

THE 全国語学教育学会
VOL. XVI, No. 7 JULY 1992

¥750

THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS

LANGUAGE TEACHER

*Poetry
and
Language
Teaching*

JALT

Current Trends in Language Teaching

Georgetown



University

The School of Languages and Linguistics

SPECIAL Education Event for English Teachers



Invitation Summary

[Qualification]	English Teachers
[Date and Place]	August 2 (Sunday) NTT Azabu Seminar House 4-5-63 Minami-Azabu Minato-Ku, Tokyo 106
[Enrolling Fee]	¥15,000
[Application Deadline]	July 31
[Schedule]	1:00~2:00pm Plenary Speech 2:00~2:15pm Break 2:15~3:45pm Workshops I 3:45~4:00pm Break 4:00~5:30pm Workshops II

Plenary Speech

Dr. James E. Alatis
"The Spread of English as a World Language"

Workshops

- Dr. James E. Alatis
"Contributions of Psychology, Sociology and Anthropology to Language Teaching Methodology: An Overview"
- Dr. Anna Uhl Chamot
"How to Teach Learning Strategies in the Second Language Classroom"
- Dr. Jeff Connor-Linton
"Teaching Students to Analyze their own Writing: Activities for the Writing Class"
- Dr. Nadine O'Connor Di Vito
"Sensitizing Students to American Cultural Norms"
- Dr. Kurt R. Jankowsky
"On the Interrelationship of Language and Thought"
- Dr. Peter Lowenberg
"Teaching to Learner's Interests: Interaction-Centered Activities"
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THE LANGUAGE TEACHER

XVI:7

July 1992

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223-2615, Fax 082-222-7091

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Miyagaya, Nishi-ku, Yokohama 220; 045-314-9324,
Fax 045-316-4409

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JALT Journal Book Review Editor: Roger Davies,
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JALT Journal 日本語教育研究 東京

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245-9753; Pax 044-245-9754

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

The Language Teacher editors are interested in articles
concerned with all aspects of foreign language teaching and
learning, particularly with relevance to Japan. They also
welcome book reviews. Please contact the appropriate editor
for guidelines, or refer to the January issue of this volume.
Employer-placed position announcements are published free
of charge; position announcements do not indicate endorse-
ment of the institution by JALT. It is the policy of the JALT
Executive Committee that no positions-wanted announce-
ments be printed.

All contributions to *The Language Teacher* must be
received by no later than the 19th of the month two months
preceding desired publication. All copy must be **typed**,
double-spaced, on **A4-sized paper**, edited in pencil, and sent
to the appropriate editor.

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Poetry and Language Teaching

As the annotated bibliography on poetry and ESOL teaching in this issue clearly demonstrates, there is more going on in this field concerning poetry than most of us might suspect. Title after title attests to the teachability of poetry, and yet it is still not uncommon to hear many of our colleagues express, for whatever reasons, the opinion either that poetry is "too difficult" to teach to second language (L2) learners, or that it is impractical--or both.

This special issue on poetry has a two-fold purpose: first, to demonstrate poetry's teachability in the L2 context; and second, to contribute to the on-going, some might say "still controversial," discussion of how and why belletristic material is suitable for L2 instruction. The editor also felt that poetry's parental muse-music, of course--could not be overlooked. To quote the title of American poet Robert Frost's autobiography, "The aim was Song"--and, we think, it still is. The authors of each of the articles outline procedures which they have successfully used in the classroom. The knowledge they have to share is certain to prove useful to many of us.

Waiching Enid Mok not only describes a detailed lesson plan for a reading course, but reports the results of an empirical study she conducted to test her plan's efficacy. **Philip Jay Lewitt** outlines a procedure for writing poetry through the imitation of works by well-known poets, and **Simon Rosati** offers an approach to poetry through recitation, dictation, discussion and free writing. Finally, **Peter Gray** explains how to introduce poetry through song lyrics.

In addition to the feature articles, JALT Undercover offers us reviews of textbooks designed for ESOL poetry teaching, and in My Share **Alicia Rowe** takes us on an activity intensive "Haiku I like" that is good not only for poetry and language learning, but also for our health and awareness of our natural environment. To give everything a center, there is the guest editor's own contribution, "An Annotated Bibliography of Poetry in ESOL Instruction," a teacher resource compiled from various ESOL and other L2 publications.

This is TLT's first special issue on poetry, although we would be remiss if we neglected to mention those other special issues that are related to ours. We urge readers to consult TLT volumes 10:10:1986 and 13:5:1989, both on Songs and Music, and 13:11:1989 (The Use of Literature in EFL), which focuses upon literature in general. They are all interconnected. We hope that this issue will prove to be a valuable resource to those with an interest in using poetry in their courses, as well as a guide to those who are skeptical.

Gene van Troyer
Guest Editor

特集：詩と言語教育

この号の参考文献解題からも明らかなように、詩と第二言語としての英語教育については、我々が考えるよりも多くの研究と実践が行われています。理由は何であれ、詩は第二言語学習者には難しすぎる、実践的でないなどの意見をよく聞きますが、先行諸研究からは、詩を教えることが不可能ではないことがわかります。

この特集の目的は、第一に、第二言語という文脈の中での詩の教授可能性を示すこと、第二に、第二言語教育にとって、純文学作品がなぜ、どのように適しているのかという「依然として異論がある」ともいえる議論に新たな貢献をすることです。この特集記事の著者たちは、詩を使って成功した授業の過程を記述していますが、それらの知識は、読者の皆さんに、必ず役に立つであろうと思われます。

Waiching Enid Mok は、読解授業の詳細な授業案を記述し、その効果を検証するための実証的な調査の結果を報告しています。**Philip Jay Lewitt** は、有名な詩人の作品をまねて、詩を書くための手続きを解説しています。**Simon Rosati** は、暗唱、ディクテーション、ディスカッション、自由作文を使ったアプローチを紹介しています。**Peter Gray** は、歌の歌詞を使って詩を導入するのはなぜかについて論じています。さらに、ゲスト編集者による参考文献解題は、詩を教える教師のリソースとして、英語などの第二言語教育に関する文献を集めています。

この他、JALT Undercover では、第二言語としての英語教育で詩を教えるために作られた教科書を取り上げ、My Share では、**Alicia Rowe** が、詩と言語を学ぶためだけでなく、健康維持や環境問題への意識を育てるのにも役立つ俳句・ハイクと呼ばれる集中的な学習活動を報告しています。

1986年10月号と1989年5月号の歌と音楽についての特集、および1989年11月号の英語教育における文学の使用法に関する特集は、この号の話題と深い関係を持つものですが、「詩」というテーマ自体が *The Language Teacher* で特集として取り上げられるのは初めてのことです。授業で詩を使いたいと思っている方にも、詩に対して懐疑的である方にも、この特集が価値のあるリソースとなることを望みます。

ゲスト編集者
Gene van Troyer

A Poetry Lesson for an ESL Reading Course

by **Waiching Enid Mok**
University of Hawaii at Manoa

This article demonstrates through a poetry lesson how teachers can help ESL students approach literature. The lesson plan is based on theoretical and pedagogical considerations and was carried out in two classes. Students' reactions were surveyed. The results confirmed the value of teaching literature to ESL learners and showed that careful lesson planning is essential for successful teaching.

Teaching Situation

This lesson plan was written for a reading course offered by the English Language Institute of the University of Hawaii at Manoa. Students placed in this course were international undergraduate and graduate students from various disciplines with a TOEFL score record of below 600.

In accordance with the schedule on the syllabus, this lesson plan was designed for the first of the two 50-minute sessions allocated for literature. The plan was used by the same teacher with two different classes (Classes A and B) on the same day. In both classes there was a mixture of students of different cultural and language backgrounds.

Planning

Theoretical Considerations

The concept of communicative competence (Hymes, 1972; Munby, 1978; Savignon, 1988) has led to changes of emphasis in language teaching and learning from usage to use. Widdowson (1983), Candlin (1986), and Bachman (1990) make it clear that one's ability to use language depends on one's language knowledge and capacity for implementing it. In teaching reading, therefore, teachers should take a communicative approach. In addition to teaching linguistic knowledge, teachers should stimulate critical thinking and emphasize interaction between the reader and the text.

As suggested in Coady's (1979) psycholinguistic model of the ESL reader, reading is an interaction of one's conceptual abilities, background knowledge, and processing strategies. Carrell & Eisterhold (1983) point out that background knowledge is the most neglected of the three in ESL reading. Its role in language comprehension has been formalized as schema theory (see Rumelhart, 1980). Carrel (1983) further defines two types of schemata: formal and content. Formal schemata refer to formal, rhetorical organizational structures of different types of texts, whereas content schemata are concerned with the content area of a text. A reader failing to activate either schemata may not understand the subject matter, and most students are

deficient in both schemata. To solve the problem, teachers can avoid choosing texts loaded with culture-specific information and create pre-reading activities to help students build up new schemata.

Pedagogical Considerations

Literature is the most controversial of all reading activities in ESL classrooms. Many teachers and students feel that it is too hard or inappropriate. Advocates (e. g. Widdowson, 1982; Goodman & Melcher, 1984; Povey, 1986; Benson & Denzler, 1989; Tarvin & Al-Arishi, 1990) have made convincing arguments for its pedagogical, linguistic, humanistic, and cultural values. No matter what values ESL teachers emphasize in teaching their students, they must be careful about the selection of materials, skills approach, and class activities so as to make it a meaningful learning experience. Clark & Silberstein (1977), Hill (1990), and Tarvin & Al-Arishi (1990) have made some suggestions: When choosing a literary text, teachers should consider students' needs, interests, abilities, cultural assumptions and conflicts, linguistic and stylistic level, and the semantic complexities of the text, and decide what language and/or reading skills they intend to teach or reinforce with that text. Depending on the students' needs and target skills, teachers should create meaningful activities and design appropriate tasks. Long (1989) suggests that closed tasks will elicit more topic and language recycling, feedback, incorporation, rephrasing, and precision. This kind of task is especially useful for language learners because it helps destabilize interlanguage.

Lesson Plan

Objectives

This lesson plan (Appendix 1) was scheduled for the twelfth week of the semester. Before this lesson, students had read excerpts from academic textbooks in various disciplines, and had learned how to employ basic reading skills such as skimming and scanning with the help of context clues. In this lesson, literature was used to introduce the aesthetic dimension of language and promote critical thinking, based on activities that require the students to approach literary texts by using reading skills acquired in previous course work. At the end of the lesson, it was hoped that students would change their attitudes toward literature and become aware of the importance of gaining habits of inquiry and speculation, critical reasoning, and the conscious testing of inferences or hypotheses during the reading process.

Materials

According to the syllabus, two sessions were allocated for literature (prose and poetry). In deciding which genre to start with, I was concerned that most of the students were not interested in reading, let alone reading literature. It would be easier and more reasonable to help the students approach literature by using a short complete text with a single theme, so I decided to use poetry. Compared to prose, poetry is usually shorter, more concise, and full of imagery, and has a musical effect. The economical use of language in poetry evokes deep thinking. Poetry also requires less time to skim and scan and thus seems easier to handle than prose; moreover, the teacher can introduce the skill of reading aloud and teach students how to appreciate the sound effect of words.

I selected two short poems by Walter de la Mare (Appendix 2), "The Funeral" and "The Mother Bird" from the English poet's earlier work, *Songs of Childhood*. Both poems contain elements typical of poetry: rhyme, rhythm, stanza, metaphor, etc. I hoped that two poems in the same style by the same poet during the same period of his literary life would be easier for the students to use as exercise for their reading skills. Both poems are descriptive and have very few cultural elements; the first is fairly easy and straightforward, whereas the second involves more difficult vocabulary; and in both, the point of view, setting and theme are easy to identify.

Classroom Activities

The process of activities is based on the 4-MAT model proposed by Arnold, Baker, Brat, Fagan, Kim, Meier, Morrow, Porter, de Hainer and Wesson (1987), and involves four phases: motivation, information, practice, and application. In this lesson plan, the phases are incorporated in the pre-reading, reading, and post-reading activities.

Pre-reading activities enable the teacher to motivate students and help them build up new schemata. Based on the title or content of the poems, the teacher asks students questions about their personal and cultural backgrounds. The teacher can then check for cultural differences and world knowledge, and determine linguistic deficiencies. Sample questions for the two poems are: "Have you been to a funeral?," "What is a funeral?," "Can you name some birds in English?," and "What are the most popular birds in your country?" For the second poem, I use visual aids (photographs of birds from a picture diary) as stimuli to arouse the students' interest.

Reading activities include silent and vocalized reading. When the students read silently, they can skim and scan with the help of context clues. Since poetry is written to be read aloud, it is important for the teacher to demonstrate rhythm and rhyme by doing so. This activity can also focus students' attention on the poems.

Because the first poem is used as a warm-up, less time is allocated to it for post-reading activities. The

main concerns in the general discussion are the differences between poetry and previous readings. To check for comprehension, the teacher can ask content questions. When the second poem is read, a poetry worksheet (Appendix 3) adapted from Benson & Denzer (1989) is used for practice and application. This is a closed task done in groups. If time allows, the students should discuss all questions and fill out the worksheet. Otherwise, the teacher can divide the questions among groups. This task allows the students to clarify vague ideas, check comprehension, and internalize and practice their psycho-motor skills. Afterward, at least one student from each group reports to the class. The teacher's role here is as a guide whose job is to respond to student feedback and provide formative evaluation.

Homework assignments conclude the lesson, in this case, reading D. H. Lawrence's "Beautiful Old Age" and finishing Exercise B on P. 187 in the course's main textbook, *Academic Reading and Study Skills for International Students*.

The time allocated for each part is as follows: Orientation, 3 min; Poem #1 ("The Funeral"), 12 min; Poem #2 ("The Mother Bird"), 28 min; and Closing, 2 Min. Five minutes of unallocated time are included.

Implementation

This lesson was used by one teacher with his two reading classes on the same day. In both classes, the teacher finished all the procedures within the time limits. (I did not teach my own plan to minimize my subjective evaluation of the results.)

In Class A, there were 20 students, all young and some of them quite outspoken. They were actively involved throughout the whole lesson. The pre-reading activities were well-received. The students shared personal experiences and knowledge about funerals in their cultures and were able to name more than twenty kinds of birds in English. In Class B, there were only twelve students. Compared to Class A, they were more reserved and shy. Some students were older and the atmosphere was less relaxed. The objectives of the activities seemed to have been achieved in both classes.

Evaluation

In order to evaluate the lesson plan, I designed a questionnaire which was given to each student soon after class finished. All of them were returned completed within five minutes. The questionnaire asked about the selection of materials, time allotment, classroom activities, quantity of assignments, and other comments. The results (Appendix 4) show positive feedback. The majority of students did not find the poems boring. However, an average of 66% of the students had difficulty understanding the second poem. In terms of the usefulness and effectiveness of classroom activities, an average of 78.5% enjoyed the lesson and thought they learned something from it. Only two people responded that they fell asleep during class. Most students also had a chance to speak and/or write

English. An average of 81.8-88.5% of the students found the pre-reading activities and poetry worksheet useful. Almost all students considered the amount of homework acceptable. About half of the students responded that they would start reading literature with more confidence from that point on. In the additional comments, one student wrote that this lesson was the most interesting in the course so far. Another student expressed the wish to read more American literature. According to the responses, the objectives of the lesson plan were successfully achieved.

On the following day, I had a reflective interview with the teacher. He thought the plan was practical and worthwhile. Specifically, he found the pre-reading activities and supplementary materials very helpful. He thought that it was a shame, however, that time constraints prevented more detailed talk about literary devices.

Conclusion

This experimental lesson plan was a success. It was usable and easy to carry out, and addressed the students' needs. Although some of the classroom activities would have worked more effectively if there had been more time, they received a good response. This study shows that it is practical to introduce ESL students to literature with poetry and that careful planning is essential to successful teaching. A well thought out plan helps the teacher carry out classroom activities, maximize the amount of learning, involve the greatest number of students, and reduce the amount of time devoted to matters not directly related to the subject matter.

However, a plan that works well with one class may not work as well with another. Likewise, a plan that fits the style of one teacher may not fit the style of another. With a plan, the information is available, but teachers should be ready to adapt it to fit their situation, pace and style.

Acknowledgments: Many thanks to Dr. Gabriele Kasper for her guidance and advice and to Tee Swan for taking time out of his teaching schedule to successfully implement my lesson plan.

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Waiching Enid Mok spent some time teaching in Japan. Presently she is at the university of Hawaii-Manoa campus.

Appendix 1

Lesson Plan

Content and procedures:

- I. Orientation (3 min)
 - A. Explain the purposes of reading literature
 - B. Teach how to read simple unfamiliar poems
 - C. Next session teach how to read prose
- II. Development
 - A. Presentation: distribute handout
 - Poem #1 (12 min)
 1. Pre-reading activities
 - Have you been to a funeral?
 - What is a funeral like in your country?
 - What do you wear to a funeral?
 2. Reading activities
 - skimming
 - teacher reads aloud
 3. Post-reading activities
 - general discussion
 - What are the things that you noticed that are different from the readings you have done so far in this class?
 - Poem #2 (5 min)
 1. Pre-reading activities
 - Can you name some birds in English?
 - What are the most popular birds in your country?
 - teacher shows pictures of birds to students

2. Reading activities

- skimming
- encourage the use of context clues for meaning
- teacher reads aloud

B. Application: (13 min)

(post-reading activity) Group task

1. distribute poetry worksheet
2. explain items on the worksheet
3. divide class into 4 groups
4. students answer (fill-out) all/some questions on the worksheet with help of others through group discussion

111. Follow up

A. Class discussion (10 min)

(Poem #2 post-reading activity)

1. one student or more from each group reports briefly on their answers to the questions in one section of Part II (A, B, C or D)
2. teacher comments on the answers following each group report
3. teacher explains new vocabulary

B. Assignment (2 min)

1. read D. H. Lawrence's "Beautiful Old Age" (text-book p. 187)
2. finish Exercise B on p. 188
3. assignment to be discussed in class on Monday

IV. General closing (5 minutes leeway)

Appendix 2

THE FUNERAL

They dressed us up in black,
Susan and Tom and **me**;
And, walking through the fields
All beautiful to see,
With branches high in the air
And daisy and buttercup,
We heard the lark in the clouds,--
In black dressed up.

They took us to the graves,
Susan and Tom and me,
Where the long grasses grow
And the funeral tree:
We stood and watched; and the wind
Came softly out of the sky
And blew in Susan's hair,
As I stood close by.

Back through the fields we came,
Tom and Susan and me,
And we sat in the nursery together,
And had our tea.
And, looking out of the window,
I heard the thrushes sing;
But Tom fell asleep in his chair.
He was so tired, poor thing.

THE MOTHER BIRD

Through the green twilight of a hedge
I peered, with cheek on the cool leaves pressed,
And spied a bird upon a nest:
Two eyes she had beseeching me
Meekly and brave, and her brown breast
Throbb'd hot and quick above her heart;
And then she opened her dagger bill,-
'Twas not the chirp that sparrows pipe
At early day; 'Twas not the trill,
That falters through the quiet even'
But one sharp solitary note,
One desperate fierce and vivid cry
Of valiant tears, and hopeless joy,
One passionate note of victory/
Off, like a fool afraid, I sneaked,
Smiling the smile the fool smiles best,
At the mother bird in the secret hedge
Patient upon her lonely nest.

Appendix 3

Worksheet

Poem:

Poet:

Publishing Date:

I Preview the poem by following these steps:

- A. Think about the meaning of the title.
- B. Skim the poem.

II. Reread the poem and complete this worksheet.

A. Content

1. What is the setting?
Time (line)
Place (**line**)
2. Who is the speaker?
Describe the speaker:
3. Who is the audience?
4. What is happening in the poem?
OR What has just happened?
5. Write a one-sentence summary of the poem.

B. Structure

1. How many stanzas does the poem have?
2. How many lines in each stanza?
3. Is there any rhyme or rhythm in the poem?
What is it?

C. Language

1. Are there any words you do **not** understand?
What words?
2. Are there any words used in a special way?
What words?
3. Can you find a simile? (line)
a metaphor? (line)
an allusion? (line)
a symbol? (line)
any irony? (line)

D. Theme

What is the theme of this poem?

III. Describe your reaction to this poem.

Appendix 4

Results

Bolded figures indicate positive/target response
*total response to this item is not 100%

A. Selection of Materials	Class A total: 20 students				Class B total: 12 students			
1. like poetry?	yes	70%	no	30%	yes	91%	no	9%
2. have read poetry before?	yes	65%	no	35%	yes	67%	no	23%
3. "The Funeral"	boring?	OK?	interesting?		boring?	OK?	interesting?	
	20%	30%	50%		0%	50%	50%	
4. "The Mother Bird"	boring?	OK?	interesting?		boring?	OK?	interesting?	
	40%	40%	20%		25%	42%	33%	
5. "The Funeral"	difficult?	OK?	easy?		difficult?	OK?	easy?	
	30%	55%	15%		0%	67%	33%	
6. "The Mother Bird"	difficult?	OK?	easy?		difficult?	OK?	easy?	
	65%	35%	0%		67%	25%	8%	
B. Time Allotment								
"The Funeral"	too long?	too short?	OK?		too long?	too short?	OK?	
1. pre-reading	20%	5%	75%		0%	8%	92%	
2. reading	0%	5%	95%		0%	8%	92%	
3. class discussion	0%	16%	84%		0%	8%	92%	
"The Mother Bird"	too long?	too short?	OK?		too long?	too short?	OK?	
4. prereading	20%	10%	70%		0%	25%	75%	
5. reading	5%	15%	80%		25%	0%	75%	
6. group discussion	0%	50%	50%		0%	17%	83%	
7. group report	0%	30%	70%		0%	25%	75%	
8. teacher's explanations	0%	30%	70%		0%	25%	75%	
C. Classroom Activities								
1. learned something?	yes	80%	no	20%	yes	75%	no	25%
2. enjoyed class?	yes	80%	no	20%	yes	75%	no	25%
3. fell asleep?	yes	5%	no	95%	yes	8%	no	92%
4. spoke English?	yes	75%	no	25%	*yes	83%	no	8%
5. wrote English?	yes	30%	no	70%	yes	83%	no	17%
6. prereading useful?	yes	80%	no	20%	yes	83%	no	17%
7. group discussion useful?	*yes	60%	no	35%	yes	92%	no	8%
8. poetry worksheet useful?	yes	85%	no	15%	yes	92%	no	8%
D. Homework								
	too much?	too little?	OK?		too much?	too little?	OK?	
	5%	0%	90%		25%	0%	75%	
E. Other Comments								
1. most useful *(multiple)	prereading talk		40%		pre-reading talk		33%	
	teacher's reading aloud		25%		teacher's reading aloud		25%	
	teacher's explanations		65%		teacher's explanations		42%	
	group discussion		15%		group discussion		42%	
	class discussion		20%		class discussion		33%	
	none		0%		none		8%	
2. most interesting '(multiple)	pre-reading talk		25%		pre-reading talk		8%	
	teacher's reading aloud		25%		teacher's reading aloud		8%	
	teacher's explanations		40%		teacher's explanations		33%	
	group discussion		10%		group discussion		10%	
	class discussion		30%		class discussion		50%	
	none		5%		none		8%	
3. read lit. with *more confidence?	yes	45%	no	40%	yes	58%	no	33%
4. lit. should be *included on ELI Reading syllabus	yes	65%	no	20%	yes	92%	no	8%

Additional comments (uncorrected):

"It really help us understand the poems clearly when we read between and beyond the lines."

"Today's lecture is very interesting compare on reading the academic lecture."

"too difficult."

"For ELI students, literature is too high level of English."

"too rush, poor timing."

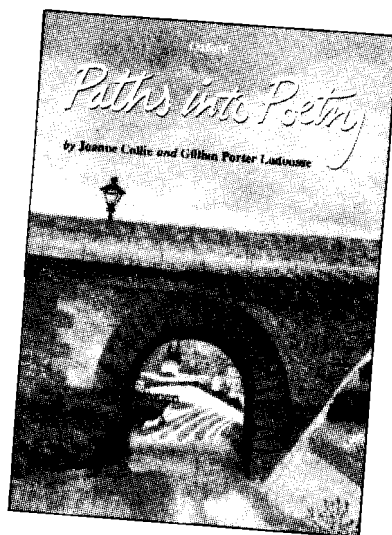
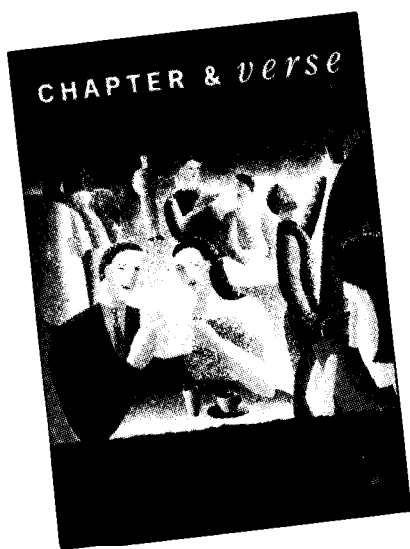
"was good."

"to read more Americans literatures."

