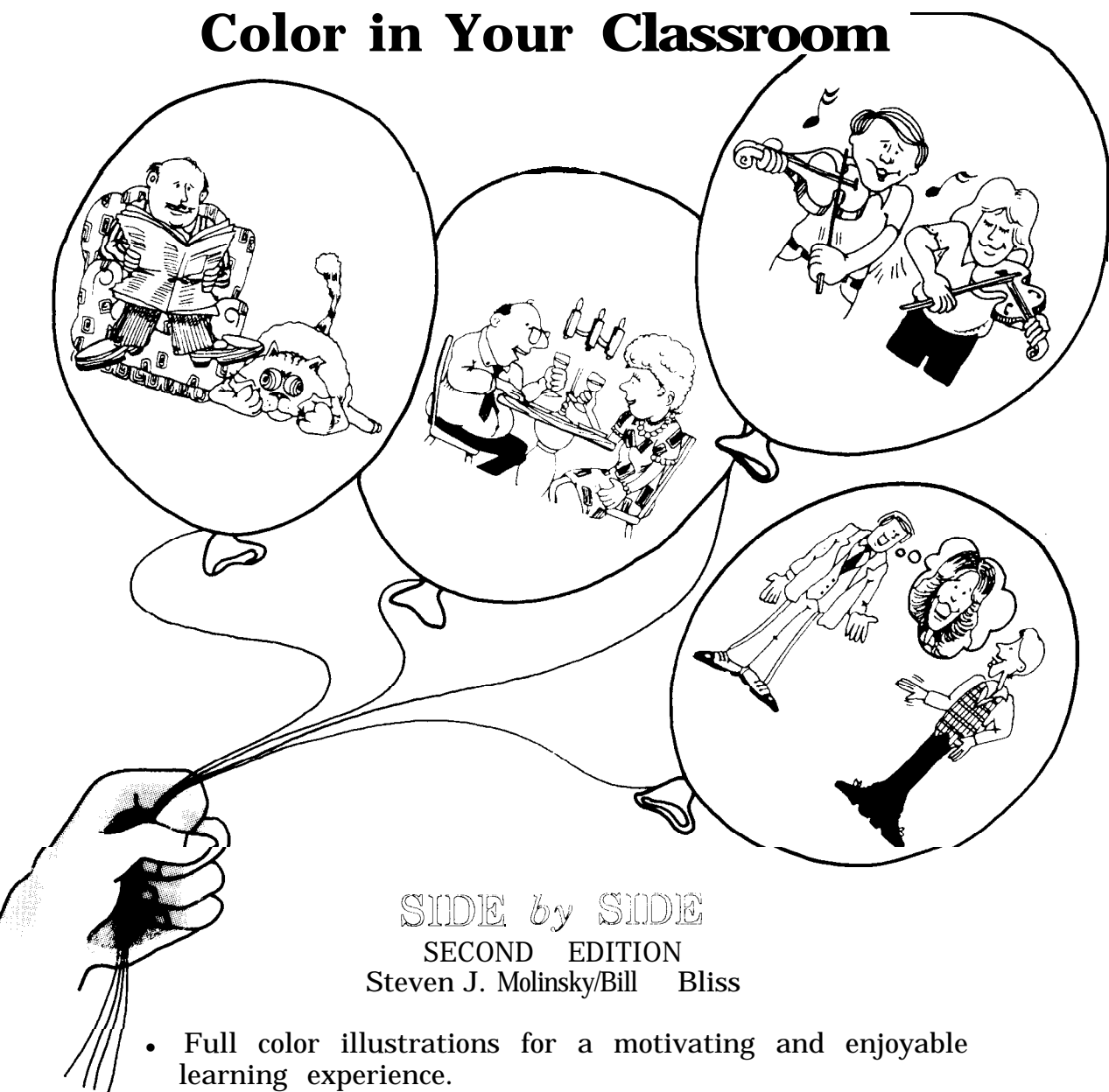
While expansion of the organization through the addition of new chapters is a desirable goal, it is important that we approach this cautiously considering our priorities and the limits of our resources. If we are to continue to grow both in numbers and in influence, it is important that we maintain the quality of our services to the current membership and stabilize the organization domestically and internationally as a viable network for language professionals."



See that your Language Teacher follows you. Send this form **ALONG WITH YOUR CURRENT MAILING LABEL** to the JALT Central Office: Lions Mansion Kawaramachi #111, Kawaramachi Matsubara-agaru, Shimogyo-ku, Kyoto 600.

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# Color in Your Classroom



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PRENTICE HALL REGENTS

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# My Share

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*TV games are popular as models for classroom activities. Here is a particularly good one, but it has one disadvantage: you need to know Japanese to play it!*

## Playing a Popular TV Show in Class

Hideto D. Harashima

For any teacher who uses a communicative syllabus, keeping students' motivation at high level and getting spontaneous and lively responses from them are objectives not always easy to attain. It is especially hard when the students are a group of homogeneously reserved Japanese. The teacher usually has to swear to make them say something of their own.

In such cases, game playing often serves as a very useful tool for the purpose of ice-breaking, raising the classroom spirit and, above all, getting the students engaged in an interactive role. An ideal form of a game is one that provokes the students into thinking for themselves and quickly expressing their conclusions. I have been incorporating such a game in my lessons and have seen its wonderful effect on my students. Let me share this idea with you.

The game is called, in English, "We asked 100 People." The TBS quiz show of this title has been very popular among Japanese, especially among teenagers, for the last few years, so you can assume that almost everybody knows how to play it.

The TV staff members go out into town in advance and make a survey by putting one question to a hundred people randomly selected, as in conducting an opinion poll or a questionnaire. The MC of the show has the results of the survey and puts the same questions to the players, who then try in turn to guess what answers were most popular among the questionees. The number of questionees who gave the answer guessed by the player becomes the number of points scored by the player's team. For example, the team scores 35 points if the answer matches the answer given by 35 questionees.

We asked 100 adults in Kyoto, "What can be completed in just 3 minutes? Here are 6 answers:

<u>Answers</u>	<u>No. of people</u>
1. a cup o' noodle	37
2. toilet	29
3. phone call	11
4. tooth brushing	7
5. instant photograph	3
6. Ultraman (TV cartoon)	2

Void answers: TV commercials, make-up, bathing, smoking

## Pre-class Preparation

Purchase the book *Kuizu Hyakunin-ni Kikimashita* (Quiz: We asked 100 People) published by Asahi Sonorama at 730. Pick out some quizzes that you think interesting and translate the questions and answers into English.

## In Class

Divide the students into two facing teams. You play the role of MC and give each team one question in turn. The students are supposed to raise their hands as soon as they have come up with an answer. Point to the quickest student, and if his/her answer matches one of the hidden correct answers, give the corresponding number of points to his/her team. Then accept further answers from both teams until all the hidden answers have been correctly guessed. Allow the players to form huddles to produce an English answer. At your discretion give hints to stimulate them. At the end of the game the team with the most points is declared the winner. You will see your students get really exuberant and start calling out, wanting to be picked.

## A Variation

If you want to give some of the more timid members of the class pressure to speak, you can change the format slightly. Give each team an *uchiwa* (a round fan), a flag or whatever, and make the rule that only the player with the *uchiwa* can give an answer. To be released from the pressure, the student must say *something* before the *uchiwa* can be passed to another member of the team.

## Time Required

Usually I play three rounds of the game in any class session, and it takes 15 to 20 minutes. I guarantee your students (and you) will enjoy the game very much. Give it a try and have a lot of fun!

