JALT The Japan Association of Language Teachers

NEWSLETTER

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special issue

REVIEWS AND REPORTS OF LANGUAGE TEACHING IN JAPAN '79

'79

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It is hoped that this previously unannounced "special issue" of the *JALT Newsletter* will come as a pleasant surprise to the members. Originally, it had been planned to publish the *Reviews and Reports of* the Kyoto LTIJ '79 Conference as a separate-bound volume as had been done for the 1977 and 1978 conferences. However, those members who have been reading their Newsletter regularly must be aware that there has been some on-going discussion on the financing of the organization. As this is being written, steps toward organizing a reasonable allocation of the organization's funds are still underway. However, it had become clear that sentiments were running against heavy spending in the area of publications and that the *Reviews and Reports* was the ugly duckling in the little flock of JALT's printed efforts--in short, that it was destined for the axe.

After exploring a number of alternatives, the members of the Publications Board came to the conclusion the papers presented here were timely, of value, and should be gotten to the membership in some form. It was at this point that the *Newsletter's* overworked and long-suffering editor, David Bycina, generously offered to release three issues of the *Newsletter* in which to print these reviews. In addition to providing a venue for these papers (and a long overdue break for the harried *Newsletter* staff), this move makes these reviews and reports available to the entire membership, with no extra cost to the Association.

As for the papers presented here, they of course speak for themselves. Perhaps the message they convey most clearly is that JALT is an organization whose most important function is to provide forums through which professional concerns can be shared with one's colleagues. As attractive as external, image-related concerns may be, the further we get from this basic point, the further we turn away from the heart and health of the Association. The reviewers and writers represented in this issue have made a significant contribution to that health. In giving their time and energy to this project, they have helped to further the establishment of lines of communication from member to member. In addition to extending warm thanks to these writers, the staff of the *Newsletter* should not be forgotten. Finally, again, this project finds itself in debt to Kazuko Sanada for her invaluable assistance in preparing copy for the printer.

Michael N. Joy, Editor, *Reviews and Reports of LTIJ '79*

JALT NEWSLETTER

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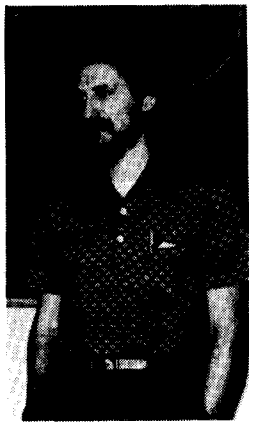
The *JALT Newsletter* is the monthly newsletter of the Japan Association of Language Teachers.

Contributions, especially reviews of meetings, book reviews, and letters to the editor, are welcome. For original articles, you may wish to contact the editor first. We reserve the right to make editorial changes in the manuscripts. THE DEADLINE FOR CONTRIBUTIONS IS THE 15th OF THE PRECEDING MONTH. Send manuscripts to David Bycina, c/o Mobil Sekiyu, Central P.O. Box 862, Tokyo 100-91, tel. (03) 363-2588... Nonmember subscription rate: ¥2,500.

Techniques for Evaluating Listening Comprehension

Presented by Larry Cisar

Reviewed by George Pifer



The purpose of Mr. Cisar's presentation was to consider the advantages and disadvantages of different ways to determine how much students understand in an intermediate-level listening comprehension class.

He began by playing a fairly long, taped dialogue about a person who had had an acupuncture treatment. With a technical topic, it is necessary to study some of the vocabulary before playing the tape. After hearing the tape, the students are given a list of questions which they can discuss in small groups or pairs. The teacher's role in this activity is only to listen and answer questions. This procedure gives all of the students a chance to have some discussion about what they heard rather than only one student answering the teacher's question. One way to make the activity even more challenging would be to have the students write their own questions.

Secondly, you can give a quick true and false test. One problem pointed out here, though, was that you have to make sure your questions are very clear. Such a test also gives the student a fifty-fifty chance of being correct and in that sense it really isn't a good measure of how much was understood.

Another method of evaluation is the multiple choice test. This is better than a true and false test since it reduces the odds, but it still gives the students a considerable amount of information in the questions. In that sense, it also is not a good test of what was understood.

Another possibility is to have the students write short summaries of what they heard. With this approach, the students have to come up with the information on their own which is a truer test of what they heard. The students hand in the summary and the teacher grades it for content rather than giving emphasis to the grammar; i.e., what you say is more important than how you say it. There are some questions I would raise about this technique, though. For one, I think there are some drawbacks to having to wait for feedback until the next day. Students usually want immediate feedback. Secondly, there is a difference between hearing and understanding. The fact that students can write sentences using some words from the text is not really a clear indication of how much they understood. It may be more of an indication of how well they can write. Of course, if the students can write sentences with detailed information, then it would be a good test.

In addition to the above techniques which can be used for long, taped dialogues or read selections, there are also some techniques which can be used for shorter hearing exercises. One is the "line test" which checks a student's comprehension of a single sentence. This is fairly easy to administer since it doesn't really require taped material. The teacher can say a sentence and have the student respond in such a way which indicates that they understood what you said. This does not mean that the student would simply parrot the sentence but would make a related statement. For example, "Hiroshi will go to California next year," to which the student could respond, "Yes, he's really looking forward to his trip." The teacher can also

make statements using information from the students' other lessons. This serves as good reinforcement of vocabulary that has been studied.

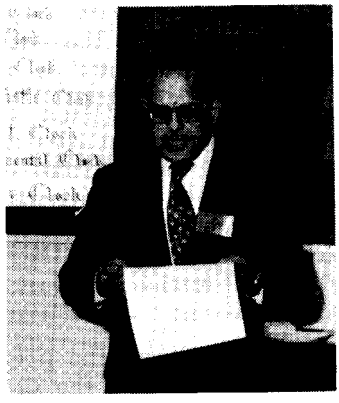
Another technique is what Mr. Cisar called a "conversation test." This is also fairly simple but does require taped material since it involves a short conversation. After hearing the conversation, the students are to write a one sentence summary. The summary should contain essential information which indicates that the student understood the conversation. This is better than a multiple choice test since it requires an original answer. Once again, though, you have the task of grading all of the papers and maybe also correcting the grammar since students want to know an exact way of saying something.

The last technique explained was a "direction quiz." This also is very simple to administer and can be used at the end of a class for a few minutes. The teacher asks the students to take out a clean sheet of paper and then draw what is told them. For example, you could tell them to draw a square box in the middle of the paper. Then tell them to draw a circle around the box or a circle inside the box or circle in the upper lefthand corner. Students seem to like this activity since it is viewed more as a game than a hearing exercise.

To a great extent, the technique of evaluating the students' comprehension will depend on the kind of listening material which is used. Also, the purpose of the class itself, whether you are interested in primarily evaluating their listening comprehension ability or engaging the students in "real conversation" based on something that you have listened to together, will determine the technique you use for conducting the class. My own feeling is that what we do in the classroom should approximate as closely as possible what we do in the "real world," in other words, communicate with a purpose in mind.

Seven Clocks and Their Ailments

Presented by Paul G. La Forge



The purpose of this address was to explore the hidden and unstated messages of time which influence the progress of classroom learning. In part one, the messages we are presently sending our students were examined under the analogy of seven clocks, each connected with a learning problem: the cultural clock, the social clock, the semester clock, the linguistic clock, the student clock, the developmental clock, and the teacher clock.

Part two: Since the seven clocks are in disorder, the students are receiving confused messages. In order to realign the seven clocks, the CLL teacher also uses a time-learning mechanism called "SARD": Security, Attention-Aggression, Reflection-Retention, and Discrimination. The message to the students is a consistent appeal for dedication to the difficult task of foreign language learning.

Part One: Seven Clocks and Their Ailments

The cultural clock is the time emphasis of each society on past, present or future. Time is connected with a set of cultural values which evoke commitment or resistance by learners. If the teacher is of one culture and the students are of another, a clash over the values related to time can easily occur. The problem is the learning atmosphere of the class.

The social clock relates to reality outside the classroom. The social clock brings events which constitute a lure for the interests of our students. The problem is how to relate the events inside the classroom to the demands of the real world outside.

The semester clock is the school which is a time-learning arrangement devised arbitrarily by modern culture. The problem is how to build a learning community in such a competitive situation.

The linguistic clock is the task of learning foreign language. The linguistic clock is stuck on grammar and the analytic aspects of teaching-learning. How does the learner achieve the flexibility to shift styles of speaking with each change in the social environment?

The student clock is our students whose attention spans are brief. They also have competing events on their time schedules. Their participation changes like the hands of a clock from psychological (that is, with full interest and desire to learn) to physical presence. Time in Japan is subject to negotiation. The problem is how to get the students involved.

The developmental clock is the students' need for whole-person development in language learning together with others. The problem: How to give a consistent message to the students in such a way that their personal development and language learning advance go together.

The teacher clock is the lesson plan which is an arbitrarily determined time-learning schedule. It is imposed on the students in the absence of feedback. Examinations function like an anxiety producing alarm system. If the teacher has no lesson plan, then what is the function of the teacher? This problem was addressed in part two where the example was the action of

the CLL teacher in realigning the seven clocks.

Part Two: The Realignment of the Seven Clocks

In general, a group can be organized into a community through commitment mechanisms. Commitment mechanisms are contractual arrangements through which a person both pays the price and receives the reward of membership in the community. The individual must give up something as well as receive something in order to belong.

Classroom groups can also develop into communities provided the proper commitment mechanisms are employed by the teacher. Within this address, commitment mechanisms were described as "repetitive contractual units which lead to self-investments." The purpose of part two was to show how the teacher fosters dedication to learning through a commitment mechanism called "SARD": Security, Attention-Aggression, Reflection-Retention, and Discrimination. The SARD mechanism works like a key which brings order into all the disjointed time elements which are operative in our classrooms.

Security: The problem posed by the cultural clock was the group learning atmosphere. The CLL teacher establishes a secure social learning environment by shutting off some alarm bells and by initiating time-limited group learning experiences each with a reflection period. The effect of the teachers' action was described as "Instrumental Commitment."

Attention-Aggression: Since the CLL learning experiences are different, the learner's attention is quickly engaged. The students are given scope for action called "Learner Aggression." The community begins to emerge from large, small, and pair group experiences inside the classroom (semester clock). The semester clock begins to tick in harmony with the teacher and student clocks. With each new type of social structure, the student adopts a different style of speaking. He shifts naturally from a formal style used in the presence of the teacher to an informal or ulitimate way of speaking when the teacher is not participating. This was the problem posed by the linguistic clock. The effect of the teacher's action was described as "Affective Commitment."

Reflection-Retention: Retention is heightened when the CLL reflection period is held in the foreign language. The reflection period consists of two parts: a time of silence and a time of sharing by personal report. Reflection is the most important commitment mechanism in CLL. The time forces operative in the class hour intersect during the silence of the reflection period. The silence serves as the phenomenological focus of the learning forces of the past hour, the arena for present self-assessment, and the base for orientation toward future goals. The developmental clock, which spans three time dimensions--past, present, and future--is activated by each individual.

Discrimination: As the SARD mechanism repeats itself, the learner begins to discern relationships in the diverse elements of learning. His functioning in various kinds of group experiences inside the classroom helps him to handle social encounters outside the classroom as human relationships. These are reported back and serve to unify the class. The effect of Reflection-Retention and Discrimination was described as "Moral Commitment."

CLL Discipline: The three effects of SARD are instrumental, affective, and moral commitment. The result which flows from these three effects is "Discipline." Three meanings of discipline were explained. The SARD mechanism is focused on the development of the individual in foreign language.

Summary and conclusion followed. Teachers need to become more aware of the time components which affect learning even if they do not employ CLL.

Finding a Job in Japan

Presented by Paul Hoff

Employment in Japan must be considered both from the point of view of a teacher or instructor seeking a challenging and rewarding position and of the employer seeking trained, experienced and motivated instructional staff.

