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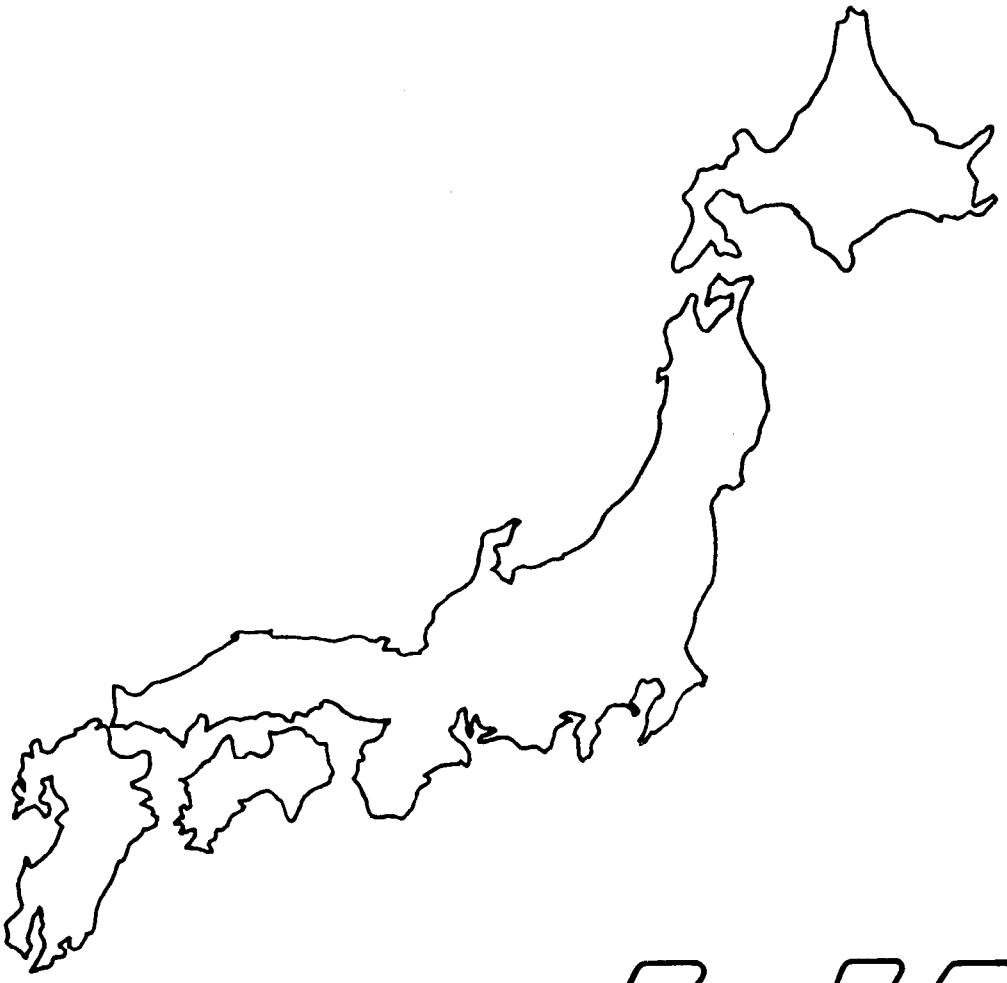
REVIEWS AND REPORTS OF LANGUAGE TEACHING IN JAPAN '79



'79

Making & Using Unrehearsed Tapes

Presented by Ruth Sasaki

Reviewed by Warrick Liang

Anyone who has taught listening comprehension has probably encountered two major problems: (1) finding taped materials that are both meaningful to the students and appropriate to their level of English ability, and (2) figuring out activities that enable the students to work with that material in a way that improves their listening comprehension. Ruth Sasaki's presentation offered innovative solutions to these two problems.

The materials presented were unrehearsed tapes made by the instructor and her colleagues. Any teacher, yes, even you, could make his or her own tape. The procedure for making the tape will be explained later. First, let's look at the rationale behind Ms. Sasaki's method (with a small "m"), then at the procedure for using the tape in the classroom, and finally at the procedure for making the tape.

RATIONALE

Four ideas were proposed by Ms. Sasaki: (1) Language should be studied in context. This is especially important in listening comprehension. (2) Students should be encouraged to listen for meaning; that is, they should focus on the ideas and information rather than the language. (3) Alternate ways of expressing the same information should be encouraged. Students who paraphrase tapes with words quite different from those on the tape will have comprehended and processed the information in a way that makes sense to them. (4) The method presented simulates the process that students must go through outside the classroom. First, they must understand. Then, knowing the situation and the objectives, they must figure out how to express themselves in order to obtain/give the desired/known information.

USING THE TAPE IN THE CLASSROOM

First, a thirty-second to one-minute tape is played. In small groups, the students discuss what they heard. Alone, a student may understand 15% of the content, but together, the group may understand 50%. Then the students are given chalk and told to write on the board any bits of information they heard. Uncertain items should be included, as they can be checked in later listenings. Since the focus is on listening for information rather than grammar or writing, students should be discouraged from writing complete sentences. Key words jotted down in note form will suffice, and classroom time need not be spent correcting written errors. Each group should have a section of the board to write on. (Large sheets of scratch paper and marking pens can be used instead of a blackboard and chalk.) Emphasis should be kept on oral communication and not on note-taking.

The tape should be played again, and a third time if necessary, until the students have come up with the important information. After each listening, allow the students to continue their discussion and note-taking process. When the content of the tape has been sufficiently reconstructed, divide the class into pairs and have them role-play the same situation. One set of notes should be on the board to relieve students of the burden of remembering specific information. Have them role-play twice, changing roles the second time.

Throughout the above steps, the students should be encouraged to work together. They will gather much more information if they share what they hear with each other. The teacher can go from group to group providing assistance where necessary -- for example, giving feedback on errors, pointing out degrees

of politeness, etc. Whether students are taking notes or role-playing, they will often produce the information on the tape with words that are quite different from those on the tape. When this happens, remember not to interfere by urging them to use words identical to those on the tape.

After the students have practiced role-playing in pairs, have them take turns role-playing in front of the entire class with different partners. Each person will use different language to express the same information, so changing partners discourages memorization or falling into established patterns. The students will pick up more details and alternative ways of expression as they listen to each others' role-plays.

The final step is to play the tape again. At this point students will often focus on specific expressions or idioms which they needed while role-playing. Allow them to focus on these missed items and help them where necessary, but all the time make it clear that the expressions they used in place of the actual words on the tape are in no way incorrect or less valid unless, of course, inappropriate language is used. Time permitting, additional role-playing can be done after the tape has been replayed.

The entire procedure outlined above can take anywhere from one to one and a half hours. In that time, the students are basically given a tape and a way to work together to understand the tape. The instructor seldom, if ever, provides "answers", but instead provides students with the opportunity to listen and learn from each other. At the beginning of the procedure, the class may understand but a small fraction of the tape. By the end of the activity, they will often have grasped virtually all the material on the tape. And they will have accomplished this by themselves -- without having the speech reproduced at slower speeds, and with little help from the instructor.

MAKING THE TAPE

The tape itself is a story which the instructor creates and unfolds in accordance with the way the class itself is developing. The level of difficulty and the content itself can be geared to the interests and needs of each particular class. For example, if the students in your class are businessmen planning to go abroad, a story revolving around the experiences of a businessman living abroad would be ideal. The story itself can be as comical or as serious as the particular class.

After forming an idea of the basic content of the story, begin the first tape with a definite setting in mind. Define the basic identity of the characters and decide what specific information will be conveyed in "episode one". Before recording, decide when and how episode one will end. Then, without writing any script, begin recording by ad-libbing. Speak naturally without slowing down. Allow mistakes, aborted sentences, interruptions and overlapping dialogue to go on the tape. All these aspects are a part of language that students will have to deal with outside of the classroom in real communication.

The length of each' episode should be short -- about thirty seconds to a minute. Anything longer will involve too much memory recall and will be too unmanageable.

