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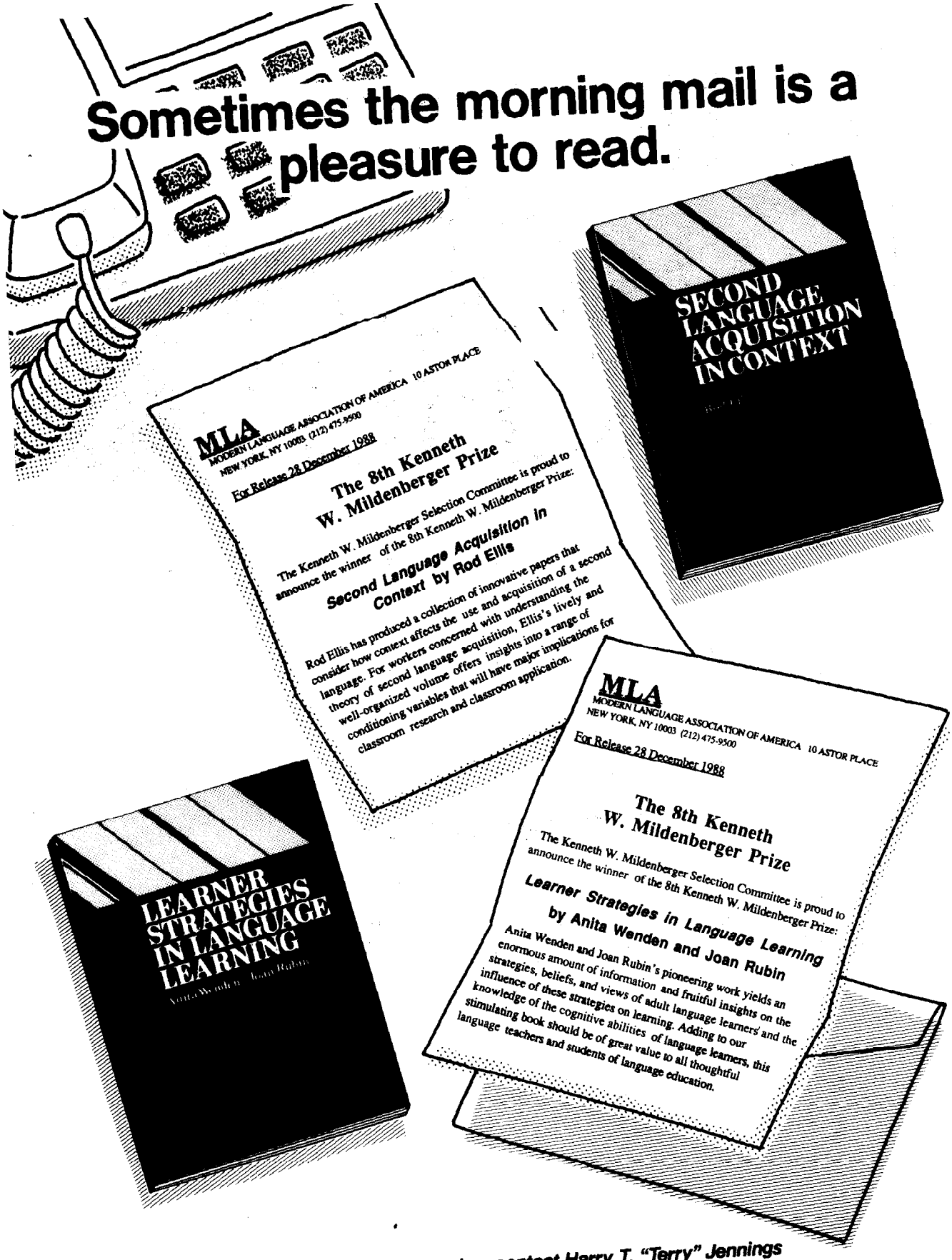
THE LANGUAGE TEACHER 5

SPECIAL ISSUE:

Songs and Music

JALT

Sometimes the morning mail is a pleasure to read.



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THE LANGUAGE TEACHER

VOL. XIII, NO. 6 MAY 1989

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Special Issue on
SONGS AND MUSIC

Why aren't songs and music used more extensively in language classrooms? One reason is the general lack of literature, especially articles that give teachers classroom techniques. The only technique that is well known and consistently used is the cloze passage and it is, for that reason, overused. Also many articles on teaching songs are, in fact, guides for teaching a particular song. An article titled "How I Teach Song X" is helpful as far as it goes, but it doesn't give teachers much help in using other songs.

Another reason is that the literature that does exist lacks a theoretical perspective. Research-oriented articles on the use of songs and music are few in number. Many of the articles published by ESL and EFL teachers appear in newsletters or teacher magazines that seem to scatter to the wind and are, for all practical purposes, lost. Foreign language (FL) teachers, for example French teachers in the United States, tend to write for more established journals, which makes their materials easier to locate, but I don't think FL teachers read the ESL/EFL literature or that ESL/EFL teachers read the FL literature. Nor are there published collections of articles or teacher reference books on the teaching of songs and music. These two reasons, the lack of a theoretical literature and the lack of a body of available techniques, seem to be the main reasons that songs and music are not used more extensively in language classrooms.

This second special issue on songs and music (the first being Vol. X:10. Sept. 1986) addresses these issues. From a global point of view, Tim Murphey analyzes how teachers can begin to understand the discourse of pop songs. From a practical point of view, David Martin's article considers how to teach the cohesive device of anaphoric reference. Jayne Gaunt describes how to use songs to increase writing skills, and Dale Griffee considers the possibility of song types as a way of classifying and sharing song techniques. Finally, Bonnie Jinmon reviews a popular song book.

As the Audio-Lingual Method recedes, we can also expect one of its children, the ESL songbook, to recede with it. In its place will come an increased awareness of popular songs and music. We hope this special issue will be a step in the right direction.

Dale T. Griffee, Guest Editor

The Top Forty for Teachers (in no special order)

by Tim Murphey

This is a brainstorming article. It aims to partially answer some basic questions and to stimulate further thought. It is organized around the following questions:

A) How do we use songs every day?
B) What might we do with them in language classes?
C) What are some of the pedagogical considerations in using songs?
D) What kind of discourse do pop songs contain?
E) What can neighboring disciplines tell us about song and music?

A, B, and C are common knowledge and you can certainly add your own ideas to these short lists and considerations. D, however, tries to take a deeper look at exactly what the features of the language in pop songs are and how these features may make them good material to exploit. Finally, E briefly takes us beyond the strictly EFL horizon with various insights from an array of domains, indicating that there may indeed be more to songs than meets the ear.

A. In everyday normal living, what do we usually do with songs or the topic of songs?

1. listen
2. sing while we listen
3. sing without listening to any recording (+ involuntary rehearsal)
4. talk about the music
5. talk about the lyrics
6. talk about the singer/group
7. talk about video clips
8. use songs and music to set or change an atmosphere or mood, as background furnishing
9. to make a social environment, form a feeling of community, make friends and lovers
10. read about their production, performance, effect, authors, producers, audiences
11. use them to dream with
12. use songs to make internal associations with the people, places, and times in our lives that the songs accompany, so they become our life's personal sound track

Some people also . . .

13. write songs
14. perform songs
15. make video clips
16. do interviews

17. write articles
18. do surveys, make hit lists

B. In TEFI., anything we can do with a text we can also do with songs, or texts about songs. In addition to 1-18 above, here are some additional things we might do in teaching.

19. study grammar
20. practice sclcctive-targeted auditory comprehension
21. read songs, articles, books, with linguistic purposes
22. compose songs, articles about songs, letters to singers, questionnaires
24. discuss a song or some aspect of Al-18
25. translate songs
26. write dialogs using a song's words, with artists or between characters
27. use video clips in many ways (see Murphey, 1988)
28. do role plays (as people in the song, or the artist/interviewer)
29. dictate a song
30. use a song for a cloze passage, guessing first
31. use music for background to other activities
32. integrate songs into project work
33. energize or relax classes mentally
34. practice pronunciation, intonation, and stress
35. break the routine
36. do choral repetition
37. teach vocabulary
38. teach culture
39. learn about your students and from your students, letting them choose and explain their music
40. have fun

C. Being natural and being academic

Looking at what we normally do with songs, outside of classes (A) and then looking at what we may do with them in classes (B) may provide us with many more ways of exploiting them. The B listings arc not necessarily better for classroom use than those in the A group, and many in the B group may happen naturally through just doing what comes naturally. However, we have to be careful not to "kill the material" by doing too much of serious B work. That's why B-40 is probably the most important thing to include when using songs in classes. (Have fun!)

Sex

When exploiting songs, we can use the topic without ever necessarily hearing a song. We may exploit the topic through readings (pop magazines, etc.), questionnaires, and discussions, using the high interest afforded the subject without necessarily using the songs themselves. In this regard it's similar to **SEX.** We don't have to have it to get most people's attention (usually). We only have to mention it.

Student centering

The way we exploit song materials to their fullest potential is not by looking at the materials, but rather by using and exploring what's inside the students. The materials are mostly just initiators of student interaction. Thus, the students' own ideas, meanings and emotions are the real materials we are using. Music and song are immensely useful and motivational in getting our students to feel, think, and react.

Connecting worlds

Probably the greatest advantage to using songs ***chosen by the students themselves*** are that we are connecting "English learning" with their world, their concerns, their fun. Pop songs are in many ways the **ESP** of adolescents. In the process of using their songs, teachers learn a lot about their students, and they can build rapport through showing respect for their students' world. Then students are usually more open to the teacher's world, the teacher's concerns and values. Respect, tolerance, and openness to learning is a two-way street. It's nice if the teacher can give a good example first (and teach students how to learn diffcrent things by giving the example of doing so herself).

Teachers learning from students learning from teachers learning from . . .

It's also good to realize that it's impossible to only teach "language" (1) devoid of content and (2) without being a communication example yourself. Language is what is the ostensible focus but amazingly enough gets acquired on the basis of the content and our "how" example. Content theoretically can be about anything our students are interested in. However, students learn much more than language and content: they learn how to communicate in interpersonal situations. If the teacher shows respect, tolerance, and openness, the students have a good chance of learning that. If the teacher is openly critical and intolerant, students will usually learn that as well. As examples for young learners, we have immense power. Let's show them how to be good interpersonal communicative learners by being so ourselves first.

D. The discourse of pop songs

Pop songs are affective, simple and repetitive, with psycholinguistic and neuropsychological qualities that may make the discourse extremely useful in the classroom. Theinformation on these characteristics comes from a pluridimensional analysis done on the top 50 English songs in the European Hot 100 in Media & ***Music's*** Sept. 12, 1987 edition (see Murphey, Ph.D. thesis [forthcoming]).

Affective: A content analysis revealed that 80% of the songs had to do with love in one of the three phases (beginning, established, or ending /-ed). In fact, ***love*** was the most frequent noun/verb in the lyrics. Flesch's (1974) interest scale, based upon the percent of personal words and the personal sentences, yielded a score of 84, described as highly dramatic with great human interest.

Of course, included in the affective content of a song are the music and the vocalizations of the singer.

It is hard to measure to what degree music is affective, but we do know that music for most of us is treated in the more feeling right hemisphere. The non-verbal vocalizations of singers (nonsense syllables, shouts, screams, breathing, gasps, etc.) defmitely appeal to affect over abstract intellect and add a personal dimension far beyond what we can mad. Still further, the intonation, stress, rhythm and pronunciation features of particular singers also go far in personalizing a text.

Simple and repetitive: Based upon syllable length and sentence length, pop songs rate 97 on Flesch's (1974) readability scale, or the reading level of an American child after five years of schooling, or an adult who stopped schooling after four years. The type/token ratio of songs is .08 which is more repetition than in comics or other light reading. The word per minute rate is only 85 (after subtracting musical intros, bridges and exits). This a about half the rate of normal conversational speech.

Pop song discourse: A discourse analysis done of the songs using a model developed by Bronckart (1985) revealed that although they were defined by their original situation of production as 'narratives" (produced for an audience which does not participate in their production), upon analysis the language in the songs was that of a conversation, or situational discourse. This was principally due to their great use of first and second person pronouns and the high verb count. To resolve this apparent contradiction, I suggest the following psycholinguistic view of song audition.

First of all, the situation of (re)production of a song is wherever that song might be heard, not its original recording -thus it becomes part of that situation in which it is heard: it furnishes it. Because listeners tend to associate what is happening to them with the songs they are hearing, mostly unconsciously, songs are assigned meaning idiosyncratically by the listener. Think for a moment of an old song that you like and chances arc that elements of the place or time period when you first heard it will creep into your memory of the song.

We are further helped, or encouraged, to assign our own meanings and people to the roles in songs by the fact that songs hardly ever give specifics as to place, time, and persons. In the corpus studied, 98% of the songs had ***I*** referents while 88% had ***you*** referents, with only one each of these referents being specified by proper names. The non-specificity of these pronouns mean that if there is specificity it is provided by the listener extratextually, for it isn't in the text. Furthermore, 94% have no time of enunciation whatsoever and 80% have no place mentioned. Even the times and places that are mentioned, or implied, are usually vague themselves (night, summertime, car, disco). In none of the songs were precise dates or hours, and in only one was there a named place. This unspecificity allows songs to "happen" wherever and whenever they are heard. A further indicator of inspecificity are the genders of singers, lyrical speakers, and addressees. No gender reference is given in 62% of the songs, and only 12% of the songs are definitely written to be sung by one sex to another.

The contextual framework for most songs can be summarized as follows: **somebody-I is in some phase of love with somebody-you (usually the addressee) here (wherever the listener is) and now (whenever you hear the song).** How this framework can be applied idiosyncratically by each listener is similar to the appeal of the Silent Way's use of Cuisenaire rods: a rod is simply a colored block but can be the concrete referent for anything our minds imagine, or are led to imagine. And the images our minds create are of "our" town, house, life, etc., not just the one in the picture because a md is just an anchor for an idea and imposes no details — similar to pop songs.

Thus the vague referents open themselves up to assignment from the listener: they make songs capable of being appropriated by the listeners for their use and assigned individual meaning for their situations. Finally, this is the goal of our language learning and teaching: that students are provided with a framework of language that they can use to express their own realities and communicate their own interpersonal messages,

E. Perspectives from neighboring fields

*Some anthropologists think that song(music-like vocalization) was a necessary predecessor to humanity's acquisition of language in the first place. Livingstone (1973) proposes that our ancestors sang before they spoke.

● Ontogenetically, we know song-like vocalizations precede language in babies (Konopczynski, 1988), something most parents need no research to confirm. That many similar vocalizations are mirrored in modern song is easy to hear.

n In Piaget's terms (1923), songs may be seen as a continuation of a child's "egocentric language" in which the child plays with talk, with little concern as to whether or not someone is listening or responding. Egocentric language and song may not be necessarily communicative to another person but rather language-play internally to ourselves, a sort of pre-communicative kneadingofthe dough to get it right, a type of chewing of the cud.

n This regurgitation of language intake is aided by the Song-Stuck-in-My-Head-Phenomenon (Murphey, forthcoming), which describes the common experience of the last song you hear echoing in your head for awhile, which may be pleasant or unpleasant. This may be associated with the Din (the humming of language in a language acquirer's mind) which Krashen (1983) suggests is a manifestation of the Language Acquisition Device (Chomsky's **LAD**) in operation.

● Neumlogically, Oliver Sachs (personal communication) relates "how Parkinsonians tho'unable to walk, may be able to dance; and though unable to talk, may be able to sing." It seems that at least sometimes our bodies have a kinetic melodic knowledge separate from

and perhaps superior to our abstract analytical capacitics. The music seems to make us naturally, mathematically, in tune.

n The therapeutic (with aphasics, in childbirth, and even to relax surgical teams) and excitatory qualities of music (in discos, aerobics, and in many sports) are making it a standard requirement for many, not to mention advertisers, restaurants, shopping malls, and movies.

● Lyczak (1979) has suggested with some intercsting research that learning unavoidably takes place simply through exposure to another language. It could be that the Anglo-American domination of pop music world-wide may be making a greater psycholinguistic contribution to the learning of English than we have heretofore given it credit for. In Switzerland (and probably many other countries) adolescents average between eight and 12 hours a week of contact with what Murphey (1984) calls "English language music."

● Kadota (1987) suggests that acquiring a language's prosodic imprint helps in efficient silent reading: apparently prosody helps us to form semantic chunks and anticipate language in on-line processing while we do a sort of fast-forward sub-vocalization when WC read. Following this line of thought, learners should have a lot of listening contact before the other skills since it will help them to develop the others more quickly. For infants, this is just what happens — they are allowed to be silent and listen to a lot of melodically intoned mothercsc. Songs may serve a similar purpose for adults.

To tentatively conclude

I have said elsewhere that the language in most pop songs may be considered a type of motherese as they contain many of its characteristics, principally affect (see Snow & Ferguson, 1976), or a type of foreigner talk because of their lyrical simplicity. But they are actually more complex than motherese and much more affective than foreigner talk. They are affective foreigner talk and also, in Piaget's terms, egocentric language play. At the same time pop songs present no risk to the listener because (1) the listeners are in contml of the assignment of meaning and, (2) when using songs on their own, they can mechanically manipulate the input and risk no negative feedback for non-attention or failure to understand. To this extent, pop song is like an affectively communicating teddy-bcar-in-the-ear (Albert & Murphey, 1985).

For adolescents especially, pop songs may be considered tools for coping with life. Pop songs may be a kind of ersatz motherese for youth at a time when approaching adulthood and a blossoming emotional system may be accompanied by the withdrawal of affective input from parents. But for all of us songs become personal sound tracks (verily for those with Walkmans) scoring our emotional lives.

Songs should not be viewed as a new methodology but rather extremely valuable tools which used even occasionally will have a salutory impact upon students. Most educational institutions typically lag behind a generation or two in the understanding of the youth they teach. At least partially through pop music, I feel that we can learn from our students and involve them in the type of interactive education that most motivates them to learn because it shows relevance to their own lives. It allows us to meet them where they are, a necessary step if we wish to take them somewhere.

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■

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Songs and Music

Teaching Popular Songs: Using Song Types to Get Started

by Dale T. Griffee
University of Pittsburgh ELI, Tokyo

Wandering into a well-stocked tape-and-record store can be a bit overwhelming, especially if you haven't been in one for a number of years. If you know what you are looking for, you might be able to find it with a little luck or with a little help from the clerk. But if you are searching for new songs to try out in a classroom setting, you may come away with a headache instead.

Feelings and attitudes toward songs are another problem. None of us feels neutral about music. In a music store, we might spot an album that was popular when we were in high school or another that came out when we were in college, and feel like we're meeting an old friend. There are also strange and unfamiliar names and covers with pictures of singers in strange clothes. Whatever they are, they're not our kind of music and our heads begin to hurt.

These two two factors, the large number of recorded songs that am available on the market today and our feelings toward these songs, are of concern to the song specialist in his attempt to give teachers ways of working with songs. How can song specialists give teachers specific techniques without appearing to recommend the songs that they have selected to illustrate those techniques? From the point of view of the teacher evaluating a technique, the song being used to demonstrate it may be unknown or uncongenial. The technique might be disregarded as irrelevant because the teacher might think "I don't like that kind of music and I would never teach it" or 'I don't see how that technique could apply to the kind of songs I like."

Is it possible to match song techniques with ***songs*** that teachers already know and have in their own collections, but that a song specialist may not know or even personally like? Yes, and the purpose of this article is to demonstrate how.

Songs for the Teaching

Let us briefly consider what makes a song suitable for classroom teaching. Some writers have suggested the song must be slow and clear so students can catch the words. Others have suggested we should use only top-40 songs to ensure relevance. Each of these suggestions contains a valid insight, but my own experience has led me in another direction.

First, we must consider our classes. How many students are there? What is their age? What is their language level? And what are their musical interests? We must also consider how a song fits into our lesson plan. Are we free to try any activity we want or are we restricted by a syllabus? Is the song viewed as a supplement to the textbooklesson which could be justified in terms of vocabulary, structural or discussion topic? Or is the song being used after or between regular lessons? And teachers must also consider themselves. How do I feel about the song? Do I like it? What does it sound like in the classroom? Is it likely to distract and disturb other teachers and their classes? Do I have the song? In summary, my answer to the question of what makes a song suitable for teaching is:

1. the teacher likes it;
2. the students like it;
3. it fits the lesson;
4. the teacher has a copy in hand.

Next, we must look at the song itself. If we were able to reduce all, or nearly all, popular songs into a few easily identifiable types, we could assign song techniques that are compatible with each type. In that way teachers would be able to classify a popular song they had in their song library and apply the song technique which fit that type.

