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THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS

*Suggestopedia:
The global artistic approach*



JALT

Current Trends in Language Teaching

Georgetown



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The School of Languages and Linguistics

SPECIAL Education Event for English Teachers



Invitation Summary

[Qualification]	English Teachers
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[Enrolling Fee]	¥15,000
[Application Deadline]	July 31
[Schedule]	10:30~12:00 Plenary Speech 13:15~14:45 Workshop I 14:45~15:15 Coffee Break 15:15~16:45 Workshop II

Plenary Speech

Changing The Goals For Second Language Learning
Reflections on Implications
Professor Heidi Byrnes

Workshops

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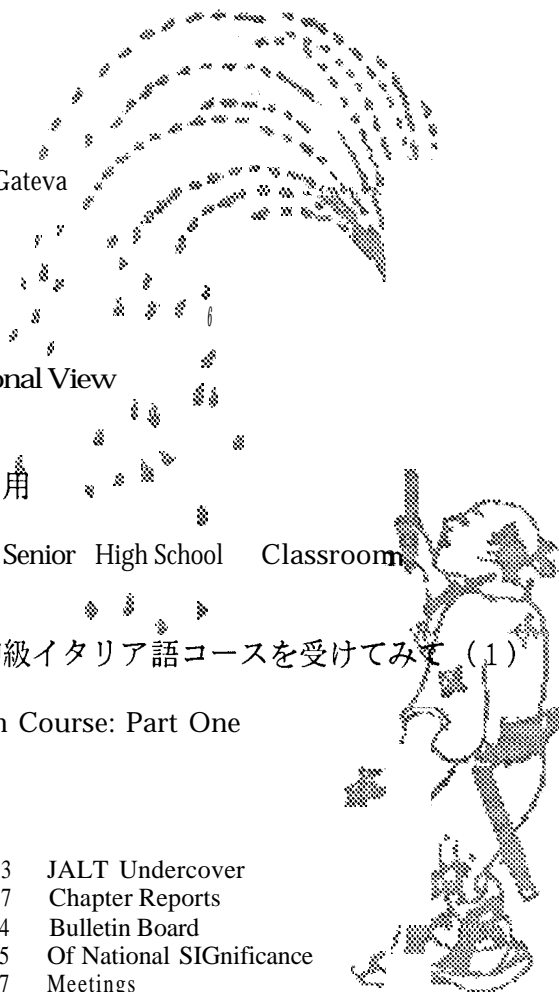
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The Language Teacher is the monthly publication of the Japan Association of Language Teachers (Zenkoku Gogaku Kyoiku Gakkai), a non-profit organization of concerned language teachers interested in promoting more effective language learning and teaching.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

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School children studying math in Bulgaria, senior citizens learning Spanish in the U.S., college students studying engineering in Japan—variations of Suggestopedia have been used to teach a variety of subjects to many kinds of learners around the world. This special issue will focus on the application of Suggestopedia to foreign language teaching, where it has been most highly developed and widely used. Suggestopedia was developed by G. Lozanov, a medical doctor and researcher of suggestion, and E. Gateva, a classical singer and linguist. The challenge they set themselves was immense—to develop an educational approach that would activate the generally dormant human reserves for memory, concentration, and creativity, and then utilize these reserves to accelerate learning. The unique background and talents of Gateva and Lozanov equipped them to develop a very different kind of educational approach based on the theory of positive suggestion and the integrated use of psychological, pedagogic, and artistic means.

During their years of research, Lozanov and Gateva experimented with many variants of Suggestopedia, and these variants were then further modified by others. Because of the many versions produced by this history of experimentation and adaptation, there exists a great deal of confusion as to what Suggestopedia actually is. We would like to make clear, therefore, that in this special issue, we are discussing the global-artistic variant which is now being taught by Gateva and Lozanov in their teacher training program. Almost all the writers in this issue have taken training courses in this variant and share here their experiences, insights, and experiments as students and teachers.

Setsubo Iki interviews Dr. Lozanov and Dr. Gateva about the history, theory, and practice of Suggestopedia. **Kazuhiko Hagiwara** gives a practical introduction for teachers who would like to experiment with this approach. **Barbara Fujiwara** reflects on the insights and challenges that Suggestopedia has offered her. In two Japanese language offerings, **Mami Nishi** discusses her experiments in using Suggestopedia with senior high school students, and **Isao Nakamura** reports on his experiences as a learner in an Italian course taught by Dr. Gateva. In **JALT Undercover**, **Leo Boudreau** and **Jennifer Deacon** review two recent suggestopedic publications.

Setsubo Iki, Sanno Junior College

Barbara Fujiwara, Doshisha Women's Junior College

算数を勉強するブルガリアの小学生、スペイン語を習う成人のアメリカ人、工学を勉強する日本の大学生—サジェストペディアは世界各地でさまざまな学習者を対象にいろいろな学習に用いられている。この特集は、その中で最も開発され、広く使われてきた外国語の教授法に焦点を当てている。サジェストペディアは医学者、暗示学研究者であるゲオルギ・ロザノフと声楽家、言語学者であるエバリーナ・ガテバによって開発された。人間の持つ記憶力、集中力、創造力などの潜在能力を活性化し、それらを活用して学習を加速させる教授法を開発するという彼らの目指した挑戦は無限のものであり、暗示に関する理論と心理学、教授法、芸術の三手段を統合的に用いる方法は、ロザノフとガテバの特殊な背景と才能によるといえる。二人は、長年の研究を通して多くのサジェストペディア教授法のモデルを実験しており、さらに他の人々によって修正されたさまざまなモデルも作られてきたため、現在のサジェストペディア教授法がどのようなものであるかという点に関しては、大きな混乱が見られる。

この特集号では、学習者として、また教師としての私たちの経験、洞察、実験の授業について言及する。**壹岐節子**は、ロザノフ、ガテバ両博士へサジェストペディアの歴史、理論、実践についてインタビューしている。**萩原和彦**は、サジェストペディアを授業に取り入れたい教師のために実用的な紹介をしている。**バーバラ・藤原**は、サジェストペディアを与えてくれた洞察と挑戦について書いている。日本語では、**西真美**が高校におけるサジェストペディアの授業の成果を、**中村功**がガテバ博士によるイタリア語コースの体験を報告している。さらに、**レオ・ブドロ**と**ジェニファー・ディコン**による書評も掲載されている。

バーバラ・藤原 (同志社女子短期大学) / 壹岐節子 (産能短期大学)

Interview: Georgi Lozanov and Evelyn Gateva

by Setsuko Iki
Sanno Junior College

Georgi Lozanov, doctor of Medical Sciences, is the founder of the sciences of Suggestology and Suggestopedia. Lozanov's work has spanned several fields from medicine to education. He is a physician, a neuropsychiatrist, and a psychotherapist, and has also worked as a brain researcher at the Bulgarian Academy of Sciences. He is a professor and director of the Centre of Suggestology and Development of Personality at the University of Sofia, Bulgaria. He has developed various suggestopedic methods for learning foreign languages and other subjects and has created some original psychotherapeutic methods for treating neurotic and psychosomatic diseases as well as some methods for meditative self-development.

Evelyn Gateva is in charge of the teacher training program in Suggestopedia and is a Senior Researcher at the Centre of Suggestology at the University of Sofia. She received her Ph.D. in Pedagogical Sciences from that university. She also has degrees in Italian and Spanish philology, and musical pedagogics. She has worked as a professional singer, giving concerts of classical music, and has created her own method for speech-vocal voice training for different specialists. She regularly teaches Italian courses, supervises teaching internships in Suggestopedia, and does research on the influence of different kinds of art in Suggestopedia (see review of *Creating Wholeness Through Art* in JALT Undercover).

Dr. Lozanov and Dr. Gateva have published a number of articles and books on Suggestopedia, separately and together (see references in Fujiwara and Hagiwara this issue). They have recently established a Centre for Suggestological Training, Research, and Consultations in Vorarlberg, Austria, and it was there that Setsuko Iki interviewed them in August, 1992. Note: Explanations added by the interviewer appear in italics after certain terms. For further clarification, see Hagiwara.

Iki: People often tell me that they don't quite understand what Suggestopedia really is. I hope that this interview will help to clear up some of the confusion.

Lozanov: I think one of the reasons for the confusion is that, because of the political situation in Bulgaria, our contact with the West was terminated in 1979, a critical point in the history of Suggestopedia. My report on the new variant of Suggestopedia had been accepted by UNESCO which then sponsored a conference on Suggestopedia in Sofia. Around the same time, demonstration seminars were held in the U.S. and an experimental school program was begun in Vienna, Austria.

During the next ten years, we were unable to have contact with our colleagues in other countries, and Suggestopedia was developed by different people into their own variants, many of which were based on previous stages in my research. People combined elements of both our old and new variants with breathing exercises, guided imagery, Neuro-linguistic Programming, and other techniques.



What are the differences between your old and new variants?

Suggestopedia before 1970 was based on the old "clinical" variants and after 1971 on the new "global-artistic" variant. In the clinical variants, music was used only for the passive concert session (*students listen without looking at the text and teacher reads the lesson with baroque music as background*) and the room was darkened during the session; some instructions for relaxation were given; in the introduction the text was read in three tones (*normal, whisper, loud*); and only two props, a ball and a puppet, were used in the elaboration (*practice of new material*). On the linguistic side, the first experiments involved only memorizing words, then phrases or expressions, and later, short dialogues. The turning point was in 1971 when we began experiments with the new artistic variant, and we spent the next five years developing global-artistic Suggestopedia.

The clinical variants were, in many ways, logical and analytical, and emphasis was placed on the parts rather than the whole. This was limiting because the overall picture of the language was not presented, so I am against myself of 30 years ago! We made the artistic variant much more holistic and humanistic, therefore, more in accordance with the theory of Suggestopedia. Dr. Gateva has made each part of the lesson and the whole program into a work of art. She introduced entire pieces of music not only to the passive concert sessions but to the active sessions (*students read text and translation as teacher "performs" text with background of classical music*) as well. In the elaboration, we brought in a lot of props, games, songs, dances, and many other activities, reinforcing the emotions of the concert sessions. The textbook

consists of a complete story instead of separate words or phrases. The results of the global-artistic variant are far superior to those of the clinical variants in terms of communication skills, student satisfaction, and student motivation for further study.

The global-artistic variant is a very complex approach. What would you say is the most important characteristic of Suggestopedia?

The first aim of Suggestopedia is to discover and activate the reserves, that is, the potential abilities of the human brain and personality. If we don't activate these abilities, it is not Suggestopedia. The activation of the reserves includes increasing control of physiological and psychological functions such as hyper-memory, creativity, control of pain, and so on. Actually, it enables us to increase our powers of self-control more than we normally believe is possible, and to develop our personalities in many different areas.

You have done research on individuals who were able to use these abilities, which are usually held in reserve by most people, individuals who were able to perform incredible feats of memory, for example. Do you believe that everyone has these reserve capacities and that these abilities can be activated in regular classrooms?

Yes, everyone does. We know the brain has reserve capacities through many investigations made by scientists like Penfield, for example. My own experiments on suggestion in wakefulness and hypnosis also proved this. Yoga shows this, also. It's perhaps easier to understand if you think of the Olympics. Today's athletes achieve results that would have been unbelievable thirty or forty years ago. This alone shows the possibilities of future changes in all kinds of abilities. So, our belief system about what is possible is changing step by step.

It is a paradoxical phenomenon that activating the reserves in all areas has a good influence on health. Instead of feeling fatigue after exposure to large amounts of new information, one feels rather rested. Why? Our investigations showed that memorizing much more than accepted norms can calm the brain waves. The release of the potential abilities of brain and personality brings both the body and personality into better harmony and balance. This is why I began to experiment with ways of tapping the reserves so that people could learn without experiencing the tension, fatigue, and illness that may be felt in other learning situations. Being a physician and psychotherapist, I was concerned that people could learn more and be happier and healthier. That's the main point of my research.

Do you believe we should activate all the potential reserves? And is it possible to measure to what extent these abilities have been activated in language teaching?

No, we are not trying to activate the whole reserve capacity; we aim at only a part of the reserve capacity. The method has been developed so that the well-trained teacher will help the students achieve the proper level of alertness. It is not easy to measure to what extent the reserves of the mind have been activated. In Suggestopedia we can only judge by the results of our teaching, that is, the degree to which the students become communicative and can understand and use the information they have received.

How do you tap the reserve capacities?

To discover the reserves, we have to follow the laws of the brain functions. The human brain is constantly moving from one level of alertness to another, depending on many internal and external influences, associations, emotions, etc. Our whole brain, including cortex and sub-cortex, is functioning globally. It analyzes and synthesizes simultaneously. Although our materials take linguistic analysis into account, "brain-compatible learning" is the foundation upon which Suggestopedia is based. Therefore, everything, including the materials, the learning process, the teacher's behavior, has to be in harmony with the globality of the brain functions.

The large amount of material given in Suggestopedia satisfies the needs of the brain because it gives the brain the possibility to choose by itself. Naturally, people are afraid of the large amount of material and may feel confused because it contradicts their beliefs and the social norm, but we don't have to worry about that because the brain absorbs everything on a conscious or paraconscious level. The students do not have to try to analyze or memorize everything, because the brain is operating by itself and creating memory tracks. Because the large amount of material is not given randomly but in a carefully ordered and structured way, the brain soon adjusts itself to the new system.

We are talking about the brain but we have to remember that we are not just dealing with the brain alone in a mechanical fashion. We are communicating with the brains of individual personalities, and each personality reacts globally as well. So we are activating the reserves of the whole personality, with its psychological and physiological peculiarities, and with its individual differences in expectations, motivation, logical and emotional reactions, preferences, and so on.

Yes, I have seen many examples of individual differences in response to my own teaching with Suggestopedia. When the students are given a large amount of language, each student absorbs what relates to his or her own personality and interests,

You can be sure that the more material that is offered, the more students absorb. In order to accelerate learning, we need to consider the role of suggestion in the teaching process. In communication in general and in the process of learning in particular, we are constantly surrounded by suggestive influences and factors to

which we react consciously or paraconsciously. In fact, we are always operating under all kinds of suggestive influences, internal and external suggestions. We cannot be free from them. We are conditioned by many external factors, such as the social norms of the society we belong to. These factors have led to the suppression of the reserves of mind. Therefore, discovering the reserve capacities which have been suppressed by family, parents, schools, the restrictions of society, etc. will help people free themselves from various external influences. So Suggestopedia is de-conditioning people, freeing them from the various ways in which they limit themselves. In Suggestopedia we should be careful not to impose any new limitations on our students.

Yes, we all know of cases of what you have called "didactogeny," educational traumas and phobias. In Japan, recently, there have been an increasing number of children who refuse to go to school.

If students have negative emotions or associations toward learning, we should try to offer positive suggestions which will induce positive emotions. As our Bulgarian proverb says, "Only a wedge can take out another wedge from the wood." This is what I call desuggestion, the new positive suggestions removing the old negative ones. Suggestive phenomena and suggestion as an element of communication have always existed, and the term, "suggestion," has been in use since the end of the last century. On the basis of my research into the mechanism of suggestion and the laws of suggestive phenomena, I developed Suggestology, the science of suggestion. In the beginning, I was investigating from a medical and psychotherapeutic point of view but step by step I moved away from the clinical use of suggestion. Now I am only working on non-clinical suggestion, the mode of suggestion in everyday life, because in education, hypnosis or programming should never be used. We have to devise a teaching process in which our brain and personality are free to choose whatever inputs they prefer. I think the best form of suggestion for this purpose is art. Art has great suggestive power, and, therefore, we are greatly indebted to Dr. Gateva for introducing various forms of art into Suggestopedia.

Gateva: Art helps us to offer a great amount of information in various ways. People have different inclinations towards paintings, music, sculpture, and other art forms. Since most people do accept art, the different forms of art help different people to absorb the new information in different ways.

Dr. Gateva, in your recent book, Creating Wholeness Through Art, you talked a lot about the different forms of art as semiotic systems. Could you please explain why semiotics is important in Suggestopedia?

It is generally thought that art is easy to understand and describe, but I don't agree with this notion. I think each

form of art is a semiotic system and should be discussed as such. Music is also a sign system like our native language. Painting is another language which can give very quick information in a momentary impression. We can relate ourselves to the past, present, and future through the variety of classical paintings. I believe that at the bottom of the different semiotic systems there is something universal, a

kind of pan-human language. Learning a foreign language is accepting another semiotic system. In Suggestopedia we use many different semiotic systems in a global way because we believe that the use of many means—pictures, sounds, math, movement—assists in the sending and absorption of large amounts of information. The problem is how to be efficient in our work: how much, when, where, how, and so on. In order to encourage flexibility, we do not stay long in one semiotic system. We are not afraid to use translation and grammar in our teaching because they are also semiotic systems, and each system can aid the others if we employ the different systems skillfully.

What are your criteria for choosing "classical" art?

Art which is not new, which has stood the test of time. Classical art is based on the Golden Section, that is a harmony of proportion which is also the law of nature. The music of the great composers, for example, has incorporated elements of music from all over the world and has universal appeal.

Lozanov: The use of classical music began with my research on different levels of relaxation. In the clinical variants, we used some relaxation techniques and some slow pieces of music in our teaching. But later the results of my investigations showed that about 20% of the subjects did not have an increase in alpha waves and yet they were able to memorize better. I realized that using deep relaxation techniques to the point of producing alpha waves was not necessary for learning. The use of music was sufficient, as it helps create various levels of relaxation. To choose the most suitable pieces, Dr. Gateva investigated more than 100 different pieces of classical music, testing them one after another.

Gateva: I chose the most important or typical pieces of the greatest composers and experimented with them on different age groups, using various kinds of tests, and finally selected the pieces which my research showed have the most beneficial effect on learning.



(Interview cont'd on p.12.)

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An Invitation to Suggestopedia

by Kazuhiko Hagiwara
Griffith University

If you are a language teacher interested in Suggestopedia, you may wish to try this approach but at the same time you may be wondering whether and how you can use it. What are the essential elements of Suggestopedia? What do suggestopedic teachers really do? What are the requirements to become a suggestopedic teacher? Drawing on my experiences as a teacher trainee in Bulgaria and my work in applying this approach to my Japanese course in Australia, I will give you some ideas on how to get started with Suggestopedia. Before discussing some of the important theoretical concepts of Suggestopedia, I invite you to observe four scenes from an ideal intensive Japanese course taught with Suggestopedia.

Scene I: First Day Introduction

In the morning, twelve students were waiting in the classroom for their teacher. They had never studied Japanese before and this first lesson was also the first time for them to meet each other. They felt a little excited and tense as they waited for the lesson to begin. They had some expectations about what would happen because they had already received information on how the method would work. The best possible environment that the teacher could prepare had been created in the classroom—a quiet room of an appropriate size full of light and fresh air with Japanese art and tourism posters on the wall, plants in the corners, and chairs arranged in a semi-circle.

"*Ohayo gozaimasu!*" The teacher came in with a big bag. He started saying something in Japanese as if he naturally believed that the students would understand him. As he talked, he started to show the students the things he had in his big bag. First, he pulled out a puppet which he introduced as "*Kintaro*," one of his good friends. The teacher kept talking as one thing after another came out of his big travel bag, things he called, *kamera*, *pen*, *pasupooto*, *booru*, *wain*, *biiru*, and so on. The students began to relax as they found they could understand what the teacher was saying. Besides, he looked so cheerful and happy that the students began to feel the same way. He seemed to be saying, "What's this? This is a camera. Oh, it's an Olympus. It's a nice one. I'll take your picture. Smile! Um, excuse me, sir, would you take a picture of my friend and me, please? Thank you." "Hey, look, this is my passport. Who is this? It's me. Oh, how strange I look in this picture. It's embarrassing!" "What's this? Oh, it's a bottle of wine. It's a nice wine. I like it but I don't drink too much. It's awful having a hangover."

The students could clearly guess what the teacher was trying to say from the gestures and facial expressions he was making and from the real things with

familiar names he was showing them. Some unusual things also came out of his bag—a real telephone receiver set with which he called home and reported that he had finally arrived in Australia; a real stone and a rubber sponge that looked like a real stone, but he said, "*Iie, chigaimasu*," (No, it isn't); a miniature dinosaur which he introduced as another one of his friends; and so on. The students were getting an initial idea of Japanese grammatical structures as well as of the names of things. The teacher sometimes asked the students what the things were but he didn't seem to expect that they would reply. When he asked questions, he looked vaguely around the classroom, never pointing to a particular student. However, some students spontaneously began to guess the names of things, saying "*Telephone desu*." Then the teacher took that word and said in Japanese, "*Close! You've just missed, DENWA desu*. Yes, *kore wa denwa desu*. But wait. Oh, you speak Japanese! How nice! That's excellent! *Ii desu ne!* By the way, everyone, do you know what *iidesu ne* is? Guess, guess. What is it? 'Good' in English? Yes, that's right! *lidesune!* Let me hear you say *iidesune*, OK? Now, all together, one, two, three, *IIDESUNE!*"

While talking to his students, the teacher frequently encouraged them with short phrases such as *Daijobu desu yo* (that's all right, don't worry), *Wakarimasu ne* (now you understand), *Dekimasu yo* (yes, you can), *Hora, dekimashita, ne* (see, you did it), and *Kantan desho* (easy, isn't it?). Phrases with a negative meaning were carefully omitted from his speech. For example, he seemed to avoid adjectives such as *muzukashii* (difficult) or *taihen* (fatiguing) to describe his course or its content. English was not strictly prohibited in the classroom, and students could ask the teacher or their classmates questions in English. The teacher, on the other hand, tried to answer in Japanese or with gestures as much as possible, although he, too, did not seem to prohibit himself from using English when it was necessary. He used English to correct misunderstandings or to briefly explain important grammar points. However, when he explained in English, he spoke softly to imply that it was a special service to the students. Although the students were free to use English, they began to try to speak Japanese because the world of Japanese language that the teacher was involving them in seemed very interesting and enjoyable.

Finally, the teacher took a set of cards out of his big bag and said in Japanese, "I have some important documents here. Look. What are these? They are *hiragana*." The Japanese phonetic characters were written separately on each card. The teacher turned his back to the students and started reading the cards one after

another as if he were reading a secret report. However, the students could see the cards over his shoulders. After he read the five cards of *a*, *i*, *u*, *e*, *o* three times, he silently showed them to the students. When the students started reading them, he turned to them with a look of surprise and said in Japanese, "What? You can read *hiragana* already! What a surprise! You can do everything. OK, let's read them together." He showed *ka* and then *ki*. Some students guessed that the next one was *ku* and that it was followed by *ke* and *ko*. The teacher joined them and invited the others to read together.

After the teacher finished introducing all the *hiragana*, the telephone suddenly rang. Someone in Japan was calling him. "*Moshi, moshi*," (hello); the teacher started to talk to someone on the phone. He seemed to be talking about making a film and he sounded very happy to report that he had found a group of good actors who could speak and read Japanese.

After the teacher hung up, he had his students choose Japanese *namae* (names) and *shigoto* (jobs). He showed them a large poster on which were written Japanese names and occupations both in *hiragana* and the alphabet with their English translations. He read all of the names and jobs, inviting the students to follow him. Students could choose any name and occupation they liked from the poster or select others by asking their teacher in English. Some students used Japanese interrogative structures, asking "Fire fighter wa nan desu ka?" (what is fire fighter?). The teacher cheerfully re-

plied, "*Shoboshi desu*," and added it to the list.

During the class, the teacher always seemed to be very careful not to scare anyone or to insult anyone. Without expecting anyone to speak or read Japanese correctly at this stage, he just tried to wait for the right answer to come out somewhere in the class as if he considered the whole class as one brain. When the answer appeared, the teacher's face was full of happiness, and he praised all the students. Because students were free to take what they were given, some sort of specialties emerged in the class, which meant that each student could work from his or her strong points. Indeed, each student seemed to have a different vocabulary, depending on his or her interest. One student would surprise the others with a vocabulary item, and then another would do the same the next moment, and this process seemed to be a good stimulation for the group. The teacher used a great deal of energy to create good human relations in the class so that students would help and praise one another.

Scene 2: The Concert Sessions

After a short break, the students returned to their seats, and then, the teacher entered the classroom calmly and quietly. This time, his manner seemed quite different than when he had come in to do the introduction. It was somehow more prestigious and solemn. He gave each student a copy of the textbook, a long play consisting of several acts. He told the students in Japanese that he was going to read the first act in the textbook twice



with classical music in the background. During the first reading, students would hear and follow the text in Japanese while referring to the English translation on the right side of the page. The first chapter was written both in Japanese and romanized characters so that beginners could read it.

The first reading started with the cheerful sounds of the Mozart's Fifth Violin Concerto. Before beginning to read, the teacher stood quietly, allowing the students to listen to the music until the opening musical passage ended. The teacher read slower than normal speed, but the reading itself was dynamic. His voice was very different from the one he used in normal speech. It sounded more like the voice of a poet at his recital or that of an Italian opera singer. He mobilized all the variations his voice could produce, although his voice could be clearly heard even when he spoke in a whisper. He seemed to use his voice in harmony with the music rather than with the intonation and meaning of the language. However, he emphasized certain underlined words or phrases with pauses and stress to mark their importance. Reading 15 pages of the text took approximately 20 minutes.