Each episode should contain some concrete information -- the lower the class level, the more concrete. Each episode should also contain definite semantic concepts (e.g., duration, point of time, sequence, location, quantity, etc.), and definite functions (e.g., requesting, inviting, refusing, apologizing, agreeing, disagreeing, etc.).

In addition to making an episode easier to comprehend by including more concrete information, you can include more repetition of the same information.

If the class can get about 90% of the information in any episode after two or three listenings, then the level is appropriate. If they can't get most of the information in four listenings, make the tape easier by simplifying the content, reducing the quantity of information, providing more repetition and paraphrase. Do not make it easier by slowing down the speed of speech.

Each episode should build on previous episodes in terms of both plot and character development. If possible, use names and personalities of students in the tapes. Tying the tapes together with a theme is important in that it provides a context within which the students can listen. It also encourages them to focus on content rather than sounds. It keeps the students interested and motivated, and often helps to create a friendly atmosphere of common experience among the class members.

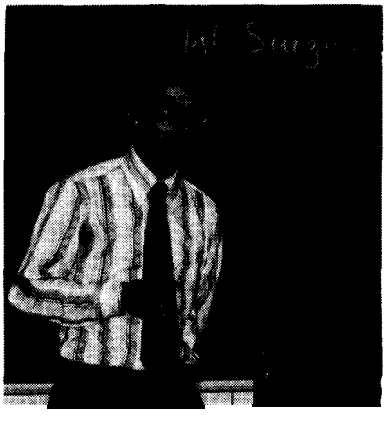
At the end of Ms. Sasaki's presentation some members of the audience said they felt the sample tapes which she has played contained unlikely situations or unlikely topic changes. Ms. Sasaki pointed out that she was merely presenting an idea, and that members of the audience could make their own tapes as accurate or realistic as they felt necessary.

Ms. Sasaki's presentation was well-received by the audience. I personally found her ideas to be very workable and enlightening, and have had much success using her method in my classroom.

Using Radio Commercials

Presented by Harold Surguine

Reviewed by Steven Tripp



Mr. Surguine's presentation has already been well described by himself in his article (with Johnnie Johnson Hafernik) in the September 1979 issue of the *TESOL QUARTERLY,* so I will limit this to his main points and add a few comments.

As a supplement in ESL listening classes radio commercials are recommended for seven reasons:

1) close correspondences to everyday spoken English
2) sound clarity
3) length
4) redundancy
5) adaptability to multi-level classes
6) general entertainment
7) their representation of mainstream American culture

Let me discuss the points in order. The first refers to the naturalness of the language. Mr. Surguine says that at first students are awed by the speed of the language, but that acutally speakers in commercials don't talk faster than normal. I don't know if he has checked this, but I have timed unrehearsed English that is as fast as 14 phonemes per second. I have never measured any rehearsed language that is faster so it's probably true. At any rate, mastery of English includes the ability to understand English at broadcast speed, so even if it were faster, it wouldn't matter. Whether the English of commercials is representative of everyday spoken English is another story. The phrase, "Take only as directed" doesn't occur very often in my everyday speech. i!owever

a lot of the samples he passed out seem to be fairly natural and there's no reason why listening should be confined to listening to conversational English.

The second point is the clarity of the sound, It's true that the original may be quite clear, but faulty playback equipment can nullify this. Mr. Surguine had some problems in this area, but to be fair it wasn't really his fault. In general, recorded material must be clearer than reality because of the 'cocktail party effect'. Humans can focus on one speaker in a live situation even when there is a great deal of other noise in the room. This is much more difficult with a recording and loudspeakers. Some teachers believe that tapes with a lot of background noise simulate reality. This is psycho-acoustically incorrect.

The length of commercials, 30 - 60 seconds, is just about right to allow for concentration while keeping frustration low. My own experience confirms this.

The redundancy of commercials gives the weaker students several chances to get the point. Certainly repetition is one way of fixing the language in the student's mind. Since commercials contain a great deal of information, the teacher can concentrate on different points depending on the level of the students. At the same time, the students, even the ones with lower ability, have the satisfaction of thinking that they can understand "real English". Surely building the student's confidence is half the battle.

Mr. Surguine says that commercials are good because they are entertaining. While I don't think English teachers should entertain their students, I've often felt that a minimum requirement for ESL teaching material is that it be interesting even to a native speaker. Radio commercials usually meet this criterion. There are songs and music in commercials that are relaxing and often simple enough that students can learn to sing them, helping their stress and rhythm. You'll get no argument from me on the relaxation part but given what Dr. Diller has said about certain kinds of aphasia that can destroy the ability to speak while leaving the ability to sing intact, I think it's pretty risky to assume that singing and speaking are so closely related.

Radio commercials represent mainstream American culture, says Mr. Surguine. I think it would be safer to say they represent an aspect of American culture. For the average Japanese student being bombarded daily with commercials for soap and whisky, it won't seem like a very foreign aspect either -- which is good. You can then concentrate on the more subtle differences.

Mr. Surguine suggests a number of things to do after you've played the commercial. There are several ways of asking questions about the passage. You can give a cloze-dictation, use role playing, values clarification, discussion or give assignments. None of these strike me as 'teaching listening'. Asking questions is a form of testing. Cloze-dictations make the students pay attention (I use them myself) and this probably helps. Role-playing, etc., are really speaking exercises. If we want to teach listening, we must first ask the question "What prevents our students from completely understanding the commercial: I would guess that the students' problems can be divided roughly into two groups: problems of meaning and problems of recognition. Problems of meaning would include simply not knowing the vocabulary, grammar or idioms. Information overload would also be a problem of meaning. Problems of recognition mainly involve the inability to divide the stream of sound into words and endings. Mr. Surguine's modified cloze-dictations probably help the student with problems of recognition.

Now that we have multiplex television, our students certainly are more likely to use their 1 istening skills than their conversation skills. At any rate

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Course Materials and Duration

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good listening comprehension is a prerequisite to having good conversational ability, so Mr. Surguine is certainly on the right track. I only wonder if his recommended one commercial per week is enough.

EFL through Movies & Psychodrama

Presented by Leo G. Perkins

and Blaine H. Newcomb

This presentation described a recently completed, fully-tested teaching/learning program -- the first (anywhere) dealing holistically with combined verbal, non-verbal, psychological, cultural and social behavior that go together to make up English communication. Video presentations were made of the video episode upon which the course is based, and of analysis of nonverbal and structural communication (Child, Parent and Adult Ego States and Transactional Analysis). The presentation involved lecture, supported extensively by visuals, and audience participation by an extremely attentive and enthusiastic audience.

We first showed that persons taught with visuals understand better, learn faster and retain longer what they have learned. We then pointed out that pictures (visuals) permit us to bring into the classroom an unlimited variety of objects and situations -- even events from history, space and folklore -- things we can't bring into the classroom any other way. Pictures can be sequenced to facilitate learning both in the classroom and for home study. They are inexpensive and take up little space. Nothing equals pictures (visuals) in promoting understanding and overcoming language and cultural barriers. Pictures are much closer to "realia" than are words or abstractions, 'and are more readily understood and accepted.

While still pictures are effective for learning basics, motion pictures are more effective for learning functional use of language in situations -- including nonverbal, psychological, cultural and social behavior -- behavior that, like language, can be taught and learned. Motion pictures are most effective for communicating information about one culture to people of another culture. They clearly show how people live, behave, and interact with each other.

A famous story tells of three blind men describing an elephant. One felt the elephant's trunk and said the elephant was like a snake. Another felt its leg and said it was like a tree. The third felt its tail and said it was like a rope. Each was sure he was right, yet each was dealing with only one part of the elephant. Just as an elephant is more than a leg, trunk or tail, communicating in English (or any other language) is far more than words and sentences . Communication includes para-linguistic and prosodic elements of speech (use of pitch, stress, rhythm, intonation and tone of voice to communicate feelings and attitudes) and nonverbal, psychological, cultural and social behavior and human interaction that accompanies speech. It's best to consider communication a "people process" rather than a "language process". Like the blind men dealing with only one part of the elephant, textbook authors and teachers who deal solely with language are dealing with only one part of English communication,

The course described here employs a video film presentation about two American businessmen visiting a Japanese company. Besides the functions of being introduced, carrying on a conversation, being invited to dinner and being shown an orientation film, it covers human relations and verbal, nonverbal, psychological, cultural and social aspects of what is presented in the video episode.