The employer must recruit teachers only after seriously considering a few basic questions. What kind of institution/operation do you have? Is it a university or high school, a language school, a teaching company or service or an educational publisher? For the teaching to be done, what sort of teacher do you need? Besides classroom instruction will there be curriculum or material development, administrative duties, customer relations? What can you offer the new teacher in terms of salary, contract, air fare, housing, insurance, responsibility, security, and other benefits?

Recruitment presents a different set of considerations. What are your recruitment capabilities? Do you recruit only in-country? If so, through newspaper ads or personal introductions? If you recruit overseas, do you recruit by mail or do you interview in the U.S. and the U.K.? Overseas, do you recruit in the newspaper, at universities with TESL/TEFL/Linguistics departments or through professional organizations and teaching journals? Your options will often be determined by the number of teachers to be hired.

A special consideration for the employer are the qualifications beyond the normal professional teaching credentials. Has the teacher had overseas experience and is it relevant? Is this candidate attuned to the Japanese? Will there be an intercultural problem? Will your and the teacher's expectations be met?

Finding teachers leads to a new proposition. How can you keep the good teacher? Do you offer meaningful training, pay incentives and raises, professional challenge, promotion, other rewards?

Evaluating instructors for advancement within your organization requires the same carefulness required when judging their initial application. At that time you should require official transcripts, letters of recommendation from employers and work supervisors, a letter of intent and other substantiation. Advancement or renewal of contract requires an in-house method or reviewing performance and evaluating potential for your future plans.

The teacher looking into employment possibilities in Japan must consider all the possible places where recruitment might be announced. Newspapers both in Japan and the U.S. or U.K., professional organizations like TESOL, JALT, MLA, ACTION, bulletin boards in tourist information centers in Tokyo or on university campuses, Japanese consulate lists of English schools, employment agencies or professional search companies. Often personal introductions or the grapevine will produce possibilities.

If first contact with a potential employer is made by telephone, the teacher should be careful enough to provide the sort of information that will get him or her into an interview. If you are sending your resume to various addresses, you must be careful to provide a comprehensive and explanatory presentation of your education and experience. It should be readable, not too lengthy and have a good layout. A good cover letter is essential. It can

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c) **The teaching programme in the Teacher's Manual is designed in such a way as to give full guidance to the teacher inexperienced in these teaching techniques, and to minimize preparation time for those accustomed to them.**

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summarize the resume or express some personal interest in the potential job. Cover letters should be friendly, but not too assuming, and should serve to get the potential employer to read the resume.

The most important part of finding a job is the follow-up. If you want the job you can get it. Maybe you'll have to get the experience, training, education necessary before you become the best candidate. Maybe the effort to maintain contact with the potential employer over a period of several months or years will create your chance.

The time frame can get you the job. You could be at the right spot at the right time. People who feel that they have to be in Japan by "next April" are in a hurry and may well be discouraged. Being prepared to wait for openings and spend the time searching for your best offer will create not only good job offers, but a pleasant experience in Japan.

Making Listening Comp Come Alive

Presented by Mary Ann Decker

In this day of the Notional/Functional syllabus and the emphasis on a semantic slicing of the language pie, it becomes even clearer that the meaning or communication value behind the lines in a dialogue is often quite different from the lines themselves. "It's really hot in here" looks superficially like a simple statement about the temperature of the room. Under certain circumstances, however, it could be a request to open the window. "Why don't you wear the orange sweater I gave you?" could be a request for information to which a "because" answer would be appropriate, or it could be a suggestion to which "That's an idea. Maybe I will" might be an appropriate answer. Understanding the speaker's intended meaning requires an analysis of the extralinguistic factors surrounding the statement in order to integrate the "function" or use of the structure with the socio-cultural situation surrounding it . This means taking a deeper look at the characters involved, their tone of voice, and the place of action, as well as what is said, and relating this information to why the people are talking. This deeper understanding is hard to get because textbook characters are often shallow and the relationships between them are vague. Using taped dialogues gives tone, pitch, volume and speed of voice as carriers of meaning, but they have to be recognized as such, and the visual information that helps us so much in real-life conversation is lacking in taped material and has to be supplied.

You can start developing an awareness of how linguistic and extralinguistic factors relate by giving your students a greater understanding of how "who" you are affects "what" you say:

1. Use pictures of people both you and the students know about. Describe them physically, in terms of personality and interests, and how they might feel or what they might say or do in a hypothetical situation. This can be the basis of discussion, including agreement or disagreement.

2. Let the students practice describing known individuals.

3. You and then the students describe "unknown" individuals. Use pictures from magazines. Hypothesize freely, invent life stories, family background, ambitions, and the kind of music or sports the characters might like.

4. Describe relationships between people both you and the students know, e.g., Romeo and Juliet. Talk about how they met, why they like or dislike each other, and how close they are.

5. Describe the relationships between former unknown individuals from the magazines. Freely invent stories using the magazine characters you have individually described, talking about how they met, etc.

6. Apply these descriptive techniques to the characters in your classroom dialogues, describing both the individuals and their relationship.

The next step is to relate who the dialogue characters are to "how" they talk. This includes how they use their voices--tone, pitch, speed, volume--and what register or degree of formality they choose:

1. Use the drama techniques, particularly "talk and listen cards," developed by Richard A. Via in *English in Three Acts* (The University Press of Hawaii, 1976). This is an excellent way to build an awareness that the music of your voice is a powerful communication tool in any language and how you use it is intimately connected to who you're talking to and where you are. Use the same techniques to change the characters and/or their relationship in your classroom dialogues and see how the tone of voice changes. Use tape recordings of the same line/dialogue read different ways (change tone, speed, pitch, volume) and discuss who the people talking might be or what their relationship is. Another excellent book for reference is Talking *Between the Lines* by Julius and Barbara Fast (The Viking Press, New York, 1979).

2. To create an awareness of register or degree of formality in speaking styles, rewrite your classroom dialogues in a more formal or informal register. Then discuss who would use each style and under what circumstances. Give lots of examples first, then let the students try to rewrite some dialogues and draw relationships between style and characters/relationships. Excellent books for reference are: *Developing Communicative Competence* by Judith Carl Kettering and *Developing Communicative Competence* by Christina Bratt Paulston (English Language Institute, University of Pittsburgh, 1975).

To investigate how the environment affects speech:

1. Describe places both you and the students know. Include factors such as the formality of the place, who else is there, and the noise level or any other sensory information that might affect how you say something.

2. Have the students describe their favorite restaurant, beach, work place, etc., and how they feel there. You are trying to get at the point that how they talk at a formal dinner with their boss at Maxim's is probably different from how they talk to a small group of colleagues at their favorite "sushi" shop. Have them transfer that awareness to English.

3. Apply this descriptive skill to your classroom dialogues by changing the setting and investigating any resulting change in style or tone.

In general, both the teacher and the students have to start thinking between and around the lines of dialogues. Play with the variables. The same dialogues can be played many different ways by altering the who, how, where, when, and why. The result is more meaningful communication between more realistic people and certainly a more lively approach to text and taped material.

Further reference: *Drama Techniques in Language Learning* by Maley and Duff (Cambridge University Press, 1978).

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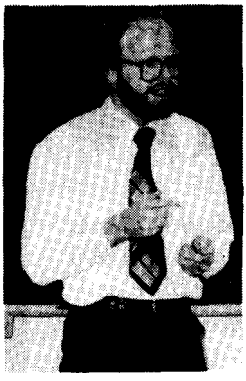
Cohesion: The Weaving of Sentences

Presented by John Ingulsrud



Often the primary focus of composition exercises in textbooks is on the writing of sentences. The items in these exercises are usually practiced in isolation to emphasize structure rather than meaning. Although the importance of sentence structure should not be diminished, students need to be aware of the contexts in which sentences are written. Any part of language must have a relation to another part or form of communication if it is to have meaning.

In order to write sentences in context, we need to understand the devices that build relationships between sentences. These relationships make up an interweaving process called cohesion. The devices that interrelate sentences are called cohesive ties. The composition student must gain facility with the cohesive ties in order to write coherently. As the intra-sentence structure continually needs attention, the inter-sentence structure also must be attended to.

Many times sentence structure is taught and then rhetorical devices such as description and comparison are dealt with. Often paragraph structure exercises deal more with the arrangement of ideas rather than the relationship of ideas within the composition itself. One way to help students make meaningful relations is to illustrate the various uses of cohesive ties. Such exercises can also help in develping reading comprehension.

Halliday and Hasan (1976) have described many of the cohesive devices used in English writing. In their analysis, they have dealt with reference, substitution, ellipsis, conjunction, and lexical cohesion. Reference ties include all the common pronouns and demonstratives. Comparative adjectives such as “more, " “less,” “same,” “identical ," “other,” "yes," "no" are considered reference ties .

Unlike reference which provides a sort of semantic cohesion, substituion ties tend to be syntactic and include pro-forms such as "one" "do," and “do so.” Ellipsis functions like substitution, but with no pro-forms only deletions. For example, “Tom rode his bicycle to school on Monday. He walked on Tuesday.”

Lexical cohesion includes the relation between semantically similar words. In one type of lexical cohesion, words like “think” and "stuff" function as ties. Other types such as collocations include series of words like "mountaineering-alps-cliff-climb-ridge-rope" which can be woven through a paragraph or text. ‘These are not necessarily synonyms, but words that co-occur.

In addition to the cohesive types suggested above, there seems to be cohesion in verbal time as well. The time of the sentence carried by the verb or auxiliary exists in relation to surrounding sentences. By pointing out these verbal ties, students may be able to express time relationships with greater facility.

Often these cohesive ties refer to information outside of the text. When the reader of the text understands what is being referred, then communication takes place. If however, the reader does not understand the assumed information, the text lacks coherence and fails to communicate. Sometimes

composition teachers stress clarity without helping students find ways to write clearly. One way to teach clarity is to see if the pro-forms and ellipsis tie up with the proper information. To give students a sense of audience it might be helpful to specify the person(s) they are writing for. An English as a Foreign Language teacher should also alert students to the type of informat ion that is culturally assumed. At times more explanation in the student's composition is necessary. Some assumptions may include sex roles and filial piety. In the following example, the student assumes the reader knows about "ready built houses" by using a casual conjunction:

> "My house is a ready-built house, so the houses are built side-by-side ."

Another problem is the choice of cohesive tie. In the following example, perhaps "so" could be replaced by "and" since the context did not give any more informat ion :

> "The apartment is in the back, so it is beautiful."

By teaching writing in context, EFL students can approach composition realistically and with meaning. This not only helps develop linguistic skills, but cultural insights as well.

Poetry and Song in the Classroom

Presented by John Maher

Reviewed by Jan Visscher

A scheduling change cut the time available for Mr. Maher's presentation in half. He could therefore deal only with poetry and had to leave songs for, hopefully, another time.

Mr. Maher began by pointing out that several recent learning/teaching modes have stressed the affective or emotional aspect of language learning. At the same time, however, these methodologies have largely ignored the form of linguistic expression nearest to our feelings, poetry. As Mr. Maher put it, poetry is the Cinderella of the language classroom. If that is so, then where is the magic wand and who will be the fairy godmother? Intriguing extrapolations of the metaphor, but this is not the place for them.

Poetry concerns itself with the "aesthetics of language" and the "quality of words." The speaker did not elaborate on these concepts, in all probability because he thought these ideas to be too obvious to need further discussion. But the obvious often needs pointing out and deserves elaboration because it is taken for granted. "Of course the method I'm using respects and depends on the creative ability of the students." And, "It 's obvious that poetry constitutes the most creative form of linguistic expression." Yet, the two ideas seldom meet in the same classroom. The Silent Way, for example, explicitly declares one of its aims to be to help learners discover the "spirit of the language." At the same time, there can be little doubt that poetry most directly concerns itself with this spirit. Yet, the textbooks of the Silent Way only marginally touch upon the subject of poetry.

To make it clear that aesthetic is not to be confused with esoteric, Mr. Maher asked one of the members of his audience to read a poem by W.H. Auden, "Roman Wall Blues." It dramatically illustrates the quality of words in everyday language:

> Over the heather the wet wind blows,
> I've lice in my tunic and a cold in my nose.

The rain comes pattering out of the sky,
I'm a Wall soldier, I don't know why

The mist creeps over the hard grey stone,
My girl's in Tungria; I sleep alone.