Before beginning the second reading, the teacher suggested that the students not look at the text but try to imagine what was happening in the story. He told them to feel free to listen either to the music or his voice or both. The music began. This time it was an organ piece from J. S. Bach's Fantasia for Organ in G Minor BWV 572. The teacher, with his eyes closed, was sitting calmly on the chair. When the introduction to the piece finished, he started the second reading. His voice was as clear as during the first reading, but this time he read with natural intonation and speed. This reading lasted approximately 12 minutes. When he finished the reading, the teacher quietly left the room. While some students slowly opened their eyes to prepare to go home, others continued to listen to the music.

Scene 3: The Elaboration

Most of the lessons in the intensive course were spent on elaboration. Every elaboration class was full of a variety of teaching techniques and activities, and these were used in an integrated fashion rather than separately. In other words, the teacher seemed to try to maintain and review all the things that had been learned in previous activities, often by placing reminders somewhere in the classroom. For example, the day after the teacher had given students a drawing task to symbolize some abstract words or phrases, the students found their "masterpieces" on the wall with the real art posters. That day, the teacher used those expressions many times, but the students could easily comprehend or even use them just by glancing at their own pictures. These pictures were removed a few days later, but some students could recall the expressions just by looking at that section of the room.

Many different types of reminders of class activities occupied various spaces in the classroom. A verb

conjugation list on an easel was next to a large plant. A colorful noun list was on the back wall between two art posters. A 3D map of a town with miniature shops and their goods lay on the right back corner table. Items from the teacher's big bag were placed on the rug in the center of the floor. A Japanese restaurant menu with some plastic replicas of Japanese food were on the left side table. Portraits of a Japanese family with their names were hung on the left side wall. Every item reminded students of something important they had done or learned in the previous class activities.

Students' roles were naturally decided in the class. One student was always respectfully invited to conduct the other students in singing as he had chosen conductor as his occupation. Another student was asked for advice when anyone felt sick or tired because he had chosen to be a doctor. In the group, there were a *haiku* poet, a *sushi* master, a bank clerk, a sumo wrestler, a judoka, a retired merchant, and so on. Some had clear roles to play in class activities and others did not. However, the teacher provided all of the students with tasks in which they were respected or praised by others in some way.

As part of the elaboration, the students read the textbook play together with the teacher. The students would volunteer for the various roles, and the teacher encouraged them to read dramatically. Each role in the text had its own props such as black eye glass frames for the "father" and a pink scarf for the "mother." The teacher made sure that all students had an opportunity to read part of the story. When the students mispronounced words, the teacher corrected them in a soft whisper, allowing them to correct themselves or not as they wished. Sometimes the textbook reading was followed by a role play in which students were provided with costumes and wigs to make the drama more realistic.

Scene 4: Summary

At the end of each chapter, the students read and translated a story which reviewed all the major grammar and vocabulary items in the lesson. Before having the students read this story, the teacher would introduce it with illustrations and props. Then students would be invited to create their own stories around a theme or a prop, and class the next day would begin with these stories.

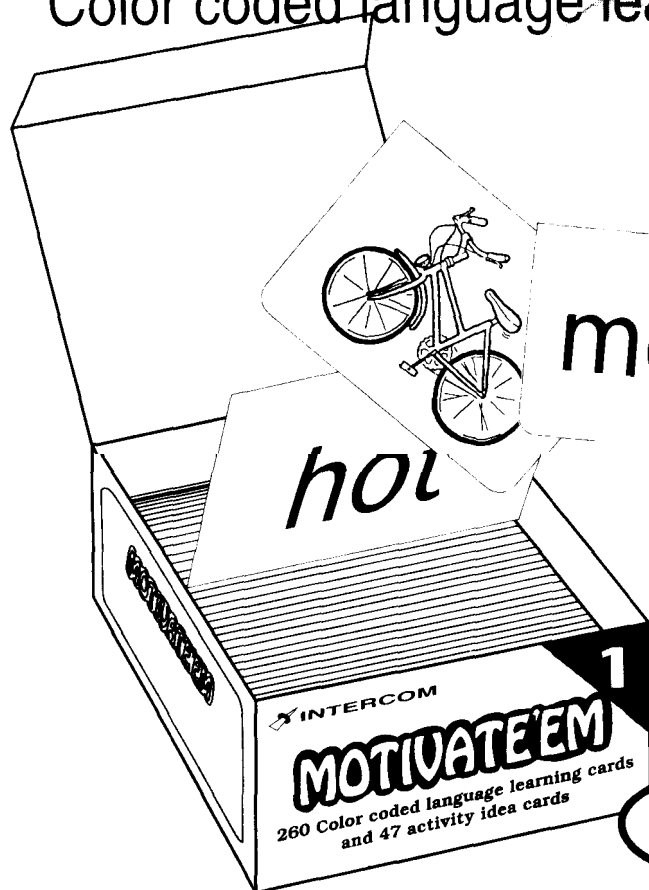
The Role of the Teacher in Suggestopedia

As can be seen from the scenes above, the role of the teacher, the "motor of the suggestopedic machine," is crucial (Gateva, 1990b, p. 91) because a large part of a suggestopedic course depends on the suggestive effect of the teacher's behavior, both verbal and non-verbal. A teacher in a suggestopedic course not only radiates effective suggestive stimuli, but also coordinates environmental suggestive stimuli in a positive way for students to learn.

One of Suggestopedia's unique goals is to release learners' minds from the existing framework of the "social-suggestive norms" (Lozanov, 1978, p. 252).

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Learners have commonly set a limit on their abilities by following the guidelines of the suggestive norms which are often considered common sense in a given society. For instance, students may say, "Oh, it's too late for me, I am too old," or "How can I remember that amount? Nobody can!" Suggestopedia sees these negative suggestions from the social-suggestive norms as inhibiting human potential and believes you can free your students' natural potential by replacing existing negative suggestions with positive suggestions. This is called the "desuggestive-suggestive process" (Lozanov, 1978, pp. 252-258). Teachers have quite a few "common sense" beliefs to remove such negative beliefs as "Study is hard," "You can only remember little by little," "Grammar is boring," and so on. Then, "Yes, you can," "Everything is possible," and "Study is fun" will be the new common sense in your classes.

Creating a State of Concentrative Psychorelaxation

One important task for a suggestopedic teacher is to put students in the state of mind called "concentrative psychorelaxation" (Lozanov, 1978, p. 258). Lozanov describes concentrative psychorelaxation as the optimal state of brain activity for learning in which the level of relaxation is neither too deep nor too shallow. The teacher needs to create and arrange different styles of activities to stimulate the students' minds in various ways so that **each** student has a chance to achieve this state of concentrative psychorelaxation.

Teachers can use all the interactive communicative activities in Suggestopedia, especially in the elaboration part of the lesson. Techniques such as role plays, games, and quizzes are all effective. Work on grammar such as verb conjugations is introduced with some physical movement and change of voice and through colorful posters of conjugation tables which are placed around the classroom so that you can use learners' subconscious area of memory called "peripheral perceptions" (Lozanov, 1982, pp. 149-150). All these activities are connected and harmonized in the course structure just as music that has several movements and motifs is performed with many different instruments orchestrated into one large symphony.

The Suggestopedic Lesson

The suggestopedic lesson is divided into four parts: introduction, concert sessions (active and passive), elaboration (development of the syllabus introduced in the concert sessions), and summary (Gateva, 1990b, pp. 94-95). Each part requires different skills on the part of the teacher, but, throughout the course, you as a suggestopedic teacher appear to be the director of a group of actors rather than a lecturer (Fujiwara, 1992, p. 283). Students choose new names and personal backgrounds in the course so that they can be released from their real life problems or status that, Lozanov believes, often work as factors against learning (Hagiwara, 1989). After your learners have chosen their new personalities, you will need to pay attention to group

dynamics to create and retain good human relationships, as demonstrated in the above description of the Japanese course.

Art in Suggestopedia

Suggestopedia introduces rich artistic elements into its teaching methodology and materials to stimulate learners' creativity (Gateva 1990a, pp. 54-55). Almost all the categories of art are included such as music, visual arts, and stage art. You use music as songs in the elaborations and as classical background music in the concert sessions. You hang colorfully made grammar posters among other art posters in your classroom, and sometimes you give the group drawing tasks. You move like an actor in the theater, use puppets like a show person, and read the textbook like a poet at his recital.

Concert Sessions

Another unique and essential feature of Suggestopedia is the concert sessions which helps students absorb the large amounts of information. You read the textbook solemnly and dramatically with specially selected classical background music. The list of specially selected classical music for suggestopedic concert readings is in Lozanov and Gateva (1987, pp. 73-77). In the concert sessions, the learners (listeners) are in a "pseudopassive state" (Lozanov, 1978, pp. 197-200); that is, they are physically relaxed and mentally activated. Listening to your voice in this state, as they follow the text and translation, learners absorb both the linguistic rhythm and meaning of vocabulary at once to create an accumulation of information in their minds.

Theory of Suggestopedia

When you apply your own ideas to your classroom, you must base them on the theory of Suggestology, which studies how the stimuli around us work as means of suggestion. Since there is no Suggestopedia without Suggestology, you should read at least the fundamental works of Lozanov and Gateva. I suggest you start with Lozanov (1982), a good summary of Suggestology and Suggestopedia, and Lozanov & Gateva (1988), a suggestopedic teachers' manual. If you have further interest, introductory books (Springer & Deutsch, 1985; Genesee, 1988) about brain physiology and cognitive science will give a better understanding of the utilization of whole brain learning in Suggestopedia.

Learning More about Suggestopedia

Finally, if you have time (and money), I recommend that you try to learn a language in a suggestopedic course, not only to observe a class session or two, but to take a whole course. In Japan, Sanno Junior College offers language and art courses taught suggestopedically and short teacher training seminars given in Japanese. Those who want to study Suggestopedia in depth can take training courses with

Dr. Lozanov and Dr. Gateva at their center in Austria.

Interested readers can contact:

Japan Association of Suggestopedia, Sanno Junior College, 6-39-15, Todoroki, Setagaya-ku, Tokyo 158, or

Dr. Georgi Lozanov, Postfach 32, A-6832 Sulz-Rothis, Vorarlberg, Austria

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Kazuhiko Hagiwara has taught Japanese in Japan, New Zealand, and Australia and has taken suggestopedic language and training courses with Dr. Lozanov, Dr. Gateva, and Alison Miller. He is doing research on the role of the teacher in the language classroom.

お知らせ

日本語編集者は、7月16日から8月20日まで、不在となります。The Language Teacher 9月号および10月号に掲載をご希望の原稿は、すべて、吉竹ソニア（〒181三鷹市大沢3-10-2国際基督教大学語学科）宛てに、お送りください。

The Japanese language editor, Naoko Aoki, will be out of the country from July 16 to August 20. All Japanese language manuscripts to appear in the September and October issues of The Language Teacher should be sent to Sonia Yoshitake, ICU ELP, 3-10-2 Osawa, Mitaka, Tokyo 181.

Naoko Aoki, Japanese language Editor



Alternative Proof-reader for The Language Teacher needed. For more details, contact Greta Gorsuch at 048-688-2446 (h).

(Interview cont'd from p. 5.)

Could you please explain why classical music assists the learning process?

Gateva: Of course we can learn without music, but music helps the students absorb the vast amounts of new information in several ways. First, it helps create a state of concentrative psychorelaxation because of the changes in the music itself and in the teacher's voice which follows the music. It distracts the students' attention from thinking about the fact that they are being given large amounts of new information and it also has a placebo effect, because the students believe that the ritual of the concerts will help them.

The structures, tonalities, and tempos of the great works of classical music are mathematically well-organized to be in harmony with each other and with the proportions of the Golden Section, and, therefore, the influence of the whole work is great. Classical music has philosophy behind it but it also gives us feelings that correspond to the natural feelings we have in everyday life. It is in accordance with the harmony of the brain, in which the parts and the whole are well-balanced. Music may not be grasped at once, but in the end, it uplifts us and gives us the experience of beauty.

Yes, but many young people don't like classical music, do they?

Gateva: It's true that classical music and art are distant from today's world, but we have found that the music young people hear in the concert sessions produce various associations and may later produce positive reactions, even after the course is over. Paintings from the past, too, are a little alien to young people, so it's better to present them on a peripheral level. But students remember them because they are connected to the content of the course, so that, even though there is no direct comment or explanation of the paintings, students are positively influenced by them.

Well, I have many more questions, but I hope this short interview will help people understand Suggestopedia better.

What Suggestopedia Has to Offer: A Personal View

by Barbara Fujiwara
Doshisha Women's Junior College

A method is basically somebody's "conception of practice". . . . It helps me to become clearer in my beliefs, and to make those basic decisions about what is going to constitute my philosophy in the classroom. Methods should be used as stimuli for reflection on our own practice. (Larsen-Freeman in cox, 1992, p. 4)

Learning about Suggestopedia through books (Stevick, 1980) and presentations, and experiencing it as a language learner (Fujiwara, 1989) and teacher trainee have provided me with a wealth of stimuli for reflection on my own teaching practice. Lozanov's theories on learning have given me a larger framework with which to understand my experiences as a learner and teacher, and Gateva's methodology has offered me new and different means with which to improve my teaching. In this article, I would like to share some of the insights and issues that I have found most significant in Lozanov's and Gateva's "conception of practice" by exploring questions that Suggestopedia has challenged me to ask myself. In particular, Suggestopedia has focused my attention on the social norms influencing learning, the use of positive suggestion and classical art, the functions of the brain and the unconscious, and the development of personality and creativity. My study of Suggestopedia has brought me to the point where I can ask questions in these areas, but I am still struggling to answer them, to actualize their meaning in my teaching. They probably represent, therefore, the growing tip in my evolution as a teacher.

How Can I Conteract Limitations on Students' Learning Potential?

Lozanov's (1982, pp. 148-149) emphasis on the need for both desuggestion and suggestion is the basis for my first question, "Do I understand and work to counteract the social and individual limitations on my students' learning potential?" The startling difference of the suggestopedic classroom environment and methodology helps free learners from social norms limiting their potential and leads them away from the "sick place" of educational trauma (Gateva, 1991, p. 65). It is clear that differences in social norms affect language learning if we compare the general attitudes toward language learning in places with positive norms like most of Africa and Europe, and places with negative norms like Japan and the U.S.A. Nida (1982, p. 42) describes the "natural" way of African language learning in which Africans "just take it for granted" that they

will be able to understand and speak a new language after a fairly brief exposure to it. On the other hand, national self-stereotypes like those in Japan, "We are bad at languages," or in the U.S., "Only certain gifted people can become multi-lingual," have an undesirable effect on individual attitudes.

In addition, individuals may place further limitations on themselves, sometimes based on comparisons with other students or on test results. In their self-evaluations, my students have expressed these limitations with comments like, "Everybody is good at listening and speaking but me," or "My TOEIC score was very low. I am bad at English." Even generally confident learners may have restricting self-images in certain skills. I have found, for example, that students who were stars in their junior or senior high school traditional English classrooms may find it so disturbing to begin again in the oral/aural skills, that they claim they can't physically hear the tape. I, on the other hand, often feel as if I can't see Chinese *kanji* characters, and, therefore, my acquisition of Japanese is very unbalanced.

Suggestopedia employs several techniques to counteract or desuggest these restrictions and to help students exchange their old belief system for a more positive one. Some of these techniques are outlined in the following section.

Using Positive Suggestion to Maximize Learning Potential

Suggestopedia encourages us to give positive suggestions through the classroom environments we create and the materials and methods we use (Lozanov & Gateva, 1988). Too often gray classrooms with chairs in rows suggest to students that they are in an educational prison or revive bad memories of earlier failures. The suggestopedic classroom in contrast is bright and cheerful, full of art and travel posters, colorful grammar paradigms, interesting realia, and amusing props and toys. Creating a classroom like this is not very easy in a teaching situation like mine where I have to use and share various classrooms. I ask the college office to schedule all my oral English classes in the same room, and they ask me to get permission to decorate the room from all the teachers using it. Luckily, all my colleagues have agreed with and often welcomed the idea. I have organized a system of student assistants to help me carry my puppets and props, and I rotate the travel and art posters that I have been collecting over the years. I have made only cursory attempts at making posters for

peripheral learning, but my fellow trainees, Kristin Newton and Allan Tsuda, have given me a good idea for how to easily make artistic posters. They make posters on the computer and have them blown up 400 times and paste pictures on the large posters. As my students have a fairly good base in grammar, one of my future plans is to make “functions” posters with useful phrases and expressions.

Typical ELT textbooks are broken up into small dialogues or readings that convey the message that this tiny amount is all the student’s small brain can absorb at one time, whereas the first lesson of *The Return* (1991), the English textbook written by Gateva (see JALT Undercover), is about 20 pages long. The characters in the text are cultured, interested in many fields, and eager and quick learners of other cultures and languages. The concert sessions (see Hagiwara, this issue), at which large amounts of new information are presented, not only promote whole-brain learning but also have a placebo effect: “Classical music is going to help me learn.”

Suggestopedia has helped me become aware of and sensitive to the suggestions that I give to students through the things I say and the gestures or facial expressions I make. Even so, I still catch myself making negative suggestions like, “Japanese students usually have problems with the *r* and *l* sounds” or “This task is a little difficu....uhh, different.” I can only wonder what non-verbal negative suggestions I am giving as these powerful suggestions often lie below the conscious awareness of both giver and receiver.

One of my most memorable experiences as a teacher trainee of Suggestopedia was when we each had to sing alone a few lines of a song. I was gripped by a strong feeling of panic and inadequacy as I had received a number of negative suggestions about my singing over the years. (“What song is that you are singing?”) I sang a verse, and then Dr. Gateva looked at me and said in Italian, “Try again. You can do it. Say to yourself, ‘I know my work.’” Her beam of positive belief broke through my inhibitions and fears, and I sang much better the second time. What did Dr. Gateva do? Another trainee commented, “She zapped you with her energy.” It’s hard to analyze or describe what Dr. Gateva did exactly, but several times during my teaching internship in Austria, I felt a similar transfer of energy and confidence originating in Dr. Gateva’s vision of my potential.

These experiences inspired in me the strong desire to use the power of positive suggestion to help my students overcome the fears and hesitations they bring to their English classes and to give them the feeling that, “Yes, I can. I can understand English. I can speak English. I can master English. I CAN!” In my training class in Austria, I was faced with a test case, an older man who was a real beginner in a class of false beginners. His favorite words were, “*Ich verstehe gar nichts.*” (I can’t understand at all.) I thought to myself, “Oh, dear, time to start beaming that positivencrgy.” While

I can’t report any amazing transformations, I did notice that about halfway through the course, the student’s non-verbal feedback showed that he was understanding what I said. However, his actual ability had not yet changed his perception of himself as he would still occasionally mutter, “*Ich verstehe nicht.*” I am still struggling with the question of how to break through the thick armor of limitations with which such students surround themselves. The placebo effect of the rituals of the concert sessions is helpful here as it’s often easier for the student to believe in the power of classical music than to trust in his/her own powers, and indeed, “Mr. Can’t Understand” was extremely attentive during the concert sessions.

How Does My Teaching Utilize the Brain and the Unconscious?

The concert sessions highlight another contribution Suggestopedia has made to education by providing some answers to the complex question, “How does my teaching take into account the functioning of the brain and the unconscious?” Suggestopedia uses classical music and art to involve the whole brain (Damasio & Damasio, 1992, pp. 63-71; Rico, 1983, p. 69) in the act of learning. The large quantity of linguistic information given from the very beginning provides the brain with a picture of the whole of the language as well as examples of the specific parts such as structures and functions, thus providing material for both the synthesizing and analyzing functions of the brain.

Suggestopedia explores and exploits the role of the unconscious in learning and thus helped me make sense of my experiences as a language learner and my vague feeling that my unconscious played a substantial role in my own language learning. One experience that showed me very clearly that a lot of learning can take place without conscious effort occurred when I spent Christmas vacation in Hawaii with my family during my junior year abroad in Germany. I did have a couple of German texts with me and would occasionally lift my eyes languidly from the ocean to look through them. Though I had imagined it would take me a while to get back into German, I was surprised to find on my return that appropriate and correct German rolled out of my mouth. “Your German has improved a lot,” my friends said. What happened? My theory is that during those relaxing three weeks in Hawaii, when I was not under daily pressure to understand and speak German, my brain was actively analyzing and synthesizing the input it had received in the preceding six months.

I had another significant experience when I was teaching English to Vietnamese refugees once a week. I usually stayed overnight at the refugee camp, and, in the evening, students would visit me and sing their beautiful and haunting Vietnamese songs. At that time, I was completely uninterested in learning Vietnamese as my energies were directed toward learning Japanese and it seemed unlikely that I would ever be able to visit

Vietnam. Nevertheless, one day, after I had returned from the camp and was sitting quietly at home, I began to hear Vietnamese in my head, a kind of internal cassette, which seemed to have all the complicated Vietnamese sounds and tones. I heard it but I couldn't understand it. Later, I experienced the same phenomenon when I did my "homework" for Dr. Gateva's Italian course. Sometimes, when I quickly read through the text before going to bed or upon arising in the morning, I felt I could hear Dr. Gateva's voice reading the text in a very natural Italian accent, an internal echo from the concert session.

According to Gateva (1990b, p. 97), the greatest part of the linguistic content of the course is actually acquired during the concert sessions in which the long lessons are read twice by the teacher to the background of classical music. Lozanov (1990a, p. 161) reports that, because of their different backgrounds, abilities, and interests, different learners will spontaneously absorb different amounts and parts of the linguistic input during the concert sessions and will have the opportunity to acquire the rest during the other parts of the lesson. I found this to be the case both as a learner and as a teacher. In our Italian class, for example, I had to put all my guessing strategies to work while a classmate, Santino Altobelli, described his exploits on the soccer fields. Evidently none of the sporting vocabulary in the text had found a place in my unathletic unconscious. One of my Austrian students surprised me the day after the concert by suddenly reciting a slightly transformed line from the text, "I walk in beauty like the night."

Utilizing the potential of the brain and unconscious has been the biggest challenge of Suggestopedia for me. It is only by tapping the potential ability of the brain and unconscious to absorb large amounts of information through the use of classical art and music that you can teach suggestopedically; otherwise what you have is a varied and pleasant communicative approach with a little grammar-translation thrown in. I spent several years circling around this fact as I introduced various suggestopedic elements into my teaching but did not take the final step of giving the concert sessions. Before *The Return* (Gateva, Lozanov, & Konig, 1991) became commercially available, I could not find a suitable text that had a continuing story, long lessons, positive suggestions (no crimes!), and classical art. I tried writing my own, and this endeavor made me appreciate what incredible accomplishments Gateva's texts are. I had to create a story and characters, incorporate American cultural achievements, select classical works of American art, and decide on the linguistic content. I found I could not do all of these at the same time, and student response to my text was decidedly mixed.

But an even bigger obstacle than the text was the performance anxiety I felt at the idea of giving a musically sensitive and highly dramatic reading-for the active concert (see Fujiwara, this issue). I remember

attending a Suggestopedia seminar sponsored by the Goethe Institute in Tokyo. The opening strains of the music began, and several of the European teachers murmured in appreciation, "Haydn, 101." Another American teacher and I smiled at each other weakly. She told me later that she had once mixed up the tapes for the active and passive concerts and hadn't even realized. I nodded. It was something I could easily imagine myself doing. What I could not imagine myself doing was the reading-the thundering crescendo and the dramatic whisper. No, no, not me! In front of a group of people? No! "Yes," said Dr. Gateva, "you can do it, Barbara. Look, you are doing it! Don't worry about following the music at first. Just try to vary your voice!" Caught up in my self-imposed limitations like Mr. Can't Understand, I could scarcely believe it at the end of the course when my youngest student told me he thought I had performed the concerts very well. It was a very happy moment for me.

By giving the concert sessions and using art in the text and classroom, am I really accelerating learning? I honestly am not sure; I have to trust the intuitions, practical work, and research of Lozanov and Gateva and my own experiences as a learner and teacher. I want to use every possible means to help my students utilize their full learning potential and I believe I can rely on the artistic means that Gateva (1991, see review of *Creating Wholeness Through Art* in JALT Undercover) has developed since they are based on her solid study and cultured appreciation of many art forms, her understanding of suggestopedic principles, and her work as a musician, teacher, and researcher.

How Can I Promote Language Learning and Personality Development?

Suggestopedia's emphasis on the development of both the mind and personality leads to the next question, "How can I create a learning environment that is rich enough and deep enough to promote both language learning and personality development?" Suggestopedia creates a rich and deep context for holistic learning, and utilizes and stimulates different learning styles and the multiple "intelligences" postulated by Gardner (1983). The dynamic use of several different semiotic systems in Suggestopedia appeals to and develops the different intelligences, abilities, and skills possessed by individual learners. The use of music, songs, movement and dance, fine arts, drama, and poetry foster the musical, kinesthetic, spatial, and linguistic intelligences. Grammar, the logical-mathematical aspect of language, is taught directly and indirectly. What Gardner calls the intrapersonal and interpersonal intelligences are developed through the creation of new identities, work as an actors' troupe, and storytelling activities.