Students learn to introduce themselves and others, and practice introductions. Their performance is recorded on video tape as feedback for self- and group-evaluation. Students evaluate episode characters and describe what happened in the episode.

Students learn and practice the nonverbal behavior and the psychological behavior (based on Child, Parent and Adult Ego States and Transactional Analysis) presented in the video episode.

Students are taught communication skills: how to start a conversation, how to keep it going, how to provide and pick up on free information, how to change subjects, how to handle different kinds of questions, and how to close a conversation.

Students practice (role play) each phrase. Performance is recorded on video tape for self- and group-evaluation. Students participate in psychodramas to practice skills and techniques learned in the exercises.

This course deals with advanced, specialized training. It is situational and functional. It uses video tapes to present material and record student performance, It incorporates values clarification and discussion techniques and psychodrama. It is 80% student practice and 20% presentation. We believe it's the first course (anywhere) to holistically relate verbal, nonverbal, psychological, cultural and social behavior to teaching a foreign or second language through motion pictures -- the first course to deal with the whole elephant, rather than dealing solely with language, which is only one part of communication.

Literature in the Classroom

Presented by John Wilson

Since literature in English is certainly more appropriate, enjoyable, and useful to non-native speakers who have a good command of sentence patterns and enough vocabulary to prevent them from having to turn to the dictionary at every clause, I confined my discussion of the subject primarily to students in higher level classes. This is not to say that literature is useless at lower levels, but that the range of possibilities is extremely limited. It was precisely the way literature can broaden and deepen one's understanding of and feeling for a foreign language that I wanted to bring into discussion.

Literature, I believe, offers the best expression of feelings and thoughts in English; and to the Japanese, whose language is extremely rich in mood, a good way to get a feel especially for how emotions are expressed in English is very important. Most good literature is saturated with feelings, and though most students will not penetrate them all or penetrate them deeply, they will begin to and, more importantly, sense that they have begun to. When students sense that they are reaching through language for communication and emotion, rather than confronting technical problems over and over again, many of them will feel the compulsion to forge ahead and probably solve the technical problems in the process. The gratification of having worked through a series of incidents or thoughts or a powerful emotion in the original English of a good writer should urge students on or give them the confidence that they actually can do something important in English. For some, there will be the pure pleasure of reading a well selected, good piece of literature in English.

This brings up the problem of what constitutes a good piece of literature in English and which good pieces can be read without overwhelming frustration by native speakers of Japanese.

I approached this problem a little indirectly by referring to Kenneth Koch's experience in teaching elementary school children in New York to enjoy poetry (Koch, *Rose Where Did you Get That Red?,* 1973). When Koch first began teaching poetry to children, he found that the literature in the common textbooks was uninteresting, of low merit, or in watered down adaptations, or condescending -- the very complaints which I've heard from Japanese high school teachers against their textbooks. Koch decided to try something a little daring, to give his students 'poems by the best poets in English -- Shakespeare, Donne, Herrick, Wordsworth, Blake, Whitman, William Carlos Williams, etc. Of course he chose his poems very carefully for vocabulary and sentence structure, but this turned out to be an easier task than it might seem at first, and turned out to be unbelievably successful. He made no attempt to teach a poem exhaustively. He just wanted his students to get the central thought or emotion. When teaching Blake's "The Tyger", for example, if students couldn't get "What immortal hand or eye/ Could frame thy fearful symmetry", he didn't push it. But there was no difficulty in getting the students to understand or feel out the theme -- wonder over one of God's creations. That was enough. He stopped teaching the poem and asked his students to make their own poems on the same theme, emphasizing only one stylistic point: that the poem is made entirely of questions. This was roughly the approach that Koch took with all of the poems he taught. His students not only grew to love a course that they had hated previously but also wrote some wonderful children's poetry.

I know that Koch's situation was fundamentally different than that of a teacher in Japan. Most elementary students in America are, for most purposes, fluent in English, while even adults in higher level classes in Japan are not. But the dynamics of his approach are transferrable from America to Japan. That is, if students are asked to understand a good piece of writing in English in one important way, or at least one important way, and then to generate their thoughts on the same theme in their own English rather than laboring over minute particulars in the language and style, their apprehension and frustration should diminish. The process is not artificial but real. They are not being asked to make an obviously artificial value judgement (who must die in a plane crash situation, for example) but to try to feel a real emotion or complex of emotions or real thought which has been expressed with excellence by a writer of English, and to try to approximate the emotion or thought themselves. I should caution that this kind of class can fail horribly if not well planned and if the literature is not carefully selected. On the other hand, it can work wonderfully. I see no reason why the following poem by Robert Frost, for example, could not be taught in Koch's fashion to almost any higher level class of Japanese students, regardless of age.

Dust of Snow

The way a crow
Shook down on me
A dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued.

This is one of the best short lyrical poems written by an American, and yet there's nothing tricky about the thought or feeling it expresses. Further, the vocabulary, except for "hemlock" and "rued", is quite simple. It's just a person, a little down and out for one reason or another, who by chance walks under a tree with a crow in it, and the crow kicks a little snow on him and by the act lifts the person into a lighter mood. This sort of change of mood is a

very universal experience told in a simple, direct way. Poems with the masterful simplicity of "Dust of Snow" will reassure students that excellence in English literature does not mean impenetrability.

While on the subject of poetry, I talked a little about the potential use of haiku in the classroom. Last summer at the Teachers Workshop 1979 at LIOJ, Japanese teachers of English asked me if Americans can feel haiku in translations as Japanese do in the original language. "I doubt that they can", I answered, but decided to bring in some good translations of haiku and the originals from which they were made to see what the teachers themselves felt about the matter. The experiment not only provided a tentative answer for the teachers but also served as an excellent way to teach literature. The people in the class grappled with emotions expressed in English more than ever before. At first the majority resisted the haiku in English, finding them to be inaccurate and crude renderings of the originals. But gradually most students warmed up to the translations, discovering virtues in the translator's choice of words, omissions, and compromises, This exercise is not one that will succeed except at higher levels because it requires the flexibility to move quickly from one language to the other and some practice in finding meaning and emotion in poetic imagery. At that level it is a powerful way to deepen and refine students' understanding of connotations in English, cultural differences between Japanese and Americans, and differences in expressing emotions. Again, it is wise to choose poems that are simple in syntax and vocabulary, but this is not much of a problem with haiku. There's nothing difficult about the following poem, for example, which proved to be. the most stimulating one of those which I gave to the class.

Ichinaka wa
Mono no nioi ya
Natsu no tsuki

-- *Boncho*

The city streets
Are overspread with smells,
And summer moonlight.

-- Trans., Robert L. Rackus (1970)

Initially, the students felt that Backus strayed too far from the original poem and consequently lost both the mood and scene. *Ichinaka,* they said, suggested food vendors in the street, not just "city streets"; and "are overspread" is nowhere in the Japanese. But gradually the argument over the differences in detail subsided, and most of the students agreed in the end that Backus was not merely translating words but also culture, and that he succeeded in conveying both the mood and images of the original poem in a scene immediately recognizable to his readers in English. His decision to use the verb, "are overspread", is justifiable because it is suggested in the original poem and makes the English more natural, or less obviously a "translation". Not all students agreed, but the disagreements were as much or more a part of the success of the exercise as the agreements.

In many ways prose is a bigger problem than poetry. It is usally much longer, and there are wider ranges or vocabulary and levels of formality. But at higher levels of English proficiency this may be exactly what students need and require. Most of my students in Japan express a desire to lean more about cultural matters, about personal relationships between Americans, and about the different kinds of speech in different situations. Fiction could be a perfect answer to the desire to learn about these things. It contains every kind of speech, all kinds of people, and events in every situation from the Palace (or White House) to the gutter. But when trying to select fiction for literature classes here in Japan, I feel like I'm caught between a rock and a hard place. I want something rich, short, and accessible, but usually find that stories which are simple in syntax and vocabulary are thin in content and often even short stories are too long to be read and discussed in the time we have.