Aulus goes hanging around her place,
I don't like his manners, I don't like his face.

Piso's a Christian, he worships a fish;
There'd be no kissing if he had his wish.

She gave me a ring but I diced it away;
I want my girl and I want my pay.

When I'm a veteran with only one eye,
I shall do nothing but look at the sky.

Even more dramatic were samples of poems by Mr. Maher's students, because the authors had written them in a, to them, foreign language. They, too, used everyday language, perhaps of necessity, but showed amazing sensitivity for the magic of language and the evocative power of words. Here are two that impressed me most:

In my little garden
I stand alone
Exposed to the breeze
The old days coming back.
Now, I part company with you
But feel you more tender,
Feel you much warmer,
Like this trembling flower
Like this sunshine around me.

Ms. Sachiko Araki

I have a little shadow that goes in and out of me
He is very very like me from heels up to the head
He sometimes shoots up taller,
And he sometimes gets so little that
There's none of him at all.

Mr. Chiharu Imaoka

Language students whose only exposure consists of conversation, especially the insipid variety called "Eikaiwa," never get a chance to experience this magic. Aren't they getting short-changed when we claim to be teaching them "the language?"

It was not clear how Mr. Maher helped his students get on such intimate terms with the Muse of English. He presented some "exercises, " but even the best results the native speakers who tried them could manage were far removed from the haunting tone of the poems quoted above. How and when the quantum leap took place remains a mystery, as perhaps it ought to.

In the first exercise we were given a page with random excerpts from newspaper articles, popular song lyrics, advertizing, and even an anatomical text. Mr. Maher asked us to make a "found poem " from any sentences or parts thereof. The results were mixed. Some poems were truly found, seemingly as random as the material they were culled from. Others started with one given sentence and took off from there to express a highly linear idea. But no matter how the structures grow, the building blocks are defined and given, while the architect is free to select and combine them as he wishes.

In another exercise the reverse takes place. The structure is given and the student has to find missing words which fit the rhyme scheme and/or the rhythm. An example:

Silk is _ _ _ _ _ _
Rocks are _ _ _ _ _
Rubber is _ _ _ _ _ _ _,
And leather is _ _ _ _ _.

(Adapted from Michael West's "Teaching English in Difficult Circumstances")

Each dash stands for one letter. This exercise is therefore very rigid and would tend to push the students towards finding the "right" answer rather than an exploration of the universe of language. It is a vocabulary quiz rather than an exercise for the imagination. The response from the participants was noticeably subdued.

The saying of these rhymes (I don't feel they can be called poems) was a much more lively event. Mr. Maher, together with a member of the audience, gave a hand-clapping, thigh-slapping rendition. This turned doggerel into chants and thus changed the emphasis from vocabulary and mechanics to sound and rhythm.

This leads naturally into Carolyn Graham's "Jazz Chants." Two well-known chants, "Rain" and "My Feet Hurt" were tried and greatly enjoyed. Mr. Maher pointed out that we can find verse that lends itself to chanting in a much wider field. In fact, if we can physically move to a poem, if its lines are repeated and if it's off-beat, we can chant it.

Interesting implications arise from chanting instead of reading poetry in the language classroom. Comprehension questions, summaries and translation all too often negate the initial enchantment of the sounds and rhythms of poetry. By chanting the poems first, the students may incorporate the poetic music enough not to let scholastic considerations obscure the essence. How much more this would apply to poems by the students themselves. Sure1y only an educational pervert would want to see these creative efforts subjected to linguistic analysis.

Mr. Maher's presentation points in a direction which deserves further investigation. If poetic language itself, quite apart from the content, invites affective involvement, should it not be used, explicitly and emphatically, in combination with learning/teaching modes such as Community Language Learning, Suggestopedia and the Silent Way? Surely they would benefit each other. At most, they would make a mixture explosive enough to blast big holes in the walls of the traditional language and literature classroom. At least, they would generate a lot of poetry, or, as W.H. Auden calls it, "memorable language."

Grid Games for Children

Presented by Bernard Susser

INTRODUCTION : GRID GAMES IN GENERAL

The games here called "grid games" were introduced by Schumann (1975) and Olsen (1975, 1977) (see also Susser, 1979). In its basic form the grid game consists of two identical sets of pictures, one set mounted on a grid and the other loose. Two students or teams can play; the student who has the grid describes the pictures in turn so that the other student can lay out

out the loose pictures on his desk in the same order as the pictures on the grid. Grid games can be designed to suit all levels of language ability by varying the difficulty; a very difficult game, for example, would be 20 slightly different pictures of the same person. By careful selection of pictures, grid games can be used to practice grammar (pictures showing "in the desk" and "on the desk"), pronunciation ("red pencils" vs. "lead pencils") or other discrete points, or integrative skills. This game, like any game, is a real event employing real communication; if the players can accomplish the required task of laying out the pictures in the correct order, they have used the language competently.

PRACTICE WITH ADULT-LEVEL GRID GAMES

Participants were requested to play at least one game in a language not their native one; there was a brief discussion of the demands the game made on the players, problems of ungrammatical language and other points.

ADAPTION OF GRID GAMES FOR CHILDREN

Grid games for children are an attempt to exploit the reality and excitement of the game situation while using only very limited vocabulary and few structures. The most elementary type consists of two grids of ten squares each; one sheet has one picture in each square, numbered one to ten. The squares on the second sheet have only numbers; the ten pictures are loose on cards. The student with this sheet and the cards asks, "What's number one?" and the other student looks at his square and replies, "It's a book." This continues until all squares are filled. Just a simple drill teaching vocabulary, numbers and the verb "to be," it is made interesting by the game format. As the students advance, new patterns can be added; "Number one. What's he buying?" ""He 's buying a book/books. " "Number one. Where's the red pen?" "It's under the green book ." This type of practice allows the painless drilling of points which often cause trouble. For example, one game has 20 pictures in male-female pairs: a boy reading and a girl reading, a boy running and a girl running, etc. The grid sheet without the pictures has indications (words or illustrations) telling the student which pronoun to use in the questions ('What 's he doing?" or ""What 's she doing?"). Finally, as the students begin reading, the picture cards and the pictures on the grids can be replaced with words.

PRACTICE WITH GRID GAMES FOR CHILDREN

Some participants liked this idea, others felt the constant repetition of the same form made this just as boring as a pattern drill. I would be glad to hear from anyone concerning the use of these games. Bernard Susser, English Department, Baika Junior College, Shukunoshoo 2-19-5, Ibaraki-shi, Osaka 567.

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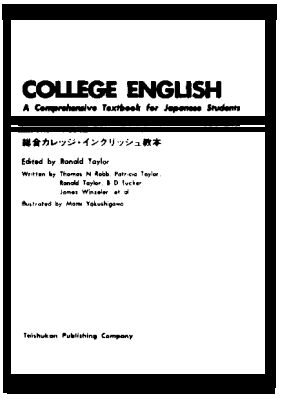

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English Through the Stomach

Presented by Elizabeth Kitamura

Mrs. Kitamura's hour-long presentation was divided into two parts. First, she discussed the purpose of teaching cooking in the English classroom, how to set up the lesson and what to include in the way of equipment. Second, she had us divide up into groups to actually make and eat some recipes which could easily be prepared in a classroom.

In here preliminary comments, Mrs. Kitamura explained that cooking is a useful technique that appeals to all levels: children junior and senior high school students, college s&dents (e.g. English language clubs) and adults, both in private groups and company classes. Five reasons for using this technique are: for teaching vocabulary, for teaching skills such as weighing and measuring, to provide a relaxed atmosphere, to develop sensitivity to other cultures (holiday foods) and as a tool for the substitute or visiting teacher.

The ideal class size is about 5 or 6 students, but it is also possible in classes of 40 if they are divided into 4 groups of 10 students each. In a regular school program, such a lesson might be given once a month or every six weeks. Boys enjoy it as much as girls do and male teachers who don't cook will find the recipes very simple.

In discussing the "how" and "what" of teaching, Mrs. Kitamura emphasized teaching only a few nouns and verbs at a time. One technique is to show the class pictures that illustrate the recipe:

1. Put fruit in a glass
2. Pour soda on the fruit
3. Add ice cream--l tablespoon
4. Sprinkle coconut on top

Explain the vocabulary, using gestures and real objects. For an advanced class, teach idioms connected with the words in the recipe. Looking at the pictures, students listen to the teacher and repeat each step of the recipe. In the "Ask me" technique, the students ask the teacher, 'What do you do first ?" 'What do you add next?" "How much (sugar) do you need?" etc. So, they can develop questioning ability.

Another helpful idea is to put the four or five steps of the recipe on slips of paper. The students then each take one slip and read it aloud. The others follow the instructions. If the class is large, two students can share one slip and read the instructions together. If the students cannot read yet, simple pictures can be drawn. The papers should be numbered so they can be read in the correct order.

Besides basic equipment such as a bowl, knife, spoon, dish (plastic is fine), depending on the recipe, napkins and a rag should be provided in case of spills, as well as a paper bag for garbage.

The teacher can introduce or review vocabulary taken from the regular class textbook as well as select the tenses, adjectives and adverbs for a controlled lesson. He or she can also teach free expressions: Please pass me.. .Do you need.. .? How many.. . .? Knife, please. "This is delicious" and other helpful everyday phrases. The class repeated the steps of the recipe

several times . To make the exercise more stimulating, the sentences were set to jazz rhythms: The class is divided into two equal sections. The recipe is recited as a two-part dialogue between the sections, following a strong, rhythmic beat. The first group gives the first line, answered by the second group with the second line. Carolyn Graham's *Jazz Chants* is very useful for ideas in this area.

After the students learned the new words, understood and repeated the recipe and knew what they were supposed to do, the class was ready to suit actions to the words. Tables were pushed together to make three different workplaces. Shopping bags containing all the necessary ingredients and utensils were placed on each table. A different recipe was attached to each bag so there was variety. Participants grouped themselves around each table and proceeded to read from the slips of paper describing the steps of the recipe.

One was Cheese and Pineapple Hedgehog (pieces of cheese and pineapple on toothpicks, stuck on a grapefruit), one was Flying Saucer Cookies (sugar, butter, milk and flavoring mixed, then spread between two cookies) and one was Orange and Lemon Fizz (lemon, orange juice, sugar and soda stirred together with ice cubes or ice cream added). Each person had great fun following the instructions--which *had* to be in the correct order--and eating their words afterwards !

Review could be in the way of card games, rhythm chants, or having one team call out an ingredient and the other team make a sentence about it, or measuring games (how many teaspoons equal a tablespoon?), etc. Comments, requests for recipes or questions are welcomed to: Elizabeth Kitamura, TORO English Workshop, 404, I-21-40 Minami Sakurazuka, Toyonaka, Osaka 560; (06) 841-9043.

Three Steps to Better Listening Skills

Presented by James R. Nord

James Nerd's presentat ion on "Three Steps to Better Listening Skills" provided both a theoretical model, and some practical applications for improving 1anguage learning through the listening process. It then presented a three stage growth model. Finally it presented a wide range of practical techniques to implement each of the three stages.

The intial focus was on shifting a view of language. Most people seem to consider language as a communication tool, as a means transfering thoughts between people. Listening is often considered as a skill to be learned to receive informat ion. Nord pointed out through words and pictures, that language occurs in the head, in the brain. Only part of language can be publicly observed. For Nord, language was a combination of a SENtence (which is the public aspect) and SITuation (which is the internal meaning aspect). A SENtence can be passed between people, but it does not become a language until it becomes attached to something meaningful in the individual, a SITuation. Thus language learning was defined as developing SEN:SITs inside the heads of people. Speaking, listening, reading and writing are merely the public demonstration that the SEN:SITs are already established in the brain.

A second focus was on shifting a view of man and the nature of learning. Nord pointed out that the audio-lingual method which was based upon behavioral

psychological principles, emphasized speaking, because these principles believed responses were necessary for learning to occur. Therefore speaking was necessary for learning a language. Nord does not accept the behavioral position, but rather sees man as a growing organism, which self-organizes his own internal structure. Nord accepts the cognitive position that learning takes place internally, and that learning is the growing of a cognitive structure and that once the cognitive structure is created the behavior is controlled by that cognitive structure. Thus linguistic competence precedes linguistic performance. Speaking is a result of learning, not a cause.