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Sincerest Form: Writing Poetry in Another Language

by Philip Jay Lewitt
Kyoto Seika University

If imitation is the sincerest form of flattery, then language students can learn to praise the greatest innovators of the English language, its poets, while learning at the same time the accent, stress, rhythm, punctuation, and structural (grammatical) variety possible in their own use of this maddening foreign language called English. They can do this by attempting, in cooperation with their teachers, the practice detailed in this essay, a practice handed down to me by my own teacher S. Foster Damon, world-famous scholar of William Blake, poet in his own right, and kind and brilliant professor to a number of generations of Brown University students. Thus praise | my teacher, long since passed away, by sincerest form.

The lovely part of prosody, the study of verse forms, is that it has rather clear and simple rules which can be learned best by practicing them. Yet the practice is not merely mechanical, but intensely creative. Thus can students from traditional cultures be enticed to creativity through form and structure, which for them provide a comfortable and well-trodden route.

The teacher need not be a native speaker of English, nor a poet, but must know or learn the rules of prosody. The students should be at least at the university intermediate level for this method to be effective. Indeed, the teacher can talk and explain in her or his own native tongue, though the terms of prosody and also the student imitations will be in English.

In outline, the teacher explains in detail, with blackboard and handouts, the exact parameters and workings of a particular form of English verse, using as examples brief excerpts from great works in that form; then the students write a ten-line imitation, an original poem using all the major devices of the form under study. The resulting student work should then be exchanged, examined, and reworked in small peer groups of three to five, and finally each peer group can present one original work of their own choice to the whole class.

The aim is not to write great or even good poetry in another language, but rather to enjoy a puzzle-like game of creation. The by-product of the game is increased sensitivity to the details of both the language and the literature of the English target.

The puzzle and game images cannot be overly stressed. This is not easy stuff either to learn or to do, and negativity and lack of a sense of relaxed exploration on the part of the teacher will kill this technique like a soaring bird felled with a stone from a slingshot. Relax; hey, it doesn't matter if it's learned well or done well. These EEL students have no use in the "real"

world of jobs and obligations to know English prosody. It's supposed to be an interesting exercise in intellect and rhythm, not a vehicle for crime, punishment, and failure. This point should not be forgotten.

Let's get into the details of how to set up a one-semester class that meets once a week for 90 minutes, 14 times in a semester. For a one-year class the teacher could expand both the materials and the time spent on each type of verse.

My own teacher began with Beowulf, Anglo-Saxon stress verse (rendered in modern English), and moved week by week chronologically, up through the centuries, to end with 20th century free verse. We looked briefly each week at the previous week's student production, then explored, defined, and inspected a new form for the rest of the class period, with a homework assignment to create ten lines in the new form for the next week's class. That was fine for a bunch of native speaker would-be poets, but is too fast and furious for a class of non-poet, non-native speakers. I suggest that the teacher first spend an hour detailing the verse form. Then the students work for 30 minutes on their own versions; do some more work at home; and spend another 30 minutes in the next class working individually, followed by 30 minutes of peer group work and discussion in their own native tongue, and finally 30 minutes sharing the results with the whole class.

In the following week's class, a new form is introduced by the teacher, and the process begins again for another two-week cycle. Notice that there is homework only every other week. At the end of each two-week cycle there is a one-week break from homework, which will be appreciated by overworked, overclassified, and underslept students. In a one-year course, this cycle could be extended profitably to three weeks spent on each verse form.

For teachers still learning or brushing up on the devices and terms necessary to teach this kind of material, any standard dictionary of literary terms or book on prosody will suffice. It's okay for a teacher to learn along with the students; not necessary to become an "expert" before attempting to share with them. Remember, though, that language does not follow rules. Rather, rules are an attempt to describe the realities of a language, and this is also true for poetry. All the terms for poetic devices, poetic meters, and poetic forms come after the fact of existing poems. In other words, first comes the word *bubble* or *gargle* or *boom*, and then the term *onomatopoeia* is created to describe a word whose sound imitates its meaning. I think it's important that students as well as teachers should under-

stand this, since students will be trying to move backwards from literary terms to verse, backward from definition of form to poem, and this is the reverse of the usual method by which poets create poems.

Nonetheless, it works fine, it's fun to do, and it teaches a lot of language. So let's get started. First a list of some of the most basic terms of prosody, with their meanings:

cadence = the natural rhythm of speech; meter = the artificial rhythm of a regulated pattern of stressed and unstressed syllables (Damon pointed out that meter can wrench the cadence of poetry, and cadence can wrench the meter); the following terms denote the number of feet in a line: *monometer* = 1 foot, *dimeter* = 2 feet, *trimeter* = 3, *tetrameter* = 4, *pentameter* = 5, *hexameter* = 6, *heptameter* = 7 (usually divides into alternate lines of tetrameter - trimeter); foot = a group of syllables forming a metrical unit; a unit of rhythm-the most common feet in English poetry are: *iamb* = x / (unstressed - stress) as in *alone*, *trochee* = / x (stress - unstressed) as in *lonely*, *anapest* = x x / (unstressed - unstressed - stress) as in *unannounced*, *dactyl* = / x x (stress - unstressed - unstressed) as in comedy, *pyrrhic-spondee* = x x / / (unstressed - unstressed - stress - stress) as in on a green hill ; *scansion* = the analysis of the metrical patterns of verse; rhyme = words in which the final vowel and consonant sounds match (like enticed and spiced); alliteration = words beginning with the same sound (like kitchen care); *assonance* = matching vowel sounds (like *round house*); *consonance* = matching consonant sounds (like *quick* darkening); *onomatopoeia* = words in which the sound imitates the meaning (like *babble*, *smack*, or *ooze*); *metaphor* = a direct comparison (*the day is an apple*); *simile* = an indirect comparison (*nightfell like a hateful teacher*, or *fast as a rocket*); *blank* verse = unrhymed iambic pentameter (Shakespeare's most common form); and *stanza* = a group of lines of verse (*couplet* = 2 lines, *triplet* = 3, *quatrain* = 4).

Next I have scanned two famous stanzas from Coleridge's "Rime of the Ancient Mariner" (1798), which is written in a kind of ballad form:

- | | |
|--------------------------------------|---------|
| 1- Day after day, day after day, | rhyme A |
| x / x / x / x / | meter |
| /xx/xx/ | cadence |
| 2- We stuck, nor breath, nor motion; | rhyme B |
| x/x/x/x | meter |
| x / x / x / x | cadence |
| 3- As idle as a painted ship | rhyme C |
| x / x / x / x / | meter |
| x / x x x / x / | cadence |
| 4- Upon a painted ocean. | rhyme B |
| x / x / x / x | meter |
| x x x / x / x | cadence |
| 5- Water, water, every where, | rhyme D |
| / x / x / x / | meter |
| / x / x / x x | cadence |
| 6- And all the boards did shrink; | rhyme E |
| x / x / x / | meter |

- | | |
|-------------------------------|---------|
| x/x/x/ | cadence |
| 7- Water, water, every where, | rhyme D |
| / x / x / x / | meter |
| / x / x / x x | cadence |
| 8- Nor any drop to drink. | rhyme E |
| x/x/x/ | meter |
| x/x/x/ | cadence |

Now that we have a diagram, or scheme, of these two stanzas, we can see that the basic metrical pattern of the quatrains is an alternation of iambic tetrameter-iambic trimeter (though notice the variation of the dropped unstressed syllable at the beginning of lines 5 and 7), which is a typical ballad form, with the rhyme coming at every 7th foot (the rhyme of lines 5 and 7 is atypical and results from the repetition of the line, which is another hallmark of ballads, coming as they do from an earlier oral tradition).

Now the tension of meter and cadence wrenching and influencing each other becomes clear. With various colored pens, or colored chalk on a blackboard, the various devices of sound and of imagery could be detailed, like the alliterative D-sounds and W-sounds, the long A-sounds of *day* and *painted* ; the simile as *idle* as, and the metaphor of a *painted ocean*.

Soon students begin to see and understand how, and of what elements, a particular form is built. In creating their own ten-line poems based on a well-detailed and cheerfully-explained model from the great poets of various periods of poetry in English, they get to enjoy an intellectual puzzle. This in turn helps them to teach themselves more about stress, intonation, pronunciation, and rhythm, while increasing their vocabulary and discovering the pleasure of making images and pictures in a foreign tongue.

Here is one possible imitation of Coleridge's sublime quatrains, off the top of my head:

All the long night, the big dark night,
I could not sleep at all;
I ate too much the day before
And curled up in a ball.
I moaned and groaned and tossed and turned,
until I broke my glasses;
I never ate my breakfast rice,
and then missed all my classes.

Terrible, eh? No! This kind of output from a student is perfectly good. They should write about their own concerns, as Coleridge wrote about his. Virtually all completed assignments should be not just accepted, but actively praised, as praise is delicious food for the expanding and questing mind.

As Japanese students tend to feel comfortable with set, learnable rules and forms, this teaching technique is an effective springboard to creativity, so often be-moaned as lacking in university students here. They certainly can be creative, if care is taken to lead them to it step by step, gently and heuristically.

Translation from English to Japanese is not ruled out by the use of this technique, but it takes a relatively minor role. The analysis of meaning (heavy literary criticism) also becomes less important. The emphasis should remain on devices and forms and their imitation.

Of the utmost importance is patience, good will, good humor, and the realization by both teachers and students that the effort and the process are infinitely more valuable for learning than the poetic quality of the

results. The literary value of the student product is simply irrelevant, the point being to learn more about language, literature, and the growing self.

Phillip Jay Lewitt taught English & American literature and writing for 12 years at Tottori National University, where he first experimented with the method described in the foregoing article. Since 1990 he has been a Professor of English at Kyoto Seika University, where he directs the writing program.

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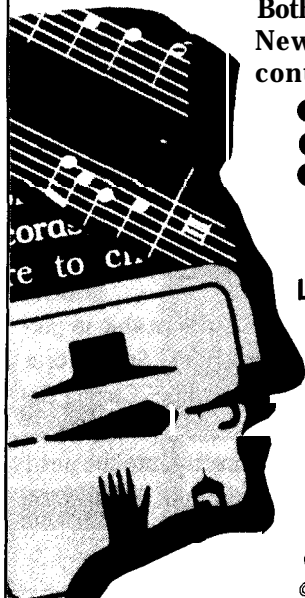
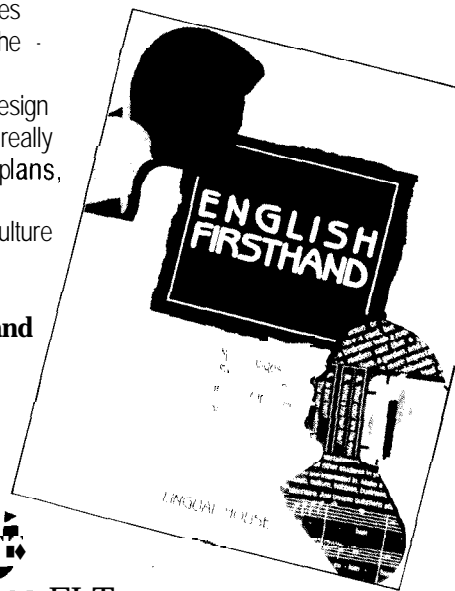
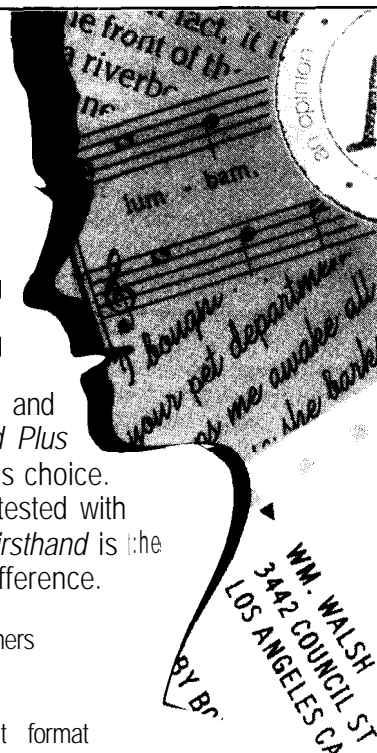
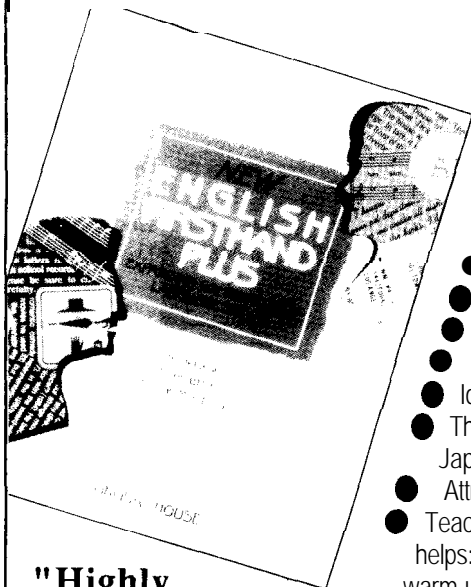
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Talking Poetry

by Simon Rosati
Ryukoku University

Let's face it, students at Japanese universities tend to have a fairly jaundiced view of academic studies in general and of English in particular. After slogging away to pass those entrance exams, they deserve a rest. The English class, of no great importance and arousing memories of tedious grammar manipulation exercises, is a good place to switch off for a while and recover from the exertions of that part-time job.

The teacher, then, needs to find materials that are stimulating and introduce activities that are enjoyable, leaving students with positive feelings about English. Teachers will also want to show that English is a tool for communication, that we can take words and grammatical structures and shape and even bend them to make them say what we want to say, in short, that we create with language—a banal notion, but often quite a novelty to students. Teachers will, further, want to restore to English one of the ostensible justifications for its being taught in the first place, that of opening the students' minds to new ideas and experiences.

These aims—enjoyment, creativity and new points of view—point us in the direction of literature, for in literature we find a unique point of view, language carefully chosen, and something to savour. If we do not find these things in a particular piece, of course, we reject it. Literature also offers the reader the opportunity to become a member of another culture to some degree, to share at least a part of other people's cultural heritage. For some students this can be a powerful motivating factor, helping them to develop a real empathy with Anglophone culture. This integrative motivation, as defined by Gardner & Lambert (see Skehan, 1989), has been seen as the most powerful in learning a foreign language; in any case, it should not be neglected.

And why choose poetry, rather than other forms of literature? First of all, poems are short, which means that they can be looked at in their entirety and in some depth, often in one lesson. A teacher who wants to introduce literature as leavening in an otherwise flat course can choose a poem, while one using poetry as the basis for a year's work can introduce many different types of poems and still do them justice. There will also be no great feats of memory required of the students: they do not have to remember vast numbers of characters and relationships—what Smith (1985) calls the "Russian novel phenomenon." But above all, poetry exploits delight in language in all its aspects, in its memorability, in its sounds and shapes as well as in its meaning.

What follows is a description of the preparation and some of the activities involved in using poetry as the basis for a course in general English with a class of first-year *bungakubu* (literature major) students. Pre-

cedent suggested there would be about thirty students on the roll, but in fact there were fifty-five, half men and half women, and attendance was very good. The students were a lively bunch, despite the nine o'clock start. The classroom was large, pleasant, with heating and air conditioning, and there were movable desks and chairs.

This was a general English class, not a literature class. This means that poetry was a resource (Carter & Long, 1991, p. 3), something to stimulate language activities, something to respond to "naively," and not something to dissect with the tools of modern criticism. But neither was it a peg for grammar and vocabulary exercises of the type to be found in *Modern Poetry* (Martin & Hill, 1991), where, for example, students are asked to put parts of a searing poem about death into reported speech (pp. 5942). This is a sure way to destroy any poem.

But let us move on and assume that the teacher has decided to use poetry in class. How should teachers set about choosing suitable poems? First, put the students out of your mind, look at some poetry books (preferably not annotated texts for the classroom, either native or EFL), and pick out a good number of poems that you enjoy. Second, look at the poems again and try to decide if the students would enjoy them. Are they too difficult linguistically (too much "poetic" language, too much playing with the syntax, etc.)? A lot of older poetry has to be excluded for this reason, unfortunately, and many poems by more modern poets such as Hopkins and e e Cummings, as well. Are the poems too remote from the students' own experiences or too full of cultural references? Third, do the poems lend themselves to purposeful classroom activity? Bearing in mind that we are not concerned with close textual analysis, but rather with a personal response to the poem (which may involve some discussion of tropes, vocabulary selection, etc.), what could the students be expected to do? I find that love poetry generates embarrassed silence and war poetry pacifist clichés. And about some poems there really is very little to say, as Larkin claimed about his own work (Larkin, 1983, pp. 53-54).

At this point we should have a good selection of poems. Next we forget the students once more and consider our own reactions to the poems and consider suitable activities on that basis. There is of course no guarantee that students will have the same reactions, which is good for classroom enjoyment, or even similar ones, which can be more of a challenge, but the assumption of broadly similar response is reasonable. Some examples follow.

Is the poem one which we like to say aloud, such as much of Kipling:

"What are the bugles blowin' for?" said Filcs-on-Parade.
 "To turn you out, to turn you out," the Colour-Sergeant said.
 "What makes you look so white, so white?" said Files-on-Parade.
 "I'm dreading what I've got to watch," the Colour-Sergeant said.
 ("Danny Deever," in Kipling, 1977, pp. 158-159 and Amis, 1989, pp. 165-166)

In that case we can ask the students to read it aloud, perhaps as a group exercise involving allocation of parts and discussion of suitable tone of voice, speed, pauses, etc. (see Benton, 1986, pp.72-73 and Maley & Duff, 1989, pp.95-111).

Do we picture a scene or an individual, as in Causley's "Timothy Winters" (in Harrison & Stuart-Clark, 1978, p. 113 and Causley, 1983, pp. 77-78):

Timothy Winters comes to school
 With eyes as wide as a football-pool,
 Ears like bombs and teeth like splinters:
 A blitz of a boy is Timothy Winters.
 His belly is white, his neck is dark,
 And his hair is an exclamation mark.
 His clothes are enough to scare a crow
 And through his britches the blue winds blow.

In that case, why not ask the students to draw a picture? Does the poem contain famous lines such as the following:

Gather ye Rose-buds while ye may,
 Old Time is still a flying:
 And this same flower that smiles today,
 Tomorrow will be dying.
 (Herrick, "To The Virgins," in Hayward, 1956, p. 111)

Then why not ask them to learn a part of the poem and say it aloud?

If a poem relates a common experience, as much nature poetry does, we can invite students to share their experiences with the class. If it is a narrative poem, we can ask the students to dramatise it. If it is a political poem, we can ask the students to relate it to Japanese society. There are many different responses and teachers merely need to have the confidence that their personal reactions are valid to come up with all sorts of ideas. Many poems, of course, invite several different responses and thus several different activities.

At this point it is worth consulting resource books and looking at the kind of activities they suggest. To do so earlier on is to leave oneself open to the danger of doing activities because they seem like fun, rather than because they are suitable for the poem (a fault Carter & Long (1991) find on occasion even in a book as excellent as Collie & Slater (1987), or of choosing a poem because it lends itself to fun activities, rather than because it is

good. *The Inward Ear* (Maley & Duff, 1989) is particularly useful for its ideas.

What, then, would ninety minutes' work look like? The lesson on "Timothy Winters," quoted above in part, could go as follows. The teacher pre-teaches difficult words, such as football-pool and *britches*. She then distributes the text to the class, perhaps one copy per pair, with no further lead-in to weaken the dramatic effect of the poem's opening lines. After the students have read the poem, she writes a few key comprehension questions on the board. Students then draw Timothy-usually in best manga style, with bombs for ears!-while the teacher circulates, to help clear up the comprehension problems which will now surface in inaccurate pictures, and also to select a few pictures to be transferred to the board (giving shrinking violets the chance to refuse). After this, the teacher reads the poem aloud, bringing out the energetic rhythm, and students practise doing so, while the teacher again circulates to give a select few some individual attention. Finally, some students are asked to perform. They really do need to stand up if they are to read aloud convincingly, however reminiscent of high-school this may unfortunately be. As a follow-up, students can write (with feeling!) about some former school-mate of theirs.

Some poems gain from a longer lead-in, Frost's "Stopping By Woods On A Snowy Evening" (in Heaney & Hughes, 1982) for example, giving a lesson shaped something like this. The students are asked to write a miniquestionnaire (see Morgan & Rinvolucri, 1988, p.42) with multiple choice answers, to put to other students to establish their feelings about snow, perhaps five questions or so. One student produced this:

When it snows, do you:
 a) stay in the *kotatsu* and eat oranges?
 b) see the snow through the window?
 c) jump outside and play?

This provides the students with something to talk about, but there are risks. If the teacher provides a model, students tend to copy the form too rigidly; without a model, they may flounder. Students tend to show each other their questions and translate them, and they insert difficult words from their dictionaries which neither they nor their colleagues understand, unless told not to use dictionaries. So a little *care* is useful, but the results can be fascinating. I get students to put their questions to five members of the opposite sex, on the grounds that the opposite sex is a foreign country where they do things differently, and then get some to report what they found out.

Next, dictate the poem to the class. It is very simple linguistically, and dictation makes the students listen carefully (getting clues from the metre and rhyme scheme), while also convincing them that they can understand poetry read to them in English. It begins as follows, by the way:

Whose woods these are I think I know,
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

(Frost, "Stopping By Woods On A Snowy Evening," in Hearn & Hughes, 1982, p. 407)

You can finish things off by putting the poem on the board, asking a few questions, giving your own reaction to the poem-students should have formed their own impression by this stage, and should be able to enjoy your reaction without feeling it is the "right" answer-inviting reading aloud, and giving written work on their feelings about snow as an assignment. Some of my students produced some wonderful, personal writing, both in prose and verse, but would not let me read it to the class, nor quote it here. One woman wrote a moving poem expressing the hope that the falling snow would cover up her unworthy feelings towards her boyfriend just as it covered up all the dirtiness in the world. Incidentally, I do not correct the English in such work unless it is incomprehensible.

Dramatisation proved a very popular activity with most students (and highly unpopular with a few). In groups of five or six they worked on "Miss Gee" or "Victor" by Auden (in Auden, 1966, suggested in Maley & Duff, 1989) assigning the parts and deciding on the readers for themselves. They were able to disperse to nearby empty rooms to rehearse energetically and noisily, with some suggestions from me, a step which was essential, particularly in helping get the volume and pace right and in showing the uses of silence. They used the furniture and whatever props they cared to bring, and the performances ranged from adequate to excellent. They were asked to write comments on the other groups' efforts, which ensured attentive audiences. This took six weeks, however, and much of the discussing was done in Japanese, prices I feel were worth paying for the effort of close interpretation of the poems and the pleasure in the performances.

In evaluating the course I found that my own intuitions chimed with the anonymous comments I invited from the class at the end of each semester. Some things were too difficult linguistically, some didn't interest them much (such as Yeats' "An Irish Airman Foresees His Death" (in Jeffares, 1974, p.69), and sometimes I tried to do too much, such as bringing two poems on the same subject. Less is definitely more with poems. Students' comments suggest that most of them greatly enjoyed the activities, particularly the drama and songs (I use traditional ballads), but

wished that I would speak more, a fair point. Written work varied in quality, but some people showed considerable growth in thought and expressiveness, which was most gratifying.

Of course, in the areas where it really matters, in empathy with English, openness to other points of view, and in personal growth, the success of this sort of teaching cannot be judged. Will these people look back fondly on these poems in twenty years' time? We cannot tell, a fact which does nothing for a teacher's confidence, though some clearly will not. After a year involving Shakespeare, Herrick, Larkin, Frost, Yeats, Auden, Cummings and others, one student wrote: "I think you had better choose your texts which are more famous. For example, The Beatles." But there was also great encouragement in student reaction. A suitable closing remark is what one wrote, apropos of suggestions for next year: "I hope you to grow English Creative feelings of new students."

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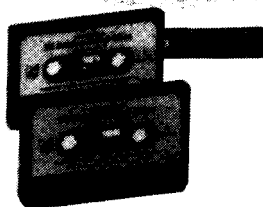
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Using Song Lyrics to Introduce Poetry

by Peter Gray
Seishu Junior College

Even though most Japanese students have good exposure to and genuine interest in English-language songs, they rarely understand these songs well. Song lyrics appear to be fairly simple English, yet understanding them requires knowing slang, background cultural information, and basic English poetics. This last point, the fact that lyrics are poetry meant to be sung, is often unrecognized by students and overlooked by teachers who assume their students already understand basic English poetics. Teaching Japanese students how to approach English language song lyrics as poetry increases their enjoyment and understanding of songs, and it prepares them for dealing with other poetic uses of English. This paper describes the basic English poetics that Japanese students often do not understand and suggests how to present them to students.

The Written Structure of Lyrics

Teaching students the vocabulary used to describe lyrics as they are printed on the page is a good first step for using lyrics in a class. Although this may seem like a boring introduction, it is easy for students to master, and it facilitates all further classroom discussion. Begin by giving your students a copy of song lyrics that have each part labeled. You should have a recording of this song, and it helps if it is a song they are familiar with. If you don't know what song to use, ask your students for suggestions or use any of the well-known Beatles songs. For example (The Beatles, 1979, p. 51):

title	Can't Buy Me Love	(Line)
	I'll buy you a diamond ring my friend,	1
stanza one	If it makes you feel alright,	2
	I'll get you anything my friend,	3
	If it makes you feel alright,	4
refrain	I don't care too much for money, Money can't buy me love.	
	I'll give you all I've got to give,	
stanza two	If you say you love me too, I may not have a lot to give, But what I have I'll give to you, (refrain)	
bridge	Can't buy me love, everybody tells me so, Can't buy me love, no) no, no, no,	
	Say you don't need no diamond rings, And I'll be satisfied,	
stanza three	Tell me that you want the kind of things, That money just can't buy, (refrain) ¹	

Be sure your students understand that *lyrics* means the words to songs. Point out each part of the song and define it simply. The *title* is the name of the song. A *line* is one line of type, no matter how long or short. A *stanza* is a group of several lines. A *refrain* or *chorus* is one or more lines that are repeated throughout a song. A *bridge* is one or more lines that act as a change of pace or contrast to the stanzas and chorus. Some songs have all of these parts, others have only a few, and sometimes the lyrics are not printed in a way that makes these parts clear. After explaining these parts to your students, play the song. Hearing each part in action helps students grasp the basic characteristics of each part. Later, when you discuss the meaning of songs, the function of each part will become more apparent.