One solution I've found is to use children's literature often read by adults in America. *The Animal Family* by Randall Jarrell captures the adult as much as the child reader, but it fails to answer students' desires to learn about real culture and real personal relationships. Several of Hemingway's stories are very short and good, but I've found that he quickly bores Japanese students. One workable solution, which I'm putting into practice now at LIOJ, is to select short passages from longer works which contain a complete event or conversation. By this way, writers who would be otherwise too lengthy or difficult -- Fitzgerald, Katherine Mansfield, James Baldwin, D.H. Lawrence, William Carlos Williams, etc. -- can be taught, but not in a literary way. As in the case of teaching poetry, I strongly recommend having students read for the central event, emotion, or core of a conversation, and not having them go through any selection with a fine toothed comb. The idea is to get them talking comfortably about something they've found themselves, whether it be in a poem or piece of prose, not to try to make critics of them.

Silent Way Materials

Presented by Kathleen Graves and Don Freeman

Reviewed by Alice Hines

Those of you who have worked with the Silent Way before, know how integrated the Silent Way materials are with the method itself. It is necessary to have an understanding of some fundamental concepts of the Silent Way in order to explore the numerous ways in which the materials can be used in the classroom.

Although the all participants in Graves and Freeman's workshop had some background in the Silent Way philosophy, it was inevitable that those experiences would differ in their range and depth according to each individual, With this in mind, both leaders made it clear at the outset, that the information each person gained from the three-hour workshop, would relate directly to the extent of his/her knowledge and understanding of the method.

My own experience during those three hours, though a very intense and meaningful one for me, was quite personal. Consequently, in this report, I have chosen to describe the activities as they were presented, rather than relate what actually happened to me, and my own revelations concerning the Silent Way. In this manner, the reader will be able to make his/her own conclusions about what went on during the workshop.

What do we teach our students? What is it in our teaching that frees our students to learn? What do our students bring with them in learning a new langauge? What do these students need to preceive in order to learn? These were the questions raised by Graves and Freeman in the first segment of their workshop. As ideas were thrown out by the participants, the leaders carefully understood individual comments and thoughts, using those statements to introduce further questions. The discussion was an intense, concentrated sharing of one another's perceptions,

Following that introductory discussion, we divided up into groups of three or four persons each to begin working with some of the materials. Starting with the rods, each group was given one aspect of the language (i.e. "one", "another", "the other") and asked to talk about what we knew about the language and to consider how to present that with the rods. We were told explicitly that this was not to be a demonstration of what we knew about the language, but rather, we were to focus on the situation, so that it conveyed the language effectively.

Afterwards, reconvening in our original large group, we embarked on a feedback session. Individual participants talked about what had happened in their small groups. We focussed on various things that had come up in the process of going from what we had known about the language to trying to make it clear and perceptible. During the course of this feedback session, points which had been raised in our opening talk came up again, this time with greater clarity and understanding. There was a general feeling of excitement as people shared common insights, and the next activity, again with the rods, was approached with a certain curiosity engendered in this last discussion.

This time while working with the rods again, we found that Graves and Freeman had shifted the focus by asking us to take five rods of the same color or five rods of different colors, and consider what aspects of the language we might present using only those rods. Having worked with the rods in the last activity and having gained new insights in the feedback session, the participants plunged into this second exercise with great animation and tried to integrate their new perceptions with the task at hand.

As after the last activity, we came back together again for a feedback session and discussed how this last activity had differed from the first one. Comments people had made before were expanded and strengthened by this last activity.

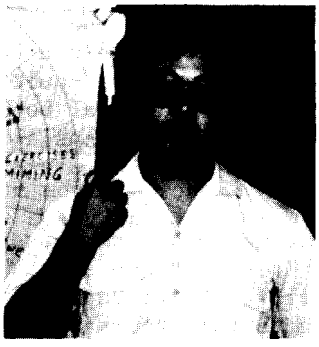
Finishing our work with the rods, we moved on to the Word Charts. Again in small groups of three or four participants, we were given a choice of three tasks: 1) How many words on the charts can be used as verbs, and what other words can they be used with? 2) Take one word and consider how many different ways you can use it, using only the vocabulary on the charts. 3) What clusters, structures, aspects of the language can you find on this chart? The various charts were put up at intervals of five or ten minutes, and with each new chart, the possibilities increased. We worked together for about thirty minutes, and it was obvious that the activity could have continued longer. In our feedback session which followed this activity, participants expressed amazement at the infinite possibilities, and how the addition of another chart expanded what had been gotten from the previous charts.

At the conclusion of the workshop, we came together to share what we had learned about the Silent Way and the materials that morning. We were asked to consider how our understanding of the language had changed during that time, and to think about what role the materials had played in changing our perceptions and awareness.

In the ensuing discussion, participants were able to connect comments made during the feedback sessions with concepts they had become aware of while working with the materials. As a result the participants left with a greater understanding of the Silent Way philosophy as well as a stronger notion of how to use the materials more effectively in conjunction with their new awareness.

Therapeutical Language Learning

Presented by Toyotaro Kitamura



Japanese adult English students who learned English at school in the past often try to re-learn conversation again and fail once more. Mr. Kitamura suggests a different approach: therapeutical language learning. Those who didn't master the communicative aspect of language can be called patients. The teacher, by analogy, is a therapist. By establishing a new relationship similar to that between a patient and a therapist, therapeutical learning tries to create a healthy atmosphere for more productive lessons.

A therapist must understand a patient's cultural, psychological and educational roots thoroughly. Culturally, Japan is a so-called "wordless" society. Psychologically, there is a tremendous mental complexity in the learning process. Eclucat ional ly, grammar perfectionism and translation habits are stumbling blocks to free expression. Therapeutical language learning calls this the "English-learning disease", a sort of autistic relationship in the formality of the classroom. The goals of this presentation were, 1) analyze the patients' background (diagnosis), and 2) demonstrate specific techniques, drills and games (therapies) the therapist can use to relax the students. VTR tapes illustrated these points.

In Japan, the patients/students are trained to be quiet in the classroom. Communication is a one-way street from teacher to student. But, Mr. Kitamura pointed out, the communicative aspect of English requires give-and-take from both sides. How can the therapist arrange lessons in such a way as to avoid the traditional formal classroom atmosphere and let the patients speak out free1 y? The speaker suggested two ways. One is for the therapist to keep silent until the patients try to approach him/her from their side. This is the most direct and radical approach. It might be successful if the patients start admitting they came to the class to learn how to speak and they may as well get started. On the other hand, the teacher might be labelled an incapable, silent individual .

Another way is for the therapist to show understanding and sympathy for the patients' past educational training and to try techniques/therapies that will draw them out. Mr. Kitamura went-on to describe and practice several of them. One is *syntax miming therapy.* A student stands up and performs with gestures in front of the others, involving everyone in the group (large or small classes) :

Pointing to each student individually with one hand:

Student 1: Do you want to drink juice?
All: *Yes,* I do.
S1: Ask me. (pointing to self)
All : Do you want to drink juice?
Sl: No, I don't.

For the "Do you" plural form, the student points to two others, using both hands. For the third person singular, the student asks an individual the question ("Do you want . . .?"), then turns to the class but keeps pointing to the individual and asks, "Does he want . . .?" Mr. Kitamura had some of the participants come up to the front of the room and do the dialogue in French with the verb *etre* (to be). The exercise was done hesitantly at first, then enthusiastically as people caught on to the sentences and the rhythm. Everyone felt a real sense of accomplishment by the end.

This syntax miming technique gives patients a very good start in speaking out in public. Since the actual activity is simple and the structure is junior high school level, they develop self-confidence, realizing they can go beyond the pattern or sentence in written form. Also, since each person becomes a dialogue leader in turn, responsible to the others, the usual quiet classroom atomosphere becomes more dynamic, Besides the psychological boost to the students, syntax miming has the advantages of avoiding the translation habit, encouraging spontaneity, expression of feelings, and grasp of a situation entirely through hearing.