Just as there are many ideas about what makes a song suitable for teaching, there are many ideas on how to classify songs. For example, songs have been classified according to type, e.g. pop, soul, country; popularity, e.g. top 40; and time, e.g. current hits, oldies but goodies, songs of the '60s, etc. However, pedagogically speaking, none of these classification schemes is useful. What is useful in terms of teaching techniques are the following four questions:

1. Is the song long or short?
2. Is the song fast or slow?
3. Does it tell a story?
4. Is the song singable?

Most songs are average in length, between 2-l/2 and three minutes. For a song to count as short, it must be shorter than average. For example, the song ***White Christmas*** is short as is ***Eidelweiss.*** Also both of these songs are slow and neither tells a story. Are they singable? To be singable, a song must have a range most students can sing. But equally important, the teacher must want the students to sing the song as part of the teacher's lesson plan.

These four variables allow us to identify 16 possible song types. For example, one type could be songs that are long, fast, sing-able and tell a story, whereas another type could be songs that are short, slow, not singable and do not tell a story.

There are difficulties with 16 song types, however. One is that 16 is too many to deal with; another is that some song types wouldbeencounteredonly rarely, e.g. it is rare to find a short song that tells a story; and finally. in

(cont'd on page 9)

Is it possible to match song techniques with songs that teachers already know and have in their own collections, but that a song specialist may not know or even personally like?

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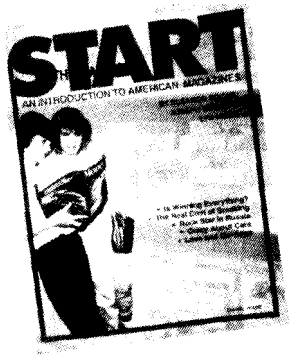

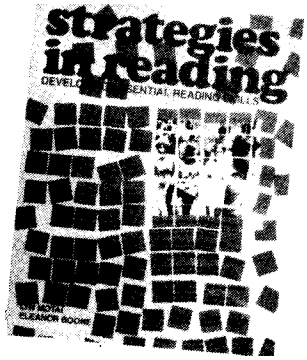

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(cont'd from page 7)

some teaching situations some of the descriptives do not make much difference. For example, in considering songs that tell stories, it may not make much difference in terms of the techniques a teacher uses whether a song is slow or fast. By eliminating and combining categories, we arrive at the five types of popular songs listed and described below. It is my contention that any popular song will fit one of these five categories.

1. **Story Songs.** These songs tell a story. They are usually long and fast although occasionally you find a slow one. They are not very singable because they tend to be too long and complicated. Some well-known examples are *Leader of the Pack, Cat's in the Cradle, Copacabana,* and *Rudolph the Red-Nosed Reindeer.*

2. Short and Slow Songs are not the largest group of songs, but they are a favorite of language teachers because they often have clear images and the slow tempo makes the vocabulary easy to catch. Sometimes they are singable and sometimes not. Some examples are *White Christmas, Edelweiss, Blue Skies, I Left My Heart in San Francisco,* and *The Rose.*

3. **Pop Ballads** are typical pop songs and represent the majority of songs on top-40 charts. They range from average length to somewhat long, are normally not singable, and present a series of images rather than tell a story. Some examples are *La Isla Bonita, Girls Just Want to Have Fun, Graceland, Johnny B.* Goode, and *I Saw Mommy Kissing Santa Claus.*

4. The Slow Pop Ballad. Because these songs are slow, they tend to be long and might be confused with songs that tell stories. But like the pop ballad, they present a series of images rather than a story. Examples are *Every Breath You Take, Memory* (from *Cats), New York State of Mind,* and *Puff the Magic Dragon.*

6. Short and Sweet Songs are a rather small group. Usually up tempo, they are sometimes singable and sometimes not. They are too short to carry a story line. Examples are *My Favorite Things, I'm on Fire,* and the traditional *Mountain Dew.*

To illustrate how we can use songs in class, the remainder of this article will deal with techniques that work for the first song classification above, Story Songs. Four techniques will be given with descriptions of their use.

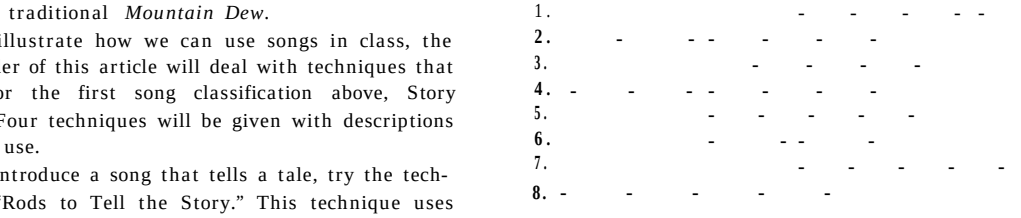
To introduce a song that tells a tale, try the technique, "Rods to Tell the Story." This technique uses small pieces of wood or plastic called Cuisenaire Rods or Algebricks. They were originated to teach mathematics but language teachers have found them very convenient. First, select a rod for each character in the song. Then decide which other objects or locations mentioned in the song you want to depict and select rods for them, too. Tell the story using the rods to represent the characters, locations and actions in the song.

This is a very simple technique to introduce a song, but that does not mean you will be a master the first time you try it. Like most techniques, it takes practice. If you are doing this for the first time, practice telling the story to a colleague or even to yourself if no one is available.

-The second song technique that works with songs that tell stories is "Breathing Easy: Reading in Natural Breath Groups." Unaware of the natural breath groups in English, many students read in a choppy and unnatural way. This technique illustrates and gives students practice in identifying and reading in natural breath patterns. It also gives them the printed song lyrics. First, write the first line of the song on the board and use it to explain breath groups. This is a line from *Waltzing Matilda* illustrated with breath marks (Songs Alive, 1977): "Once a jolly swagman/ camped by a billabong/ under the shade of a collibah tree/ and he sang/ as he watched and waited till his billy boiled/ you'll come a-waltzing Matilda with me." I usually ask a fellow teacher to read the lyrics and put slash marks where he or she thinks the breath groups are. I write a sentence of the song on the board and put the slash marks in to illustrate the idea of breath groups. Then I hand out the lyrics and go over vocabulary and idioms. Students then draw lines marking the natural breath groups. After they are finished, I might ask one or two of them to read a sentence or verse. Finally, we listen to the song to confirm or change.

Now that you have given the students the story and worked with the lyrics, you might want to continue with an accuracy technique to work with vocabulary, "Crossword Puzzle." First, decide on the words form the song you want to review and write out definitions. Next, make a line for each word with spaces for each letter and below the lines write the clues. You can arrange the spaces to include a secret word which will also help you in selecting the vocabulary. Interlocking horizontal and vertical crossword puzzles can be time consuming, but this type is much easier because only the horizontal line is used. Here is a puzzle based on the song *Frankie and Johnny* from BBC's Songs *Alive.*

Frankie and Johnny Song Puzzle



1. The name of the man who did Frankie wrong.
2. The official title of a person who is in charge of a prison.
3. Not excited.
4. A hand gun.
5. To make a promise to tell the truth.
6. Not a lie, not to have another girlfriend or boyfriend.
7. To move quickly.
8. To be sad at the bad news of others.

What's the secret word?

(cont'd on page 11)

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The Use of Popular Songs in the Writing Class

by Jayne Gaunt
Penn Valley Community College, Kansas City, MO

(Most of the techniques presented in this paper would seem to work as well in conversation classes; try them.)

Music has nothing to do with my occupation, yet it pervades nearly every other element of my daily life. I rely on it as a source of relaxation, diversion, or even as a mnemonic device. It's no wonder, then, that I bring it into my classroom as well. I'm not out to teach my students to sing or to learn music appreciation; rather, I use popular music as a blank tablature on which to hang the notes, i.e. the elements that create language. The creative language teacher who has used a song as part or all of a language lesson has at least a basic idea of how to use songs to strengthen the students' listening. The purpose of this article is to "change the key" and explore the use of popular songs to focus on writing skills at various levels oflanguage proficiency starting with beginning-level writing activities and moving to controlled and free composition for advanced students of English.'

Songs for Writing Skills

Cloze Dictation. Perhaps the most common use of songs is as a listening comprehension exercise in which the students fill in selected blanks from the song while listening. To strengthen this as a beginning writing activity, have the students fill in selected blanks as a pre-listening activity. The deleted words could review a particular grammatical structure or highlight prepositions or rhyming words. Playing the song upon completion of the writing activity allows the students to check their own work by listening intently to see if their answers are correct. The teacher can provide the correct answers and lyrics in printed form, perhaps as an additional copy exercise so students have a copy of the words.

Strip Stories. Type the lyrics in stanza form as they are usually presented. Cut apart each line, and let a group of students attempt to reassemble the original form. If several groups work at the same time, allow them time to observe and compare each group's final product. The objective of this activity may be to illustrate and discuss devices within the song which show relationships of order, cause and effect, transition, rhyme, etc. Then play the song to reveal the original version. Discuss which of the student versions could also be acceptable. Again, have students write their own copy of the final correct lyrics, copying from the correctly arranged strips of lyrics.

Dictation. Last summer, while teaching at an intensive ESL practicum, I was scheduled to present a song lesson that I had not had time to prepare for. I knew which song I wanted to use but had not had time to prepare the lyrics in a cloze format. So I played the song with my finger on the pause button of the tape recorder. ***The Story of My Life*** is a lengthy song, yet the words are sung slowly and thoughtfully. Phrase by phrase, the students wmte down the words. It was a humid day, there were other distractions in the multipurpose room where we were crowded around a tape recorder, but interest was rapt as each student leaned forward to catch every word. Some even began quietly repeating the line to themselves before writing, reinforcing language further, helping others. When we finished, there were a few minutes of quiet reflection. Time did not allow for much discussion or further exercises; indeed, it would have seamed extraneous. The song lesson had successfully communicated a private message to each participant; it was evident in their reflective faces and the familiar refrain, 'May we hear it one more time?"

Copy and Transformation. Because many popular songs use high-frequency vocabulary and grammatical structures, these are songs that even beginning language learners can understand. Their strength is in their repetition. I find that students always want their own copy of the lyrics at the conclusion of the exercise; thus, after a pronunciation exercise based on a song, provide the song on an overhead transparency or blackboard, and have the students copy the words.

Teaching Popular Songs *(cont'd from page 9)*

Then hand out the puzzle and ask students to write in the answers. If the students need extra help, give them the secret word.

In conclusion is a technique that is half-way between accuracy and discussion which I call "Dialogue Dramas." First, divide the song into scenes, probably a verse or group of verses. Then assign each scene to a group of students. Have them write dialogues based on the scene. This technique sounds simple, but it takes some time and it is especially challenging and rewarding for high beginner and low intermediate classes just beginning to speak and engage in discussion.

I may be going out on a limb, but if my typology is accurate, you should be able to use these techniques with any song that tells a story. Naturally, these are not the only techniques that can be used, but they should get you started.

▼

Acknowledgments: ***Thanks to Shaun McNally for insightful comments on earlier drafts. The crossword puzzle technique is from Ken Wilson.***

When the quick students finish, tell each to rewrite the song but to make a grammatical change of tense, person, number, etc. This activity also allows for individualized focus; more advanced students can be challenged with more complex tasks.

Controlled Writing/GrammarReinforcement. There are songs which build verses on a basic framework, modifying only a line or a few words from verse to verse or in the final chorus. An example is *I Know What I Like.* I have the students write an additional verse (or two!), substituting their favorite activities, sounds and places. I don't emphasize rhyme or meter; the focus of this exercise is on the message, not the medium. Similarly, a song can be selected for its frequent use of a particular grammatical structure. Once the students become familiar with the words of the song, usually by singing it a couple of times, they can then write sentences with the target structure, either by recalling to mind the words of the song (even a day or two later), or by applying other contexts to the structure. For the humorous song, *I Want a New Drug,* which is filled with noun clauses, I've asked students to write sentences about something new that they want. They have a lot of fun, especially if you suggest the topic, "I Want a New Teacher," but more importantly, they practice a structure that is particularly difficult, yet very common:

"I want a new teacher, one that won't give me tests,
One that won't talk all day . .."

Set the Stage. There are songs which are letters from one person to another — a lover, friend, or family member. After the class is familiar with the contentand intent of the song, have the students write a story explaining the circumstances that led up to the writing of the lyrics. *The Music of Goodbye* tells a story that nearly everyone has had a personal experience to relate to. Some write from the catharsis of personal experience; others draw upon their creative imagination. Have students share their compositions.

From the protest songs of the '60s to the raps of the '80s, both of which minimize the medium to focus completely on the message, the music of this generation has become its primary medium of communication.

Finish the Song. Introduce a song that tells a story, but don't let the students hear or read the ending. Build suspense by discussing each verse after playing it, then have the students write their version of the ending and share the finished writing with each other. Then play the end of the song to see if anyone wrote a similar or better ending.

Punctuation. Type the lyrics of a story-telling song or a song that is a dialog between two people, but omit punctuation. (N.B. Lyrics found on record covers and in inserts rarely contain proper punctuation; students can become editors!) After a lesson on commas in clauses, semicolons between clauses, or direct and indirect quotation, have the students supply the *correct* punctuation. Again, play the song as a reward when the class has correctly completed the exercise.

Paraphrase. Choose a song that tells a story or is related to a particular historic event. Discuss the song and specific vocabulary related to the event, then instruct students to write a summary of the content, perhaps incorporating specific vocabulary into their writing. Such an exercise reveals which vocabulary items are still unclear in usage or meaning to the student. As songs with certain styles lend themselves to more use of idioms and slang, they become a medium to provide contexts for expressions which are often difficult to explain or understand, especially if one tries to translate from L2 to L1. A paraphrase assignment gives students a framework in which to generate contexts to try out new expressions.

Qnestion and Answer. Another group of songs, particularly Country-Western, reveal only one side of a dialog. Play the song, provide the lyrics, then ask students to write the responses of the unheard partner, *e.g. (Love* Will) *Find a* Way.

Free Composition. Popular songs enfold the listener in a circle that reaches out to involve its audience in the message of the song. Whether or not the song was written for that particular listener is irrelevant; the frequent use of first and second person in the lyrics invites participation. It is this strength, perhaps more than any other justitication, which makes me run to my tape library when my writing class syllabus calls for an in-class composition. In my subjective opinion, the level of empathic involvement of the writer in the content of a composition inspired by a song's message is in many cases greater than if I had given the student the same composition topic with only a verbal written introduction. *The Story of My Life* is a good stimulus to having students write a summary of their life story.

The process is not time-consuming and allows for a broad range of creativity. In a 50-or 60-minute class period, the class spends 10-15 minutes listening to a song and discussing the vocabulary, idioms and basic message of the lyrics. When it's time to write, I like to leave the topic as open or general as possible to allow each individual student to express the sentiment, memory, interpretation or opinion that the song has evoked. No one is reticent or slow in getting started after a few thoughtful minutes (except for the ones who want to hear it one more time!).

Conclusion

There are many elements that make a song lesson successful, but one essential criterion is that the chosen song either involves the listener in an upbeat rhythm, or it evokes a strong emotion, positive or negative, e.g.: loneliness *(The Music of Goodbye),* homesickness and reunion *(Take Me Home, Country Roads),* hope *(Headed for the Future).* Even a student with the most basic proficiency can't help but get involved in a

(cont'd on next page)

Teaching Grammatical Cohesive Ties through Popular Music

by David F. Martin
Tokyo YMCA College of English

As foreign-language teachers, we have the responsibility of attempting to be creative, not only in the classroom, but also in class preparation. Creativity is necessary to maintain the motivation required for language learning to take place. One highly motivating and stimulating medium of teaching language is through the use of popular songs. Many teachers who use songs in the classroom do so merely as a time-filler or as a form of entertainment. But as Bailey (1986:l) points out, songs can be used for much mom pragmatic purposes:

> It is not necessary for a teacher to be particularly musical in order to utilize the rich resource of popular music in language teaching. Songs can provide practice in many aspects of language learning, including sound discrimination, pronunciation practice, contextualized vocabulary and idioms, grammatical structures . furthermore, songs are culture capsules: they contain information about important feelings, problems and events that move some people to write songs and others to sing them.

I suspect that many foreign-language practitioners are not yet convinced of the utility of using songs in their classrooms, and therefore I will explain and demonstrate how a particular song can be used to teach an important (though obscure) teaching point: cohesive tics. In his article on the teaching ofcohesive ties in the readingofa foreign language, Williams (1983:51) points out that more attention should be given to this area in foreign-language teaching. "It is inadvisable to treat cohesion by means of text-fragment, drill-type exercises . . . the motivational advantage of having learners work on texts that *they* want to work on cannot be overstressed." Allowing students to work on texts that they enjoy means that the teacher should select music which is most stimulating to the students.

This particular lesson deals with the teaching of the cohesive device of anaphoric reference. Basically, anaphoric reference is a case where a pronoun refers back in the text to its co-referent.

> In most situations, feelings, thoughts and actions are highly interrelated. In fact, their consistency . . .

In the passage above, the anaphor, their refers back to "feelings, thoughts and actions." Many foreign-language learners have difficulty determining what anaphoric pronouns refer back to. There are two major problems: divorcement and ambiguity (Williams, 1983). The longer the distance (divorcement) between the anaphor and co-referent, the greater the possibility that what the anaphor refers back to will be forgotten. Garrod and Sanford (1977:77) have shown that the reading time of pairs of sentences is in part determined by the semantic distance between the co-referent and the anaphor. Ambiguity refers to the fact that many times an anaphor seems to be able to refer back to several possible co-referents and the reader is not *sure* which is the co-referent. Williams refers to these **as** "UFPs" (Unidentified Flying Pronouns) and he suggests that these cause great difficulties for students.

Actually I discovered the possibility of using songs to teach students anaphoric reference quite by accident.1 was using Madonna's song, *Love Makes the World Go*

Use of Popular Songs *(cont'd from previous page)*

song with a message as simple and positive as, "*Don't worry; be happy!*"

From the protest songs of the '60s to the raps of the '80s, both of which minimize the medium to focus completely on the message, the music of this generation has become its primary medium of communication. What effect on popular culture and society would Bob Dylan, Dan Fogelberg, Harry Chapin, Willie Nelson, Neil Diamond, Carly Simon or Jim Cmce have had if they had expressed their messages only as poets or short-story writers? Perhaps the next generation of popular-song writers is sitting in our classroom.

Note

'Several of the songs mentioned in the examples below are mentioned in more than one activity to illustrate how one song can have a number of applications.

Song References

John Denver. 1971. Take Me Home, Country Roads. *Poems, Prayers and Promises.* **RCA Records, LSP-4499.**

Neil Diamond. It Should Have Been Me. *Headed for the Future.* **CBS Records, CBC 8676.**

Neil Diamond. The Story of My Life. *Headed for the Future.* **CBS Records, CBC 8676.**

Amy Grant. 1985. (Love Will) Find a Way. *Unguarded.* **Myrrh 7-01-680638-3.**

Huey Lewis and the News. 1986. I Know What I Like. *Fore!* **Chrysalis Records, OV 415451.**

Huey Lewis and the News. 1983. I Want a New Drug. *Sports.* **Chrysalis Records, FV 41412.**

▼

Jayne Gaunt received a B.A. in *linguistics and German, and her MA. in education/curriculum and instruction with emphasis on* **TESOL.** *She has studied nine foreign languages and taught* **ESL** *for eight years. Her research for her Master's thesis was on the use of popular songs in the* **ESL** *classroom. She now teaches* **ESL** *and directs a program at Penn Valley Community College in Kansas City, Missouri, U.S.A.*

Round, strictly for pronunciation practice. This par-Iticular song has a great number of anaphom and knowing what they refer to is essential for comprehending the song. For example:

Don't judge a man
Till you've been standing in *his shoes.*

In these lines from the song, *his* refers back to a *man.* The students had difficulty understanding the gist of the song, so I had them circle all of the anaphors. Next, the students sat in small groups and discussed what the anaphors referred back to. After that, each group reported and compared their conclusions. This part of the activity generated a very lively discussion. I have found that students are able to comprehend the song much better after they have circled the anaphoras and determined what their co-referents are.

Having the students circle the anaphors and then determine the co-referents is only one technique. Another is to delete the anaphors (make a cloze) in the song and have the students try to fill in the blanks. To be able to do this, they must find the co-referent and paraphrase to determine the anaphor. In addition, the clozed sentences can be distributed to the students as a strip story activity. When putting the story together, some students have to fill in the missing anaphors. The last activity is fairly difficult and could be used at a later stage of teaching. Whatever technique is used, popular music is a motivating and effective way to teach students to recognize cohesive ties.

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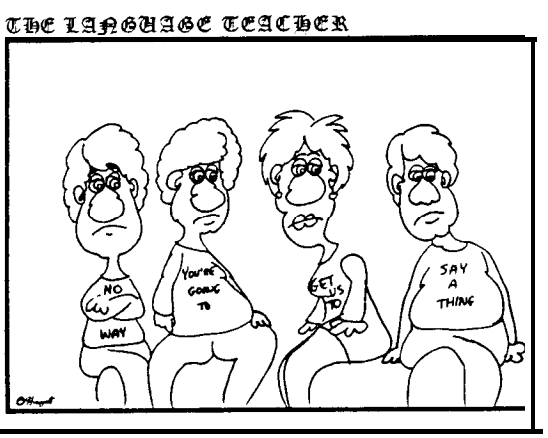

Songs and Music

Lexicographical Information (Part Two)

by Christopher Barnard

INTRODUCTION TO PART TWO

Last month, part one of this paper dealt with the first two of four steps for dealing with lexicographical information: identifying the lexeme and finding the word. This part will deal with the two subsequent steps of extracting and recording the information. In the first part, seven characteristics of poor dictionary use were mentioned (see Introduction to part one) and the discussion was relevant to the first three (nos. l-3). Part two will address the last four characteristics (nos. 4-7). These are (preserving the numbering of the first part):

(4) not being able to extract the maximum amount of relevant, appropriate and important information from a dictionary entry;
(5) believing that words have exact, unique or unvarying translations;
(6) believing that words are entities which can be 'known';
(7) not knowing how to record information obtained from the dictionary.