Once students know this vocabulary, it is easy for them to pinpoint any line of a song by using a phrase such as *stanza one, line one*. To practice using this vocabulary, say a stanza and line number, and have your students read that line out loud. Students can also do this exercise in pairs or small groups, one student saying stanza and line number and the other students reading the indicated part. Students master this very quickly. In all further discussions of lyrics, if the teacher conscientiously uses this vocabulary and requires students to use it when indicating a certain part of a song, classroom discussions will proceed smoothly.

Four Poetic Devices

When a song is sung it actually has two types of music, the music that accompanies the words and the sounds of the words themselves. English language song lyrics, regardless of the type of music they are accompanied by, are remarkably similar in their reliance on four poetic devices: rhythm, rhyme, alliteration, and repetition. These poetic devices are used so extensively in English that native speakers come to enjoy and appreciate them almost instinctively. However, stress-determined rhythm and rhyme are not common poetic devices in Japanese, so Japanese students often have trouble hearing and appreciating them.

Each line of an English language song has a certain number of strongly stressed words. As line follows line, a pattern of stresses forms and gives the song a distinctive rhythm. This consciously created rhythm pattern is a fundamental difference between poetry and normal conversation. In Japanese songs and poetry, rhythm is determined by the number of syllables, so initially Japanese students do not have a good feel for English rhythm.

To teach English rhythm, take one stanza from a song. Say or sing the song while clapping lightly for each stress. After the students listen once, have them join in with you. Go slowly if they have trouble hearing or reproducing the stresses. Then have them look at the printed lyrics and write a stress mark above the words they clapped at. With words of more than one syllable, students should mark the stressed syllable. Here is an example from Bob Dylan's song *Blowin' in the Wind* (Dylan, 1973, p. 33):

How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes 'n' how many times must the cannonballs fl'y
Before they're forever banned?
The answer my friend is blowin' in the wind,
The answer is blowin' in the wind.

Next, change or add or delete some words, and have the students say the stanza again. They will see how the rhythm can be broken and, conversely, how carefully the rhythm pattern was constructed. Having students read or recite or sing songs is excellent pronunciation practice, and students are usually receptive to the challenge of comparing themselves to the original.

Rhyme, though technically possible, is not a poetic device in Japanese, so it also needs to be carefully explained and practiced with students. Introduce rhyme by giving your students some examples and the short definition, "Rhyme is when two different words end with the same sound." Then give students several starting words and have them brainstorm as many possible rhymes as they can for those words. Be careful to stress that rhyme is an aural phenomenon. If students only produce rhymes such as *night/ sight/ right*, they may be assuming that rhyme is just a spelling trick. Continue brainstorming until students can also come up with rhymes such as *you/ two/flew/ through/ glue*. After the students have brainstormed many rhymes for each word, have them read down each list of words. Get them to read loudly so that they really feel how rhyming words have a special relationship with each other.

Initially, even after students understand what rhyme is, they will have trouble hearing it in songs because they are not used to listening for rhyme, and because they don't know where to expect it. Introducing the concepts of end rhyme, rhyme scheme and internal rhyme will help them.

The most common type of rhyme is "end rhyme," when the last word in one line rhymes with the last word in another line. In many songs and poems the end rhymes form a pattern called "rhyme scheme." This pattern is often visualized by writing letters along the right-hand margin of the lyrics, an identical letter marking two or more words that rhyme, have half rhyme, or repeat. Here is an example with two stanzas from Billy

Joel's song *Just the Way You Are* (1985):

I said I love you and that's forever	a
And this I promise from the heart	b
I could not love you any better	a
I love you just the way you are	b
I don't want clever conversation	
I never want to work that hard	b
I just want someone that I can talk to	-
I want you just the way you are ²	b

In some songs the rhyme scheme is the same for each stanza. In others the pattern changes, and sometimes there is no pattern. While searching for rhyme schemes in some songs, students will come across words that almost rhyme, such as *heart/ are* and *hard/ are* in the example above. These are "half rhyme." Technically, half rhyme can be classified as either assonance or consonance, but avoid such terms at first. If sung with proper stress, half rhymes can be almost as obvious as full rhymes.

Two words in the same line, or one word in the middle of a line and another word in a different line can also rhyme. This is called "internal rhyme." The opening lines of the Beach Boy's song *Kokomo* (1989) are a good example of internal rhyme: *Aruba, Jamaica/ Ooh I wanna take ya/ Bermuda, Bahama/ Come on pretty mama*. With practice, students begin to hear rhyme easily, and they also learn to appreciate how rhyme highlights certain words and creates a pleasing pattern that often functions as a mnemonic device.

Playing "Rhyme Volleyball" is a fun way to practice rhyming. To play, divide a class into two teams. The teacher serves a starting word. Team one has ten seconds to say any word that rhymes with it. Team two then has ten seconds to return the rhyme with a new word until one team cannot return a new word and drops the rhyme. The teacher then serves a new word, and the next point begins.

A good activity for practicing rhythm and rhyme at the same time is "Add a Line." Write a line from a song, or any line, on the board and asks students to write new lines that have the same rhythm and an end rhyme with the first line. Indicate how many new lines you want and have students come up and write their new lines below the original on the board. After students have written several lines, have the class read them out loud. These lines may lead to discussions of pronunciation, meaning, grammar, etc. As students get better at this exercise you can specify a certain type of line—funny, sad, serious, educational. You can also expand this exercise to writing an entire stanza.

Another common but less important poetic device used in lyrics is alliteration, the repetition of an initial sound in two or more words that are next to or close to each other. Contrasting rhyme (same sound at the end of words) and alliteration (same sound at the beginning of words) makes it easy for students to grasp this concept. Like half rhyme, alliteration is technically

classified as either assonance or consonance, but initially avoid this type of explanation. What you need to stress is that alliteration, like rhyme, is an aural phenomenon, not just a matter of similar spelling. For example, good *game* *Of* golf, and *great* George both look like alliterations, but only the first one actually alliterates. *Something certain* does not look like an alliteration but it is.

Alliteration has an ornamental effect that highlights and connects certain words. An example of how effective this can be is found in the Christmas song *Santa Claus is Coming to Town* One line reads, *He's gonna find out who's naughty and nice*. *Naughty and nice*, which happen to be opposites, are tied together by alliteration. This makes them easy to remember, and gives them a catchy, important sound that non-alliterating words with similar meanings (e.g. good and bad) would not have.

In addition to finding alliterations in songs, asking students to find examples of alliteration in the titles of articles in magazines such as *Time* is a good activity. Alliteration is often used in headlines, titles, advertisements, catchy sayings, and stage names.

"Finish the Line" is a good exercise to let students practice writing alliterations. The procedure is similar to "Add a Line." Write the beginning of a line on the board and indicate which sound should be alliterated. Have students come up and write their ideas on the blackboard next to the original. The teacher may want to indicate the type of words that should be used to finish the alliteration, for example: *Sully loves her s (adj.) s (noun)*.

The final poetic device that students need to be aware of is repetition. In addition to any refrain or chorus that a song may have, single words, phrases, entire lines, and grammatical structures are often repeated many times in one song. Repetition functions either to emphasize certain words, or to create a pattern within a song.

Woody Guthrie's song *This Land is Your Land* (1989) is a good example of how repetition can give a song a structure, which emphasizes certain words and also makes the song easier to remember. Although a different pattern is used in each stanza, this song is composed largely of grammatically parallel phrases. Here is the chorus and first stanza:

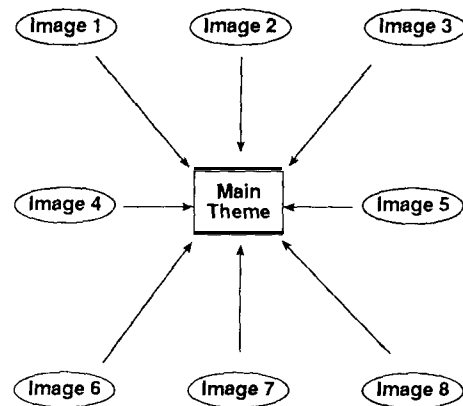
This land is your land and this land is my land
From California to the New York Island
From the redwood forest to the gulf stream waters
This land was made for you and me

As I went walking that ribbon of highway
I saw above me that endless skyway
I saw below me that golden valley
This land was made for you and me

The Meaning of Songs

Basically, all songs have their ideas organized in one of two ways, and knowing this can help students better understand songs. These two types can be called "image songs" and "story songs." In image songs, which are by far the most common, many ideas or images

explain, elaborate, and point to a single main theme, which can usually be expressed in a short sentence. This is visualized in the diagram below:



Students should approach an image song by first searching for its main theme, then looking at the different images that explain and develop this theme, then looking at the meaning of words they don't understand. Or, at least, students should keep the goal of finding the main theme in mind as they look up the meaning of words. They will find that the structure of a song usually helps them. The title and chorus often contain the main theme or one of the most important images. Stanzas often center around one image, and sometimes single lines contain a complete image. By thinking in this manner, students will be using context to help them understand images and words. This approach is difficult for them because it is the opposite of the method they usually use to understand or translate English.

Story songs are image songs in which all ideas are presented in chronological order. Therefore, they are easier for students to understand. Students simply have to keep asking themselves, "What happens next?" Two well-known examples of story songs are *Rudolph the Red Nosed Reindeer*, and *Frosty the Snowman*.

To help students learn to pick out the separate images in a song, give them the lyrics of a song and ask them to draw a line whenever they feel the idea or image changes. Doing this exercise is also a good time to address the fact that lyrics are often devoid of punctuation, which functions in normal prose to help the reader separate ideas. Students may find that adding punctuation to a song helps them see each image more clearly. It should be stressed to students that this exercise doesn't have one correct answer. It is possible to divide most songs in different ways and still understand the main theme.

Conclusion

Beginning with the first nursery rhyme they hear as infants, native speakers of English grow up imbibing poetic language based on the use of stress determined rhythm, rhyme, alliteration, and repetition. Native speakers of Japanese grow up learning a different set of

poetic principles. Because Japanese students have a strong interest in English language songs and because song lyrics are a type of English poetry, songs make ideal texts for introducing basic English poetics. Closely examining the poetic devices used in lyrics can lead to a variety of language learning activities in addition to helping students better understand and enjoy English language songs. Songs are also useful for introducing emotional themes and language that are not found in standard textbooks. And songs are fun, just the thing both students and teachers could use a little more of in the language classroom.

Notes

- 1 I have changed the printed format of this song to show clearly its various parts.
- 2 Billy Joel sings the stanzas of this song in a different order than they are printed in the liner notes.

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Joel, Billy. (1989). *Just The Way You Are*. Billy Joel: *Greatest Hits Volume 1*. New York: Columbia Records. G2K 40121.

Peter Gray lives in Sapporo. He has been using songs as supplementary material in his conversation classes with increasing success for the last five years.

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An Annotated Bibliography of Poetry in ESOL Instruction

Compiled by Gene van Troyer
Gifu University for Education and Languages

The following annotated bibliography provides citations of articles and books related to the teaching of poetry to ESOL students. An extensive literature also exists pertaining to music and song in ESOL instruction, but I felt, with a few exceptions, that these did not warrant inclusion here. Song lyrics and poetry share many common features and at times are indistinguishable, but I believe that on the one hand poetry tends to be linguistically more complex than song, while on the other that song, with its emphasis on melody and musical accompaniment, is further removed from ordinary discourse than poetry and involves additional complexities that are outside the considerations of poetry per se. I hasten to add that I see no incompatibility between song and poetry, merely that the areas of emphasis are different. However, some articles focused on song that dealt with lyrics from a standpoint of text, rhythm and structure are cited.

The bibliography is subdivided into **Articles, Text-books, Teacher Resource Books, and Non-ESOL but Related.** I deemed further division of the citations into the listening, speaking, reading and writing skills to be impractical, inasmuch as most of the material invariably dealt with two or more of these skills.

The absence of a citation for any article, book, or chapter of a book related to this subject should not be taken as a judgement of its relevance. The lack of a citation is a result of my ignorance, lack of access to the publication concerned, or lack of sufficient resources to acquire the material.

ERIC, which occurs in several of the following citations, refers to the Educational Research Information Center of the United States Department of Education.

Articles

Ashmead, J. (1964). Whitman's wintry locomotive, export model. In Virginia French Allen Ed.), *On TESOL Series I: Papers Read at the 1964 TESOL Conference, Tuscon, Arizona* (p. 178). Champaign, Illinois: National Council of Teachers.

The author describes the use of this Walt Whitman poem in teaching various aspects of pronunciation and intonation.

Baird, A. (1969). The treatment of poetry. *English Language Teaching Journal*, 23 (2), 68-70.

Baird here offers a polemic in support of using poetry in ESOL instruction, and argues in favor of approaching it through close textual analysis. He proposes no systematic approach.

Bengi, I., & Kurtbok, P. (1985). Poetry-the best words in their best order. *English Teaching Forum*, 23 (1), 21-23.

The authors approach the poem from the standpoint of stylistics, as a foregrounded form that deviates from ordinary language. They provide an analytical method that may be used in a classroom exercise.

Bennett, R.C. (1968). Oral tradition and the teaching of Shakespeare. *English Language Teaching Journal*, 23 (1), 89-93.

The author describes a traditional approach to the oral reading of

Shakespeare through repetition and choral practice.

Blatchford, C.H. (1972). ESOL and literature: a negative view. *Culture and Language Learning Newsletter*, 1, 1, 6-7.

The author does not disparage literature, nor does he maintain that literature has no place in ESOL. His contention is that literature, prose or poetry, should be relegated to those domains concerned primarily with literature, and that it has little to contribute to other domains concerned with science, technology, and other special purposes. His is a useful reminder that everything has its time and place.

Breitenstein, P.H. (1969). How to start reading poetry in class. *English Language Teaching Journal*, 23, (3).

The author offers a model lecture in which poetry is introduced to his ESOL students. This may serve as a useful model for tailoring other lectures on other poems. No step-by-step procedure is outlined, and poetry is discussed primarily in terms of appreciating its music.

Cartledge, H.A. (1959). Verse speaking in the English class. *English Language Teaching Journal*, 13 (2).

A traditional, choral repetition approach to leaning how to speak poetry more naturally, as opposed to declaiming it. The author does not discuss understanding the poem, or placing it in context to language as a whole.

Cauldwell, R. (1988). Paraphrase, contemporary poetry, and literary syllabuses in Japan. *JALT Journal*, 10 (1&2), 101-105.

This is not a "how to teach" poetry article, but an argument in favor of poetry's teachability in the language classroom. The author challenges the supposition that poetry is "too difficult" to teach to L2 learners, and provides insight into how it might be included in a teacher's syllabus.

Cortez, E.G. (1978). The limerick and the second language learner. *TESL Reporter*, 12 (1), 7.

In this short article, author describes his use of the limerick in a class to teach aspects of rhyme and rhythm, as well as for comic relief for both teacher and students.

Christison, M.A. (1982). Using poetry in ESL. *TESOL Newsletter* 6, (5), 9.

This article discusses in capsule form a variety of points the author raised in her book English Through Poetry. She also offers a few additional suggestions not included in that book, such as "strip poetry" and so forth.

Decure, N. (1991). Rediscovering poems. *English Teaching Forum*, 29 (3), 6-10.

The author provides several classroom exercises but offers no overall instructional framework. She leaves it entirely to the discretion of instructors to determine how and where the exercise should be used.

Dicker, C. (1989). Introducing literary texts in the language classroom. *English Teaching Forum*, 27 (2), 6-9, 28.

Although the author's stated interest is in using literature in general, he specifically discusses his subject exclusively in terms of wing poetry. He outlines four types of text manipulation--reordering, deletion, insertion, and substitution--to focus the ESOL learner's interest and attention on the text and its various elements, such as structure, lexical content, tone and rhythm.

Dissosway, P.A. (1986). Songs in non-aural/oral settings. *The Language Teacher*, 10 (10), 19-22.

The main focus of this article is songs, but it discusses the non-acoustical aspects-the lyrics-in terms of their language features and printing on a page. The author suggests several activities for song lyrics that are readily transferable to poetry.

Donen, E. (1974). Poetry's impact as an aspect of foreign language teaching to children. *English Language Teaching Journal*, 28 (4), 331-336.

The author offers a variety of useful techniques for teaching,

- speaking and writing poetry at the elementary and secondary school level in ESOL. Her orientation is away from a technical, structural approach. Her suggestions may be useful to teachers at the college level as well.
- Favaro, A. (1988). An English poetry contest. *English Teaching Forum*, 24 (1), 40-41.
- The author offers no technique or method, but an activity to provide amusement and satisfaction for students by challenging them to participate in an actual English Poetry Contest, in this case writing a Shakespearean sonnet.
- Haynes, J. (1976). Polysemy and association in poetry. *English Language Teaching Journal*, 31 (1), 56-63.
- The author discusses a structured approach to reading poetry based upon its semantic deviations. The technique he describes is intended to aid students in developing their reading skills in general, through comparing figurative language to metaphor in poetry and vice versa.
- Haynes, J. (1979). Repetition in poetry. *English Language Teaching Journal*, 33 (2), 143-149.
- In this article the author focuses upon repetitive structures--phonological, morphological, syntactic and semantic deviations. He also outlines a consistent way of approaching and discussing the poem. His observations may prove to be useful in situations which require a close analysis of the poem.
- Hendrickx, L. (1982). Bringing a poem to life. *Practical English Teaching*, 2 (4), 23-25.
- A full appreciation of poetry cannot, the author observes, be realized merely through understanding a text rationally, via a discursive logical process. Somehow the poem must be lived; and to this end the author describes his Total Physical Response ("dramatization") technique for achieving it.
- Hess, N. (1988). Teaching poetry-in a communicative way. *Practical English Teaching*, 9 (2), 21-22.
- This is the first of four related articles. The focus of this article is upon general reasons why poetry should be used in ESOL, and offers some generally stated approaches to using it. The author outlines seven stages for using an individual poem, but it is basically an introductory article for the three that follow.
- Hess, N. (1989). Teaching poetry-in a communicative way 2. *Practical English Teaching*, 9 (3), 24-25.
- This is the second of four related articles. In it, the author outlines a 10-stage plan for teaching a poetry unit that includes making lists about differences between prose and poetry; role-playing; reading for discussion a letter from a parent who thinks poetry is a frivolous waste of time, translation, and several other activities.
- Hess, N. (1989). Picture within a poem. *Practical English Teaching*, 9 (4), 20-21.
- This is the third of four related articles. The author discusses a technique for using paintings to inspire students to gain as much as possible from poems, thus combining an appreciation of poetry and art with language studies. The goal of this activity is primarily to stimulate discussion.
- Hess, N. (1989). Poetic idols. *Practical English Teaching*, 10 (1), 24-25.
- This is the last of four related articles. It is not focused on teaching poetry as poetry per se, but on using poetry to focus upon emotions, social stereotypes, and unrealistic perceptions and attitudes that society may have of its members based upon mere appearances. The author provides a workable procedure for using poems to stimulate discussion.
- Hirvela, A. (1988). Integrating simplified and original texts. *JALT Journal*, 9 (2), 131-151.
- This article does not concern ways to use poetry in the classroom, but does assert that in text-simplification (or paraphrasing) exercises, poetry is by nature too difficult to be useful.
- Hirvela, A., & Boyle, J. (1988). Literature courses and student attitudes. *English Language Teaching Journal*, 42 (3), 179-184.
- This article reports the results of a student survey. It does not focus on poetry, but it offers insights into student perceptions and feelings about literature studies. This may be of value to teachers who are preparing ESOL materials that include poetry.
- Lavery, C. (1987). From picture into poem. *Practical English Teaching*, 8 (2), 16-17.
- In this article, the author discusses a technique for using pictures paired with a poem to introduce students to the language of poetry. Specifically, she employs the poetry of William Carlos Williams and paintings of Pieter Brueghel, and provides a workable classroom procedure.
- Mahar, J.C. (1980). Personalizing the poetry lesson. *Modern English Teacher*, 7 (3), 35-40.
- The author does not offer a systematic approach to learning the characteristics of poetic language, but does offer suggestions as to how the teacher can encourage individual endeavor on the student's part in producing poetry. He provides examples of student writing in support of his proposal.
- Mahar, J.C. (1981). Guided poetry composition. *English Language Teaching Journal*, 35 (2), 168-171.
- This selection provides useful suggestions in guiding the student's production of poetry through pictures, code-switching, and so forth.
- Mahar, J.C. (1982). Poetry for instructional purposes: authenticity and aspects of performance. *English Teaching Forum*, 20 (1), 17-21.
- The author provides a variety of suggestions for introducing poetry to students through use of visual aids, songs, readings and so forth, and provides a list of poetry anthologies that contain poetry that might be useful in an ESOL setting.
- McConochie, J. (1979). Cottleston, Cottleston pie: poetry and verse for young learners. *English Teaching Forum*, 17 (4), 6-12.
- The author discusses ways of introducing young people to poetry and how it might best be approached from an instructional point of view, but it does not offer suggestions that lead towards developing poetry reading skills in general.
- McConochie, J. (1982). All this fiddle: enhancing language awareness through poetry. In M. Hines & W. Rutherford (Eds.), *On TESOL '81*, (pp. 231-240). Washington, D.C.: TESOL.
- The author provides a useful perspective on when and how poetry can be used in the ESOL setting to enhance language awareness, offers examples of how this might be done, and suggests possible areas of focus.
- McConochie, J. (1985). "Musing on the Lamp-Flame:" teaching a narrative poem in a college-level ESOL class. *TESOL Quarterly*, 19 (1), 125-135.
- The author offers an instructional model of how a long narrative poem might be approached in a college-level course. She provides a six-step procedure for accomplishing this.
- McConochie, J., & Sage, H. (1985). Since feeling is first: thoughts on sharing poetry in the ESOL classroom. *English Teaching Forum*, 23 (1), 2-5.
- The authors basically offer an argument supporting the use of poetry in the ESOL classroom. They discuss general approaches to how a poem might be used, and offer general suggestions as to how the teacher might present a poem to ESOL students.
- Murphey, T. (1989). The top forty for teachers (in no particular order). *The Language Teacher*, 13 (5), 3-6.
- Although this article is about songs and song lyrics, it offers a theoretical perspective on the nature of English prosody and the rhythms of spoken and sung English that is also applicable to poetry. No teaching techniques are offered, but the discussion of theory provides valuable support not just for song, but poetry.
- Murphey, T. (1991). Circle poetry editing. *The Language Teacher*, 15 (1), 53-54.
- The author offers a three-step classroom group activity for poetry composition through random sorting and arrangement of student-written phrases and sentences (a process sometimes referred to alternatively as "aleatory" or "stochastic"). The lesson is designed to give students a chance to be creative.
- Ostojic, B. (1973). Poetry writing as a teaching device. *English Teaching Forum*, 11 (1), 8-13.
- The author offers a way in which poetry can be used to generate student writing in a low-stress manner. He includes what he considers to be do's and don'ts.
- Peters, B. (1986). Ghosts, demons, and chicken bones: dramatic writing in the ESL classroom. *TESOL Talk*, 16 (1), 26-33.
- The author describes an experiment in which he uses a poem to stimulate other writing activities, which leads to writing descriptive paragraphs, mystery stories, and radio and movie scripts among others.
- Povey, J.F. (1969). Poetry in the ESL class. *Working Papers in Teaching English as a Second Language* 3, 25-30. Los Angeles: UCLA.
- The author discusses what he feels are the salient points in how poetry ought to be taught. He is fairly traditional in focus, and

discusses what are now the obvious ways in which poetry can be used as a supplement to reinforce various aspects of pronunciation, structure, literary appreciation and culture. It is dated, but may have useful materials for the instructor.

Preston, W. (1982). Poetry ideas in teaching literature and writing to foreign students. *TESOL Quarterly*, 18 (4), 489-502.

The author offers a procedure by which advanced-level ESOL students can practice writing by using other poets' poems as models, through using the same basic structures, themes, and general subjects while writing about their own similar feelings or experiences.

Ramsaran, S. (1983). Poetry in the language classroom. *English Language Teaching Journal*, 37 (1), 36-43.

The author provides a brief overview of the linguistic deviations in poetry that sets it apart from "ordinary" English, and offers a few suggestions as to how each might be applied in the ESOL instructional setting.

Rashmawri, G.K. (1989). Approaches to literature teaching: a personal approach. *The Language Teacher*, 13 (11), 7-9.

Although the author's subject is literature in general, he uses poetry as the vehicle of his discussion. He summarizes three approaches to teaching literature, and provides an example of a language-based approach using a poem to focus the student's attention on semantic and grammatical patterns in English.