*Hideto D. Harashima is a lecturer at Takasaki City University of Economics, Gunma.*

We asked 100 adults in Tokyo, "What would you do if you really couldn't get to sleep?" Here are 7 answers:

<u>Answers</u>	<u>No. of people</u>
1. drink alcohol	28
2. read	23
3. count numbers	12
4. watch TV	8
5. try to think about something	6
6. listen to music on the radio	4
7. roll over	4

Void answers: do some exercises, knit something, smoke, take a sleeping pill, use ear plugs, have a bath

Video Course

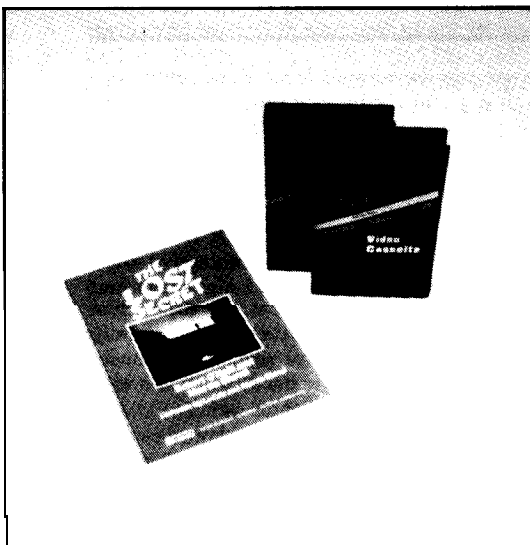
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(1 x60min & 1 X70min)
- 1 Coursebook  
(bilingual) (180 pages)

[Beginner's Level]



Audio Course

# BBC BEGINNERS' ENGLISH

Materials :

- 1 Student's Book
- 1 Workbook
- 1 Teacher's Book
- 2 Class Audio (x 60 min)
- 3 Language Review Audio  
(x 90 min)

(Beginner's Level]



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# JALT

## Under Cover

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### ATTENTION

Please note the change in format in the headings for Book Reviews. All future Book Reviews should be submitted to the Book Review editors following this, the TESOL Quarterly Book Notices format. Please refer to any recent issue of TESOL Quarterly or any issue of The Language Teacher from October, 1989, for reference.

**A World of Books: An Annotated Reading List for ESL/EFL Students.** Dorothy S. Brown. Washington D.C.: TESOL, 1988. Pp. 70.

Ms. Brown has provided teachers of English to speakers of other languages a genuine service. She has, with the assistance of colleagues and publishers around the world, compiled a brief annotated reading list of books which are suitable for ESL/EFL students. It is, in fact, the fruit of a paper presented at the 1978 TESOL Convention in Mexico City.

Based upon the premise that reading extensively is an excellent way to improve language ability, the purpose of the book is twofold: first, to help advanced ESL/EFL students select appropriate reading materials, and second, to suggest books which can be read by an entire class.

It should be carefully noted that the list is comprised of books which have not been edited for foreign readers. With reference to the U.S. Foreign Service Institute's classification of reading proficiency levels, most of the books are suitable for students at the R-3 level: that is, having the ability to grasp the essentials of standard but uncomplicated prose without a dictionary. Moreover, the books were selected according to the following criteria:

1. With occasional exceptions, the books do not exceed 300 pages.
2. They contain little or no nonstandard English.
3. The author's view is tolerant and appreciative of the values and customs of all cultures.
4. They have all been written in the 20th century.
5. They deal with many subjects and are set in many parts of the world to appeal to a fairly large number of readers.

The list itself is very straightforward. It is divided into two parts: fiction (65 entries) and nonfiction (53 entries) and each section is listed alphabetically according to the author's surname. Each entry includes the author's name, title of book, copyright date, publisher, length and a brief description.

Of special usefulness are the four appendices. Appendix I categorizes books according to location. Thus, one can easily find books on Africa, Asia, the Middle East, the Pacific, and so on. Appendix II deals with topics and genres. Here one can find books related to animals, autobiographies, mysteries, Native Americans, refugees, science, and so on. Appendix III contains books which the author feels are short and easy to read (R-2 level). Among the many titles are Steinbeck's *The Pearl* and Mowat's *Never Cry Wolf*. Appendix IV, on the other hand, lists books appropriate for advanced readers (R-4 level). Lessing's *The Grass is Singing*, Bradbury's *Fahrenheit 451*, and Shirer's *Gandhi: A Memoir* are some of the titles one will find here.

Many readers will undoubtedly feel that their favorite book or books have been irremissibly omitted. One is tempted to ask "What about Thomas's *The Lives of a Cell* or Soseki's *Botchan*?" It is at this point that the reader should remember *A World of Books* is itself not written in stone. The author acknowledges both the considerable number of books available as well as the various ways in which the bibliography may be used. In brief, *A World of Books* is simple, practical and convenient.

Reviewed by Rand Uehara  
Saga Medical School

**Experiences: Reading Literature.** John Dennis. Rowley, MA: Newbury House, 1987. Pp. 222.

**Literary Portraits: An Anthology of Modern American Prose and Poetry for Students of English.** J. Donnie Snyder.

New York: Collier Macmillan, 1989. Pp. 217.

Both *Experiences* and *Literary Portraits* are anthologies of relatively modern writing compiled for classroom use. Both have ample notes and clear introductions and both are attractively-produced, well-arranged and allegedly suitable for use in high-intermediate to low-advanced classes. Of the two, *Literary Portraits*, compiled by J. Donnie Snyder, is the more immediately appealing to students; it has an intriguing Edward Hopper picture on the cover, a slightly larger format, a more attractive layout and a number of well-chosen photographs which accompany the text. *Experiences*, compiled by John Dennis, appears duller at first sight but is undoubtedly the better text. Both anthologies suffer from slipshod editing; spotting the errors of fact in both books is an engaging, if depressing, task. Is it really possible that the editors at Collier-Macmillan could confuse Rousseau the philosopher and Rousseau the painter; and can one believe that the Newbury House editors think Pietermaritzburg is in Denmark? That may sound a carping criticism, but Japanese students in particular believe that what is in a book is 'true' and all too often commit such 'facts' to memory.

Despite its superficial attractions, *Literary Portraits* is not an easy text to use in the EFL classroom; the vocabulary is often hideously difficult--"Partici-

# ゲームとぬり絵 使える英語は遊びから

Play Englishは、遊びを通じて英語を教えるために作られた、ワークブックの付いたカードセット(フォニクステープ付)です。テキストだけを使うよりもっと楽しく、完全な実用英語が教えられるよう、多目的なカードを使う新しい幼児英語教育アプローチを採用しています。副教材として、あるいはメインの教材としても使えます。

先生用の Teaching Manual には、ゲームやクラス内でのいろんな活動、そして子供たちが喜ぶ、命令形を使ったオリジナルな教え方がたくさん紹介されています。このセットの着想の手がかりとして次のような基準が考慮されました。たとえば、クラスは活発で楽しくなければならぬこと。まずリスニング、次にスピーキング、そしてリーディング、ライティングという英語学習の自然な順序を守ること。さらに、先生のさまざまな状況に合わせられるよう、ある程度の融通がきくことなどです。

Play Englishの43レッスンで、今までテキストと黒板だけでしかできないと思っていたものを教える新しい方法がたくさん見つかるでしょう。

Play Englishにはフォニクスと英会話の基本を教えるため360枚のカラーカードがついています。さらに40ページのワークブックとアルファベット各文字の音やその他の練習を収録したフォニクステープがセットに含まれています。

**PLAY ENGLISH is a Workbook & Card Set (plus a Phonics tape)** designed to TEACH while playing. A new approach to teaching children, using versatile cards to teach full lessons of practical English in a much more enjoyable way than any textbook. It can be used as a supplement or as main course material.

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## TEACHING MANUAL

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#### GOALS

- Colors as nouns and adjectives

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T: Point to	black.	white.	orange.
Touch	brown.	blue.	green.
Pick up	purple.	red.	
Put down	pink.	yellow.	

**B** You can also give them exposure to these words as adjectives.

T: Pick up the black card.

**C** The repetition and games described in Lesson 1 (G. 1.) can also be used here.

#### WORKBOOK

**D** They are now ready to do the oral practice for pages two and three of the Workbook. Teach the vocabulary as always (pointing, touching, etc.) and teach them to color as told. Later question-and-answer practice can be done as indicated in the Workbook.

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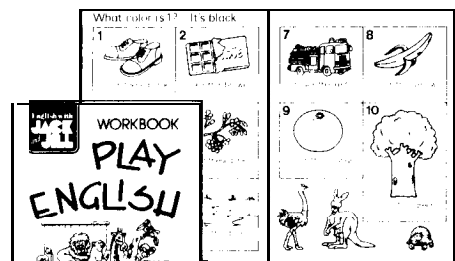
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pation in McDonald's rituals involves temporary subordination of individual differences in a social and cultural collectivity—and few of the texts are suitable for use with classes of only average motivation. This is a pity because many of the topics in *Literary Portraits* are controversial and some are written with real bitterness, a useful corrective to the bland pap which is the habitual fare of students in the EFL classroom. Regrettably, most classes would need to have each text thoroughly edited-or rewritten-before tackling the original. In spite of its shortcomings, *Literary Portraits* is a sound text if used with great care. The three sections of the book are titled "Observing the Melting Pot," "American Introspection," and "Changing Roles and Perspectives." Three poems and twenty-four prose pieces, each about three pages long, make up the text. Every piece is preceded by three brief notes: "About the Author," "Setting the Scene," and "Pre-Reading Considerations." Each is then followed by "Discussion Points," "Composition Topics," and "Research Ideas." Provided that the teacher possesses sufficient knowledge of the real world to spot the more glaring errors, *Literary Portraits* would be a useful source from which to select reading topics.