EXTRACTING THE INFORMATION

After finding a word in the dictionary, the learner has to decide what information in the entry is relevant to him and what can be ignored. He can be the only judge ofthis since he knows his ability in the target language, the purpose and goals of his study and how he best learns.

A. Representation of Information

The ease of handling lexicographical information and its usefulness depend on how it is recorded in the dictionary. Information will usually vary from the abstract to the natural in its representation.

Among the ways information is represented are:

(1) *Translations.* If the main learning activities are based on grammar-translation methods, learners may rely only on a bilingual dictionary and use it almost exclusively to find out meaning. This is the least demanding and onerous method of dictionary use since it involves 'instant reward.' (See Atkins [1985] and Kirkpatrick [1985] on monolingual and bilingual dictionaries.)

(2) *Definitions.* Learners using a monolingual learner's dictionary will have the more demanding task of using the target language in order to understand the meaning of unknown words.

(3) *Codes.* Information on grammar or usage may be given in a code, such as [C] and [U] for countable and uncountable nouns; verbs are usually coded *vi* and *vt.* In OALD (see under References) the verb ***suggest*** is coded [VP6A,C,9,10,14]. If the user of the dictionary does not know the system, he will have to refer to the verb patterns at the beginning of the dictionary. Alternatively, he can infer grammar, meaning or usage from citation forms (4) or examples (5). (See Stevens [1987] for a discussion of codes.)

(4) *Citation forms.* Sometimes information is given less abstractly than in code. Again looking at ***suggest*** in OALD, we find: – sth (to sb); -(to sb) that . . . . – doing sth. Citations are fairly close to real language since the learner has only to 'fill in the blanks.'

(5) *Examples.* Dictionaries give example sentences to illustrate grammar, meaning or usage. Because examples are the least abstract way of giving information, they are also the least explicit. The user has to infer the usage or grammatical 'rule' fmm an example of realistic language. However, since examples are immediately usable chunks of language, they maybe the most useful to the learner. The danger is that an inexperienced or unskillful user of the dictionary may have no idea of what grammatical information is conveyed in an entry like: I suggest bringing/(that) we bring the meeting to an end (LDOCE). He will thus miss the whole point of the example.

B. Degrees of Semantic Congruency

Translations across language are seldom perfect. Learners should appreciate that there are degrees of goodness of fit or congruency between an English word and a Japanese. one which putatively 'means the same thing.' This degree of congruency constitutes a continuum fmm perfect fit to very imperfect fit. The two ends of this continuum are:

(1) *One-to-one translation.* In this case there is a fairly exact congruency between words with the 'same meaning' in the two languages and (this is a crucial qualification) this congruency holds good all, or nearly all, the time.

(2) *Explanation.* This is necessary when no other means can be used to convey meaning; it is a kind of last resort, For example, a Japanese-English dictionary will have to explain kotatsu since there is no way this word can be translated into English and there is no equivalent device in the English-speaking cultures.

C. Knowledge of Words

Words are not entities about which a learner's knowledge is divided into 'knowing' and 'not knowing.' Rather, there are many different kinds of knowing and levels of knowledge. (Strevens [ibid.:68ffl makes a similar point regarding 'knowing.') Knowing a word is more properly seen as having knowledge of various aspects of a word (morphology, syntax, usage restrictions, cultural considerations, etc.) together with the ability of the learner to use this knowledge to manipulate the word in a way that is expected from someone of his proficiency in the target language at a given time. 'Knowing' thus involves both types and continua of knowlege. Types of knowledge include:

(1) *Syntactic knowledge.* The concept of a continuum ofknowledge is important with respect to this. For example, some learners may know suggest = ***shiji suru,*** and be quite convinced they 'know' the word but yet be unable to use this knowledge in any meaningful way.

(cont'd on page 17)

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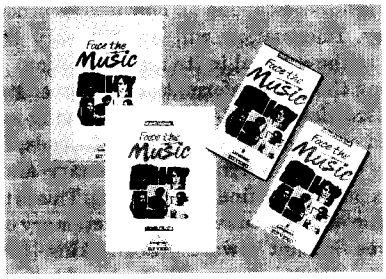

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(cont'd from page 15)

Indeed, they may be unaware that there is any other kind of knowing. (See Reiss [1981:126] for a discussion of learning strategies.) The following could be considered to represent increasingly higher levels of knowing:

suggest = *shiji suru*
suggest = *shiju suru / anji suru*
I suggested coffee.
I suggested having coffee.
I suggested that we (should) have coffee.

(2) *Collocational knowledge.* An important part of the knowledge of a word is knowing with what other words it collocates. (See Benson [1985] and Martin [1984]).

Collocations can be divided into:

(a) grammatical collocations. These consist of a dominant word and a grammatical word. For example, *interested in* is a collocation or, to use an example from Chomsky:
We decided on a boat [= We chose a boat] is a collocation whilst:
We decided on a boat [= We decided while on a boat] is not.

(b) lexical collocations. A learner who knows that *ringo* = apple has some knowledge of the word 'apple.' However, the more important question is: "what do we do with apples?" The answer is We grow, pick, peel and eat them." These are the verbs that lexically collocate with apple.

The learner who is satisfied with knowing at a level below the collocation is probably not learning effectively because he is not regarding the language as an interconnected system. (See Crow and Quigley [1985] on learning vocabulary in terms of associations.)

RECORDING THE INFORMA'TION

The learner, when recording information in, say, a notebook, is faced with the same problems as the compilers of the dictionary: how to record the maximum amount of relevant and useful information in a limited space whilst at the same time avoiding ambiguity and the possibility of misinterpretation of the recorded data at a later date.

A. Methods of Recording

After extracting lexicographical information, the learner has to decide how to record it. Methods of recording include:

(1) *Mental recording.* This is the simplest method. The learner simply notes the word mentally. He might not think the word worth formally recording if, for example, it is rare. That this type of recording is impermanent, and therefore involves almost immediate forgetting, does not matter as long as the learner is aware of this fact. There is, however, a danger of the less motivated learner convincing himself that only mental recording is sufficient.

(2) *Interlinear insertions.* These are almost always in the native language. Learners tend to think this is the best and most conscientious way of recording information. This belief is natural if the students have studied the target language by 'going through' texts using grammar-translation.

As a system of recording, it is open to several criticisms:

(a) It destroys the English text. Numerous insertions can create a page on which the native language is more visually salient than the language being studied.

(b) It encourages decoding. Fluency in reading comes from learners using such techniques as looking at text at levels higher than the sentence and inferring meaning from context Krashen & Terrell, 1983:134ff). The system of interlinear insertions conflicts with this methodology.

(c) It prevents review. If a page is full of interlinear insertions,a learner can never re-read that page 'honestly' as if it were one in the target language. His eyes will continually be jumping up to the insertions.

(3) *Using a notebook.* This is the system which teachers usually recommend. It is an important part in the study skills section of textbooks. The notebook should be pf the target language and mostly in the target language. Vocabulary notebooks of Japanese students are often mostly in Japanese. In other words, they are keeping notebooks about English in Japanese. (A page from a vocabulary notebook sold at the local stationer's is printed with ruled-headed columns, and the foreign word is only given two-thirds the space of the Japanese word.)

A good, well-kept vocabulary notebook should probably at least be accurate, parsimonious, organized and systematic, capable of reorganization and reordering, and organized so that the information is maximally retrievable.

The vocabulary notebook is ideally a growing grammar and dictionary undergoing constant reediting which develops with the student. It is in fact a mugh textbook.

B. Systems of Recording

It is useful if material recorded is near enough usable chunks of language to be easily remembered and cognitively accessible. The learner, and indeed the teacher, shoulduse codes, citation forms, bracketing or substitution table conventions in a systematic and easily comprehesible manner.

The importance of such conventions is made clear if we consider adverbial phrasal verbs.

He looked up the word.
→ He looked the word up.
→ He looked it up.
→ *He looked up it.

and prepositional phrasal verbs:

He looked up her skirt.
→ *He looked her skirt up.
→ *He looked it up.
→ He looked up it.

Learners can be shown how to disambiguate these by using the convention of recording the former in the order verb + noun + particle (e.g. 'Get my shoe off) and the latter in the order verb + particle + noun (e.g. 'Get off my shoe'). Note that this is the convention which gives the 'key' to both the nominal and pmnominal

paradigms of both types of phrasal verb. Any other way of recording would either conflate the two syntactic typos ('Helookedup the word.' 'He looked up her skirt.') or produce meaningless examples ('He looked it up.' 'He looked up it.').

C. Recording as a Function of Time

The recording of lexicographical information is, likeimpmvement in language proficiency, a function of time. The two are closely related temporally dynamic processes. This view has ramifications that imply that even as a learner is recording information, he must take cognisance of the fact that his language ability is changing and will continue to do so.

Some considerations arising from this are:

(1) *Degree of difficulty.*Under any headword there will be a range of information at varying levels of difficulty. The learner may want to record material that is, given his present language ability, too advanced for him. This is because having material within easy access that might soon become useful and to which the learner has to some extent been already exposed is an important leaning technique.

(2) *Active and passive knowledge.* (1) above can be considered from the point of view of active and passive knowledge. Information at any given time can be useful as passive knowledge but, given the dynamic aspect of language learning, may at a later date be 'activated.'

(3) *Usage labels.* As the learner's language proficiency increases, he, in a sense, graduates from usage label to usage label: the more advanced learner can safely use slang but his less advanced confrere would be wiser to restrict himself to colloquialisms. Even taboo expressions are grist to the very advanced learner's ill.

This view is relevant to the whole range of usage labels in a given dictionary.

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Christopher Barnard, whose current fields of interest include Japanese syntax, pedagogy and lexicography, has an M.A. in linguistics from Cornell University. He was one of the writers and revisers for **Sanseido's Junior Crown English-Japanese Dictionary (1988).** ***He is assistant professor of English language and linguistics at Teikyo University, Tokyo.***

Funding for Scholars in Japan

by David Wardell
University of Pittsburgh, ELI

Scholars wishing to receive funding for special projects or educational programs may find the following foundations valuable sources of support.

The Japan Foundation Fellowship Program

The Japan Foundation is a non-profit organization which promotes international cultural exchange and mutual understanding between Japan and the rest of the world. The Foundation operates on the income of endowments from the Japanese Government and private circles. Its headquarters are in Tokyo with a branch office in Kyoto. Overseas offices are located in Jakarta, Bangkok, Sydney, New York, Los Angeles, Mexico City, Sao Paulo, Rome, Paris, Cologne, and London.

The Program is intended to provide foreign scholars, researchers, artists and other professionals with opportunities to study in Japan.

Two types of fellowships are available. **Professional Fellowships** fall into two categories: long-term (4-12 months) and short-term (more than two but less than four months). **Dissertation Fellowships** run between four and 14 months in length. Approximately 70 fellowships are awarded annually.

Eligibility is open to individuals from all countries which have diplomatic relations with Japan. Japanese nationals, except those residing abroad with permanent residency status, are not eligible to apply. Applicants must be in good health and have sufficient ability in Japanese and/or English to conduct research in Japan.

The selection of fellows is made once a year; the deadline for application is Nov. 15.

For complete information contact: The Japan Foundation, Park Building, 3-6 Kioi-cho, Chiyoda-ku, Tokyo 102; tel. 03-263-4497/8.

Sony Foundation of Science Education

The Sony Foundation contributes to the field of education of children. The first Sony Fund for the Promotion of Science Education was given to 28 elementary and junior high schools in 1959. Since then, the Foundation has donated over a billion yen as well as thousands of pieces of video equipment to about 3,000 schools all over Japan.

Schools apply to this program by submitting papers on how they foster the abilities of children to take initiatives and to have rich imaginations. The Foundation regularly grants financial aid to encourage several types of trial programs, including international exchange of school teachers, study abroad for high school students, promotion of new learning methods of foreign languages, as well as mother and baby schools for early education.

For complete information contact: Sony Foundation of Science Education, 17-26 Mita 4-chome, Minato-ku, Tokyo 108; tel. 03-456-5811.

Tokyu Foundation for Inbound Students

The Tokyo Foundation for Inbound Students offers scholarships to non-Japanese postgraduate students and was initiated to promote an international exchange of ideas between the world community and the Japanese people.

The Foundation normally accepts 20 new students per year; these scholarships are normally awarded for up to 24 months. A monthly award of Yl00,000, travel expenses for specific academic meetings in Japan, and partial subsidy for medical expenses are granted to successful recipients. The total number of students receiving Tokyu scholarships at any given time is usually 50.

Eligibility is limited to students form the Asia-Pacific region who are foreign nationals and who are enrolled in graduate schools in Japan. Candidates in doctoral programs should be under 35 years old, and those in master's pmgrams under 30 years old. These students may not be receiving other scholarships simultaneously.

Applications for the Tokyu Foundation scholarships are accepted between Oct. 1 and Dec. 5. Selection is made on the basis of a review of documents submitted by the candidates as well as an interview with the scholarship committee.

For complete information contact: Tokyu Foundation for Inbound Students, 26-20 Sakuragaoka-cho, Shibuya-ku, Tokyo 150; tel. 03-461-0844.

The Toyota Foundation

The Toyota Foundation is a private, non-profit grant-making organization. Its total endowment is about 11 billion. Through both its Research Grant Division and its International Division, the Foundation provides grants for research and projects related to the human and natural environments, social welfare, education andculture, and other fields. Proposals are accepted from either Japanese nationals or non-Japanese. The research and projects conducted by non-Japanese must be related to Japan in some way.

The Research Grant Division calls for applications only in April and May every year; the grant period starts fmm November and ends in October the following year.

For complete information contact: The Toyota Foundation, Shinjuku Mitsui Bldg. 37F, 2-l-l Nishi-Shinjuku, Shinjuku-ku, Tokyo 163; tel. 03-344-1701.

Note: Our thanks to David Wardell for sharing this information with JALT members. — The Editors

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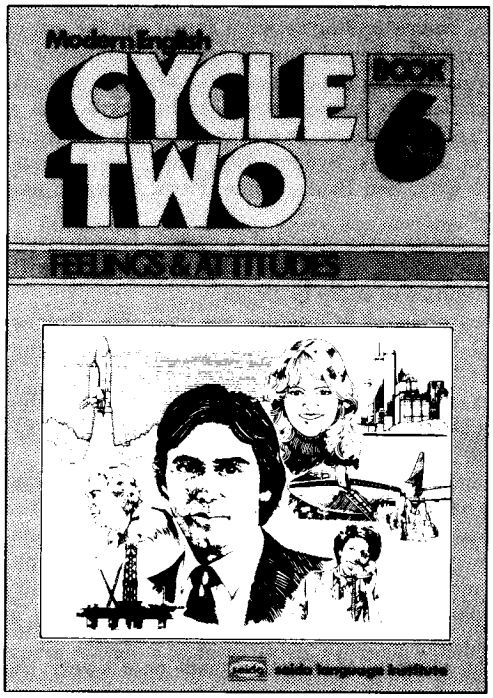

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REPORT ON TEACHER TRAINING SEMINAR IN SUGGESTOPEDIA

The stage was set . . . a classroom, but what a classroom! Carpets on the floor, plants all around the room, beautiful pictures of Italian art, and colorful posters of verb conjugations on the walls made the room warm and inviting. We, the 12 seminar participants, sat in a semi-circle surrounded by Italian language and culture. Suddenly the door burst open and an elegantly-dressed woman in a black and gold turban and sunglasses entered the room, talking excitedly to her dog and cat in what seemed to be Italian. In addition to the basket for her two pets, she was carrying a small suitcase and a guitar. After a few minutes, she looked up and noticed us and began chattering away. Our 17-day course in Italian and Suggestopedia had begun!

Prof. Dr. Georgi Iozanov, director of the Research-Institute of Suggestology, Sofia University, Bulgaria, and Dr. Evelina Gateva, the foremost teacher trainer of Suggestopedic foreign language teaching, had been invited by Sanno Junior College in Tokyo to give the teacher training seminar as well as shorter presentations. The seminar, held from Jan. 25 to Feb. 17, in one of Sanno's Suggestopedic classrooms, consisted of 20 hours of lectures by Dr. Lozanov on Suggestology and its application to education in general and foreign language teaching in particular, and 51 hours of Italian language taught by Dr. Gateva.

Before our first Italian lesson began, Dr. Lozanov gave a brief talk about the language course and introduced many of the themes which were later expanded in his afternoon lectures. The "suggest" in Suggestopedia means to offer a choice and the vast amount of material we would cover would permit our brains to choose the language most suitable to our own personalities. The use of classical music and art and the concentrative relaxation they induce would lock the material in our memory. Our teacher would be responsibie for our learning so all we would have to do for homework would be to read over the text 15 minutes at night before going to sleep and 15 minutes in the morning upon awakening. Dr. Lozanov recommended that we take part in the Italian lessons wholeheartedly as students. He assured us that the method had worked with thousands ofstudents of all nationalities and that it would undoubtedly work with us as well. We would all learn to communicate in Italian, each in our own way and at our own pace so we should not compare ourselves with others.

Dr. Lozano's strong conviction that people can learn much more quickly and effectively than is commonly believed is based on many years of research. Suggestopedia is the application of the research and theory of the science of Suggestology to the field of education. It is a holistic pedagogical method based on the way the brain functions. The objective of Suggestopedia is to study, organize and synchronize all aspects of the educational environment and process in order to optimally develop and utilize the learning capability of each student. The term "holistic" takes on a new depth of meaning in the Suggestopedic class as the teacher works on the conscious and paraconscious planes, activates the synthesizing and analyzing functions of the brain and stimulates the logical, emotional and creative aspects of the intellect and personality.

In our Italian class, Dr. Gateva showed us how these concepts could be implemented through her skillful orchestration of the environment. the textbook. the teaching procedures and the use of music, art and drama. We had a different classroom environment each day as she changed the peripheral stimuli of vocabulary and grammar items, summaries of student stories and realia such as magazine ads, maps and guidebooks. Our textbook featured the ongoing story of the visit of a cultured German family to Italy. It contained beautiful art reproductions as well as cultural material such as opera scenes and stories about Italian artists and historical figures. The first lesson was 15 pages long and introduced 850 words and a substantial portion of the grammar of Italian, thus representing a strong break with ordinary ideas about what can be learned by a beginner.

Each lesson had three phases: the introduction of the new material in a different context from the textbook; the two Suggestopedic concert sessions in which the textbook lessons were read to classical music: and the elaboration in which the material was studied and practiced in many different ways. In this last phase, Dr. Gateva led us at a lively pace as we continuously moved back and forth from the whole of the language and text to the parts — translation followed by short conversations, then a grammar game followed by a stirring rendition of "Santa Lucia." As students, we wore many different hats and masks literally as well as figuratively. The elegant woman who had so dramatically entered class the first day was an Italian "producer," who had "hired" us to film a movie with our textbook as the scenario. We were not only actors. however; we each had chosen an occupation as well as an Italian name and a family. Almost every day, Dr. Gateva asked for news about our jobs and families and our new identities developed with the collaboration of the group.

Thus I felt a sharp sense of loss on the last day. The stage had been cleared. Our producer declared her satisfaction with our completed film, put on her turban and sunglasses, picked up her guitar, suitcase and pets and swept out of the room. Dr. Lozanov assured us we were ready and free to implement his vision of education in accordance with our own situations, personalitics and abilities. Together with the feeling of sadness, I had a strong feeling of gratitude and privilege of having had the opportunity to work with two people devoted to human development through education.