Another of Mr. Kitamura's therapy techniques, *syntax-context exercises,* is for patients who cannot feel or think in English. They must use syntax [grammar they already know) in context. In this activity, the therapist describes a situation and the patients reply according to the information given. For example: "You are usually early to work, but today you overslept and missed the train. Your car has a flat tire and the buses are on strike. Do you take a taxi?" The exercise is composed so that unless students can visualize the situation clearly, think and understand, they cannot make a judgment . The ability to memorize longer sentences in English is developed. The patients can soon take turns making up their own situations.

After discussing the problem of lack of response, the speaker turned to another problem in the classroom: pronunciation. Adult learners are spoiled too often by constant analysis of sounds. How can the therapist emphasize the practice rather than the understanding? Mr. Kitamura uses the Buddhist chanting form which has the advantage of being familiar to all Japanese:

Kuchibiru kande (bite your lip) - fa - fa - fa - fa . . . . .
Shita o magete (pull back tongue) - re - re - re - re . . . . . etc.

This *pronunciation chanting* therapy progresses from single sounds to combinations: ðo - θ -a: - z (as in Those three girls . . . .). Even if single sounds can be reproduced different sounds in combination in sentences or phrases can be difficult.. Patients tend to avoid or gloss over them. This condensed sound pattern practice, however, helps develop flexible muscle movement in the mouth and a familiarity with sound combinations.

A third problem facing the therapist is how to use the reservoir of past English education stored in the patients' brains. The speaker recommended *story telling* therapy. The students are given a sheet of paper with paragraphs of a story on the left and blank boxes on the right, one for each paragraph.

Story paragraphs xxxxxxxxx xxxxxxxxx xxxxxxxxx  Pictures to be drawn here, based on paragraphs.

The story on the left was made up by the therapist and continues for 20 pictures. The patients draw a picture in each box that suits the description. Simple stick figures are fine. This way, the therapist takes advantage of their reading ability and gives them confidence that they do know more than they think they do. Of course the story should be suitable to their level. When they are finished, the patients are asked to describe orally the pictures they have drawn, using their own words. The story does not have to be memorized. This training develops good speech habits and courage to speak out. Both patients and therapist benefit, the former because they are expressing something they know and the latter because he or she will improve communication with them through the pictures.

Mr. Kitamura mentioned other therapies:

Hearing therapy - The teacher makes a tape of typical Japanese sounds: *geta* on the street, *chindonya* (street advertiser), temple bells, fire engine, train station announcer, tofu seller, etc. Students are asked to listen and make a story about the sounds or explain them to the teacher. They are usually happy and enthusiastic when talking about their own culture.

Definition therapy - Students use English-English dictionaries (Kenkyusha's *Ei-Ei Daijiten* is very good) to look up words given by the teacher. While their own language is often deliberately vague, English is a very precise language emphasizing clear statements. When Japanese make contacts with Western culture, facing another language approach can be exhausting. Because the mental process of using the language is different, Japanese students should be conscientiously trained to define words.

Game therapy - This is important for real communication in that students are given a chance to practice sentences repeatedly in a pleasant way. Several types are used to promote fluency, use of tenses, pronunciation, logic, vocabulary building, etc. For example, spread out duplicate picture cards representing time of day, day of the week, season, people, activities and places. Divide the class into two teams. The teachers or a student says a sentence like, "On Tuesday morning in spring, Mrs. West eats a sandwich in the park. The first team to collect all the cards making the sentence in the right sequence (time, weekday, season, person . ..) keeps them. The team with the most cards at the end is the winner.

Music therapy - Make a tape of popular English songs -- music only, karaoke style. Let students sing the words on their own. Since *karaoke* is a popular way of singing here, students feel very relaxed with this technique.

Cooking/Craft therapy - Choose a simple craft or recipe, not longer than 4 or 5 sentences of instruction. Let students learn it first, then carry it out using real materials. If the recipe or craft is Japanese in origin, students are especially motivated to talk about it.

Introducing College *English*

Presented by R. Taylor

College English was written by the teachers of Composition I of the English Department at Doshisha University. These teachers wrote their own text because none they could find on the market embodied the qualities they required for their classes: plenty of material to give the students practice speaking English they had already half-learned in high school, a Japanese context to provide familiarity, and, at the same time, Western cultural content to provoke interest. The had been using Kernel *Lessons Intermediate* (by O'Neill, Kingsbury, & Yeadon; Longmans, Ltd.), which gave opportunities for practice by providing pictures to remind the students of the content of

a spoken passage, and prompts to help them form their own sentences. But this was not enough, for there was no Japanese context, and there was often not enough material to fill the ninety-minute period. Moreover, the teachers often found that their students continued to make mistakes even on the grammar points which *Kernel Lessons* covered rather thoroughly. *Kernel Lessons* taught the grammar, but somehow it was not engaging the students in the learning of it.

College English, like *Kernel Lessons*, contains pictures and prompts that relate to passages which the students listen to -- called Scenes. But it contains much more. Scenes and Conversations (which have no pictures) are strung together in a story involving several Japanese college students, taking them from high school graduation and the entrance exams to college graduation, job-hunting and a ten-year reunion. Western cultural content is introduced by trips to Southeast Asia, England, and the U.S. The pictures are engagingly drawn (by Mami Yakushigawa, a graduate student), and by the time one gets to the end of the book it feels like you know each of the characters.

There are plenty of exercises for the teacher who is tired of trying to engage a large class in conversations which they really can't handle. Contrary to traditional grammar drills, however, these exercises emphasize the need for understanding on the part of the student. Rather than simply repeating, the student is forced to make a choice between two alternative patterns. The choice is based on the context provided by the exercise. This is even done in Substitution Drills, the most mechanical of grammar drills. The Substitution Drill in Chapter 1, for example, begins with the sentence, "He eats here on Sundays". The student is supposed to substitute into this sentence the prompts given, and the first one is easy: "every day" . , . "He eats here every day. " But the second prompt gives a jolt: "right now" . . . "He's eating here right now". The student is told in advance to use either the simple present ("eats") or the present progressive ("is eating"), and quickly learns that one of them goes with a certain kind of adverb, the other with another kind. The teacher must correct mistakes, of course.

This principle of forcing the student to make a choice between alternate forms within a meaning context is followed out in various kinds of exercises -- Invention Exercises, "Quest ion-and-Answer" Exercises (to be done by pairs of students, if possible), "Exercise Scenes" (Scenes in miniature, without the pictures), and others. It is even followed out in the Scenes and Conversations.

One of the most interesting features of the book is the "Common Mistakes" section. This brief section, placed in the midst of the exercises for the chapter, pinpoints one or two mistakes commonly made by <Japanese students. An example of the mistake is given -- "Do you go to the movies tonight?", -- and then a correct way to say the intended meaning -- "Are you going to the movies tonight?". It is noteworthy, too, that the main grammar section for each chapter also concentrates on areas of Japanese weakness. The grammar for Chapter 2, for example, though called simply "Countable and Uncountable Nouns with 'Much', 'Many', 'Some', and 'Any'", notes that "'much' and 'many' are often overused. 'A lot of' should be used instead, except in negative sentences and quest ions. "

The grammar covered in the book ranges over some of the more important structures of English, from the present perfect and the passive to the definite and indefinite articles, yet gives special attention occasionally to specific verbs, such as "should", "had better", "used to", and "could". It also includes broad areas of language use in some chapters -- Chapter 10 is on "Offers and Requests" -- and areas of meaning that are often difficult

for Japanese students, such as "Causing: 'Make', 'Let', 'Have', and 'Get"' (Chapter 20). Chapter 15 promises to be something hitherto unknown in Japanese textbooks: "Definite and Indefinite Noun Phrases; Noun Modifiers ."