Gardner's (1983) theory of multiple intelligences came alive for me when I taught a month-long intensive English course in Austria under the supervision of Dr. Lozanov and Dr. Gateva. I had quite a varied group

including secondary and college students, manual laborers, a farmer, a government worker, and business people. We sang and danced to Gateva's beautiful songs, and the students acted out the text, using hats, costumes, and props. They created and told interesting stories based on postcards of works of art and the "friends," funny little stuffed animals. They played games like musical chairs ("First time in twenty years," a businessman told me), bowling, and grammar and vocabulary games. They did grammar drills and translated stories and jokes from English to German. The variety and quick change of activities seemed to keep everyone involved during the four-hour class and gave each student a chance to shine and a chance to try something new. I believe this intentional use of a variety of semiotic systems not only offers students alternative ways to approach the language but also stimulates new interests and self-perceptions.

The Suggestopedia classroom and materials immerse the student in the depth and richness of the target language and culture. During our intensive Italian course, Dr. Gateva changed our classroom every day so we always had new input for peripheral learning. By decorating the class with summaries of our stories and props that we used in our role plays, she helped to trigger and confirm the linguistic and cultural items we had been learning. Our Italian textbooks featured not only the usual travel situations but also biographical accounts of major cultural figures, excerpts of Italian poetry and opera, and beautiful illustrations of Italian architecture, paintings, and sculpture.

The great contrast between this artistic text and many ELT textbooks gave me a bit of a shock and caused me to reflect on my goals as an educator. Do I want to give my students in class what they are getting outside of it, that is, entertainment figures, pop songs, and mysteries, or do I want to offer them the "beauty, harmony and perfection" of the "classical treasure house" (Gateva, 1990a, p. 51) through the use of great works of art, music, and literature? In Suggestopedia, the achievements of the target culture in many fields become part of the content of the course (see the review of *The Return* in JALT Undercover) and they provide inspiration, appreciation for cultural diversity, and many different avenues for further learning.

As Gateva (1990b, p. 92) says, "The entire suggestopedic process from the beginning to the end is pointed at the creation of high and long-lasting motivation to learn and to achieve perfection, not only in the material learned, but in general." Suggestopedia has radically changed my life and interests and stretched me to the utmost as I work to achieve perfection in the psychological, pedagogic, and artistic means it employs. I now listen to classical music, take singing lessons (!), go to art museums, give puppet shows in class, and do a variety of other things I couldn't have imagined myself doing before. I am grateful to Suggestopedia for expanding and broadening my interests and motivating me with the lifelong goal of

perfection, and I would like to give these gifts to my students as well. I feel that, in a suggestopedic language class, I am casting the widest possible net for learners of all different types and sowing the greatest variety of seeds for further learning and development.

How Can I Help My Students Become Creative Language Learners?

Suggestopedia develops flexibility and creativity in both teachers and learners, bringing me to my final question, "How can I help my students become more flexible and creative language learners?" The learner of a new language in the target language environment is bombarded by large amounts of complex linguistic data. The suggestopedic class replicates this situation on a smaller scale, giving students large amounts of language from the very beginning, though the input is carefully selected for structural and functional utility and cultural content (for further details, see the review of *The Return* in JALT Undercover). The teacher also provides a steady stream of language, though striving to make the input comprehensible through the use of pictures, props, gestures, and international words. In the elaboration activities that follow the concert sessions, the Students work with selected parts of the language, but in all parts of the lesson students encounter the unknown. Thus, these encounters become ordinary so that students become more tolerant of new situations and linguistic items.

Learner flexibility and creativity are also fostered by the movement among semiotic systems, by the continual exposure to various arts, and by the creative and imaginative class activities. Before I was a language learner in Dr. Gateva's Italian class, I thought the idea of adopting new names in the target language was rather silly. I wanted my students to be themselves in English! But I found that, as a learner, I greatly enjoyed creating my new Italian identity, choosing my new name, hometown, occupation, and family. Almost every day, Dr. Gateva would begin class by asking for news and thus we created our own rich individual and group context. I was a doctor and drew on my interest in holistic health to imagine my news-trips to China, for example, to study *ki* healing. It was exhilarating to be in a world of make-believe, to take a break from being Barbara Fujiwara, language teacher, and instead be Chiara de Felice from Assisi, the Italian doctor whose clinic offered the best in Western and Oriental medicine.

Dr. Gateva had a huge supply of funny little creatures and pictures, both famous portraits and magazine photos, and we would choose the ones we liked and weave our stories around them. In this part of the lesson, Dr. Gateva would act in a manner similar to a Community Language Learning counselor, understanding our stories and restating them. She always appeared to be fascinated by what we were saying, and as a listener, I too was interested in hearing new tales of Dottore Orsini's young bride or of Agnesi's adventures

with her eight puppies. The large amount of language we had been given from the beginning meant we had the linguistic resources to create our stories, and our classmates' new identities provided the contextual clues to understand their often wildly unrealistic tales. As the course went on, Dr. Gateva withdrew to the sidelines, and we played a more active role in questioning and commenting on our classmates' stories.

When I began to use this technique in my classes, I found that most of my students were also interested in creating new identities and were amused by their classmates' stories. I discovered that this technique gave students freedom, stimulated their imagination, and protected their privacy. Some students' new identities were very similar to their real ones; others seized the opportunity to become a runner from Jamaica or a writer from India. Just as I have, some students have cherished their new names and occupations or have taken trips to their new hometowns.

Creating an imaginary identity freed students from the pressure to reveal information that they preferred to keep secret. In Japan, for example, age will reveal whether a person went to a cram school after graduating from high school; family will give information about divorced or dead parents, which can be a handicap; and in a business setting, information on universities or positions will quickly establish a pecking order. The class atmosphere becomes more playful and whimsical when simple questions like, "What do you do?," instead of eliciting 20 deadening replies of "I'm a student," evoke an interesting exchange of imagined information. Students in the past have created complicated family trees for their new families and extensive lifelines for their life histories.

In their evaluations, many students have commented that they enjoyed this aspect of the class very much. One student, "Anne," the writer from India, said her classmates' stories gave her "psychological insight" into their characters, a very befitting comment, I thought, for a writer. A couple of years after graduating, Anne wrote to me that she had quit her job and was going to translation school and still hoped to achieve her dreams of becoming a writer and traveling to India. Another student confided to me in a tapeexchange that she was changing her husband's occupation from lawyer to baseball player. "I don't think I can really marry a baseball player," she said, "so at least in Oral English class I want to be married to one." I believe this creative generation of new identities assists in the creative generation of language by increasing student investment and interest in the class and by encouraging students to play with the language. I have to confess that, as a teacher, I am often more genuinely interested in the students' new identities than in their real ones, and this undoubtedly has an effect on the verbal and non-verbal suggestions I give.

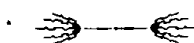
Conclusion

Suggestopedia's complex and interdisciplinary approach to learning and personality development has profoundly changed my teaching philosophy. Like most approaches, it includes theories of the nature of language and the nature of language learning, but in addition, it is based on insights from the fields of social science, semiotics, medicine, psychotherapy, and classical art. The richness, depth, and profundity of Lozanov's and Gateva's "conception of practice" offer all of us as educators the challenge to create a learning environment and methodology that will enable our learners to achieve their full human potential.

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LESSON 2 -

2.1 Conversation

Norio visits Greg's home and
Listen // Repeat // Listen

Greg: Here we are. T
Norio: It looks nice.
Greg: Thanks. Dad's
I'm home! Mo
Nice to meet y
How do you do
Greg: And that's my s
Norio: Hello, Monica.
Mrs.W: Say hello to No
Greg: Not yet, I guess
Norio: Yes, I see. Oh.
Greg: Well, there she
Norio: Mrs. Webster, o
Mrs.W: Oh! That was

Phrases for fluency

Substitution. Practice the s
What's that?
this What's this?
these What're these?
those What're those?
that What's that?

13.3 "Someone threw the rubbish out."

Examiner: Listen // Repeat

A: Someone threw out the rubbish.
B: Yes, Scott did.
A: Why did he throw it out?
B: I don't know.

Continue making questions. Look at page 69.

Sean switched on the light.
Sean woke up his roommate.
Mrs. Ruiz turned on the gas.
Mrs. Ruiz heated up soup.
Tami gave up French.
Tami took up English.
Scott cleaned up the yard.
Mr. Wong looked up the price.
Mr. Staris tried on a suit.
Mr. Bartley took back a new pair of shoes.
Mr. Bartley got back his money.
Mrs. Webb called up Alice.
Mrs. Webb put off an appointment.

13.4 "Cross out your name."

Look at page 70 and make phrases.

1. cross out	— cross out your name	9. turn off	— turn off the gas
2. put out	— put out that cigarette	10. take off	— take off your tie
3. throw out	— throw out the garbage	11. switch off	— switch off the light
4. knock out	— knock out Rocky	12. put off	— put off your appointment
5. put on	— put on your slippers		
6. try on	— try on a new hat	13. wake up	— wake up the kids
7. turn on	— turn on the gas	14. give up	— give up smoking
8. switch on	— switch on the TV	15. look up	— look up these words
		16. call up	— call up the teacher
		17. clean up	— clean up the kitchen

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高校英語におけるサジェストペディアの効用

西 真美

川口市立泉陽高校（定時制）

1. はじめに

かつて一年間、中学で教えた経験がある。中学一年生の英語に対する興味、関心は非常に高く、授業への参加も積極的で、雰囲気もととても楽しい。それが次第に、英語の授業は教師から生徒へ知識や情報を一方的に与えるだけで、一人一人の創造性を発揮する場はなくなり、生徒にとって受け身の授業になってしまう。

高校の授業でも生徒の受け身の態度は非常に根強く、生徒が積極的に取り組めるような教材作りを心がけるが、自己流によるアイディアには限界がある。とくに筆者が二度めに転勤した高校では、生徒の9割が、英語を嫌い、授業を受けるのが苦痛という状況であった。そんな時、サジェストペディアと出会った。本稿では、サジェストペディアを取り入れたことによって授業がどのように変わり、そして生徒がどう変わっていったかについて述べてみたい。

2. サジェストペディアという学習法

サジェストペディアは人間の持つ潜在能力（記憶力・創造性・身体的治癒力など）の解放を目指している。学習を単に認知面、あるいはそれに心理的側面を加えただけの捉え方をするのではなく、学習者を認知・情動・生理の3つの面から全人格的に捉え、学習者、教師、教材、学習環境を含め、学習のプロセスを再編成した「ホーリスティック・アプローチ（総合的な教授方法）」（壹岐1993 p.9）をとる。この学習理論は次の3つの原則と手段に基づいている。

三原則

- 1) 喜び、緊張からの解放、精神的にリラックスした状態における集中力の増大
- 2) 顕在意識と潜在意識の活用、及び大脳全体の活性化
- 3) 潜在能力とレベルに働きかける暗示的作用

三手段

1) 心理的手段

教師は学習者の潜在能力の解放、活用を目指し、学習過程において暗示を効果的に働かせることができるような雰囲気を持続していかなければならない。そして自ら「学ぶ喜び」を体験できるような学習内容やプロセスを提供しなければならない。

2) 教授学的手段

教師はクラスのレベルや内容に合わせ、コースの学習要素を全体的に統合し構成する。そして学習者が提示される多量の学習教材をもとに、目標言語の全体像を理解し、教材の基本的及び客観的な法則の概略を把握することができるようにする。

3) 芸術的手段

芸術（音楽、絵画、演劇など）は潜在意識のレベルに調和のとれた周辺知覚の情報を豊富に与える。そのため、心理学的

的に調和のとれた構成を必要とするサジェストペディアの学習には重要な役割を果たす。

授業過程

1) イントロダクション

イントロダクションは新しく学習する課の「導入」部分に当たり、その課の内容あるいは文法上の主要項目をごくかんたんに紹介する。説明、解説、質疑応答は一切行わず、会話や絵、ビデオ、パフォーマンスを用いて、各課毎にさまざまな方法で導入される。

2) コンサート・セッション

コンサート・セッションは、ロザノフ、ガテパ両博士の実験的研究に基づいて選定された音楽に合わせ教師がテキストを朗読するものである。

3) エラボレーション

エラボレーションはコンサートで導入された（主として潜在意識的な受容）教材の定着を図り、言語の運用及び応用力を高める（教材内容の顕在意識化）、いわゆる「練習」に当たる部分で、3段階のうち最も多くの時間が費やされる。（壹岐1993）

3. サジェストペディアを取り入れた授業

3-1 サジェストペディア導入以前の授業

サジェストペディアを取り入れる以前の授業は、(1)教科書が読めること、(2)教科書の内容を聴き取り、書けること、(3)内容が理解できること、を目標とした。そしてそれらの目標を達成させるための手段として、(1)教科書を声に出して読む、(2)テープを聴いて書き取る、(3)単語や文を書いて覚える、(4)訳出する、などを用いた。その他、教科書を読む時は、イントネーション、リズムに気をつける、単語や文の小テスト及び、リスニング・コンテスト、ロール・プレーの発表などを試みた。しかし、内容的に、いくら工夫を凝らしても、真面目な生徒、あるいは英語の好きな生徒はついてくるが、わからないことをやらされていると感じる生徒は、どんどん英語が嫌いになり、落ちこぼれてしまった。

3-2 サジェストペディアによる授業の目標と手段

サジェストペディアを取り入れるにあたり、目標を次のように変えた。(1)読み、書き、聴き、話す（基本的四技能）という活動が自分にもできるという自信を持たせる、(2)基本的四技能を身につけると同時に、英語を学ぶ喜びを一人一人が体験する、(3)自分から積極的に英語を学ぼうとする態度を伸ばす、である。そしてその手段として、(1)できるだけ教科書の教材を生徒の身近な話題と結びつけて提供する、(2)基本的四技能は、ゲームや芸術的な活動（絵を描く、音楽を聴く、劇をする、など）を通して習得させる、(3)生徒がリラックスして学べる環境（評価も含む）を用意する。

3-3 具体的授業例

高等学校では各学年で教えるべき教科書が決められているため、自由に教材を選ぶことはできない。しかし、次の点に注意し、準備をすれば、サジェストペディア的アプローチは充分可能であると思う。(1)ポスターや写真、絵、音楽により、さまざまな形で情報を与え授業を楽しく、期待感あるものとする。(限られた中で最善の環境を作るように努力することが必要である)(2)生徒を常に励まし褒め、ポジティブな態度をとる。(生徒の自尊心を傷つけるような言葉は決して用いない)(3)授業でやるゲームの目的を教師が念頭において行う。(授業が脱線しないための必須条件である)なお、基本的には、どの課もイントロダクションとコンサート(1時間)、エラボレーション(4~5時間)、まとめ(1時間)の計6~7時間(1時間=50分単位)で行った。サジェストペディアを始めた2学期の総時間数は47時間、3学期は31時間であり、扱った課は、第4課、5課、6課、7課、8課、9課、10課、13課である。なお、教科書は*Go English*(東京書籍)、対象は普通高校(全日制)1年生、3クラスである。

以下、いくつかの課を選び、授業の概略を述べる。

Lesson 4: *Andy's Hometown*

Emi と Andy の会話で Andy の出身地を紹介している課である。イントロダクションでは、カナダ出身の AET と教師の出身地、またキングコングやミッキーマウスのぬいぐるみを用いてそれらの出身地について英語で紹介した。黒板には、世界地図や、内容に関連のある写真、ポスターを準備した。エラボレーションでは生徒がお互いの出身地や、町の人口、名物、位置などを聞いて完成させる表を作り、早く4人の生徒に聞き終えた者から上り、というゲームをした。このゲームでは、生徒が自分では気づかない間に、話し、聞き、書く、という活動をするということになる。また、教室を自由に歩き、話しやすい相手を選んでやるので、英語で話しかけることに心理的プレッシャーがなくていいのではないと思う。

Lesson 5: *Shapes*

さまざまな形を表す表現と受動態を扱った課で、本文は姫路城を訪れるという内容であるが、教材として取り上げるには、おもしろみに欠けるものだったので、本文はやらずに、形を受動態で表現するオリジナルの文を作り、それを教材とした。例えば、*Madison Square Garden was built in New York. She was surprised to see the diamond engagement-ring.* などである。triangle, circle など、やさしいものから、hexagon, trapezoid など、覚えるのが困難なものまで、教科書には全部で12の形が紹介されている。それらを、日常生活にある題材として与えた。イントロダクションでは、例文に出てくるトライアングルや、frisbee、お札などを持って行き、見せながら英語で説明した。ダイヤモンドや跳び箱など、実物を見せるのが困難なものはカラーセロファンで形を切り抜き、白いボードに貼り付けた。エラボレーションでは、それらの形を使って創作絵を描かせコンテストをしたり、形当てゲームをした。

Lesson 6: *A Letter from Carmen*

スペインの女の子、Carmen からの手紙を紹介した課である。イントロダクションで、スペイン、及び、Carmen の出身

地をポスター、写真、音楽を使って紹介した。また海外からの手紙や、ハガキ、カードを見せ、海外に手紙を書くことを身近に感じさせ、エラボレーションでは、AET の妹さんに一人一人が手紙を書いた。後に個人個人に彼女から返事が来たことは、大きな喜びだった。ここでは、書くということを手紙という身近なレベルで体験させた。

Lesson 9: *Leave the Door Open*

アメリカと日本の習慣の違いを紹介した課である。イントロダクションで、AET と教師がそれぞれの国の習慣の違いを絵やジェスチャーで紹介した。お箸とフォーク、ナイフの違い、靴を脱ぐか否か、お辞儀か握手かというものである。この課では、S+V+O+C が重要文となっていたので、S+V+O+O とあわせて、その違いを絵を用いて説明し、(O=C) (O≠O) のルールが明白にわかるように提示した。エラボレーションでは、文法でやった絵の並べ換え練習をし、同時にそれをジェスチャーでやらせてみた。

Lesson 13: *Cooking in English*

チーズオムレツの作り方を英語で紹介した課である。イントロダクションでは教室で実際にオムレツを作ってみた。エラボレーションの段階で、作り方を説明した絵と英文を組み合わせるバズル的なプリントを何種類かやった。読んで意味をさげなく掴ませようと試みたものである。この課に関してはイントロダクションからエラボレーションまでの詳細が西(1993)に記述されている。

すべての課で単語やイディオムもやるが、従来のように単語を10回書くというようなことはせず、クロスワード・ハズルや、選択問題、穴埋め問題のように、答えを出すまでに考えさせる、もしくは推測させるようなプリントを作った。いずれのプリントも楽しくできるように、配慮した。本文の読みは教科書をそのまま用いるのではなく、まとまりのあるところで行を変えて作り直したプリントを、一行ごとに一人ずつ読ませた。これを時間を計ってやったり、読む生徒の順番を変えたり、変化を加えながらやってみた。クラス全体で時間を計って読む方法は、集中しながら文を見、ほかの生徒が読むのを聞き、また自分も読むという活動である。時間に余裕があるときには、一人ずつ廊下で読ませたりもした。一人一人の発音もチェックでき、個人的に励ましたり、アドバイスを与えたりできる貴重な機会であった。

3-4 結果

A) 各クラスの試験の平均点

1学期と2学期以降では問題の出し方が違い、難易度も異なると思われるので断定的なことは言えないが、表にみられるように、サジェストペディアを取り入れた2学期の中間考査から点数が少しずつ伸びてきた。真面目な生徒が多い1-2よりも、うるさく、エネルギーが余っている生徒の多い1-4や、集中力が高く素直な生徒が多い体育科の1-7の方が、点数の伸び率が高い。試験範囲が最も長かった3学期の学年末考査が、どのクラスもそれまでと比べ、一番よい結果が出たのは興味深い。本来なら、3学期の学年末考査は、3学期にやった Lesson9、10、13のみをやるのだが、サジェストペディアでやった内容がどれだけ記憶に残っているかを知りたいと思い、

A Book Report Competition for Your Students:

The 1993 Oxford Book Report Contest

Following the success of our competition last year, we are happy to announce the 1993 Oxford Book Report Competition.

The aims of the competition are to encourage students to read books for their personal enjoyment. High school teachers are invited to set the book report competition as part of their summer holiday reading assignment.

Students are required to write a brief report on an Oxford graded reader in English. Entries should be submitted by the class teacher and there is a limit of 1 entry per student.

PRIZES

Three prize winners will each receive the following prizes:

* An award-winner's Certificate of Merit
 * A reader and cassette pack of their choice from the Oxford *Bookworms* or *Streamline Graded Readers* series.

* A copy of the new Oxford *Wordpower Dictionary*

* A copy of the New Oxford *Picture Dictionary*.

The Class Teacher will receive a prize of the Oxford *Advanced Learner's Dictionary Encyclopedic edition*.

RULES

1. Any student from any type of school may enter.
2. The book report must be written in English on one side of A4 or B5 paper and be about any *Graded Reader* published by Oxford.
3. Entries should contain: student name, class, title of reader under review, teacher's name, school, address and the teacher's contact telephone number(s).
4. Closing date for entries: 15 September 1993. Results and reports will be published in our Autumn newsletter, *News for Japan*.