Nord then presented a theoretical model for growing a cognitive structure of language through listening. The model consisted of three basic stages, a semantic decoding stage, an anticipatory response stage, and an error recognition stage. Each of the stages developed and grew out of the previous stage. All of the stages were capable of development through a single mechanism called the Sens-it Cell.

The Sens-it Cell concept was derived from the SEN:SIT concept and the Cognitive Psychological principle of SELection. The SEN:SIT concept was first formulated over thirty years ago by I.A. Richards and had been applied to his *Language Through Pictures* series. The SEN:SIT concept is based on the belief that meaning in communications is derived from the culturally coded association between a SENtence and a SITuation. For Richards and for Nord, teaching a language effectively consists of inventing, arranging, presenting and testing SEN:SITs. The SENtence is considered as any unit of the language sign system which has semantic implications. This could mean a singular vocabulary item; a more abstract morphological marker, such as a prefix, a tense marker, etc.; or a more abstracted unit such as word order, transformational rules, etc. The SITuations are the meaningful units, and in this presentat ion, three basic forms of meaningful units were considered: enactive, pictorial and verbal. These formed the basis for the practical exercises. The SELection concept was derived from hypothesis testing theory which assumes that man does not act randomly and learn from his actions, but rather using existing knowledge, makes “guesses” about the situation before acting upon it. The action or behavior then either confirms or denys the hypothesis (guess). The SELection principle suggests that learning is best achieved by creating probable alternatives to an assumed question. The SENtence-SITuation concept was combined with the SELection principle to form a SEN:SIT:SEL paradigm, which was modified for euphemistic reasons to Sens-it Cell.

Formulated in terms of the Sens-it Cell, the three phases of growth can be summarized as follows. In the Semantic Decoding Phase, the initial language comprehension phase, the student hears a SENtence and must SELect, from a set of alternative SITuations, the appropriate one. He is provided immediate feedback to ensure correct associations are made. For example, given the word “dog,” the student would have to SELect from a series of SITuations (pictures of animals) the appropriate one. In the Anticipatory Response Phase, the learner is provided a SITuation and must SELect from several alternat ive SENtences, the one most appropriate. The analogy of looking up a word in the dictionary was given to illustrate the concept of the phase. The third phase, the Error Recognition Phase, provides the learner with a critical listening skill. The learner develops such a keen sense of listening that he can both anticipate what he expects to hear and he can detect a difference in what he expects and what he actually hears. The learner is given a series of SENtences and must SELect which of the SENtences contains an error. In all cases, immediate feedback of correct response is provided.

Nord then provided a wide range of examples of instructional materials and techniques which were generated based upon the theoretical three-stage model and the Sens-it Cell mechanism. He provided the examples in a number

teachertalk
THE McGRAW HILL NEWSLETTER FOR TEACHERS OF ENGLISH
VOLUME 3 NUMBER 1 JANUARY — APRIL 1980

The Vocabulary System: An Integral Part Of Language And Culture

By Betty Wallace Robinett

Language teachers have sometimes tended to overlook the importance of the lexical system by overemphasizing grammatical and sound systems. This may have resulted from the fact that an individual lexical store cannot be clearly defined because it depends upon the speaker's need and particular experience. It is an 'open' system. The systems of grammar and sounds, on the other hand, can be clearly defined, are much the same for all speakers, and thus are easier to teach.

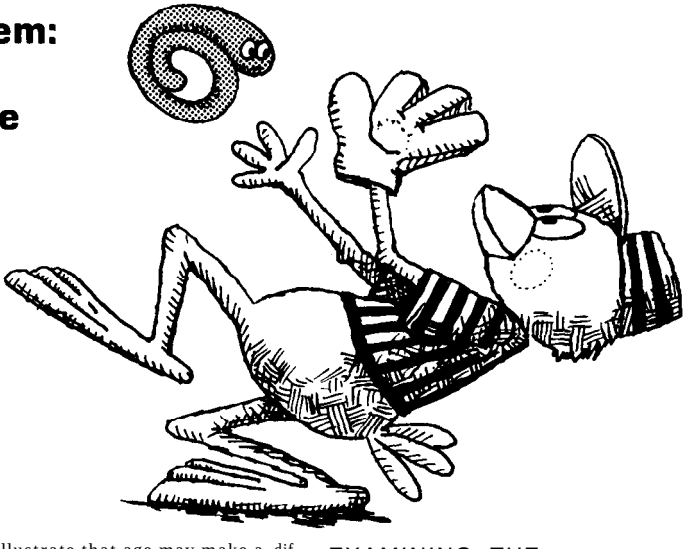
Lexical items may also have appeared to be of secondary importance because they have sometimes been seen as that which is used to 'flesh out' the structure or to exemplify parts of the sound system. However, without lexicon the major meaning-carrying element in language is missing. Therefore, the acquisition of vocabulary is an integral part of learning a second language.

Three areas that merit increased consideration in improving one's grasp and facility with vocabulary are: (1) usage; (2) synonyms and antonyms; (3) idioms, proverbs, and cliches.

Usage

When students learn a vocabulary item, they must also learn under what circumstances it occurs since not every word or phrase may be used appropriately in all situations. Problems may arise if a vocabulary item commonly associated with one style of speech or writing is used in a style for which it is inappropriate. For example, ***kids*** and ***children*** have somewhat the same meaning, but ***kids*** is a term that is normally reserved for informal or intimate speech, and it would be most inappropriate in a formal style of speaking or writing.

There are many variables that influence vocabulary choice, some of which are related to age, regional dialect, social position, sex, purpose, and manner of the discourse.



To illustrate that age may make a difference in vocabulary choice we need only consider the use of the word phonograph by an older generation as contrasted with ***record player or stereo*** by a younger generation. Teen-agers have their own vocabulary tilled with words having meanings often recognizable ***only*** by members of their own age group. At various times in recent years groovy, ***boss, bad, mellow*** had more or less the same meaning of approval. Disapproval has been expressed in recent teen-age jargon by describing a person as gross, ***sad, a turkey.***

Geographical location may make a difference in vocabulary choice because regional dialects are common in English. One of the major distinctions between British and American English is in the area of lexical items: British ***lift, bonnet,*** and lorry are the equivalent of American ***elevator, hood*** (of an automobile), and ***truck.*** Within the United States, regional dialects are often characterized by differences in vocabulary items. Variations such as the following tend to be found in certain geographical areas: ***frying pan*** and ***spider; rubber band*** and ***rubber binder; turtle*** and ***cooter; green pepper*** and ***bell pepper.***

Continued OR Page 3

EXAMINING THE ENGLISH EXAMINATION

Dr. Eugene V. Mohr, a professor of English grammar, linguistics, and literature at the Inter-American University in San Juan and the University of Puerto Rico, was asked to make an independent and critical review of the English as a Second Language Achievement Test (ESLAT), an examination constructed by the Puerto Rico Office of the College Board, which is designed to measure the English language proficiency of students graduating from high schools in Puerto Rico and planning to enter local colleges and universities. The results of his study are compiled in a scholarly and comprehensive report entitled ***EXAMINING THE ENGLISH EXAMINATION,*** whose ***aim*** is threefold:

- to point out specific English language structures which students find particularly difficult so that teachers and school administrators can have this information available when adjusting the emphases in their English programs to improve student performance

Continued on Page 2

English Examination

Continued from Page 1

- ***to* suggest improvements** that might be made in future versions of ESLAT through changes in the types and proportions of items included
- to examine textbooks used in Puerto Rico's public high schools for possible **correlations between** teaching materials and ESLAT results

Correlating test results with specific language items, Mohr examined why students performed better with some items than with others. He found that students had a high percentage of correct **responses** with word-order items, question-word items, and echo-verbs items. What accounts for the high scores in these areas? In the **case** of word-order items it **was** pointed out that the order of major sentence units is very similar in Spanish and English. Another reason why students did well in this area was because word order occurs in all except single word sentences, and it is therefore practiced more often than any other feature. Students also did well withquestion-word items because they have a high frequency of occurrence, are for the most part morphologically invariable, closely parallel their Spanish equivalents in usage and meaning and are regularly tested through the question-answer pattern in which they were learned. In the case of echo-verb items, it would appear that these structures would be quite difficult because they are linguistically complex and have no close parallel in Spanish. There are three basic types of echo. verb items:

He left late, didn't he?

He has been paid, but I haven't.

"You're angry." "No, I'm not."

According to **Mohr,** students were likely to master these items because of the frequent practice they received in these areas and because of the similarity be**tween** item format and pattern-practice in teaching materials.

One of the highlights of ***EXAMINING THE ENGLISH EXAMINATION*** was to **point out specific English language** structures which students found particularly difficult. Taking into consideration the interplay of five major factors-frequency, range, variability, interference, and formality of usage-Mohr isolated five areas of difficulty:

- . PERFECT TENSE -I ***have lived here for three years.***
- . CONTRARY-to-FACT CONDITIONS — ***If John were here, he would be very disappointed.***
- . **NOUN CLAUSES AFTER *WISH***
  I wish you were here.
- . **VERBAL COMPLIMENTS IN *ING***
  Jane enjoys playing chess.
- DOUBLE POSSESSIVE — ***A friend of his is staying overnight.***

In comparing several textbooks used in Puerto Rico's public high schools in terms of how well they covered the five areas of difficulty stated above, Mohr found ***ENGLISH FOR TODAY*** to be the most thorough in its presentation of a limited but very well chosen sample of the language. He writes, "The extensive treatment of the perfect tenses in Books Two and Three is superb, with a detailed presentation of contextual clues and with pages and pages of practical exercises." **(p. 14)**

Two very positive conclusions emerge from this report. Based upon the large proportion of successful responses to items on word order, question words, and echo verb forms, it can be demonstrated that good teaching programs will produce good results and that **tests** such as ESLAT can be used to discover weaknesses in existing programs and to point the way toward more effective programs in the future.

Copies of EXAMINING THE ENGLISH EXAMINATION may ***be ordered from the Puerto Rico Office of the College Entrance Examination Board, Apartado 1275, Hato Rey, Puerto Rico 00919. The price is $3.00.***

TEN MINUTES LEFT — WHAT **DO I DO** BLUES

Have you ever come to the end of a teaching unit with minutes to spare but not enough time to start a new lesson? Here's a suggestion for a tiller which promises to be both instructive and fun.

Below are groups of three words which are often confused. Have your **students** examine one group at a time. Direct them to determine which words are homonyms (words that sound the same but are spelled differently and have different meanings). Then have your students make a sentence for each word. Whenever possible, make one sentence using all three words.

STILL, STEAL, STEEL . HERE, HEAR, HAIR . LOOSE, LOSE, LOSS • THERE, THEIR, THEY'RE
QUITE, QUIET, QUIT . NO, NOW, KNQW . ARE, OUR, HOUR • TO, TOO, TWO
CLOTHS, CLOTHES, CLOSE . CORE, CORPS, CORPSE

The Vocabulary System:

Continued from Page 1

Social relationships between speakers may account for differences in the choice of vocabulary. The choice of ***How do you do or Hi as a*** greeting when being introduced signals a particular level of formality or informality and something about the social relationship between the speakers. Slang and very casual language is often reserved for peers, and more formal lexical items are chosen when speaking to those who are older or superior in social position.

Differences in sex are also reflected in speech. Vocabulary that may have been traditionally used by women may not be equally suitable for men, and vice versa. Exclamations such as Oh, my ***goodness or Oh, dear*** are conventionally associated with women's language. Words traditionally employed by both men and women are probably more useful for students to learn. For example, adjectives that are neutral in regard to their use by either sex such as ***great, terrific. neat are*** probably better to teach than what have been thought of as typically feminine adjectives like ***adorable, lovely, darling,*** and ***divine.*** It behooves the teacher to take care not to inflict on students vocabulary that has been traditionally associated with a particular sex. However, such differences in the use of vocabulary by male and female speakers are slowly disappearing, and further changes can be expected in the future.