Another new feature is the Related Response Group. This is a group of eight sentences or pairs of sentences. One half of each sentence contains the grammar structure taught in the chapter; the other half embodies a crucial meaning context for that structure. The students are to memorize these sentences so that they learn to associate the structure with its natural meaning cont**ext,** or at the least they learn to complete the sentences acceptably when given either the half with the "target structure" or the half with the meaning context.

Perhaps the newest aspect of *College English,* aside from its Japanese context,is the fact that it exercises all the language skills;. The Scenes, Convcrsations' and Exercises give experience in listening comprehension by having the students listen to passages without the printed words in front of them. They also give vocal practice by requiring them to talk to each other or to the teacher,with the help of prompts. Some provision is also made for reading and writing, however. For reading comprehension, there is a Reading Selection:which is a one-page essay on a topic brought up in the Scenes or Conversation of the chapter, with questions which can be asked in class or assigned as written homework, For composition, there is a "Question for Composition", which is designed to elicit use of the structures focussed on in the chapter, and is related topically to the story or the Reading Selection, The part of the text which relates to the written word is not great, but it allows a tcachcr to work on oral linglish in class and send his students home to develop their written English, without having to make up extra assignments every week.

College English is composed of twenty-five chapters, an introduction and several appendices. Each chapter contains four Scenes, a grammar section, at least five exercises, a Common Mistakes section, a Related Response Group, one or two Conversations, a Reading Selection, a Question for Composition, and a Review. It is obviously a weighty book for teaching English conversation. As the *Teacher's Answer Book* admits, "Each chapter contains too much material for one ninety-minute period". Yet this accords well with the intentions of the authors. The basic premise is that Japanese students come to college already "knowing" a great deal of English that they cannot use. The remedy proposed is : 1) simply to give them plenty of practice using it, and 2) to force them to learn the *meanings* of the forms they "know" by putting those forms in contrastive contexts and asking the students to make intelligent choices. The fact that any given chapter cannot be completely "covered" in a period is not considered a loss. The book is not meant to give an exhaustive coverage of English anyway, but rather to give useful practice. The teacher, like the students, is expected to make choices: to choose what to emphasize and what to let go.

A Survey of College English Teaching

Presented by R. E. Freeman

Reviewed by George H. Tsted

Richard Freeman presented the results of a survey he conducted concerning college level English teaching in Japan. The survey was taken by means of a rather lengthy questionnaire distributed to 520 foreign college teachers, most of whom were listed in Kenkyusha's *Yearbook of English* and/or the JALT membership list. The survey was conducted during 1978, and the results published by the *Journal of English and American Literature* of Chuo University in March of 1979.

The survey, itself, consisted of two parts. Part A concerned teaching methods and procedures. It consisted of 22 items over four pages. Part B concerned the teachers. For example, how they happened to come to Japan, how they found their teaching position, their ability in the Japanese language, their problems, and their opinions about various aspects of teaching English in Japan. Almost all questions required written responses, which made tabulating numerical results difficult. Therefore, much of the presentation dealt with reading representative opinions of the pollees. Moreover, as the presentation was only one hour in length, many of the items on the questionnaire were not discussed unless a special request was made by the audience.

Out of the 520 questionnaires distributed only 189 were returned. However, due to incomplete answers of late arrivals, only 132 questionnaires were given full analysis. Statistically speaking, the average age of the pollees was 42, ranging from 25 to 76 years of age. Only 26% of the respondents were female; 74% being male. Eighty percent were American, 9% were British, and 5% were Canadian. Also, 57% were married. The average number of years teaching experience in Japan was 8.8. Of the 132 respondents, 65% taught at only one university, while 22% taught at two universities, and 11 teachers taught at three universities.

Perhaps the most important item on the questionnaire discussed different classroom techniques used, and the amount of time teachers allotted to each technique. The question was worded so that the respondents would indicate whether they used a specific technique regularly, used it occasionally, have

never used it, or once used it but no longer. It was found that the most commonly used teaching techniques were having the students work in pairs or groups, choral drills, having the students answer questions after listening to a story, and having the teacher lead the class in free conversation. Methods used occasionally in the classroom included songs or games, self introduction of students, the teacher speaking extemporaneously for listening comprehension, and the students giving prepared or impromptu speeches in front of the class. Among the activities not listed in the questionnaire but written in by respondents were Silent Way, CLL, dictation, students asking questions, pronunciation drills, homework for review, debates, interviews and dramas. As for overall tendencies in teaching procedures, some teachers said that they were changing to student-centered approaches, Silent Way, CLL, drama, less drill, less correction and a less-structured approach. Others said that they were going back to the textbook, doing a limited amount of material well, paying more attention to basic pronunciation, and going from informal to more controlled situations. Mr. Freeman concluded that the biggest change in methodology was a change in techniques. Reasons listed for this centered around avoiding boredom on the part of the teacher, preventing the students from cheating, and finding better material.

Concerning questions about testing and grading, it was found that 111 teachers gave tests. The tests were mostly oral interviews, oral responses on tape, written dictation, question and answer and multiple choice. However, most teachers said that grades were not only based on test results, but also on attendance and class performance. Ninety percent of the respondents said that they gave homework, which included the memorization of dialogues, speeches, compositions, diaries, and preparing for discussions -- all of which were expected to have an effect on in-class performance.

As for the teachers themselves, 74 teachers said that they had had formal training in teaching English, while 53 said that they had had no formal training (although some of those had taken courses in education or held teaching certificates in other subjects). As for how teachers came to use the teaching methods they are now using, about half said by trial and error, about 25% by experience, and another 25% by training or reading.

As can be seen by this review, Mr. Freeman had a large amount of material to cover in a very short time. However, he repeatedly offered to send anyone interested a printed copy of the report. Moreover, the questionnaires are oper to review by anyone willing to visit Chuo University.

Information Processing

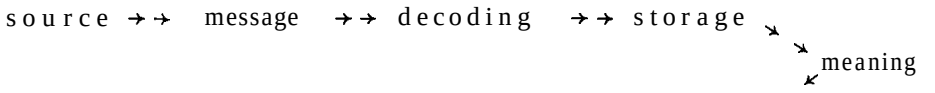
Presented by M. Rost

Reviewed by Henryk Marcinkiewicz

Rost 's presentation was about “information processing”. He defined it, illustrated the dif - ferent levels of information processing, explained the need for developing strategies in listeners so that they can more effectively process heard in- format ion, and demonstrated useful exercises for building these processing strategies.

He showed the path of heard messages as they are processed from the source of production, through the listener, in the following model :

(see next page)



Brown's "click" theory of information processing was cited as saying that a heard message is broken down or decoded into measurable "clicks" or meaningful segments. Rost's basic contention is that this view presents the information processing function as occurring in a linear or sequential manner. In Rost's view, the information processing function is cyclical; that is, it occurs from the source of the message through the listener until comprehension of the message is demonstrated by the listener's externalized response. Furthermore, the processing function is multi-leveled.

To illustrate this last point, Rost outlined several levels at which information is processed:

- context	"What does this look like?"
- function	"What's happening?" - action
- time	"time order?"
- content	" a what?" "a which?"
- probability	"What next?"
- theme	"related to what?"
- applicability	"So what ?"
- culture	(American? British? Japanese? Other?)

These levels need to be activated in order to better equip the listener so that understanding can be achieved and demonstrated in an externalized response.

Heard messages are made up of either "free" (or non-referential) information or "bound" (or referential) information. In the latter case, the listener has little difficulty in processing the message content because there is some reference to an identifiable context. The italicized phrases in the following example exchange are "bound" to an identifiable context.

Bob: I *ate some silicon gel* for breakfast.
May: You *ate some What?*
Bob: You know ..., that, uh, those *clear, white chemical . . . crystals* they use to keep food dry . . . I *ate some* by accident . . .

The italicized phrases in the next example exchange are "free" - without any contextual reference.

Joe: Did you like it?
Max: Well, yes ... of course . . . you know I was really *impressed by the architecture,* but other than that, ... oh, yes, we swam in ...

Following are some suggested activities which will help students to develop an evaluation strategy for processing "free" information.