昨年に引き続き、今年も好評だったブックレポートのコンテストを開催致します。

このコンテストのねらいは、数多くの学生達に本を読む楽しさを知ってもらおうと始めたものです。夏休みのリーディングの課題としてこのコンテストへの参加を先生方にお勧めいたします。

レポートはできるだけ簡潔にまとめてください。また、生徒達のレポートは、先生がまとめて提出してください。

レポートは生徒一人につき、一点限りとさせていただきます。

賞品授与

応募者の中から上位三名が選ばれ、下記の賞品が贈られます。

*入賞表彰状の授与

*Oxford Bookworms または、Streamline Graded Readers シリーズの中から好きなリーダーとカセットバック

*new Oxford Wordpower Dictionary 一冊

*the New Oxford Picture Dictionary 一冊

更にご担当の先生方には、the Oxford Advanced Learner's Dictionary (百科版) が贈られます。

応募規定

1、学生ならどなたでも応募資格があります。

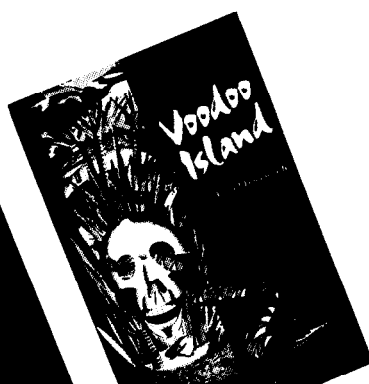
2、記述は英文で、A4またはB5サイズの手紙に片面のみを使用してください。

対象となるリーダーは、Oxford の各種 Graded Reader のみに限ります。

3、レポートには、生徒の名前、クラス名、リーダーのタイトル名、先生の名前、学校名、住所、先生への連絡先の電話番号を必ず明記してください。

4、締切は1993年9月15日弊社到着分までです。結果とレポートは、*News for Japan* 秋号に掲載いたします。

どうぞふるってご参加ください。



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"A Tradition of Excellence"

9月から授業でやったすべてのことを試験範囲とした。試験前は半信半疑であったが、多くの生徒が授業の内容を実によく覚えていた。

B) アンケート

次に、生徒自身がどのように感じていたのか、学年末考査の時に書いてもらったアンケートからいくつか紹介する。

- ・学年末考査で2学期から全部が試験範囲と言われ、プレッシャーを感じた。が、前にやったプリントを少し見ただけで、どんな内容だったかすぐに思い出せたので、試験勉強が苦にならなかった。
- ・なぜか2学期からの授業内容が頭によく残っている。その頃から授業が楽しくなり、とにかく英語が好きになった。
- ・中学の頃から英語は大嫌い、一番苦手の教科だった。それが、高校にきて、少しずつわかるようになって、後半からは、授業が楽しくなったので、今では一番好きな授業になった。試験も怖くなくなった。
- ・前は、授業中先生にさされるのが恐くて、顔を上げないようにしていた。でも今は全くそんなことはない。とても楽しい。来年もこそやり方でやって欲しい。

1学年約120名教えた中で、この時のアンケートで、否定的な感想を述べた生徒は2名だけであった。内容は、授業中うるさいのが嫌だったというものと、コンサートは何のためにやっているのか全くわからなかったというものである。前者に関してはまさにその通りで、ピング・ゲームをやったり、英語のカルトトリをグループでする時などは、凄まじいエネルギーの爆発である。そのようなうるささが嫌だ、という生徒がいても全く不思議ではない。しかし、一時間の授業の中には緊張と弛緩が必要であると筆者は考えている。後者に関しては、筆者がこれから多くを研究しなければならない分野であると考えている。

C) 教師側から気づいた点

- ・授業中の居眠り、飲食、ウォークマンの使用がなくなり、妨害する生徒がいなくなった。
- ・試験に対して積極的な態度、評価に対して素直な態度が見られるようになった。
- ・授業中に配布されるプリントを完成し、提出する習慣が定着した。
- ・生徒の授業中の表情が明るく、活気づいた。

以上、A)、B)、C)の結果から、目標であった英語に対する自信、喜び、積極的な態度などを育てることは、ほぼ達成されたと理解してもよいと思う。英語に対する劣等感や否定的観念を取り除くことができたことは、大きな成果を得たといえる。これに似た結果はサジェストペディアを実践している他校からも多数、授業報告がされている。(宮本1989, 1992; 鈴木1992)

3-5 問題点

普通高校の授業でサジェストペディアを取り入れようとする時、いくつかの物理的な問題にぶつかる。それは、(1)限られた時間で限られた教材をこなす、(2)教室という定められた環境で、(3)通常45人程の生徒に教えなければならない、という現状である。(1)に関しては、各学年で決められた文部省認

定の教科書を定められた時間数で終えなければならない。教材が定められている以上、それをどのように組み立て準備し、生徒にどのような情報として与えるか、教師側の工夫が大いに必要とされる。(2)に関しては、生徒が教室を移動するのではなく、教師が移動するため、環境を思うように整えることが難しい。前の教科の板書内容がそのままになっていたり、昼食で出たゴミが、あちこちころがっていたりする。また、両隣が教室であるため、授業で音楽をかけたり、にぎやかなゲームをするのに気兼ねする。(3)の人数に関しては、サジェストペディア学習法の理想的人数が10人位だとすると、その4倍から5倍である。このような条件のもとで、教師はできる限りの工夫を凝らし、授業を展開させなくてはならない。すべての物理的条件を整えることは困難ではあるが、もし英語だけに使用できる教室が一つ確保できれば、環境的にはかなり改善されると思う。理科の実験の時に、生徒が実験室に

表：試験結果

時. テスト範囲 \ クラス(生徒数)	1-2(45)	1-4(45)	1-7(38)
1 学期中間考査 中学の文法復習、第1、2課	63.6	52.5	56.3
1 学期期末考査 中学の文法復習、第3課	61.4	49.2	55.4
2 学期中間考査 第4、5、6課	66.2	57.2	69.8
2 学期期末考査 第7、8課	67.2	64.4	72.2
3 学期学年末考査 第4、5、6、7、8、9、13	75.1	71.0	77.5

移動するように、英語の時間も移動するようになれば、生徒の意識も、より能動的に変わるのではないだろうか。これから生徒数激減の状況を迎えるにあたり、英語だけの教室を確保すること、また1クラスの少人数制を期待したいものである。

4. さいごに

高等学校学習指導要領には、英語の目標が次のように掲げられている。「話し手や書き手の意向などを理解し、自分の考えなどを英語で表現する基礎的な能力を養うとともに、積極的にコミュニケーションを図ろうとする態度を育てる」(文部省1991, p.108) (下線は筆者による) 即ち、英語に対する積極的な態度を育てるのが教師の役目ということである。しかし、実際には筆者を含め多くの教師が、英語を理解し表現できなければならない、あるいは、理解し、表現できるようにさせたいと考えている。この「情熱」が、生徒に力をつけさせるどころか、英語に対する積極的な気持ちを損なわせてしまう原因になることが多い。それは、多くの知識や情報を受け取るシステムをよく理解せずに、大量の情報を消化しきれないような方法で与えてしまうからである。これによって多くの英語アレルギーが生まれてしまうのは残念なことである。こうした状況の中で、学習者の人格に、より多くの配慮をするように編成された学習プロセスを持つサジェストペディア

ガテバ博士によるサジェストペディアの 初級イタリア語コースを受けてみて (1)

中村 功

大阪府立女子短期大学

1. はじめに

筆者は昨年(92年)の秋、オーストリアのウィクトースバルグにおいて4週間に渡って行われたサジェストペディアによる初級イタリア語コース(約60時間)に参加した。講師はエベリン・ガテバ博士で、ゲオルグ・ロザノフ博士の共同研究者である。そして、特に実践面において今日のサジェストペディアがあるいは、このガテバ博士の功績によるところが大きいと言われている。

コース参加者は、地元のアーストリア人3名、スペイン人1名、そして日本とドイツから参加した日本人4名の計8名で、このうち第二言語教育に携わっている者は6名である。

このコースは、純粋にイタリア語を学ぶことをその目的としている。筆者は日本語教育に携わっている者であるが、今回のコースでは、できるだけ言語教師としての見方をおさえて学習者の立場に徹するよう努めた。というのは、サジェストペディアによる学習効果を最大限に引き出すためには、授業を分析的に見ようとする態度は支障になると、関係者より忠告を受けていたからである。私の目的は、最新のサジェストペディアの実際を体験し、サジェストペディアによって自分がどの程度までイタリア語ができるようになるのかを見ることにある。分析的な態度を避けるため、授業記録は一切取っていない。したがって、この手記は記憶を頼りに書かれたものである。

II. コースの概要

コースは大きく分けると、4つの部分からなる。それは、①レディネス調査およびプレ・テスト、②授業、③修了テスト、④演芸会およびパーティーである。

1. レディネス調査およびプレ・テスト

まず、本授業に入る前に受講者は受講カードに住所や氏名などとともに、外国語の学習経験およびサジェストペディアによる学習経験についても記入する。

続いて、ペーパー・テストが行われた。一枚の紙にイタリア語がダイアログ形式で40行くらい印刷されており、それを前半部と後半部に分け、そのどちらかを英語またはドイツ語に訳すのである。私はイタリア語は全くのゼロであり、イタリア語と親戚関係にある他のヨーロッパ語もできなかった。全くのお手上げであった。

最後に、ガテバ博士は別室に待機。受講者は一人一人呼ばれて、博士からの口頭によるインタビューを受けることになる。このインタビュー・テストには二つの形式があった。一つは、机の上に裏返しにして置かれた数枚のカードの中から一枚を学習者に選ばせ、博士はそのカードの表に書かれている記号によって質問ノートのページを選び、そこに書かれている質問

問を受講者にするというもの。もちろん私には全く答えられない。果たして、このコースを終える頃には、自分はこれらの質問にすらすらと答えられるようになっているのだろうか? 不安と期待が入り混じる。もう一つは、博士が言うイタリア語の後について、ともかく音だけをなんとか真似するというもので、彼女は私の発音がそっくりだと言って褒める。彼女は終始笑みを絶やさず、インタビュー・テストはなごやかな雰囲気のもと進められた。

2. 授業

いよいよ、1日約3時間(90分が2回、間に30分の休憩が入る)、月曜から金曜までの週5日、計4週間の集中授業が行われることになるが、今回の総授業時間数は約60時間であり、これは伝え聞くところの初級レギュラー・コースの総授業時間数(73時間)よりやや短い。授業はプレ・テストで用いられたのとは違う部屋を使用する。

まず初めに、ロザノフ博士により簡単なオリエンテーションが行われた。内容はサジェストペディアとその学習効果についての簡単な解説、授業では歌や踊りなども行うといった授業内容の説明、コンサートの受け方などの受講心得の説明であった。

実際の授業は、1)イントロダクション、2)コンサート・セッション、3)エラボレーションの3段階をひとまとまりとして、テキスト全8章のうちの5章までそれが繰り返される形で進められていった。

2. 1. 教室環境

ここで教室環境についても述べる必要があるだろう。というのは、サジェストペディアにおいては、情報のソースはテキストや教師だけに限らないからである。

教室はキリスト教会の中の部屋の一つを使用する。かなり縦長の部屋だが、木材が中心に使われ、なかなか落ち着いた空間である。窓からは、教会の庭など、外の景色が見える。その教室の後ろ3分の1くらいの所に大きな長方形の机が置かれていて、その短い1辺に教師が陣取り、学習者は2つの長辺に4人ずつ対面して席に着く形となる。椅子を目一杯引くと壁にぶつかりそうになり、やや狭いが、部屋が細長いので、自由に動き回れる空間はちゃんと別に確保されている。そして、そちらに移動しての教室活動も頻繁に行われた。

教室内を見渡すと、壁や屏風状のついたて(複数)には、写真、絵、地図、ポスターなどが多数張っており、教室の中はまさにイタリアの世界そのものである。加えて、机や床の上にもいろいろな小道具(縫いぐるみ、模型、おもちゃ、写真、絵、ゲームなど)が数え切れないほど置かれている。そして、それらに基づいて動詞の活用表や文型表、重要表現、関連語彙、歌等がチャートやカードの形で多数配置されている。

る。そして、それらすべてが何らかの形で芸術的配置がなされている。もし仮にそれらを全部勘定したとしたら、たぶん千点以上はくだらないであろう。しかもそれらに毎回新しいものが加えられていき、ものによっては配置替えされることもある。

それらは、次のように大まかに分類できるだろう。

①コース全般にわたって重要となってくるもの。②その日の授業内容と関連のあるもの。③前日に学習されたものの中から抽出されたもの。④授業ではまだやっていない未出の項目であるが、それが提出された場合の学習効果を考えて、周辺知覚として活用されているもの。

以上は、言語項目と非言語項目の両方について述べたものである。

また、見方を変えてみるならば、次のようにも分類できよう。

①イタリアの雰囲気演出に役立つもの。言い換えれば、イタリアに関する地理的・歴史的・文化的情報を提供するもの。②学習者に新しいアイデンティティ及びパーソナリティを形成させるためのもの。(例：イタリア人の名前、職業名、地名・家族の写真)③学習者に対して、心理的・生理的に良い影響を与えると考えられるもの。④学習者の感性および想像力を刺激するもの。⑤学習者が実際に手に取って使用する教具・教材。⑥文型練習や口頭作文などに利用するチャートの類。⑦単に周辺知覚的に情報を吸収するための(主に言語的な)素材。⑧学習者が創作したもの。

私は、前日にやった重要な表現等がさりげなく壁等に配置されていくのを見て、これはなかなかうまい方法だなと感じた。これなら学習者が「復習をやらなければ」という意識を特に持たなくても、自然と以前やった項目に光が当てられることになるわけだ。

言語的情報を提供するチャートやカードの類は、このようにそのまま周辺知覚的に情報を学習者に吸収させる場合と、実際の練習や説明に用いられる場合とがある。いずれにせよ、学習者は意識しようとしまいと、絶えず多量の刺激・情報を周りに吸収していることになる。

「多量の情報を提供する」、「脳にあらゆる刺激を与えて活性化させる」、「バラ・コンシャスの部分をも活用する」アプローチと言われるサジェストペディアの特徴はこの教室環境からも十分にうかがい知ることができよう。

次に、授業の中で実際に何が行われ、何が起きたのかについて、より詳しく見てみたい。

2. 2. 授業展開

(1) イントロダクション

イントロダクションでは、教師(ガテバ博士)は毎回違った人物になって登場する。多数の小道具を用い、パフォーマンスを行うことで、その章の学習項目を示唆・導入する。文法項目、語彙、表現語句に加えて、章で扱われているトピックや場面なども含まれることがある。媒介語を用いての質疑応答などは行われない。

イントロダクションの中でも、第1章のイントロダクションは特に長く、おそらくコース全体のイントロダクションも兼ねていたのだろう。それは数十分に及んだ。

①(第1章)ガテバ博士は、大きなかばんを抱えて、今ここに到着したばかりだという出で立ちで現れる。そして、いかにもずっと会いたいと思っていた人達にやっと会えて嬉しいのだという様子で、満面に笑みを浮かべ、大きなかばんの中から模型やおもちゃなど、色々な品物を取り出しながら、あたかも我々に言葉のシャワーを浴びせるかのように話し続ける。もちろん、すべてイタリア語である。彼女が話すイタリア語そのものはわからないが、その演じられているものを見ることによって何となく彼女の言わんとしていることがわかる。それによると、どうやら彼女は映画監督で、映画を作るためにここに来たらしい。そして、我々は彼女と協力して映画を作ることになるようだ。

また、彼女は数十点はあろうかという写真を一枚一枚出して机の上に並べつつ、自分の家族を紹介していく。同時に、多数の縫いぐるみやパペット、おもちゃの動物などを出して、それらを自分の友人ということで一人一人ていねいに紹介する。皆、魅力的なキャラクターとプロフィールの持ち主である。

この自分の家族や親戚を紹介するというのは、第1章の中でも特に重要なトピック・項目である。そして、自分の家族・親戚(フィクションの)紹介をするという課題が実際に授業の中で課せられる。ここでは、そのモデル・パターンが教師によって示されているのだと考えてもいいだろう。

この様に、コースの中では、学習者は全く新しい人物(イタリア人)に変身する。架空の名前・出身地・職業・経歴などを自ら作り上げ、以降、クラスの中ではその人物になり切るのである。私が新しい自分として選んだのは、Giovanni Pasquali。音楽家である。そして、私はコースの間中、ずっとその人物を演じ続けた。

架空の登場人物になり切ることに、心理学的に見て、以下のような重要な意味があると思われる。ひとつには、「ごっこ遊び」的な要素が、学習者の動機を高め、積極性を引き出す。次に、想像力が刺激されることにより、より創造的になる。また「たとえ少々恥ずかしいことをやったとしても、それはGiovanni Pasqualiがやったことで、中村功自身が恥をかくわけではない」といった意識が生じ、誤りを恐れずに行動を起こすことができるようになる。さらに、自らをイタリアそのものと同化させることによって、学習者の内に存在する学習へのバリアーが取り除かれ、学習が促進される。そして、自分が理想とする人物像を自ら作り出し、それに同化することによって、その理想的人物の持つ資質が学習者の中にも少しずつ芽生えていくことになる。

他の章のイントロダクションでは、次のようなものが見られた。

②自分の夫に電話をかけ、話をしてから、学習者一人一人に電話を回し、即興で話をさせる。③テキスト中の歌を歌う。④多数のスライドを用い、イタリアの建築や彫刻、絵画などを紹介する。⑤ややクレージーな学者が登場して演説を行なう。

この⑤の章では、未来時制が主要な学習項目として扱われている。イントロダクションでは、ガテバ博士がエキセントリックな出で立ちの男性の学者に扮して(髪型がロザノフ博士に似てユーモラスであった)演説をするのだが、その学者

はいかに未来が絶望に満ちているか力説するのである。学者が去った後、彼女は何食わぬ顔をして（着替えて）入って来、学習者と言葉を交わす。この章のイントロダクションは第1章と共に特に印象深かったのを覚えている。なぜかと言うと、壁に張ってあるチャート及びそれ以前の章のダイアログの中に、未来時制を用いた文がさりげなく提示されていたとはいえ、未来形を授業でターゲットにして学習したことはなかったからである。しかし彼女が話す高度なトピックの内容のほとんどが理解できた。私は、こんなに短い時間しかイタリア語を習っていないのに、ここまでわかるようになったのかと、この時は正直言っただけだった。

イントロダクションが行われるたびごとに、「今度は、どういった新しい事が学べるのだろうか」という期待感が高まるのを私は感じた。

(2)コンサート・セッションおよび使用されるテキスト

コンサート・セッションで初めてその章の学習項目が印刷教材の形で提示されることになる。第1章のイントロダクションが終わると、テキストが渡される。テキスト（全部で119ページある）はA4サイズよりやや大きめのサイズで、表紙のベースは無地だが、下半分が青紫で上に行くに従って少しずつそれが黄色に変化している。その中に緑じりされたカラーの絵があり、天使が6コースのルネサンス・リュートを弾いている。15世紀にイタリアの画家によって描かれたものだが、教室内の芸術的雰囲気とうまくマッチしている。

テキストを開いてみると、左半分がイタリア語になっていて、右半分に媒介語（英語またはドイツ語）による対訳がある。その対訳の部分はテキストに印刷されているものではなく、あとから別紙の形でつけ加えられたもので、テープでとめられている。また、第2章以降の対訳はテキストには付随しておらず、それぞれのコンサートの前に与えられる。

ここでテキストの構成について少し見てみよう。テキストはダイアログ形式で、ダイアログは複数の人物が織りなす物語の形になっている。全部で8章あり、全章続きものの物語である。物語は、かつてイタリアの大学で学んだことのある心理学者が家族を連れて、イタリアを訪問するという設定のもとに進められる。語彙は約2000語あるが、コースで学ぶ語彙のすべてが網羅されているわけではなく、授業の中でテキストにない語彙も多数提出される。また、伝え聞くとところによると、最初の何章かでテキストで扱われる文型のほとんどが提出されるとのことである。また、所々に場面を表すモノクロのイラストがあり、加えて楽譜やイタリアの絵画、彫刻、建築などの写真（カラー）のためにもページがきかれている。章ごとに簡単な読み物があり、テキストの最後の方は文法解説の部分となっている。

コンサート・セッションでは、このうち、ダイアログの部分が朗読されていく。コンサートにはI（アクティブ）とII（パッシブ）がある。コンサートIでは、教師は立ってテキストを朗読していくが、その時にはモーツァルトやベートーベンなどのヨーロッパの古典派の音楽および古典派の性格を備えたロマン派の音楽をバックに流し、あたかも朗読する声が音楽の一部であるかのように、ゆっくりと独特の読み方で行われていく。朗読している時の教師には一種独特の威厳が備わっている。学習者は朗読に合わせて、イタリア語の

ダイアログを訳の部分と対照しながら見ていく。ダイアログおよび対応する訳の部分には、所々アンダー・ラインが引いてある。学習者の中には筆記具を手にして大切そうな所、あるいは気に入った所に印をつけている者もいる。

コンサートIの時間は比較的に長い（数十分かかる）のだが、長過ぎて飽きるとか、情報量が多過ぎてパニックになるとかいうようなことはなかった。実際、かなりテキストに集中できるのである。加えて、ある種の高揚さを感じる。また、想像力も刺激されるようである。これは一つには音楽の質の高さと教材自体が持つ質の高さがうまくマッチしていることにも起因するのであろう。テキスト自体が一種の戯曲のシナリオのようであり、文学的・詩的表現が随所に見られるなど、芸術作品の風格を備えているからである。

第1章は17ページ（ダイアログの部分は13ページ・1ページ約60行・語彙は約800語）あるが、後ろの章になるにしたがって、章にきかれるページ数は少なくなり、新出語彙も減ってくる。

テキスト“L'ITALIANO”は、従来のシラバスの概念だけでは捉えきれないところがあるように思える。このテキストには先に述べたことに加えて、次のような特徴およびサジェスチョンがあるようだ。

①学習者がそれぞれの個性や好みに応じて、自由に選択できる素材を豊富に提供する。②まず全体を見せる。したがって、その章の練習の時にはターゲットとされていない（後になって重要となってくる）項目も数多く含まれている。③イタリア語は学ぶに値する、すばらしい言語である。④外国語の習得は容易である。⑤イタリアの文化（特に芸術）は素晴らしい。⑥外国語を学ぶことによって多くの人々とふれ合うことができ、全く新しい体験ができる。⑦人間には無限の可能性（潜在能力）が秘められている。⑧自己実現を達成する。（社会的に成功した知的水準の高い人物が登場。加えて、偉人の萬話がある）⑨好奇心を持つ。⑩家族愛、友情、師弟愛など、縁を大切にす。⑪ユーモアの精神がある。

続くコンサートIIでは、博士は椅子に座り、バッハやヴィヴァルディなどのバロック音楽を背景にテキストを読んでいく。学習者はテキストは見ずに音楽と朗読だけを聞く。ダイアログはほぼナチュラル・スピードで読まれていくが、いくぶん登場人物に合わせて声の調子を変えているようだ。私も他の学習者も目をつぶって聞くことが多かったが、目をつぶるのは強制ではない。

私は今までにいろいろな人のコンサート・リーディングを聞く機会があったのだが、ガチ博士のものは何と言っても本家本元であり、声の質、力強さ、変化の巧妙さなどはまさに「素晴らしい」の一言につきる。少し大げさな表現を許していただけるならば、まさに芸術を目の当たりにしているといった印象である。

音楽の再生装置自体はラジカセが使われていたが、これはさほど気にならなかった。外国語教授法の参考書によくある「サジェストベディアは、安楽椅子にゆったりと腰かけ、高価なステレオ装置を前に云々。」の記述が思い出される。ことサジェストベディアに関する限り、巷に出回っている解説書は必ずしもサジェストベディアの実態を正確に伝えていたとは言い難いようだ。

（次号に続く）

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Editor's Note: In the June issue of The Language Teacher, an article by Sheen explains in detail the theoretical and pedagogical background of what he terms the "Enlightened Grammar Translation Method" (EGTM).

An Unrepentant Reactionary's Proposal for Change

by **Ron Sheen**
Tottori University

The grammar translation method (GTM) is more or less universally condemned by applied linguists (for a sample of typical views see Haskell, 1990; Krashen, 1987; Richards & Rodgers, 1988, but see also Ellis, 1990 for mitigating remarks in relation to GTM). One also finds their views repeated by practising teachers in the field (see Bailey, 1991 as an example thereof). If the object of the criticism is the GTM practised in Japanese high schools, the condemnation is largely justified. It is for this reason that there is a general consensus supporting some form of change. However, as to the nature of that change, there is certainly a wide range of possibilities.

Some have yielded to the temptation to propose some new communicative method as yet unproven in the field as has done Ellis (1991). However, such proposals ignore the various powerful constraints on teaching English in Japanese schools and do not, therefore, constitute plausible options. I would suggest that given these constraints, the more practical solution would be to work towards what I have called elsewhere an enlightened grammar translation method (EGTM) similar to that practised in parts of Europe. This would entail retaining a basically deductive approach using explanation in the L1, contrastive analysis input and translation, but combining it also with a wide range of oral activities (see Sheen, 1993, for details of this method).

Following are seven reasons why, in my view, this would be a desirable option for change in Japanese schools:

1. The major influence on the way English is taught in Japanese high schools is the examination system in which translation plays a major role. Given the extreme conservatism of the Japanese educational structure, it is highly unlikely that the content of examinations will be subject to radical change. It will, therefore, continue to be necessary to prepare students for translation type questions.

2. In spite of the resistance to change, Mombusho has set deadlines for the implementation of more orally oriented methods (see Mombusho, 1983, and Tsuchiya, 1990). It will, therefore, be desirable to develop a method which will both satisfy this need and that of reason one given above. Communicative methods would fail to do this for they eschew grammar translation and teaching strategies related to it. An EGTM would offer a means

of reconciling the two needs for it would permit an orientation towards more oral activities while at the same time retaining a grammar translation base.

3. A desirable condition on proposals for the implementation of methods in schools is empirical support for their efficacy. There is ample evidence that an EGTM can be a very effective method for it has been used with some success in Scandinavian schools (see Von Elek & Oscarsson, 1973) and East European schools (see Fisiak, 1981) over many decades.

4. In spite of research in Error Analysis producing conflicting findings in terms of the importance of cross-linguistic association (formerly called "negative transfer") in formal foreign language learning, it is still an undeniable fact that the influence of the L1 has an important negative effect on success in learning. The following statement by Hall (1968) must, therefore, still be regarded as valid: "It is... impossible to prepare any textbook material which can be used equally successfully with all learners, no matter what their native tongue might be" (p. 76). An EGTM would follow this implicit advice by both emphasizing those particular areas which cause difficulty because of cross-linguistic association and by making students understand the differences between the two languages. Of course, this is only desirable in situations where the students share a common L1 as is the case in Japan.¹

5. Teaching English in Japanese high schools has two important aims, one specific and one general. The former is preparation for examinations. The latter is preparation for possible future use of English in adulthood which will almost certainly entail using the language orally and aurally. Given these two somewhat incompatible aims, I would suggest that an EGTM offers the best means of reconciling them.

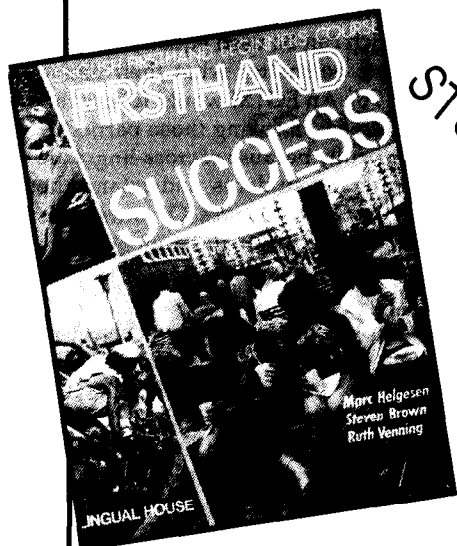
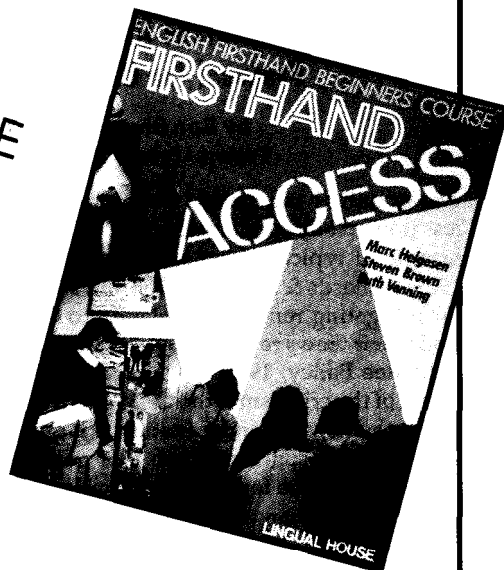
6. Although comparative studies have not produced consensus in terms of the superiority of one particular method, Von Elek & Oscarsson (1973) on the basis of an exhaustive analysis of such studies and the findings of their own research reach the conclusion that in formal foreign language learning "... such techniques as grammatical explanations, deductive presentation of the subject matter, translation, the use of the native language, and contrastive analysis are jointly superior to the combination of techniques constituting the implicit method" (p. 201). An EGTM would have such characteristics?