Reported by Barbara Fujiwara
Doshisha Women's Junior College

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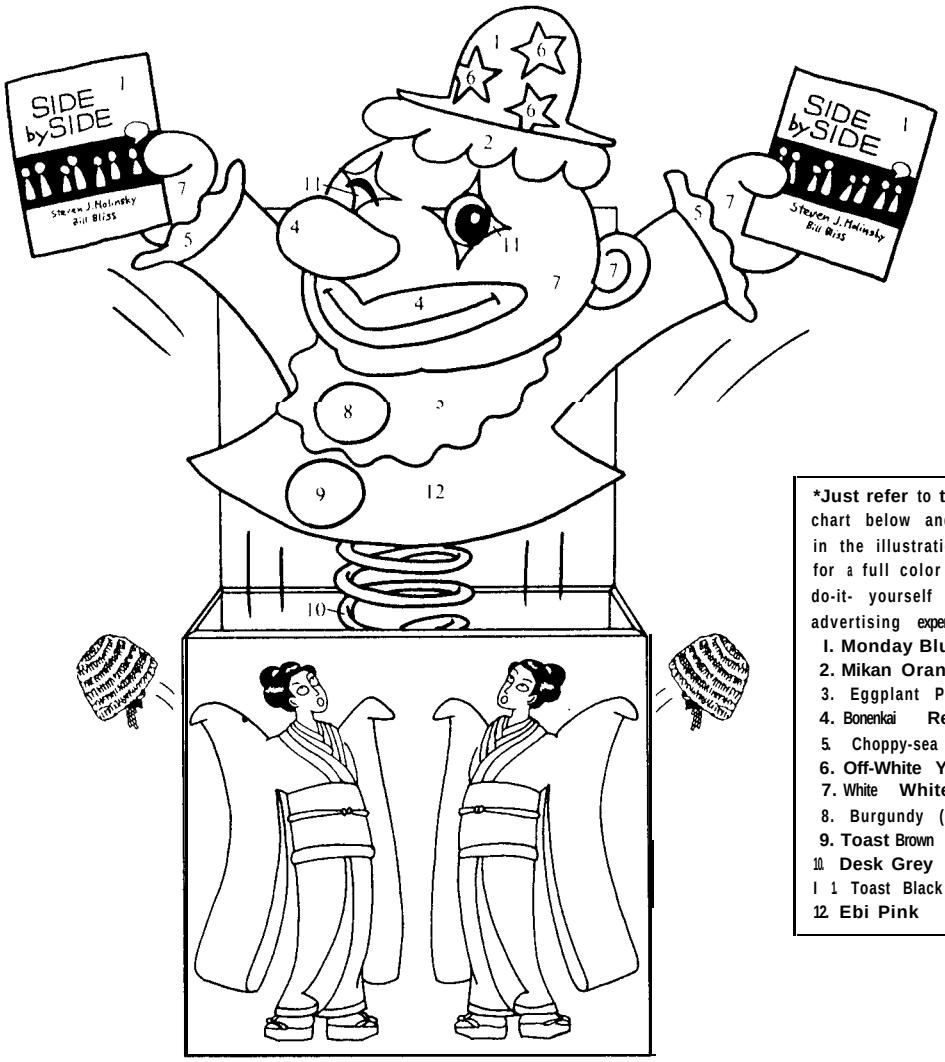

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JALT News

JALT KANSAI 1989 SUMMER CONFERENCE August 5 & 6, 1989

Sponsors: JALT Kansai Chapters and The Center for Language and Intercultural Learning
Place: Osaka International House
Time: 10 a.m.-4 p.m. (Both workshops are for two days)
Fees: Preregistration – Members, 5,000; non-members, 6,000
On-site -Members, 7,000; non-members, 8,000
Preregistration fees may be paid by postal transfer into the postal account of The Center for Language and Intercultural Learning. Account name: Gogaku Bunka Kyokai, # Osaka 6-86468.
Extras: (1) A separate room has been reserved for JALT associate members' displays. These will be free of charge and open to both participants and non-participants in the conference.
(2) There will be a party Saturday evening (5,000 for dinner, plus cash bar) in the lounge at the conference site hotel.
Accommodations: Most of the limited number of rooms available at the International House Hotel are likely to be needed for conference leaders, organizers and associate member representatives. The nearest major hotel is the Osaka Miyako Hotel, at Kintetsu Uehonmachi Station, about live minutes' walk from International House. Other hotels are located within reasonable travelling distance in the Namba, Tennoji and Umeda areas of Osaka.
Contact: Vince Broderick, 0798-53-8397; fax: 51-6024

About the Conferences

Conference A

Topic: Confidence in Writing
Presenters: Bill Bernhardt and Peter Miller, College of Staten Island, City University of New York

This two-day workshop is intended to help teachers become more confident and competent as writers, so they have a better basis for working with students in their own classrooms. The presenters plan to engage the teacher/participants in practical writing activities and exercises that enlarge the participants' "sense of what is possible." Participants will be invited to undertake a wide variety of writing exercises and techniques, many of which are innovative and challenge traditional beliefs and habits associated with writing. Most of them are enjoyable and all are non-competitive and non-threatening. Each activity exercise or technique is followed by feedback, in which those who participated can describe and reflect upon their own experiences. The presenters plan to draw on a wide variety of approaches and techniques, including "free writing," "controlled composition," deliberate mistakes," "collaborative learning," 'writing process," and Words in Color/Silent Way. Participants will do many kinds of informal and formal writing, from completely unedited spontaneous composition to polished "publications."

Bill Bernhardt and Peter Miller are long-time students of the late Dr. Caleb Gattegno, co-editors of the ***Journal of Basic Writing,*** and co-authors of ***Becoming a Writer,*** which has been described as less a text than a whole pedagogy of instruction in writing designed to develop writers' self-awareness as well as writing skills. Mr. Bemhardt has also published an earlier text, ***Just Writing.***

Conference B (also both days)

Topic: Content-Based Instruction for Natural Language Acquisition
Presenters: Katharine Schneider and Sandra McCollum, English Language Institute, University of Delaware

This workshop is based on an acquisition model of CALP (Cognitive Academic Language Proficiency) that integrates content instruction with communicative activities. This theoretical model has been made into a multi-level curriculum at the University of Delaware, English Language Institute, where content area lectures, readings and films are combined with such communicative activities as scenarios, panel and individual presentations, group work and interactive projects, as well as with objective and essay tests, to prepare foreign students for university entry.

The presenters have adapted this work to the intermediate EFL level, to facilitate natural language acquisition using content-based instruction. Their goal is to foster interest in content-based teaching as an alternative to traditional language study, in which the language is the object of study.

In this approach, the language is used as a tool to learning rather than the focus of learning. In Dr. Caleb Gattegno's terms, language development is the by-product of the various activities. The content itself can be anything at all, depending on the interests, needs and levels of the students. Teachers can choose and develop their own content units, then design the communicative activities that get the students using the language in meaningful situations.

One major source of activities which engage the student as a whole person comes fmm the work of their colleague at the University of Delaware, Robert DiPietro, as outlined in his book ***Strategic Interaction,*** already well known in JALT from chapter and national conference presentations by increasingly enthusiastic teachers. The presenters describe the designing of communicative activities as the fun part of their approach. 'Strategic Interaction"-style scenarios can be tricky at first, though, so they plan to take time to guide participants in writing their own.

The basic outline for this workshop will then be: (1) background on content teaching and on the Schneider/McCollum ELI model, and (2) guided brainstorming and writing of communicative activity scenarios.

Katharine Schneider and Sandra McCollum are co-authors of a content-based CALP text due to be published this year, with the provisional title ***Advanced English for Academic Purposes.***

1989JALT関西サマーコンフェレンスのご案内

JALT大阪支部は、語学文化協会と共催の下、ニューヨーク市立大学Staten Island校よりBill Bernhardt, Peter Millerの両氏と、Delaware大学English Language InstituteよりKatharine Scheider, Sandra McCollumの両氏を迎え、下記のテーマに沿ってサマーコンフェレンスを開催する予定です。この機会に会員の方々はもちろんのこと、一般の方々もお誘い合わせのうえ、是非ご参加いただくようご案内申し上げます。

大会テーマ

テーマA：Confidence in Writing

テーマB：Content-Based Instruction for Natural Language Acquisition

講演者

テーマA：Bill Bernhardt, Peter Miller (College of Staten Island, City University of New York)

テーマB：Katharine Schneider, Sandra McCollum (English Language Institute, University of Delaware)

月　日：1989年8月5日(土)、6日(日)

場　所：大阪国際センター(International House Osaka)
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なお、1日だけの参加は今回のコンフェレンスの内容の関係で申し受けかねますのでよろしくお願いいたします。予約申し込みをご希望の方は、郵便為替に、講座番号、大阪5－86468、加入者名「語学文化協会」とお書きになり、必ず7月21日(金)までに手続きしてくださるようお願い申し上げます。

Bill Bernhardt, Peter Miller両氏は長らくCaleb Gattengno博士の下で研究に携わり、最近約10年は出版物の共著からカリキュラムの共同編纂にいたるまで、公私にわたり良き友人であり、また良き同僚でもあります。今回のJALT関西サマーコンフェレンスにおける2日間のワークショップでは、教師自身のwriting能力の向上を目指し、両氏はあらゆるアイデアを披露する予定です。そのほとんどが、参加者自らが実際にあらゆる種類の作文作業を行ない、それを通じて文章表現の手法を体得しようとするものです。各作業は決して試験のような張りつめた雰囲気の中で行なわれるようなものではなく、一つ一つ書き終わるごとに自分の文章をフィードバックし、それにより経験を生かしたさらによい文章を書くという、至って楽しいものです。作業内容は、全く自由な文体の作文から、出版物にも使える、洗練された文章にまで及び、その中には「自由作文」「条件作文」「共同学習」等が含まれます。いっぽう、Katharine Schneider, Sandra McCollum両氏のワークショップは、彼女らが所属するDelaware大学English Language Instituteでアメリカの大学に入学する学生のために、大学で用いる言語の認知教育として開発されたもので、心理言語学上、作業とグループ活動の最新の理論に基づき、コミュニカティブ活動を取入れた、内容重視の教授方がその特徴です。つまり、客観的な論文テストに加え、各分野の講義、講読、映画などが、シナリオ、個人発表、全体発表、共同プロジェクトといったさまざまなコミュニカティブ活動と連結されており、内容に基づいた教育により、言語を自然に習得しようというものです。この活動は、従来のように、言語に学習の最終的な対象としての焦点を当てるのではなく、言語を学習のための道具とみなし、外国語の上達を様々な活動を行なうところから生ずる副産物としてとらえるところにその特性があります。その活動のひとつは、JALTでもおなじみのRobert DiPietro氏のStrategic Interactionに基づいており、今回のワークショップでは、第一部にコミュニカティブ活動を取り入れたティーチングの背景Institute におけるティーチングモデルを、そして第二部にStrategic Interactionに基づいたシナリオ作りを予定しています。

宿泊施設：大阪国際センター内の客室は大会関係者のためほとんど予約されております。会場付近には都ホテル大阪を始め、宿泊施設がありますのでご利用下さい。
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JALT'89 Okayama

UPDATE

PROPOSAL REMINDERS

May is the final chance to remind readers that the deadline for proposals is June 1, which leaves less than four weeks for proposal submission.

The colloquia co-ordinator also wishes to remind interested persons that the suggested topics (not titles) for this year's Planned Colloquia are:

1. Task-based Language Learning
2. Approaches to Innovation
3. Reading
4. Issues in Motivation
5. Teacher Training
6. Bilingualism
7. Composition
8. Second Language Acquisition Research
9. Cross-cultural Communication
10. In-Company Language Training
11. AET/JET Programs

Please contact the colloquia co-ordinator for more information: Steve Ross, Shodai Jutaku 11, 4-3-37 Seiryodai, Tarumi-ku, Kobe 655.

Those considering a poster presentation are also reminded that the deadline is drawing near. The poster presentation coordinator, Cherie McCown, encourages submissions and advises readers that her correct fax number is 08694-3-8040.

Finally, JALT members are encouraged to submit their proposals to their local chapter president for consideration as a chapter-sponsored presentation. See the Call for Papers for more details.

HOSPITALITY UPDATE

The social committee is currently considering a range of activities, including:

1. A cruise through the Seto Inland Sea on a replica of a 17th-century Japanese sailing ship. The cruise package will include a bus trip to Okayama Port, a four-hour cruise, during which participants will get to view the Great Seto Bridge, and dinner and dancing in the ship's disco.

2. A barbecue dinner at the Kurashiki Ivy Square where participants can enjoy the beautifully preserved scenery of Kurashiki as well as an informal get-together with good food, music and dancing.

Watch this space for further updates.

＜第15回 JALT国際大会に向けて＞

JALT'89国際大会へ向けての準備は順調にお進みでしょうか。岡山大会での研究発表の申し込み締切日は、ご存じのように6月1日です。残り約1ヶ月といったところですので、最終案をまとめ、ご提出下さい。研究発表申し込みについての規定用紙はThe Language Teacher 2月号の特別付録として用意されましたが、もし必要でしたら、本部事務局あるいは所属支部の担当者までご連絡下さい。

☆プログラムの最新情報

コロキア：各種のトピックについて、その道のプロから意見を聞く大変よい機会であり、個々の参加者の研究に大いに参考になるものです。現在計画されているコロキアのトピックの例は次のようなものです。

1．課題に基づく語学学習
2．革新的アプローチ法
3．読解指導法
4．動機づけに関する問題
5．教師の研修
6．バイリンガル教育・学習
7．作文指導
8．第2言語修得理論
9．異文化交流コミュニケーション
10．企業内語学教育

上記のトピックについて研究している方や興味のある方は、研究発表をされることをお薦めします。コロキアの司会者をお考えの方は、担当者であるスティーブ・ロス（〒655 神戸市垂水区墨陵台4丁目3-37 正田住宅11号）へご連絡下さい。

ポスター・プレゼンテーション

ポスター・プレゼンテーションは他の研究発表と似ていますが、そのスタイルがユニークです。発表者は、フローチャート、コラージュ（新聞紙の切抜きや写真を張り付け、特殊な効果をもたらす資料図）、イラスト、研究要旨などを使用して、興味ある大会参加者と討議するというものです。いわば発表者の研究を1㎡のスペースで行い、会場を回っていて、立ち止まった関心のある参加者と討議するというスタイルです。

この発表者には1㎡のボードが提供され、その範囲以内で資料を張り付ける。テープ、マグネット、画鋲が使用されるが、割り当てられたボード次第で特定できない。発表者は特定の時間（少なくとも1時間）を質疑応答のため明示し、その時間帯にいる必要がある。また、ボード上の資料の取り付け、取り外し、十分な枚数のハンドアウトの準備などをスムーズに行う。取り付け用具は提供されるが、視聴覚機器は提供されない。

中学・高校での語学教育

今年の大会の特徴の1つとして、中学校・高等学校で苦労して教えている英語教師に特に着目し、その種々の問題点を重要課題とする予定です。文部省が最近発表したカリキュラム政策及びテキスト政策（学習指導要領）の実質的な変化は、リスニングやスピーキング、テキスト／シラバスのバラエティさなどの領域で大きな変化が期待できることを示唆しています。この点からも分かるように、大変重要な立場の教師たちにとって、ギャップを埋める手助けとなるような問題提起を唱える研究発表を募集しています。大会への参加者たちにもまた、特に中学・高校レベルの英語教育に的を絞ったミニ・スケジュールがあります。

大会前ワークショップ

昨年から企画され、ご好評を得ている大会前ワークショップを今年も11月2日(木)の午前と午後とに分けて行います。各々約3時間のもので、6つのトピックから選択できます。参加者数は各々25名に限定される関係で、申し込み順に決定されます。特定の領域について実践的なトレーニング目的のものですので、小グループやペアでの活動が中心になります。大会への招待講演者などと直接あるいは個人的に接触できる絶好の機会であり、大変価値のある経験となります。このワークショップに興味がある方は、内容、登録方法などに関する情報に今後注意して、できるだけ早く申し込みをして下さい。
担当はデイル・グリフィー（〒160 東京都新宿区百人町1−3−23 浅川マンション202号）です。

大会の主な招待講演者

ジョーン・シンクレア博士：談話分析、記述文法、シラバス・デザインなどの理論的・実践的研究で有名。バーミンガム大学で教鞭を取り、コビルド辞書で有名なコビルド・プロジェクトの責任者。アフリカ、中東、極東、ブラジルなどの地域での教授経験もあり、教育プログラムの充実などに貢献してきている。

ダグラス・ブラウン博士：サンフランシスコ州立大学の英語科教授で元 TESOL 会長。言語学、第2言語としての英語、第2言語教育・学習などの分野で活躍中。言語教育の理論的基礎を提供している「言語学習と教育の原理」の著者。

パトリシア・キャレル博士：南イリノイ大学の言語学科及び心理学科で教鞭を取っている。ESL 読解指導の研究に特に有名で、「第2言語における読解指導への相互作用的アプローチ」という重要で新しい本の共編集者。

アンドリュー・ライト博士：マンチェスター・ポリテクニックで教鞭を取っている。種々の言語ゲーム、視覚教材の利用法など有意義な実践的なアイデアを提供してきている。世界各地での教授や講演の経験があり、「言語学習のためのゲーム」など沢山の著書やテキストがある。

まだまだ著名な内外の教育者が大会に参加予定ですが、決定次第お知らせします。今後の本誌にご注目下さい。

SPECIAL ISSUES CALENDAR
1989

June – The Role of Grammar in the Teaching of Foreign Languages (Richard R. Day)
July – open
August – Homework (Tamara Swenson)
September – Conference News
October – Open
November – The Use of Literature in EFL (Bill Hill)
December – The Loss of Second-Language Skills (James Patrie and Tamara Swenson)

Opinion

SOME SUGGESTIONS TO AMERICAN TEACHERS IN JAPANESE CLASSROOM SITUATIONS

By Junko Kobayashi

Recently, learning English conversation has been booming along with a wave of 'internationalization." At both English conversation schools, and in junior or senior high schools and colleges, a lot of native English speakers have been hired. These teachers often voice complaints about Japanese students, and quite a few quit their jobs before the expiration of their contracts. In order to help newcomers understand Japanese students better and be more effective teachers, I would like to analyze some Japanese ways of thinking and to make some suggestions. (Since my own overseas educational experience has been limited to the United States, I will focus on American teachers.)

First, there may be several reasons why Japanese students are poor at expressing themselves logically. Kluckhohn and Strodtback (1961) point out that Japan is a hierarchical society and that America is an egalitarian one. This is often true of human relationships between teachers and their students in an American classroom situation. In Japan, there is a strict decorum which students must follow in the relationship with their teachers. Role performance is also strictly fixed. Teachers are supposed to maintain positions of superiority over their students and to teach them unilaterally, while students are expected to listen to lectures respectfully without expressing disagreement. If one student were to deviate from the expected role and refute the teacher's opinion, he/she might be branded as an outsider and excluded from Japanese society.

Also, many obstacles exist for Japanese students in expressing themselves in a classroom in terms of inter-student relations. First, Japanese society requires that people blend harmoniously into, and be part of, the group. Asserting oneself in a group is considered to be exhibitionism or presumption. Also in Japan, harmony is a primary value. To find agreement with other people's opinions is desirable. If the listener's opinion is very similar to that of the speaker's, he/she is expected to say, "I agree," or 'My opinion is the same," or just nod his/her head. One is not supposed to paraphrase the opinion, although in the U.S. this may be desirable. An expression of disagreement will often bring about a disruption in the interpersonal harmony because Japanese tend to mix opinion with feeling. If the opinion includes criticism in a Japanese sense, it will cause the speaker to feel ashamed and lose face, and again the relationship is disrupted.

This is true when Japanese students want to ask questions of their teacher. They think that to ask questions in a classroom means "to take up other students' valuable time." Other students may not be interested in the questions or may already know the answers. This is a typical Japanese way of thinking.

When some Japanese ways of thinking are understood, how should American teachers deal with their Japanese students? First, when American teachers ask questions, they should call on students by name. If they say, 'Any volunteers?," no one will respond.

Also, it is desirable to give students specific questions which are easy for them to answer. In this, there are again differences in perception of what constitutes an easy-to-answer question between Americans and Japanese. For example, a question like 'Why are you learning English conversation?" may seem obvious from an American point of view. However, Japanese students are apt to be uncomfortable because there are a variety of answers. As a result, they tend to choose a self-evident, mmmon answer like, 'Because I would like to speak English fluently." However, at this point American teachers should not jump to the conclusion that Japanese students are lacking in originality. If American teachers asked more specific questions like "What are you going to do after learning English conversation?," Wow are you going to make use of the English you are learning?," they would get different answers.

Another question, "How was your trip to (a country's name)?," may be appropriate for Americans, but Japanese students tend to terminate the conversation by saying "It was good." Japanese students don't know how to develop a topic so it is better to give students more specific questions like, 'Did you experience any culture shock?," "Did you find that some things were different from what you had expected?"

Next, it is necessary to let Japanese students realize that some statements are rude or unnatural even if they are grammatically correct. Most Japanese students have been taught to pay careful attention to grammar, but not to consider the pragmatic aspects of language. A lot of Japanese students don't know the difference in nuance between "Once more, please." and 'Would you say it again," or "You had better go." and" It would be better for you to go." Some students don't know the importance of choosing words according to the mntext or situation. So fundamental explanations are required for Japanese students.

When American teachers correct their students' mistakes, rather than making one student the target of criticism, the error should be generalized by saying something like, "Japanese students frequently make this kind of error, so pay special attention to this." Japanese students don't like to be negatively put on the spot in a group situation which means loss of face.