Scharer, G. (1985). A plea for poetry in the African secondary school. *English Teaching Forum*, 23 (1), 12-14.

The author addresses the matter of using poetry to achieve a "dimension of depth" in ESOL instruction, viewing such instruction from Curran's psychodynamic approach in Community Language Learning, as opposed to strictly communicative or structural approaches. She provides a considered rationale, and a step-by-step method for achieving dimension of depth.

Staff (1965). Time...tune...and poetry in English. *English Teaching Forum*, 3 (3), 15-16

This article offers little in the way of a teaching approach, but considers the matters of stress, intonation, pitch and juncture as they occur in English poetry--in short, the supra-segmental phonemes involved in the language. It is somewhat dated, but may have some useful background material for teachers.

Staff. (1966). Poems to use in class. *English Teaching Forum*, 4 (4), 5-8. A selection of well-known American verse is offered here, with some biographical information concerning the poets and a few tips on how the poems might be used in the class. No practical teaching suggestions are given.

Tomlinson, B. (1986). Using poetry with mixed ability language classes. *English Language Teaching Journal*, 40 (1), 33-41.

This paper considers the overall potential value of using poetry, and establishes criteria for selecting texts. The author outlines a procedure, suggests ideas for using materials, and demonstrates two exercises.

Tomscha, T. (1987). 10 ways to use your favorite poem. *Practical English Teaching*, 7 (4), 15-17.

The author offers precisely what the title of this article says. The article is an overview of various techniques for using poetry in ESOL.

Van Troyer, G. (1987). An inductive approach to teaching English language poetry to EFL students. *Southern Review*, 2, 99-119. Naha: Okinawa Foreign Language and Literature Society, University of the Ryukyus.

This paper discusses an inductive rule-discovery procedure in teaching poetry reading skills based on stylistics. The author touches on theoretical and pedagogical considerations, and provides a procedure and two sample lessons to exemplify the approach. The approach is specifically designed for students who will be entering literature courses. (See Elgin below.)

Veno-Kan, L. (1989). Haiku in an English class. *The Language Teacher*, 13 (4), 35-37.

The author describes a detailed, haiku-writing activity tailored for a 90-minute class. She offers a 10-step procedure and suggests a variety of mood-setting strategies to facilitate writing.

Vogel, D. (1982). Teaching poems. *English Teachers Journal*, 26, 23-28. This article outlines a five-stage approach to teaching poetry, tested at the KS-6 level in Jerusalem, in terms of imagery. The author states that this approach allows the imagination of the reader to operate in the same way as the poet's, thereby allowing students to interpret (or discover the meaning of, a poem according to their

own experience as opposed to a teacher's dictated interpretations.

Watts, M. (1981). Writing poetry and learning English. *English Language Teaching Journal*, 35 (4), 444-449.

The author discusses a procedure she used to spark imaginative writing among her West African Students. This is essentially the same as that proposed by Preston (see above): the students model their writing on already existing poems, producing both prose and poetry. The author outlines a procedure. The purpose seems to be primarily one of literary appreciation.

Weller, L. (1982). Poetry needn't be painful. *Practical English Teaching*, 2 (3), 20-21.

The author assumes that literary/textual analysis may cause students to either hate, or confirm an already existing dislike of poetry. To avoid this, the author outlines activities that ease students into a poem.

Textbooks

Boyle, J. (1990). *Gateway to poetry: 30 poems for secondary schools*. Hong Kong: Ultimate Publications.

The author provides 30 poems that date from the 17th through the mid-20th centuries, with accompanying glosses for vocabulary and annotated grammatical forms. He also outlines a suggested teaching methodology.

Christison, M.A. (1982). *English through poetry*. San Francisco: The Alemany Press.

This is primarily a language production idea book which seems to be based upon Krashen's Input Hypothesis of second language acquisition. As an activities and idea book it has a great deal to offer with regard to the basics of the four skill areas. It does not offer any procedural guidelines for teaching advanced, conscious reading skills, eschews structural and theoretical considerations, and does not appear to be oriented towards advanced learners bound for university education.

Collie, J., & Ladousse, G.P. (1991). *Paths into poetry*. Oxford: Oxford University Press.

This is an anthology of 20 contemporary poems, around which the authors have built a variety of ESOL activities. Through pair and groupwork students explore the overall meanings of the poems, discuss their reactions and write down their ideas. The focus of the lessons is generally upon enjoying and appreciating poetry, with slight attention paid to structure. Also provided is a Teacher's Notes section with suggestions and guidance for each poem and activity.

Gabriel, G. (1983). *Rhyme and reason*. New York: Regents Publishing Co.

An entire introductory course in Basic Poetry designed for the ESOL student. An excellent reference guide, filled with activities and all of the preliminary information which an ESOL student would need to begin a pursuit of poetry at a more advanced, academic level. Covers just about everything, including TV commercial jingles, rhyme schemes, literal and figurative language and so forth.

Graham, C. (1978). *Jazz chants: rhythms of American English for students of ESL*. New York: Oxford University Press.

This might be called the first ESOL poetry anthology written especially with the ESOL student in mind. It is intended basically to teach intonation to students through the repetition of poetry-like chants done in a "jazz-blues" rhythm.

Maley, A., & Moulding, S. (1985). *Poem into poem: reading and writing poems with students of English*. Cambridge: Cambridge University Press.

This is an entire course in Basic Poetry designed for the ESOL student. Like the Gabriel text cited above, it provides a variety of poems, songs, and speaking, listening and writing exercises. Unlike the Gabriel text, the book's lessons are not uniformly structured, nor do they progress in difficulty. They are instead arranged according to an area of human experience--love, pain, loss, and so on. The emphasis is on humanistic concerns. This would be especially suited for more advanced ESOL students. Poetry seems to be viewed as something not to be analyzed, however, so the overall approach is to enjoy the poem.

Martin, A., & Hill, R. (1991). *Modern poetry*. London: Cassell Publishers, Ltd.

The title suggests the primary focus of this book. It consists of ten chapters, each of which focuses on a different theme (childhood, age, love, city life, etc.). It has been designed primarily for self-study,

but can be used as a class text. The authors provide a variety of exercises and activities at the end of each chapter that deal with such things as structure, vocabulary, extension practice, and so on.

McRae, J., & Pantaleoni, L. (1990). *Chapter and verse*. Oxford: Oxford University Press.

This provides a 10-chapter introductory course in English language literature, both prose and poetry, for intermediate to advanced students. Like the Maley and Moulding text (see above), lessons do not progress in difficulty; however, they are more structured. Poetry is extensively represented, and the authors provide a wide variety of methods and exercises, covering all four skill areas, for presenting it to students. Poetry segments also attempt to teach those linguistic features which differentiate poetry from prose and ordinary discourse.

Teacher Resource Books and Articles

Collie, J., & Slater, S. (1987). *Literature in the language classroom: a resource book of ideas and activities*. Cambridge: Cambridge University Press.

The focus of this book is upon literature in general. However, the authors include a chapter on poetry in which they suggest ways to introduce a poem, use it, experience and discuss it, analyze it, etc. Their suggested activities are practical, and are exemplified by applying each to a poem.

Griffee, D. (1992). *Songs in action*. New York: Prentice Hall.

The focus of this book is on songs, but it is rich in specific activities which are applicable to teaching poetry.

Leech, G. (1969). *A linguistic guide to English poetry*. London: Longmans, Green and Co., Ltd.

Leech discusses the characteristics of English poetry from a linguistic perspective, and lays the groundwork for an alternative prosodic description of poetry. This is not a work useful to teaching poetry to ESOL students, but does provide linguistic information that should be useful in explaining some of the characteristics of poetic language to the ESOL learner.

Maley, A., & Duff, A. (1989). *The inward ear: poetry in the language classroom*. Cambridge: Cambridge University Press.

This is a teacher resource book that offers numerous poetry centered activities that focus upon the four skill areas. The authors offer step-by-step guidelines for carrying out their suggested lessons, as well as a variety of reinforcing activities. It is a book designed for non-specialists in literature-neither teachers nor students need to have a background in poetry.

Marckwardt, A.H. (1978). *The place of literature in the teaching of English as a Second or Foreign Language*. Honolulu: East-West Center Books, University of Hawaii Press.

This book does not specifically concern poetry, but offers a useful perspective concerning the overall place of literature in ESOL instruction. This perspective can be instrumental in determining when and how poetry might be used. It might also be considered a lengthy rebuttal of Blatchford's 1972 article (see above).

Murphey, T. (1992). *Music and song*. Oxford: Oxford University Press.

The focus of this book is on songs, but it is rich in specific activities which are applicable to teaching poetry.

Philips, M. (1989). *Microcomputers and the teaching of literature*. ELT Documents, 130, 112-125.

The author's main focus is on using computer software to enhance literature teaching in general. However, he describes software designed to write (or assist in the writing of) verse. He does not describe a poetry-specific method, but his general considerations may be of interest.

Widdowson, H.G. (1975). *Stylistics and the teaching of literature*. London: Longman.

The author touches upon the hows, wheres and whys of using literature in general in ESOL instruction. His focus is largely theoretical, but he also offers useful and practical advice on the subject as it relates to pedagogical concerns.

Widdowson, H.G. (1982). *The uses of literature*. In M. Hines & W. Rutherford (Eds.), *On TESOL '81* (pp. 203-214). Washington, D.C.: TESOL.

This is not specifically poetry-related, but poetry is considered in the context of literature as a whole. The author offers a very brief overview of the way in which literature is generally employed in ESOL, and states his considered opinion about the direction and emphasis it ought to have.

Non-ESOL but Related

Elgin, S.H. (1978). *A transformational analysis of literary language*. San Diego: San Diego State University Syllabus Service.

This syllabus was written for native speakers, but many of the activities and lessons provided are adaptable to the ESOL classroom. The author provides a wealth of material, and a step-by-step procedure for using it to teach students to recognize the differences and similarities between poetic language and ordinary discourse. Procedures are also designed to help students discover the rules applied in poetry.

Johnston, E.T. (1977). *Poetry as part and parcel of your basic language experience*. Paper presented at the Annual Meeting of the National Council of Teachers of English, New York. (ERIC Document Reproduction Service No. ED 149 359)

This article discusses using poetry in elementary and secondary school situations. The process she describes, however, appears to be adaptable to the ESOL setting and would be particularly useful in conjunction with such books as Graham's *Jazz Chants*, Christison's *English Through Poetry*, and Gabriel's *Rhyme & Reason*. Her focus is upon using language as experience as well as to express experience.

Nowotny, W. (1962). *The language poets use*. London: The Athlone Press.

This is an analysis of the language conventions that poets employ in the creation of a poem. She discusses the process in terms of sound, structure, stress, and the differences which poetic language often takes from "ordinary" language; and also discusses the ways in which they are similar.

Perrine, L. (1969). *Sound and sense an introduction to poetry*. New York: Harcourt, Brace & World, Inc.

This textbook is for college-level poetry survey courses. It offers a variety of observations which might be useful to the ESOL instructor in pointing out and explaining the poem in terms of its own language usage.

South, M.S. (1975). *Unpuzzling the puzzle: modern poetry in foreign language learning*. In H. Hammerley & I. Sawyer (Eds.), *Second Language Teaching '75* (pp. 90-96). Portland, OR: Pacific Northwest Conference on Languages.

This article is related to teaching German, but the technique can be used for ESOL as well. The author discusses a procedure for using poetry in the L2 classroom. It is fairly straight-forward, primarily lecture and discussion-based, and serves as an instructional guide. It does not involve teaching the students any strategy for approaching poetry in general.

Stewig, J.W. (1978). *Choral reading: Who has the time? Why take the time?* Paper presented at the 3rd Annual International Reading Association Great Lakes Regional Conference, Cincinnati, Ohio. (ERIC Document Reproduction Service No. 165 110)

This paper is oriented towards the teaching of reading to native English-speaking children, but its focus upon using choral reading to enhance the reader's awareness of pitch, stress and juncture makes it at least partially applicable to the ESOL setting. It might be worth looking at, especially in conjunction with Graham's *Jazz Chants*.

Acknowledgements

I gratefully acknowledge the following people, whose cheerful cooperation helped to make this bibliography more comprehensive than it would otherwise have been: Raphael Gefen, *English Teachers Journal* (Israel); Anne C. Newton, *English Teaching Forum* (USA); Janet Olearski, *Practical English Teaching* (UK); Esther Podoliak, *TESL Talk* (Canada); and Greta Gorsuch, *The Language Teacher* (Japan).

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読解授業と教室の学習ネットワーク

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1. はじめに

読解教育の目標は読解力をつけることである。読解力とは、読む目的に応じて効率よく読む能力をさす。読むときには、文字、語彙、文法、談話構造に関する知識、書かれている内容に関する背景知識と一般的な知識が利用される。このような言語的、非言語的な知識をもとに、読み手は、あいまいな部分を推測する、書かれていないことを推論する、後続する文章の内容を予測し、その予測と実際に書かれていることとを照合する、などの操作を行っていると考えられる。読解力とは、目から入ってくる情報と脳に蓄えられている情報を操作して納得のいく解釈を生み出す、創造的な力かということになってくる。

では、このような能力を伸ばす読解教育は行われているのだろうか。認知心理学、情報処理、教育などの分野で読解過程、研究が進むにつれて、日本語教育でも読解に対する関心が高まり、最近では「リーディング・ストラテジー・トレーニング」・「リーディング・ストラテジー・トレーニング」などの用語が広まってきた (Carrell et al., 1988; 天満, 1989)。また、読解授業に関する研究報告や新しい読解教材も相次いで出版されている (伊藤, 1991; 谷口, 1991)。しかし、一方で読解教育に対する批判の声も聞かれる。従来の読解教育について、畠 (1989: 98) は、「語彙、漢字、文法を広い意味の文法と解釈すれば、伝統的な読解教育は、読解教育と言いつつも実は文法教育を行ってきたのである」と批判している。また、駒井 (1990: 7) も、「今迄の外国語教育では、『読む教育』と称して、文字の認知や文構造の意識的分析・理解といった訓練を中心的に行ってきた。しかし、これらは飽くまで『読み方の準備訓練』であっても、『読む訓練』そのものではないのだ」と述べている。

このような批判が生まれる背景として、従来の読解教育がいわゆる「学習・読み」中心の一斉授業という形態で行われてきたことがあげられるだろう。そこで、この小論では、教師主導の一斉授業が本質的に抱える問題点を指摘した上で、授業改善の観点から学習のためのネットワークの在り方を検討する。

2. 一斉授業の実態と問題点

一斉授業とは、学習者が同じ教材で、同じ作業を、同じペースで行う授業である。一斉授業では、教師と学習者全員が単一のコミュニケーション・ネットワークを形成し、教師が談話の進行をコントロールすることが多い。教師は知識や情報を伝達する役割を担い、学習者はそれを受容する立場に立つ。教師は情報伝達が円滑に行われるように、教室内で誰が、いつ、何について発言するかを管理する。このような授業形態では、「教師の質問→学習者の応答→教師のフォローアップ」という流れが学習活動の中心になる。その具体例を見てみよう。次の授業では『日本語中級 I』(東海大学出版会) の第 6 課「温度と物質の関係」が取り上げられている。

T: では、S₁さん、きのう勉強したところですが、32頁14行目から読んでください。

S₁: (S₂がS₁に教えている)

T: S₁さん。32頁、14行目からです。

S₁: (読み始める)

T: はい、いいですよ。今読んでもらった部分は、物質はどういう状態ですか、S₂さん。

S: 固体

T: そうですね。じゃ、分子はどういう状態ですか、S₃さん。

S₃: ぎゅっしりとほとんどぎまなくなっています。

T: そうですね。でも、もう少し説明していますね。S₃さん、どうですか。

S₃: (となりのS₄が教えている)

S₁: 決まって位置から自由に動くことができません。(S₄がS₁に何かささやいている)

S₁: 決まった位置から自由に動くことができません。

T: では、33頁1行目の「ため」は理由ですが、目的ですか、S₃さん。

S₃: 形を変えることができないためです。(学生たちが次々に「理由」「目的」などと言う)

T: 今はS₃さんに質問しています。

S₃さん、理由ですが、目的ですか。

S₃: (S₃が質問とその答えを教えている)

T: ではS₃さん、どうですか。

S₃: 指差されてS₃はびっくりしている。S₂が質問とその答えを教えている)

T: この「ため」は理由ですが、目的ですか。

S₃: 理由です。

T: そうですね。

このような問答法による読解授業では、教師は、学習者が単語の意味を知っているか、文の構造を正しく把握しているか、比喩的な表現や行間の意味、段落相対の意味関係、文章の全体構造をつかんでいるか、筆者の意図や主張を理解しているか、などをチェックするためにさまざまな質問をする。そして、学習者の知識や理解が不十分なところ、誤解しているところを見つけて説明や解説を加える。この授業方法にはいくつかの問題がある。

第一に、学習者が質問に正しく答えたからといって、文章を正しく理解しているとは限らない。先の資料に見られるやりとりを検討してみよう。授業で取り上げられている教科書の本文は次の通りである。

固体の状態にある物質では、分子はぎゅっしりと、ほとんどぎまなくなっています。しかも、一つ一つの分子は、たがいに強い力で引っ張りあっていて、決まった位置から自由に動くことができません。鉄や氷のような固体が、外から力を加えても、なかなか形を変えることができないのはそのためです。

「分子はどういう状態ですか」という教師の質問に対して、S₅は「ぎっしりとほとんどすきまなくなっています」、S₆は「決まった位置から自由に動くことができません」と正しく答えている。しかし、二人とも本文をそのまま引用して答えているので、その文の意味を本当に理解しているかは厳密にいうと判断できない。学習者の理解を確かめるためには、文の意味内容を別の表現で言わせたり、図を描いて説明してもらうなどの方法を取る必要がある。また、資料の中でS₁が「理由です」と正しく答えているところがあるが、S₂に助けられているところを見ると、教師の質問が本当は分かっているようである。学習者は何が分かって、何が分からないのか、それを知るために教師は質問するのだが、正しい答えが返ってきてても、それが学習者の理解を示すものとは限らないのである。

次に、学習者が質問に答えられない場合がある。上の資料では、「33頁1行目の『ため』は理由ですか、目的ですか」という質問に対して、S₆が「形を変えることができないためです」と答えている。さらに教師が重ねて同じ質問をすると、S₆は答えに窮して黙り込んでいる。この質問は、「ため」には理由を表す用法と目的を表す用法があるという前提で出されているが、S₆はその前提を理解していないのかもしれない。学習者は質問の意味が分からないのに、教師は答えが分からないのだと誤解して答えを言ってしまうことがある。

さらに、学習者の抱える問題点が分かっても、どう説明するかという次の問題がある。読解力を伸ばすには、正しい答えがなぜ正しいのか、誤った答えがなぜ誤りなのか、すなわち、解釈に至る過程を検討することが重要なのだが、実際には単に正答を与えるだけで終わってしまう授業も多い。この場合には、教師の質問が学習者の知識や理解をチェックするだけで、読解力を伸ばす方法としては十分に機能していないということになる。

初級、中級の日本語教育では、一冊の教科書をもとに漢字、語彙、表現、文法・文型を教えるという方法が広く行われている。学習者は本文を理解するだけでなく、そこに出てくる漢字や語彙、表現なども学習することが期待されており、試験もそのような主旨にそって行われる。したがって、読解の授業では、効率よく読む訓練をするより、読解に必要な言語知識や背景知識を与えることに力点が置かれ、学習者も、あとで細かな質問が出されることを予想し、必然的に一字一句まで注意して読もうとする。その結果、細部にこだわるあまり「木を見て森を見ない」ということも起こる。

このような読解教育を受けていれば、「ボトム・アップ」の読み方が習慣になるおそれは十分にある。これに関して、伊藤（1991）に興味深い調査報告がある。伊藤は中級の学習者12名を対象に読解のストラテジーを調べ、その特徴を15項目にまとめているが、それによると、単語リストと辞書を使って分からないことを逐一調べながら読む、題目や見出し文、イラストなどを読解に役立てようとはしていない、分からないところを推測したり、読み飛ばすなどの読み方もあまりしていないという。いわゆる「ボトム・アップ」中心の読み方をしているのである。このような読みの習慣が形成されたのは、それまでの読解教育の影響だとみてもいいだろう。高や

駒井は、正にこのことを指摘しているのである。

教師主導の読解教育がまったく無意味だとは思わない。読解の素材を日本語の学習に使ったり、日本事情の教育に利用するのもいい。しかし、「教える」という発想で教師が音読や問答、あるいは内容に関連した話に時間の大半を使っている限り、学習者は教室の中で読む技術を伸ばす訓練は受けられない。また、教室での指導が教室外での読みの練習にも影響する。読解の技能を育てるには、あらずじ読み (skimming)、探し読み (scanning) などを促す課題を与え、実際に教室でその課題に取り組ませること、適切なフィードバックを与えることが必要である。そのような学習活動を実現するには、教師主導の学習ネットワークを学習者中心のネットワークに変えていかなければならない。

3. 教室内の学習ネットワーク

本稿では教室内の学習ネットワークを4つのタイプに分けることにする。教師主導のネットワークはT (teacher) 型と呼ぶ。これに対して、学習者中心のネットワークとして、S (self-study)、G (group or pair)、W (whole class) の3つの型を区別する。S型のネットワークでは、学習者一人ひとりが誰にも邪魔されずに読解作業に集中できる。読解は本来一人でやるものであるから、読解授業でもS型を取り入れ、個別の読解を奨励するべきである。しかし、ネットワークであるから、教師とのチャンネルは常に開かれており、学習者は必要に応じて教師に接触できる。教師は学習状況をモニターし適宜注意やアドバイスを与える。

G型では複数の学習者が共同で作業を行う。各自が課題を終わらせてからその結果について検討する。あるいは、初めから一緒に文章を読みながら課題に取り組む。教師の援助や指導を仰ぐことはあるが、教師の参加は前提としない。

W型は学習者全員と教師が直接的なネットワークを作る。教師も学習者と同じ一人の参加者として話に加わるが、「教える者」という立場は取らない。また、談話をコントロールする役割も持たない。

4. 読解の授業と学習ネットワーク

読解の授業を導入、読解、フィードバックの3段階に分けて考えてみる。導入の段階では、これから読むテキストの内容について学習者がすでに知っている知識を引き出し、テキストの背景知識をクラス全員が共有するとともに読みの方向づけをする。また、キーワードの提示や未習語彙の説明なども行う。導入の段階ではT型ネットワークになる。

読解の段階では、まず、あらずじ読み (skimming) か探し読み (scanning) をさせる。あらずじ読みの場合には、文章の大意を取るよう指示し、大事だと思う箇所をマークさせたり、ポイントを箇条書きにさせる。これは母語でもかまわない。報道文や物語文なら、5W1Hが分かればいい。意見文なら意見の内容とその論拠がつかめればいい。読む時間を制限したり、かかった時間を記録させ、読む速さを意識させる。これは作業に集中させる上で大切である。次に、学習者は理解確認の質問に答える。分からないときは、答えを見つけるために探し読みをする。すなわち、「あらずじ読み→質問

→探し読み」の順にS型ネットワークで作業を進めるのである。

探し読みでの練習では「質問→探し読み」の順になる。テキストによっては、題目や写真、イラストなどから学習者に内容を予測させ、それが正しいかどうかを確認するために読ませる。あるいは、テーマについて学習者が知っていること、知りたいことを言わせ、そのことが書かれているかどうかをチェックするために読ませることもできる。

次のフィードバックの段階では、G型ネットワークで互いに分かったことを話し合ったり、解答を確認し合う。学習者の意見が分かれたときには、W型ネットワークで話し合う。教師はすぐ正解を与えず、学習者の話し合いを聞く。話を聞いてみると、どんな読み方をしているか、どこでつまづいたかなどが分かり、T型の問答法では見えないところが見えてくる。また、教師が気づけなかった解釈を教えられることもある。フィードバックで一番大事なことは、何よりも教師が学習者の発言に関心を示し、よく聞こうという態度を常に持つことである。学習者も発言することで自己の読み方をより深く考えることができるようになるだろう (Clarke and Silberstein, 1977; Richards, 1990)。

学習者が教室作業に慣れてきたら、導入の部分を削って、S型→G型→W型の授業展開を目指すのがいいだろう。初歩よく読む能力を獲得するには、テキストのタイプや自分の背景知識を考慮にいれて、適切な読み方を選ぶ訓練が必要であり、それにはS型の学習ネットワークを中心に教室活動を進めるべきである。とくに学習者の日本語力に大きな差がある場合には、S型の個別学習を取り入れると効果的である (尾崎, 1991)。

日本語の知識を増やさなければ、結局は読めるようにならない。日本語の学習は不可欠である。一方、一冊の教科書を詳しく読むという方法だけで読解能力が伸びると思えない。読解の授業にあらずし読みや探し読みの訓練を取り入れ、多読に慣れさせることも必要である。要は、日本語の学習と読解の訓練のバランスを初級の段階から考えてカリキュラムを組むことである。

最後に、読解授業の改善は一教師の努力だけでできるものではないということも指摘しておきたい。教科書、教材、カリキュラムが決められていて、複数の教師がチームで教えている場合には、「教科書の本文12頁、第1から第4段落の読解、

などというように教える範囲が指定され、教え方の大枠まで決められていることがある。そのような教育現場では、機関全体が読解授業の見直しに取り組む必要がある。

5. まとめ

読解の研究が進み、日本語教育でもさまざまな工夫が行われるようになってきたが、依然として一冊の教科書を使った学習読み中心の読解授業が多いようである。このような授業では教師主導の問答法が広く行われ、それが「ボトム・アップ」に片寄った読み方をさせる一因にもなっていると思われる。読解の技能を伸ばすには、学習者一人ひとりが教室の中であらずし読みや探し読みを行い、その結果について話し合えるような授業を展開するべきである。それには、個々の教師が学習者中心のネットワークを作る工夫をしなければならぬが、それにもまして教育機関自体が読解教育の在り方を検討することが重要である。

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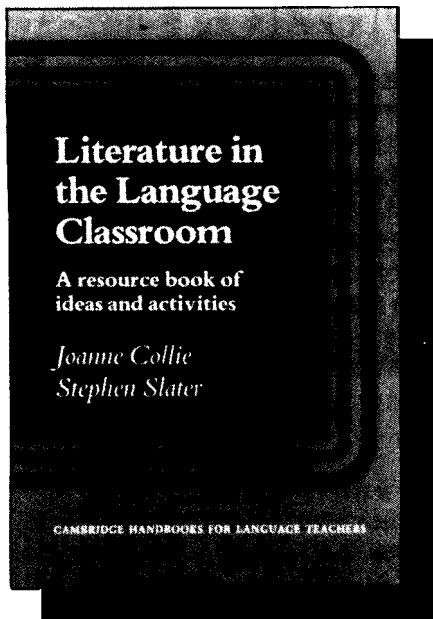
Reorganizing classroom interaction in JSL reading classes

by Akito Ozaki, Nagoya University

The recent advancement of research in reading processes has prompted some Japanese language teachers to improve teaching materials and to reexamine classroom procedures for teaching reading in Japanese as a second language. However it is still widely observed that the teacher dominates discourse in the classroom, asking questions to check comprehension on the part of the learner and providing explanation on the language. Emphasis is on teaching the language rather than on training reading skills. This teaching practice is considered one of the possible reasons why the learner tends to rely on a "bottom-up" approach to reading. In order to rectify this detrimental teaching practice, classroom activities should be reorganized to include both individual and group work, so that the learner will have more time to engage in skimming and scanning individually in class and discuss comprehension and reading strategies with classmates. Teachers are encouraged to devise procedures and strategies to develop reading skills in the learner. It should also be born in mind that attempts to improve teaching need to be supported by the institution the teacher belongs to.