The purpose for which language is used may also result in a difference in lexical items. Politicians are wont to choose their words very carefully because their purpose is to influence their listeners. Thus, a politician may refer to an opponent's plan as ***hastily conceived*** although the proponent of the plan might describe it as an ***immediate answer to aproblem.*** What one person may consider ***making the best of*** a situation may be looked at by someone else as ***putting up with*** something. Thus, in addition to being a reflection of the speaker's perspective, lexical items may be chosen in order to influence the person spoken to.

There are obvious differences between the lexical content of the written and the spoken language: in general, the written language uses vocabulary that is thought of as being more formal. What may appear in speech as run ***into*** and ***get around*** may occur in writing as ***encounter*** and ***circumvent.*** Thus, the two modes of discourse-speech and writing-necessitate special attention in terms of vocabulary content.

Svnonvms and Antonyms

Meanings are often learned through the use of two associative classes that are opposite in nature, namely synonyms and antonyms. Collocations may include both these kinds of associations (or neither, of course). Car and ***automobile*** may be introduced as synonyms; ***stop*** and go as antonyms. At present considerable emphasis is being given to the use of synonymous constructions. In the attempt to lead students to communicative competence as soon as possible, the rigidly limiting attitude of providing only one way of saying something has given way to the more flexible use of language, and this includes alternative expressions. An early example of this use of structurally different expressions of the same semantic content in instructional materials may be found in Newmark, Mintz, and Lawson.

One of my students (Eric Nelson) has pointed out that the use of synonyms and synonymous expressions is especially important when students have poor pronunciation. If, instead of repeating the misunderstood portion of speech, students use an alternative way of saying something, they increase their chances of being understood.

However, there are traps for the unwary in the use of both synonyms and antonyms. Synonyms may be misleading because there may be differences in usage patterns which make them only partially synonymous. Although the following words are listed as synonyms in ***Webster's Third New International Dictionary*** (1961), they are certainly not freely interchangeable: ***lift, raise, rear, elevate, hoist, heave, boost. Rear*** is seldom used in present-day English with the meaning of ***lift: boost*** is used in informal speech, often for lifting persons ***(Give me a boost over the fence): hoist*** is generally used for heavy objects, often implying mechanical means ***(We will need to hoist the steel to the top of the building).*** Thus, great care must be exercised in presenting synonyms. The situations in which they occur often differ, and very few words can ever be used in exactly the same way.

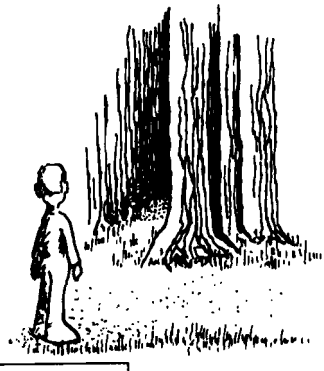
The use of synonyms and antonyms in vocabulary building involves another problem. Some words have two quite different synonyms or antonyms depending upon which meaning of the original word is selected. The opposite of old can be new or young, the former generally correlating with inanimate and the latter with animate objects; however, a friend can be either new or young depending upon whether age or length of acquaintance is under discussion. Other commonly occurring lexical sets of this kind are the following:

Continued on Page 4

STRIP POEM

Here's an activity that is sure to turn your students on. It involves student interaction and at the same time provides valuable practice in reading, listening and speaking skills. This successful and popular technique can be adapted for use at any level, with almost any kind of material. The goal of this activity is to piece together fragmented lines to make a coherent finished product.

Procedure: This ***strip poem*** is for students on the intermediate and advanced level. Duplicate the lines below according to the number of seven-member groups in your class. Cut out each line and give every student one strip of paper. (Don't let on that each group is given the same seven lines.) The group's task is to reconstruct the poem. Every member has a vital piece of information that no one else in the group has. Members must communicate with one another, by first reading their lines and then working in a concerted effort to combine their lines into a coherent poem. Give the class a certain time limit, say ten to fifteen minutes. When the time is up, have each group present its own version of the completed poem. You will be surprised at the varied combinations. Some will work; others won't. Encourage the class to discuss the merits of different combinations. In the end, present the original version for comparison. (The original is on page 4.)



I took the one

Somewhere ages and ages hence:

with a sigh

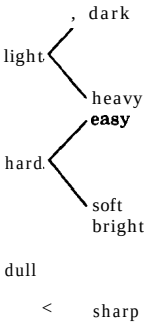
And that has mad all the difference

less travelled by,

I shall be telling this

Two roads diverged in a wood, and I

The Vocabulary System:
Continued from Page 3



Another word of caution concerning antonyms has to do with the manner in which they are introduced to students. Robert Allen recalls that he was taught the Turkish words for 'upstairs' and 'downstairs' at the same time; and although he can remember both words perfectly, he has difficulty remembering which means which! Somehow the meaning for each of these words was not correctly associated with the word. He suggests that in some cases it may be better to introduce opposites in different lessons to avoid the difficulty he encountered.

Idioms, Proverbs, and Cliches

Idioms, proverbs, and cliches are an essential part of the vocabulary system, and they would have to be learned even if students were not as eager as they often are to learn them.

Idioms are expressions whose meanings cannot be deduced from the sum of the meanings of the constituents. (A foreign student once quite felicitously, albeit erroneously, referred to them as 'ideams'.) These can be quite unusual: ***mind your p's and q's; no skin off my nose; off base.*** Sometimes they are very basic to the vocabulary: ***look up*** 'search for'; call on 'visit'; ***put up with*** 'tolerate'. Such expressions must be taught in appropriate contexts, and their relationship to specific usage levels (where such a relationship exists) must be pointed out.

The following sentences contain a few of the more than fifty idioms with the verb ***have*** listed in *A* ***Dictionary of*** American ***Idioms*** **(1975).** This limited sample may offer some concept of the extensive use of idioms in the language.

We had it straight from her sister.
You must admit she has you there.
I think he has something up his sleeve.
I have a bone to pick with you.
I wouldn't have it, if I were you.

Idioms can be very misleading when carried from language to language. Although English ***laugh*** is more or less equal to French ***rire*** and to German ***lachen,*** Mackey points out that English speakers ***laugh up their sleeve*** while French speakers ***laugh in their beard*** and German speakers ***laugh in their fist.***

Like idioms, proverbs are an imtegral part of the language and culture of each society, and language learners should be acquainted with those that occur frequently. Many proverbs contain moral statements which often have a universal appeal, even though they may be expressed in different ways. ***Don't count your chickens before they're hatched*** and ***don't put all your eggs in one basket are*** admonitions to caution. Under certain conditions ***it may be*** said that ***too many cooks spoil the broth, while at other times many hands make light work.*** English-speaking children are often told to curb their envy of others by the statement ***the grass is always greener on the other side of the fence.*** As they grow older they learn to ***forgive and forget.*** They learn that ***absence makes the heart grow fonder,*** but are also made wary by the expression ***out of sight, out of mind. The*** caution to ***look before you leap*** is balanced by the more adventurous ***nothing ventured, nothing gained.*** (Proverbs often employ this balancing of two grammatical constituents, technically referred to as an aphoristic expression: easy ***come, easy go; the more, the merrier.)***

Unless students learn these proverbs, they will lack the ability to comprehend not only their lexical significance but also the cultural attitudes on which they are based.

Cliches are also frequently used in speech; and even though native speakers of English are admonished to avoid them, non-native English speakers should learn to recognize them because they are part of the order and organization of lexical items. Students must learn, for example, that English speakers say ***black and white*** in just that order. They also use similes such as ***pretty as a picture, strong as an ox,*** and ***cool as*** a ***cucumber.*** Expressions such as these are very much a part of the vocabulary system, and they warrant attention on the recognition level even if they are not necessarily taught for production.

Exercises

A. Ask persons whose native language is not English if their language contains proverbs that express the same ideas as those below.
1. A bird in the hand is worth two in the bush.
2. The early bird catches the worm.
3. All that glitters is not gold.
4. A barking dog seldom bites.
5. You can't judge a book by its cover.
6. Better late than never.
7. A new broom sweeps clean.
8. Birds of a feather flock together.
9. Beauty is only skin deep.
10. A penny saved is a penny earned.
11. An apple a day keeps the doctor away.
12. Haste makes waste.
13. A stitch in time saves nine.
14. Let sleeping dogs lie.
15. He who hesitates is lost.
16. It's never too late to learn.
17. You can't teach an **old dog new tricks.**
18. **Never** put off until tomorrow what you can do today.

B. Pick out the proverbs in Exercise A that are similar in meaning and those that seem to contradict each other.

This article was excerpted from TEACHING *ENGLISH TO SPEAKERS OF OTHER LANGUAGES:* ***Substance and Technique by Betty Wallace Robinett (a McGraw-Hill publication).***

ORIGINAL REFERENCES DELETED

Original version of the *strip poem:*

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I —
I took the one less travelled by,
And that has made all the difference.
(from *The Road Not Taken,* by Robert Frost)

Share Your Ideas

We would like you to share your ideas and experiences with other teachers of ESL/EFL throughout the world. Tell us about your techniques and methods. Send us your questions for the International Question/Answer section. We would also like to hear your comments about TEACHER TALK. What topics or areas of difficulty would you like discussed? Please write:

Louise C. Seidl
Editor, TEACHER TALK
McGraw-Hill Int'l Book Co.
1221 Avenue of the Americas
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of different languages to indicate the universal nature of the principles. He provided some materials developed for self-instruction, and he provided classroom techniques which could be used by any teacher. He attempted to present the materials and techniques not as finished products but as exemplars and illustrations of the potential for using the three stage model and the Sens-it Cell concept.

For example, in the Semantic Decoding Stage, Total Physical Response was cited as an illustration of the Sens-it Cell technique. Winitz's OHR technique was also cited as similar in principle to Nord's stairway format. Picture Bingo games were cited, and a new technique called picture cubes was also demonstrated. Techniques were given on how reading, as well as listening, could be developed through this Sens-it Cell mechanism. Minimal pair exercises were also demonstrated to indicate that precise listening to very minimal differences could easily be developed through carefully graded listening exercises. None of the exercises required or encouraged active use of any of the other skills, particularly speaking. The basic premise was that in this first stage of language development, listening was the best food for thought and that attempts to speak prematurely were harmful to the learning process. During this stage, speaking was not forbidden, but it was discouraged by the design of the exercises.

In the Anticipatory Response Stage which followed, several more techniques were introduced to illustrate the theoretical model. The Cloze technique was used in several different ways to exercise the anticipatory nature of 1 ist ening . For example, in some exercises, the missing space was marked, but in other exercises it was not. In these latter exercises, spaces were made between each of the words so that the missing word could appear anywhere. The exercises were primarily for language development through listening, so a tape always accompanied the text material. Sometimes, the purpose was to fill in the missing part; other times, just to locate it. In some instances, the part missing was a noun, in others an article, or even a part of a word--such as the plural "s" or the adverbial "-ly." Another technique introduced was something called picture grammar, in which the main parts of the sentence (the nouns, verbs, and adjectives) were coded in special geometric shapes to identify sentence parts. This system was then arranged to exercise certain word order transformations. Bilingual conversations with the students were recommended when the teacher is proficient. In this situat ion, the teacher speaks English but allows the students to respond in Japanese if they prefer, and it keeps the conversation moving.

In the Error Recognition Stage, the techniques involved variations on the Total Physical Response approach and specific drills to eliminate errors Japanese normally make in English. Using a list of errors students have been found to make as a base, a series of sentence pairs was made up. The two sentences--the correct sentence and the incorrect sentence--were then presented to the listener. He then had to identify which of the two sentences was correct. Immediate feedback was provided to indicate the correct sentence. This helped students to focus attention on potential errors before they actually occurred, since speaking was still not actively encouraged at this stage. Another variation on this error recognition process is the use of a continuous story on tape, sentence by sentence. Some of the sentences are altered deliberately in some systematic fashion to introduce an error. As the story is listened to, the learner must identify whether the sentence is correct or in error. Again, immediate feedback is provided.