Next, I will mention some Japanese thought patterns. Kaplan (1970) claims that English speakers' thought patterns are linear while Oriental patterns are circular. This makes understanding of English speakers rather complicated. For example, when a Japanese man was asked by an American woman, "What do you Japanese think is typical American food?," he said, "In Japan, we have many Western restaurants. We have such and such restaurants . ..." and finally he said, "So it is difficult to distinguish what

(cont'd OR page 29)

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2.	Past Tense	**The Marvelous Toy** (Folk)	Giving Gifts
3.	Prepositions of place	**Under the Boardwalk** (Rock)	Summertime
4.	Present continuous	**Oh, What a Beautiful Mornin'** (Broadway, jazz)	Good Days, Bad Days
5.	Simple present	**Little Boxes** (Folk)	Following the Crowd
6.	Comparative and superlative of adjectives	**My Love** (Pop)	Stretching the Truth
7.	Future tense	**I'm Gonna Sit Right Down and Write Myself a Letter** (Jazz)	Letters
8.	Real conditional	**Tie a Yellow Ribbon 'Round the Old Oak Tree** (Pop)	A Fresh Start
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(cont'd from page 27)

is typical American food, maybe beef steak." As this example shows, Japanese give conclusions at the end of anutterance. Americans don't know what the speaker's point is until the very end. Americans who are not used to Japanese logic often assume, from listening to the speaker's initial utterance, the person does not understand the question. American teachers should refrain from interrupting or assuming a conclusion until students have finished speaking. Likewise, teachers need to point out to their students the necessity of changing the order of sentences and offering a conclusion first in order to communicate effectively with Americans. Teachers can offer a more appropriate answer such as for the above, "It is very difficult to distinguish what is typical American food, because in Japan there are so many Western restaurants and foods."

As I have mentioned, it is not easy to elicit frank remarks from Japanese students. It requires much patience and deep insight. However, Japanese people themselves have noticed the importance of expressing themselves with Western logic in order to live in an international society, and they want to learn. If they am blessed with a good leader, they will make the effort. Japanese people are anxious to learn how to express themselves from American teachers who are well trained and who are sensitive to Japanese ways of thinking.

References

Kaplan, R. 1970. Cultural Thought Pattern Intercultural Communication. ***Language Learning, 16.***

Kluckhohn, F., & Strodtbeck, F. 1961. ***Variation in Value Orientations Row,*** Peterson & Co.

IN DEFENSE OF PRIVATE SCHOOLS

By Monty Vierra

While I think that Tom Hayes' call for accreditation of private language schools (Dec. 1988) has its merits, Joe McKim's backhanded "praise" in their defense (Feb. 1989) made some points to which I would like to take exception.

First, that we bushleaguers are untrained. In fact, a few of us were already credentialed teachers back home, while a few others have picked up Japanese credentials since coming here; still others have a great deal of actual teaching experience, but not in public schools. Some of us have degrees in a discipline like English or Japanese. And still others, who have none of these, bring natural communicative talents which only a few dedicated professionals ever acquire. Just because some people have the shortcomings he speaks of, McKim should not presume to speak for the rest of us.

Second, that the private language schools are not 'schools." Then what are they? How far better it would have been had McKim offered a definition that could be applied here in Japan and elsewhere. That's what's required first, and it's a far more demanding task than the "tedious legwork and paperwork" he speaks of. McKim is simply too glib with his use of the term "fraud," unless he is willing to ascribe it equally to some of the accredited state-run degree mills back home that pass out the sheepskins as an endurance award.

Third, that the private language schools charge too much. Despite the patent ignorance of economics that such a comment displays, the fact is that people are willing to pay for an average class size of eight (in some places). Also, the government restricts the number of foreigners who can come to teach here, with the result that the relatively small class size is "balanced" with a teaching load often over 20 hours a week. (The ads in the back of TLT illustrate my point.) Both these factors help drive up the prices charged.

Fourth, that no "real" language learning goes on in the private schools (or, language practice somehow is unrelated to languge learning!). I guess McKim speaks, again, from his own experience. He does not speak from mine.

Finally, that the title "teacher" should be reserved only for those who have the "proper qualification," which I take to mean some special certificate. In that case, neither Socrates nor Confucius was a teacher.

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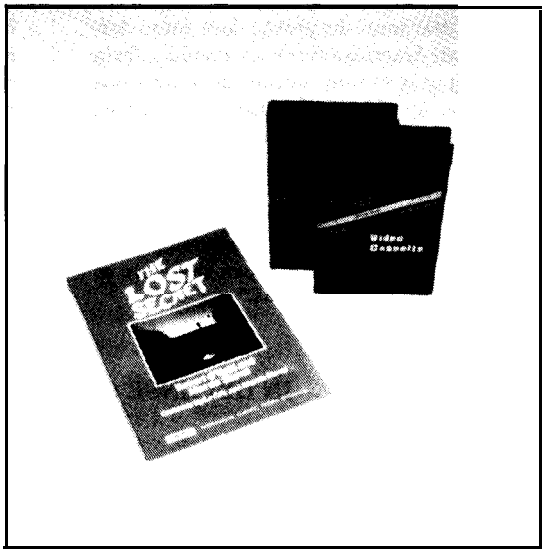

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My Share

This month some ideas for classroom organisation. By the time this appears, the year will already have begun, but it's still not too late to adopt any of them that fit your classroom needs.

STARTING-OFF ORGANIZER

By Roberta Welch Takizawa

Good organization is an asset for all teachers, but it is essential for those of us hero in Japan who teach many English conversation classes at different universities and junior colleges. We may easily have more than 300 students a week to identify, encourage, and initiate into English listening and response. Starting off in an organized fashion from the first day can help us stay sane throughout the year. Here I will offer a few methods of organization and classroom management which have been successful in elementary and intermediate classes ranging from 20 to 55 students.

Groups: On the first day, students are put into groups. Group size can depend upon various factors — the number of students in the class, the seating arrangement, or the average drop-out rate. I find groups of 4 to 6 students work out well.

To divide them, I may have females line up on one side of the mom, the males on the other. By having them count off in the number of groups I want, I quickly have the desired number of groups, each with a balance of sexes. In commuter schools, another useful method is to group the students according to the train lines they live on.

The category for first-semester group ***names*** (much better than group ***numbers)*** is related to the text being used. For example, ***American Streamline Connections*** has an introductions dialogue in Unit 1 that mentions Alabama. Using that as a take-off point, each group chooses a state name. In line with the baseball theme of ***Coast to Coast I,*** groups select baseball-team names.

After the groups have picked their names, I usually ask each group to choose a manager for the day. The group managers then write the name of their groups on the board, listing underneath all the group members' last names.

English names: Next I explain that to help create an English-speaking atmosphere, each student will select an English "middle name" which will be used in class all year. I personally find it easier to remember English names, and my students react positively to them, as a few quotes from year-end evaluations show: "Using English names was very [much] fun, although at first we felt strange." We were very glad to have our middle names."

So that there is not, for example, a "Betty" in each of my three Monday classes, I have made up three different name lists, having used a name-your-baby book as my main source. Each Monday class, then, gets a different list to make selections from. To avoid duplication of names in the same class, the groups take turns going to the board to write their English names next to their last names, already listed there.

Cards: Now the students am ready to fill out their cards. Many schools have attendance cards, but if they don't 3x6 index cards are fine. I call the group managers to my desk and show them how to fill out the cards. They, in turn, pass out the cards to their groups and get the other members to fill in group name, their own English name, last name, and studentnumber in the proper place. It may also be useful to have them fill in the term's dates in spaces provided. If the cards are printed on both sides, students can put their names and numbers on the back for the second semester.

These cards I collect and keep for my own use in the classroom. Numerically ordered, these cards duplicate the class roster, but they offer endless flexibility beyond that — stacking into intitial groups, pulling out absentees, stacking according to grades assigned, shuffling to assign new groups or group projects, dealing out pairs, etc.

Seating charts: Finally I get a seating chart from the students. This enables me to make up my master seating-chart for the class. Since, now, fortunately, I don't have any very large classes, I can use a B5-size paper for up to six groups.

I make several copies of the seating chart. One copy on a clipboard is easy for me to handle in class. On it I mark down absences, homework and quiz grades. Since only I see this page, I can write on it comments on the students' appearance, behavior, and response patterns, enabling me to recognize my students early in the term. Classroom performance can be quickly noted. When the chart becomes full, I transfer important data to my permanent records, using a fresh copy for my current class work.

Color coding: Color coding by groups adds the final touch to my organization. The seating charts for all my classes list all students in color-coded groups; those colors given a particular space on the page. For example, the red group is always in the upper right-hand corner, the blue group is in the bottom center, etc. The group names are highlighted in the appropriate color. Since I arrange the classes by groups in my grade books, as well, I highlight the group names there, too. I also color the edge of each student's card.

By the end of the first day of class, the students are arranged in groups, they have their English names, they have interacted with a number of other students, and they clearly sense that this is not a class they can ***hide*** in-they will be seen, addressed, and expected to respond and interact. For myself, I have the cards and seating chart and am facing identifiable groups of reasonable numbers of students to work with. During the group-naming and individual-naming, some personalities have already emerged, and a student-centered class has been initiated. Before the second week, I have made up my master seating-chart and have done the color-coding. With this clerical work behind me,

(cont'd on page 38)

JALT UnderCover

LET'S SING TOGETHER. Keiko Abe and Mary Marquardt (eds.). Kyobundo, 1988. 68 pp. \2,800.

This book of 32 songs for children comes with two audio cassette tapes. Melody and lyrics for each song are provided. Aside from the cover, the book itself is rather plain: all black and white. However, there is a cute drawing for each song.

During the past two years, about half of the songs were used in private children's classes (ages 4-7) and at Obunsha LL, grades l-6. The later classes normally have a Japanese teacher, with the reviewer as the foreign guest teacher once a month.

Over half of the songs are familiar to Americans, the others am new tunes. For those who have forgotten the melodies, or for those who never learned them, the tapes are very helpful. The singers have stmng, clear voices and the piano accompaniment is well done. The voice of the main singer, Mary Marquardt, is pleasing and enthusiastic. However, my experience has shown that children prefer to hear other kids sing rather than adults. I don't know how old the main singer is, but she is definitely not a child.

Preceding each song on the tape, the lyrics are spoken. No time is given for repetition, however. I've found the most effective way to use the tapes is to play the song first for the class (a definite 'ear" catcher). I then go through it line by line, explaining the meaning and have the class repeat after me. Next we go back to the tape and listen to the spoken lyrics. Finally we sing the song with the tape. In my private classes we spend two or three classes on the same song.

Several songs lend themselves easily to hand or body motions. The children respond well to this type of teaching. Unfortunately, no instructions for motions am included in the book. Another useful technique is to bring in objects to help explain the meaning and remind the children what to sing next. For example, I use a star, a globe (world), and a diamond when teaching "Twinkle, Twinkle, Little Star."

There are many good songs included (even two Christmas ones). However, some of them are not very valuable because the vocabulary is not practical for teaching. How often do children use the vocabulary found in "Row, Row, Row Your Boat? Also it's difficult to explain the meaning of "life is but a dream."

Another problem with the book is that several songs are too difficult for typical Japanese children up to third grade. The tempo is too fast for them to remember what to sing next, or to pronounce the words properly. In these cases, singing the song through without the tape at a slower pace is helpful; gradually working up to normal speed. However, boredom sets in if you spend more than about ten minutes total on a song in one class, so discretion is needed to keep it a fun activity.There isn't much point in giving them the book to follow along with as they cannot read English yet.

Also, past tense is not introduced in children's texts until upper levels. Some songs use this tense, which makes them difficult for the little ones. I changed one famous song to "Mary has a little lamb, its fleece is white as snow." By the time the children's English has improved enough to do the more difficult songs (about fourth grade and up), they feel some of the songs are too childish for them.

Songs do help children pick up on the rhythm and pronunciation of English thus they are helpful and interesting for children's classes. Before purchasing this book-tape set, though, it would be good to consider the age, level, and needs of your students. I'm sure young returnees would enjoy the songs a lot. With the pmper vocabulary and pronunciation preparation, visual aids and body motions, these songs could be helpful for almost any class of younger children.

Reviewed by Bonnie Jinmon
West Tokyo Chapter

LIVING ENGLISH IN A BRITISH FAMILY: The Secret Life of Adrian Mole, Aged 13 ¾. H. Ohyagi, S. Kawabe, Y. Morito, M. Hirai, Y. Kotani, M. Suzuki, and H. Suzuki. Seibido, 1989. Teacher's Book, 113 pp.; Student's Book, 107 pp. \l.800; Video Tapes (2),\74,000; Cassette Tapes (3),\6,000

In 1982, Methuen published Sue Townsend's ***Diary of Adrian Mole,*** an iconoclastic, vulgar and very funny piece of inspired fiction purporting to be a record of the private musings of a Birmingham school boy who craves the embraces of Pandora Braithwaite, is bullied by Barry Kent and is distressed that his parents' marriage is so awful. Somewhat expunged, this was filmed by Thames Television and subsequently cut into ten bite-sized chunks, each mughly seven minutes long, for use as EFL material. Seibido has produced what should have been — and nearly is — an excellent student's text to accompany the video.

Sadly, Seibido's effort falls short. The book is full of ill-chosen, blurry photographs, peculiar misspellings and, worst of all, ludicrous grammar -'I suggest you eat much food" and "He decided to stay here until to keep his job and save his money." The list of Ohyagi's collaborators suggests no native speaker was consulted, an omission too appalling to believe. One can only hope the next edition is far better and has been adequately proofread.

Despite this glaring criticism, the Thames Television material is so good that ***Living English*** can be unhesitatingly recommended to those teachers willing to turn their backs on "Hamburger English" and take a step into the unknown. The Moles speak lower-middle-class Birmingham dialect; the Braithwaites are a little posher; the O'Leary family speak Donegal English; Mrs. Fossington-Core speaks provincial R.P. Other characters speak Indian English, Mid-American and the dialects of London and Hong Kong. The individual stories are still highly amusing and highly stimulat-

ing. Enough of the feel of the original remains to enable students to see provincial England through other eyes. Bert Baxter, the 89-year-old chain-smoking pensioner, observes that the British royal house is "sucking blood from the poor to pay for their golden coaches" and remarks that "lager tastes like ferrets' pee." Pandora burns her schoolgirl comics because she feels strongly about such things since turning feminist. Mrs. Fossington-Gore defaces the headmaster's Margaret Thatcher poster before resigning fmm the school. In short, *Living English* is probably the most interesting **EFL** video on the market in spite of the shortcomings of the accompanying text. Students find it enthralling. I would recommend it for well-motivated students in two- or four-year colleges.

Reviewed by Bill Corr

COLLINS COBUILD ENGLISH COURSE. Jane and Dave Willis. Collins, 1988. 112 pp. \1,400.

This textbook is for false beginning adult learners and is accompanied by an interleaved teacher's book, a workbook, tapes (unscripted), and transcripts. It is the first of three textbooks in a course which we are told "represents a major advance in the teaching of English." Essentially this advance consists in the main syllabus component of the book, which is a) lexical and b) based on findings from the **COBUILD** project at Birmingham University about the actual frequency of words in everyday English use. **JALT** members will be inured to unsolicited publishers' hyperbole but this book is actually different; I would recommend that readers have a look at it, though I wonder how much it will actually be used here.

There are 15 units in the book, representing in total 100 hours of class work. I would like to look at one unit in detail to illustrate the general points I have to make about the book. Unit 7, whimsically titled "That's a bit better, that one," begins with a page of photographs of various magazines available in London. Learners are asked to speculate on the readership and content of each and asked about their own tastes in magazines. Photographs are profuse and of extraordinarily high quality; this is no mean selling point in Japan. The body of the unit continues with an exercise involving giving opinions about the hair styles in some pictures, and comparing opinions (people speaking on the tape and fellow-learners). Next, learners read four short texts of young British people talking about their jobs, where they bought their clothes, how much they paid for them, and their likes and dislikes. This leads to pair work on the same topics. Then two people talk on the tape about their best and worst buys in clothes (with a short text about Oxfam shops) and students do the same thing (note the general principle that students listen to native speakers doing a task before attempting it themselves). The three activities described above all finish with students reporting back to the class about their findings. This, in the authors' view (Willis & Willis, 1987) provides learners with a functional need for formal accuracy; because they are performing publicly, they want to speak correctly. The report preparation phase thus involves the teacher helping groups and individuals achieve this. (This sounds a little glib if you have classes of 60 learners, most of whom are anxious to avoid sounding like a foreigner.)

Other task types elsewhere include logical puzzles, picture-ordering, finding the difference between two pictures, sundry matching exercises, jokes and "completing the story." Most of these activities are good; similar types can be found in other textbooks but the ones here have the great advantage of being excellently illustrated. While one might wonder about learners' sensitivities in discussing subjects like what one paid for one's clothes, there is a good range of tasks here practising all four skills. The language of the tape is authentic and it is very refreshing to see features of natural speech like repetition and false starts incorporated at this level. The importance of this can hardly be overemphasised.

Supplementary to this there are sections in the unit called "wordpower" (examples of the different two-word verbs with "look"); "grammar words" (explanations of three different meanings of "with"); "English sounds" (brief exercises on phonemes of Enelish and word stress); "classroom language" (three shirt taped dialoges); "shopping for clothes" (three more short dialogues); "useful words and phrases from unit 7" (eight lexical items explained and exemplified); and "important words to remember," a list of 42 words (from the corpus of 700 on which the book is based).

Some of these sections-where the lexical syllabus is most clearly delineated — present more difficulty. The idea itself is very interesting, since the word represents a more salient unit of learning and of use than any other linguistic category. All textbooks of course contain a de facto lexical syllabus, but this one receives far more detailed treatment, and since it is based on actual frequency of use in native speech, it has a much greater cogency. The fact that 87% of the **COBUILD** corpus was made up from only 2500 lexical items indicates that real masterv of basic vocabulary may be a more appropriate goal for the learner than, say, the nodding acquaintance with 6000 or so that you would need to succeed in the Tokyo University entrance exam or mastery of the tense/aspect *system so* beloved of courscbook writers. However, the question of how mastery in use of syllabus items is to be actually achieved is not answered satisfactorily here. Learners get a great deal of information about many of the 700 lexical items; but the teacher's book suggestions for exploitation (for example, the section on "look" in unit 7) are limited to reading through the example dialogues, asking students "when they might use these expressions" and "practising" (= repeating?) the dialogues. I am ready to be pmved wrong, but my predictions about the effect of this instruction on performance would be pessimistic. Furthermore, although the authors' explanation of items like "a," "the ," "to" and such grammar words may be as good as anybody's, one awaits evidence that they will do any good.

The book will be useful to learners who are good at using information about English to impmve their

performance, who are happy to spend more time discussing the langauge and drawing conclusions than is usual in modern beginners' courses and whose cultural predisposition is towards Britain rather than America; as I said, I wonder how teachable people here will find it. But it is based on a serious and innovative idea, so (though of course this hardly needs saying) ***Language Teacher*** readers are recommended to look for themselves. It is no more expensive than infinitely shabbier productions at the same level and deserves success for the amount of work that has gone into it.

Reviewed by Jerry Ward

THE LEARNER-CENTERED CURRICULUM. David Nunan. Cambridge University Press, 1988. 196 pp.

Nunan's book looks at what happens when responsibility for the curriculum is taken out of the hands of centralised planners and placed firmly with the teachers and students who have to work with it. The study is based on data from the courses run by the Australian Migrant Education Program **(AMEP),** which has introduced a learner-centred approach where course content and methodology is decided by teachers in consultation with students. Nunan's study focuses on how the teachers in **AMEP** have coped with the new system and on what kind of help and support is needed for teachers in order to make such a scheme work.

Despite this focus on a specific case, many vital points central to language teaching today are raised in the course of the book. The ten chapters making up the body of the text detail each step in curriculum planning: from theoretical foundations through pre-course planning and implementation to evaluation and assessment. Some aspects are touched on lightly; others are treated in depth. I found the book by turns stimulating and frustrating. So much is included that sometimes the basic argument seems to get left behind.

Nunan is obviously committed to the concept of a learner-centred curriculum but at the same time his honesty does not allow him to advocate it unequivocally. In many cases, when describing both traditional and learner-centred practices, he complains of the lack **of** empirical evidence for claims that have been made about language teaching and points out a number of areas which are sorely in need of research.

In Japan, I would see this book as being most immediately useful to course directors and teachers in the private sector, people catering for students with a wide range of reasons for studying. Although it is not a 'how to' textbook, it contains a number of very practical ideas that could be used by the classroom teacher wishing to experiment with a more learner-centred approach. It would also be of great interest to anyone concerned with course design, those seeking insights into language teaching in general and teachers who are interested in classroom research.

It is not a definitive work, but it points the way ahead in a positive and inspiring way.