*Experiences* is a far better text for the typical EFL classroom in a Japanese college or university. The chosen texts are shorter, clearer and, in general, far more interesting. John Dennis has selected 22 pieces of literature, none of which have needed adaptation or editing. The chosen items include extracts from the work of Isak Dinesen, D.H. Lawrence, John Donne and Liam O'Flaherty as well as such American writers as William Samyan and John Steinbeck. Both the teacher and the student using *Experiences* are given more of a helping hand than is the class struggling with *Literary Portraits*: The text is broken into numbered paragraphs and the work passages following each piece are well within the capacity of most college classes. The book is divided into five theme-related sections: "Nature," "Work," "Love," "Difference," and "Wisdom." The love section, for example, contains a poem by John Donne, a short story by the Irish writer Liam O'Flaherty, and two short pieces by Jessamyn West. Arthur Hoppe's short story, "Sam and the Rutabagas," in the wisdom section, is genuinely funny-why, one wonders, is there so little that is amusing in the world of language texts? Saroyan's story, "The Parsley Garden," is a moral tale of growing up and ethical values. The fact that *Experiences* presents a brief grammar review after every piece maybe seen by some students as a distraction, but many teachers will welcome the inclusion as every grammar review ties in with the preceding text.

While both books have some good points, neither book is flawless. *Experiences* is by far the more appropriate for the Japanese college classroom.

Reviewed by Bill Corr

#### JALT Research Grants

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

**Something to Read.** Christine Lindop and Dominic Fisher. Cambridge: Cambridge University Press, 1988.

*Something to Read* is exactly what it purports to be, a reader for elementary students. It is designed to be used independently by students, or as a complement to a course book. With a bit of flexibility on the part of the teacher, however, it can be used as a reading coursebook in itself.

The book consists of a series of short reading passages loosely grouped into three sections. Each reading becomes progressively longer and more complex, and is followed by a brief task to test comprehension. Most of the readings consist of excerpts or abridged versions of authentic sources. The topics cover a wide variety of subjects, from demographics to psychology. The type of reading material varies as well: poetry, recipes and even stories with a moral.

The book itself is attractive and well packaged for the reader with little confidence or motivation. Colored photographs, maps, drawings, graphs, and captions are of high quality and have great potential to draw in those students who are easily discouraged or intimidated by page after page of incomprehensible words.

As a main course book the readings lend themselves to a variety of activities. They can be used for skimming, scanning, and speed reading tasks, and the generous pictorial quota encourages students to make intelligent guesses about unknown material. Readers are encouraged not to use a dictionary.

Whether used as a supplement or a course book, *Something to Read* offers a delightful escape from pedagogical constraints and a chance to simply sit down and read for the sheer pleasure of reading.

Reviewed by D.R. Wilson  
Tokyo Sophia Foreign Language College

**Brief Encounters: A Practice and Activity Book for Intermediate ESL/EFL Students.** George P. McCallum. Rowley, MA: Newbury House, 1987. Pp. 209.

Literary purists may blanch when they first inspect *Brief Encounters*, for the author has taken such works as *Rip Van Winkle*, *Jane Eyre*, and *Robinson Crusoe* and reduced them to one page summaries to make them more accessible to the intermediate ESL/EFL student. In the "To The Teacher" section the author states: "Although the underlying purpose of the book is to practice English, not teach literature as such, it is hoped that indirectly *Brief Encounters* will encourage students to want to read the original stories or at least good simplified versions of them." After teaching this

#### REMEMBER

December 15 is the deadline for submission of Conference Reports for inclusion in the February, 1990, issue of *The Language Teacher*.

book in several intermediate classes, I have found that some students do develop a genuine interest in reading the original work in a longer version.

The book is divided into twelve units, each unit built around a different literary work, and divided into three sections. Before reading the summary, students are given information about the author, a list of "Words You May Not Know" and the "Structure for Review." All of the target vocabulary is in bold type in the summary and the structures are practiced in two exercises at the end of the summary. The first two sections conclude with a homework assignment that reinforces the structure.

In the second section there is a new list of vocabulary and a new structure for review, both of which are worked into an interview with the main character of the story. Another practice exercise follows the interview and then in the homework assignment students are given a "One-sided Dialogue" in which an interviewer asks the main character different questions but this time the students are asked to supply the answers to the questions. When the assignment has been done, the students carry out the interviews in pairs.

The third section consists of a vocabulary quiz, questions for discussion, and communicative activities. I have found the vocabulary quiz to be very useful, but the discussion questions and communicative activities are usually beyond the reach of my intermediate students. "Discussion" quickly degenerates into simple sentences separated by painful pauses.

This book works best as a supplementary text. Each section of the unit fits well into a 30-45 minute time block. I teach a two hour class once a week and use **Brief Encounters** during the last 30 minutes of the class. In this way the class covers one unit in three class sessions. In my experience in Japan, it is rare when a student tells me that he likes a particular text, but several of my students have said just that about **Brief Encounters**. The vocabulary and structures are challenging without being too difficult and the students enjoy learning about famous literary works even in a drastically reduced form.

Reviewed by J.W. Gordon  
Four Seasons Language School

**Learning to Read in a Multicultural Society: The Social Context of Second Language Literacy.** Catherine Wallace.  
London: Prentice-Hall, 1988. Pp. 212.

In most cases, we find that ESL texts are rather general, covering a wide variety of cases, or applying theories in a rather general fashion. Not so the book *Learning to Read in a Multicultural Society*, which is not a textbook but a teacher reference text. It applies to a very specific case, i.e., teaching small children in England, who come from a foreign language background, to read in English. If we were in such a teaching situation, we might find the book useful. However, it is probably of little use to us in Japan, except perhaps to those teaching in international grade schools.

Wallace speaks of the importance of "literacy"; that is, the importance of reading in English in British society, especially among children who are not native English speakers. Discussion is also included of the importance of literacy in the child's native language, but she offers few hints as to how this might be achieved, given the variety of languages other than English used by people in the U.K. She points out the poor quality of texts available for learning to read for child-learners, but, again, offers little advice as to how this problem might be overcome.

In the last sections of the book, she discusses the possibility of texts in non-standard English and of bilingual texts.

Generally speaking, she seems to be deploring the current state of reading texts, and instruction in England, especially as it applies to children who are not native English speakers. From what she says, the textbooks available to children learning to read are of the "Dick and Jane" variety, which many of us remember all too well. According to Ms. Wallace, the typical text features white people, men being the most active characters.

In one of the most useful parts of the book, Wallace goes into the difficulties of, and gives suggestions for, writing a reading text for child-learners.

Finally, the book seems to be suffering from a common ESL syndrome; that is, the author deals with things that are obvious to most experienced ESL instructors. Not only that, but the author doesn't seem to have any realistic solutions for us, for the problems that many teachers perceive. The most interesting part of the book, which the author seems to have hit upon accidentally in the course of her research, is the usefulness of the practice of conferencing with students, to discover the extent of their understanding or confusion. If we use this as a teaching tool, we'll be more in touch with students' progress, and will be better able to assist them in their learning.

Reviewed by Janice Esche  
Temple University Japan



#### ATTENTION SPECIAL ISSUE GUEST EDITORS:

Please note that the new deadline for submissions to *The Language Teacher*, the 25th, applies to you, too. You should send in all materials by the 25th of the month two months prior to "your" issue.

The Editors



## 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; an exclamation (!) indicates third-and-final notice this month. All final-notice items will be discarded after November 30th.