Nord felt from his experience in using this model that speech would naturally and spontaneously come forth, given the proper circumstances, after language competence had been developed through these three stages of listening.

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NEW

BASIC COURSE

PERGAMON PRESS, Pergamon Institute of English,
Headington Hill Hall, Oxford OX3 OBW, England

Contest Conversation

Presented by Richard Freeman

Reviewed by Frank Daugherity

To anyone who has ever tried to motivate students to create their own converstations, Richard Freeman's development of a contest approach is a terrific idea. As a student-centered strategy, games are growing in their appeal for classroom use at all levels. Games are important not only as mot ivators, as fun act ivities, as progress checks (i.e., "tests") and drills, but even for discovering new material. (cf. Susser, *JALT Journal 1,* 1979, p. 57).

Freeman's contest approach is a technique still in development. He graciously related not only his own process of adapting some germinal ideas into a practical classroom tool, but the weak points as well, inviting others to carry this concept further and/or adapt it to their own situations.

Students are divided into groups of three or sometimes four people each. In the basic version, two of the students engage in a three minute conversation, with the other one or two students acting as judges. This is reported until everyone has spoken twice and judged at least once. Points are assigned according to criteria developed on both correct usage of English and on conversational ability.

One of the first steps is to explain to the students the criteria for judging. This has the effect of demonstrating the components of good conversat ion. The category, "correct usage, " is fairly easily understood. It includes : 1) Fluency, 2) Grammar, 3) Pronunciation, 4) Vocabulary, and 5) Comprehension.

Examples should be given for each characteristic. "Yesterday I go to Yokohama visit wife's mother on car," spoken fluently, is a plus on fluency but a minus on grammar, while "Yesterday.. . I.. .uh.. . I.. .went to Yokohama.. . by car...uh...and...visited...my...uh...mother in-law," is correct grammatically but deficient in fluency. "Comprehension" refers to one's ability to understand the other person's side of the conversation.

In the area of conversational ability, Freeman has developed another five criteria, each with two sub-points:

1) Initiative: a. Active? b. Are there good questions or comments?
2) Response : a. Interesting answers and/or rejoinders? b. Response is more than a simple yes/no; more thought added.
3) Follow-up : a. Listens well? b. Comments or questions appropriate?
4) Cooperat ion : a. Helps his/her partner understand and continue the conversation? b. Doesn't monopolize the conversation.
5) Personality: a. Knowledgeable and informative? b. Interested and enthusiastic?

These are also illustrated with examples. As a paradigm of poor follow-up, the following amusing conversation is offered: What did you do yesterday?" "I killed my dog." "Oh I went to the movies ." Students are likewise cautioned against conversational blocks, such as: 1) The Dumb Question (The weather is sure nice today, isn't it?), 2) The Stopper (Oh, how interesting.),

3) Failure to keep the ball rolling (see above example), and 4) The Closed Question (Is it warm there? . . .Yes, it is. .. .Oh).

Explaining and illustrating the criteria is likely to take a considerable amount of time at first . Specific examples can be taped and analyzed from the student's actual conversations. Freeman suggests using examples which have been recorded in one class, playing them back for another, unascribed, to avoid embarassment. The students are thus learning and improving their grasp and facility of the criteria gradually. Since there are cultural differences as to what constitutes "prying," the teacher will also want to select examples of both good and poor follow-ups to conversat ional leads.

Scoring is a somewhat complex process, especially until the students are used to the system. Freeman suggests using both intensive and intuitive scoring. In detailed, intensive scoring, a median of 3 points per criteria is used as the departure point. Plus and minus points are appended to the median. The range is 0 - 5 points for each area. For example:

Conversational Ability	English Ability
1. + = 4	1. --= 1
2. =3	2. = 3
3.++ = 5	3. - = 2
4. = 3	4. =3
5. = 3	5. + = 4
18	13

The total, 31 points, is doubled for a "percentage" figure of 62.

When class time for this activity is more limited, an "intuitive" scoring system may be used, assigning 5 (or 50) points each to the conversational ability and English ability categories. It should be noted that objective accuracy of judging is not really possible, nor is it necessary. The whole point of the activity is the conversation itself. Judging, in which everyone participates, has the dual function of helping to motivate the students (Don't we all try harder when we're being evaluated?) and of teaching the judges something about the components of a good conversation.

Freeman assigns fairly open-ended topics at first ("Talk about your university, " "Men and Women") but often has them choose a favorite subject or engage in role playing or simple debate after they have gained some facility.

This technique was developed as a supplementary exercise to occupy the last 10-20 minutes of a college level English class, but it seems to have great flexibility, both in level and format. Three people speaking and one or two judging is one variation.

The teacher's role is subordinate to the learning/doing process. He becomes the timekeeper and wandering helper/corrector, assisting the students to discover how to converse and evaluate.

Therefore, even teachers who are not fluent in English can use the method. Freeman particularly hopes that Japanese teachers in junior high and high schools will try it for a few minutes at the end of their regular lessons.

This is a marvelous tool, worthy of the preparation time necessary.

Teacher Training Programs at Doshisha

Presented by Hideo Miyamoto, Hajime Fukumoto, Yukinobu Oda, &Kazuko Nakajima

The purpose of this presentation was to give an outline of the teacher training programs at Doshisha University and Doshisha Women's College. The presentation was divided into two parts.

The first hour was devoted to the explanation of the courses in the first two years which give the students basic training in the four skills: listening, speaking, reading, and writing.

Reading classes, which are conducted by Japanese teachers, tend to the translation-oriented. Of course, some teachers put more emphasis on paragraph reading and summary.

Writing, which is required for freshman and sophomores, is particularly difficult for the students, since English and Japanese are different not only in grammatical structures but in cultural aspects. In order to get the students acquainted with these differences, Audio English and Background to British and American Literature are offered as an elective and a required subject respectively. The freshmen are also required to take English Grammar (text: *A Communicative Grammar of English* by Leech and Svartvik) to get acquainted with a broader view of the grammatical aspects of English.

English phonet ics a semester course for freshmen, deals with segmental phonemes with special emphasis on difficult sounds, based upon contrastive studies. Suprasegmental phonemes are no less emphasized, together with such phenomena as consonant clusters, weakening, reduction, and linking.

Oral English (for freshmen) and Background to British and American Literature (for sophomores) are both taught by native teachers. In the former speaking is emphasized and in the latter more attention is given to the cultural aspects of English.

In Audio English (for freshmen), a semester course prerequisite for English Teaching Methodology, full use is made of various kinds of audio-visual materials with the view of supplementing Oral English and English Phonetics. More than 2000 tapes are ready for use in the tape library to enable the students to be exposed to as much good English as possible. In the language laboratory the teaching analyzer helps find out the problem of an individual as well as groups.

In the second hour, the teacher training programs were introduced. First an explanation was given about how one can become a qualified teacher in junior and senior high school. There are two kinds of licenses, each of which has two grades: the first class ordinary license and the second class ordinary license. They are given according to the qualifications on the part of the applicants. Any college and university student can apply for a teacher's license, if he has obtained the credits required by the Teacher's License Act.

Those who would be full-time teachers have to sit for competitive examinations annually given by either the prefectural board of education or the municipal education board of the ten big cities, because those boards of education are responsible for the appointment and dismissal of teachers.

The number of applicants who are finally chosen is very small, compared with the number of those who have a teacher's license. The competition has been becoming keener because the number of persons who would choose teaching as their career has been on the increase.

The following table is given for a better understanding of the present-day situation of Japanese high schools. The table is based on "Educational Statistics in Japan," prepared by the Ministry of Education in 1977.

Type of School	Number	Enrollment	Number of Teachers
Junior High School	10,723	4,977,108	243,110
National	76	36,445	1,636
Public	10,100	4,785,399	234,614
Private	547	155,264	6,860
Senior High School	5,028	4,381,062	230,704
National	17	10,073	616
Public	3,786	3,109,395	177,651
Private	1,225	1,261,594	52,437

About 10% of the total number of teachers are English teachers.

Secondly, a course in English Teaching Methodology was introduced. It is offered in the third year. The texts used for the course are English as *a Second Language: From Theory to Practice* by Finocchiaro and *Eigoka Kyoiku-gaku* edited by Y. Katayama and H. Shinoda (Minerva, Kyoto). The first semester is devoted to lectures on such topics as the purpose of English teaching, the nature of language, the principles of language learning, and teaching methods--from the grammar-translation method through the transformational approach--with emphasis on eclectic methods. The second semester is mainly devoted to the practical aspects of language teaching, such as effective uses of audio-visual aids (flash-cards, pocket charts, OHP, and tapes), black-boardsmanship, games, and the preparation of teaching plans. Each student is given an opportunity to practice-teach, too.

Finally, mention was made of the orientation program for the student teachers. The program is planned to give the students some knowledge necessary for teaching at schools as student teachers. Specialists are invited to give a series of lectures on sex education, special education for the disadvantaged, and class management before the students go practice teaching. After they return, they are required to attend two classes in which they report on their experiences.

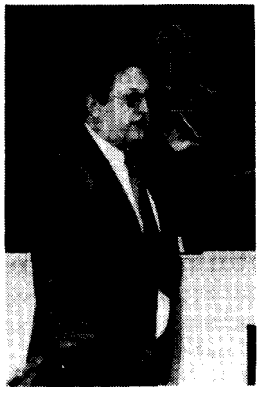
The showing of three kinds of video-tapes is also part of the orientation program. The three video-tapes are (1) student's demonstration in the methodology class, (2) the students' reports after practice teaching in junior and senior high schools, and (3) an actual English class conducted by an experienced teacher. These tapes seem to be very much appreciated by the students.

There remains much to be done for training prospective teachers, but the greatest efforts are being made, with limited hours and facilities, by those involved in the teacher training programs.

Getting Your Students Going

Presented by Dan Gossman

Reviewed by Sherry Swafford and Dale Young



Invite Richard Nixon into your classroom? Impossible? Why not? If not Richard Nixon, why not an elephant? Aside from the obvious associations, Dan Gossman invites both into his classroom from time to time to "get the students going. "

However, Mr. Gossman started his presentation in a slightly more traditional fashion by offering some practical ideas for introducing new vocabulary and structures. His goal is to attain vocabulary and structure which are "permanent" (able to be remembered), "flexible" (able to be used in the students' sentences), and "relevant" (able to be used in other contexts relating to the individual student's needs .)

Mr. Gossman suggested two useful techniques for introducing new material. One technique is to use pictures in a variety of ways. His other suggestion was to use situational contexts based on the students' experience or contexts which are familiar to them. By using either of these techniques, or a combination of the two, the material which is introduced can become real and meaningful to the students.

No matter which technique or combination is used, Mr. Gossman offered a pattern for progression through new material that he has found practical and successful. After the material is introduced, he then uses a question and answer-type drill. The question content should be based on or parallel "real life" situations. Mr. Gossman expects "long answers" from his students in order to find out if the students are able to handle more than just the limited number of verbs used in short answers. Next, a dialogue or reading passage containing the new structure is summarized by the teacher and then read aloud or silently by the students. Comprehension is then checked by the teacher asking key questions such as "Who," "What ," "Where," etc. --requiring long answers from the students. It's then time for the students to ask each

other such questions in order to further check comprehension and allow the students to practice the question forms. And finally, students are asked to give their own summaries. Mr. Gossman also suggested that the slower students could even read their answers to homework questions as a kind of "oral summary. "

The second half of the presentation dealt mainly with student motivation or "getting students going." Mr. Gossman demonstrated somewhat more active techniques for practicing structures such as asking the question, "How many students are in the room.?" or by bringing some object into the room and asking, "What am I bringing in?" Two of his more animated examples were pitching a book into the room and asking "What has just happened?" and entering the room and acting angry. Hopefully, the surprise element will arouse the students and get them going.

The main portion of the second half of the presentation dealt with the various uses of pictures in the classroom. For his first experience, three students were sent out of the classroom and were all shown the same picture for about 30 seconds. The students were asked what the picture reminded them of and were given a few minutes to prepare their own stories based on the picture. They then returned to the classroom, one at a time, and told their stories to the class. The class was then asked to imagine and verbally describe what they thought was in the picture.