The JALT Publications Board is accepting applications for the position of Editor of *The Language Teacher*. Requirements include previous editorial experience and a minimum two-year commitment to the job. Those interested in applying should send a letter, resume and writing sample to Carol Rinnert, Publications Board Chair, Ushita Waseda 2-17-3, Higashi-ku, Hiroshima 732, by August 15, 1992.

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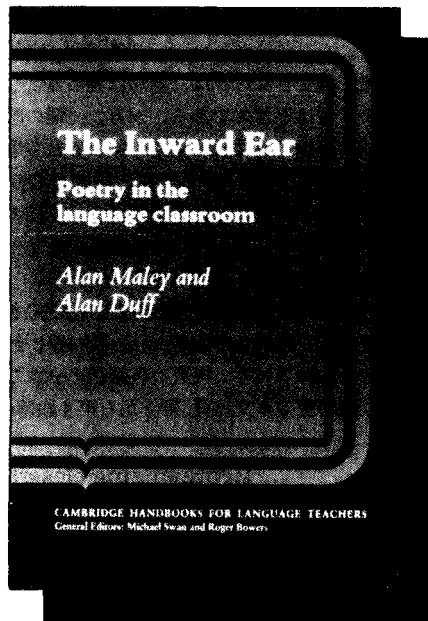
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JALT92 国際大会

JALT92 国際大会は11月20日(金)から23日(月)までの4日間、埼玉県川越市の東京国際大学 (TIU) で開催されることになりました。言語教育の今後はどのようなものか、また、教師はお互いのために何ができるのか、大会テーマ「教師から教師へ」にそくし、ダイアン・ラーセン-フリーマン、アール・ステヴィック、そしてヘンリー・ウィドウソンの3氏が、教師養成に焦点を絞った基調講演を行ないます。タイトルは、ステヴィック氏が「古いニュース、新しいニュース、悪いニュース、そしてよいニュース」、ラーセン-フリーマン氏が「学習のマネジメント」、ウィドウソン氏が「教育から見た語用論：語学教室のディスコース」です。このほかに言語教育の専門家による250件以上のプレゼンテーション、ワークショップ、イベントが計画されています。是非ご参加ください。

JALT 92の会場となるTIUは、現在大きく発展している大学で、国際教育に強い関心をもっており、今大会のために素晴らしい環境の中にある近代的な会場を提供してくれました。川越市は東京都心からの交通の便もよく、小江戸・川越といわれる歴史ある街並や緑の繁る公園の探索と同時に、東京の都会的雰囲気も楽しんで頂けます。

今大会では、プレントイスホール・リージェンツ主催のバビロン・パーティーや恒例の懇親会など親睦行事をいくつか企画していますので、東京での滞在をより一層楽しんで頂けます。大会期間中のホテルの手配は、日本交通公社池袋支店が行ないます。川越東武ホテル、新宿ワシントンホテルからビジネスホテルまで幅広い料金のホテルを確保しています。大会参加申込みと宿泊の予約は、*The Language Teacher* 9月号の特別号の用紙をお使い下さい。

11月に川越でお目にかかることを願っております。

基調講演者のその他の講演

アール・ステヴィック氏：

- * 日本におけるカーラの兄弟はだれか
(Stevick 1989 *Success with Foreign Languages* 第3章参照)
- * 絵をプラスしたダイアログ：テクニックとその背景
ダイアン・ラーセン-フリーマン氏
- * 文法とコミュニケーションの交差するところ
- * 三次元的アプローチによる文法教育
- * 言語教育における挑戦を定義する
ヘンリー・ウィドウソン氏
- * 実践的文体論：文学と言語教育

大会前ワークショップ

JALT賛助会員の後援により11月20日(金)に行なわれる大会前ワークショップには、以下のようなテーマが予定されています。

Jean Aitchison (Penguin)：語彙の理解、Adrian Doff (CUP)：教員養成コースと教育現場のギャップを埋める、Colin Granger (Heinemann)：「メタプラン」による動機づけ、Lance Knowles (DynEd International)：新しい教育手法：CALL、Geoffrey Leech (Thomson)：教師のためのコミュニケーション・グラマー：データによるアプローチ、David Paul (Heinemann)：効果的な児童英語教育法、Michael Rost (Longman)：時代遅れにならないために：教師のためのリソース共有法、Barry Tomalin (BBC/Meynard)：異文化コミュニケーション：助言とテクニック、Peter Viney (OUP)：教師とビデオ：ただのボタン押しではない、David Willis (British Council)：語彙からアプローチするシラバス・デザイン

Conference Host City: Kawagoe

Our host city for the JALT 92 International Conference is the historical city of Kawagoe. Plan for the four day weekend of November 20-23, 1992 (Friday to Monday) as a time to explore the theme of Teacher to Teacher with such distinguished personalities as Diane Larsen-Freeman, Earl Stevick, and Henry Widdowson. In addition to the main speakers, a host of other well-known celebrities of the language teaching world will be included in the more than 250 conference presentations, workshops and events being planned.

The site for JALT 92 is Tokyo International University, one of Japan's fastest growing institutions of higher education. TIU, known for its strong emphasis on international education, welcomes JALT and offers us its modern facilities within pleasing surroundings. Due to the site's convenient location and the Kanto Plain's rapid transportation, this year's conference goer can enjoy exploring nearby curio shops in the "little Edo" area of Kawagoe, relax in the atmosphere of a large forested park, or join the fast pace of life in Tokyo.

To make your stay in Tokyo even more enjoyable, JALT is planning to hold several social events, including Prentice-Hall Regents' One-Can Beer Party and the annual JALT Banquet. Hotel arrangements can be made through JALT's travel agent: Japan Travel Bureau-Ikebukuro Branch, for hotels in a wide price range: from the Tobu Hotel (Kawagoe) and the Washington Hotel (Shinjuku) to several inexpensive business hotels. **NOTE: Registration and accommodation forms will be included in the Pre-Conference Supplement (September issue of The Language Teacher).**

See you in Kawagoe in November!

Conference Preview

Teaching: Where is teaching going? What can teachers do for teachers? With the theme of Teacher to Teacher, this year's speakers will focus more on teacher training. Earl Stevick will kick off the conference with "Old News, Bad News, New News and Good News." Diane Larsen-Freeman will take us into the area of "Teaching: Managing Learning." Henry Widdowson will enlighten us by talking about "Pedagogic Pragmatics: The Discourse of the Language Classroom." These plenary sessions form the loci around which the conference centers.

In addition, each of our plenary speakers will be making other presentations. Henry Widdowson will use the same topic twice--once for theory and once for practice--in two informative sessions on "Practical Stylistics: Literature and Language Teaching." Diane Larsen-Freeman will also be presenting on "Where Grammar and Communication Intersect," "Using a 3-D Approach to Teaching Grammar," and "Defining the Challenge in Language Teaching." Earl Stevick will engage audiences in presentations on "Who are Carla's Sisters and Brothers in Japan" (based on Chapter 3 of

(Cont'd on p.65.)

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TESOL Summer Institute

Everyone is familiar with the large international TESOL conference held each spring, usually in the United States or Canada. There are hundreds of presentations and workshops, and thousands of people attend the conference. Since each presentation usually lasts only 75 minutes, people can attend a great number of programs during the week and are thus exposed to a lot of information from a variety of sources. However, because of the large number of short presentations, participants are not given the chance to stay with one topic for any length of time. In this aspect and others, the summer institute offers many advantages.

The summer institute is set up very differently from the regular TESOL conference. In the summer institute, there are two 2-week sessions. In each session, there are short courses rather than one-time presentations. Thus, teachers actually enroll in a class taught by one instructor, and the same group of students (i.e. ESL/EFL teachers) meets throughout the two-week session. At the summer institute in Barcelona last year, there were 20 courses (ten morning, ten afternoon) offered in each session. Some courses met for 90 minutes each day, and others met for 180 minutes.

The classes included both theoretical courses (Psycholinguistics, Bilingualism, Research Methods) and practical courses (Fluency Practice, Teaching Grammar, Vocabulary Teaching). The instructors included many well-known in our field, including John Fanselow, David Nunan, Jack Richards, Richard Schmidt and Penny Ur.

I took two classes during the first session. I cannot give enough praise to Fluency Practices, a course taught by Penny Ur. This class was a perfect example of great teaching of valuable material. Our class had about 35 people from all over the world (Spain, the U.S., the U.K., Egypt, Japan, Israel). We had a small packet of selected readings compiled by the instructor. The class consisted of discussions about the readings and about points presented by the teacher. Because almost all of the members of the class were classroom teachers, many useful ideas, criticisms, and suggestions were exchanged. I learned more in this class than in any other conference I have ever attended, and this class has had a profound impact on my style of teaching.

My only disappointment with the summer institute in Barcelona was the low number of Japanese teachers in attendance. I think that attending this for two weeks would be ideal for many Japanese teachers on summer break. The classes are conducted in English, so this provides a good chance for non-native teachers to practice and improve their English. Much of the class discussion occurs in small groups, so people need not worry about speaking in front of the whole class. People have a chance to meet teachers from many interesting places (last year about half of the class were Spanish teachers of English). The majority of the attendees are non-native speakers, so the instructors have chosen teaching styles

(and assignments) which are appropriate for the level of those attending the class.

Of course teachers who have been working all year would like to have a little time for vacation. Situated on the Spanish seaside, Barcelona was the perfect place to spend two weeks. This year the summer institute will be in Bratislava, Czechoslovakia, in July. Session 1 will be July 6-20, while Session 2 will be July 18-31. The rich history of this area of the world makes it an ideal spot for spending some time exploring the area either before or after the institute.

I would strongly recommend attending the summer institute. Last year I made all the arrangements by mail from Japan. If you arrange housing with the institute in advance, there are no hassles when you arrive. Attending this was actually easier than going through registration for the spring TESOL conference. The summer institute is not nearly as crowded as the spring TESOL conference and offers many rewarding benefits.

For more information: James O'Driscoll, Placement and Special Service Division, Institute of International Education, 809 United Nations Plaza, New York, NY 10017-3589 U.S.A. (Tel:212-984-5501;Fax:212-9845395). See you in Czechoslovakia!

Reported by Keith S. Folse

TESOL 1992 in Vancouver

A TESOL Overview

Imagine a JALT with more than twice its present number of chapters, some as large as JALT itself, and yet others almost as small as our smallest. Then, just think how they might all fit together if, instead of being in neighboring cities or prefectures, these groups were spread out over every part of the world.

To begin to understand what TESOL is about, keep this in mind, then note also that TESOL has over 40,000 in its "chapters" (or, rather, affiliates), but only each affiliate's executives have to be actual members. It is no wonder, therefore, that TESOL has something of a globe-sized identity crisis on its hands. When delegates arrive at a TESOL convention from everywhere imaginable, jet-lagged and culture-shocked, it is even more wondrous that constructive communication can arise. Yet somehow it does, and that is probably why TESOL has already survived 26 years and looks good for at least 26 more.

TESOL has a very international mission statement. Yet the Vancouver convention marked only the third TESOL convention outside of the United States, and one has still to take place outside of the Americas. Nonetheless, a hundred miles from the U.S. border proved so popular that the attendance approached 7,000.

The Affiliate Leaders' Workshop

As JALT's official representative, I was responsible for attending a number of meetings. First was a kind of pre-convention briefing session for affiliates, which I attended with alternate JALT representative Sonia Yoshitake. Between us we were able to participate in

several of the orientations offered:

Affiliate Partnerships, Anatomy of TESOL, Conference Planning, Fund Raising, "Liaising" with TESOL, Lobbying Effectively, Organizing Regional Conferences, and Professional Standards.

Of these "Liaising" with TESOL was the most critical, as so much depends on communication.

Combining with sixteen Interest Sections (groups similar to JALT's N-SIGs) the affiliates make up about a third of TESOL's Executive Board. The remaining members include four presidents (past, past past, present, and incoming), three members at large, two second vice presidents, and a past second vice president.

The Affiliate Newsletter Editor's Workshop

Sonia Yoshitake reports that within the framework of the special sessions for representatives there were three hands-on workshops: a demonstration by the editors of USIA's popular *Forum* magazine via computer overhead projection of techniques for improving layout and design; a presentation of the findings of an Affiliate Newsletters' Editors Survey from the previous spring; and a discussion concerning the crucial topics of funding and advertising.

She learned that JALT's newsletter (*The Language Teacher*) is more frequent than other affiliates' and many pages longer. The biggest concern of most editors is, apparently, how to find the right balance of contributions needed to meet all the interests and levels of broad-based memberships.

The Affiliate Council

The functions of the Affiliate Council include nominating representatives for TESOL's nominations committee and future Executive Board representation. The significance of such nominations in recent years has been the increasing presence of non-US affiliate representation on the board. There are currently 42 US affiliates and 34 non-US affiliates.

The council is also an opportunity for affiliates to voice their concern on any issues they regard as significant. Accordingly, I raised the issue of dual membership in an affiliate and in TESOL. To facilitate networking at the membership level between JALT and TESOL, and as a service to its members, JALT has for a number of years enabled its members to take out or renew TESOL membership. While this has been a burden on JALT's office, many of our members have taken advantage of this service.

Affiliate Planning Breakfast

The long breakfast (close to three hours) was effectively the last chance all affiliates had to speak together. After an informal exchange, we were asked what we most wanted at the 1993 convention. Requests hinged upon identity and profile—a permanent meeting place, plus affiliate display area and message board to assist networking. This was all too often random and inconclusive except for the set occasions, which were in any case inevitably hampered by such considerations as formality, time and sheer numbers. All things were, we were

informed, dependent on funding.

Affiliate Interaction

JALT has two potential regional identities, South East Asia and the Pacific Rim. It was very rewarding, therefore, to share some of the convention experience with related affiliates. Informal meetings with representatives from such areas as Korea and Australia were followed by no fewer than three separate sessions with JALT's sister affiliate, California TESOL (CATESOL). For some years, JALT and CALTESOL have been developing channels for increased interaction. We are hoping to welcome their representative, Lynn Savage, to Tokyo this November, and hope in turn to be represented in Monterey in late March of 1993.

Legislative Assembly

One of the most positive things to emerge was the resolution regarding the promotion of AIDS-prevention education. Of three proposed changes to TESOL Bylaws, only one passed. As a result, the minimum TESOL membership for any affiliate became three, as opposed to the former unspecified number consisting of all affiliate board members.

The election of the Nominating Committee reflected the increasing scale of international representation with respect to the affiliate members chosen. The local affiliate representative from British Columbia was the proud recipient of a Bursary Fund, raised jointly between their affiliate and TESOL itself, to enable affiliates to get to future TESOL conventions.

Announcements included a financial report indicating that TESOL had gone from black to red over the last two years, although it was not regarded as a cause for major concern. Finally, the mid-April 1993 Atlanta convention, "Designing Our World," was announced, but there is prospect of a reduced Japanese presence as participation may be limited by the start of the new school year here the same month. This year's TESOL summer institute will be held in Czechoslovakia.

The Japanese Presence

With two Executive Board members currently residing in Japan, a dozen JALT associate members represented, dozens of presenters from Japan, scores of presentations on, by or about something or someone Japanese, and hundreds of participants from Japan in attendance, Japan had one of the most formidable affiliate profiles.

Add to this the number of recruiters offering positions plus the immense interest—cultural, educational, and career oriented—and one can see that JALT could in future provide some vital liaison services as mutual understanding of our respective organizations increases.

At present, however, we are struggling to keep our wires uncrossed, with the inevitable communication lag caused by being an overseas affiliate of TESOL, sometimes mistakenly referred to as Japan TESOL. As such, we are exploring every possible way to overcome difficulties and to maximize the obvious benefits of continued cooperation.

by David John Wood

A Haiku Hike

by Alicia Rowe

I. Assumption

Since haiku is the shortest literary form in the world, it teaches economy of expression. It is inherently Japanese and often seems to come naturally to Japanese students. Also, students are free to express their experiences in a traditional-and therefore safe-form. Since classroom English Haiku is freer of structure, students achieve success easily, which builds their confidence. In fact, haiku and short poems are used early in the composition class before longer pieces, such as essays, are assigned.

II. Guidelines

A. *Starting Simply.* The Haiku Society of America defines a haiku as "a poem of three lines or less." Season words or *kigo* are not as important in English haiku as is a reference to nature. Therefore, initially, students learn only that English haiku has (1) three lines and (2) a nature word in it.

B. *Creating an Environment.* The environment can enhance the haiku writing experience. Flowers, music, and meditation relax the students, making poetry easier. For example, on a fine Spring day, the class may go outdoors to write their haiku under a blossoming cherry tree. Sometimes, before writing a summer haiku, students sit in the classroom with their eyes closed and listen to a tape of ocean sounds for two or three minutes. Often, students are invited to meditate to Baroque music before composing.

To honor the students' poems, handmade Japanese paper can be distributed. If the paper is lined, students turn it horizontally and brush their English haiku or write with a marker. A class book of everyone's poetry makes a happy reality of students' successful efforts.

The title of this article was inspired by our university's E.S.S. President Yoko Seki, who came up with the idea of a "Haiku Hike." One summer, ten students and two teachers walked through the woods in the mountains above Kobe. They listened to the sounds of birds and a waterfall, and wrote their thoughts. Later, after enjoying an obento lunch in a meadow, students shared their haiku with the group. We have been writing haiku outdoors at every E.S.S. camp since.

C. *Syllable Training:* Syllable training was introduced after a student requested more information to make her poem correspond to the traditional 5-7-5 pattern. Such a dimension of haiku is not necessary, because students often create unconscious symmetry in their poems. But if students request more specific information, they can be taught to recognize English syllables. One method is *te byoshi*, or hand-clapping. Since most students have done rhythmical clapping ever since elementary school days, it is an easy transition to practice 5-7-5. The practice makes them laugh when

they recognize the pattern as an English haiku.

A second method is chanting of poems such as those found in *Jazz Chants* by Carolyn Graham. The class enjoys the silly style and rhythm of the chants and later must tell the teacher how many syllables there are in each line.

A third method of training the ear is writing song lyrics to existing melodies. A song requires a number of syllables for a corresponding number of notes with the stress in the right place. Students enjoy making up English words to old tunes.

D. *Short Poetry Forms.* Another method not only for teaching syllables but also for enhancing student knowledge is to introduce other short poetry forms in English. The first is *tanka*, where the first three lines are a haiku and the following two a summary. A favorite court game in early Japan was to choose sides. The first side composed the haiku and the second answered with two lines, completing the tanka.

Students begin by translating the contemporary tanka from *Sarada Kinenbi* by Tawara Machi (1988) into English. Later, they see two versions of her *Salad Anniversary* -one translated by Jack Stamm (1988) and the other by Juliet Winters Carpenter (1989). Students can compare these English versions to their own translations of Tawara's tanka. Here is an example:

Stamm:

Because you told me
"yes, that tasted pretty good"
July the Sixth
shall be from this day forward
Salad Anniversary

Carpenter:

"This tastes great," you said and so
this sixth of July-
our salad anniversary

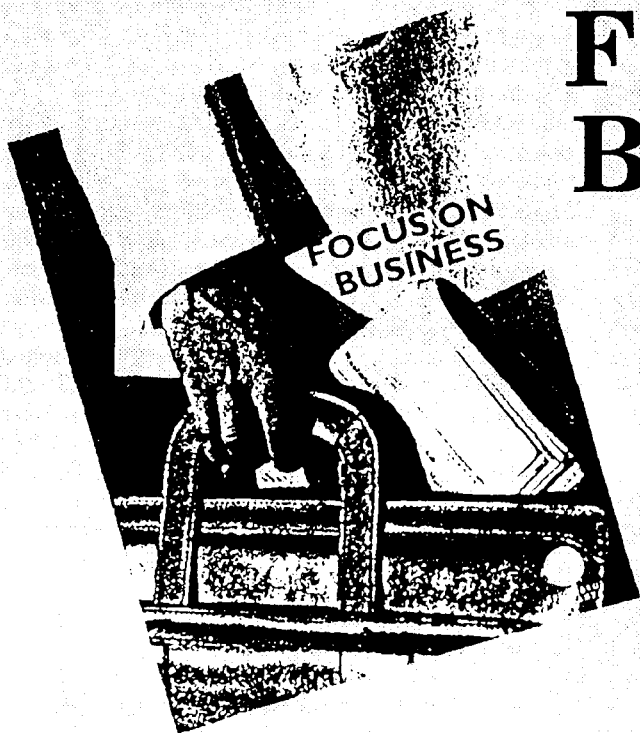
Student:

"This has a good taste"
you said, so I decided
July 6th will be
Salad Anniversary
forever. (Noriko Meguro)

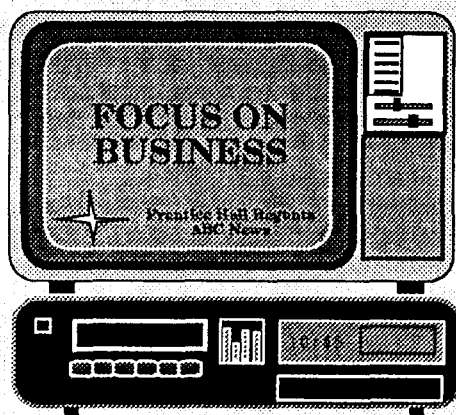
Renga, or linked verse, often works well with a small group, or two groups. A 3-line haiku is written by the first person and passed to the second person, who adds two lines, making a tanka. The third person makes a new haiku, connected in idea with the first. The fourth person caps these lines with a two-line summary and so on, alternating 3 and 2 lines for as many verses as the group wishes to write.

Senryu is a haiku in which people, instead of nature, are the subject. Age can substitute as a human "season." It is a place for humor. Students often submit delightful *senryu*. Here is one written on a hot June day:

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I am in a sweat.
A glass of water floating some ice
Is in a sweat too.

(*Ok! Sugauma*)

There are many forms of the short poem, loosely called “haiku” in English. The following chart identifies the ones mentioned in this article:

Short Poetry Forms in English

Type	Syllable Count	Comment
Haiku	5-7-5	3 lines, nature, now
Tanka	5-7-5-7-7	3 line haiku with 2 lines summarizing
Renga	5-7-5-7-7	Linked verse: First person writes a 3 line haiku; the next person adds two lines; next, 3 lines and so on, alternating 3 and 2 lines for many verses.
Senryu	5-7-5	People instead of nature. Age substitutes as human season; a place for humor.

D. Editing, The last of the guidelines to teaching English haiku is for the teacher to keep corrections at a minimum. Since poetry can convey several levels of meaning, there are times when the students’ unique Japanese English best serves the poem. Often, the omission of articles, or vague, or even ungrammatical forms are left uncorrected to preserve a fanciful image. For example:

Looking at the night view
I fly over the city
Shaking the light below my wings
(*Miyako Okumura*)

It is unclear whether the student meant that the city lights were shaking or that she was shaking the light that had become part of her in this fantasy. When the two possibilities were pointed out to her, she seemed pleased to leave the meaning vague.

Symbolism is more acceptable in English than in Japanese haiku, where the tradition of Zen makes nature its own symbol. A favorite line came when a student was citing signs of Autumn and, perhaps unconscious of the double meaning, wrote:

Instead of the sunflower
The cosmos blooms.