1. analysis sheet (Topic-Idea-Fact from tape)
2. function identifying, e.g. "(It seems like) he's trying to . . ."
   "(I think that) she wants to . . ."
3. visualizing, e.g. "There are two people (who must be) standing on a street corner ..."
4. prediction, e.g. "Next, he might say . . . or he might say . . ."
   "Now she 'll probably talk about ..."
   "(1 think) he's going to get angry ..."

5. listener intervenes, e.g. "You did what ?" "When did you do that?" "Are you talking about ...?
6. paraphrase. e.g. "She asked him when ... and he told her that ..."
7. guessing, e.g.-"What do you think the unstressed words are?" Du-du-du most remarkable differences du I found du-du-du children du won't spend du money du personal du-du ice-cream du-du-du rather spend du-du community du ... du things du-du meeting room ...

The goal of developing the processing strategies is twofold: 1) to externalize what they (students) have heard through some response so that their understanding and retrieval can be demonstrated thereby completing the processing cycle and, 2) to get at "free" information by developing an evaluative frame of reference for the student.

Information processing strategies are not limited to listening comprehension classes or exercises but can become the core for an ESL/EFL curriculum. The exercises or curriculum would use understandable languageat first and then the language complexity would gradually be increased.

Simple language can be easily manipulated to demonstrate occurrences of "free" information. Therefore, introducing new vocabulary or grammar is not the prime consideration. Rather, it is the development of a way of thinking -- a strategy for processing information.

BAFA BAFA: Beyond Language

Presented by Jim White

At the beginning of his presentation, Jim White outlined the purposes of BAFA BAFA. He said that it is designed to give the participants feelings similar to those they might develop when actually encountering a new and strange culture. This is something which is perhaps particularly important for the Japanese student of English who has never had a chance to go abroad but is hoping to do so someday. In a sense, BAFA BAFA sensitizes the participants to the fact that cultures can be very different and helps them understand their own feelings when suddenly involved in a culture which they do not understand.

Following his introduction, Jim divided the audience into two equal groups-attempting to maintain a male/female and a Japanese/non-Japanese balance within each group. One group was designated the Alpha culture, the other the Beta culture. The later group was put under the supervision of Akeyo Sagawa, Jim's assistant (and student at Tezukayama Gakuin), and sent to an adjoining room. Each group listened to an audiotape explaining the rules and customs of their own culture. Each participant also received various artifacts (cards and plastic chips) as required and was asked to practice the culture. The audiotape was a little difficult for even native speakers to comprehend readily, which means it would be very difficult for any but the most advanced students of EFL. But through added explanations, pantomine and examples, the various rules and customs were rather quickly mastered by all.

Each culture then designated one of their members to go to the other "country" as an observer. The observer was given four minutes during which to observe the "foreign country". During this period, however, the observer was not permitted to ask questions nor given any of the artifacts of the-strange culture. The observers returned to their own cultures and explained all they

had learned about the other "country." After everyone in both cultures had plumbed their observers for all the information they could furnish, approximately one-fourth of the members of each culture went to the other one as "visitors." This was also for four minutes, but--unlike the observers--the visitors received the strange "country's" artifacts and were asked to try to "participate and interact with the foreigners." Again, however, no direct questions were permitted. Everyone had to conduct themselves in accordance with what their observer had been able to tell them plus what they, themselves, could learn during their own visits.

After everyone had visited the other culture, all were asked to return to the main presentation area: with the Alpha and Beta groups sitting separately. Jim then ran through a list of prepared questions, asking each group in turn the following:

Please give words which describe the other culture.
How did the members of the other culture appear when they visited your own culture?
Describe your feelings and thoughts when you visited the other culture.
Please explain the other culture as best you can.
Please explain your own culture. (At this point we learned why BAFA BAFA is named BAFA BAFA, but I am not going to let the secret out.)
In which culture would you prefer to live, and why?
In this game, you could not ask the rules of the other culture. Usually, you can do this in "real life" but aren't there some times when you cannot? What can you do in such circumstances?
Is it possible to talk about another culture without using evaluative terms ?

As time was running out, Jim stopped the discussion at this point. He commented that the game should be planned for either a three hour session or-- if in the normal university setting-- for two 90-minute periods with the first devoted to teaching the cultures and practice and the second devoted to doing the visits and follow-up discussion. He also said that finding an assistant might be a problem, but usually it was possible to ask one or even two of the better students to act as assistants and give them special instruction in advance.

BAFA BAFA appe ars to be an enjoyable way to help students understand the problems of cultural differences as well as give them some practice in English during the orientations. Further English practice is possible during the simulation because one of the cultures can use English as its primary language

(BAFA BAFA is available from SIMILE II, 218 Twelfth St., P.O.Box 910, Del Mar, CA 92014. Cost is $37.00.)

Mind Logic and Hara Logic

Presented by Michihiro Matsumoto

Reviewed by Phillip Barbieri

In attempting to introduce Westerners to Japanese patterns of thought, Michihiro Matsumoto must often find himself between a rock and a hard place. How do you explain haragei or "the art of communicating without words" in words?

We might get some insight into Mr. Matsumoto's dilemma by taking a slight detour. The following is a summary of the thought of D.T. Suzuki, the chief interpreter of Zen Buddhism to the West, quoted from the *Encyclopedia Britannica.*

According to Suzuki, the basic characteristic of the Eastern mentality may be found in its emphasis on nonduality, while the Western spirit, as embodied in modern sciences, is based upon the dualistic distinction of subject and object, self and others, good and bad. Although this Western spirit is prerequisite to daily conduct, it fails to grasp the ultimate reality, which had alternatively been called Brahman, God, Tao, or Voidness in different cultural contexts. This ultimate reality, however, is an object of intuition or experience rather than logical inquiry and must therefore be approached by religious experience of nonduality. He finds this best expressed in the tradition of Zen Buddhism, which again underlies the whole of Japanese culture.

For those who went to Mr. Matsumoto's lecture with pen in hand, thinking to outline its contents and return to their English teaching positions in Niigata or Gunma with a knowledge of what makes the Japanese tick under their belts, this two-hour discourse was probably no less frustrating than trying to unstick *natto.* There was no rhyme or reason to the organization of Mr. Matsumoto's presentation. Rather, he related a series of incidents, either from Japanese history or from his own experience, which were designed, like haiku, to assist us in intuiting, not only *haragei,* but other quintessences of Japanese culture as *iji* and *amae.* If we foreigners are ever going to understand *haragei* or *iji* or the Japanese, for that matter, we are going to have to be less analytic and more intuitive.

Contrary to what many people may have been expecting, Mr. Matsumoto was not in fact speaking about *haragei.* He did that at LTIJ '78 and at the Kanto Chapter of JALT earlier this year. His topic this time was "Mind Logic, *Hara* Logic". Approached logically, the term "hara logic" would seem to be a paradox, which comes as no surprise to anyone who tried reading Mr. Matsumoto's *Haragei* series in the Asahi Evening News last year. His fondness for paradox, incidentally, might be divined if we recall the Zen use of the *koan* to short-circuit reason in arriving at enlightenment.

Before his lecture began, Mr. Matsumoto wrote the Chinese characters for *iji* on the blackboard. He proceeded to give us examples of *iji*, such as Musashi Miyamoto, the early Edo Period sumi-e artist and swordsman, whom he extolled as a Japanese hero. An American hero is an Horatio Alger or Abraham Lincoln who starts out as nobody and becomes somebody. Miyamoto is the nobody who becomes nobody. His motivation is pure *iji*, the unrelenting zeal of a man with *hara,* who can "stomach" adversity to follow his *michi* or quest -- a Japanese "Man of La Mancha".

He also related the story of two frustrated attempts to stay at a certain hotel in London. The second time the management fouled up his reservation and attempted to send him to another hotel, Mr. Matsumoto refused to go on grounds of *iji*, or as he said to the hosteler, "It's a matter of principle."