Reviewed by Anne Hill
The British Council, Kyoto

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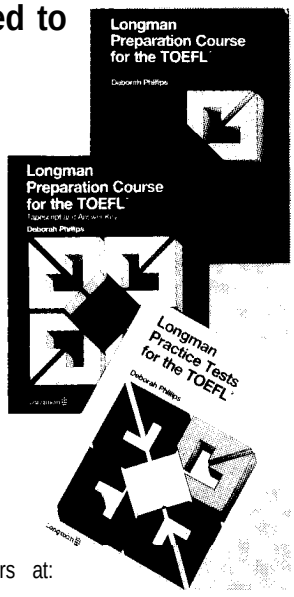

For further information, please contact Heather Saunders at:

Longman ELT,
Longman Penguin Japan Company Ltd.,
Yamaguchi Building,
2-12-g Kanda Jimbocho,
Chiyoda-ku,
Tokyo 101

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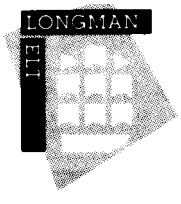


『アメリカン・ボトラック』北尾謙治・北尾キャスリーン共著、朝日出版、1986年、152ページ。教授用資料及び録音テープ（全2巻）有り。

このテキストは、旧態依然とした訳読偏重の講読授業への批判から、実際のコミュニケーションの重要な要素としての「読む能力」についての研究を長年続けてきている北尾御夫妻の成果の1つであり、JALTの研究助成金を1980年と1981年に受けた大学生用英語講読教材開発プロジェクトの研究に基づいて作成されたものの1つでもある。

「速読と多読」を直読直解でめざす目的から、自然な正しい現代標準英語で書かれ、学習者に有意義で興味を持たせるべく新しい情報で、偏見のない正しい内容を持ち、1回の授業（90分）で1単元をカバーできるように考えられている。また、語彙は「高校基本英単語活用集」（1981年、研究社）にある全英連の指定した既習語彙4,800語を使い、読みの流れを損なわないようにとの配慮から大学英語教育学会（JACET）の基本語彙にないものを、各課の本文の後のvocabularyの欄に必要最小限の語句で掲載し、辞書を引くことを省かせている。しかし、各章の2課ずつに付録としてその課に関連した実物教材の中にはいくつか難しい語句があり、vocabularyの中で説明されていないものもあるが、教師が補足説明すれば問題は生じないであろう。

16課から構成されるレッスンは、著名な米国人、日常生活、歴史、価値観の主題別に4章に分けられ、章及び章内のレッスンは易しいものから難しいものへと配列されている。各課は、主としてPre readingまたはSkimming Exerciseで始まり、本文内容の理解をチェックするTrue/False QuestionsとComprehension Questionsから成り、その他にMatching Exercise, Organization Exercise, Chart Exercise, Outline Exercise, Writing Exercise, Discussion Questions, Cloze Exercise, Map Exercise, Crossword Puzzleと練習問題が変化に富んで組み合わされ提出されている。しかし、実際の授業では各課にあるすべての練習問題をこなしていこうとすると、逆に消化不良を起こすことが有り得るし、学習者が興味を失わないようにするためには、いくつかをスキップしたり、別の関連補助教材を導入して授業展開した方がよい場合もある。

題材としては、各主題別に4編ずつ同じようなものが並んでいてまとまりがあると言える。しかし、著名な米国人としての人物の選択は、やや歴史的配慮をし過ぎた感があるし、米国の重要な歴史を扱う他の4編があり、その数と量がやや多すぎるのではないだろうか。アメリカン・ボトラックというタイトルからして、もう少し現代アメリカの現場を理解させる内容のものを選んでほしかったと思うのは評者の考えすぎであろうか。

各課には写真が多数使われ、英問英問して導入部分として利用したり、本文内容の理解を深めさせることができる好教材である。地図もいくつかあるが、最初の米国地図にはアラスカとハワイの両州が欠けていることと主要都市が入っている州と入っていない州があり、統一されていないのが残念である。

巻末にはReading Speed Chartがあり、速読教材として使用した場合に、1分間に読める語数を簡単に計算できる。また、それらの結果を記録するTime Record Chartを使えば、学習者の「読み」の速度の変化を知る手がかりとなる。

教授用資料は、Part 1とPart 2から成り、64ページもあり、従来の単純な問題解答例だけの印刷物ではない。Part 1は、はじめに、講読の意義と教材、このテキスト作成背景について、外国語において文化を教える必要性、大学生の英語読解力と読解における問題点、読解指導のあり方とその教材、このテキストの構成と特徴、速読教材としてのこのテキストを上手に利用する方法、語彙の選定とその基準、練習問題の目的とその使用方法、効果的なクラス運営方法、各課の学習の要点と参考資料、授業計画、学習者への注意、学習者のフィードバック、おわりに、参考文献の17項目から構成され、Part 2は全練習問題の模範解答である。教材論とその「読み」の指導法が中心とはいえ、著者陣の英語教育に対する基本的な理念が分かりやすく具体的にまとめてあり、専門的知識の不足している教師にとっては大変有意義な資料となってる。

評者は何冊か著者陣のテキストを過去に使用したが、このテキストも例外ではなく、米国文化の学習という点で内容は変化に富んだものであり、日本語に訳さず直読直解による「読む」技能の訓練に適した教材の1つである。また、手ごろなサイズと値段ということから、学習者にとってもそれほどの負担にもならず、全体としては好テキストの1つと言える。多いに利用されることを願うものである。

野澤和典(Nozawa, Kazunori)
豊橋技術科学大学

RECENTLY RECEIVED

The following materials have recently been received fmm 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 mark(!) indicates third-and-final notice this month. **All final-notice items will be discarded after July 31.**

CLASSROOM TEXT MATERIALS/ GRADED READERS

*Iggulden. *The Magic Music Man* (Video Guide, Activity Book, Sample Video). Oxford, 1988.

*Ingram & King. *From Writing to Composing,* 2d ed. (Student's Book, Teacher's Book). Cambridge, 1988.

*Lonergan & Ward. *New Dimension* (Workbook, 3 Cassettes). Macmillan, 1988.

Stewart.** ***The Process of Writing.**. Macmillan, 1989.**
Viney & Viney.** ***Mystery Tour **(Video Guide, Activity Book, Sample Video). Oxford, 1988.**
Freeman & Freeman. ***Miss Manners for Students.*** **Asahi, 1988.**
Graham. ***Jazz Chants Fairy Tales*** **(Student's Book, Teacher's Book, Cassettes). Oxford, 1988.**
Jones & Kimbrough. ***Great Ideas: Listening and Speaking Activities for Students of American English*** **(Student's book, Teacher's book, Cassette). Cambridge, 1987.**
Murphy. ***Grammar in Use: Reference and Practice for Intermediate Students of English*** **(American English Edition) (Test and Answer Key). Cambridge, 1989.**
Watanabe, et al.. ***News and Views: Developing Reading Skills through the Japan Times.*** **Japan Times, 1988.**
!Brieger & Jackson. ***Advanced Internation English.*** **Cassell, 1989.**
!Carey. ***Find Your Voice.*** **Macmillan, 1988.**
!Carrier & Haines. ***Break info English.*** **Hoddcr & Stoughton, 1988.**
!Graves & Rein. ***East West*** **(Student's Book, Teacher's Book, Workbook, Cassettes). Oxford, 1988.**
Hopkins. ***Get Ready!*** **(Pupil's Book, Handwriting Book). Oxford, 1988.**
!Johnson & Snowden. ***Turn On: Listening for Cultural Information.*** **Macmillan, 1988.**
!Kitao. ***American Panorama: Improving Reading Speed and Reading Skills.*** **Asahi Press, 1989.**
!Kitao ***Colonial Days*** **(Student's book, Teacher's Book). Gaku Shobo, 1988.**
!Kitao. ***Reading English Newspapers*** **(Student's Book, Teacher's Book). Kirihara, 1988.**
!Kitao. ***Writing Engish Paragrpahs*** **(Student's Book, Teacher's Book). Eichosha, 1988.**
!Revell & Stott. ***Highly Recommended: English for the Hotel and Catering Industry*** **(Teacher's Book, Cassette). Oxford, 1988.**

TEACHER PREPARATION/ RESOURCE/OTHER

Chamberlain & Baumgardner (eds).** ***ESP in the Classroom: Practice and Evaluation. **Modern English Publications, 1988.**
Hughes (ed).** ***Testing English for University Study **Modern English Publications, 1988.**
!Fried-Book & Hashemi. ***PET Practice Tests 1.*** **Cambridge, 1988.**
!Ruse. ***Oxford Student's Dictionary of Current English,*** **2d ad. Oxford, 1988.**

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

IN THE PIPELINE

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

Alderson et al. *Reviews of English Language Proficiency Tests.*
Barnlund. Communicative *Sfyles of Japanese and Americans.*
Blanton. *Iden Exchange (1 & 2)*
Boardman & Holden. *English in School.*
Bradford, *Intonation in Context.*
Brown, D. *A World of Books.*
Brown, J. *Understanding Research in SL Learning.*
Byrne. *Garibaldi: The Man and the Myth.*
Carter & Long. *The Web of Words.*
Celce-Murcia & Hilles. *Techniques and Resources in Teaching Grammar.*
Cellman. *On Course 1.*
Chaudron. *Second Language Classrooms.*
Clark. *Language Learning Cards.*
Davis & Rinvolucri. *Dictation.*
Devine et al. *Research in Reading in ESL.*
Dunkels & Gorder. *Start with Listening.*
Eckstutt & Scoulos. *Real to Reel.*
Fries. *Toward an Understanding of Language.*
Geddes. *About Britain.*
Greehalgh ct al. *Oxford-ARELS Preliminary Handbook.*
Grcsse & Grosse. *Case Studies in International Business.*
Kitao et al. *American Holidays.*
Levine et al. *The Culture Puzzle.*
Lindop & Fisher. *Something to Read 1.*
Littlejohn. *Company to Company.*
Live. *Yesterday and Today in the USA*
Lowe & Stansfield *Second Language Proficiency Assessment.*
McArthur. *English Today.*
Doff. *Teach English.*
McCallum. *Brief Encounters.*
MuggIestone et al. *English in Sight.*
Newby. *The Structure of English.*
Nunan. *Syllabus Design.*
Orion. Pronouncing American English.
Pattison. *Developing Communication Skills.*
Peaty. *AllTalk.*
Prabhu. *Second Language Pedagogy.*
Rooks. *Non-Stop Discussion Workbook,* **2d ed.**
Rutherford & Sharwood-Smith. *Grammar and L2 Teaching.*
Sangyoo Nooritsu Tankidaigaku Nihongo Kyooiku Kenkyuushitsu Hen. *Koogi o Kiku gijutsu (Japanese for specific Purposes).*
Scowl. *A Time to Speak.*
Sheldon (ed.). *ELT Textbooks and Materials.*
Shortreed & Kelly. *Significant Scribbles.*
Stmng (ed.). Second *Language Learning and Deafness.*
Wright. *Roles of Teachers and Learners.*
Yalden. *Principles of Course Design* ***for*** *Language Teaching.*
Zanger. *Face to Face..*
Zion et al. The "Open Sesame" Series.

My Share *cont'd from page 31)*

I'm ready to turn my attention to teaching. Starting off organized frees me to concentrate on the content of the course from then on.

Roberta Welch Takizawa teaches in Tokyo at Tsuda School of Business, Taisho University, and Komazawa Junior College.

. . . .

As language teachers, we all come up with our share of ideas and activities. We also use our share of ideas from other teachers. Articles dealing with activities for classroom application should be submitted to the My Share editor (see p. I). Articles should be based in principles of modern language teaching and must follow JALT manuscript guidelines. Please include a 25- to 30-word biographical statement.

Our Apologies

The haiku and drawing which appeared in last month's "My Share" were contributed by Yutaka Matsui.

Chapter Presentation Reports

HIROSHIMA

PAPER AND PENCIL TESTS OF PRONUNCIATION IN JAPANESE COLLEGE ENTRANCE EXAMINATIONS

By Gary Buck

It would be almost impossible to exaggerate the importance of college entrance examinations in Japan. How well do these examinations work as a measure of ability? At the February meeting, Gary Buck, an assistant pmfessor at Osaka Meijo Women's Junior College and currently working on his doctorate thesis on testing listening comprehension at Lancaster University, discussed his views and statistical results from the perspective of a test researcher.

Buck began by explaining what is the generally accepted way among professional testers of making a test: 1) Write a lot of items; 2) Pretest them; 3) Analyze them; 4) Rework the test. However, there are practical constraints which influence the kinds of tests which are made in Japan, such as tests are made by teachers with no specialized knowledge about test making and colleges may need three tests a year so the tests must be made quickly.

Paper and pencil tests are the types of tests in which the student is asked to identify whether the underlined phonemes and stressed syllables of the words listed are the same or different. By statistically analyzing six pronunciation tests which actually appeared on "Tandai" entrance examinations, Buck showed that the reliability of these written pronunciation tests were such that there should be very serious doubts about their usefulness. That these kinds of tests are actually used to decide the future of people is unbelievable. With so much at stake, test makers have a strong responsibility to make every effort to make the best tests possible, he insists.

Reported by Ian Nakamura

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 ocpy must be submitted to the Japanese Language editor.

KOBE

ACTIVITY-BASED LEARNING — AGES 6-12

By David Vale

David Vale's stated aim for his workshop was to discuss how it is possible to teach primary school content (Activity-based Learning) in the language classroom. To achieve this goal, the content must be valid for a native speaker, achievable for all children, recordable (e.g. drawing, coloring), and teachable. Five underlying principles, the 5 F's, are: Forget, Forgive, Fun, Feeling, and Framework. Forget that you are an EFL teacher because children are already experts at language learning. Forgive yourself for not being a perfect teacher, and have fun classes with feeling-related activities. Have a three-point framework: 1) warm-up activities linked to the main lesson, 2) the activities themselves, and 3) a follow-up to bring the class together again.

The audience had many opportunities to experience the approach and techniques for implementation of ABL in the classroom. After each 'hands-on' activity, groups enthusiastically discussed their feelings, what they learned, and the teacher's purpose.

Reported by Yvonne Pysh

MORIOKA

ART IN THE ENGLISH CLASSROOM

By Clint Stone

Clint Stone took as his theme for the February meeting the idea that "Education + Fun = Learning" while "Education – Fun = Boredom." He argued that using art in the language classroom can enhance students' creativity, self-esteem, and feelings of group membership.

The presentation began with a discussion of how using puppets in the classroom can reduce student inhibition by focusing attention on the puppet and allowing students to hide behind an imaginary personality. Puppets can be used to make basic speaking practice and reading textbook dialogues less threatening, and students can also write and perform their own skits using puppets.

Cartoons can also be used to liven up otherwise boring drills and dialogues. Flashcards ofcartoon characters can be used for drills, and textbook dialogues can be rewritten as cartoons by the teacher or students. Cartoons may also be used as an interesting variant of the familiar "scrambled sentences" and "cloze" exercises.

The final half of the meeting was devoted to making our own puppets out of old socks and paper cut-outs and watching a sample video showing a puppet performing everyday actions which could be used to practice verb tenses or other grammar. Stone's presentation demonstrated that even the inartistic can use art to engage the interest of students without necessitating a radical change in one's teaching methodology.

Reported by Cynthia Dickel
Taro Board of Education

NAGASAKI

FROM READING TO WRITING

By Ron Gosewisch

In February, Ron Gosewisch of Nagasaki University gave his sayonara address to the group which he helped found in 1976. The large audience, appreciative of the fine work he has done over the years for the betterment of language learning throughout Japan, was receptive to his suggestions about the teaching of reading and writing to upper-level students.

In a free-wheeling lecture/discussion, Gosewisch elaborated on his thesis, "from reading to learning," maintaining that the foundation of effective writing must first come from a well-planned program of "sustained silent reading." Students attending lectures about writing techniques learn relatively little; in contrast, those who have read in a self-paced program, perhaps as little as 15 to 40 minutes daily for a minimum of three months, can write well. To maintain a pleasant atmosphere, students are under no threat of reading exams. Gradually, they discover the rhythm and cadence of English for themselves. Keeping a vocabulary card file is wonderful for the memorization of words in isolation, but we all learn faster, more cfliciently when reading words as they are actually used. Similarly, dictionaries, though indispensable in helpingus grapple with the vagaries of English orthography, cannot teach us how to write. Instead, we arrive at meaning from content and context, precisely the method he advocates in a program of "sustained silent reading." Students learn at least 90% of their writing skills fmm reading. About this common-sense advice, most were in accord: good reading begets effective writing.

Reported by Sue Bruell Brubaker

NAGOYA

NLP (NEURO-LINGUISTIC PROGRAMMING)

By Charles Adamson

January's meeting was a presentation on NLP (Neuro-Linguistic Programming) by chapter president Charles Adamson. Adamson began with a brief explanation of the theory and processes of NLP. In NLP, the mental processes in sorting out various types of information change according to the type of information, e.g. whether it is visual, aural, or kinesthetic. The language we use should reflect those mental processes, and if educators know of a way to control these processes, their ability to develop language skills in their students should improve. Controlling the mental processes of the students requires careful observation of their sensory feedback and introducing changes into the physiological state of the students when needed. Some examples of activities that teachers can use to change the state of the students include changing the subject, direct contact, switchingroles, assigningtasks, and quoting others. Adamson stressed that these

methods cannot be overused, because the students can reject these approaches by tuning out or walking away.

The latter portion of the meeting included audience participation. In groups of three (two observers and one subject), the audience focused on observing sensory feedback. The subjects would think of several distinct images while touching the hands of one of the observers, and that observer would try to differentiate one image from another (without knowing the contents) through observation of tactile and visual feedback; the other observer would try to do the same through visual feedback only.

Reported by Rolf Pelkey

OSAKA

STRATEGIC INTERACTION

By Denise Vaughn

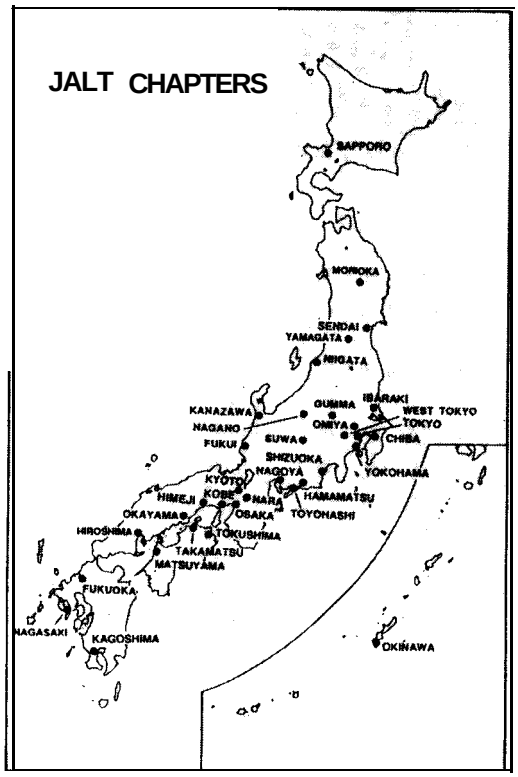
アメリカ構造言語学及び行動主義心理学からなるOral Approachに批判的であった。N. チョムスキーが、生成変形文法を言語学界に発表して以来、はや20年余の歳月が流れた。しかし彼の理論をBaseに、なんら具体的な教授法がいまだに生み出されていない事実とは別に時代は今、D. ハイムズ、H. サックス等の社会言語学者によるCommunicative Approachに熱い視線が向けられている。そのApproachの1つに役割演技 (Role play) がある。今回のVaughn氏のPresentationは、このApproachの第一人者であるRobert Dipietro氏のStrategic Interactionに基づいている。

まず冒頭でVaughn氏は Communicative Competance(伝達能力)とは、1) Linguistic 2) Socio-Linguistic 3) Strategic Discourseの諸要素を加味したうえでのコミュニケーション能力であると述べた。これは誰が誰に何を伝えるか、どのようにことばの形を組み合わせるか、何を媒体とするかといったもので、N. チョムスキー生成言語学でいう言語能力 (Linguistic Competence) と異なった能力であることを明らかにするものである。

次に氏は具体的に授業をどのように構成するかと言う説明にはいった。氏はその構成を三段階に分け、第一段階にRehearsal、第二段階にPerformanceそして第三段階にDebriefingとした。第一段階ではクラスをGroup A、B或いは、C、Dという具合にPairのGroupを作りそれぞれのGroupにScenarioを分配する。例えばGroup AにはデパートのstoreclerkにかんすることからGroup BにはCustomerに関することがらについてのScenarioといった具合である。そしてそのScenarioに基づいてGroupの1人1人がRole Playの練習をするというもの。第二段階において、各Groupの代表一人が選出され実際に演技をする。第三段階においで残りのグループ学習者がその演技から、Situationを導き出す。ここで教師は談話の内容、語い、発音、文法等のClerkがおこなわれるというものであった。氏はこの後Presentationの参加者を生徒とみなし実際に授業を展開していった。

話し手、聞き手の社会的関係、話題、スタイル、媒体などの違いを考察し、さまざまなコニュニケーションに対応してゆける能力を養う上でこのApproachは理想的なものであるといえよう。また今までの教師中心の授業形態から、学習者参加型の授業への移行が、いかに必要であるかがこのPresentationを通してうかがえる。それと共に我々英語教師は、今まで文の文法性のみに限定された言語能力 (Linguistic Competence) を学習者から導き出すことに集中するばかりではなくて、Communication Competenceの重要性をもう一度確認する必要があるように思えた。

報告者 木地 泰治



FROM THE DEVIL'S DICTIONARY

(a number of definitions)

by Tom McArthur

Reprinted courtesy of *EFL Gazette*

Language: Any interactive communicationally-oriented phonic-graphic pattenring system for the purpose of manipulating situational, semantic, structural and pragmatic variables so as to facilitate or disfacilittate comprehension. *(Quatsch & Kandetwelsch, 1985:l)*

Language Course: Any series of structured or non-structured, humanistic or non-humanistic, interactive or non-interactive, communicative or non-communicative, effective or non-effective institutionalised experiences involving two or more people, one or more language, and every hang-up under the sun.