III. Honing the Haiku

Another technique of writing haiku is for the student to pretend that she is a camera. She can move from a wide angle view to small detail:

Disappearing into
he cherry blossom storm-
a white butterfly
(*author*)

Or go from a closeup to distant focus:

The ownerless cat
Stands quietly in the garden-
Autumn rain
(*Tokuko Kuwayama*)

Or take a picture relating person to nature:

Wicked sun
Sprinkling light pepper
Making me sneeze
(*Ayako Yamasaki*)

An insect-
A child gazing at it
Holding his breath
(*Sachie Ishii*)

As students are ready, more rules for writing haiku in English can be introduced. As a summary, here is a jazz chant which students recite aloud for fun, and later review what each point means:

Haiku Chant

5-7-5
Keep the mood alive
With a season word,
An image seen or heard.
Remember 3 short lines
(Don’t try to make them rhyme.)
In the present tense
Appealing to a sense
Emotion-joy or woe--
Please don’t tell but show!
(*author*)

Some of the lines of the chant may require an explanation. The mood in line 2, refers to nostalgia, loneliness or yearning called *wabi* or *sabi* in Japanese.

The season word is called *kigo* in Japanese. The image in line 3, is the picture created with words. By the way, image is *image* in Japanese. *Appealing* to a Sense in line 7, means that the poem should make us taste, smell, touch, see or hear what the author experienced.

Emotion is important, but the students must remember, as line 9 says, not to tell the reader what to feel. Don’t say “It is beautiful” or “It is sad” but use an image-to paint a picture with words to **show the** reader and let him experience the same feeling.

IV. “Hiking” Away from the Rules

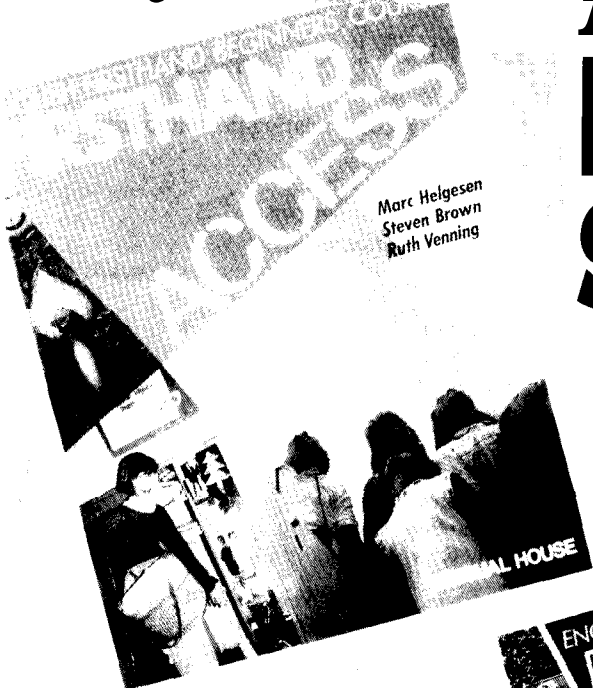
In classroom English Haiku, no rule need be followed 100%. For example, it is better to have a natural pause at the ends of lines than to break in the middle of a thought and have exactly five syllables in the first line, seven in the second and five in the third.

Most haiku poets prefer phrases to sentences. However, in a composition class, if a student writes a com-

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plete sentence, it is celebrated rather than discouraged. Haiku usually doesn't need the first person singular, because the "I" is implied; but in beginning stages of English haiku, the use of "I" makes it easy for students to express themselves. Here is a perfect 5-7-5 haiku that works well in spite of the use of "I" two times:

As I have a nap
With breeze of Fall approaching
I hear a wind bell.

(Miyako Okumura)

Haiku usually does not rhyme because a rhyme closes the thought and haiku should be left open. But rules shouldn't inhibit creative expression. Here is an example of a two-line rhymed haiku by a student who was inspired by the view from Rokko Mountain:

I become rich girl only at night.
I can get many jewels in Kobe's light.

(Hitomi Oguri)

V. Conclusion

Teaching, as always, has also taught the teacher. It has been a rewarding experience to teach and also to learn these short forms of poetry. As one studies the similarities and differences in the two languages, haiku becomes an intercultural experience combining the traditions of East and West.

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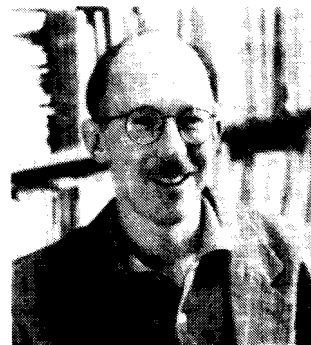
Before coming to Japan in 1989, Alicia Rowe was on the faculty of the University of California (Riverside), USA. Her activities include environmental protection and the English Haiku Society of Gifu.

Erratum

Reference was made repeatedly in the Cisar and McGuire articles in the June *The Language Teacher* to a setting of BN1. As the modern-literate among *TLT* readers will have noticed, that should be 8N1.

New President for TESOL

Donald Freeman has been elected to the Presidency of Teachers of English to Speakers of Other Languages (TESOL), the major professional association for teachers of English as a Second or Foreign Language. TESOL has close to 25,000 members and over 75 affiliates around the world.



Freeman, a faculty member in the School for International Training's Master of Arts in Teaching program since 1982, will become the first vice-president of TESOL this March in preparation for his presidency in March of '93. Chosen for this post in January by mail ballot election, Freeman will succeed Mary Hines, a Country Coordinator of USA's English as a Foreign Language (EFL) Fellow Program in Hungary. He will join incoming Board members from Arizona, California, and Sweden.

TESOL was created in 1966 and has grown tremendously in scope and membership in the last 25 years. With headquarters in Virginia, it promotes scholarship through its *TESOL Journal* and *TESOL Quarterly*, and its newsletter as well as an annual international convention which attracts about 5,000 teachers, teacher educators, researchers and curriculum writers. Its mission is to disseminate information and strengthen all levels of instruction and research in the teaching and learning of English.

According to the president-elect, TESOL faces three interrelated challenges: participation, service, and stability. "I look forward to increasing the voice our constituencies have in the organization, and diversifying the services TESOL provides, while assuring its long-term financial and structural stability," says Freeman.

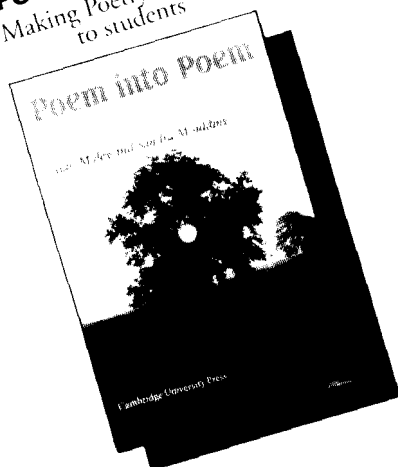
One of TESOL's more topical advocacy programs, English Plus, counteracts the ideology of the English Only movement, whose ideas, if incorporated in the U.S. Constitution, would remove the language assistance now provided in education, in the electoral process, and in other essential services.

"Such proposals can only serve to alienate and further disenfranchise Americans who are speakers of other languages and to weaken our ability to participate in an economically and culturally interdependent world," says Freeman. "TESOL's U.S. membership sees difference-linguistic and cultural—as positive and enriching, not threatening or 'un-American.' The acquisition of English is a value we support; but we equally value and respect the languages and cultures that our students bring to our classrooms, that enrich our communities and our country."

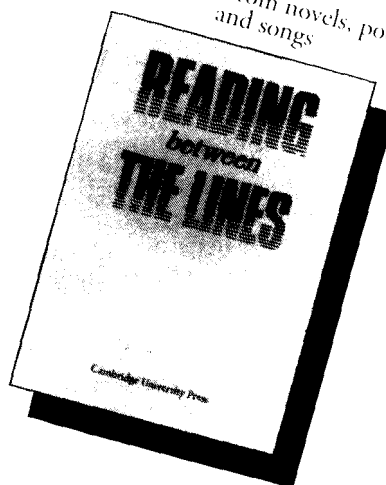
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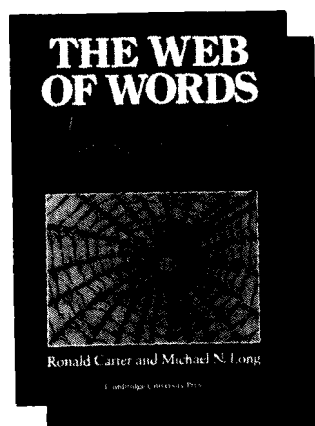


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Paths into Poetry. Joan Collie and Gillian Porter Ladousse. Oxford University Press, 1991. Pp. 60. Cassette tape available.

A Shorter Course in Easy English Poems. Peter Milward and Michiko Matsuura. Nan'Un-do, 1990. Pp. 47, ¥730. Cassette tape available.

More Poetry Please! Tatsuo Murata and Norman Angus. Nan'Un-do, 1991. Pp. 148, ¥1600. Cassette tape available.

For poetry in ESOL, 1990-1991 seem to have been watershed years. Oxford brought out *Chapter and Verse* (1990), followed by Cambridge's *The Inward Ear* (1991) and Cassell's *Modern Poetry* (1991), and then Oxford again with *Paths into Poetry*, the subject of this review. Prior to 1990, the only resources were Gabriel's *Rhyme and Reason* (1980), Christison's *English Through Poetry* (1983), and Maley and Mouldings' *Poem into Poem* (1985), the former two of which are presently difficult if not impossible to find.

ESOL professionals have gone from a decided dearth of useful, poetry-related resources to an eclectic range of choices designed to fit a variety of classroom situations, from fun-oriented activities to more demanding exercises focused on developing literary critical skills. Poetry is no longer being treated as the poor relation who is unwelcome at family gatherings, to be merely tolerated when putting in an appearance.

Paths into Poetry is a collection of contemporary American, British, and Canadian poetry designed for use by students from an intermediate level upwards. The authors feature 20 poems by 15 poets, who include such renowned talents as Robert Frost, Maya Angelou, Denise Levertov, Roger McGough, Fleur Adcock, Theodore Roethke and many others. The poems are not arranged in any particular order, but all of them do, as the authors assert in their introduction to the teacher, address the concerns of many (if not most) people. Not surprisingly, one of the basic reasons the authors give for using poetry is the "affective dimension," that is to say, the emotional concerns of language learners that frequently are not met in the functional language focus of many syllabuses. I will say more about this later.

Most of the lessons begin with warm-up exercises to prep students to relate the poetry to their own lives. All lessons are only 2-3 pages long, meaning each should be teachable in a 50-minute period, and include interesting, appropriate graphics that frequently tie into discussion topics. All of the selections are recorded on an accompanying tape cassette—in the voices of the poets, not hired performers—for listening practice, and each lesson ends with a variety of activities focused on discussion and writing, usually with the goal of having students write (and speak) their own poems. The book concludes with a lo-page section, "Teacher's Notes on Individual Poems," which provides explanations and teaching suggestions.

How well the lessons in *Paths into Poetry* work will depend in large part on the nature and circumstances of the class being taught. They were obviously developed for students in an ESL environment such as the U.K. or North America, not for those in an EFL environment such as Japan. ESL students are in a situation that requires them to use English as a community language; if they do not, they will fail academically or economically, or both: They would likely respond more aggressively, if not positively, to the book. EFL students, on the other hand, who do not use English as a community language, may respond less enthusiastically. I tried two of the lessons with several of my classes with mixed results. Out of 100 students, only about 25—all of them English majors—reacted with any interest let alone marked enthusiasm. On the other hand, the rest of the students were all non-majors taking required courses, so their apparent torpor was not unexpected.

This is not the fault of the text or the authors, who have certainly devoted much thought and effort to presenting their poetic selections in as interesting a way as possible, but a reality of the conditions peculiar to my university and doubtless those of others. Obviously before the instructor seizes upon such material for classroom usage, he or she must be reasonably certain of its suitability and accessibility to the intended students.

This brings me back to the last comment in my third paragraph. There seems to be a tendency among the authors of poetry texts for L2 learners to assume that poetry is the best, if not most natural vehicle to address the so-called affective dimension of language learning. Such a view might also be taken to suggest that because of this, poetry does not fulfill functional language needs. I am sure this is completely unintentional; nearly any form of language activity is, of course, fully able to accommodate affective concerns. Perhaps it is the intensely personal nature of much poetry that makes it seem most adaptable in this context. This is not a criticism of the text book, but merely my taking exception to a portion of the expressed editorial rationale of the authors.

With those cautionary caveats, I recommend *Paths into Poetry* as entirely worthy of consideration as a course text, especially for those courses whose focus is upon modern or contemporary British or North American poetry. Its lessons should provide an interesting respite from the usual lecture regime.

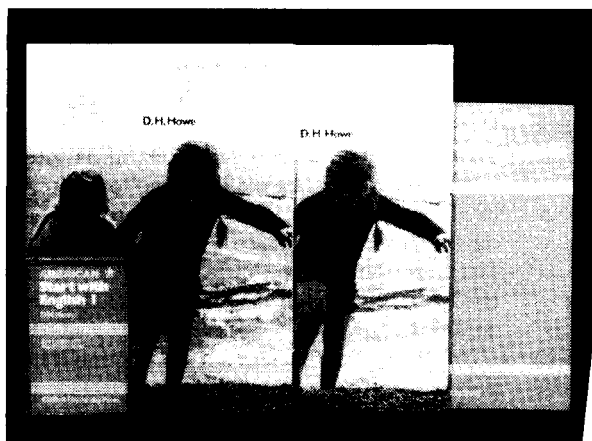
A Shorter Course in Easy English Poems is, unfortunately, a book of very limited use in the ESOL context, save as a supplement to a structured instructional approach such as that offered by *Paths into Poetry* reviewed above, or that which is described elsewhere in this issue of *JALT* by Phillip Jay Lewitt. This is neither a criticism nor admonishment of the editor, who has not claimed to have produced a language-teaching text, but rather an anthology of his favorite short British poems.

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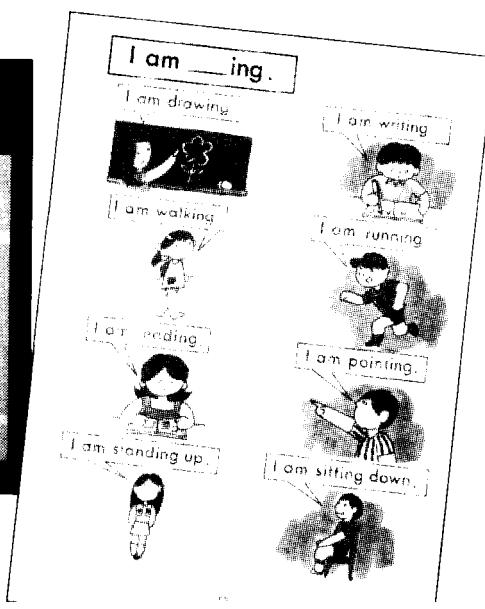
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Peter Milward has compiled 40 poems by some of the best-loved British poets of the 16th through 19th centuries, ranging from Robert Herrick to Gerard Manly Hopkins. Each of the selections has unquestionably earned its place in English language letters, and most, if not all, stand up well with regard to 20th Century English speech patterns. The selections alone are an indication that this anthology is intended mainly for lecture courses in British literature, especially those being taught by Japanese lecturers.

Aside from the gathering of these poems into a convenient single volume, the other pluses are that vocabulary and grammar structure glosses are provided in Japanese for each poem, and that there is an accompanying cassette tape to provide students an opportunity to hear the poetry spoken. It is largely because of this cassette that I believe ESOL teachers might find this book helpful as a resource to complement other poetry course material.

My major reservation about this book is perhaps a side issue, but does bear mentioning. It concerns that word "Easy" in the English language title, and the decidedly odd and inappropriate Japanese translation of the title. In the former, yes, the poems are "easy" in the sense that they can be quickly appreciated for their surface level subject matter, but not so easy in terms of their metaphorical, metaphysical, and frequently theological resonances; and in the latter case the translated title literally means "A Course of *Five-minute* English Poems."

No. There is no way that any of these selections could possibly be covered in five minutes. I realize that we are living in a culture of fast food, six-second sound bites, dwindling attention spans and instant gratification, but...five-minute English poetry indeed! I hope the anthologist located the person responsible for such an inappropriate Japanese title and conveyed his displeasure to him or her.

Like the Milward anthology, *More Poetry Please* is of limited use in the ESOL context. In the same manner, however, it would prove to be a helpful, supplemental resource in ESOL poetry teaching because of its accompanying cassette recordings. Beyond this, the book is obviously intended as a survey course in British, Irish and American poetry (12th-20th centuries) for literature courses in Japanese universities.

The book's primary focus is upon belletristic appreciation. I do not say this to diminish its applicability in the literature classroom—it is, in fact, a refreshing departure from the norm in this context—but merely to point out its limitations for ESOL instruction.

The editors offer 56 poems, many of them quite complex (Coleridge's "Kubla Khan" and T.S. Eliot's "Journey of the Magi," for example), all of which have vocabulary glosses. The book concludes with four appendices of notes in Japanese for Japanese lecturers in English literature, fairly typical for texts such as this. The appendices will be of little use for the majority of

non-Japanese ESOL teachers, though if they can speak and read Japanese they might find additional supplemental background material.

Reviewed by Gene van Troyer
Gifu University for Education and Languages

Gateway to Poetry: 30 poems for Secondary Schools.
Dr. Joseph Boyle. Hong Kong: Ultimate Publications, 1990. Student's book. Pp. 153. HK\$25.00.

Gateway to Poetry: 30 Poems for Secondary Schools is a collection of English poems presented for use in Secondary Schools in Hong Kong. Poets represented in the collection date from the early 17th Century to the mid-20th Century. Although most of the poets are British, some Irish, Scottish and American poets are also represented. Treasured poems such as "Counsel to Girls" (Herrick), "The Lake at Innesfree" (Yeats), "If" (Kipling), "The Charge of the Light Brigade" (Tennyson), "Upon Westminster Bridge" (Wordsworth), and "The Village Blacksmith" (Longfellow) are included.

The philosophy behind the selection of poems in this collection is that poetry, when taught in relation to the affective concerns of the students, can teach about language and life. When the common core of "the deeper things in life: joys and sorrows, doubts and decisions, loves and losses" is touched, then students will be more motivated to study the poem and the language. To this end, a thematic index of the poems is included for teachers who wish to explore different aspects of one topic through two or more poems.

The two-page introduction, which outlines the suggested teaching methodology, is derived from the author's teaching experiences and roughly conforms to the cognitive hierarchy established by Bloom et. al. The poem is read several times—each with a different cognitive goal—beginning with the students silently reading the text as the teacher reads it aloud. A second reading is done with reference to the notes, which consist of a vocabulary gloss in context with annotated archaic grammatical forms (which sometimes stump even native speakers). Additional biographical information about the poet and era is included in a separate biography for each poem.

After students understand the lines of the poem, they attempt to state an overall theme, which they check against the theme given in the text. The themes which are provided are plausible (but sometimes trite) overall interpretations of the poems, with brief social or cultural background notes provided whenever necessary. The third, final reading focuses on paraphrasing the meaning of each poem. The Guidelines, consisting of paraphrases of each part of a poem (ranging from a pair of lines to a stanza), assist learners to understand the development of the concept in a given poem. The final part, Discussion, consists of four to six questions relating the ideas presented in the poem to the student's daily life. These questions elicit answers ranging from

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I have used several of the poems with non-native-speaker teachers of English in Taiwan (TOEFL around 530) with enthusiastic results. They particularly appreciated the linguistic knowledge and cultural background contained in the Notes and Theme sections. Furthermore, Boyle's framework for teaching was accessible to them.

This text suffers from two publishing glitches: The pagination in the thematic index and table of contents is incorrect; and there were a few typographical errors. Also, in this age of World English, I wish more non-UK poets had been included.

**Reviewed by Ann-Marie Hadzima
National Taiwan University**

References

Bloom, B., ed. (1956). *Taxonomy of educational objectives, handbook 1: Cognitive domain*. New York: McKay.

Tip Top Book 2. Shelagh Rixon, London: Macmillan Publishers, 1991. Pp. 121.

Among the texts currently available for elementary school children, very few offer a foundation in reading and writing without becoming dull and monotonous. Fewer still offer content material that matches the broad range inquisitiveness of the pupil's target. Shelagh Rixon's *Tip Top* books fulfill both of these needs, are easy to work with and contain a progressive and well structured use of language.

Many teachers arrive in Japan and find they are expected to begin teaching immediately with very little experience or training. It is a huge advantage to both schools and teachers to have texts that are clear, easily understood and easy to utilize in the classroom.

Tip Top 2 is divided into 10 units of six lessons. Each lesson is a double page spread usually containing four to eight activities focused on a particular area of language. The language points sometimes flow over several lessons, or even units, always reinforcing previously learned material with different content.

The Teacher's Book shows a scaled down copy of the Pupil's Book lesson on the left side of the page and suggestions for the lesson on the right. The Grammar Reference Section, Cumulative Grammar Summary, Word list and Tapescript are all contained under separate headings, leaving the lesson plans uncluttered and concise.

The language structures and the content material of Book 2 closely follow the foundations set in Book 1. Book 2 draws the attention of the students to patterns in English, through games and puzzles, without explicitly teaching grammar. It also continues to use and introduce idioms popular among English speaking children.

While Book 1 focuses the students on words, their phonic qualities, spelling and simple sentences, Book 2 stretches their concentration in various ways. One such

method is by the use of progressively longer sections of reading. Another is by continuing related material over several pages, for instance in the story "The Museum," the artifacts, a drawing competition and quiz, the awarding of the prize, and a newspaper interview weave in and out of other topics over four units.

As Book 2 develops the children's grammar and reading it also offers more challenging puzzles, games and activities. These support the language goals of the lessons and provide opportunities for spontaneous use. The variety of subjects and methods used throughout the book gives the experienced teacher freedom to shift the material around or supplement it without damaging the effectiveness of the text. For teachers who are already using a fixed curriculum or who prefer not to use texts, Book 2 provides a tremendous amount of supplementary material.

As it is designed to follow Book 1, Book 2 is not a beginner level text. It is aimed at 9- or 10-year-olds and is well suited to students who have a good foundation in reading and writing, or have returned from overseas. I have used Books 1 and 2 with returnee children between 7 and 9 years old and find them an excellent bridge between the pre-reading training they had overseas and the readers that are available here. I should add that the *Tip Top* set also includes readers, a children's dictionary and a tape.

For anyone teaching elementary school children, these are definitely texts worth trying.

**Reviewed by Lyneve Rappel
YMCA Language School Tochigi**

Recently Received

The following items are available for review. An asterisk indicates first notice. An exclamation mark indicates third and final notice. All final notice items will be discarded after July 31.

For Students

*Blundell, J. (1992). *Passport to Cambridge PET: Self study pack* (text, 2 tapes). Cambridge: Cambridge University Press.

*Kitao, S. & Kitao, K. (1991). *American portrait: Improving reading speed and reading skills*. Tokyo: Asahi Press.

*Kitao, S. & Kitao, K. (1990). *Understanding English paragraphs: Improving reading and writing skills*. Tokyo: Eichosha Co. Ltd.

Collie, H. & Slater, S. (1991). *Speaking* (student books 1 & 2; 2 tapes). Cambridge: Cambridge University Press.

Doff, A. & Becket, C. (1991). *Listening* (student books 1 & 2; 3 tapes). Cambridge: Cambridge University Press.

Doff, A. & Jones, C. (1991). *Language in Use: A pre-intermediate course* (Clrm bk, tchr bk, wkbk). Cambridge: Cambridge University Press.

Glendinning, E. & Holmstrom, B. (1992). *Study reading: A course in reading skills for academic purposes*. Cambridge: Cambridge University Press.

Greenall, S. & Pye, D. (1991). *Reading* (student books 1 & 2). Cambridge: Cambridge University Press.

Jones, L. (1992). *Communicative Grammar Practice* (student's book, teacher's book). Cambridge: Cambridge University Press.

Kleindl, M. & Pickles, D. (1992). *People in Business* (student's

Finding Out

by David Paul

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- book, tape). (pre-int/int level). London: Longman.
- Littlejohn, A. (1991). *Writing* (student books 1 & 2). Cambridge: Cambridge University Press.
- Lynch, T. & Anderson, K. (1992). *Study speaking: A course in spoken English for academic purposes*. Cambridge: Cambridge University Press.
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- !Feare, R. (1991). *Key to success on the TOEFL: Practice tests* (text, tapes). Oxford: Oxford University Press.
- !Lacey, C. et al. (1990). *Increase your vocabulary* (64p. for int/adv. self/class study). Oxford: Oxford University Press.
- !Soars, J. & Soars, L. (1991). *Headway pre-intermediate* (stdnt bk, wkbk, tapes, tchr bk). Oxford: Oxford University Press.