CLASSROOM TEXT MATERIALS/  
GRADED READERS

- \*Aldred, D., Bulger, T., & Evans, G. (1989). *Interpretations in English*. London: Cassell.
- \*Allsop, J. *Making sense of English grammar*. (1989). London: Cassell.
- \*Allsop, J. *Making sense of English grammar exercises. Self study edition with answers*. (1989). London: Cassell.
- \*Britten, D. & Dellar, G. (1989). *Using phrasal verbs: Goings-on at the Royal Park Hotel*. London: Prentice Hall International.
- \*Johnson, V., & Snowden, p. (1988). *Turn on! Listening for cultural information*. (Student's, Teacher's, Cassettes). Tokyo: Macmillan Language House.
- Allemano, J. (1989). *Concepts: An advanced short course*. Walton-on-Thames, Surrey: Nelson.
- Bennett, S.M. & van Veet, T.G. (1981). *The topic dictionary: English words and idioms*. Walton-on-Thames, Surrey: Nelson.
- Blundell, J. (1989). *Practicing grammar workbook 1*. Walton-on-Thames, Surrey: Nelson.
- Boyd, T. (1988). *In their own words. Interviews with personalities*. Walton-on-Thames, Surrey: Nelson.
- Carrier, M. & The Centre for British Teachers. (1985). *Take 5: Games and activities for the language learner*. Walton-on-Thames, Surrey: Nelson.
- Hadfield, J. (1984). *Elementary communication games: A collection of games and activities for elementary students of English*. Walton-on-Thames, Surrey: Nelson.
- Hedge, T. (1986). *In the picture. (Skill of Writing Series, pre-intermediate)*. Walton-on-Thames, Surrey: Nelson.
- Hedge, T. (1986). *Freestyle. (Skill of writing Series, intermediate)*. Walton-on-Thames, Surrey: Nelson.
- Kindler, D. (1981). *Picture prompts*. Walton-on-Thames, Surrey: Nelson.
- Norman, S. & Hutton, T. (1984). *The contrybar story I: Reviewing the situation*. Walton-on-Thames, Surrey: Nelson.
- White, G. & Khidhayir, M. (1983). *In business*. Walton-on-Thames, Surrey: Nelson.
- !Beckerman, H. (1989). *Guessworks! A musical mysteryplay*. (A theatrical approach to listening). New York: Collier Macmillan.
- !Carrier, M. (1988). *Business circles*. Walton-on-Thames, Surrey: Nelson.
- !Chan, M. (1989). *Process & practice: Activities for composing in English*. New York: Collier Macmillan.
- !Clarke, D. (1989). *Talk about literature*. London: Edward Arnold.
- !Cotton, D. (1988). *Keys to management*. Walton-on-Thames, Surrey: Nelson.
- !Fowler, W.S. & Pidcock, J. (1988). *Synthesis*. Walton-on-Thames, Surrey: Nelson.
- !Hall D. & Foley, M. (1988). *The last word. (Skill of speaking series, intermediate)*. Walton-on-Thames, Surrey: Nelson.
- !Kelty, J. (1989). *The English workbook; An interactive*

*approach to listening/speaking*. New York: Collier Macmillan.

!Salz, J. (1989). *Stages of life: Mime, improvisations, role plays and skits for English language learning*. Tokyo: Yamaguchi.

!Shakleton, M. (Ed.) (1989). *Further recollections: Ten stories on five themes*. London: Edward Arnold.

!Thomas, B.J. (1989). *Advanced vocabulary and idiom*. London: Edward Arnold.

!Thorn, M. (1989). *Accurate English: Lower intermediate level*. London: Cassell.

!Voller, P. & Widdows, S. (1989). *Chatterbox: A conversation text of fluency activities for intermediate students*. New York: Collier Macmillan.

TEACHER PREPARATION/REFERENCE/  
RESOURCE/OTHER

\*Krashen, S. (1989). *Language acquisition and language education*. London: Prentice Hall International.

\*Leech, G. (1989). *An A-Z of English grammar & usage*. London: Edward Arnold.

\*Odlin, T. (1989). *Language transfer*. Cambridge: Cambridge University Press.

White, R. (1982). *The English teacher's handbook: A short guide to English language teaching*. Walton-on-Thames, Surrey: Nelson.

*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 word 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. 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:

Alder-son, et al. *Reviews of English language proficiency tests*.

Anger, et al. *On your way I & 2*.

Azar. *Understanding and using English grammar*, 2nd ed.

Blanton. *Idea exchange 2*.

Blum & Seymour. *Stepping out*.

Boardman & Holden. *English in school*.

Brown, D. *A practical guide to language learning*.

Brown, J. *Understanding research in second language learning*.

Byrne. *Roundabout activity book*.

Celce-Mucia & Milles. *Techniques and resources in teaching grammar*.

Cellman. *On course 1*.

Chamberlain and Baumgardner. *ESP in the classroom*.

Chaudmn. *Second language classrooms*.

Connor & Kaplan. *Writing across cultures: Analysis of L2 text*.

Davis & Rinvoluceri. *Dictation*.

Dobbs. *Reading for a reason*.

Dunkel & Gordcr. *Start with listening*.

Ellis & Sinclair. *Learning to learn English*.

Fox (ed). *Collins essential English dictionary*.

Fmmkin & Rodman. *An introduction to language*, 4th ed.

Graham. *Jazz chants fairy tales*.

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Greenhalgh, et al. *Oxford-ARELS preliminary handbook*  
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 Hughes, (ed.). *Testing English for university study*.  
 Johnson. *The second language curriculum*.  
 Jones & Alexander. *International business English*.  
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 Kennedy. *Language planning and English language teaching*.  
 Littlejohn. *Company to company*.  
 Lowe & Stansfield. *Second language proficiency assessment*.  
 Morgan & Rinvolucri. *The Q book*.  
 Murphy. *Grammar in use*.  
 Nunan. *Syllabus design*.  
 Nunan. *Designing tasks for the communicative classroom*.  
 Parwell. *The new Oxford picture dictionary*.  
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 Rooks. *Non-stop discussion workbook, 2nd ed.*  
 Schimpff. *New Oxford picture dictionary intermediate workbook*.  
 Snyder. *Literary portraits*.  
 Trueba. *Raising silent voices*.  
 Viney and Viney. *Mystery tour*.  
 Watanabe, Gibbs & Gibbs. *News & views*.  
 Yalden. *Principles of course design for language teaching*.  
 Zevin. *New Oxford picture dictionary beginner's workbook*.  
 Zimmerman. *English for science*.

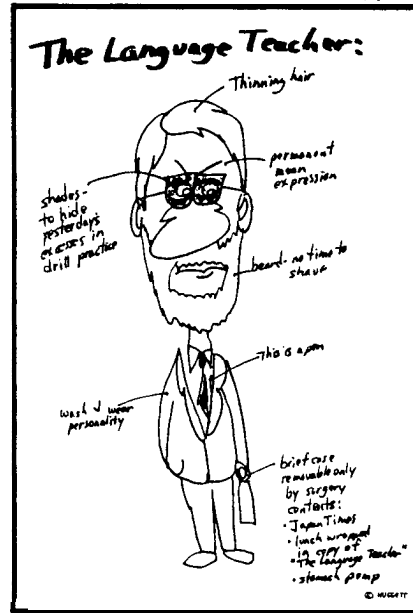
### TESOL CALENDAR

TESOL '90 — San Francisco, CA  
 TESOL '91 — New York, NY  
 TESOL '92 — Vancouver, B.C.

### A Reminder from the Editors

*The Language Teacher* welcomes meaningful, well-written contributions, but requests that the guidelines in the editorial box on page 1 be followed. Those wishing unused manuscripts to be returned should include a stamped self-addressed envelope. ALL Japanese language copy must be submitted to the Japanese Language editor.

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# Chapter Presentation Reports

*Chapter presentation reports written in English should be sent to co-editor Eloise Pearson; those written in Japanese should be sent to the Japanese Language editor (seep. 1). They should reach the editors by the 25th of the month two months prior to desired month of publication, although actual publication dates may vary due to space limitations.*

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

## ATTENTION

All English-language chapter reports should be sent to co-editor Eloise Pearson, Sugacho 8 banchi, Shinjuku-ku, Tokyo 160 (tel: 03-351-8013; fax: 03-351-4596). Reports in Japanese are to go to the Japanese Language editor.

## CHIBA

### GIVE THEM A CHANCE TO TALK

By Takashi Miura

Several years ago and still new to the profession, Takashi Miura claims to have felt isolated in his classroom at Toyohashi Kogyo Senior High School. The students were unresponsive even as he encouraged them to speak up in class and talk to him. This "trial by silence" was the initial motivation in his ongoing search to discover why students are reluctant to speak and what actual steps we, as teachers, might take to help remedy the situation. Participants at the September presentation were fortunate to share some of these findings.