7. In order for change to be implemented successfully, it has to have the support of the teachers using it. Of the options available, an EGTM is the one most unlikely to alienate them.

There are many who will not agree with the position taken here. I hope some will respond and in doing so

(Opinion cont'd on p. 35.)

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Selecting Textbooks

Selecting Testbooks: A Checklist-Part 2

by Duncan Dixon
Tokoha Gakuen University, Shizuoka

This is part two of a checklist I use to remind myself of the important elements to look for when choosing textbooks. In this part, I will examine claims textbook authors and publishers make about their books. Part one dealt with the students and the approach, design, and procedure of the textbook in question. Part three will examine other resources that often come with textbooks.

Textbook Claims: Language Level

- For what language level does the text claim to be appropriate?
- Does this level seem accurate?
- Are the instructions clear and simple?
- Are low-level texts suitable for false beginners?

ESL/EFL

Is the text for English as a Second Language or English as a Foreign Language?

British/American

- Is the text British or American English?
- Are there editions in both varieties of language?
- Is there a student or institutional preference for one variety?

Appearance

- Is the text initially appealing to my eye?
Is the first impression borne out by closer examination?
- How much print is there on a page and how is it laid out? Will my students be overwhelmed by the amount of print?
- Are the exercises numbered in such a way that during class I can easily explain to students where we are on a page?
- Are the photographs in focus and properly exposed?
- Are colour photographs necessary?

Indexing

Is the text clearly indexed according to the topics, functions, notions, situations, and grammatical structures it covers?

Amount of Material

- How many chapters are there in the book?
- How long will it take to complete each chapter?
- Will there be enough material to last the term or year? Too much?
- Is it easy to supplement the material in the chapters?

- Can I omit material without destroying the continuity of the chapter or whole text?
- Are there review chapters?

Continuity and Variety

- Is there continuity in the style of presentation from chapter to chapter to make it easy for students to use the text?
- Is there a variety of activities between chapters so students don't become bored?

Culture

- Are ethnic and racial minorities in English-speaking countries represented?
Does the text stereotype people according to race and gender?
- Is it overly regional?
Can I understand the people and places referred to?
- Are there segments of popular culture?
Are they dated?
- Is the language idiomatic and contemporary?
- Does it balance the use of male and female pronouns?

Self Study

- Will students be able to use it for private study?
- Are there sections I can assign for homework?

Teachers who miss a section of the checklist and who would like a copy of the complete list can write to me at: Tokoha Gakuen University, 2000 Sena, Shizuoka-ski, Shizuoka 420. Please include a stamped (¥62), self-addressed envelope.

Senior High School, cont'd from p. 21.

は、教師に多くの示唆を与えてくれる教授法ではないかと考えている。

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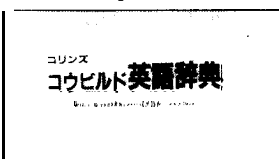
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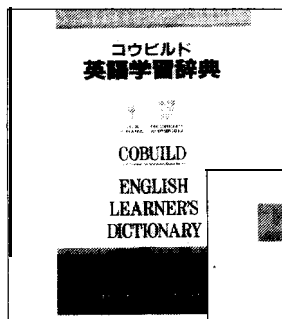
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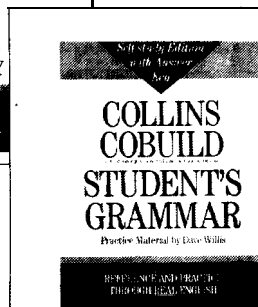
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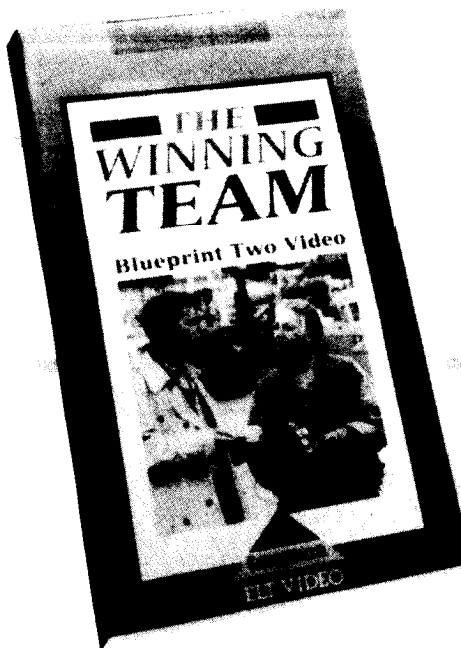
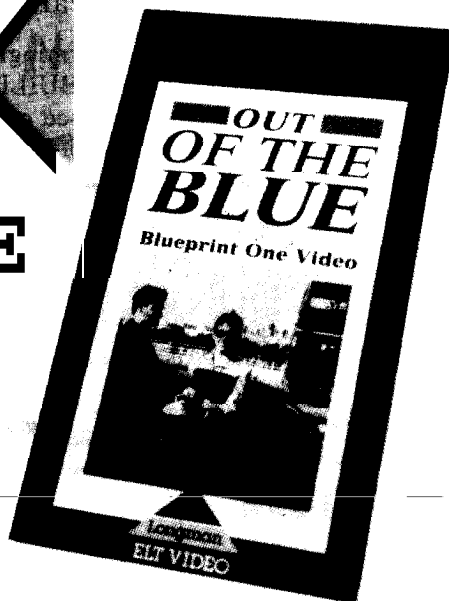
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What Suggestopedia Has to Offer: A Personal View

by Barbara Fujiwara

本稿では、外国語学習者および外国語教師としての筆者の体験から生まれてきた外国語学習に関する幾つかの問題意識に対し、筆者なりの解答を試みることを通して、Suggestopediaの提案する学習理論(主としてDr. Lozanovの理論)及び教育方法論(主としてDr. Gatevaの方法論)の意義を明らかにしようとしている。取り扱われる問題としては、社会規範・制約の学習への影響、Positive Suggestionやクラシック音楽の使用と学習の関係、脳の働きと無意識の可能性、そして、学習を通じての人格・創造性の開発の可能性などである。

An Invitation to Suggestopedia

by Kazuhiko Hagiwara

サジェストペディアで一般的に知られていることは、コースを通して言語的/非言語的サジェストionsを有効に用い、学習者の潜在能力を最大限に引き出してやるという一種独特な理念だが、それゆえにこの教授法での教師の役割はとりわけ重い。では、教師にとってサジェストペディアで教えるとは具体的にはどういうことなのだろうか。ロザノフ、ガテバ両名より指導を受け、現在はオーストラリアでこの教授法の日本語教育への応用を試みている筆者が、ある理想的な日本語クラスを例に、これからサジェストペディアを始めてみたいという読者のために、サジェストペディアが教師に求めている役割について述べる。サジェストペディアは教師に特殊な技能を求めているわけではない。とはいえ必要最低限の知識として、コミュニケーションな教授テクニック、及び脳の認知、記憶(回顧)機能がどういう時に最大限に生かされるかといふ知識は必要である。また、ロザノフ、ガテバの著書、さまざまな教授テクニックをはじめ、芸術を含むあらゆる手段を、そのような学問的知識体系(サジェストペディアではSuggestologyという)をもとに総合的に使用するからである。

Interview: Georgi Lozanov and Evalyna Gateva

by Setsuko Iki

本インタビューは、特にサジェストペディアの一般に理解されにくい部分について焦点が当てられている。ロザノフは、サジェストペディアの歴史的背景、初期のアプローチと現在の「グローバル・アーティスティック」アプローチとの相違点、サジェストペディア理論の根底をなす潜在能力の開発及び活用、多量の情報を受容する脳のメカニズム、暗示等について言及する。ガテバは、サジェストペディアに各種の芸術的要素を取り入れた理由、特に音楽の使用やコンサート用音楽の選曲基準、著書 *Creating Wholeness through Art* の中の記号システムに関する観点等について明らかにする。

Report on E. Gateva's Suggestopedic Italian Course: Part One

by Isao Nakamura

The writer participated in a month-long intensive Italian course for beginners taught by E. Gateva, collaborator with Lozanov and head teacher trainer of Suggestopedia, in Austria in Autumn, 1992, in order to experience firsthand the global-artistic variant of Suggestopedia and to verify how much he could learn with this approach. This first part of a two-part article outlines the whole course and discusses part of the teaching process. The writer describes in detail the course schedule; the pre-test; the classroom setting and learning environment; and the use of various teaching materials, props, and charts. He finds that some of the characteristics of the approach are reflected in the learning environment alone, for example, the presentation of a large amount of material, the activation of the brain with all kinds of stimuli, and the utilization of the unconscious as well as the conscious mind. He gives several examples of the introduction, the first part of a suggestopedic lesson. Next, he discusses the text, its content and structure, and its integration of such suggestopedic elements as the global presentation of material, the use of positive suggestion, and the incorporation of Italian cultural content. He describes the procedure of the active and passive concert sessions, the second part of a suggestopedic lesson, and states his belief that the effect on the concert sessions is the crystallization of the approach. In the second part of this article, which will appear in the next issue, he completes his description of the teaching process and gives his overall impressions of the course.

The Effects of Suggestopedic Teaching in a Senior High School Classroom

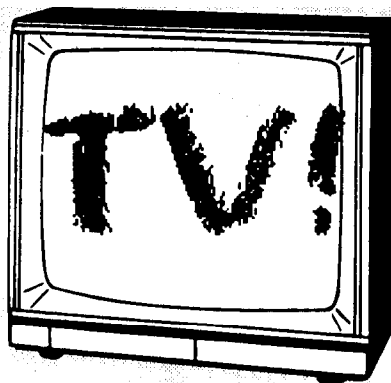
by Mami Nishi, Kenyo Senior High School

Japanese high school students seem to have "English Allergy" which prevents them from improving their ability to understand and to express themselves in English. The author suspects that the cause of this phenomenon can ironically be attributed to teachers' sincere efforts to teach. Without an understanding of how information is processed by learners, many teachers end up by cramming large amounts of information into their students' heads in such a way that the students cannot digest it, thus making them lose their motivation to learn. The author claims that the suggestopedic method can develop in students a positive attitude towards learning English. After briefly describing the principles of Suggestopedia, the author reports on how she taught senior high school classes with a *Mombusho* authorized textbook in a suggestopedic way and presents the test results, students' comments on her teaching, and observed

(Bilingual Abstracts cont'd on p. 35.)

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Nominations & Elections Committee

Nominations are now being accepted for the following National Officer positions: President, Treasurer, Membership Chair.

Nominations can be made by any member of JALT in good standing and should be directed to the Chairman of the Nominations & Elections Committee no later than Thursday, September 9, 1993. This cutoff date is needed to allow the NEC time to assemble relevant biographical information for each nominee in time to meet TLT deadlines for the November issue and for the printing, distribution and return of ballots by the November 20 deadline specified by the JALT Constitution.

Nominations should be printed clearly on a postcard with the name of the nominee and the position for which s/he is being nominated. Please print your own name, chapter and telephone number on the same card for verification purposes. It is recommended that you contact the person you wish to nominate to make sure that s/he is willing to run for the office in question. This would save time for the NEC who are obliged to contact each nominee whose name they receive.

NEC Chairman: Brendan Lyons
47-13 Shijimizuka
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Publications Board Acknowledgement

The March, 1993 issue of *The Language Teacher* acknowledgements should have included the following information: cover drawing by Richard C. Parker from a photograph by Larry Pudwill. Our belated apologies to Larry for having inadvertently left his name out. The Publications Board would like to thank Larry formally for his fine work as JALT 92 photographer.

Carol Rinnert, Publications Board Chair

(Opinion, cont'd from p. 27.)

open a debate on the issue. However, I am sure we all would agree that such a debate should be characterized by arguments and counter-arguments supported by at least a modicum of empirical evidence.

Notes

- It is, therefore, somewhat odd that the vast majority of course books made available by western publishers in Japan are not created for Japanese speakers. The reasons for the policy of publishers of producing text books designed for no particular language are open to speculation. I would suggest that the main motivation is profits. Clearly, it makes more sense financially to produce a text for world-wide consumption. However, publishers would not have adopted such a policy without the support of the academic community. This was provided by selected studies in error analysis upon which Dulay, Burt, &

Krashen (1982) based the following prescription: "Learners' first languages are no longer believed to interfere with their attempts to acquire a second language grammar, and language teachers no longer need to create special grammar lessons for students from each language background" (p. 5). This position is now rejected by researchers in second language acquisition (see Gass & Winker, 1983).

- Some years ago I carried out a year-long comparative study involving an EGTM and a structural-cum-functional approach. The students taught with the former method outperformed the students in the other group in all those areas of grammar related to cross-linguistic association (See Sheen, 1990).

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(Bilingual Abstracts, cont'd from p. 33.)

changes in students' behaviors. Compared with the time before she started using Suggestopedia, students attained better results in regular term end exams. They also welcomed the change in the author's teaching and found English lessons more learnable and enjoyable. The author has less discipline problems, too. Finally some difficulties in practicing Suggestopedia in a senior high school are pointed out with some suggestions to overcome them.

PHR 奨学金

ブレンティスホール・リージェンツ（ジャパン）では、毎年 JALT 会員一名に対し、TESOL 大会参加奨励・財政支援のための奨学金¥150,000を授与します。日本人、在日外国人共々、より多くの JALT 会員が TESOL 関連行事に関わっていくことを奨励し、日本国外で JALT の存在をアピールしていくことが、ブレンティスホール・リージェンツ及び JALT（全国語学教育学会）の願いであり、本奨学金制度の目的であります。

本奨学金の対象基準

1. JALT 会費を通常滞りなく収めており、予定される TESOL 大会期日までの JALT 会費納入が済んでいる者
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4. TESOL 大会における活動において、JALT の代表を率先してつとめられる者（JALT 行事についての基礎知識は有益）
5. 奨学生は、帰国にあたり TESOL 大会及びその体験についての報告（英語、日本語どちらでも可）を義務づけられ、この報告は JALT 出版物に掲載される。

申込書は JALT 事務局までご請求ください。

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*選考の結果は、JALT93 大会に行われる PHR One Can Drink パーティー（10月9日）で発表します。

PHR Scholarship

Prentice Hall Regents (Japan) is sponsoring a scholarship of ¥150,000 to one JALT member each year to help offset that member's expenses to attend the TESOL Convention. It is Prentice Hall Regents' and JALT's desire to get more JALT members, both Japanese nationals and native speakers, involved in TESOL related events and to increase the visibility of JALT outside of Japan.

The criteria for this scholarship are as follows:

1. The recipient must be a JALT member in good standing, with his/her dues paid up through the time in which the TESOL Convention will take place.
2. The recipient must be active in language teaching, research or other aspects of the field in Japan.
3. The recipient cannot be financially supported by another institution or JALT itself.
4. The recipient should be willing to represent JALT in a semi-official capacity. Basic knowledge of JALT affairs is helpful.
5. The recipient must submit a report on the convention and his/her experiences upon return to Japan to be printed in a JALT publication. This report can be in either English or Japanese.

Applications are available from the Central Office upon request.

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All applications must be postmarked by August 31, 1993.
Applications sent by facsimile will not be accepted.

***An announcement of the recipient and alternates will be made at the PHR One Can Drink Party
at JALT 93 on Saturday, October 9, 1993***

JALT's N-SIGs at JALT 93

The N-SIGs will again be contributing energy and expertise to the JALT Conference with their colloquia, displays, and organizational meetings. This year their significance has doubled along with the increase in the number of groups. The N-SIG Hospitality Room in the basement area will provide a base for displays, complimentary newsletters, face-to-face networking in many fields, plus the chance to take out or renew membership.

Every N-SIG conducts its annual business meeting at the JALT conference to review the year's achievements and plans for 1994. Everyone interested is urged to attend to discuss leadership, volunteer for N-SIG operations, and propose programs and publications.

The growth of these groups has expanded N-SIG programming considerably. In addition to regular annual colloquia arranged by groups like Video, Bilingualism, JSL, Global Issues, and Team Teaching, the N-SIGs have arranged speakers representing special fields of study.

Further information is available by contacting the coordinator of any group listed in Of National SIGnificance in this issue.

JALT 93

Colloquia, Round Tables and Poster Sessions

The 19th Annual JALT Conference will have seven Colloquia, four Roundtables and seven Poster Sessions. These will cover a variety of topics with this year's theme: Language and Culture. Poster Sessions will be on Sunday October 10 from 1:00 to 5:00 in the 9F Lobby of Sonic City.

Colloquia

Team Teaching Colloquium: Moderator, Anthony Cominos
introducing Cultural Aspects in Teaching Materials: Moderator, Sumiko Taniguchi
Curriculum Renewal and Professional Development: Moderator, Francis Johnson
Language Culture and Global Education: Moderator, Kip Cates
Culture & Content-Based Teaching Modules: Moderator, Sonia Eagle
Colloquium on Bilingualism: Moderator, James Swan
video: A Window on Culture: Moderator, David Neill

Round Tables

Japanese Education Policy and Teaching EFL: Moderator, Masaki Oda
Global Issues in the Foreign Language Classroom: Moderator, Greg O'Dowd
CALL: Focusing on Curricula: Moderator, Kazunori Nozawa
Cross Culture Training at Kobe Steel: Moderator, Gerald Wright

Poster Sessions

EFL/ESL, Networking Newsletter, Lorraine Yao
Basic English Use in Intensive Courses in Russia, Lorraine Miller Nara
Conversation Classes: Giving and Getting the Most, Chiyoko Ogamo
Effectiveness Training in the Japanese Classroom, April A. Heltsley
Computers as Supplements in Language Learning, C. Zipperer

Caught in the Act: Video Prints, Mary Ann Moordian
Minutes for English, Catherine Frazier/Sachiko Taylor
Sharing Experiences of Teaching Japanese—Abroad, Catherine Frazier
Constitutional Reform, James Chambers

Call for Motions

Annual JALT Business Meeting

The agenda is being prepared for the annual JALT Business Meeting, to be held on Sunday October 10th during the JALT 93 International Conference in Omiya. If you have items for the agenda, please send them by July 20th to the JALT National Recording Secretary, Richard Uehara, Seisen Jogakuin College, 2-120-8 Uwano Nagano-shi 381. Faxes will be accepted by that date at 0262-63-2651.

日本語教育全国 SIG からのお知らせ

来る10月に大宮で開催される JALT93国際大会で、日本語教育全国 SIG は、谷口すみ子をモデレーターとし「異文化理解の視点を教材にどう取り入れるか」というテーマでコロキアムを行います。学習者の多様化にともない、異文化理解の視点を教材やカリキュラムに取り入れる必要が増えています。このコロキアムでは、中国帰国者、初等・中等教育機関で学ぶ学習者、および高校交換留学生に対する異文化理解教育の試みを紹介します。発表の内容は、西原鈴子氏（国立国語研究所）「外国人児童・生徒用教材における文化的側面」、佐藤恵美子氏（中国帰国孤児定着促進センター）「ボランティア参加型学習活動」、谷道まや氏（東京国際大学付属日本語学校）・村野良子氏（国際キリスト教大学）「高校交換留学生に対する日本語プログラム」です。

時間は、10月10日（日）2時から5時の予定です。どうぞご参加ください。

第19回 JALT 国際大会では、今大会のテーマ「言語と文化」に合わせたテーマのコロキアを7つ、ラウンドテーブルを4つ、7件のポスター・セッションを計画しています。ポスター・セッションは、10月10日（日）午後1時から5時まで、9階ロビーで行います。

大宮での JALT93開催中の10月10日（日）に年一回の JALT 総会が開かれる予定です。討議希望事項がありましたら、全国運営委員・書記 Richard Uehara（〒381 長野県長野市上野2-12-8 清泉女学院短期大学 fax 0262 63 2651）へ、7月20日までにお知らせください。

N-SIG は、その数も昨年の2倍となり、その重要性も増えています。JALT93では、ビデオ、パイリンガリズム、日本語教育、グローバル・イシューズ、ティーム・ティーチングの各 N-SIG が、慣例のコロキアを行うなど多彩な企画を準備しています、地下一階の N-SIG ホスピタリティ・ルームでは、活動内容の展示、ニューズレターの配布、個人間ネットワーク作りや新会員の受付、会費の納入の受付などを行います。また、各 N-SIG は、組織運営のための総会も開きます。ご関心のおありの方は、ぜひおいでください。くわしい情報は、今月号の OF National SIGnificance のコラムに書かれている各 SIG のコーディネーターにお問い合わせください。

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Increasing Student-Initiated Communication and Responses

by William R. Nelson

Introduction

One of the problems that haunts almost all, if not all language teachers in Japan is the silence and unresponsiveness of their students. Various methodologies and communicative approaches have been devised to cope with the problem of unresponsive classes, not only in Japan, but around the world. As an aid to these methods, as well as to other more traditional methods, I have developed a simple card system that significantly increases student-initiated in-class communication. In addition, the system also provides an accurate quantitative measure of some facets of student participation, a measure which can be integrated into other assessments of student performance. As an added benefit, the system facilitates the memorization of students' names, which, among other things, enhances classroom rapport.

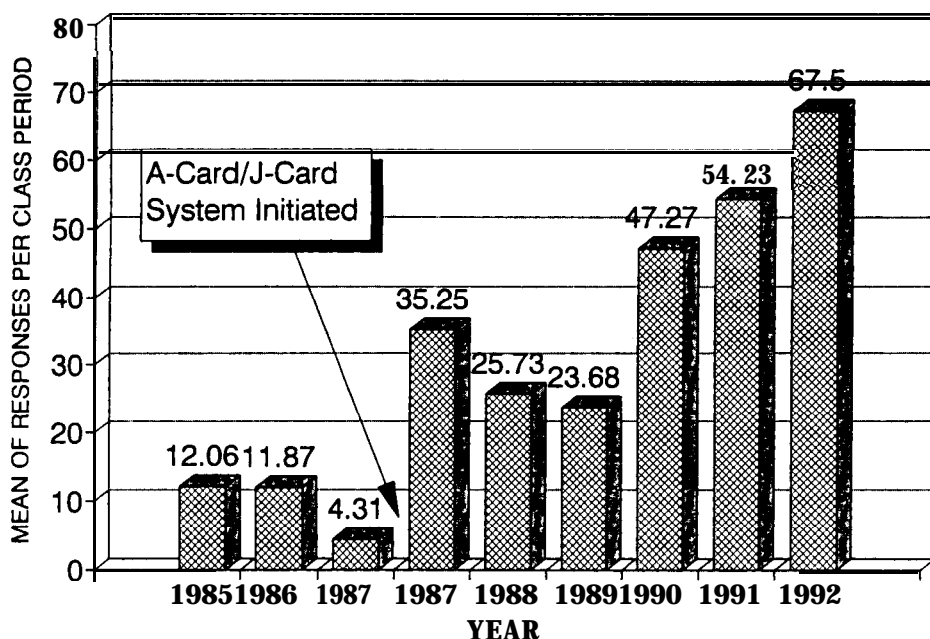
Materials and method

In the beginning of each academic year, during the initial freshman class sessions, while I'm outlining the course goals and requirements, I explain to the students that we are going to play a kind of game throughout the year, and ask them to make cards that measure approximately 1.5 centimeters by 7 centimeters. To reduce the chaos caused by stray sneezes and gusts of wind, I ask them to use heavy paper; and in order not

to waste any more trees than necessary, I ask them to use the reverse side of cookie boxes or other such containers after they have devoured the contents. On each card they write their name either in Roman letters and their usual script, or just in Roman letters. Of course, what is written on the cards can be tailored to the needs of the teacher or class. In addition to their names, they mark an 'A' on some of the cards and a 'J' on the others. They are then told to bring at least 15 of the cards marked with an 'A' and a few of the cards marked with a 'J' to each class; these are left on one corner of each of their desks.

The names, of course, are used for identification; and the letters 'A' and 'J' indicate the type of response. 'A' is for Answering, Asking, and Communicating in the target language. ('C' doesn't really fit in the system, but what are you going to do? Not everything begins with an 'A'.) I chose 'A' also because handing in the A-cards (as they have come to be called) is the way to earn an 'A' in the course. J-cards are surrendered whenever the student attempts to communicate in Japanese, and these cards 'eat' A-cards (a variation on the old Pac-Man theme). The number of A-cards that a J-card eats can, of course, be set according to the class needs. In addition, other types of cards could be used, such as 'C' for correct responses, 'S' for sentence responses, and 'W' for one-word responses. I currently take an A-card for any response, long or short, correct or incorrect, in the target language because this encourages the students to speak out, by de-emphasizing correctness as a facet of language that they have to consciously attend to during speech production. I provide correct model-

Graph 1 Student-initiated Communication Combined Per-class-period Averages



An appeal to JALT members who have bought Macintosh computers through the JALT / Catena Komiya Scholarship Program.