Graded Readers (to be reviewed in sets as listed)

- !Collins English Library: level 4. *Barchester Towers*.
- !Edward Arnold Readers Library: level 1. *Christmas Angel; Just like Trisha*.
- !Edward Arnold Readers Library: level 2. *The Elvis mystery; Fortune's fool; The twin chariot; The wild boy*.
- !Edward Arnold Readers Library: level 3. *Byron: Dangerous hero; 1992; The price of friendship; Rough justice*.
- !Edward Arnold Readers Library: level 4. *A very good way of making money; The dragons of Tiananmen Square; The place of the lotus*.
- !Edward Arnold Readers Library level 5. *Letters for a spy*.
- !Nelson English Readers: level 1. *Who was Nnncy?*
- !Nelson English Readers: level 3. *Beautiful; County mutters and other stones; The dancing murder; Love takes time; The mysterious musk*.
- !Nelson English Readers: level 5. *Climbing Everest*.
- !Oxford Bookworms: level 2. *The death of Karen Silkwood*.
- !Oxford Bookworms: level 3. *The Bronte story*.
- !Oxford Bookworms: level 4. *The big sleep*.
- !Oxford Bookworms: level 5. *The dead of Jericho; This rough magic*.

For Teachers

- Aitken, R. (1992). *Teaching tenses: Ideas for presenting and practicing tenses in English*. Walton-on-Thames: Nelson. (resource)
- Ellis, R. (1992). *Second language acquisition and language pedagogy*. Clevedon: Multilingual Matters Ltd.
- Malave, L. & Duquette, G. (eds.) (1991). *Language, culture and cognition*. Clevedon: Multilingual Matters Ltd.
- Ur, P. & Wright, A. (1992). *Five-minute activities: A resource book of short activities*. Cambridge: Cambridge University Press.
- White, R.; Martin, M.; Stimson, M. & Hodge, R. (1991). *Management in English language teaching*. Cambridge: Cambridge University Press. (how to run a lang. school)
- !Allwright, D. & Bailey, M. (1991). *Focus on the language classroom: An introduction to classroom research for language teachers*. Cambridge: Cambridge University Press.
- !McRae, J. (1991). *Literature with a small 'l'*. London: Macmillan Publishers Ltd.

Information for Publisher



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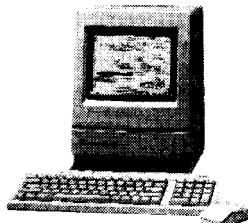
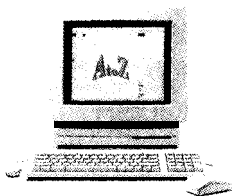
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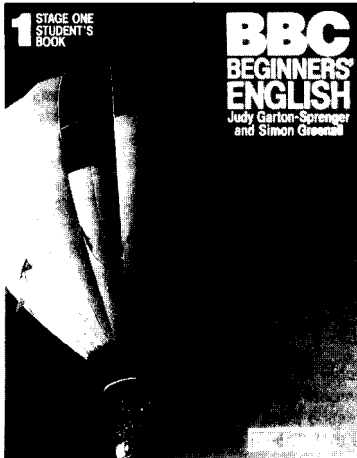
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Chapter Reports

AKITA

A Resource for Akita Language Teachers - the MSUA Library

by Gene Carvalho

Road Map to the Stacks: Library-based tasks for ESL students

by Charles Carson, Mary Jean Hoder, Pamyla Yates and Michelle Kuchel

In April, Gene Carvalho, Minnesota State University-Akita Librarian, gave a tour of the new MSUA library. Unlike other university libraries, the library is open and free to all residents of Akita. It was designed with the idea that it would be a resource for the entire prefecture.

In conjunction with this tour, a MSUA faculty panel consisting of Charles Carson, Mary Jean Hoder, Pamyla Yates, and Michelle Kuchel gave presentations on library based tasks. To Japanese students, finding information in a foreign environment is sometimes more daunting a task than teachers imagine.

Reported by Christopher Bauer

HIROSHIMA

Mind The Brain

by Helen Wright

For the meeting in April, Helen Wright presented an overview of psycholinguistics. To organize this enormous field she focused first on language acquisition, using both workshop techniques and lecture. Second, she discussed language knowledge and language use, including a summary and evaluation of the work of Chomsky. Third, she focused on speech comprehension and production, summarizing literature that explains how we understand speech. To conclude, she related this extensive research and theory to our language teaching.

Reported by Patricia Parker

KOBE

Individual Differences in Second Language Acquisition

by Rod Ellis

In what ways do learners differ and what effects do these differences have on learning outcomes? Rod Ellis addressed these questions at the April meeting. The general factors that influence learning strategies, placed on a continuum from immutable to mutable, are age, aptitude, learning style, personality and motivation. Although teachers recently have promoted the communicative approach in the classroom, data has re-

vealed a strong correlation between aptitude and oral language ability. Next, researchers of learning style, have obtained interesting results from the Group Embedded Figures Test which measures whether the client sees a thing as a whole or as parts. But, exactly what this implies is still indecisive. Personality variables tend to be vague and overlapping. Finally, the one clear result that investigation does reveal in the area of language acquisition is that integrative motivation and effort and persistence are related.

Reported by Jane Hoelker

MATSWAMA

Communicative Activities for Your Classroom

by Terry Jennings

At our April meeting, Terry Jennings of Prentice Hall gave a lively and practical presentation on communicative teaching activities. He emphasized that language learning means learning to communicate. After the pre-communicative stage, when the teacher presents the "tools for speaking," i.e. grammar, structure, vocabulary and practice, the students should engage in communicative activities, or social interaction activities. The teacher should make the lesson a student-centered environment, and become a facilitator. In the student-centered classroom, students learn to rely on themselves and not only to respond to the teacher's rules. Communicative activities, which have a task and a context, allow the students to "open the dam" and communicate their experiences to each other.

We were all fully involved in the activities introduced by Jennings. As there were also many new members at this meeting this was a chance to get to know each other in a fun and communicative way.

Reported by Danielle McMurray

NAGOYA

Mating Social Issues to Whole Language Learning

by Frank Rowe

Haiku Workshop

by Alicia Rowe

Earth Club Plus Community Outreach Efforts

by Andrea Carlson

There were three speakers for the April meeting. First, Frank Rowe demonstrated how he implements what he calls "whole language learning" in his classes for English majors. His emphasis was that the teacher does

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not “transmit” knowledge (as in osmosis), but “collaborates” with the student and the student “creates” knowledge within his own social perceptions and cultural framework.

Alicia Rowe conducted a haiku workshop. After first explaining the structural criteria and seasonal/nature images from which haiku are usually constructed, the audience was asked to participate in writing and sharing their haiku. A “haikugallery” was then constructed, and a prize was given for an original composition.

Andrea Carlson shared information on Earth Club activities. Addresses of local and national groups dealing with various environmental issues were distributed.

Reported by Kelly Ann Rambis

NIIGATA

Class Management for TEFL in Japan

by Sonia Sonoko Yoshitake

At the March meeting Sonia Yoshitake began by stressing the need to be sensitive to our students by realizing that there are “perception gaps,” “generation gaps,” and “cultural gaps,” which can be obstacles to effective learning. The rest of the presentation was full of many practical suggestions to bridge these gaps. She showed how to foster a sense of responsibility and of individuality using simple classroom procedures. For example, with large classes a seating chart can be used not only to list names, but also to record attendance, and scores of participation, quizzes and exercises. Her suggestions covered all aspects of an English class—speaking, listening, reading, writing, pronunciation, and testing. This presentation was clearly the result of years of experience, and she illustrated how success in the classroom ultimately comes from the many daily activities coupled with a teacher’s conscientious attention to detail and sensitivity to the needs of students.

Reported by Donna Fujimoto

Getting Your Student to Read

by Vaughn Jones

At the April meeting we were treated to a very good presentation on extensive reading by Vaughn Jones of Heinemann Books.

Jones started with the reasons why it’s beneficial for ESL students to read outside of an intensive reading class: Pleasure reading builds vocabulary, students learn words through context, and hopefully they learn to enjoy reading English since they choose their own books. He gave us some ways we can ascertain our students’ reading level and interests, as well as some exercises to prepare them for reading on their own.

Reported by Tina Erickson

SENDAI

Spying on the Brain

by Willeta Silva

In March Willeta Silva gave a brief overview of the kinds of information computer technology can tell us about the brain with special reference to language learning. One potentially controversial finding is that new evidence in the field of neuroscience suggests that language instruction needs to be initiated at a very early age.

Reported by Brenda Hayashi

Learner strategies: from classroom to independence

by Don Maybin

In April Don Maybin introduced a learner-centered receptive and productive communication strategy model which will enable the language learner to be assertive and independent in the learning process. Participants were placed in the role of learners in various demonstration activities: We learned how to take control of a situation so that we could understand what was being said and could communicate our thoughts even if our proficiency in the target language was minimal.

Reported by Brenda Hayashi

TOKUSHIMA

Communicative Teaching Techniques

by Terry Jennings

At the April meeting, Terry Jennings of Prentice Hall Regents, spoke about the communicative approach to language teaching and gave a lively demonstration of many communicative teaching techniques. The members present participated enthusiastically in various activities such as card games and group sequencing tasks. Jennings stressed the importance of preparing the students adequately for communicative activities and those attending were later asked to design a lesson which began with pre-communicative activities and led up to a communicative task.

Reported by Susan Tennant

A Reminder

When submitting chapter reports, please follow the guidelines in the January, 1992, *The Language Teacher*.

- Double-spaced
- **250 words maximum**
- Same format as in *The Language Teacher*.

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-The Editors

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JALT's N-SIGs have formed to give JALT members more opportunities for nationwide interaction in pedagogic and academic areas of special interest to them. With the increasing number of existing and forming NSIGs, wider channels of communication are now essential to keep all JALT members informed of N-SIG activities and developments.

Accordingly, at the March National Officers' meeting this year, JALT's first National Liaison Officer for N-SIGs and The *Language Teacher* N-SIG Column Editor was appointed, with direct responsibility to the National Membership Chair.

Many readers will already be familiar with N-SIG to May's definitive TL N-SIG Special Issue. Additional information is also of course available through the numerous N-SIG newsletters that are now being produced, N-SIG Coordinators offer a complimentary copy upon request, and a year's subscription is included in your membership when joining the N-SIG or N-SIGs of your choice for ¥1000 each.

Membership

As this is the first time this column will appear, basic procedures regarding National SIGs need mentioning:

(1) Membership in JALT's NSIGs is intended for regular JALT members. To enrich knowledge, N-SIGs also interact with non-JALT members (such as equivalent interest groups within IATEFL, TESOL and so on).

(2) Regular JALT members may join already established N-SIGs via the postal transfer form (*furikae*) at the back of The *Language Teacher*, and through N-SIG officials or Chapter Treasurers.

(3) To join forming N-SIGs, apply directly to that group's representative at JALT's annual conference, N-SIG mini-conferences or via postal order (*kogawase*) stating JALT membership code. Such money is deposited until the group can form. JALT's Central Office is unable to receive direct payments to N-SIGs on their behalf until they have been established.

As N-SIGs must reach a minimum of fifty members to become officially established it is very arduous to form groups. All JALT members interested in any of the groups listed below are urgently requested to offer their support by contacting the appropriate coordinator. Even when the minimum number is reached, financing basic activities still relies largely on the continuing support of members.

JALT's National Special Interest Groups

-Contact Information-

Established N-SIGs as of May, 1992

Video N-SIG

Coordinator & N-SIG National Liaison Officer:

David John Wood, 2-12-1 Ishizaka, Dazaifu, Fukuoka 818-01; tel: (w) 092-925-3511; fax: (w) 092-924-4369

Bilingualism

Steve McCarty, 3717-33 Nii Kokubunji, Kagawa 769-01; tel: (h) 0878-74-7980; fax: 0877-49-5252

Global Issues in Language Education

Kip A. Cates, Tottori University, Koyama, Tottori 680; tel: (w) 0857-28-0321; fax: (h) 0857-28-6343

Forming N-SIGs

Japanese as a Second Language

Izumi Saita, Dept. of Liberal Arts, Tohoku University,

Kawauchi, Sendai 980; tel: (w) 022-222-1800; fax: 022-221-5207

Computer Assisted Language Learning

Kazunori Nozawa, Language Center, Toyohashi University of Technology,
1-1 Hibarigaoka, Tempaku, Toyohashi, Aichi 441;
tel: (w) 0532-47-0111; fax: 0532-48-8565

Materials Writers

James Swan, Aoyama 8-122, Nara 630;
tel: (h) 0742-26-3498; fax: (w) 0742-41-0650

Team Teaching

Antony Cominos, 1112 Sunvale Asahigirioka, Higashino I-5, Akashi, Hyogo 673; tel & fax: (h) 078-914-0052

Second JALT N-SIG Conference

Preregister for the conference!!!

Preregistration Deadline September 7, 1992

Date:	Sunday, September 27, 1992
Time:	9:00 a.m. - 5:30 p.m.
Place:	Osaka Minami YMCA (Abeno YMCA)
Fee:	All Day Non-member ¥5000
	JALT Member ¥4600
	N-SIG Member ¥4200
	Half Day Non-member ¥2100
	JALT Member ¥1900
	N-SIG Member ¥1700

Lunch with drink and all handouts will be included in the all day participants' registration fee. Half day participants will receive all the handouts without the lunch and drink.

Schedule:

9:00-14:00	Registration Begins
9:30-10:40	Team Teaching (Antony Cominos)
9:30-12:00	Bilingualism (Steve McCarty)
10:50-12:00	Teacher Education (Jan Visscher)
12:00-1 3:40	Lunch and Visit the Publishers' Displays
13:00-1 3:40	Special Session (D. Wood & S. Toyama)
13:40-14:50	JSL (Toshiyuki Doi)
13:40-16:10	Video (Donna Tatsuki)
15:00-16:10	Global Issues (Atsuko Ushimaru)
16:20-1 7:00	Final Panel & Closing Ceremony
17:00-1 7:30	Visit the Publishers' Displays

Info: Beniko Mason (0798-49-4071 in the evening)

To preregister send the appropriate fee to the following post office account. Please indicate which chapter or which N-SIG you belong to on the back of the *furikomi* form. If you are attending only half day, please indicate a.m. or p.m. on the back of the *furikomi* form. A.M. is between 9:30 and 13:40, and P.M. is between 12:00 and 17:30. Please use the form provided at the post office. Account: Osaka 6-25032.

On-site conference registration will be accepted; however the on-site registration fee will be ¥500 extra. Save by joining JALT or a N-SIG at the conference site. Refunds will be given if written notice is received at the address below by September 17. No refunds will be possible after that date. A ¥1000 processing fee will be charged for all cancellations. Masako Watanabe, I-2-18 Anyu, Suminoe-ku, Osaka 559

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Bulletin Board

Send Bulletin Board announcements to Greta Gorsuch (address p. 1). All announcements must be received by the 19th of the month, two months before the month of publication.

Call for Manuscripts - *The Reading Teacher*

The Reading Teacher is a peer-reviewed journal published 8 times a year by the International Reading Association. Article-length manuscripts (20 double-spaced pages) and short manuscripts (5 pages) are being sought. For more information, contact the International Reading Association, 800 Barkdale Road, P.O. Box 8139, Newark, DE, 19714, U.S.A. Ask for "The Reading Teacher Instructions for Authors" brochure.

国際教育振興会

第30回全国英語教員英語スピーチ・コンテスト出場者募集

日時：平成4年12月5日(土)午後2時開始。場所：日米会話学院7階講堂。演題：特に制限なし。申し込みはご連絡ください。応募方法：以下住所に所定用紙1枚を封入し、〒160 東京都新宿区四谷1-21 財団法人国際教育振興会事業課(印)に郵送してください。TEL 03-3359-0561。応募締切：平成4年10月15日(土)午後5時必着。

Invitation to presenters Old and New

The Tokyo JALT chapter Executive Committee is now gathering a list of speakers who wish to be considered as presenters in the Tokyo chapter area in the future, beginning December 1992. Whatever the subject, from first-time to seasoned veteran, we would be happy to hear from you. Plans are in the offing to greatly increase the number of presentation opportunities in our chapter. Continue to check *The Language Teacher* in coming months for more details. Or feel free to call Will Flaman (H) 03-3816-6834, (W) 03-5684-4817 or Kevin Ryan (H) 044-853-7058.

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Free Offer: *Kuzoryu Memoirs*

Kuzoryu Memoirs, a compilation of 100 English essays written by the students at the Fukui Medical School, is available to interested parties free of charge. Please contact Mr. Koju Fujieda, English Department, Fukui Medical School, Shimoaizuki 23-3, Matsuoka-cho, Yoshida-gun, Fukui-ken, 910-11.

Fulbright Teacher Exchange Program

Open to citizens of the U.S., the Fulbright Teacher Exchange Program is an opportunity for a one-to-one exchange of educators at the secondary and post-secondary levels. For more information, contact the Fulbright Teacher Exchange Program, 600 Maryland Avenue (SW), Room 142, Washington, D.C., 20024, U.S.A.

A Note Of Thanks

The excellent response to last year's appeal for book donations to Lithuania has meant that a self-help EFL resource library has been established in the town of Klapeida. This grassroots project enables both teachers and students to have access to modern learning materials and reference books which are quite beyond the budget of this young but impoverished country. On behalf of Tanya Remezovawho initiated the appeal and Lithuanian English teachers in general, I should like to thank all those who took the time and effort to make contributions. J.E. Dougill, Kanazawa University, I-I Marunouchi, Kanazawa, 920.

Language Institute of Japan 24th Annual International Summer Workshop for Teachers of English August 9-15, 1992

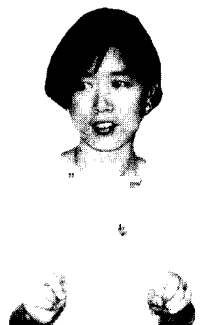
This year's workshop features John Fanselow, Minoru Wada, Dale Griffee, Yoko Matsuka, Colin Granger, Susan Stempleski, and Kip Cates. Over 55 different presentations, workshops, and classes will be given by presenters from 11 countries. Social activities and dining with featured presenters. Residential, English-only environment. For both international and native speakers of English. Pre-registration required. For more information, contact LIOJ, 4-14-1 Shiroyama, Odawara, Kanagawa 250. Tel. 0465-23-1677 or fax 0465-23-1688.

Report From the Classroom - 2

Tokiwamatsu Gakuen

Tokiwamatsu Gakuen is a junior high and senior high school for girls. In recent years, the school has been placing special emphasis on English. At the junior high level, 16 hours a week are devoted to English. Three of the five are spent working with a textbook and the other two hours are for programs called Team Teaching and Extensive Reading. First-year high school students spend one out of six English hours in Team Teaching with two native speakers. The program for second-year students is the same, except that one of the two team teachers is a Japanese. Third-year students spend from three to eight hours studying English, the structure of the program depending on the option they select.

We spoke with Mieko Kanatani, an English Instructor who teaches both junior high and third-year high school students at Tokiwamatsu Gakuen.



In terms of function, it's impossible to differentiate between Japanese and foreign teachers of English.

When we began Team Teaching seven years ago, in our first-year junior high classes, for example, the textbook content was independent from what we were doing in Team Teaching, and we had difficulty making tie-ups. The students, too, felt a gap. The textbook was used in a traditional classroom setting, but in Team Teaching there are Information Gap exercises, presentations, and interviews. However, when we focussed on what it was that we wanted students to learn, a situation developed in which it was impossible to differentiate between Japanese and foreign teachers. Now we are used to working as a team and communicating with each other about lesson plans.

Our approach to teaching English is the same for all grade levels.

Basically, from the first year of junior high school to the third year of high school our approach to teaching English is the same. It allows us to work with students who continue to repeat past learning failures or who strongly resist learning English. When I hear such students say they like English when they graduate, I get a strong feeling that major barriers have been overcome.

We want our graduates to pass entrance exams and also be able to use English with confidence.

As students move up the educational ladder, entrance exams become an increasingly important issue. Every day students ask questions about grammar problems so difficult that it would be inappropriate to make test questions out of them. However, because those questions will in fact appear on tests, we have to teach the students how to answer them. I'm not saying that entrance exams get in the way of teaching; I saying, instead, that we need to go beyond the exams and give our students a sense of confidence about their ability to use English. If students are not successful in both these areas, they won't feel satisfied when they graduate.

We have to be especially careful when selecting instructional materials for classes in which there are many students who lack confidence in their ability to use English.

We are not selecting mainly entrance exam-related materials. For example, the third-year IIA (Practice Course) meets three hours a week and the main emphasis is on listening and speaking. However,

there are students who fail to participate in the foreign teacher's class, unable to say anything because they lack confidence in their English skills. Therefore, we have to be very careful about the way we present the materials and the way we organize the class. First of all, we give the students an overall textbook for the course. About one third of total class time is devoted to the text. During the other two thirds we select various materials, for example communication games or *Mini-World* Magazine, depending upon our objectives and the points being covered.

As much as possible we try to let students experience the feeling that they are using English, without relying on the textbook.

When we select a textbook, we first decide what the syllabus for the class is. Then we find a text that fits the syllabus, presents a foundation which can be easily expanded upon, and is the sort of book we would want to use about thirty or forty percent of the time. Beyond that we don't rely on a textbook. If we did, our students would come depend on it and not be able work without it, even though they have teachers who are native speakers. As much as possible, we want our students to experience the feeling that they are using English. The resources they will encounter in real life will not be classroom textbooks. Therefore, keeping our objective in mind we want to create simulations, utilizing resources that are part of the students' daily lives.

Our students like *Mini-World* very much.

Our students like the magazine *Mini-World* very much. They like things that are trendy. Of course they read the articles, but because they are girls, you can't hold their interest unless the content appeals to their sense of style. When they are given a variety of articles to choose from, they select the ones that seem interesting and read them with a lot of enthusiasm. In the classroom, rather than have the students read the magazine intensively, we ask them to grasp the essentials on an article and respond. We use it to draw them out. We also use *Mini-World* videos a lot. The Listening Comprehension exercises are arranged in levels of difficulty, and they seem to work well. The topics presented are interesting to high school students. Because the segments are short enough not to need editing, the videos are easy for us to use. When the content is interesting, we don't have to tell the students to read, write, or listen for meaning. They get involved and do these things naturally. That's the appeal of *Mini-World*.

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Meetings

Please send all announcements for this column to Sonia Sonoko Yoshitake (see p. 1). The announcement should follow the style and format of other announcements in this column. It must be received by the 25th of the month two months before the month of publication.

If there is no announcement for your chapter, please call the contact person listed below for information.

AKITA (petitioning chapter)
Mike Sagliano, 0188-86-5133
Tim Kelly, 0188-96-6100

CHIBA

Topic: Giobai Awareness for Students and Teachers
Speaker: Bill Casey
Date: Sunday, July 12
Time: 1:30-4:30 p.m.
Place: Chiba Chuo Com. Center
Fee: Members free; non-members ¥1000
Info: Bill Casey 0472-55-7489

In their honest attempts to make students aware of the world, teachers often end up simply repeating questionable assumptions and even lies made for their consumption. There will be a discussion of how teachers can prepare themselves to teach global awareness without perpetuating stereotypes about different peoples/forms of government or myths about their own countries/societies. Participants will have the chance to join in some 'light' ways to introduce 'heavy' subjects.

Bill Casey teaches at Chiba Keiai Jr. College.

FUKUI

Hiroyuki Kondo, 0776-56-0404

FUKUOKA

Lesley Koustaff, 092-714-7717

GUNMA

Topic: Communication in the Classroom
Speaker: Hidenori Tanabe
Date: Sunday, July 12
Time: 2:00-4:130 p.m.
Place: Nodai Nikko High School
Fee: Members free; Non-members ¥1000
Info: Hisatake Jimbo 0274-62-0376

The presenter will demonstrate innovative ways of conducting English classes with an AET. During this workshop the speaker will show various communicative activities which have proved 'hits' with his students. A video of a lesson will also be shown and discussed.

Hidenori Tanabe teaches at Fukushima Minami Senior High School and at Fukushima University.

HAMAMATSU

Topic: Tanabata Barbecue Party
Date: Sunday, July 12
Time: 1:00-3:30 p.m.
Place: Asakuma restaurant, near the Concord Hotel (053-473.0626)
Fee: Members ¥3000; Non-members ¥3500 (drinks extra)
Info: Brendan Lyons 053-454-4649
Mami Yamamoto 053-885-3806

All members and friends are invited to our annual BBQ Party. The party will be held outside in the garden if the weather is fine. Please contact Ms Hoshino 053-472-2286 for reservations by July 9.

HIMEJI

Yasutoshi Kaneda, 0792-89-0855

HIROSHIMA

Marie Tsuruda or Kathy McDevitt 082-228-2269

HOKKAIDO

Topic: World Citizenship Through Song
Speaker: Barbara Leigh Cooney with James Durst on guitar
Date: Sunday, July 19
Time: 1:00-4:00 p.m.
Place: Kaderu 2.7 Bldg. (North 2 West 7) Rm# 1020
Fee: Members and students free; others ¥1000
Info: Ken Hartmann 011-584-7588

Music is a principle means of communication, with a direct effect on popular culture and society. The presenter will demonstrate her technique of introducing global issues through uplifting songs, with music as a point of departure for a variety of related activities.

Barbara Leigh Cooney, a lecturer at Kobe College, is interested in peace education and cross-cultural under-

standing. James Durst is a songsmith who has performed throughout the world, published four songbooks and released 6 recordings.

IBARAKI

Topic: Classroom Techniques for Developing Oral Skills
Speaker: Don Maybin
Date: Sunday, July 12
Time: 2:00-4:30 p.m.
Place: Kijo Plaza-4F, Dai 5 go shitsu (Tsuchiura)
Fee: Members free; Non-members ¥500
Info: Martin E. Pauly 0298-52-9523

This workshop contains a survey of practical, quick classroom techniques for use when attempting to modify a learner's pronunciation. Techniques will focus upon development of "macro" ability, as well as "micro" discrimination and production for individual phonemes. Various areas will be discussed, including the instructor's need to recognize his or her own speech features, self-training approaches for both student and teacher, imitation priorities, and more.