Mr. Miura began by first detailing some of the reasons for and components of "shyness." What different factors result in the silence so familiar to language teachers in Japan? Student indecision in answering simple questions was examined with possible solutions being practice in decision making and negotiation. For communication activities to be successful, students need to gradually build up these skills in a mutually supportive atmosphere in which the teacher is less of an interrogator and more of a counselor.

With students working together in groups, they are more likely to discuss subjects which truly interest them and to eventually develop some measure of autonomy. To illustrate what he actually does with his own students, Miura invited the participants to engage in numerous activities designed to relax students and familiarize them with the culture of the second language. Each lesson fit into a cohesive pattern of written work followed by speaking, confirming and feedback activities and finally a discussion session.

Mr. Miura's clarity and comprehensiveness along with the sheer bulk of material presented attests to the obvious devotion he has for his students. With such

dedication, we sincerely hope, lies the future of language teaching in Japan.

Reported by Bill Casey

## FUKUI

### CURRICULUM/SYLLABUS DEVELOPMENT BASED ON THE NEEDS OF YOUR ADULT ESL STUDENTS

By Carl Sullivan

The September meeting involved a discussion of effective curriculum/syllabus planning. The needs of students and limitations of a particular program were highlighted as key areas in planning. Individuals in the group brought up ideas and experiences within these areas. Ways of implementing plans and suggestions for checking whether the goals of a plan have been met were given. Finally, elements of a "good" curriculum/syllabus were identified, stressing flexibility as well as allowing for creative input from instructors.

Members in attendance represented a variety of aspects of language instruction in Japan. This diversity contributed to an interesting discussion of the topic from various points of view.

Reported by Jean Monroe

## MORIOKA

### POLARITY TEACHING: LINKING EMOTIONAL & COGNITIVE LEARNING

By Elaine & Jack Voci-Reed

The September meeting was a preview of the Morioka Chapter workshop to be given at the JALT Okayama Conference in November.

The first part of the presentation covered the theoretical basis of accelerated learning, especially the importance of a relaxed environment for learning. A study was cited in which high school students demonstrated less flexibility and creative problem-solving skills when they were tense and worried than when they were relaxed and comfortable. Three ingredients of a supportive environment include specific, sincere, and immediate feedback from the teacher to the students.

In discussing some elements of brain research, it was emphasized that the brain needs, and enjoys, continual challenge. Participants were told, "Don't bore your brain-exercise it!" The application of imagery as a rehearsal for learning was discussed, as was the power of teacher expectations on students' performance. In a study done in an elementary school in America, teachers were told that their classes had several students who were above-average in "potential" at the beginning of the school year. By the end of the year, these students had, indeed, improved. The students, however, had been selected at random and had not really been above average at all. Researchers noted that the teachers' expectations had been enough to increase the I.Q. scores of these students by 25 points. They identified specific behaviors of the teachers, often out of their conscious awareness, that they showed toward the "special" students, including verbal encouragement, frequent praise, and increased

personal attention. Because the teachers believed the students were likely to achieve more, they helped support that outcome.

Participants engaged in a demonstration of a lesson plan using a video of the Grand Canyon set to music for creative poetry-writing in the classroom. By accessing the musical, creative, right brain and linking it with the logical, cognitive left brain, participants were able to have a learning experience using English that they described as "enjoyable" and "meaningful."

Throughout the presentation, the Voci-Reeds emphasized that learning is more complete and meaningful and becomes long-term when both the right and left brain are engaged.

**Reported by Natsumi Onaka**

## **TOKYO**

### **SOME NOTES ON WRITING**

Some of the theoretical and practical aspects of teaching writing were featured at Tokyo JALT's September program. A demonstration of an effective teaching technique, an explanation of the ways in which theorists classify the writing process, and a description of one university's strategy for including writing in its curriculum filled up the afternoon.

The program began with Anthony Butera's favorite method for teaching students basic organizational skills in writing. Participants were led through a brainstorming session, the grouping of similar-idea concepts, and the construction of a topic sentence.

Daniel Horowitz of International Christian Uni-

versity provided some of the theoretical bases for teaching writing, with an overview of three popular views. From the humanistic process approaches through the professionally specific social-constructivist views, Horowitz made it clear that there are more hidden variables to consider when teaching writing than most teachers could ever imagine.

Horowitz also brought up a number of unanswered questions regarding feedback and evaluation. He recommended that teachers experiment with a variety of evaluation techniques in order to match individual learning styles, to avoid trying to correct everything, and to create a hierarchy for establishing which errors should be corrected first. He also noted, as did the other speakers, that every good writing program is based on a robust reading list.

Two teachers from Temple University, Phil Everson and Mary Patroullis, explained the course requirements and evaluation process for both the undergraduate and Intensive English programs. Students in the Intensive program are asked to write paragraphs and narratives, to use a variety of rhetorical modes, and to analyze, organize, and peer-edit essays. After being accepted into the Arts and Science degree program, students must take five writing-intensive courses in which they are expected to write between 3,500 to 6,000 words per term. Students whose writing skills deteriorate are directed into 'refresher courses' to ensure that their skills meet the university standards.

**Reported by Dawn R. Wilson**

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# Bulletin Board

Please send all announcements for this column to Jack Yohay (seep. 1). The announcement should follow the style and format of TLT and be received by the 25th of the second month prior to publication.

Jack Yohay now has a fax.  
Call him at (075) 622-1370 before transmission.

## CALL FOR PAPERS

The JALT National Summer Seminar will be held on August 3-5, 1990 at Iwate University in Morioka. The theme: Traditional Methods, New Approaches-English for the '90s. Proposals for papers should be sent to Robin Sakamoto, Morioka City High School, Kamiota Kamikawara 96, Morioka, Iwate 020 by January 15, 1990. Papers dealing with the four basic (reading, writing, listening and speaking) as well as those dealing with team-teaching will be particularly welcome.

## TESOL SUMMER INSTITUTE 1990

The institute, which features courses toward professional development and offers both graduate and undergraduate credit, will be held June 24-July 15 and July 13-August 3, 1990 (summer meeting July 13-15) at Michigan State University. The theme: Learning and Teaching Across Languages-The Common Ground. For full information: Susan Gass (Director, TSI '90), English Language Center, Michigan State University, East Lansing, MI 48824, U.S.A.; 617.363.0800; e-mail 21003 smg MSU.

## ELT METHODOLOGIES FOR THE '90s: A SOUTH-ASIAN PERSPECTIVE Hyderabad, India, Dec. 19-22, 1989

This conference, sponsored by the South Asian Association for Regional Cooperation (Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, Sri Lanka), has as its major objectives to review and evaluate recent theoretical and methodological developments in language pedagogy and to develop theoretical models and generate practical ideas relevant to classroom teaching in the developing countries. For full information: Mr. G. Rajagopal (Coordinator, SAARC Seminar), Reader, Department of Methods, C. I. E. F. L., Hyderabad 500 007, India.

## CCTS WORKSHOPS

Dr. Sheila Ramsey, formerly of I.C.U., will conduct an intensive two-day "hands-on" workshop in "Practical Aspects of Intercultural Training" Nov. 11-12 in Osaka, Nov. 19-20 in Tokyo 9:30-5:00 p.m. each day. Her Dec. 16-17 Tokyo workshop is "Language Teaching and Intercultural Training Part 1." Each workshop limited to approximately 20 participants. Apply by postcard with address, telephone number, job title, work

place, and date of workshop(s) you wish to attend to: Cross-Cultural Training Services, attn. S. Araki, 6-8-10.206 Matsubara, Setagaya-ku, Tokyo 156; 03-327-1866.

## CALL FOR PAPERS

The Language Laboratory Association of Japan will hold its 30th annual conference July 30- August 1, 1990, at the International Conference Center on Port Island, Kobe. The theme: International Communication and the Language Laboratory. Proposals for papers should be sent to: Prof. Sugimori, Kinrand Junior College, 5-26-1 Fujishiro-dai, Suita-shi, Osaka 565. The deadline for submission of abstracts is January 15, 1990. Papers dealing with the use of technology in the teaching of English, as well as those dealing with empirically based research, will be particularly welcome.