University of California,

Berkeley Extension

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Special TESL Program in Japan

英語を第2言語として教えるための実践的教授法プログラム

募集要項

開催時期	1989年7月24日(月)～8月18日(金) 週5日 20日間
プログラム内容	参加者の英語力向上をはかりながら、外国語／第2言語としての英語教授法理論を学ぶ。授業はすべて英語で行なわれます。
授業時間帯	午前コース……9:30～2:30(昼休み・休憩を含む) 午後コース……2:40～7:10(休憩を含む)
開催場所	カレッジタウン八王子(宿泊施設あり、JR八王子駅徒歩15分、京王八王子駅徒歩10分)
募集定員	午前・午後あわせて 80名(定員になり次第締切ります)
参加資格	●英語を母国語としない者。 ●英語、又は他の言語の教授経験者、あるいは、大学で語学教職課程を修了した者。 ●授業を理解できる程度の英語力を持つ者。
修了証	出席率90%以上、学習態度良好な参加者に対し発行

Judith Hoyem

" JUDITH HOYEM
Director
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I am very happy to invite Japanese teachers of English as a second language to participate in the first educational program to be offered by UC Berkeley Extension in Japan We are pleased to bring highly qualified English teaching experts to Japan to demonstrate up-to-date effective methodology and to help you Improve your own teaching The four weeks of study will be intensive and demanding but very w orthwhile. Through your active participation, you will also be able to develop your own English skills while gaining confidence in your abilities both as leachers of English and as speakers of English.
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Bulletin Board

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

JALT SUMMER SEMINAR FOR H.S. AND J.H.S. TEACHERS

The 1989 **JALT** Summer Seminar for secondary school teachers will be held Sat.-Sun., Aug. 5-6, in Ueda-shi, Nagano-ken. Speakers include Professors Kei Nakamura (Seijo University), Kunihiro Nagasawa (Ibaraki University) and Eiji Saito (Kyoto University of Education), and Yoko Matsuka (principal, Institute of Phonics Study). Some topics to be explored: "How to Teach English as an International Language," "The Communicative Approach," "How to Apply Phonics to Ordinary Classes," "The Input Hypothesis," and "How **to** Make the Best Use of the **AET** Program."

For additional information contact Prof. Tokio Watanabe, Shinshu University, Department of Education, 6-O Nishi Nagano, Nagano 380.

TESOL VIDEO INTEREST SECTION

Approval of this new interest section comes after two years of active participation in video-related international colloquia, demonstrations, papers, workshops, and Video Theater screenings. Plans for 1989-90 include continued publication of the *Video Newsletter*, expansion of the *ESOL Video Materials Directory*, a TESOL '90 colloquium jointly sponsored with the TESOL Computer-Assisted Language Learning and Materials Writers Interest Sections, and other projects related to video in ESOL instruction and teacher training. For more information about Video IS and its **ESOL** projects, please contact the chair, Susan Stempleski, Hunter College IELI, 1025 East Building, 695 Park Avenue, New York, NY 10021, U.S.A.; tel.: 212-678-0859.

Directory of ESOL Videos

For information about EFL/ESL videos, or if you have produced videos available for purchse or loan, use the *ESOL Video Materials Directory*, a database of existing videos for EFI/ESL instruction and teacher training, an on-going service to members of TESOL and its affiliates. Information about videos currently available worldwide maybe obtained, or submitted for inclusion in the database, by contacting Peter Thomas, Department of International Studies, University of California Extension X-001, La Jolla, CA 92093-0176, U.S.A.; tel. 619-534-0425.

THE SILENT WAY
Traditional Spring Workshop
Osaka, May 3-7

Shakti Gattegno will conduct this live-day workshop at Umeda Gakuen. See advertisement for details. The Center, 06-315-0848.

CCTS
Practical Aspects of Intercultural Training
Tokyo, June 10-11

Dr. Nan M. Sussman, president of Global Strategies and director of International Programs for the College of Staten Island, City University of New York, will offer an intensive two-day workshop designed to assist individuals engaged in cross-cultural training and predeparture orientations in order to prepare people who will live and work in the U.S. Focus: overview of cross-cultural theory; examination of training methods and trainer styles; examination of content – American values: contemporary American society; doing business in the U.S. (decision-making; negotiation). The 15 (maximum) participants will design a training workshop and evaluation.

Place/Time: Kokusai Bunka Kaikan, Tokyo, 9:30 a.m.-5 p.m. To apply send a postcard listing name, address, telephone number, job title, and work place to: Cross-Cultural Training Services, S. Araki, 6-8-10-206 Matsubara, Setagaya-ku, Tokyo 156; 03-327-1866.

TEMPLE UNIVERSITY JAPAN
M.Ed. in TESOL

Summer Session I
Tokyo (May 8-June 25)

All 6-9 p.m., 3 credits each. Tue.-Thur.: *Intercultural Communication and TESOL*, C.W. Gay; Mon.-Wed.: *New Grammars*, K.G. Schaefer; Mon.-Thur.: The *Context of Education*, R.H. Holtzman

Sat. 2-9 p.m. and Sun. 10 a.m.-5 p.m., 3 credits for series. Distinguished Lecturer Series: Universal Grammar and *Second-Language Acquisition*, Robert Bley-Vroman, University of Hawaii, May 13-14; *A New Model of SLA: PLACE*, Thomas Scovel, San Francisco State University, June 10-11; and *An Exploratory Framework for* SI.A, Manfred Pienemann, June 24-25 Osaka (both 6-9 p.m., 3 credits each)

Thur.-Fri.: *New Grammars*, K.G. Schaefer; Mon.-Wed.: *Seminar in Language Testing*, S. Ross

As above. Distinguished Lecturer Series: R. Blcy-Vroman, May 20-21; T. Scovel, June 17-18; and M. Pienemann, July l-2

Summer Session II (Tokyo only)
June 28-August 10

Mon.-Thur.: *Curriculum, Teaching and Techniques*, J. Fiorino

Summer Sessions I and II (Tokyo only)
May 15-July 28

By arrangement: *ESL/EFL Practicum*, S. Johnston

Information: TUJ, 1-16-7 Kami-Ochiai, Shinjuku-ku, Tokyo 161, 03-367-4141; Kyowa Nakanoshima Bldg., l-7-4 Nishitemma, Kita-ku, Osaka 530,06-361-6667.

5th INSTITUTE OF LANGUAGE IN EDUCATION CONFERENCE
Hong Kong, December 13-15

Theme: "Language Use, Language Teaching and the Curriculum." Place: Hong Kong Convention and Exhibition Centre. Deadline for proposals: June 30. Information and forms are available from the JALT Central Office, or the Institute of Language in Education, 56 Dundas St., 21/F., Park-in Commercial Centre, Kowloon, Hong Kong.

SUMMER MODULES IN BRITAIN FOR TEACHERS

(1) *Second Language Acquisition in the Classroom,* Rod Ellis, July 16-28 at Ealing College, London; (2) *Bilingualism and Education Implications,* Rosemary Douglas, July 29-Aug. 11 at Moray House College of London, Edinburgh; and (3) *Grammar and Language Teachers,* Geoffrey Leach, Aug. 12-25 at the University of Lancaster.

STOP-PRESS ON TOKYO GREEN WALK for Ending Hunger

Participants in this sponsored work on Sun., May 14, get half-price admission to the Giant International Reggae Concert at Yomiuriland on May 21 (2,500 instead of 5,000). Another reason to put on your walking shoes and (with your students) help stamp out world hunger. For details, call 03-815-0550 (days) or Patty Hayashi, 0428-22-9294 (evenings).

東京グリーンウォーク

先号でお知らせしましたように、飢餓の終焉を示す今年の東京グリーンウォークは5月14日(日)に催されことを繰り返しお知らせ致します。皆さん、ぜひ御参加下さい。

このグリーンウォークは、学生達にとっても国際問題をより認識するための良い機会ですので、出来るだけ多くの学生に声をかけていただければ幸いです。

集められたお金は海外で飢餓救済のために働いている6つの日本のボランティア団体に寄付されます。

グリーンウォーク及び寄付金を受ける団体に関しての詳細をお知りになりたい方は、03－815－0550(日中)までお問合せ下さい。

ENGLISH MATERIALS NEEDED IN ALGERIA

A student of English at Algiers University has written requesting English books or magazines since these are extremely difficult to obtain locally. Anything in English would be appreciated: Messadi M^{d} Tahar, Chez Harkati Belaid, C^{ur} A Tazmalt 06270, Bejaia, Algeria.

BOOKS BY MAIL ORDER

Send for catalogue to Little America Book Store, 3-9-22 Heiwa, Chuo-ku, Fukuoka 815; tel. 092-521-8826, fax: 521-2288. They specialize in books, games, and audio and video tapes for teaching English to children and handle "adult" materials too.

Meetings

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

CHIBA

Topic: Teaching Goals for the Classroom
Speaker: Ritsuko Nakata
Date: Sunday, May 28th
Time: 1-4 p.m.
Place: Chiba Chuo Community Center
Fee: Members, free; non-members, 500
Info: Bill Casey, 0472-55-7489
Ruth Venning, 0472-41-5439

Ms. Nakata will present techniques and skills useful in encouraging children and junior high school students to speak. Participants will be shown how to make otherwise dull classes more lively with practices such as TPR, songs and a variety of games.

Ritsuko Nakata is the author of the Addison Wesley *Children's Picture Dictionary, Tanoshii ABC Land and* a number of other children's textbooks. She is president of the Association of English Teachers of Children and an active teacher trainer.

FUKUOKA

5th Annual Golden Seminar

Topic: Task-Oriented Language Teaching (including Two-Way Information Gap and Communicative Writing Activities)
Speakers: Jan McCreary, Curtis Kelly
Dates: Saturday, Sunday, May 20-21
Time: 3 p.m. Saturday-3 p.m. Sunday
Place: Yuugaku Sanso (on the Itoshima Peninsula, Shima-cho, Fukuoka-ken)
Fee: Overnight (includes three meals): members, 10,000; non-members, l3,000
Application Deadline: Wednesday, May 10th
Info: JALT Fukuoka, 092-761-3811

The activity sessions and workshops featured are all very practical and the techniques presented are adaptable to almost any teaching situation. Participants and speakers will have opportunities to interact and share ideas. Apply early; only 30 can be accommodated overnight.

Jan McCreary teaches at International University of Japan (Niigata-ken); she has also taught in the People's Republic of China and in Vanuatu. Curtis Kelly (Kansai University of Foreign Studies) is co-author of two popular composition textbooks: *Significant Scribbles* and *Basics in Writing.*

GUNMA

Topics: Task, Group, and Task-Group Interactions
Speaker: Michael H. Long (University of Hawaii)
Date: Sunday, May 7th
Time: 2-4:30 p.m.
Place: Kyoai Gakuen High School, Maebashi
Fee/Indo: Wayne Pennington, 0272-51-8677
Morijim Shibayama, 0272-63-8522
Hisatake Jimbo, 0274-62-0376

Studies of how teachers plan and recall lessons find that they think not in terms of methods, but of instructional activities, or tasks. Three of many important aspects of language teaching methodology revealed by classroom process research are (1) the types of task learners work on, (2) the grouping of participants (teachers and/or students) who work on these tasks, and more subtly, (3) task-group interactions. This presentation will review the literature on these topics, indicate the mle they play in an integrated approach to program design and task-based language teaching, and illustrate with reference to prototype materials for academically-oriented high school or college students.

Michael H. Long (M.A. in applied linguistics, Univ. of Essex, Ph.D. in applied linguistics, UCLA) has published over 50 books and articles and recently completed *An Introduction to Second Language Acquisition Research* (Longman, forthcoming). He is about to complete a yeas as visiting professor at Temple University Japan.

HAMAMATSU

Topic: Teaching English in Japan: A Personal Perspective
Speakers: Various local speakers
Date: Sunday, May 21 st
Time: 1-4 p.m.
Place: Seibu Kominkan, l-1 2-1 Himsawa (next to Ichiritsu H.S.); from Hamamatsu bus terminal, pole #2, bus #8)
Fee: Members, free; non-members, 500
Info: Brendan Lyons, 0534-54-464s
Siobhan Mihara, 0534-33-2417

At this special forum/colloquium on the various English teaching situations experienced here in Japan, several speakers fmm our own chapter will discuss from their personal experiences what it is like to teach English in Japan. Some of the topics: private language schools, public and private high schools, team teaching and the JET experience, and teaching in companies. This meeting will pmvide an opportunity to discuss and exchange ideas.

HIROSHIMA

Topic: Teaching Pronunciation — Past, Present and Future Trends
Speaker: Yuji Tanabe (Suzugamine Joshi Tandai)
Date: Sunday, May 28th
Time: 1-4 p.m.
Place: Hiroshima YMCA, Gaigo Gakuin
Fee: Members, free; non-members, 500
Info: Martin Millar, 082-227-238s
Kathy McDevitt, 082-228-2269

The speaker will review different approaches to the teaching of pronunciation as promoted by such great scholars of the past as Sweet, Jesperson, and Palmer, and will critically examine present teaching practice. To answer the question "How should pronunciation be taught?" he will discuss ways of adapting

current theories to fit the needs of learners in junior and senior high schools in Japan.

Yuji Tanabe (M.A. in language education, Hiroshima University) is an experienced EFL teacher at high school level.

IBARAKI

Topic: Exploring the Promise of Team Teaching
Speaker: Don Maybin
Date: Sunday, May 14th
Time: 2-430 p.m.
Place: Mito Shimin Kaikan
Fee: Members, 500; non-members, 1,000
Info: Jim Batten, 0294-53-7665

KAGOSHIMA

Topic: 1) The Relationship Between Teaching English and Internationalization
2) Chapter elections
Speaker: Sumiyuki Sakasegawa
Date: Sunday, May 28th
Time: 1:30-3:30 p.m.
Place: Kagoshima Chuo Kominkan
Fee: Members, free; non-members, 1,000
Info: Yasuo Teshima, 0992-22-0101

Mr. Sakasegawa, of Kagoshima Women's College, taught English for 11 years in a high school, then was an interpreter, translator and international exchange coordinator for Kagoshima Prefecture.

KANAZAWA

Topic: Accuracy vs. Fluency: The whole is greater than some of the parts
Speaker: Marc Helgesen (Miyagi Gakuin)
Date: Sunday, May 21 st
Time: 10:30 a.m.-12:30 p.m.
Place: Shakai Kyoiku Center, 4F (next to MRO TV building)
Fee: Members, free; non-members, 500
Info: Mikiko Oshigami, 0764-29-5890
Kevin Monahan, 0762-23-8516

In this activities-based workshop, we will consider accuracy and fluency in both reception (listening/reading) and production (speaking, writing). Problems associated with each type of activity (e.g. accuracy activities are boring, non-communicative and the students don't pay attention; fluency work is too inaccurate and lets students practice mistakes) will be explored and principles for dealing with them will be shared. Activities illustrating each point will be presented.

Marc Helgesen (M.S., Southern Illinois University) is the principal author of *English Firsthand, English Firsthand Plus,* and *The English Firsthand Beginner's Series: Access & Success* (forthcoming).

KOBE

Topic: From SENtence to SITuation and Back Again
Speaker: James Nord
Date: Sunday, May 14th
Time: 1:30-4:30 p.m.
Place: St. Michael's International School
Fee: Members, free; non-member, 1,000
Info: Pat Bea, 07457-8-0391

This presentation is based on how a view of language as an interactive SELective process taking place in the brain between a SENtence form and a SITuational meaning, has been useful in developing new course objectives compatible with available materials. Dr. Nord will show how this viewpoint has been useful for creating visual testing procedures which can be used with different texts and indeed different languages, and in making instructional materials and methods more compatible with different learning levels.

James R. Nord (Ph.D. in educational technology, Michigan State University) is the director of the Language Center at Nagoya University of Commerce.

On June 11, Rita Silver will speak on "Are You Sure This is Culture? Real Tv Instead of the Real World."

KYOTO

Topic: Creating Constructive Approaches to Intercultural Experiences: Perspectives from Anthropology, Psychology and Sociology
Speakers: 1) Mariko Hanada, Psychology and Behavioral Science -Japanese Business People and Families: Adjustment to Life in U.S. and to Re-entry to Japan
2) Helene Minkus, Anthropology — Re-entry of Japanese to Life Here after Living Overseas
3) Kate Partridge, Clinical Psychology — Foreigners in Japan: Coping Strategies, etc.
4) Greg Peterson, Sociology- Communication, Foreigners in Japan: Encountern, Constructive Coping Strategies
Date: Sunday, May 28th
Time: 9:30 a.m.-5:30 p.m. Full-day participation is requested.
Schedule:
9:30-10:00 Registration
10:15-12:15 Presentations (as above)
12:30- 1:30 Lunch
1:30- 2:45 Simulation: The Owl
2:45-3:00 Break
3:00-4:30 Small-group discussions on mping strategies (each presenter facilitating a group focusing on their own interests)
4:30- 5:30 Wrap-up discussion and exchange of ideas
Place: Kyoto Sanjo YMCA Basement Hall, Sanjodori and Yanaginobamba between Karasuma and Kawaramachi, 075-231-4388
Fee: Members and students, cost of *bento;* nonmembers, 1,000 plus cost of *bento*
Info: Christopher Knott, 075-392-2291
Haruo Minagawa, 075-464-4664

MATSUYAMA

Topic: *Yukudoku:* Japan's Dominant Tradition in Foreign Language Learning
Speaker: Nobuyuki Hino
Date: Sunday, May 21 st
Time: 2-4:30 p.m.
Place: Shinonome H.S. Kinen-kan
Fee: Members, free; non-members, 1,000

Info: Kazuyo Kuwahara, 0899-45-1218
Masako Aibara, 0899-31-8686

In yakudoku, the mainstream of the teaching of English in Japan, English is first translated into Japanese word-by-word, then reordered to match Japanese word order. In Japan, the learning of the yakudoku technique is often identified with the goal of studying English itself. Mr. Hino will explain the nature of this deeply-rooted tradition and discuss its implications for the teaching of English today.

Nobuyuki Hino is described in **NAGOYA** below.

On June 18, Thomas N. Robb will speak on "Current Trends in Methodology."

MORIOKA

Topic: TPR: Doing It
Speaker: Dale T. Griffee (Univ. of Pittsburgh ELI)
Date: Sunday, May 14th
Time: 10 a.m.-4:30 p.m.
Place: Morioka Chuo Kominkan
Fee: Members, free; non-members, 1,000
Info: Natsumi Onaka, 0196-54-5410
Robin Sakamoto, 0196-51-8933

Mr. Griffee will give a short demonstration of Total Physical Response (TPR) and then have all work in groups to continue the TPR activity to see how it could be applied in their classrooms. Emphasis will be on activities that take only a few mintues and can be done in both large and small classes.

Dale T. Griffee (M.A. in TESOL, School for International Training), wrote the TPR textbook, *Listen and Act* (Lingual House) and co-authored with David Hough a low-level listening text, *HearSay* (Addison-Wesley).

NAGASAKI

Topic: Reading and Schema Theory
Speaker: Kathleen Kitao
Date: Sunday, May 28th
Time: 1:30-4:30 p.m.
Place: Nagasaki Junior College of Foreign Language (Gaigo Tandai, a five-minute walk from the Sumiyoshi street car stop. Parking available.)
Fee: Members/students, 500; non-members, 1,000
Info: Sheila Miller, 0958-28-2576

Schemata are knowledge structures. Two types can be distinguished -content schemata and textual. Dr. Kitao will explain how schema theory applies to reading, particularly for language learning. She will then discuss the importance of teaching rhetorical patterns, the basic organization of English paragraphs and specific paragraph patterns.

Kathleen Kitao (Ph.D. in communications) is a co-author of the *American Sampler* texts.

NAGOYA

Topic: Teaching Multiple Language Skills through Pop Music
Speaker: Nobuyuki Hino
Date: Saturday, May 13th
Time: 2:30-5:30 p.m.
Place: Mikokoro Center, Naka-ku
Fee: Members, 500; non-members, 1,500
Info: Helen Saito, 052-936-6493
Tetsu Suzuki, 0566-22-5381

Pop music, an integral part of our students' daily lives, is a valuable source for eliminating their prejudice against English, training various language skills, and activating their linguistic knowledge for communicative purposes. In this extended version of his JALT '88 presentation, Mr. Hino suggests an extensive use of pop songs by showing a teaching procedure and its theoretical basis. Techniques include listening with predictions, modified cloze, and talk-and-listen.