JALT and Catena (Computerland) would like to thank all JALT members who have purchased Macintosh computers through the JALT / Catena Komiya Scholarship Program. The funds received by this scholarship program go towards bringing participants from other Asian countries who need financial assistance of one sort or another to the annual international conferences. In the past years, language educators from Russia, India and Pakistan have benefited from the generosity of the Komiya Scholarship.

Plans for JALT 93 at the Sonic City Conference Center in Omiya include presentations by two Vietnamese language educators. A minimum of ¥300,000 is needed to bring these two teachers to Japan. However, due to an office procedural mishap, none of the sales of Macintosh computers to JALT members for the past two years have been credited to the scholarship fund. JALT National Officers, the JALT 93 Conference Committee and Catena Corp. would like to make an appeal to any JALT member who purchased a Macintosh computer at a Computerland store or through the JALT / Catena Komiya Scholarship Program to take the time to fill out and send the following form to the JALT Central Office. Catena Corp., has agreed to reimburse JALT for any sales that meet the conditions of the scholarship program retroactively. The cooperation of all concerned JALT members is greatly appreciated.

Note: Please fill in whatever information you can supply. Even the smallest amount of information is helpful.

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ing when necessary, after trying to find and explain a situation in which their response would have been correct (see "Numerical Analysis and Discussion" for a further explanation of this point.)

The type of class will determine to some extent the method of collecting the cards. In more or less teacher-oriented classes, the teacher can move around the room and pick them up while conducting the class. Pocketless teachers should find another way! In class formations where the students are in small groups or in pairs, they themselves can keep track of their responses by transferring cards from a 'supply' stack to a 'used' stack, and then handing the 'used' cards in at the end of the period. I have found that, with exceptions, students in small groups tend to be modest in assessing the number of their own A-cards, and rather dishonest when estimating the number of J-cards owed. Both types of cards are needed in order for this system to work well: A-cards function as a positive reinforcer and J-cards as a negative reinforcer.

Numerical analysis and discussion

The A-card/J-card system discussed herein was initiated in 1987 after approximately two-thirds of the academic year had elapsed. In comparing the total student responses (5 from class 1A, 18 from class 1B) received during the first two-thirds of that year with those (310 from class 1A, 254 from 1B) received during the last third, we can note the dramatic and statistically significant difference. There were 33 students in 1A and 36 in 1B for a total of 69; statistically, this means that only one-third of them (23 responses) initiated any kind of communication at all during the first two-thirds of the school year (19 class periods, 28.5 hours of instruction for 1A; 18 class periods, 27 hours for 1B). Actually, only 14 students accounted for all 23 responses, leaving 46 students that did not volunteer to participate.

After the initiation of the system, the combined responses for the last third of the year (9 class periods, 13.5 hours for 1A; 7 class periods, 10.5 hours for 1B) jumped to 564; an average of 35.25 per class, a little over 1 response per student per class period. Even after beginning to use the Card system, 15 students (6 from 1A and 9 from 1B) failed to initiate any communication at all. Although this was a great improvement, it indicates that despite the dramatic results, not all students were pleased with or motivated by the new system. However, currently, there are no more than one or two students in each class that persist in their silence.

Graph 1 illustrates the extraordinary increase in student-initiated communication when the A-card/J-card system was introduced; it also maps the impressive upward trend of their participation from 1985 to 1992. Data from the sophomore class of 1987 was only used to compute the first statistic (4.31 responses per class) because they did not, subsequently use the A-card/J-card system.

As expected, there are statistically significant differences between the number of student-initiated responses prior to the initiation of the system in 1987 and the number of responses after its implementation. Combining the average number of responses for each class period for each class for each year yields Graph 1. J-cards were collected along with the A-cards; however, for this present paper, they were not used in any of the calculations. Fortunately, since 1987 very few have needed to be surrendered.

The silence and unresponsiveness of the students noted in the introduction needs to be further delimited; herein, it relates only to the student-initiated communication and responses. Because individual student responses to teacher-initiated discourse, choral responses, choral reading, pair and small-group work don't usually present problems to experienced language teachers, I have concentrated on student-initiated responses. All of the statistics generated for this paper relate only to student-initiated communication and responses.

Though difficult to quantify, a change in the textbooks in 1986, and a gradual change in teaching techniques, no doubt contributed to the dramatic increases over the years studied. The text I am currently using is more communicative in its approach, providing not only more chances to speak, but also more chances to think and create; and, because it contains deliberately removed pieces of information and calculated distortion, more need to analyze and speak.

There are two other techniques that I have employed to decrease the students' fear of making mistakes, and these, in turn, may have contributed to the increase in student-initiated responses. When a student makes a mistake, I immediately try to find a situation in which the student's response *would* be correct. By explaining the situation, the student is given the opportunity to learn to differentiate between the original environment and my 'constructed' environment, each with their appropriate responses. This feeling of 'I was almost right' serves to significantly reduce fear of failure, and thus encourages them to try again. Finally, I have tried to foster a spirit of 'fun while learning' and attentiveness to each other.

Of course, other similar techniques have been developed; however, all of them seem to be tied into some other facet of society. That is, they are directly related to money, reward/punishment, gambling and the like. The A-card/J-card system is not tied to anything in this sense; for the student, the cards are just cards. There is nothing to think about other than just handing them in. This, I feel, frees their minds to attend only to the topic at hand. Neither thought flow nor the class is interrupted, even in a cognitive sense, by the cards.

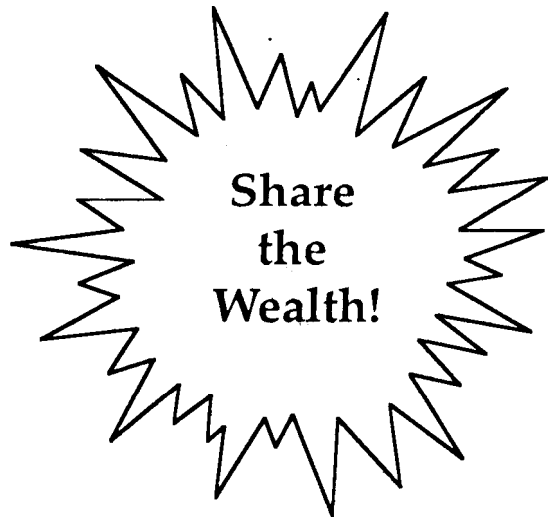
Conclusion

The vast majority of students have been encouraged by and benefited from the A-card/J-card system according to their improved facility in the target lan-

guage and according to their end-of-year comments and critiques of the class. Whenever they have expressed any dissatisfaction with the system, it has always centered on the motivation for handing in A-cards. That is, some students have complained that others had talked *only* because they wanted to or felt that they had to hand in the cards. In the final analysis, however, whatever their motivation may be, those who actively participate in class feel that they are winners. Whether they speak in order to hand in A-cards, speak because they are afraid they will fail if they don't, or speak just because they want to participate, they will gain greater and greater facility in the target language. The point is that the A-card/J-card system helps to encourage them to participate, gives them a little added incentive to raise their hands and voices, and provides a physical catalyst that engenders an acceptable level of competition.

Although there are various contributory factors, I think we can say with confidence that a system that involves some physical token and proof of the students' achievement will produce a significant increase in student-initiated responses in any type of classroom setting.

William R. Nelson is a Visiting Professor at Osaka University of Foreign Studies.



Please contribute to "My Share": 1000 words (6 pages of A4, double spaced, one sided) on a single technique that you have used, or a successful lesson plan. Your description should be precise enough so that the reader can replicate what you do. Contact: Elizabeth King, My Share Editor, ICU, Osawa 3-10-2, Mitaka, Tokyo 181

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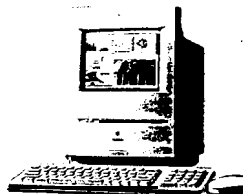
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The Return: An English Suggestopedical Textbook.

Evelyna Gateva, Georgi Lozanov and Miroslava Konig.
Sofia: St. Kliment Ohridski University Press, 1991. Pp. 244.

This text is intended for beginner-level students learning English in an intensive program using the Lozanov-Gateva global-artistical approach of Suggestopedia. The book is a rich storehouse containing all the vocabulary, grammatical structures, and cultural information that a learner might need, and more.

The book, based on the theories of Dr. Lozanov, is unlike any other English course textbook that I know of. To begin with its appearance, the front cover is taken from a work of art by the British painter Turner. Inside, the text looks different too: the target language is printed in narrow columnson the left sides of the pages with space on the right sides intended for inserting translations in the student's first language. Throughout the book there are numerous reproductions of classical British paintings. Also included in the book are music and songs, and quotations from well-known British writers and poets.

From the start, students and teachers will realize that this is not the usual presentation of the target language. There are no pages of exercises, nor artificial groupings of functions, although essential grammatical structures are identified and there is a grammar section at the back of the book with vocabulary lists.

The book is intended to be used Suggestopedically. Each chapter delivers a massive amount of information, with the first chapter deliberately containing the largest number of pages, 800 items of vocabulary, and an introduction to most of the characters of the story. In the hands of a Suggestopedically-trained teacher, I believe that this text is an important element of a Suggestopedic English course.

On the face, the text is in the form of a film script, set mainly in England. It contains dialogues, actions, descriptions, song lyrics, idioms, jokes, references to real places in London, cultural information, and some reading comprehension passages. The various aspects of the book appeal to the varied learning styles and differing personalities of any group of students. In my experience, the students are intrigued by the characters in the story, curious about the plot, and, I believe, effortlessly absorb information about the grammar. This includes not only the usual beginner-level material, e.g., pronoun forms, singular and plural of nouns, the most common tenses of verbs (including irregular forms), modals, prepositions, cardinal and ordinal numbers, adjectives, adverbs, comparatives and superlatives, but also gerunds, the passive voice and conditional sentences. Thus, even beginner-level students learn complicated forms of English, though admittedly not in the first few chapters.

I find *The Return* to be a solid introduction to the language, the customs, and the people of England. However, the teacher must be able to adapt the dialogue to

suit the students' needs. If the students will be using their new skills in the USA or Australia, for example, the references to places in London, the descriptions of typical British customs, and the use of British quotations or expressions are inappropriate. Ideally there would be a book set in every English-speaking country so that students could choose the book for their preferred destination. However, until the time when I have a choice of Suggestopedic texts set in other countries or cities, with alternative characters and different plots, I will be happy to work with *The Return*.

Reviewed by Jennifer Deacon

**International Languages Language School, Ottawa,
Ontario, Canada**

Creating Wholeness Through Art: Global Artistic Creation of the Educational Training Process.

Evelyna Gateva. Minneapolis: Accelerated Systems, Ltd., 1991. Pp. 289.

Creating Wholeness through Art is about the artistic buildup of Suggestopedia. The book presents art as an effective means of humanizing learning and teaching. The global artistic organization of the education process through Suggestopedic art is proposed as an antidote to today's overpowering presence of technology which tends to isolate science from art, and to separate, in the learning process, critical-logical and artistic-emotional thinking. According to the text, the artistic organization of the learning process aims at creating a global approach through the interaction of various fields of study and the arts, and the simultaneous development of both logical and artistic thinking. According to Gateva's experimental research, presented in the book, such an organized artistic learning process speeds up the absorption and application of increased quantities of information, develops concentration and relaxation, and has positive effects on personality development.

The role of art as a means of suggestopedic teaching was described by Lozanov (1978). But according to Gateva, in the initial development of Suggestopedic practice art did not permeate in a structured and organized way. In this book, Gateva describes her efforts from 1971 to the 30s to collect experimental evidence supporting the need, to fully integrate art in the Suggestopedic learning process.

Part one of the book provides a theoretical framework for understanding both the role and the effectiveness of Suggestopedic art. Suggestopedic art is defined as an interactive synthesis of different arts and the logic of the educational subjects. Gateva suggests that the subjects to be learned are imbedded in and presented through various art forms, such as songs, opera, dance and fine arts. The educational process produces a global artistic image which enables the acquisition of greater and more complex educational content.

Gateva finds in semiotics, or the science of sign systems, one of the bases of Suggestopedic art. All sign

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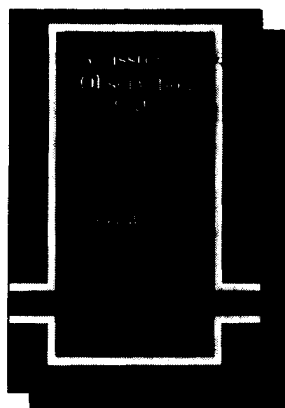
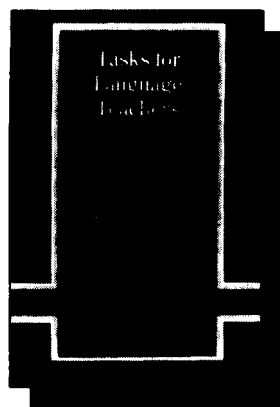
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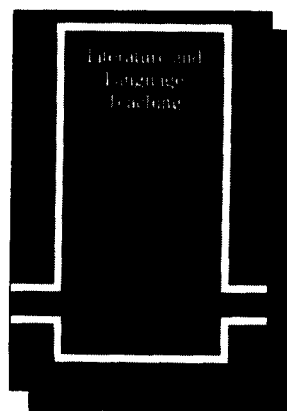
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systems are interconnected. The link between science and art leads to the relation between language and thinking. The author explores this link to show that an understanding of the vowel system and voice intonation is required to explain how, in science and art, man's relation with the environment is translated in both critical-logical and emotional-intuitive terms.

The effectiveness of Suggestopedic art is based on the theory of suggestion. Gateva says an education process organized in an artistic way presupposes the knowledge of conscious and subconscious activity, anti-suggestive barriers, and the specific means of suggestion. The artistic image resulting from the integration of various art forms with subject matter acts to process large quantities of complex information using very little energy and time. Art, especially art of the classical and synthetic type, Gateva claims, enhances peripheral perception and creates conditions for the concentrative psychorelaxation required to absorb and memorize quickly massive amounts of information and creatively and practically use the educational material.

Intonation and rhythm are especially important in enabling simultaneous perception of thoughts and feelings. The use of intonation and rhythm in various forms of art, especially those like opera which synthesize music, language, dance and painting, makes them particularly effective suggestive means.

Suggestopedic art, according to Gateva, acts in a global way to produce positive effects on the development of the personality of both students and teachers. Both hemispheres of the brain, its logical-critical and emotional-intuitive aspects as well as its conscious and subconscious dimension are simultaneously stimulated. However, Gateva warns that psychohygienic use of Suggestopedic art requires that it be adjusted to age group peculiarities. It also presupposes serious teacher training.

Part two of the book describes the results of experimental studies, providing statistical evidence of the effectiveness of various forms of Suggestopedic art as well as of the artistic approach as a whole. These studies were carried out both with children and adults for a variety of subjects, including mathematics and languages. Many forms of art were studied: melodrama and recital, artistic-didactic songs, classical and artistic songs, opera fragments and arias, classical music, musical theatrical spectacles, reproductions of classical paintings and artistic textbooks.

The experimental conclusions indicate that artistic Suggestopedia is an effective means of achieving mastery of subject matter and that the level of student satisfaction after learning through an artistically organized process is very high. The text also suggests Suggestopedic art increases significantly the amount of material learned per unit of time, concentration and work capabilities of students and produces a calming and restful effect on the learner. Furthermore, the experimental results indicated that the artistic organiza-

tion of the learning process can be applied safely with all age groups for the learning of any subject matter.

Creating Wholeness through Art is a very stimulating and thought-provoking book, but will be a little difficult for those who do not already have some background knowledge of Suggestopedia.

Reviewed by Leo Boudreau

Canadian Foreign Service Institute, External Affairs and International Trade Canada, Ottawa, Canada

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Lozanov, G. (1978). *Suggestology and Outlines of Suggestopedy*. Gordon and Beach Publishers.

Computer Assisted Language Learning and Testing.

Editor: Patricia Dunkel. Publisher: Newbury House, 1991. Pp. 300. \$4,250.

The cover of *Computer Assisted Language Learning and Testing* states that the book is for "teachers, administrators, software designers, and teacher trainers in the field of second language acquisition." The cover also advises that "this extremely thorough text" examines the social environment created by computer use, addresses all four skill areas: listening, speaking, reading and writing, and explores qualitative and quantitative research approaches and more. Certainly, the editor, Patricia Dunkel, and the other contributors have packed a lot of information into this relatively compact 300 page book. However, because it does try to include something for almost everyone, there is not a lot for anyone. Yet, the articles included are well selected and the one or two articles related to a particular subject area are helpful.

In contrast to quite a number of other books published recently, almost any section that might be useful has been included. First, a list of contributor biographies, including their place of work and areas of research, precedes the table of contents. Then come a four-page Forward and a three-page Introduction which explain in detail the philosophy, structure, and purposes of the book. In addition, at the beginning of Part I and Part II are short explanations of the purpose of each, followed by a brief summary of each Chapter. Each Chapter begins with an abstract by the author and ends with a one to six page Works Cited or Reference section. Following the last chapter, there is a section of Discussion Questions with three to five questions on each chapter. The questions are obviously meant to be used with a class studying research methods. Finally, there is a 10 page topic index which includes the names of software programs used in the research, but unfortunately no manufacturer addresses are included in the index or chapters.

Regarding the main articles, Nina Garrett states in the Forward: "Readers who consider each paper in terms of the others will become aware of the variety and range of pedagogical and theoretical assumptions

that can underlie different research approaches to the use of computers" (p. xiii). She explains that the articles in Part I address the questions of what the students do with CALL materials and what effects are realized, and those in Part II deal with computer-adaptive testing. She adds that the articles deal not only with CALL, but also with the "design of language-acquisition research" (p. xiv), and she concludes that readers will gain new ideas for using computers in language learning and a better understanding of good research design (p. xvi).

Specifically covered in Part I are issues of validity in CALL research, how computer technology affects classroom dynamics, the amount and quality of spoken classroom interaction generated by three kinds of computer programs and by networking, a visual computer analysis of prosody, the effectiveness of different kinds of CALL feedback, student attitudes about word processing in writing class, and student apprehension when using computers for writing.

I teach computer composition to Japanese EFL students, so my attention was drawn to Chapter 8, titled "Word Processing in the ESL Classroom: A Survey of Student Attitudes." The authors, Joyce Neu and Robin Scarcella, used a 38 item questionnaire, available in an appendix, to determine if ESL students (primarily Asian) felt that word processing was helpful in improving their writing skills in English, if learning to use computers in a second language created difficulties, and if they were aware of and could concentrate on the process of writing while using the computers. They divided the results into two factors: Attitudes toward the writing process and attitudes toward using PCs/developing computer skills (p. 179). Simply stated, the students found "the word processing class to be challenging and non threatening, and believed that word processing benefited their performance in writing. They also felt that word processing helped concentrate their attention on certain aspects of their writing (e.g., grammar, word choice, organization, and transitions)" (p. 180).

Chapter 9 focuses on "Computer-Assisted Writing and Writing Apprehension in ESL Students," again measured by a questionnaire. This is also available in an appendix, but seemingly not in the original form. The author, Marianne Finney, concludes that computer writing can help ESL students overcome some fears of writing in a second language, but that the time necessary to see some lessening of anxiety is more than eight weeks.

Several other articles, especially those about in-the-classroom effects, such as Roberta Abraham and Hsien Chin Liou's article on the amount of oral interaction generated by different programs, and Martha Pennington's article on use of "Visi-Pitch" and "Video Voice," to display graphically the vocal input of Japanese ESL learners, were also of interest though not directly related to my experience.

Part II concentrates the relatively new area of computer-adaptive testing (CAT). Topics covered are using item response theory for validating CATs, using CAT to

assess English competency in grade-school students, and using CAT for listening and reading comprehension and French reading proficiency. There is discussion of the difference between computer assisted testing and computer adaptive testing and the latent trait theory.

In sum, one stereotype associated with the various computer users mentioned at the beginning of this article is that they are well-organized. If that stereotype is true, this book will have great appeal. In fact, it is possible to be distracted by the organization, but once that distraction is overcome, a good deal of interesting and helpful information is found in the chapters. In addition, while computer information of any kind can quickly become dated, the information about research designs, test validation, and so on make the book worth the cost.

Reviewed by Merritt Aljets
Osaka Jogakuin Junior College

First Class: English for Tourism. Trish Stott and Roger Holt. Oxford University Press, 1991. Pp. 111. (Cassette).

First Class: English for Tourism-Workbook. Michael Duckworth. Oxford University Press, 1992. Pp. 82.

I used *First Class: English for Tourism* in my class of second year students in an English for Tourism course. Their English language abilities ranged from low- to mid-level intermediate. All students planned to work in the tourist industry upon graduation. I wanted to familiarize them with the essential vocabulary for tourism, as well as the topics and situations that they could expect to encounter: *First Class* proved to be a useful tool in this process.

Students were motivated from the beginning by materials directly connected with issues that they could imagine themselves involved with at work. Certainly the 20 units, covering topics such as flight reservations, rail enquiries, local and foreign tours, hotel facilities, checking in, changes and cancellations, dealt with topics relevant for personnel working in tourism.

Interest was stimulated further by the attractive visual lay-out. Colour photographs of various tourist attractions begin each unit, with a good balance between European and Asian destinations. Further photographs, cartoons and charts, as well as pleasing use of colour, maintain the appealing look. In addition, the ample number of photos of various tourist destinations serves to familiarize students with the places in the world their future customers will be seeking.

Each unit is organized in a consistent manner, giving listening, grammar, reading, writing and speaking practice. The accompanying audio tape gives opportunities for honing aural comprehension skills. Tapescripts appear at the back of the book. The taped dialogues between tourists and Spanish, Italian, German, and Swedish tourist agents, guides or receptionists give students opportunities to familiarize themselves with

some of the accents of non-native speakers of English.

The listening comprehension activities consist of true/false questions, filling in missing information on charts, cloze exercises, and directions. The extent and variety is somewhat meagre, but the tapes themselves are extensive enough to provide the basis of further activities.

Each unit is built up in consistent manner: listening practice is followed by "Language study," featuring two fairly basic grammatical items. The following exercises are again somewhat limited and consist of rewriting mixed up sentences in the correct order, combining pre-written sentences, and filling in the blanks. Occasionally this involves pair-work, but the scope and relevance is limited.

The reading sections are varied and informative, including texts on the hotel industry in Taiwan, the attractions of Hong Kong, safari holidays, Club Mediterranean. These texts were, for the most part, rather challenging as regards to vocabulary and syntax, but as students felt that both would be useful they tackled the problems willingly.

The topics in the readings are continued in the writing activities making recycling of vocabulary, re-phrasing and additional thoughts on the text possible. Often the form requires business letters or faxes, giving students opportunity to practice office skills.

On occasion, the writing activity is exchanged for discussion on thought-evoking matters, such as the effects of tourism in a country or region.

Opportunities for orally utilizing the language structures and vocabulary are given in the final two activities of each unit. Generally these take the form of pair-work, typically in tourist agent and traveller situations, such as planning itineraries, giving/receiving telephone messages, and negotiating agreements with hotels.

A vocabulary list completes each unit, facilitating review. These lists are in alphabetical order in the appendices and translated into Japanese and five other languages. Common telex abbreviations and a general business letter lay-out are also included, together with a list of irregular verbs.

Upon completion of *First Class: English for Tourism* both the students and I felt a sense of confidence knowing that they had increased considerably their command of tourist terminology, as well as having become familiarized with typical situations in tourism.

A *First Class: English for Tourism Workbook* (with answers) is available. Described as being both for classroom and self-study, I found that it is mainly useful for the latter. It consists predominantly of opportunities for written grammar and vocabulary consolidation. Exercises consist of making questions from the answers or choosing the correct tense for the sentence. Vocabulary practice is given by filling in the blanks of business letters, crosswords or word squares. There are no activities involving student to student interaction and thus no opportunities for 'improving oral skills. As there is no accompanying tape, possibilities for im-

proving listening skills are excluded. All in all it is a workbook of rather limited range, and one I did not find particularly useful in a classroom situation.

Reviewed by Karen Fedderholdt
Sundai Foreign Language Institute

From the Beginning: A First Reader in American History. Judith Bailey. Studio City, Cal.: JAG Publications, 1990. Pp. 194. ¥2,850.

From the Beginning is an introductory reader in American history for students at a low intermediate reading level. Its chronological format traces American history from the earliest explorers to 1990. Bailey's narration is written in "the historical [sic] present tense" and uses a controlled vocabulary of 2,000 words. Additional vocabulary is footnoted and defined at the bottom of each page, but students must practice their dictionary skills, too, which is a valuable exercise.