## ANNOUNCING A NEW JOURNAL and CALL FOR PAPERS

The inaugural issue of the Journal of Asian Pacific Communication, to be published by Multilingual Matters Ltd., is to appear in early 1990. This journal provides the first English-language, published forum for such widespread concerns as research on language issues and communication problems in this region and on linguistic and communication problems faced by Asian immigrants worldwide. The second and third volumes, to be guest-edited by Florian Coulmas (Chuo University, Higashi-nakano, Hachioji, Tokyo 192-03) and Braj Kachru, will be on "The economics of language in the Asian Pacific" and "Language and identity" respectively; deadlines for submissions are April 10, 1990 and December 1 st, 1990. Further information about subscriptions, the contents of the first issue, and guidelines for special issues may be obtained from the General Editors of the JAPC: Howard Giles, Communication Studies, University of California-Santa Barbara, CA 93106, USA, and Herbert Pierson, English Language Teaching Unit, The Chinese University of Hong Kong, Shatin, N.T., Hong Kong.

## 「改善懇」年次大会 JALT 代表者募集

来る12月2(土)、3(日)に開催される予定の日本語教育改善懇談会(「改善懇」)にJALTの代表として参加していただける会員の方を募集しています。予算の関係で募集人数は5名までで関東・甲信越地方の支部に属される会員の方々に限定させていただきます。詳細については、本学会の世話人である野澤和典(〒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。

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# **TEMPLE UNIVERSITY JAPAN** **Distinguished Lecturer Series**

Nov. 18-19 (Tokyo; 03-367-4141); 25-26 (Osaka; 06-361-6667); Stephen Gaies, University of Northern Iowa: Cooperative Learning Methods.

Sat. 2 - 9 p.m. (2-5 p.m. fi-ec to all); Sun. 10 a.m. - 5 p.m.

# **THE CENTER: ROSLYN YOUNG** **Synthesis in Language Education**

Rather than break down students' efforts into various elements to concentrate on, Roslyn Young, who conducts year-long Silent Way teacher training courses at Centre de Linguistique Appliquee de Besancon, Universite de France, has seen much better results by moving toward synthesis, or analysis within synthesis. For example, by working on rhythm, which reflects much of the whole of English sounds, pronunciation often falls into place, she says.

She offers a 20-hour workshop, Moving from an Analytic Approach to a Synthetic One in Language Education, Nov. 6-11 (weekdays 6 - 9 p.m., Sat. 1 - 6 p.m.) at The Center, 204 Shirono Bldg., 3-41 Manzai-cho, Kita-ku, Osaka 530; 06-315-0848 or 0797-32-9682.

# **CULTURE, WRITING AND RELATED ISSUES** **IN LANGUAGE TEACHING**

A symposium on culture, writing and related issues in language teaching will be held in Atlanta on December 8-9, 1989. Plenary presentations will be made by Dr. Shirley Brice Heath, Stanford University, and by Dr. Barbara Kroll, California State University-

Northridge. Dr. Brice Heath will also present a workshop for ESOL teachers who work with children. The registration fee is \$30 for members of any affiliate of TESOL. Deadline for registration is November 28. For additional information, contact Dr. Patricia Byrd, Chair, Department of Applied Linguistics and ESL, Georgia State University, Atlanta, GA 30303, U.S.A.: tel: 404-651-3650; fax: 404-651-2737. BITNET: ESLHPB @ GSUVM1.

# **R.E.L.C. SINGAPORE** **CALL FOR PAPERS**

The theme of the April 9-12, 1990 RELC Regional Seminar is "Language Testing and Language Programme Evaluation." Proposals for plenary/parallel papers and workshops are invited and should be postmarked by Nov. 30. Send for registration form to RELC Seminar Secretariat, 30 Orange Grove Road, Singapore 1025; Tel: 7379044; Fax: 7342753.

# **KANTO AREA YEAR-END PARTY**

The Tokyo JALT chapter will sponsor this annual year-end party on Sunday, December 10 from 1-4 p.m. at Victoria Station (4-9-2 Roppongi, Minato-ku, 03-479-4601). After a short talk by our guest of honor, Prof. John Fanselow from Columbia University, there will be a buffet luncheon and a drawing for door prizes. All JALT members and non-members are welcome. To attend or obtain additional information you are urged to call Michael Sorey, 03-444-8474 or Don Modesto, 03-360-2568. Members of other Kanto area chapters can also contact their chapter program chairperson.

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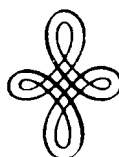
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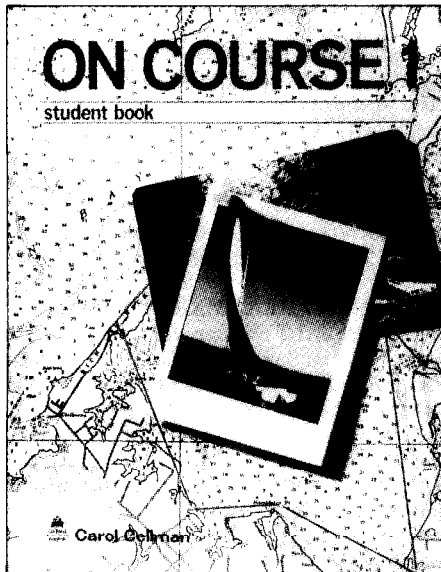
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# Meetings

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Tighter production schedules have forced us to become stricter about deadlines. Your typed, A-4 sized, one-page **doublespaced** announcement must arrive by the 1<sup>st</sup> to be guaranteed publication the next month. Late? Call 075-622-1370. Nihongo? Send it direct to K. Nozaki. address p. 1.

## CHIBA

Topic: Communicative Materials  
 Speaker: Hisatake Jimbo  
 Date: Sunday, November 26th  
 Time: 1 - 4 p.m.  
 Place: Chiba Chuo Community Center, 6F  
 Fee: Members, free; Non-members, 500  
 Info: R. Venning, 0472-41-5439

How are teaching materials developed? Do writers have certain objectives or methods in mind? Which skills are primary? Is the material of a kind that interests students? Is the language authentic? Is there an interesting theme or topic throughout? Are the target and learners' cultures contrasted? These are some of the questions material writers and teachers consider when they prepare and select text materials.

Hisatake Jimbo, a high school and college textbook writer and professor of English at Waseda University, has M.A. degrees in English from Waseda University and the University of Hawaii. He was a visiting scholar at San Francisco State University during the academic year 1983-84.

The Dec. 10 meeting will be an intra-chapter exchange of ideas and year-end party.

## GUNMA

Topic: Learning to Learn English  
 Speaker: Steven Maginn (Cambridge U. Press)  
 Date: Saturday, November 25th  
 Time: 2:30 p.m.  
 Place: Kyoai Gakuen H. S. Macbashi  
 Fee: Members: 500; Non-members: 1000  
 Info: Wayne Pennington, 0272516677  
 Morihiro Shibayama, 0272-63-8522

Learner training can cope with too many students, not enough time and different levels of ability and motivation by enabling learners to discover the learning strategies that suit them best. Drawing on *Learning to Learn English* by Gail Ellis and Barbara Sinclair (CUP 1989), this presentation, focusing on extending learners' vocabulary, offers practical advice for responsibility for their own learning. Activities will be presented which encourage learners to assess themselves and set short-term aims, explore a variety of learning strategies, build up their confidence, and find out how to organize their learning efficiently.

## KAGOSHIMA

Topic: National conference reviews  
 Speakers: Conference participants  
 Date: Saturday, November 18th  
 Time: 3:30-5:30 p.m.  
 Place: Kagoshima Chuo Kominkan, next to the Bunka Center  
 5-9 Yamashita-cho, Kagoshima City  
 Fee: Members, free; non-members, 500  
 Info: Yasuo Teshima at Gaigo Gakuin, 0992-22-0101

Members who attended will share information about JALT '89 itself, as well about specific presentations.

## KANAZAWA

Topic: Conference Feedback-Oral Reports on JALT '89  
 Speaker: Various speakers  
 Date: Sunday, November 19th  
 Time: 10:30 a.m.-12:30 p.m.  
 Place: Shakai Kyoiku Center, 4th floor (next to MRO TV building)  
 Fee: Members, free; non-members, 500  
 Info: Mikiko Oshigami, 0764-29-5890  
 Kevin Monahan, 0762-23-8516

Report on and discuss what you found especially interesting or valuable at JALT '89. A stimulating and free exchange of ideas is encouraged.