For his next exercise, Mr. Gossman told a "cliff hanger," and then asked several students to choose a picture from among many on a table and finish the story. Both of these exercises offer great possibilities for audience participation in the form of quest ions.

In the next exercise, several pictures were placed up on the board, and students were asked to invent a story connecting or relating the pictures to each other. This exercise, as well as the others, presents possibilities for written exercise as well as oral work. Mr. Gossman also mentioned that topical pictures are good tools for structure and vocabulary review.

To wrap up his presentation, Mr. Gossman gave us a few tricks from his grab-bag. He suggested "bringing" famous people into the classroom and asking the students questions about these personalities to practice the vocabulary or structure being worked on. As mentioned in the opening paragraph, Mr. Gossman also brings in some of his favorite animals and puts them in unusual places such as in handbags or under chairs. These unexpected visitors are guaranteed to wake up even your doziest students. His exercises and hints certainly woke up even the doziest teachers on that Sunday morning, and they walked away with several new ideas and tricks.

Beginning English with Young Children

Presented by Opal Dunn

Opal Dunn began by outlining young children's expectations in beginning to learn English. Young children expect to be able to speak some English when they return from their first lesson; they expect to learn English which they can use to express things they want to say and write; they want to learn how to read and write in English if they can do so to any extent in their own language; and they want to be helped to achieve their goals.

Opal Dunn then explained children's language learning strategies and pointed out that young children learn differently from older children and

adults . Young children appear to retain the same language-learning skills as they used in learning their own language until they reach the age of 8 or 9 years in Europe and possibly later in Asia. This means that young children can learn in very much the same way as they learned their mother tongue; they can learn pieces of language, idiomatic phrases, rhymes, songs, etc. and understand them witnout needing to translate them word for word or to know their grammatical make-up. It also means that young children have a remarkable ability to imitate and acquire correct stress and intonation patterns and pronunciation.

Opal Dunn went on to point out that young children have a great capacity to learn and it is easy to underestimate their ability to acquire and use language effectively. Young children need to experience language, to be involved in some activity using language in order to learn it and, for maximum learning to take place, the experiences have have to be meaningful. Each lesson needs to be carefully planned to offer young children a variety of language experiences which are suitable for their ability, age and individual development and interests.

In an English lesson, Mrs. Dunn feels that children can be usefully exposed to the following types of language:

- structurally and lexically graded language which forms the core curriculum
- language for gist comprehension
- 'prefabricated' phrases necessary for activities, games, etc., including social language

Opal Dunn then presented the basic lesson plan which she uses throughout her work so that children gain a sense of security through knowing 'what comes next '. The plan can be adapted to the lesson time and the length of each stage can also be altered from lesson to lesson to fit in with the aims of the lesson and the children's particular needs. Generally within each stage several activities are planned. Mrs. Dunn pointed out that activities should be changed to fit the child's span of attention. Throughout the lesson momentum should be maintained keeping all the children busy doing some kind of language activity or language-related activity all the time.

Opal Dunn then went on to explain:

- how to teach oral English and included how to teach rhymes and songs as well as introducing some relevant games
- how to teach reading
- how to teach handwriting

After a short period for questions Opal Dunn ended by giving some of her observations, based on over two years work at Dan Dan Bunko, the first Nihon Kokusai Jidoo Bunko, on how to help Japanese children who have returned from abroad with good English maintain their language skills.

* * * * *

Editor's Note: This concludes the first installment of the ***Reports and Reviews of LTIJ '79.*** The remaining reports will be published in the next two, or possibly three, issues of the ***Newsletter.*** The Publications Board feels that the inclusion of these short articles within the covers of the ***Newsletter*** is more appropriate than combining them with the *JALT Journal,* as proposed by the Executive Committee. Those who have already paid for a separate publication will, of course, have their money refunded.

po·si·tions

(Takamatsu) English conversation school with 13 years experience has an immediate opening for a full-time teacher with the proper visa. Twenty-five class hours per week; monthly salary of Y150,000; housing allowance of Y7,000; weekends and holidays off; three weeks vacation; guaranteed return ticket or Y150,000. Send resume to Nichibei Gakuin, l0-20 Marunouchi, Takamatsu, Kagawa 760.

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jalt news

JALT '80 CONFERENCE

The title of this year's annual conference has been changed to "JALT International Conference on Language Teaching/Learning 1980," or "JALT '80" for short. The conference will be held on November 22, 23, and 24 at Nanzan Junior College in Nagoya.

As usual, it will feature presentations on all the linguistic skills: reading, writing, speaking, and listening. It will also represent a variety of significant approaches to language teaching, including Values Clarification, The Silent Way, Suggestology, Community Language Learning, and the Notional/Functional approach. Presentations will not be restricted to language learning themes alone, however. Programs dealing with allied fields, such as Social inguistics , Counseling, Semiotics, and International Relations, will also be offered.

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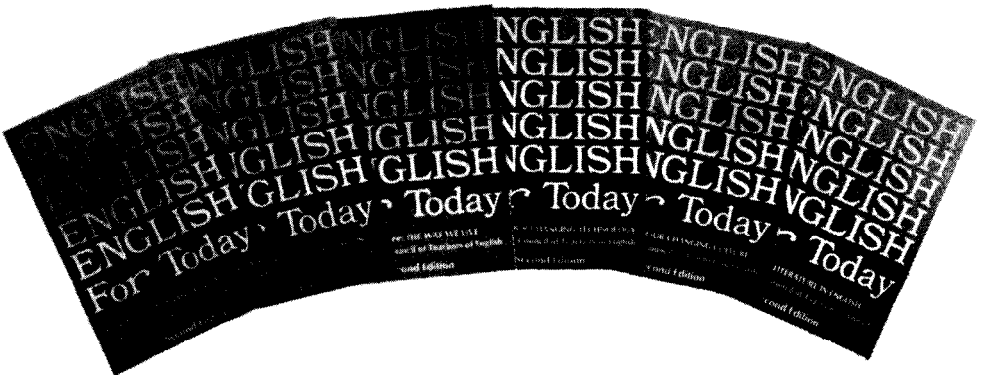

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Teaching Japanese to Foreigners

Gwen Thurston Joy

Ms. Nobuko Mizutani, co-author of the weekly *Japan Times* column, "Nihongo Notes, " and *An Introduction to Modern Japanese,* gave a talk on "Aspects of Teaching Japanese to Foreigners" at the January Kanto Chapter meeting. She concentrated on some of the aspects of Japanese which often prove to be difficult for English speakers, and how these factors can interfere with a Japanese speaker's use of English. The three parts of her talk centered on phonological, syntactical, and socio-cultural aspects.

One major phonological difference between English and Japanese is the type of accent used. Whereas English uses a stress accent (a syllable has a strong or weak accent), Japanese uses a pitch accent (a syllable has a high or low tone). For example, in the Tokyo dialect *kaki* (oyster) is pronounced with a high pitch followed by a low one, but *kaki* (persimmon)' is low, then high. The speaker gave the basic rules of Japanese accent and showed the patterns possible for words with different numbers of syllables. Potential accent patterns are also applied to foreign (loan) words in Japanese. These patterns of accent sound so natural to native Japanese speakers that they will often use them when speaking English, not realizing that they are incompatible with English phonological rules. At times there is confusion between pitch and stress accent so that a Japanese speaker might change a syllable to a high pitch instead of strongly stressing it.

In the second part, Ms. Mizutani introduced two syntactic aspects, commenting that grammar and language behavior cannot be separated. First she spoke on the idea of what a complete sentence is. The sentence, *"Watashi-wa hon-o yomimasu* (Subject/Object/Verb -- "I read a book."), is found in texts for foreigners; however, it is rather limited in use. It is more common *not* to say *watashi-wa* and even simply saying *yomimasu* is often sufficient and still considered complete. The second point was that the first part of a sentence often controls what follows, and at times the last part of the sentence is left unsaid. By not speaking, sounding hesitant and waiting for the listener, a person sounds more polite in Japanese. If Japanese speakers transfer this to English, their sentences sound incomplete; if English speakers transfer English speech patterns to Japanese, they sound overly self-assertive, impolite, and wordy.

In the third part, she emphasized the importance of language behavior, or socio-cultural aspects, in language education. Looking deeper at the conversational patterns in Japanese, she pointed out that Japanese think one statement can be made up by two people, so it is not uncommon to have one person "finish" another's statement. This behavior and the use of aisuchi (words such as *hai, ee, un,* etc., spoken while listening to someone) are ways of having both people in a conversation active in completing the dialogue. If Japanese speakers apply this to English, they sound like they are trying to hurry the speaker. If a non-native Japanese speaker does not follow these behavior patterns, the other person may feel he does not have full contact or communication.

Japanese also try to show agreement or approval and tend to avoid di-

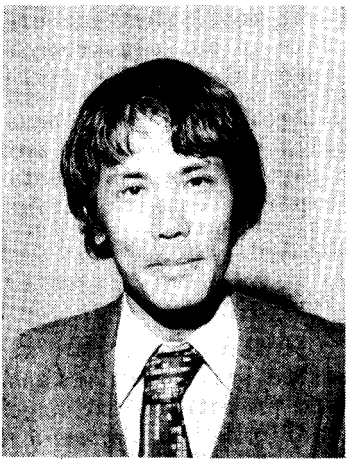
rectly refusing or denying a person's comments. For this and other reasons, the use of *hai* and *iie* ("yes" and "no") differs greatly from the English usage. Japanese regard it as impolite to evaluate others, and praise or criticism in social situations is often considered impolite and going "too close" to a person. There are certain formal and set expressions used (i.e., *ita-dakimasu, senjitsu gochisoo-shimashita)* in different social situations. A working knowledge of these and other such considerations can definitely help the student of Japanese learn to communicate effectively in Japanese culture.

Following Ms. Mizutani's presentation, Susan Herbert and Georgia Tuck of the Stanton School of English gave a description and demonstration of a course in survival Japanese they have developed for their colleagues. They found that there was a need for a practical guide to Japanese that would give people enough skills for the one or two years they would be in Japan. In the pilot course conducted last fall, they included work on a number of situations (using tapes, drill work, pair practice, etc.) as well as on reading *katakana* and selected *kanji.* They found that they could use their skills as English teachers for the course. The students were satisfied with the course and found it useful. Ms. Herbert and Ms. Tuck are now working on revisions and plans for their next course.

Oral Interpretation

Paul G. La Forge

The first event on the Tokai calendar for the new year was an extremely dynamic presentation by Makato Omi of Nanzan Junior College. Professor Omi was assisted in his presentation by five students from the college. "Oral Interpretation," according to his hand-out, is the art of communicating to an audience a work of art in its intellectual, emotional, and aesthetic entirety. There are four steps to oral interpretation: 1) choosing a selection, 2) careful analytic reading of the chosen work, 3) practice, and 4) presentation.



In choosing a selection, the intention of the author has to be kept in mind. Otherwise, it might not suit the particular audience which the reader wishes to address. The reader should attempt to understand the real intention which the author had in mind when the work was composed. Therefore, step two is necessary: the work must be read aloud in many different ways in order to catch various facets of meaning which the author intended. The students were able, at Mr. Omi's persistent urging, to render the same passage in a variety of different ways. In step three, Mr. Omi lived up to his reputation for not being satisfied with second-rate efforts. His sternness with his students proved the adage, "Practice makes perfect."

Four: How did the students perform? In fact, they demonstrated constant improvement in their English during the course of the afternoon. For all his sternness, Mr. Omi was able to convey a deep regard for his students. Some persons in the audience failed to perceive this, but the comments of the students clarified the ambiguous situation which arose.

The climax of this dynamic performance came when Mr.Omi was asked to render a selection from Shakespeare. He reached around and grabbed a book from one of his students in a very rough way. Then he proceeded to present a classic reading of the death scene from Othello, complete with gestures and facial express ions. The whole reading, however, was given from memory because the prop was a Japanese-English dictionary.