Each of the fifteen chapters begins with a summary and is followed by reading comprehension, vocabulary, and definitions exercises. Then, the chapter is divided into two, three, or four stories about specific individuals or events. These are followed by more reading comprehension, vocabulary, and definitions exercises. The exercises are especially good because they restate the story and its details. Students can't just "flip back" to the appropriate page and copy the correct answer(s).

One-third of my thirty-two first year Study Abroad students thought the stories were easy to read and understand. Others needed to translate difficult words into Japanese before they could comprehend the stories. Three students noticed the use of the present tense and wondered why.

The forty-seven illustrations, primarily from the Library of Congress, are terrific, and the maps are good. However, the latter contained at least two errors: "The Voyages of Columbus" map (p. 10) has the spelling "Porto Rico," which was a surprise, as was seeing the Ohio River (map, p. 188) running along part of the boundary between Illinois and Indiana.

Three other errors should be corrected: The 19th Amendment to the U. S. Constitution granted women only the right to vote, not, as Bailey states, "that in all ways, under the law, women have the same rights as men." (p. 83). Also, the 19th Amendment became law in 1920, not 1919. Finally, Lyndon Johnson was not nominated by the Democratic Party for a second term (p. 172). The nomination was never offered, since President Johnson had withdrawn from the race in March of 1968.

Nevertheless, *From the Beginning* is an excellent supplementary reader, although some pages could have been devoted to stories and pictures of the women who have contributed to the history of America. Of the fifteen chapters, only one is a woman's story-Harriet Tubman and the Underground Railroad. And, only

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one illustration is a portrait of a woman, again, Harriet Tubman. However, recent research indicates that history, whether American or World, has been learned by students as the history of dead, white males.¹ Alas, *From the Beginning* does little to change this.

Reviewed by Suzanne Ledebor
Hiroshima College of Foreign Languages

Reference

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Recently Received

The following items are available for review by JALT members. An asterisk indicates first notice. An exclamation mark indicates third and final notice. All final-notice items will be discarded after July 31. Contact: Publishers' Review Copies Liaison (address p. 2).

For Students

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For Teachers

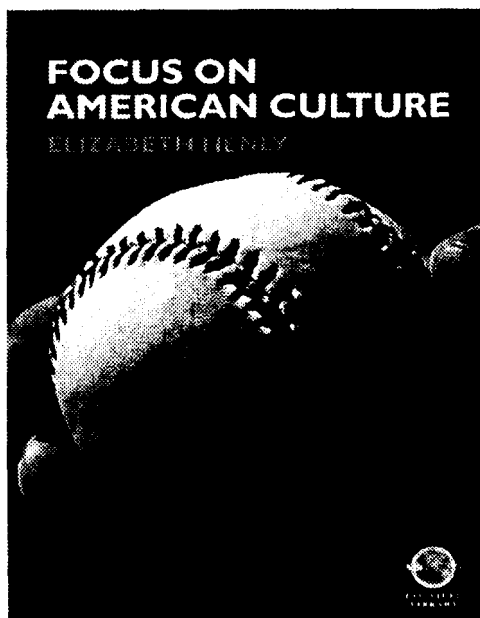
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JIC errata

In TLT 6, the phone and fax numbers for the job listing for Okinawa Christian Junior College was incorrectly reported. It is correctly reported in this issue (see page 63). The editors apologize for any inconvenience caused by the error.

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Chapter Reports

FUKUOKA

Video-Listening-Viewing Diary

by Michael Furmanovsky

Michael Furmanovsky's April presentation showed not only a way for students to double their exposure to English, but also a method that incorporates all the skills of listening, writing, and speaking in language teaching. Freely admitting that he "stole" ideas from both colleagues and students, Furmanovsky adapted these ideas to his own style and purposes to systematize the watching of a movie or television program to capitalize on student interest and to expose his students both to language expressions and cultural expressions.

Reported by Carolyn R. Garvin

Dialogues with Spice

by Lesley Koustaff

Lesley Koustaff opened her May presentation by asking those present the problems a teacher encounters when they use dialogues. After several suggestions were given she started to develop some activities as a warm-up for the teaching of dialogues.

Pull a picture from an envelope slowly, and as it is pulled, shout out everything you see. Flash a picture at the group! Cover it and ask what one saw. Pictures of jobs were used, and a sticker given to each person who answered correctly. The students spoke to each other in order to see how many stickers they could acquire. There were several other activities done in the short time given. This presentation was sponsored by Prentice Hall Regents.

Reported by Barbara O'Donohue

HIROSHIMA

World Culture through English

by Dana Brown

In April, Hiroshima Chapter members were led through a workshop on "designing an international studies course in the English language classroom," by Dana Brown, designed for an elective class at Hiroshima Commercial High, a school selected by the Monbusho to offer elective classes to high school students.

Brown's students spent twelve hours, in three-hour blocks, studying four areas of four countries: culture, geography, music, and food. Each block also had a short rest. This hands-on, student-centered class, taught from a syllabus, included realistic experiences. For example, the unit on Austria required listening to Strauss, Beethoven, and Mozart and learning to waltz. Students baked Viennese cakes, wrote coffee shop dialogue, and role-played that dialogue in a coffee shop setting.

Reported by Suzanne Ledebor

From Generative Grammar to Cognitive Grammar

by Masayoshi Shibatani

At the May meeting Masayoshi Shibatani gave an overview of the modular conception of Generative Grammar and pointed out the inherent weaknesses in the use of a system which separates linguistic components into autonomous modules while basically ignoring their interdependence. He then made a case for looking at the Cognitive approach in which these grammatical components are analyzed on a continuum rather than autonomously.

In the second part of the presentation, Shibatani discussed the phenomena of voice in passive constructions, prepositional passives, regular passives, developmental patterns of passives, and resultative constructions.

Initially, Shibatani's presentation may have intimidated the non-linguists in the audience, but they soon saw the applicability to their teaching with the practical examples he used to illustrate his theoretical concepts.

Reported by Anda Selga

HOKKAIDO

Content-Based Classes: Towards More Reflective Learning

by Tim Grose

This April Tim Grose presented us with ideas and activities intended to put "serious" issues within the grasp of elementary level students. This was done through a variety of activities which covered topics from hunger and war to sexual suggestiveness in commercials. Aside from the central topic the presentation included a number of suggestions for enhancing and expanding on some time-tested classroom activities. Other content topics covered included doublespeak, prominent figures in history; and what does and does not appear in the media. Overall, this was an informative and enjoyable presentation.

Reported by Gordon Wilson

KYOTO

Focus on Listening

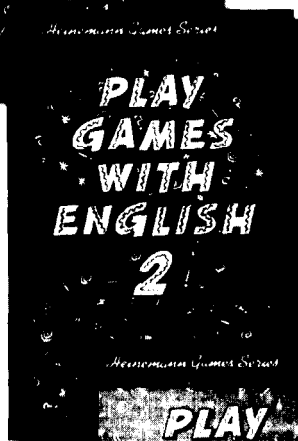
by Barton Armstrong

At the April meeting Barton Armstrong gave a lecture covering processing problems, e.g., delivery, message listener, and external factors, followed by a discussion with audience participation of additional problems for non-native speakers. Several problems were listed including the language problem, learner behavior, distinguishing similar sounds, deletion of consonants, and features of natural spoken discourse. He pointed out that by training students

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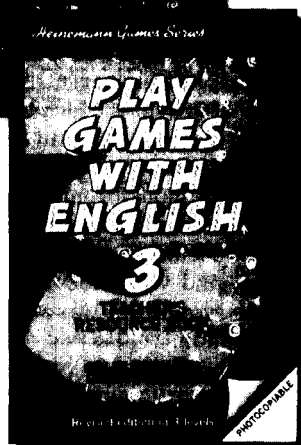


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to vary their attention level (global, selective, intensive), by raising awareness of problems and providing practice and by raising awareness of cues we can help students. The second part of the presentation was a demonstration of exercises with participation by the audience.

Reported by Sherrie Perrin

NAGANO

Current Topics and Concerns on International Communication Studies

by Jacqueline Wasilewski

The April meeting found about fifty people interested in hearing Jacqueline Wasilewski discuss how human beings are "culturing animals" and that culture is dynamic, not static. She suggested that each of the 5,000 plus different cultures on the Earth has something to contribute to the "cultural multilogue" (as opposed to "dialogue") that she envisions for the future.

On a more concrete level, she drew upon her background in the Southwestern U.S. and upon her most recent work with various native American Indian tribes. Wasilewski explained some ways in which the native American culture differs from that of Japan. For example, the Indians have a more inclusive pattern in which others are invited into one's circle as opposed to Japan's more hard-edged boundaries between one's inner and outer circles. She discussed the relative independence and freedom (coupled with responsibility) that a Navajo child would have in contrast to the rather protected existence of a Japanese child of the same age.

Of course she made no value judgments, but merely pointed out how different cultures foster different societal processes. All of those present went away feeling that they had been challenged and enlightened by Wasilewski's insights.

Reported by Rebecca Marck

Please note that we have a new Chapter Reports Editor, Tim Newfields. Please send your reports to him from this month. (Address on p. 2.)

NAGOYA

Videos in the Classroom: What do University Students Really Prefer?

by Rich Porter

At April's meeting, Rich Porter began his presentation with an explanation of how to compute and correlate values from surveys in order to get feedback from students as to what videos they prefer. This indicated how video affects/does not affect the mood of the classroom of workshop. Porter showed a variety of film and music video clips and explained briefly what kind of questions he asks of students before/after they view the video. The audience was then asked to guess how students from various schools would rate the video clip.

Reported by Kelly Ann Rambis

OSAKA

Teaching Japanese as a Second Language

by Hiroko Fujimori

At the May meeting, Hiroko Fujimori provided an overview of the field of JSL, as well as a description of the 429 hour intensive course she teaches at the Osaka YMCA. Many JALT members are not very familiar with the teaching of Japanese, and benefited from her introduction to it.

The overview covered teaching methods, especially the problem of when and how to introduce kanji. We were also introduced to the four-level standardized proficiency examinations, whose highest level corresponds to a receptive knowledge of 2,000 kanji and 10,00 vocabulary units, attainable after 900 hours of instruction.

The YMCA program is provided to students of 86 different native language backgrounds, the most prevalent being native speakers of Chinese, Korean, and English. With 33 weekly hours of instruction over 13 weeks, the aim is to enable graduates to function in the society.

Reported by Kevin Staff

SHIZUOKA

Integration of Music Rhythm and Jazz in the Communicative Classroom

by Peter Wanner

In our April meeting, Peter Wanner began with a discussion of what constitutes a communicative classroom. He suggested that a communicative classroom is one in which (1) lessons focus on operations which students will use in real life; (2) language processing takes place in real-time; (3) students have some choice about the types of activities they perform and are responsible for their own learning outcomes; and (4) there is a greater concern with communicative content than correctness of grammatical forms.

Wanner then considered techniques to present dialogues in class. Dialogues presented in a rhythmic, musical manner are often more lively. Many students find rhythmic, chant-like dialogues easier to remember than standard dialogues.

The approach he uses is based in part on the one advocated by Carolyn Graham in her now famous *Jazz Chants* (1989). A significant difference is that Wanner suggests that all dialogues be practised with rhythmic repetition. He also pointed out that chanting is effective not only with university level students, but with children as well.

Reported by Tim Newfields

Consider contributing a manuscript to *The Language Teacher*. Topics currently desired: learner strategies, development of self-access programs, teacher corrections in the classroom and in composition, ways of teaching grammar, classroom management strategies, how high school and junior high school teachers can cope with changing Mombusho directives, how college and universities are responding to changing Mombusho directives, textbook analysis. Please contact: Greta Gorsuch, Editor, *The Language Teacher*, #601 Korutaju, 1452 Oasazuna, Omiya, Saitama 330

Call for Papers 5th Conference on Second Language Research in Japan

International University of Japan's 5th Conference on L2 Research will be held in January, 1994. We are soliciting papers, in Japanese or English, dealing with data-based L2 research including: classroom processes, bilingualism, adult L2 acquisition, language transfer, language universals, and discourse analysis. Data-based papers are desirable. Presentations will be about 30 minutes in length including questions. Send three (3) copies of a 300-word (English) or 1000 character (Japanese) abstract (name on one copy only) with a cover sheet bearing name, address, paper's title, and affiliation by DEADLINE, September 15, 1993. Japanese papers should be accompanied by a brief English summary. A *Conference Proceedings* will be published. Send abstracts and requests for further information to: Mitsuko Nakajima, Language Programs Office, International University of Japan, Yamato-machi, Minami Uonuma-gun, Niigata 949-72, Japan. Tel: 0257-79-1498; Fax: 0257-79-4441.

Future Special Issues in *The Language Teacher*

October, 1993: Video N-SIG Special Issue
February, 1994: Classroom Research
June, 1994: Lesson Planning
October, 1994: Cooperative Learning
February, 1995: Vocabulary
May, 1995: Bilingualism
October, 1995: University and College Teaching

Upcoming Articles in *The Language Teacher*

Textbook vs. Authentic Dialogues: What's the Difference?
Creating a Database of ELT References
Testing Made-for-ELT Videos
Why do Students Cheat on Their Homework?
Promoting Communication Barriers Through EFL/ESL Course Books
The Acculturation of Oral Language Learners and Instructors in EFL
Simulating News Shows: A Group Project Using Videos
Myth and Fairy Tale in the Language Classroom
Towards Proficiency as a Writing Class Teacher
The Listening-Viewing Video Diary: Doubling Your Students' Exposure to English
The New *Mombusho* Guidelines: Part Two

The 3rd ANNUAL JALT N-SIG Symposium

Special Report

At JALT Kobe's 1993 Spring Conference, *Mirror on the Classroom*, the N-SIGs participated by integrating their third annual N-SIG Symposium. The 1993 event was conducted on twice the previous scale for two full days, featuring a large number of presenters who were N-SIG members. Several National Officers, a number of Chapter Presidents, and Chairs from the Interest Groups combined to help create a rich network atmosphere.

The Conference Theme

Plenary speaker Rod Ellis had both the first and last word on a stimulating educational theme, "Reflective Teaching and Learning." In a Saturday lecture, he looked at teachers' questions, and the relationship between Second Language Acquisition Research and Teacher Development. He stressed the need for awareness of research findings rather than for a premature application of such.

In the final panel on Sunday afternoon, Ellis extended this by encouraging conference presenters to avoid trying to bridge the gap between theory and practice by overemphasizing the significance of techniques. He advocated that we look at the interactions that result from a technique, as that is the learning essence.

Two N-SIG Coordinators also took part in the final panel. Video Chair, Donna Tatsuki, stressed the role video could play to assist the reflective process essential for teacher development. Jan Visscher began with the news that his forming Teacher Education SIG acquired its 50th member during the conference, qualifying his SIG to seek Executive Committee approval as JALT's 9th official N-SIG.

N-SIG Sponsored Presentations

In addition to a variety of talks given in areas representing special interest fields of the N-SIGs, several presentations were selected and arranged by interest groups as sponsored presentations. The first of these will be familiar to readers through a TLT 5 Global Issues special article, "Model United Nations." Two Kyoto Nishi High School speakers gave a live demonstration plus their reflections on simulations they had conducted.

A presenter for the JSL N-SIG examined the nature of self-observation in relation to the nature of language education and decision making skills in Japanese language classrooms. The Bilingualism presentation investigated the influence on bilingual children of an extended family and environment influenced heavily by one language. A Team Teaching talk investigated strategy changes in a Japanese Teacher of English as a result of teaching with an Assistant English Teacher, based on an ethnographical study of a reading lesson at a high school. A CALL speaker led participants to

evaluate computer classroom software. Video N-SIG offered insights into basics of using authentic material in the classroom.

N-SIG Hospitality Rooms

A key element in N-SIG networking was the area assigned for displaying information, distributing complimentary newsletters, accepting memberships and fielding inquiries. Approximately fifty JALT members applied for affiliation with an N-SIG, reflecting a growth in N-SIG membership of nearly 25% of everyone in JALT.

While it required three separate rooms to accommodate all ten groups, the N-SIGs cooperated so that the displays were supervised throughout the whole conference, freeing representatives to attend an occasional presentation in the area of their special interest.

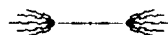
The N-SIG Roundtable

Like the final panel on Sunday afternoon, the N-SIG Roundtable late on Saturday received a capacity attendance. No fewer than ten speakers shared their views on the way each group can change both the shape and scope of JALT's language teaching sphere.

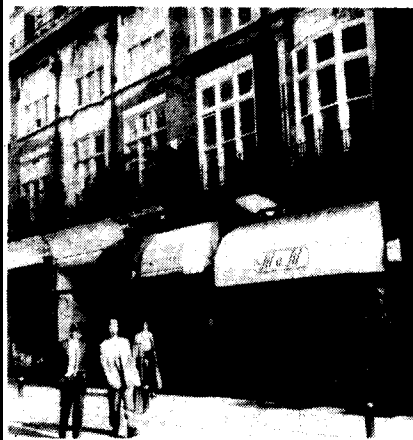
The Bilingualism speaker, who has the task of being both a JALT Chapter and an N-SIG President, noted how Japanese society regards bilingualism too idealistically. The Global Issues in Language Education Chair used an image of a disco mirror to illustrate a need for more reflection in language teaching, and to educate teachers and students for social responsibility. A guest JSL speaker discussed the benefit of interaction with ESL and JSL N-SIG's potential to facilitate Japanese Language Acquisition with non-Japanese speakers in other NSIGs. The Chair of Team Teaching gave a progress report of the book-length Kenkyusha Team Teaching study, as contributors from other N-SIGs are collaborating. The final scheduled speaker, editor of Video N-SIGs "Video Rising," reminded us that, as a membership organization, our groups depend on the active participation of every single N-SIG member. Impromptu speeches followed from CUE, CALL, and Materials Writers with continuous moderation by N-SIG Liaison.

Finally David McMurray, made the closing remark that, as an N-SIG member himself, he was able to appreciate the N-SIGs, and the cooperation between them to create such quality events.

An informal N-SIG questionnaire, issued during this Roundtable, indicated that the majority of attendees were N-SIG members, who regularly read an N-SIG newsletter. They attended an average of 5 presentations and found the roundtable very useful. There were several requests to make the event a full 90 minutes instead of just an hour, and also to plan full-scale N-SIG Roundtables for future JALT International Conferences.



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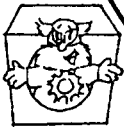
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Meetings

Please send all announcements for this column to Carol Rinnert (see p. 2). 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

Tomoko Nishiyama, 0188-86-5525 or 0188-86-4218

CHIBA

Topic: Panel Discussion: Women Issues

Spkrs: Five speakers

Date: Sunday, July 11

Time: 1:30-3:30 p.m.

Place: Chiba Chuo Community Center

Fee: Members free; non-members ¥1000

Info: Paul Gruba, 043-274-2962

With topics ranging from equality to relationships to the future, a panel discussion led by a moderator with five different speakers will be the focus of this meeting. Audience members will be invited to participate. Bring a friend!

FUKUI

Theme: Methods That Work: Ways to Teach Language

Info: Takako Watanabe, 0776-34-8337

Paul Roving, 0776-21-0577

See Niigata announcement.

FUKUOKA

Topic: "Bee-bop-a-loo" and Motivating Students and Tired Teachers

Spkr: Don Maybin

Date: Sunday, July 11

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

Place: Fukuoka Bldg, 9F (Tenjin)

Fee: Members free; non-members ¥1000

Info: Lesley Koustaft, 092-714-7717

See Okayama announcement.

*FUKUSHIMA (Petitioning chapter)

Zafar Syed, 0249-32-0806

GUNMA

Topic: My Personal Experience as an English Speaker in New York

Spkr: Marsha Krakower

Date: Sunday, July 11

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

Place: Nodai Niko High School, Takasaki

Fee: Members free; non-members ¥1000

Info: Leo Yoffe, 0273-25-7290

From her personal experience, the speaker confirms that there is much more to language learning than inventories of grammatical structures and vocabulary acquisition. Lessons help make practice worthwhile. But practice through idiosyncratic, unpredictable, genuine interaction will enable us to gradually frame our minds to effectively communicate in that language.

Marsha Krakower has an English Conservation program on NHK TV.

HAMAMATSU

Brendan Lyons, 053-454-4649

Mami Yamamoto, 0538-85-3806

HIMEJI

Yasutoshi Kaneda, 0792-89-0855

HIROSHIMA

Topic: Minding Your Money: investment, insurance and financial security.

Spkr: John K. Michalik

Date: Sunday, July 11

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

Place: DavidEnglishHouse(NearANA Hotel)

Fee: Members free; non-members ¥1000

Info: Ruth Maschmeier, 082-878-8111 (w), 082-872-1779 (h)

The presenter will talk about the individual's needs and what is available for financial security. He will discuss financial products which are available through highly reputable, well established financial institutions.

John Michalik is a permanent resident of Japan with 10 years experience as a financial advisor.

HOKKAIDO

Topic: Annual Summer Picnic

Date: Sunday, July 18

Time: 12:00-5:00 p.m.

Place: Makomanai Park (10 minutes walk from East entrance) Members with cars will meet those coming by subway at Makomanai Station from 12:00 to 12:30.

Fee: Free

Info: Ken Hartmann, 011-584-7588

Everyone is invited to join in for some fun, food, and recreation. Bring plenty to eat and JALT will provide the drinks and softball equipment. Bring another teacher along and let's get to know one another better.

IBARAKI

Topic: Strategic Interaction: An Alternative for Large EFL Classes

Spkr: Masaki Oda

Date: Sunday, July 11

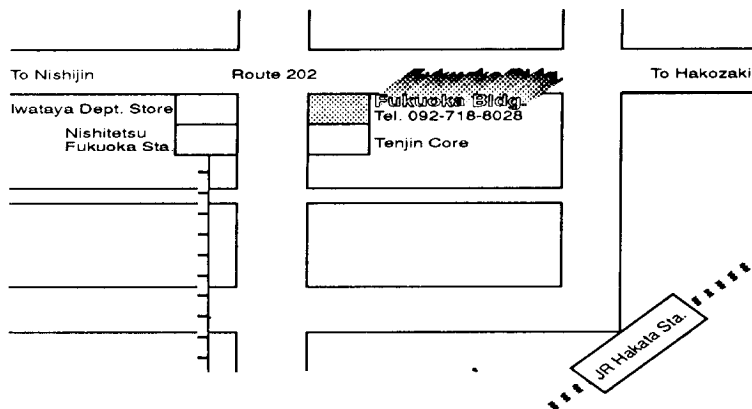
Time: 2:00-4:30 p.m.

Place: Mito Shimin Kaikan

Fee: Members free; non-members ¥500

Info: Martin E. Pauly, 0298-58-9523
Michiko Komatsuzaki, 0292-54-7203

With an emphasis on oral communication in the revised standards for college curriculum as well as the "Course for Studies" for secondary schools, EFL teachers are searching for possible alternatives for their classrooms. The presenter will argue that Di Pietro's (1987) *Strategic Interaction (SI)* can be one of those alternatives. The presentation will consist of two sections. In the first, he will give a brief discussion on the recent changes in language teaching policies by the Ministry of Education followed by an introduction to the notion of "Communicative Competence."



In the second part, the audience is given a chance to do various SI scenarios, both in English and Japanese. The advantages and disadvantages of SI will be discussed at the end of the presentation.

Masaki Oda is an assistant professor of Applied Linguistics and assistant to the Dean of Student Affairs at Tamagawa University.

KAGAWA

Harumi Yamashita, 0878-67-4362

KAGOSHIMA

A. Barbara O'Donohue, 0992-53-2677
Carl Mantzel, 0995-43-1344

KANAZAWA

Theme: Methods That Work: Ways to Teach Language
Info: Neil Hargreaves, 0762-80-3448
Mikiko Oshigami, 0764-29-5890
See Niigata announcement.

KOBE

Fran Kirkham, 078-882-2596

KYOTO

Kyoko Nozaki, 075-71 1-3972
Michael Wolf, 0775-65-8847

MATSUYAMA

Topic: Teaching Public Speaking: Getting Ideas
Spkr: Dennis Woolbright
Date: Sunday, July 18
Time: 2:00-4:30 p.m.
Place: Shinonome High School, Memorial Hall (Kinenkan), 4F
Fee: Members free; non-members ¥1000
Info: Yuko Hamada, 0899-77-3029
Ron Murphy, 0899-22-7166

A speech teacher can help a student with a speech in many ways, but the idea for the speech must be from the students. The participants look at ways to help students think of original ideas and develop them into speeches. Techniques from Edward de Bono's book *Teaching Thinking*, are demonstrated. Some examples of students speeches are examined.

L. Dennis Woolbright teaches Public Speaking and Drama at Seinan Women's Junior College, Kitakyushu.

MORIOKA

Topic: English Through Drama
Spkr: Lawrence J. Cisar
Date: Sunday, July 4
Time: 1:30-4:30 p.m.
Place: Morioka Chuo Kominkan 2F

Fee: Members free; non-members ¥1000
Info: Izumi Suzuki, 0196-37-5469
Drama is one way to approach language. Drama allows students to understand the culture of the language while getting practice in using the language for a purpose. During this active workshop, participants try out various ideas that Richard Via presented. The activities used can be applied the next day in the classroom.