Nobuyuki Hino is an associate professor of EFL at Tokyo International University. His publications ininclude papers in *JALT Journal, World Englishes,* and *Georgetown University Round Table on Language and Linguistics,* and *TOEFL de 650-ten* (Nan'undo) and monthly articles in *English for Millions.*

NARA

Topic: Teaching Multiple Language Skills through Pop Music
Speaker: Nobuyuki Hino
Date: Sunday, May 14th
Time: l-4:30 p.m.
Place: Saidaiji YMCA
Fee: Members, Y500, non-members, 1,000
Info: Denise Vaughn, 0742-49-2443

See **NAGOYA** above.

NIIGATA

Topic: Making Changes in English Education in Japan
Speakers: Hiroyuki Watanabe, Shunya Hagino, Tomiko Furukawa
Date: Sunday, May 21 st
Time: 1:30-3:30 p.m.
Place: New Koshiji Hotel, near Niigata Station
Fee: Members, free; non-members, 500
Info: Michiko Umeyama, 025-267-2904
Setsuko Toyama, 0256-38-2003

The three featured speakers, all teaching in junior and senior high schools in Niigata-ken, will each give a short presentation on how they have effectively used Mombusho-approved textbooks and outside materials. There will then be a panel discussion of English-language education in Japanese schools, with panelists from a cross-section of the educational community, includingcolleges anduniversities, focusing on ways to improve English-languge learning from an early level.

We encourage our members to contribute their own experiences from their classrooms with a view to improving their own curricula.

OMIYA

Topics: 1) Haiku and Renku in the Foreign Language Classroom
2) What Is Necessary to Teach English to Small Children
Speakers: 1) Bruce Allen (Juntendo University)
2) Mitsue M. Tamai (Bunkyo Women's Junior College)
Date: Sunday, May 14th

Time: 1:30-4:30 p.m.
Place: Omiya YMCA
Fee: Members, free; non-members, 1,000
Info: A. Krause, 0487-76-0392
M. Egawa, 0486-47-0377

Mr. Allen will show how a four- to five-week unit of haiku and renku (linked poetry written in turns by a group) stimulate individuality and creativity in large university classes.

Ms. Tamai (M.A. in TESL, San Francisco State University) will discuss major recent research on the effect of age on second-language acquisition, dealing with biological affective and cognitive factors in examining the folk belief that children are better language learners than adults. She will then discuss the adaptation of phonics at different stages as well as games and materials she has developed.

OSAKA

(1)
Topic: Universal Grammar and Second-Language Acquisition
Speaker: Robert Bley-Vroman
Date: Saturday, May 20th
Time: 2-5 p.m.
Place: Temple University (see ***Bulletin Board***)
Fee: Members, 1,000; non-members, 2,000
Info: Tamara Swenson, 06-351-8843

(2)
Topic: Teaching Pronunciation
Speaker: Toshiko Sakurai
Date: Sunday, May 21 st
Time: 1-4:30 p.m.
Place: Umeda Gakuen
Fee: Members, free; non-members, 500
Info: Beniko Mason, 0798-49-4071

The goal of the pronunciation course at Osaka Jogakuin Junior College is to acquire practical skills as well as theoretical knowledge. This presentation will show a step-by-step approach from the beginning to the end of the course. A VTR tape shows that teachers can succeed in making classes friendly so that students can try to discuss anything without being afraid of making mistakes. The use of dramatization and songs creates an ideal atmosphere. The performance at the end of the course proves that students pronounce well without being assisted either by teachers or model tapes. Ms. Sakurai intends to offer some practical hints for activating teaching pronunciation.

Toshiko Sakurai, an assistant professor at Osaka Jogakuin Junior College, took an M.A. in TEFL at Southern Illinois University.

OSAKA SIG (May 21, as above
Teaching English to Children
Topic: Hello, Kids!
Speaker: Hatsuko Ide
Time: 11 a.m.-12:30 p.m.
Info: Pat Bea, 07457-8-0391

Hatsuko Ide, who teaches at Ide English School in Hirakata, will share activities which have worked and which children enjoy.

SAPPORO

Spring Conference

Saturday, May 20th
12:00- 1:45 Registration and book display
1:45- 2:00 Opening and announcements
2:00- 3:30 John Fry: Raising Learning Awareness
3:30- 4:00 Break: refreshments and book display
4:00- 5:30 Merinda Wilson: Writing Materials for Autonomous Language "Learning
6:00- Informal dinner with speakers; Yl,000 without drinks: reserve at registration table

Sunday May 21st
9:00-10:30 Registration. book disnlav and coffee
10:30-12:00 John Fry: Investigating Learners' Aims
12:00- 1:00 Lunch
1:00- 2:00 Steve Wilkinson: "Dynamic English" Games and Songs for Kids
2:00- 2:15 Break
2:15- 3:45 Merinda Wilson: Subject Teaching: English as a Medium of Instruction
3:45- 4:30 Wrapping up the conference: the featured speakers
Place: Art Plaza Hotel, South 8 West 4; 011-512-3456
Fees: (waived for new members joining at the conference)

	One	Two
Members/students	500	1,000
Non-members	1,000	1,500

SENDAI

Topic: Learning to Learn English
Speaker: Steven Maginn (Cambridge Univ. Press)
Date: Sunday, May 21 st
Time: 1-4 p.m.
Place: New Day School
Fee: Members, free; non-members, 500
Info: Alan Gordon, 022-293-1431

Too many students and not enough time? Students with different levels of ability and motivation? Learner training helps cope with this situation by enabling learners to discover the learning strategies that suit them best, so that they can learn more effectively.

Focusing on vocabulary, Mr. Maginn will show how to help students take on more responsibility for their own learning. The practical activities he presents 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 organise their learning efficiently.

SHIZUOKA

Topic: English Education in the Days of Internationalization
Speaker: Teruo Sasaki
Date: Sunday, May 21 st
Time: 1-3 p.m.
Place: Tokai University Junior College (near Yunoki Station)
Fee: Members, 500; non-members, 1,000
Info: John B. Laing, 0542-61-6321 (days) or 0542-46-6861 (eves.)

The Ministry of Education in Japan is now planning to issue new guidelines for English education at thejunior and senior high levels. One of the most significant changes will be the introduction of communication courses into the curriculum. This is the first time these kinds of courses will be added to the official guidelines set out by the Ministry. Mr. Sasaki will discuss this very important issue and its implications with us. He will include such topics as the phenomenon of internationalization, overall objectives of language teaching, training students in all four skills, and attitudes necessary for learning English.

Teruo Sasaki is a former chief subject specialist in charge of foreign language, and chief school supervisor, both for the Ministry of Education. He is currently a professor of Kanda University of International Studies.

SUWA/NAGANO

Topic: Communicative Approach to Language Teaching
Speakers: Now being arranged
Dates: Sat.-Sun., May 20th-21st
Time: Sat. 12 noon-Sun. 3 p.m.
Place: Seiko Epson Omachi Lodge, Omachi-shi, Nagano-ken
Fee: Overnight, 4,500 (dinner and breakfast included); day only, 600
Info/Reservations: Corrina van Workum, 0266-52-3131, ext. 1414 (work), or 0266-52-6779 (home)

Bring your ideas on how to make the language classroom come alive with real communication. Discussion sessions Saturday 2-5 p.m., Sunday 10 a.m.-12 noon and 1-3 p.m. There will be special guest speakers. If you are interested in giving a presentation, please contact C. van Workum as soon as possible.

Omachi is located in the beautiful Japanese Alps. Come to enjoy the natural surroundings and stimulating conversation with other teachers!

TAKAMATSU

Topic: Taking the Plunge
Speakers: Philip Popescu, Michael Bedlow
Date: Sunday, May 21 st
Time: 1:30-4:30 p.m.
Place: Kyosai-kaikan, Bijitsukan-dori (off the Kagawa Daigaku side of Chuo-dori)
Fee: Members, free; students, 250; others, 1,000
Info: Harumi Yamashita, 0878-67-4362

After they briefly explain the meaning and relevance of Taking the Plunge, the speakers will present a series of techniques to develop listening skills suited to students from beginning to intermediate levels in classes of any size, in any kind of teaching situation. They will also cover listening exercises at single-word level and sentence level, and comprehension of short realistic texts. There will be opportunities to discuss advantages and limitations of each technique and to suggest modifications and improvements.

TOKUSHIMA

Topic: For Better Teaching with Native Speakers of English
Speaker: Satoru Nagai (Nagasaki Pref. Kinkai H.S.)
Date: Sunday, May 14th
Time: 1:30-4:30 p.m.
Place: Tokushima Bunri Univ., Bldg. 14, Rm. 22
Info: Sachie Nishida, 0886-32-4737

Mr. Nagai will describe the Fulbright system and the MEF and AET systems, and point out the problems involved, correlating this with the school curriculum ('course of study') and the search for possibilities of better teaching of English. Next, the participants will be divided into groups and discuss various forms of English teaching with native speakers in hopes that this will help us ponder what is involved in teaching English in a different culture.

Satoru Nagai, a graduate of Hiroshima University, is author of *BASICS to High School English* (Keiryusha, 1988). He has written extensively on team teaching and fast reading during his 21 years' teaching in Nagasaki, where he helped found JALT's chapter.

TOYOHASHI

Topic: Teaching Pronunciation and Speaking
Speaker: Bernard Choseed (Gifu College of Education)
Date: Sunday, May 21 st
Time: 1:30-4:30 p.m.
Place: Aichi University, Kinenkaikan, 2F
FCP: Members, free; non-members, 500
Info: Masahito Nishimura, 0532-47-1569

YAMAGATA

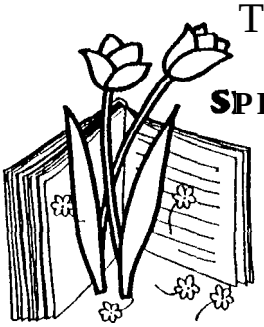
Topic: The Ministry of Education's Switch to a Communicative Syllabus (1991) and Its Implications
Speaker: Harry T. Jennings (Prentice Hall Regents)
Date: Sunday, May 28th
Time: 2-4 p.m.
Place. Fukushi Bunka Center (tentative)
Fee: Members, free; non-members, 500
Info: JALT Yamagata, 0236-22-9588

Mr. Jennings will speak about the Ministry of Education's upcoming change from a grammar-based syllabus to a rommunicative syllabus in 1991. He will briefly define the differences between these syllabuses and how this change will affect both junior and senior high school teachers. This workshop will stress audience participation and interaction.

YOKOHAMA

No regular meeting, but we encourage all Yokohama members to participate in the Tokyo/West Tokyo JALT Spring Conference May 28 at the University of Pittsburgh ELI. For further information see notice in this section or call Jack King, 0468-71-1789.

No Chapter in Your Area?
Whynotorganizeone?ContactSoniaYoshitake ', JALT membership chair, for complete details. 1-14-122-609 Tanaka-cho, Higashinada-ku, Kobe 658.



JALT
TOKYO- WEST TOKYO
SPRING CONFERENCE

fresh ideas for

language teaching

UNIVERSITY OF PITTSBURGH ELI-TOKYO
Sunday, May 28

Over 20 presentations dealing with a wide variety of topics pertaining to language teaching and learning. Among the many topics on the program are:

Classroom Management Techniques
Pair Work and Dictation Exercises
Teaching Multi-Level Classes
Teaching Japanese as a Second Language
Use of Music and Songs in the ESL/EFL Classroom
English for Business Purposes
Teaching English to Returnees

PUBLISHERS WILL BE DISPLAYING THEIR EDUCATIONAL MATERIALS

TIME: Registration opens at 9:O0. The program of five 50-minute sessions of concurrent presentations runs from 10:00 a.m. to 4:30 p.m.

FEE: JALT members, l,000; non-members, 2,000

PLACE: The University of Pittsburgh ELI is conveniently located near Iidabashi Station. It can be reached by Yurakucho or Tozai subway lines (exit A4) or the JR Sobu Line (east exit). Be looking for signs directing you to the site.

INFO: For complete program schedules and further directions on how to get to the site, contact Marilyn Books, 03-229-0199; Dale Griffee, 03-232-6261; Taadaki Kato, 0473-71-4053; Michael Sorey, 03-444-8474; or Steve Brown or David Wardcll at University of Pittsburgh ELI, 03-238-0531.

TOKYO/TEMPLE UNIVERSITY

Topic: Universal Grammar and Second-Language Acquisition
Speaker: Robert Bley-Vroman
Date: Saturday, May 13th
Time: 2-5 p.m.
Place: Temple University (see ***Bulletin Board)***
Fee: Free
Info: Michael Sorey, 03-444-8474

Positions

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

(NAGOYA) Full-time native-speaker TESOL instructors for children beginning October. 180,000/month for first three months plus 20,000 for housing; 200,000//month thereafter. Send resume, copy of diploma, and three photos to: Ken Nakamura, Interface Co., Lifepia Motoyama 3F, 5-21 Nekogahora-dori, Chikusa-ku, Nagoya 464.

(SEOUL, Korea) Full-time position: native speaker of English monthly openings. Current starting dates are June 5, July 3, and Aug. 7. Salary: W1,000,000/month. Requirements: M.A. or B.A. in TESOL or related field or experience. Benefits: partial housing, 50% health insurance, round-trip airfare, four-week paid vacation. Send resume, first page of passport and references to: Tom Ehrhart, English Training Center, 646-22, Yoksam-gon, Kangnam-ku, Seoul 135, Korea.

(TAKAMATSU) Full-time **ESL** teacher. Cooperative, culturally-aware native speaker with B.A. or M.A. in **ESL** or a teacher's certificate, qualified to develop curriculum in professional manner. Duties: 21-23 teaching hours/week on five working days, plus preparation for the classes, meetings, several kinds of proofreading, and other required work to develop curriculum. Salary: 180,000- 230,000/month, according to qualifications. Benefits: accommodation; return or round trip air ticket, provided terms of contract are satisfactorily fulfilled; seven-day summer and winter vacation. One-year contract beginning June. Send letter of application and resume along with photo to: Lingo School, 11-6 Kameicho, Takamatsu 760; tel. 0878-31-8096 (12 noon-7 p.m.), 31-3244 (after 9 p.m.).

(YOKOHAMA) Publicuniversity seeks native-speaker English instructor from Aug. 1. Three-year contract, once renewable. Qualifications: TESOL experience (preferably including some in a Japanese university), at least M.A., preferably formal training in **ELT.** Enthusiasm for teaching Japanese students essential; some Japanese language ability desirable. Teaching load: eight 90-minute classes/week from October, half for economics and business administration undergraduates, half for letters, science and medicine students. Desirable that the instructor be able to offer some ESL classes-for business, for science, and for medicine — as well as general classes. Salary: 5,179,000/first year, plus research and other allowances. Please send together full resume, list of published papers, a letter ofrecommendation from someone who knows your academic or pmfessional work well, and a statement of your philosophy/methodology of teaching English to Japanese students by May 25 to: Native-Speaker English Instructor Search Committee, do Dean Shiro Hara, Faculty of Economics and Business Administration, Yokohama City University, 22-2 Seto, Kanasawa-ku, Yokohama 236.

MEMBERSHIP INFORMATION

JALT is a professional organization dedicated to the improvement of language learning and teaching in Japan, a vehicle for the exchange of new ideas and techniques and a means of keeping abreast of new dcvclopmcnts in a rapidly changing field. JALT, formed in 1976, has an international membership of some 3,000. There are currently 34 JALT chapters throughout Japan. It is the Japan affiliate of International TESOL (Teachers of English to Speakers of Other Languages) and a branch of IATEFL (International Association of Teachers of English as a Foreign Language).

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

Meetings and Conferences -The JALT International Conference on Language Teaching/Learning attracts some 2,000 participants annually. The program consists of over 300 papers, workshops, colloquia and poster sessions, a publishers' exhibition of some 1,000m^2, an employment center, and social events. **Local chapter meetings** are held on a monthly or bi-monthly basis in each JALT chapter. JALT also sponsors special events, such as the annual Summer Seminar for secondary schoool teachers, regular In-Company Language Training Seminars, and special conferences on Testing and other themes.

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

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

CENTRAL OFFICE:
LIONS MANSION KAWARAMACHI #111, KAWARAMACHI MATSUBARA-AGARU, SHIMOCYO-KU, KYOTO 600
Tel.: (075) 361-5428 Fax: (075) 361-5429 Furikae Account: Kyoto 5-15892,Name: "JALT"

JALT —全国語学教育学会について

JALTは、語学教育のために、最新の言語理論に基づく、より良い教授法を学ぶ機会を提供し、日本における語学学習の向上と語学教育の発展を図ることを目的とする学術団体です。現在、日本全国に約3,000名の会員を持ち、英語教師協会（TESOL）の加盟団体、及び国際英語教師協会（IATEFL）の日本支部として、国際的にも活躍しています。

出版物：上記の英文記事を参照。JALT会員、或はIATEFL会員には、割引きの特典がある出版物もあります。

大会及び例会：年次国際大会、夏期セミナー企業内語学セミナー、各支部の例会等があります。

支　部：現在、全国に33支部あります。（札幌、盛岡、仙台、山形、茨城、群馬、大宮、千葉、東京、西東京、横浜、新潟、福井、長野、諏訪、静岡、浜松、豊橋、名古屋、京都、大阪、奈良、神戸、岡山、広島、徳島、高松、松山、福岡、長崎、鹿児島、沖縄）

研究助成金：詳細はJALT事務局まで。

会員及び会費：**個人会費**（¥6,000）—最寄りの支部の会員も兼ねています。**共同会員**（¥10,000）--住居を共にする個人2名が対象です。JALTの各出版物が、2名に対し1部しか配布されないという事以外は個人会員と同じです。**団体会員**（¥3,600--1名）—同一勤務先に勤める個人が5名以上集まった場合に限られます。5名毎に、JALTの出版物が1部配布されますが、端数は切り上げます。**賛助会員**（¥50,000）--JALT活動を支援するための寄付として会費を納めて下さる方、或は年次国際大会や例会等で、出版物の展示を行ったり、会員名簿の配布を受けたり、又、JALTの出版物に低額の料金で広告を掲載することを希望する方が対象です。

入会申し込み：綴じ込みの郵便振替用紙（口座番号—京都 5--15892、加入者名—JALT）を利用して下さい。例会での申し込みも受けつけています。

JALT事務局：〒600 京都市下京区河原町松原上ル2丁目富永町358 ライオンズマンション111号

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Cambridge ELT

Learning to Learn English

A course in learner training

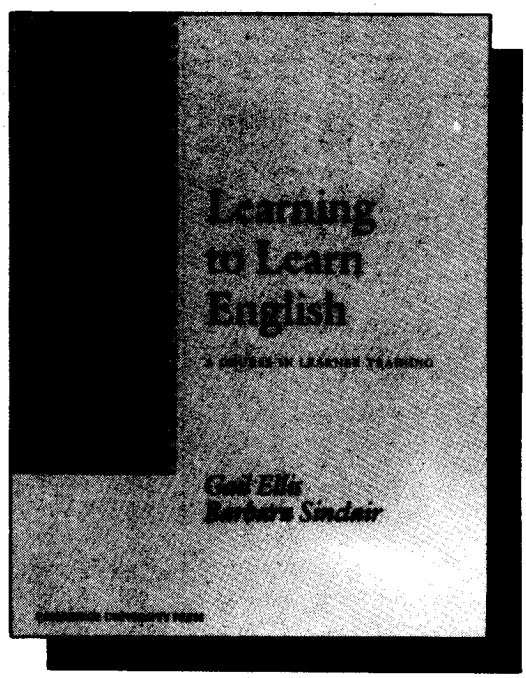
Gail Ellis and Barbara Sinclair

Learning to Learn English is an exciting new package which provides, for the first time, a systematic course in learner training. It is designed to enable students to discover the strategies that suit them best so they may become more effective language learners and take on greater responsibility for their own learning. The course can be used in conjunction with regular language learning materials or presented as separate learner training sessions. Within the Learner's Book:

Stage 1:

contains activities designed to prepare learners for their language course

focuses on factors which may affect language learning, such as expectations, learning styles, needs, organisation and motivation.



Stage 2:

covers the six skills of Extending vocabulary, Dealing with grammar, Listening, Speaking, Reading and writing

contains, in each skills section, steps which encourage learners to find out more about themselves as language learners and the English language, to assess themselves and set aims, to explore a variety of different learning strategies, to build up their confidence and to organise their learning effectively.

The Teacher's Book contains a thorough introduction to the theory of learner training, detailed guidance on using the materials in class, and suggestions for adapting the programme for different levels and ages.

The accompanying cassette contains recordings of native and non-native speakers to support the learner training activities.

For further information on all Cambridge ELT publications, please contact:
Steven Maginn, United publishers Services Ltd,
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2-chome, Chiyoda-ku, Tokyo 101.
Tel: (03) 295-5875.

CAMBRIDGE UNIVERSITY PRESS

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