Don Maybin is the Director of LIOJ-Language Institute of Japan.

KAGAWA

Topic: Activities and Games for Children
Speaker: Helene Jarmol Uchida
Date: Sunday, July 5
Time: 1:30-5:00 p.m.
Place: Takamatsu Shimin Bunka Center (on Route 11 across from Sunday's Sun)
Fee: Members ¥500; Non-members ¥1000
Info: Harumi Yamashita 0878-67-4362

Fun-filled activities and games are the vehicles by which English comes alive for young learners. All activities are student-centered and reward players for not speaking Japanese. Exciting, provocative and sometimes humorous methods will add spice to your curriculum and stimulate your students to leave the classroom smiling.

Helene Jarmol Uchida is Director of Little America English School and Advisor of Little America Bookstore.

KAGOSHIMA

Keith Brown, 0994-73-1235



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KANZAWA

Topic: Teaching Japanese Children Effectively
Speaker: David Paul
Date: Sunday, July 5
Time: 2:00-4:00 p.m.
Place: Shakyo Center, Honda machi (next to MRO)-4F
Fee: Members free; Non-members ¥600
Info: Masako Ooi 0766-22-8312
 Mary Ann Mooradian 0762-62-2153

In this workshop, the presenter will give a brief outline of the "Questioning Approach", a successful approach to teaching English to elementary school children in Japan. Practical applications will be demonstrated, with lots of ideas for games, songs, and communicative activities, as well as information on teaching children to read and write.

David Paul is a specialist in child psychology and education. He is also the author of *Finding Out*, a new course written for Japanese children, published by Heinemann International.

A JALT Regional Conference on Technology in Education is being planned for September 19-20 in Kanazawa. More details next month.

KOBE

Topic: What's in a Task?
Speaker: Carl Adams
Date: Sunday, July 12
Time: 1:30-4:30 p.m.
Place: YMCA
Fee: Members free; Non-members ¥500
Info: Jane Hoelker 078-822-1065

KYOTO

Kyoko Nozaki, 075-71 1-3972
 Michael Wolf, 075-65-8847

MATSUYAMA

Special Summer Session
Topic: Listen Up! A Workshop
Speaker: Barton Armstrong
Date: Sunday, July 5
Time: 10:00 a.m.-12:00 p.m.
Place: Shinonome High School Kinen-kaikan, 4F
Fee: Free
Info: D. McMurray 0899-31-9561
 Takami Uemura 0899-31-8686

This workshop focuses on discussing key features of a systematic listening program and demonstrating tasks

designed for various approaches, skills, strategies, and responses.

Barton Armstrong is the ELT Consultant and Marketing Representative for Heinemann International.

Topic: Learning with Phonics
Speaker: Yoko Matsuka
Date: Sunday, July 19
Time: 2:00-4:30 p.m.
Place: Shinome High School Kinenkan, 4F
Fee: Members free; Non-members ¥1000
Info: D. McMurray 0899-31-9561
 Takami Uemura 0899-31-8686

Phonics is a traditional, simple, clear, and organized way of teaching English at the word and sentence levels. In this workshop the speaker will introduce ways to teach phonics entirely in English from the very beginning for any age group.

Yoko Matsuka, Director of Matsuka Phonics Institute and a lecturer at Tamagawa University, has been teaching English to children for 10 years.

MORIOKA

Topic: What about TPR?
Speaker: Aleda Krause
Date: Sunday, July 12
Time: 1:30-4:30 p.m.
Place: Morioka Chuo Kominkan
Fee: Members free; Non-members ¥1000
Info: Jeff Aden 0196-23-4699

The technique called "Total Physical Response" is one way to expose learners to English. In this lecture/demonstration, you will experience many TPR lessons designed for learners at many levels. We will also discuss how to incorporate TPR into your regular classroom.

Aleda Krause teaches at Joshi Seigakuin Junior College in Ageo. She is also the JALT National Treasurer.

NAGANO

Richard Uehara, 0262-86-4441

NAGASAKI

William McOmie, 0958-62-4643

NAGOYA

Helen Saito, 052-936-6493
 Ryoko Katsuda, 0568-73-2288

NARA

Topic: Making the AET Program Work
Speakers: Kathy Yamane, Eichu University; Amy Malloy, Nara Board of Education; Kristy Bird, ACTY; Toshiaki Oshimura, Sayama High School; Machiko Mori, Shikigaoka High School
Date: Sunday, July 12
Time: 11:00-4:00 p.m.
Place: Saidaiji YMCA 0742-14-2207
Fee: Members free; Non-members ¥1000
Info: Masami Sugita 0742-47-4121
 Denise Vaughn 0742-49-2443

This panel comprised of host teachers and former AETs will share their experiences in the program. A brief history of the AETs and its growth and changing factors will be discussed. Also successful team teaching suggestions will be made.

NIIGATA

Topic: Facing Different Cultural Expectations
Speakers: The staff of Southern Illinois University-Niigata Campus
Date: Sunday, July 12
Time: 1:00-4:00 p.m.
Place: Southern Illinois University, Carbondale-Niigata campus (Transportation between Nakajo Station and SIUC-N campus will be provided before and after the presentation)
Fee: Members free; Non-member ¥500
Info: Donna Fujimoto 0254-43-6413
 Michiko Umeyama 025-267-2904

When Japanese students enter an American academic program, they are faced with not only learning English, but they must also adjust to very different cultural and academic norms. Southern Illinois University, Carbondale-Niigata branch will present:

- 1) Unique aspects of the program, i. e., shelter course, research paper, content courses;
- 2) A panel discussion on cultural and academic adjustments; and
- 3) A series of practical techniques in different skill areas and levels applied.

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● ENGLISH WITH JACK & JILL

English with JACK & JILL is ideally suited for Japanese children starting to learn English at an early age. The content of the course and the techniques used in its presentation are the result of much trial and error in the classroom. The material underwent a continual revision until the editors were satisfied that a very effective series of lessons, with real appeal to children, had been produced.

The series is based on a "spiral approach": the material taught gives continuous practice in the simplest patterns of spoken English. The things a child would want to say are practiced again and again, laying the foundations for good language habits.

Frequent changes of activity, games, coloring, etc., help to maintain interest and teach English while playing. The four skills—hearing, speaking, reading and writing—are taught in this order. Each level begins at zero, while the material in Level Two is introduced faster and goes much further than in Level One.



LIST OF MATERIALS

● Teacher's Supplement ● Card Set (360 cards + Phonics Tape)

- Level 1Workbooks I-4, Teaching Scripts I-4, Tape Sets I-4 ● Level 2 Workbooks I-4, Teaching Script, Tape Sets I-4
- Level 1Workbook Set (Workbooks I-4)

● PLAY ENGLISH



PLAY ENGLISH is a Workbook & Card Set (plus a phonics tape) designed to TEACH while playing. A new approach to teaching children, using versatile cards to teach full lessons of practical English in a much more enjoyable way than any textbook. It can be used as a supplement or as main course material. In these 43 lessons, teachers will find many novel ways of doing what they thought only a textbook and blackboard could do.

LIST OF MATERIALS

- Workbook & Card Set (360 cards + Workbook + Phonics tape)
- Teaching Manual @Workbook



● POSTERS (ACTUAL SIZE: 90X60cm.)

Alphabet Poster: Contains many full-color pictures illustrating the 26 letters, the four seasons and the months of the year. With this poster both lower case and capital letters can be taught, as well as numbers and the days of week.

Activity Poster: Presents many subjects of conversation and daily activities. A Teaching Script suggests a number of procedures.



● SONG TAPE

These tapes were made as an aid to teaching English. The guiding principle is that children's learning activities should be fun. The songs have the additional pedagogical advantage that, by learning them, the students can get a fuller sense of English pronunciation and rhythm.



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12-6 Funado-cho, Ashiya-shi, Hyogo 659, Japan



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FAX 0787(31)3448

cable to general English classes.

OKAYAMA

Fukiko Numoto, 0862-53-6648

OKINAWA

James Ross, 0988-68-4686

OMIYA

Topic: Teaching Grammar Communicatively

Speaker: David Fisher

Date: Sunday, July 12

Time: 1:30-4:30 p.m.

Place: Omiya YMCA

Fee: Members free; Non-members ¥1000

Info: Yukie Kayano 048-746-8238

With the development of the communicative approach in language teaching, the importance of accuracy has sometimes been neglected in favor of encouraging fluency in spoken English. It seems clear, however, that a balanced approach where both fluency and accuracy are developed is necessary if students are to more than simply survive in English speaking situations. This workshop will show examples of activities which help students to develop both fluency and accuracy by giving them opportunities to communicate in English.

David Fisher is Sales Manager for Cambridge University Press in Japan.

OSAKA

Yoshihisa Ohnishi, 06-354-1826

Jack Cassidy, 06-965-1956

SENDAI

Topic: A Bilingual Approach to Literature through Video

Speaker: Robert Kowalczyk

Date: Sunday, July 5

Time: 1:00-4:00 p.m.

Place: 141 Bldg., 5 Floor (near Mitsukoshi on Ichinacho)

Fee: Members free; non-members ¥1000

Info: Takashi Seki 022-278-8271 (evenings)
Brenda Hayashi 022-277-6205 (days)

The presenter will show how videos can be used in teaching British and American literature. Characters, plot outline, and excerpts from the literature source are presented through video.

Robert Kowalczyk has been teach-

ing in the Kansai area for about 20 years.

SHIZUOKA

Tim Newfields, 054-248-3913

SUWA

Topic: OptimaLearning

Speaker: Mayumi Mori

Date: Sunday, July 5

Time: 2:00-4:30 p.m.

Place: Agatanomori Bunka Kaikan (Masumoto) Rm#5

Fee: Members free; Non-members ¥1000

Info: Mary Aruga 0266-27-3894

This presentation will introduce some basic principles and techniques of OptimaLearning, a whole-brain based integrative teaching and learning system which has been developed to enable acceleration of learning in both quality and quantity. The participants will be able to experience an "OptimaLearning Alive" demonstration.

Mayumi Mori, author of *Awakening your Genius through English Conversation*, is assistant professor at Newport University in Japan and Director of Japan OptimaLearning Research Group.

TOKUSHIMA

Sachie Nishida, 0886-32-4737

TOKYO

No meeting for July/August

Will Flaman, 03-3816-6834 (h) 03-5684-4817 (w)

東京・日本語教育 SIG

テーマ: 異文化適応と日本語教育

発表者: 山田泉 (昭和女子大学)

日 時: 7月11日(土) 午後2時~5時

場 所: 早稲田大学国際会議場4階7番共同研究室

早稲田大学本部キャンパス図書館隣
地下鉄東西線早稲田駅下車5分

料 金: JALT 会員 無料 非会員 500円

問い合わせ: 鈴木洋巳 0425-73-4187

林伸一 0482-22-9855

今秋刊行予定の山田泉氏執筆による『社会派日本語教育のすすめ』(日本語教育研究会資料シリーズ)のプロジェクト・ワークの紹介、応用例の提示などを予定している。日本という異文化社会において自己実現を果たそうとしている学習者に対して、日本語教師はどのような援助ができるかを考える場としたい。積極的・主体的な姿勢で参加していただきたい。

TOYOHASHI

Kazunori Nozawa, 0532-25-6578

UTSUNOMIYA

James Chambers 0286-27-1858

Tetsuo Nakagawa 0286-36-7871

WEST TOKYO

Yumiko Kiguchi, 0427-23-8795

YAMAGATA

Fumio Sugawara, 0238-85-2468

YAMAGUCHI

Topic: English for Children

Speaker: Mahito Sasaki

Date: Sunday, July 19

Time: 1:00-4:00 p.m.

Place: To be announced

Fee: Members free; Non-members ¥1000

Info: Garrett Myers 0835-24-0734
Eri Takeyama 0836-31-4373

YOKOHAMA

Topic: Motivating Students at Senior High School in Japan

Speaker: Yumiko Kiguchi

Date: Sunday, July 12

Time: 2:00-4:45 p.m.

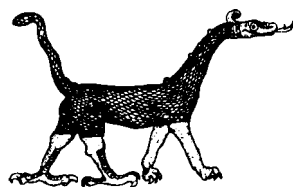
Place: Yokohama Gino Bunka Kaikan (near Kannai Station)

Fee: Members free; Non-members ¥1000

Info: Ron Thornton 0467-31-2797
Shizuko Marutani 045-824-9459

The presenter will speak about some examples of new methods oriented toward practical communication and global awareness which she developed and successfully utilized in her classes. Examples range from songs, essays or videos to creative activities and team teaching with AETs.

Yumiko Kiguchi teaches at Toritsu Yamasaki High School in Machida, Tokyo, and is publicity chair of West Tokyo JALT.



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Meetings

- Name: **SPEAQ '92**
Date: October 14-17, 1992
Place: Quebec Hilton, Quebec, Canada
Contact: SPEAQ 600 Fullum, 6e etage
Montreal, PQ H3K 4L1, Canada
Tel. 514-873-0134
Fax. 514-864-2294
- Name: **Korea TESOL 1992 Fall Conference**
Date: October 24-25, 1992
Place: Taejon, South Korea
Deadline for Abstracts:
June 27, 1992
Contact: AETK 1992 Conference Chair
Patricia Hunt
English Language and Literature Dept.
Cheju National University, Cheju 690-121
South Korea
Tel. 82-64-54-2730
Fax. 82-64-55-6130
- Name: **International University of Japan
4th Conference on Second Language Re-
search in Japan**
Date: November 14, 1992
Place: IUJ Tokyo Campus
Deadline for Abstracts:
August 15, 1992
Contact: Mitsuko Nakajima, Language Programs,
IUJ
Yamato-machi, Minami Uonuma-gun,
Niigata-ken, Japan 949-72
Tel. 0257-79-1498
Fax. 0257-79-4441
- Name: **ETAS (Switzerland) Annual General
Meeting**
Date: November 28, 1992
Place: Biel, Switzerland
Contact: Bona Bossart, Lindastr 29, 9524 Zuzwil,
Switzerland
- Name: **International Symposium on the Teach-
ing of French and English as Second
Languages**
Date: December 3-5, 1992
Place: The Skyline Hotel, Ottawa, Canada
Contact: Raymond LeBlanc, International Sympo-
sium
Second language Institute, University of
Ottawa
Ottawa K1N 6N5, Canada
Tel. 613-564-3941
Fax. 613-564-9969

- Name: **Teachers of English to the Speakers of
Other Languages (TESOL) 27th Annual
Convention and Exposition**
Theme: Designing Our World
Date: April 13-17, 1993
Place: Atlanta Hilton, Atlanta, GA, U.S.A.
Contact: TESOL, 1600 Cameron St., Suite 300, Alex-
andria, VA 22314, U.S.A.
Tel. 703-836-0774
Fax. 703-836-7864

To place information in this column, contact Masaki Oda, Dept. of Foreign Languages, Tamagawa University, 6-1-1 Tamagawa Gakuen, Machida, Tokyo, 194, Japan, phone: (w) 0427-28-3271, (h) phone/fax 044-988-4996, two months in advance of desired date of publication.



(Cont'd from p. 29)

Success with *Foreign Languages*, 1989) and "Dialogue Plus Picture: A Technique and What's Behind It."

The distinguished language teaching authorities provided by JALT's Associate Members for Pre-Conference Workshops (Friday, November 20) this year will be:

Jean Aitchison (Penguin): On Understanding Words
Adrian Doff (CUP): From the Training Course to the Classroom: Bridging the Gap

Colin Granger (Heinemann): Motivating with the Metaplan

Lance Knowles (DynEd International): New Tools for Teaching: CALL in the Classroom

Geoffery Leech(Thomson): The Communicative Grammar Education for Teachers: The Data Drive Approach

David Paul (Heinemann): Teaching Japanese Children Effectively

Michael Rost (Longman): Staying Up-To-Date: Sharing Teacher Resources

Barry Tomalin (BBC/Meynard): Cross Cultural Communication-Tips and Techniques

Peter Viney (OUP): Not Just a Button Pusher: The Teacher and Video

David Willis (British Council): A Lexical Approach to Syllabus Design

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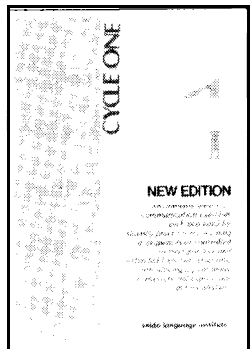
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- Charts & Pictures ¥ 1,200
- Teachers Guide (Books 1 ~ 10) ... @ ¥ 618 ~ 700
- Practice Tapes (Books 1 ~ 10) @ ¥ 7,210
- Lab Set (Books 1 - 10) @ ¥ 18,540

LEVEL

Elementary	Books 1 ~ 3
Pre-Intermediate	Books 4 ~ 6
Intermediate	Books 7 ~ 9
Advanced	Getting Results (Book 10)

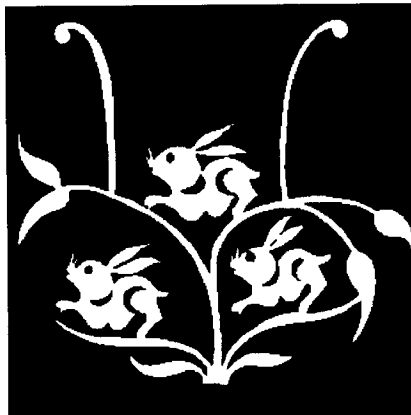


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(GUNMA) Gunma Prefectural Women's College, Japan, offers a full-time position for a native English-speaking teacher. Qualifications: age-25 to 50: MA, PhD of equivalent degree in TEFL/TESL/Applied Linguistics or related fields: a minimum of one year's teaching experience at the university level. Responsibilities: 6-8 classes (90 min) per week plus other duties to be detailed during interview. Salary will be as scaled by the Gunma Prefectural Office. Applicants should submit the following: curriculum vitae; certificate of health examination from a public health service; transcripts; list of publications; three representative reprints of publications. The above should be submitted to Toshio Hiraoka, President, Gunma Prefectural Women's College, 1395-1 Kaminote, Tamamura-machi, Sawagun, Gunma-ken, 370-11 (Write APPLICATION in red on the front of the envelope). If further information is needed, call Yasuo Moriyama, 0270-65-8511.



(HIROSHIMA) The Kure YWCA wants an English teacher from Sept. 1, 1992. Applicants should have a college degree and teaching experience. This is a full-time position with about 21 teaching hours a week. Those interested should submit a personal history and two letters of recommendation. For more information call Yoshiko Kawagoe at 08233-21-2414, Kure YWCA, 3-1 Saiwai-cho, Kure, Hiroshima-ken.

(HYOGO) Akashi College of Technology (Akashi Kosen), located in Akashi City, Hyogo Prefecture, needs a native speaker of English who is interested in working as a full-time lecturer, starting October, 1992. Applicants are requested to have an MA degree or at least three years experience at colleges or universities if they have a BA degree. They also have to be knowledgeable in TESOL, and have to be no older than 40. For further information, call or write Takeshi Nozawa, 5-3-11-301 Shinohara-minami-machi, Nada-ku, Kobe, 657, tel: 078-802-1064 (h) or 078-947-1151 (w).

(KOBE) Proctor & Gamble, Far East, Inc., is accepting resumes for a full-time training position in our Akashi Plant just west of Kobe. Position will begin in August 1992. Persons with EFT/ESL qualifications and at least two years experience in Japan are invited to apply. Experience training English in a business and/or technological setting is preferred. The position is part of a training team developing a language/culture program in a factory and administrative offices setting. Specifics: competitive package includes housing and biannual bonuses; sponsorship available; 40 hours/week (no weekends); some evening classes. Send a resume

and two letters of recommendation to: C. Fitzgerald, P&GFE, Akashi Plant, 6 Minami-futami, Futamicho, Akashi-shi, Hyogo-ken, 674. Qualified applicants will be contacted for an initial telephone interview (please indicate best times for being reached on the phone).

(MATSUYAMA) Matsuyama University, Matsuyama, Japan, is seeking one EFL instructor, starting April 1, 1993, to teach freshman and sophomore English. Native speaker of English with an MA in TEFL. Knowledge of Japan and/or experience in teaching Japanese students helpful. Six classes/week. Two year non-renewable contract includes salary (roughly ¥4,388,700/year), airfare to and from Matsuyama, partial payment of health insurance, ¥630,000 for research funds, and other benefits. Resume, transcripts, and copy of diploma

should reach us by Sept. 20, 1992 (these will not be returned to the applicants). Address: Yukio Takeichi, Registrar, Matsuyama University, 4-2 Bunkyo-cho, Matsuyama, 790, Japan.

(SHIGA-KEN) Japan Center for Michigan Universities invites applications for part-time positions (two to three hours, two days a week) in its English Language Program in Hikone. Positions start in September, 1992. Salary: Competitive, with transportation expenses provided. Requirements: an MA in English, TESOL, or Linguistics with EAP teaching experience desirable. Send resume and supporting documents to: Director, English Language Programs, Japan Center for Michigan Universities, 1435-89 Ajiroguchi, Matsubara-cho, Hikone-shi, Shiga 522, Japan.



**Share Your Ideas
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Do you have good ideas for use in the classroom? Why not share them with colleagues through the My Share column. Write them up according to the guidelines in the January issue of *The Language Teacher* and send them to My Share editor, Elizabeth King (address p.1 of this issue).

MEMBERSHIP INFORMATION

JALT is a professional organization dedicated to the improvement of language learning and teaching in Japan, a vehicle for the exchange of new ideas and techniques and a means of keeping abreast of new developments in a rapidly changing field. JALT, formed in 1976, has an international membership of over 4,000. There are currently 36 JALT chapters throughout Japan (listed below). It is the Japan affiliate of International TFSOL (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).

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 1,000m², an employment center, and social events. **Local chapter meetings** are held on a monthly or bi-monthly basis in each JALT chapter, and **National Special Interest Groups**, N-SIGs, disseminate information on areas of special interest. JALT also sponsors special events, such as conferences on Testing and other themes.

Chapters -- Chiba, Fukui, Fukuoka, Gunma, Hamamatsu, Himeji, Hiroshima, Hokkaido, Ibaraki, Kagawa, Kagoshima, Kanwawa, Kobe, Kyoto, Matsuyama, Morioka, Nagano, Nagasaki, Nagoya, Nara, Niigata, Okayama, Okinawa, Omiya, Osaka, Sendai, Shizuoka, Suwa, Tokushima, Tokyo, Toyohashi, Utsunomiya, West Tokyo, Yamagata, Yamaguchi, Yokohama.

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 (¥7,000) includes membership in the nearest chapter. **Joint Memberships** (¥12,000), available to two individuals sharing the same mailing address, receive only one copy of JALT publications. **Group Memberships** (¥4,500/person) are available to five or more people employed by the same institution. One copy of each publication is provided for every five members or fraction thereof. 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 Office.

CENTRAL OFFICE:

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Tel.: (044) 245-9753 Fax: (044) 245-9754 Furikae Account: Yokohama 9-70903, 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き、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4,000名以上の会員を持ち、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、各支部の例会や全国的な主題別部会があります。

支部：現在、全国に36支部あります。(北海道、盛岡、仙台、山形、茨城、宇都宮、群馬、大宮、千葉、東京、西東京、横浜、新潟、金沢、福井、長野、諏訪、静岡、浜松、豊橋、名古屋、京都、大阪、奈良、神戸、姫路、岡山、広島、山口、徳島、香川、松山、福岡、長崎、鹿児島、沖縄)

研究助成会：詳細はJALT事務局まで。

会員及び会費：個人会費 (¥7,000) - 最寄りの支部の会費も含まれています。共同会費 (¥12,000) - 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 (¥4,500 - 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、端数は切上げます。賛助会員 - JALTの活動をご支援下さる企業や法人の方々には賛助会員としてご入会いただけます。申込方法、及び特典などの詳細については事務局までお問い合わせ下さい。

入会申し込み：綴じ込みの郵便振替用紙 (口座番号 - 横浜9 70903、又は京都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付けています。

JALT事務局：〒210 神奈川県川崎市川崎区貝塚1-3-17 シャンボール第2川崎305号

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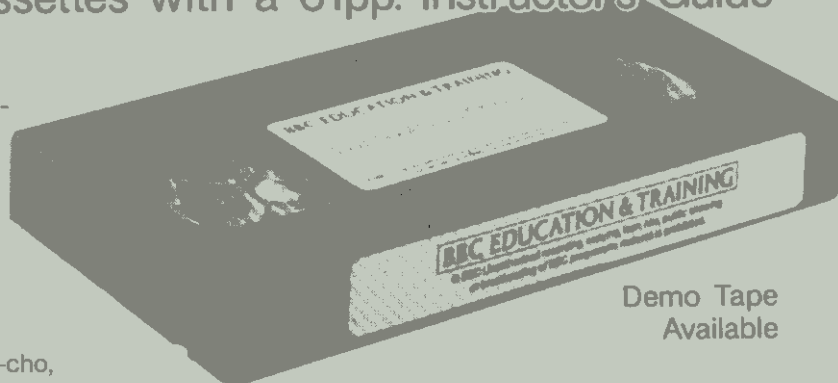
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