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JALT IMPROVES ENGLISH ABILITY

To the Editor:

I hear the number of new Japanese JALT members is skyrocketing these days. As one of these newcomers, I'd like to express my gratitude to JALT and its organizers, and to those in charge of the Newsletter.

In my opinion, the key motivation for our thronging JALT is to improve our English ability, which, in turn, will enable us to face our students with confidence and with new ideas.

My impression is that this is, and must be, one of the major roles of the recent JALT activities, whose influence, we believe, is, and will be, far-reaching in the present and future English education of our country. As a matter of fact, most of the time we can't follow the way people speak in the meetings--which, instead of discouraging us, gives us a fresh stimulus to learn more.

The *Newsletter* also offers us good examples of the very "current" writing style. To get to know that type of English is urgent for the Japanese school teachers who are forced to use textbooks full of old-fashioned English. From this point of view, we are firmly against the alleged possibility of "Good-bye *Newsletter."*

Lastly, I'd like to say a few words about programs. In addition to the usual types of programs centering mainly on language teaching, we want wide-ranging topics which might help to broaden our horizons on intercultural relations between Japan and other countries, and on their cultural backgrounds. I have a book entitled *Mutual Understanding of Different Cultures* written in English, mostly by teachers of English in Osaka Prefecture. I think we could use this in our classroom. I wish JALT (would) present us lectures and teaching materials of this field, too.

I'm afraid what I have said is off the track of the JALT spirit. But, I really hope that much more Japanese teachers of English may take a positive part in the JALT meetings and in the *Newsletter* so that we can share our experiences with native speakers.

Yoichi Tsuji, Osaka

The Editor's response:

Off the track? Not at all. On the contrary, Tsuji-san's letter seems to me (to switch the metaphor) right on target. JALT's purpose has always been to promote an exchange of ideas on language teaching *and* related fields. If it affords our Japanese colleagues an opportunity to improve their ability in English at the same time, so much the better.

PAY THE STAFF

To the Editor:

I was disturbed to hear that the *Newsletter* is dying of overwork and underpay. I want it to continue, but am not personally willing to contribute my time. I feel that those who work on it should be reimbursed for their time. It's only fair. There should be some way to finance it. If the income from advertising is insufficient to pay wages, then JALT funds should be appropriated. After all, the *Newsletter* is one of the major benefits of membership. Perhaps an optional subscription fee could be added to the basic membership fee for those who want it. Of course, a big membership drive would also help. I would like to see more Japanese teachers of English, as well as teachers of Japanese and other languages.

In closing, let me add that I appreciate the *Newsletter* very much and all the work you, and Larry, and others do. Therefore, I think you deserve to be paid.

Marvin McLarty, Fujinomiya

The *Editor's response:*

I have now received a number of letters--similar to Marvin McLarty's--expressing appreciation for the *Newsletter* and suggesting that the "staff" be paid.

Perhaps I should explain that pay for the "staff," in any realistic proportion to the amount of time spent on the *Newsletter,* is simply out of the question. *The Newsletter* itself is now doing pretty well financially. Thanks to increased ad revenue, we have been able this year to cover *both* the costs of publication and the costs of mailing. In fact, we have even turned a slight profit. Nevertheless, we will never be able to provide adequate salaries from *Newsletter* income alone. Nor is money for such a purpose available from the JALT treasury.

Last year, I was able to wrangle Y20,000 monthly for my Editorial Assistant, Sanae Matsumoto, but only because Sanae is a professional secretary and, as I have pointed out before, not even a member of the organization. That stipend was, however, more a token of gratitude for all her work rather than a salary as such. It probably worked out to about Y400 per hour--less than college kids get for an *arubaito.*

Nobody's going to be roped into working on the *Newsletter* for that kind of money. Futhermore, any increase (or even extension to me or others who provide occasional assistance) is just not feasible. As the financial statement for 1979 showed, the organization is barely breaking even.

As for the notion that we might charge those members who choose to receive the *Newsletter* a little bit extra, there is one slight snag. The Constitution stipulates that all members are entitled to the *Newsletter* as part of the regular membership fee.

The question of a salary, however, is not to the point. Despite its current financial condition, the organization doesn't need money as much as it needs people willing to give of their time and talents. Those of us who have been involved in JALT since the beginning are not at all interested in the monetary angle. Contrary to personal interest or advantage in many cases, we have worked for this organization because we are committed to an idea---the idea of improving our own knowledge of language teaching and of helping others to do the same. This is what JALT is all about, or so it seems to me. JALT, and the *Newsletter,* will continue only as long as there are people willing to contribute their time as well as their money.

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— TESOL Quarterly

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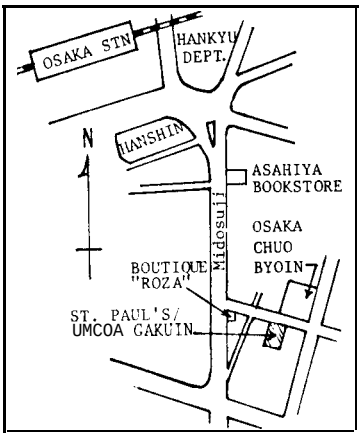

Topic:	Highlights of the TESOL Convention 1980
Speakers:	Thomas Pendergast, Osaka Gai-Dai Bernard Susser, Baika Junior College Jim White, Tezukayama Gakuin Daigaku
Date:	Sunday, April 20
Time:	1:00 - 4:30 p.m.
Place:	Umeda Gakuen (St. Paul's University) Tel: 06-311-6412
Fee:	Free for members; Yl,000 for nonmembers
Info:	Noriko Nishizawa, 075-391-5252 Jim White, 0723-66-1250 Jan Visscher, 078-453-6065
Note:	Umeda Gakuen will be the "permanent" meeting place for the Kansai Chapter from now on.

The 14th TESOL (Teachers of English to Speakers of Other Languages) Convention was held in San Francisco from March 4 to 9. There were many papers, demonstrations, workshops, minicourses, seminars, and so on. Our speakers, all attendees or participants in the conference, will report on some of them.

Tom Pendergast has been Visiting Professor in EFL at Osaka University of Foreign Studies since 1977. He has attended the TESOL Conference every year since 1976.

Bernard Susser has taught English at all levels in Japan and is currently Assistant Professor in the English Department, Baika Junior College.

Jim White has been an Assistant Professor at Tezukayama Gakuin since 1974. Since this was his first TESOL Conference, his view will be that of a "bewildered newcomer."

Special Interest Groups:

TES: A Luncheon meeting at 12:00 at Umeda Gakuen. (Bring your own lunch.) Contact Harumi Nakajima, 0726-93-6746.

Children's Interest Group: l0:30 - 12:00 at Umeda Gakuen. Contact Sr. Regis Wright, 06-699-8733.

Silent Way: l0:30 - 12:00 at Umeda Gakuen. Contact Seiko Sano, 078-411-5075.

Japanese: Thursday, April 17, 1:00 - 3:00, Center for Language and International Culture Learning, 204 Shirono Bldg., 3-41 Manzai-cho, Kita-ku, Osaka, 530. Contact Fusako Allard, 06-315-0848.

* * * * *

Note: Henceforth, the West Kansai Chapter (Osaka) will try to hold its meetings on the third Sunday of the month (the fourth, if necessary). The East Kansai Affiliate (Kyoto) plans to use either the first or the second Sunday. This will permit better coordination between the groups and allow members to go to either or both meetings.

Although the Executive Committee's approval of the division of the Kansai Chapter into two branches is still pending, the *Newsletter* will refer to the two groups by their chosen designations.

KANTO

Topic : Suggestopaedia
Speaker: Ms. Alison Miller
Date : Sunday, April 20
Time : 1:00 - 5:00 p.m.
Place : Japanese American Conversation Institute (Nichibei)
21 Yotsuya 1-chome, Shinjuku-ku, Tokyo
(near Yotsuya Station)
Fee : Free for members; nonmembers, Y500
Info : Larry Cisar, 03-295-4707

Suggestology (the study of suggestion) and Suggestopaedia (the application of Suggestology to teaching) were mainly developed by Dr. Georgi Lozanov in Bulgaria. Suggestopaedia is "a pedagogical science concerning the entire individual, developing all his capabilities, all his creativity." It aims at "creating learning conditions that remove the results of previous conditioning and suggestion, permitting the student's inner reserves to be reached, his memory to be increased, and his intellectual functions to be activated."

Alison Miller completed the Suggestopaedic Course of Study, Stage I, for Foreign Language Teaching, conducted by Dr. Lozanov in 1979. In this presentation, she will conduct a demonstration of the method and present some of the theory that explains the activities of the teacher and students in the classroom .

Note: There will be a business meeting at 12:00 at Nichibei before the presentat ion. The main agenda item: Would the Kanto Chapter consider hosting the 1981 JALT Conference?

CHUGOKU

Topic : "Total Physical Response" and "The Learnables"
Speaker: Ms. Aleda Krause
Date : Sunday, April 6
Time: 11:00 - 3:30 p.m.
Place : Hiroshima YMCA
7-11 Hatchobori, Hiroshima 733
Info : Marie Tsuruda, 0822-28-2266

Ms. Krause will present the theoretical background behind these two listening approaches, a film about Total Physical Response, and a practical demonstration of teaching German using these two methods.

Ms. Krause has a B.A. in Germanic Languages and Literature and an M.A. in Linguistics and TESOL. She has been teaching English and German in Japan for over two years.

NISHINIPPON

Topic : A Report on the 1980 TESOL Conference
Speaker: Ron Gosewisch, Instructor of Foreign Studies
Nagasaki University
Date : Sunday, April 20
Time : 1:00 - 4:00 p.m.
Place : Fukuoka YMCA; Tel : 092-781-7410
Fee : Y500 for members; Yl,000 for nonmembers
Y500 for students
Info: Kenzo Tokunaga; 092-681-1831, ext.370;
(home) 092-431-4253

TOKAI

Topic: The Transition from Listening to Speaking
Speaker Dr. James R. Nord, Visiting Professor, Mie University
Date: Sunday, April 27
Time: 1:30 - 5:00 p.m.
Place: Kinro Kaikan, Nagoya (near Tsurumai subway station)
Fee: Free for members; Yl,000 for nonmembers
Info: Ray Donahue, 0561-42-0345

There is an increasing interest in techniques for teaching listening as a skill. But the question is still raised about the relationship between listening and speaking. In various articles, Professor Nord has presented a theoretical three-step growth model for developing language competence through listening comprehension exercises. He has also suggested specific techniques in order to transform this theoretical model into a practical guide. In this presentation, after reviewing his model and techniques, he will explain why speaking can and should be a natural outgrowth of properly conducted listening exercises.

Dr. James R. Nord is an Associate Professor in the Learning and Evaluation Service of Michigan State University. He did his undergraduate work at the U.S. Naval Academy and then received his Master's Degree and his Doctor's Degree from Michigan State. He also studied Linguistics and Psychology at the University of Paris. Dr. Nord's primary interests are in educational media and technology. He is the inventor of some immediate feedback technologies and is a strong advocate of the "listening approach" to language learning.

SHIKOKU

Topic: Grammaticality
Speaker: Michael Mobbs
Date: Sunday, April 6
Time: 1:30 - 3:30 p.m.
Place: Shimin Bunka Center Matsushima-cho, Takamatsu
Fee: Free for members; Yl,OOO for nonmembers
Info: Masatoshi Takahashi; (home) 0878-65-7009; (office) 0878-61-4141

Michael Mobbs has been an English instructor at Kagawa University, Takamatsu since April, *1978.* He is a graduate of Queen's College, Cambridge University, England. He later received a diploma from Wales University and an M.A. from Lancaster University.

SANAE RETIRES

With this issue, Sanae Matsumoto, our Editorial Assistant, is retiring from the *Newsletter* "staff" and returning to normal life. Since becoming involved in the *Newsletter* last February, her role gradually expanded until, finally, she was putting in over 50 hours a month, doing virtually everything I was doing--typing, pasting corrections, and arranging the layout. We all owe Sanae an enormous debt of gratitude. We could not have done the *Newsletter* this past year without her. Now that the "staff" is down to one, the continuation of this publication is really in doubt. So, let me ask again. Anybody want to help?

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