Last-minute plans for the December Christmas party will be finalized (3000 each, menu & location TBA), and extra tickets will be distributed for members to sell to friends, guests, or other interested persons.

## KYOTO

Topics: 1) Exploring the Promise of Team Teaching  
 2) Elections/Business Meeting  
 Speaker: Don Maybin (Kagawa University, Takamatsu)  
 Date: Sunday, November 26th  
 Time: 2-5 p.m.  
 Place: Kyoto YMCA, Sanjo-Yanaginobamba (between Kawaramachi and Karasuma) (075)231-4388  
 Fee: Members and guests of members, free; non-members, 500  
 Info: Kyoko Nozaki, 075-711-8972  
 Christopher Knott, 075-392-2291

Using materials developed on a project carried out with the Language Institute of Japan and junior high schools in Odawara, the presenter will analyze the benefits, problems and potential solutions of team-teaching arrangements in Japanese secondary schools. Special attention will be given to the roles of both local and foreign teachers, including how to allow for the strengths of each when planning a lesson. Various types of example lessons will be demonstrated; those who attend will be encouraged to describe their own team-teaching situations, including problems, in an effort to elicit creative solutions.

Don Maybin, M.A. in Applied Linguistics, Essex University (U.K.), is the author of the teacher's manual for Book 3 of Longman's *Coast to Coast* series.

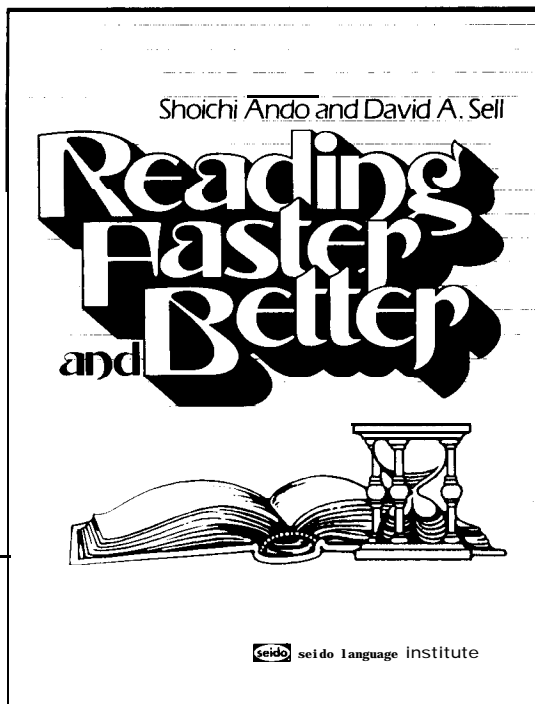
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- Figuring out unfamiliar vocabulary
- Grasping sentence structures

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**NAGOYA**

Topic: Idea Sharing: Election of Officers; Benoenkai  
 Date: Sunday, December 3rd  
 Time: 1:30-500 p.m.: Bonenkai, 5:30-7:00 p.m.  
 Place: Mikokoro Center, Naka-ku  
 Fee (meeting only):  
     Members, free; non-members, 1000  
     Bonenkai: 3,500 (for reservations, call Ms.  
     Saito by Nov. 30)  
 Info: Helen Saito, 052-936-6493  
     Tetsu Suzuki, 0566-22-5381

This is your chance to share ideas with other teachers. Bring along anything that might be helpful, including questions about how to make something better. Reports on the '89 Conference will also be welcome. For the election of officers, please be thinking of good people. We are urgently in need of help and leadership.

**NARA**

Topic: What Makes English Sound English  
 Speaker: Roslyn Young  
 Date: Sunday, November 12th  
 Time: 1-4 p.m.  
 Place: Saidaiji YMCA  
 Fee: Members, 500; non-members, 1,000  
 Info: Denise Vaughn, 0742-49-2443

For Roslyn Young, insisting on the rhythm unique to English is far more helpful than accuracy-focused pronunciation work for getting students to learn the feeling of English sounds; work on rhythm often takes care of pronunciation problems. This presentation will show you in a very short time how easy it is for your students to learn to speak native-like English. Ms. Young treats the issue of English sounds globally as a part of the whole of the English language, and sees a fundamental improvement in her students' sounds and overall grasp of the language.

Roslyn Young, a Ph.D. candidate in linguistics from Universite de Franche-Comte, is a noted language teacher and teacher trainer in France. She has taught adults, children, the mentally handicapped, and the deaf. She trained in The Silent Way with Caleb Gattegno and translated his works into French.

**OMIYA**

Topic: Report on JALT '89  
 Speaker: David Burger  
 Date: Sunday, November 12th  
 Time: 1:30-4:30 p.m.  
 Place: Omiya YMCA  
 Fee: None  
 Info: Margaret Sasaki, 048-644-3643

**OSAKA**

Topic: Cooperative Learning Methods  
 Speaker: Stephen Gaies  
 Date: Saturday, November 25th  
 Time: 2-5 p.m.  
 Place: Temple University (see Bulletin Board)  
 Fee: None  
 Info: T. Swenson, 06-351-8843

**SENDAI**

Topic: JALT '89 Presentation Reports

Speakers: Various  
 Date: Sunday, November 19th  
 Time: 1-4 p.m.  
 Place: New Day School, Yamaichi Kokubuncho Bldg., 4F  
 Fee: Members, free; non-members, 500  
 Info: Alan Gordon, 022-293-1431

Participants in the JALT International Conference on Language Teaching & Learning in Okayama will report on the various presentations and speeches they attended.

**TAKAMATSU**

Topic: Developing TPR Teaching Skills  
 Speaker: Kraig Pencil  
 Date: Sunday, November 12th  
 Time: 1:30-4:30 p.m.  
 Place: Takamatsu Shimin Bunka Center  
 Fee: Members, free; students, 250; others, 1000  
 Info: Harumi Yamashita, 0878-67-4362

Total Physical Response is potentially effective as part of a language course in many settings. It may be particularly suitable as a major component of one-lesson-a-week courses for children. Successful teaching with TPR depends on more than simply knowing about the technique. Participants will improve their skill in using TPR enough to be able to continue self-improvement if they choose.

Mr. Pencil is the founder of a successful language school in Nagoya.

**TOKYO**

Topic: For Those Left at Home: Okayama Presentations in Tokyo  
 Speakers: JALT '89 presenters from Tokyo  
 Date: Sunday, November 26th  
 Time: 2-5 p.m.  
 Place: Sophia University Library, Room 812  
 Fee: Members, free; non-members, 1000  
 Info: Michael Sorey, 03-444-8474  
     Don Modesto, 03-360-2568

For the benefit of those unable to get to Okayama this year, we will feature speakers from Tokyo summarizing the presentations they gave at JALT '89.

**TOKYO/TEMPLE UNIVERSITY**

Topic: Cooperative Learning Methods  
 Speaker: Stephen Gaies  
 Date: Saturday, November 18th  
 Time: 2-5 p.m.  
 Place: Temple University (see Bulletin Board)  
 Fee: None  
 Info: TUJ, 03-367-4141

Topic: JALT '89 Conference Reviews  
 Speakers: Anthony Robins and Kazunori Nozawa (Toyoashi University of Technology)  
 Date: Sunday, November 19th  
 Time: 1:30-4:30 p.m.  
 Place: Kinen Kaikan 2F, Aichi University  
 Fee: Members, free; non-members, 1000  
 Info: Kazunori Nozawa, 0532-48-0399; Takashi Miura, 0532-41-0740; Masahito Nishimura, 0532-47-1569

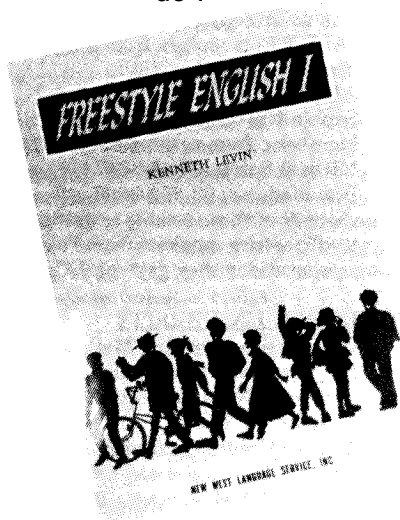
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**UTSUNOMIYA**