Larry Cisar teaches at Kanto Gakuen University.

NAGANO

Theme: Methods That Work: Ways to Teach Language
Info: Richard Uehara, 0262-86-4441
See Niigata announcement.

NAGASAKI

Topic: Fun-filled Activities for Children
Spkr: Helene Jarmol Uchida
Date: Sunday, July 11
Time: 1:30-5:00 p.m.
Place: Nagasaki University, Suisan Gakubu (Fisheries)
Fee: Members free; non-members ¥1000
Info: Brian Moss, 0958-20-5713
Satoru Nagai, 0958-44-1697

Fun-filled activities that initiate and motivate students to take the great leap and interact with their peers in English are the theme of the presentation. The teacher simply organizes and coordinates the games, as the students take the lead and play them. Exciting, provocative and sometimes humorous activities will add spice to your present curriculum and also help you and your students enjoy your time together more. English confidence-builders galore!

Helene Jarmol Uchida is the Director of Little America Book Store and a regional correspondent to *The Japan Times*.

NAGOYA

Topic: Ins and Outs of Classroom Testing
Spkr: Scott Petersen
Date: Sunday, July 11
Time: 12:30-4:00 p.m.
Place: Mikokoro Center, Naka-ku
Fee: Members free; non-members ¥1000
Info: Helen Saito, 052-936-6493
Ryoko Katsuda, 0568-73-2288
Testing and tests exercise both students and teachers. Scott Petersen will take up traps, problems, and principles of classroom testing, emphasizing what

testing can and cannot do. Part of the fun will include the participants taking a "test" concerning their own recognition of test shortcomings. Part of the fascination will be considering teacher expectations of tests. Petersen will also consider alternative forms of evaluation in light of test shortcomings.

Scott Petersen teaches English at Meitoku Junior College in Nagoya.

NARA

Topic: The Knock Down Drag Out Method
Spkr: Theo Steckler
Date: Sunday, July 11
Time: 1:00-4:00 p.m.
Place: Saidaiji YMCA Annex
Fee: Members free; non-members ¥1000
Info: Masami Sugita, 0742-47-4121
Bonnie Yonada, 0742-44-6036

This workshop will introduce a lively and playful collection of techniques, exercises and games for teaching English with a focus of intonation and pronunciation in conjunction with movement and actions patterns.

Theo Steckler is a part-time English lecturer at Doshisha Women's College.

NIIGATA-KANAZAWA-NAGANO-FUKUI-YAMAGATA

Regional Conference in Niigata
Theme: Methods That Work: Ways to Teach Language
Spkrs: Marc Helgesen (Miyagi Gakuin Women's College)
"Ten Activities That Work and Why"
"Pairwork Problems, Possibilities and a Few Tricks"
David Paul (Heinemann author)
"Training Students to be Active Learners"
"Motivating Young Learners to Read and Write"
Barbara Fujiwara (Doshisha Women's Jr. College)
"The Richness and Depth of Suggestopedia"
Takako & Kazuo Watanabe (Fukui JALT)
"Does the One-Person, One-Language Principle Work in a Japanese Family?"
Andrew Thomas (Kanazawa JALT)
"Training Students to Learn"
Terry Jennings (Prentice Hall Regents)
"Video Varietis Maximus"
Dates: July 10-11 (Sat. & Sun)
Time: Sat. 10:00 a.m. -Sun. 4:00 p.m.

Place: Southern Illinois University-Niigatacampus, Nakajo-machi, Kitakanbara, Niigata
Prior notice is required for accommodations on campus, day care services and the free shuttle service between the station and the conference site.

Fee: Members: 1 day ¥1000, 2 days ¥2000
non-members: 1 day ¥2000, 2 days ¥3000

Info: Donna Fujimoto, 0254-43-6413
Michiko Umeyama, 025-267-2904
Neil Hargreaves, 0762-80-3448
Takako Watanabe, 0776-34-8334
Haruhiko Shiokawa, 0262-28-5628
Fumio Sugawara, 0238-85-2468

This is a wonderful opportunity for educators from many areas to gather and share new ideas. A new feature is our "Potluck Presentations," where various presenters will make short presentations on strategies that have worked.

There will be major publishers' displays, and a barbecue party on Saturday evening.

OKAYAMA

Topic: "Bee-bop-aloo" and Motivating Students and Tired Teachers

Spkr: Don Maybin

Date: Saturday, July 10

Place: Shujitsu High School, Yuminocho, Okayama

Time: 2:40-4:00 p.m.

Fee: Members & students free; non-members ¥1000

Info: Hiroko Sasakura, 086-222-7118
The first part of the presentation will deal with rhythm and beat-based techniques to liven up your language classroom, including chant drills and "echo songs." These will be followed by a variety of methods to introduce and exploit karaoke-style songs. The second part of the presentation will show how "constructive" pressure such as teams, points and time-limits can be used in the language classroom. There is something for everyone in this presentation.

Don Maybin is the Director of the Language Institute of Japan in Odawara (LIOJ).

OKINAWA

Jane Sutter, 098-855-2481

OMIYA

Topic: Practical Ideas for Kids Classes

Spkr: Anthony Brophy

Date: Sunday, July 18

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

Place: Omiya YMCA

Fee: Members free; non-members ¥1000

Info: Michael Sorey, 048-266-8343

This talk will offer a variety of practical ideas for kids classes that use movement, music, competition and more, to motivate learning and make learning English an enjoyable experience. There will also be a display of OUP teaching materials.

Anthony Brophy is ELT consultant with Oxford University Press.

OSAKA

Topic: Bilingualism and You

Spkr: Stephen M. Ryan

Date: Sunday, July 18

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

Place: Bentecho YMCA (visible from Bentecho JR or Subway Stations)

Fee: Members free; non-members ¥1000

Info: Jack Yohay, 06-775-0594 (w)
Bilingualism is a topic surrounded by a great deal of misunderstanding and even fear, yet most JALT members are bilingual to some extent and bilingualism is, at least notionally, the goal of many of our students.

The presenter will give information about bilingualism from both a global and a Japanese perspective and about the activities of the JALT National Special Interest Group on Bilingualism.

The presentation should be of interest not only to parents of (potentially) bilingual children but also to all who have wondered about the effects on themselves or their students of knowing and operating in more than one language.

Stephen M. Ryan, of Osaka Institute of Technology, edits the Bilingualism N-SIG newsletter, *Bilingual Japan*.

SENDAI

Topic: Conservation Carnival/My Share

Spkrs: Kurt Scheibner and Local Chapter Members

Date: Sunday, July 18

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

Place: 141 Bldg. 6th floor (near Mitsukoshi on Ichibancho)

Fee: Members free; non-members ¥1000

Info: Takashi Seki, 022-278-8271 (h)
Irene Shirley, 022-264-6411 (w)

In the spirit of the summer *matsuri*

season, this meeting features presentations from *Prism*, a source of creative supplementary activities. Kurt Scheibner, *Prism's* editor, will present ways in which textbooks can be enhanced by *Prism*. There will also be a raffle for copies of *Prism*. Sendai chapter members are invited to make short (15 minute) presentations of techniques and activities which have been successful in their classrooms.

SHIZUOKA

Topic: Japanese Acculturation Abroad and the Return Home

Spkr: Gregory Laskey

Date: Sunday, July 18

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

Place: Shizuoka Kyoiku Kaikan (from Shizuoka Station north exit, go up Miyuki Doori, turn right on Kita Kaido)

Fee: Members free; non-members ¥500

Info: Greg Jewell, 0559-67-4490

This presentation addresses the issue of Japanese cultural adjustment abroad and its impact upon return to Japan. The general phenomenon of cultural adjustment is explained through methods of tracking the adaptation period and offering predictors for successful cultural assimilation. Japanese socializing institutions and identity formation are examined for the purpose of understanding the Japanese cultural identity as a whole.

Gregory Laskey teaches English and works with exchange students.

SUWA

Mary Aruga, 0266-27-3894

TOKUSHIMA

Topic: Expanding Textbooks: Activities Beyond the Page

Spkr: Marc Bengier

Date: Sunday, July 25

Time: 1:30-4:00 p.m.

Place: Yonden Plaza 2F Culture Studio

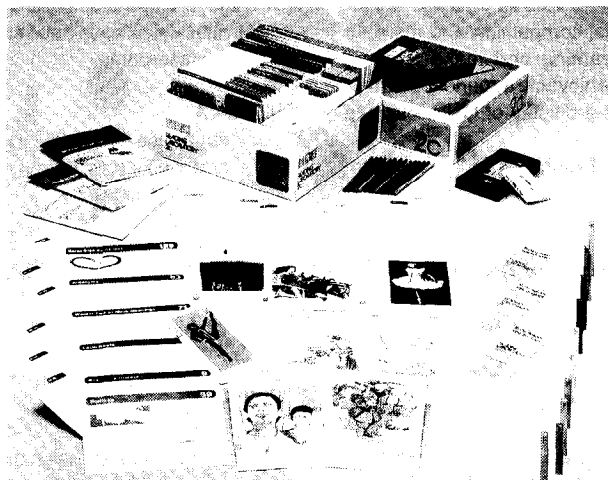
Fee: Members free; non-members ¥1500, students ¥700

Info: Kazuyo Nakahira, 0886-22-6566

This presentation will look at ways of adapting textbooks to meet students' needs in various teaching situations. Participants will find out how communicative tasks in the text can be taken off the page, expanded, and in some instances modified using materials we find in everyday life. The audience will be able to discover how students can

(Meetings cont'd on p. 63.)

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Conference Calendar

To place information in his column, contact Masaki Oda, Dept. of Foreign Languages, Tamagawa University, 6-1 Tamagawa Gakuen, Machida, Tokyo, 194, Japan, phone: (w) 0427-26-8-3271, (h) tel/fax: 0423-56-2757, two months in advance of desired date of publication.

JALT Regional Conference in Niigata

Theme: Methods that work — Ways to teach language

Date: July 10-11, 1993

Place: Southern Illinois University Carbondale-Niigata Campus (in Nakajo-machi, 30 min. by train from Niigata-shi)

Contact: Donna Fujimoto
SIU Nagahashi Res. C-12
Nakajo-machi
Kitakanbara-gun
Niigata 959-26
Tel: 0254-43-6413 (h)
0254-43-6205 (w)

4th International Pragmatics Conference

Theme: Cognition and Communication in an Intercultural Context

Date: July 25-30, 1993

Place: Kobe, Japan

Contact: Prof. Kansei Sugiyama
Dept. of English
Kobe City University of Foreign Studies
9-1 Gakuen Higashi-machi
Nishi-ku, Kobe 651-21
Tel: 078-794-8179
Fax: +1-078-792-9020

Fourth Annual International Whole Language Umbrella 1993 Conference

Date: August 5-8, 1993

Place: Winnipeg Convention Centre, Manitoba, Canada

Contact: Val Mowez, Whole Language Umbrella
#6-846 Marion St.
Winnipeg, Manitoba, R2J 0K4
Canada
Tel: +1-204-237-5214
Fax: 1-204-237-3426
or
Yoko Watanabe
Ikuei Jr. College
1666-1 Kyome-machi
Takasaki, Gunma 370
Tel: 0273-52-1981 (w)
0273-22-8056 (h)

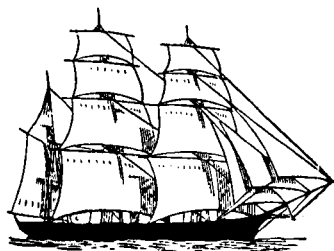
International Association of Applied Linguistics (AILA) 10th World Congress

Theme: Language in a Multicultural Society

Date: August 8-15, 1993

Place: Free University, Amsterdam, The Netherlands

Contact: Johan Matter
Vrije Universiteit
Faculteit der Letteren
Postbus 7161
NL-1007 MC Amsterdam
The Netherlands
Tel: +31-020-5483075



5th EARLI (European Association for Research on Learning and Instruction)

Date: August 31-September 5, 1993

Place: Aix-en-Provence, France

Contact: 5th EARLI Conference Secretariat
U.F.R. de Psychologie et Sciences de l'Education
Universite de Provence
29 Avenue Robert Schuman
13621 Aix-en-Provence,
Cedex, France
Fax: +33-42-20-59-05

Communication in the Workplace: Culture, Language & Organisational Change

Date: September 1-4, 1993

Place: Sydney Hilton, 'Sydney', Australia

Contact: P. O. Box 721
Leichhardt, NSW 2040
Australia
Fax: +61-2-330-3914

The 32nd JACET Annual Convention

Date: September 8-10, 1993

Place: Tohoku Gakuin University, Izumi Campus, Sendai, Japan

Contact: JACET
1-2 Kagurazaka
Shinjuku-ku, Tokyo 162
Tel: 03-3268-9686

English Teachers Association Switzerland Annual General Meeting

Date: September 18, 1993

Place: Rapperswil, St. Gallen

Switzerland

Contact: Ilona Bossart
Lindastr. 29
9524 Zuzwil, Switzerland

18th Annual ALAA (Applied Linguistics Assn. of Australia) Congress

Date: September 26-29, 1993

Place: University of Adelaide, Adelaide, Australia

Theme: Living with Language: The Classroom-Community Nexus

Contact: John West-Sooby
Dept. of French
University of Adelaide
GPO Box 498
Adelaide, SA 5001, Australia
Tel: +61-8-228-5638
Fax: +61-8-224-0464
(Head all faxes: "Attn: J. West-Sooby, French Dept.")

International Symposium on Language Teaching Methodology

Date: October 4-14, 1993

Place: Beijing and Hohhot
Inner Mongolia
People's Republic of China

Contact: Dr. Stephen J. Gaies
TESOL Program
University of Northern Iowa
Cedar Falls, IA 50614-0502
USA

SPEAQ '93

Date: October 20-23, 1993

Place: Sheraton Laval, Laval, Quebec

Theme: The Communication Challenge
Contact: SPEAQ

7400 boul. Saint-Laurent, bur.
530
Montreal, Quebec H2R 2Y1
Canada
Tel: +1-514-271-3700
Fax: +1-514-948-1231

International Association for World Englishes (IAWE) 1994 Annual Meeting

Date: March 31 - April 2, 1994

Place: University of Illinois, Urbana, Illinois, USA

Contact: Prof. Eyamba Bokamba
Dept. of Linguistics
4088 Foreign Language Bldg.
707 South Mathews Ave.
Urbana, IL 61801, USA
Fax: +1-217-244-3050



—Job Information Center/Positions—

差別に関する

The Language Teacher/

Job Information Centerの方針

私たちは、日本国の法規、国際法、一般的良識に従い、差別用語と雇用差別に反対します。JIC/Positionsコラムの求人広告は、原則として、性別、年齢、人種、宗教、出身国による条件は掲載しません。（例えば、イギリス人、アメリカ人というよりは、ネイティブ並の語学力という表現をお使いください。）これらの条件が、法的に要求されているなど、やむをえない理由のある場合は、下記の用紙の「その他の条件」の欄に、その理由とともにお書きください。編集者は、この方針にそぐわない求人広告を編集したり、書き直しをお願いしたりする権利を留保します。

求人広告掲載をご希望の方は、下記の用紙に必要事項をご記入の上、掲載希望月の2か月前の19日までに当コラム編集者までファックスでお送りください。英語：Harold Melville 075-741-1492（月、火、土、日）0749-24-9540（水、木、金）日本語：青木直子 054-272-8882

TLT/Job Information Center

Policy on Discrimination

We oppose discriminatory language, practices, and employment practices in accordance with Japanese law, international law, and human good sense.

Announcements in the JIC / Positions column should not contain exclusions or requirements concerning gender, age, race, religion, or country of origin ("native speaker competency," rather than "British" or "American"), unless there are legal requirements or other compelling reasons for such discrimination, in which case those reasons should be clearly explained in the job announcement. The editors reserve the right to edit ads for clarity, and to return ads for rewriting if they do not comply with this policy.

We encourage employers in all areas of language education to use this free service in order to reach the widest group of qualified, caring professionals. Non-public personnel searches and/or discriminatory limitations reduce the number of qualified applicants, and are thus counterproductive to locating the best qualified person for a position.

Please use the form below, and fax it to Harold Melville at 075-741-1492 (Sat., Sun., Mon., Tues.) or 0749-24-9540 (Wed., Thurs., Fri.), so that it is received before the 19th of the month, two months before publication.

JIC / Positions Announcement Form

City&Prefecture（勤務地）：

Deadline（応募の締め切り）：

Name of Institution（機関名）：

Title of Position（職名）：

Full-time / Part-time (circle one)（専任／非常勤の方

Qualifications（応募資格）：

Duties（職務内容）：

Salary, Benefits, and Other Terms of Contract（給与、社会保険などの契約条件）

Application Materials Requested（提出書類）：

Contact Name, Address, & Tel/Fax（連絡先の住所、電話／Fax 番号、担当者名）：

Other Requirements（その他の条件）：

Please send all announcements for this column to Harold Melville, 7-5 Konki-cho, Hikone, Shiga 522: fax 0749.24.9540. Announcements must be received by the 19th of the month. two months before publicationThe form provided in the January, 1993, TLT must be used.

(EHIME-KEN) Matsuyama University, Matsuyama, Ehime-ken announces a position for full-time English Instructor beginning April 1, 1994. Qualifications: Native speaker of English with an M.A. in TEFL. Duties: Teaching six classes of English per week. Knowledge of Japan and/or experience teaching Japanese students would be a plus. Salary & benefits: Roughly ¥4,450,000 per year, airfare to and from Matsuyama, partial payment of Health Insurance, ¥630,000 Research Fund, and other benefits. Application materials: Resume, transcripts, and copy of diploma. (These materials will not be returned to the applicants.) Contract: Two-year, *non-renewable*. Deadline: September 18, 1993. Address: Yukio Takeichi, Registrar, Matsuyama University, 4-2 Bunkyo-cho, Matsuyama, Ehime-ken 790, Japan. Tel: 0899-25-7111; Fax: 0899-23-8920.

(GUNMA-KEN) Language Academy, Maebashi, Gunma-ken is looking for a full-time French Conversation Instructor beginning either October, 1993 or April, 1994, depending on decision of present instructor. Qualifications: Should have a background in teaching French to non-native speakers. Experience teaching and living in Japan desirable, as is some Japanese ability. Must have either a Japanese or international driver's license. As the staff includes both English and Japanese speakers, some English or Japanese ability is important. Duties: Plan and teach private and group French conversation classes for a maximum of 22 hours per week. All classes follow an established curriculum and use textbooks, but the teacher

is free to add conversational or cultural activities. Salary & benefits: Commensurate with degree and experience. Approximately ¥260,000 per month plus two-month's bonus (annual: ¥3,640,000). Semi-furnished apartment provided. Application materials: Resume listing educational background, teaching experience and any letters of reference (in English or French). Contract: One-year, renewable. Deadline: September 17, 1993. Address: Keith Folse, Educational Director, Language Academy, 3-3-3 Chiyoda, Maebashi, Gunma 371. Tel: 0272-43-7121; Fax: 0272-23-4683.

(OKINAWA-KEN) The English Department, Okinawa Christian Junior College announces an Assistant Professor or Lecturer position beginning October 1, 1993 (preferable) or April 1, 1994. Qualifications: M.A. in English Education or related field. Ph.D. and work experience preferred. Duties: teaching courses in Oral English, English Composition, English Reading, etc.; English Department administrative duties. Salary & benefits: two-year contract renewable on negotiation, minimum ¥250,000 per month based on qualifications. Application materials: CV (include academic career, job experience and other pertinent personal information). Deadline: August 1, 1993. Address: Ms. Keiko Yamazato, Chairperson, English Department, Okinawa Christian Junior College, 777 Onaga, Nishihara-shi, Okinawa-ken 903-01, Tel: 098-946-1231; Fax: 098-946-t 241.

(Meetings cont'd from p.59.)

activity rather than sometimes being confused by a series of words and pictures appearing on a page.

Marc Benger is an ELT consultant with Meynard Publishing Ltd.

TOKYO

No Meeting Until the Fall Conference
Info: Richard Smith, 03-3916-9091
Will Flaman, 03-3816-6834 (h);
03-5684-4817 (w)

TOYOHASHI

Topic: Using Self-Assessment in Placement Decisions
Spkr: Cynthia Holliday
Date: Sunday, July 18
Time: 11:30-4:30 p.m.
Place: Aichi University, Kinenkaikan 2F
Fee: Members free; non-members ¥1000
Info: Kazunori Nozawa, 0532-25-6578

A self-assessment of students' abilities to use English to communicate is useful in making placement decisions, especially when used with an objective test of language knowledge. The

speaker demonstrates placement procedures which include self-assessment used by an adult community English program. Participants review placement devices and discussion follows.

Cynthia Holliday is Director at Komaki English Teaching Center in Aichi-ken.

UTSUNOMIYA

Jim Johnson, 0286-34-6986
Michiko Kunitomo, 0286-61-8759

WEST TOKYO

Yumiko Kiguchi, 0427-23-8795 (h),
0427-92-2891 (w)

YAMAGATA

Topic: Ireland in Terms of Literature and History and Foreign Language Acquisition and Instruction
Spkr: Colette Reyndds
Date: Sunday, July 4
Time: 1:30-4:00 p.m.
Place: Yamagata Kajo Public Hall (Tel: 0236-43-2687)
Fee: Members free; non-members ¥500

Info: Fumio Sugawara, 0238-85-2468 (h), 0238-84-1660 (w)
Miss Colette Reyndds is an AET at Yonezawa Commercial Senior High School.

YAMAGUCHI

Yayoi Akagi, 0836-65-4256
Eri Takeyama, 0836-31-4373

YOKOHAMA

Topic: Motivating Students and Tired Teachers
Spkr: Don Maybin
Date: Sunday, July 18
Time: 2:00-4:45 p.m.
Place: Kaiko Kinen Kaikan (near JR Kannai Station)
Fee: Members free; non-members ¥1000
Info: Ron Thornton, 0467-31-2797
Shizuko Marutani, 045-824-9459



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 37 JALT chapters throughout Japan (listed below). It is the Japan affiliate of International TESOL (Teachers of English to Speakers of Other Languages) and a branch of IATEFL (International Association of Teachers of English as a Foreign Language).

Publications—JALT publishes **The Language Teacher**, a monthly magazine of articles and announcements on professional concerns, and the semi-annual **JALT Journal**. Members enjoy substantial discounts on **Cross Currents (LIOJ)**.

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.

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N-SIGs -Video, Bilingualism, Global Issues in Language Education, Japanese as a Second Language, (forming) Computer Assisted Language Learning, Materials Writers, Team Teaching, College and University Educators.

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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1,000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。

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研究助成会:詳細はJALT事務局まで。

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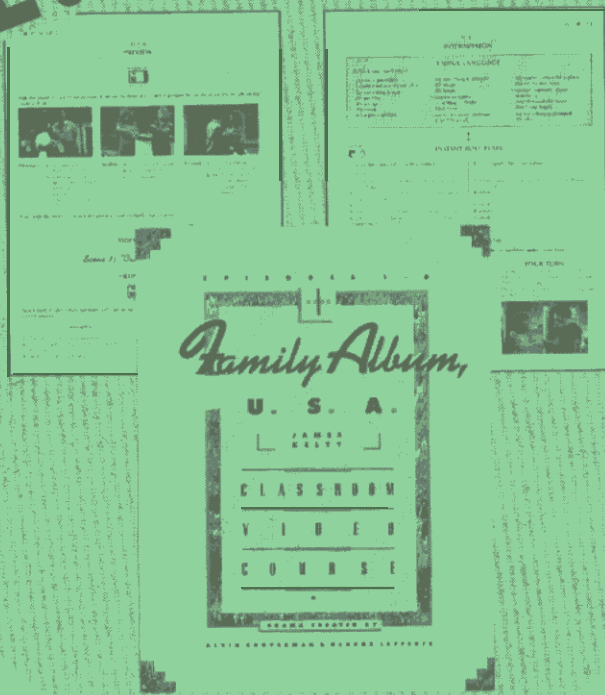
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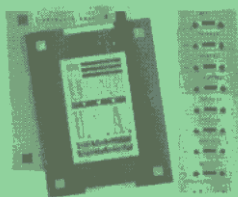
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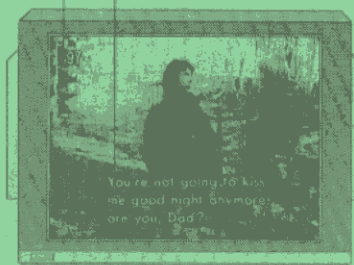
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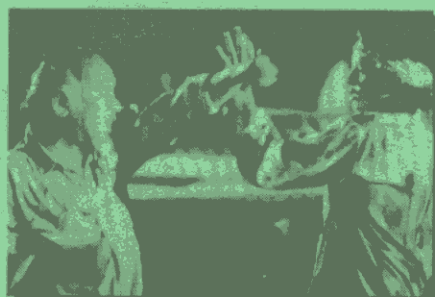
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