Topic: Internationalization and English Teaching in Japan  
 Speaker: Kunihiko Ogawa  
 Date: Sunday, November 19th  
 Time: 2-3 p.m.  
 Place: Utsunomiya University (Mine-machi Campus)  
 Fee: Members, free; non-members, 500  
 Info: James Chambers, 0286-27-1858  
 Yuji Shinohara, 0288-22-5296

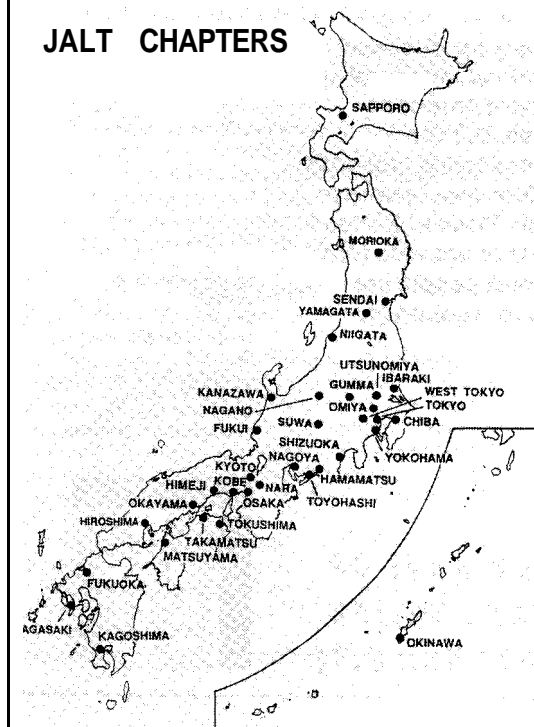
Dr. Ogawa will discuss internal and external constraints on internationalization, and point out some crucial problems with the teaching of English in Japan. He also will give some specific examples of language skills and cultural insights to be developed in order to cope with internationalization.

Dr. Ogawa (M.A. in TESL, M.A. in linguistics, Ph.D. in linguistics) is professor of English at Yamanashi University. He has also taught at the University of Utah, University of California at San Diego, San Diego State University and International Christian University, and for eight years on NHK-TV. He has written many books and papers on English conversation and TESL.

LATE FLASH: **TOKUSHIMA.** Sun. 11/26. Info: S. Nishida, 0886-32-4737.

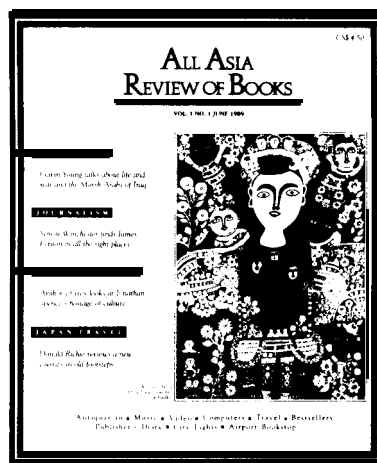
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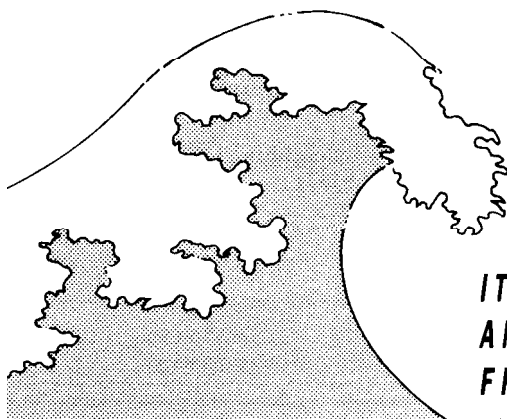
*Ready for Business* centres on the visit of an American executive to a Japanese company. Students are presented with situations they are likely to encounter in their own business lives, such as meeting a visitor, making appointments by telephone, giving a company tour, describing job responsibilities, etc.

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Andrew Vaughan and Neil Heyen currently teach at Sumitomo Metals in Tokyo, where they have had several years' experience in developing in-company language programs.

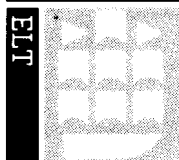
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*Please send all announcements for this column to Jack Yohay (see p. 1). The announcement should follow the style and format of TLT and be received by the first of the month preceding publication.*

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採用年月日 平成2年4月1日

提出書類 (1)履歴書(写真添付)、(2)研究業績リスト、(3)著書および主要論文別刷(またはコピー)5点以内。

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**(KYOTO)** Full-/part-time teaching positions available for native English speakers at private girls' high school beginning in April 1990. M. A. in TESOL or B. A. with more than two years' teaching experience required. Send letter of application and resume with photo to F. Okumura, Seian Girls' Senior High School, Sokokuji, Kitamonzen-cho, Kamigyo-ku Kyoto 602.

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**(SEOUL, Korea)** Full-time position: Native speaker of English, monthly openings. Salary: W1,000,000/month. Requirements: M.A. or B.A. in TESOL or related field or experience. Benefits: Partial housing, 50% health insurance, four weeks paid vacation. Send resume, copy of first page of passport, and references to: Tom Erhart, Assistant Director, English Training Center, 646-22 Yoksam-dong, Kangnam-ku, Seoul 135, Korea.

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by November 8 to Mr. Tony Deamer, Manager of International Planning, Kobe Language Center, Personnel Department, Kobe Head Office, Kobe Steel, Ltd., 1-3-18 Wakinocho, Chuo-ku, Kobe 651.

**(TOKYO)** Part-time Japanese instructor to teach comparative culture, leading class discussions on potential cultural conflicts a Japanese student will face while studying in the U.S.A. Qualifications: A Japanese national who has studied for at least two years in the United States. Contact Robert Dell, Program Director, McKendree College-Japan, 2-37-21 Eitai, Kohto-ku, Tokyo 135; 03-820-4781.

**(TOKYO)** The University of Nevada, Reno International Division in Japan seeks full-time instructors of ESL in its intensive program beginning April 1990. Minimum requirements: M.A. in TESOL or linguistics, two years' teaching experience. Interviews will be held at JALT '89 in November or in Tokyo. For more information, please contact: Jane Stroup Bauman, Academic Coordinator, 03-459-5551. Send letter of application and resume to: UNRID, Izumi Hamamatsucho Bldg. 7F, 1-2-3 Hamamatsu-cho, Minato-ku, Tokyo 105.

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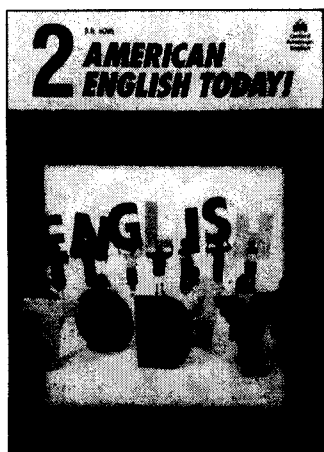
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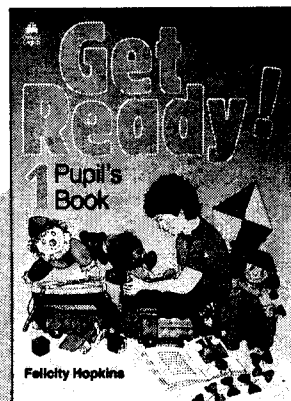
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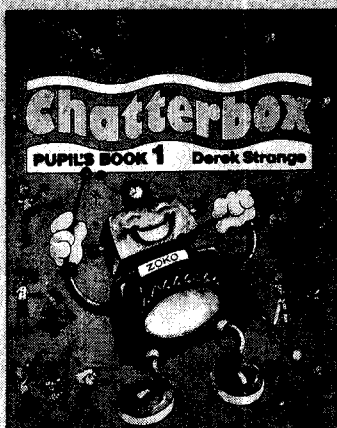
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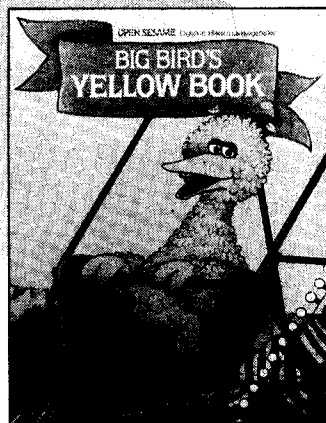
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