In the face of adversity, the mind-logic inspired Westerner would speak of his "principles". The hara-logic motivated Japanese would rather petition *iji*. There's "logic" or "genius" at work in each culture, Mr. Matsumoto addressed himself to "any non-Japanese honestly interested in cross-cultural give-and-take beyond language teaching". Perhaps he would have us realize that in learning English, a Japanese must "put on" the logic that we normally associate with Occidental ways of thought. Conversely, foreigners wishing to deal with the Japanese might learn to be more intuitive.

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Presented by Colin Buchan

Reviewed by John C. Maher

ESP possesses a faintly exotic ring for the uninformed. Colin Buchan, in his highly informative lecture, listed the most common variants:

ESP--English for Special Purposes
ESP--English for Specific Purposes
EAP--English for Academic Purposes
EOP--English for Occupational Purposes
EST--English for Science and Technology
ESP--English for Scientific Purposes

And it doesn't stop there. Still on the subject of nomenclature, the first point emphasised was the enormous diversity of specialised English that serves the specific linguistic needs of people who are often critically limited by deadlines and schedules. A glance at the book list assembled by Mr. Buchan illustrates the wide range of topics caught under the heading "ESP". Thus we have: English for Diplomats, English for Airline Stewardesses, English for Soil Scientists, English in Biological Science, English for the Commercial Student, English for Hotel Staff, English for International Banking, English for Pipe1 ine Engineers, Sewage Inspectors, Civil Engineers, Computor Programmers, and--perhaps the most mind-boggling in Mr. Buchan's considerable experience--English for Artificial Inseminators !

What this amounts to is a definitive and professional response to the question, long overdue but confronted early on by British pioneers in the field of ESP: What, if any, is the use of 'general English' to a group of professionals who have neither time nor interest in anything but linguistic competence in their chosen field? In practical terms this may mean abandoning totally our normal forms of instruction when teaching, say, a class of aviation radiotelephonists preparing to man the world's airports. This may seem an unusual example and one unfamiliar to most teachers but it points up an important element in the broad spectrum of language education, namely we must look to the specific needs of the student. The instructor must learn self-control, as well as the ability to be discriminating in those areas of language outside the target field, even though the students' proficiency there may be confused and inadequate. The initial step, therefore, in the construction of an ESP course is the careful investigation of the student's requirements.

The teacher must give a name to the course. No vagueness here. 'Medical English' is too broad a term to be suitable for a course for hospital administrators who may be more at home with a group of town planners than orthopaediatricians. The students will help here, not only in their response to questionnaires but also by their exceedingly low tolerance level for irrelevant subject matter--an observation that not a few instructors should bear in mind when planning courses!

To the novice in ESP, 'technical English' often implies no more than teaching the technical terms and vocabulary. And yet, as Mr. Buchan rightly pointed out, lexis is often the least immediate item on the syllabus. The student is usually familiar with the vocabulary of his subject. What is lacking is performative ability in the use of the terms. Indeed, it

is crucial to grasp this point if syllabus design is to go beyond the banal and wasteful preoccupation with 'technical terms'. In one of the recommended books, an ESP course designer has this to say:

> 'As we began to think out a suitable approach to teaching English in the Science Faculty, we shared Widdowson's distrust of attempts to characterise scientific language solely by the frequency of language forms used to express it. We rejected frequency lists as a ***basis*** for course design, while recognising their potential usefulness as a means for checking the validity of our hunches about the language. We felt the need to teach the communicative value and situational use of language rather than paradigms of language forms in isolation from context'.

A further question on the subject of course design is to find out how much the student has been exposed to in the target area. A pre-training student, for example, may indeed require a course in basic terms, whereas the post-experience student might benefit from role-play, problem-solving activities, and directed discussion.

Above all, the instructor must be conscious at all times of the questions: 'Who is the material for?' or 'What kind of person will benefit from this material?' 'When is it for?" or 'Have I considered the time factor involved in dealing with a course of this length?' 'What kind of material is it?' 'Will it achieve the goals I have set?' And finally, 'How am I going to teach it?' Whatever the schema, enough activities--and a diversity of activities--must be employed to maximize student involvement. In terms of general teaching style, whether one employes the structuralist or the notional-functional approach, or any one of the so called 'innovative approaches', the students ' rapid and effective learning must be the main concern.

The teacher himself, almost always a non-specialist in the course, needs guidance too. This is where the 'special informant' provides the professional authenticity requried. The special informant ensures effective and reliable learning in several ways:

1. He may indicate sources of reference which the teacher may be unable to obtain due to lack of knowledge or experience.
2. He can check authenticity and provide a level of accuracy in course content that the untrained teacher is unable to achieve by his own means.
3. He can provide sample material. The advisor to a course on nursing, for example, as well as pointing to standard medical textbooks on nursing science, dictionaries, charts, and so on, might also be able to provide realia such as cuffs, syringes, thermometers, splints, hypodermic needles, and surgical instruments.
4. The special informant can help to grade difficulty, using his broad knowledge of the subject to suggest the course's structural requirements at various levels.

In this way the special informant, or 'specialist informant' as he is sometimes referred to, can help to make the course as realistic as possible. But how does one go about obtaining an informant? One striking method has been to leave a microphone around the informant's neck all day. This may tell the teacher what should be taught and not what the informant thinks should be taught. This is an illuminating remark. Brian Harrison writing on English for Science and Technology illustrates the peculiar nature of some 'technical English' when observed on the job:

> TEACHER 'Now the first thing to do is to cut back the

flex. Ali, pass me that knife please....All right, we've nearly finished. Let's tighten the cable clamp to hold everything firm. There we are.

PUPIL Now what's next. Blue wire to neutral, that's N. This screw's a bit stiff. Got it. Okay Prakash, poke it in.

Also important is the need for the *right kind* of informant, i.e. one who cares about the learning problems of the student and is able to articulate them in general terms. Time did not permit Mr. Buchan to elaborate upon the qualities required in a specialist informant, but, for those interested, I might point to a recent article by Larry Selinker in which he discusses the uses of informants in discourse analysis and ESP.

Despite the obvious need for professional assistance the burden of work in constructing a course lies squarely on the teacher. He must be a commited researcher. Going back to our aviation radiotelephonists, Mr. Buchan suggested that the first step in designing a course for such a group would be to go to a control tower and spend a few days there with tape recorder, pencil, and note-book. Thus, the problem is not the 'how' of teaching, but rather the 'what'. There lies the course designer's central task. This shift of focus is concomitant with the need for confidence on the teacher's part; to recognise his lack of knowledge and at the same time to have the assuredness to be able to 'step away' and monitor the conversations among professionals at a distance.

Needless to say, Mr. Buchan's contribution to the field of ESP has been considerable. He was for some time coordinator of the Colchester English Study Centre in England where many of the advances in ESP syllabus design and mounting have been made. A brief history of the Center's work and international influence prompted many of the lecture's participants to doubt whether enough attention was being paid to ESP in Japan. However, the positive response shown by participants in this stimulating lecture may signal a timely departure from those doubts.

NOTES

1. Bates, M., 'Writing Nucleus' in R. Mackay and A. Mountford, eds., *English for Special Purposes,* (London: Longman, 1978).
2. Harrison, B., *English as a Foreign Language,* (London: Edward Arnold, 1973), pp. 58-59.
3. Selinker, L., 'On the Use of Informants in Discourse Analysis and Language for Specialised Purposes' in *International Review of Applied Linquistics,* August 1979, (Heidelberg: Julius Groos Verlag).

JALT NEWSLETTER

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The *JALT Newletter* is the monthly newsletter of the Japan Association of Language Teachers. Contributions should be sent by the 15th of the month to David Bycina, Lila House 2F, 2-5-28 Kita-Shinjuku, Shinjuku-ku, Tokyo 160.

inter·views

Vietnamese Refugees

A small group of experts in the Osaka area with training and experience in cross-cultural communication, adult education, English instruction for children, ethnic studies and community organizing have been involved with teaching Vietnamese refugees at Tenrikyo's Hinodai camp in Shiga Prefecture since the end of 2978. One of the original members of this group is an American, Carey Giudiei. Carey, a JALT member who hails from New York City, has been in Japan for seven and a half years. He has been asked to submit a feasibility study of an English training program to The United Nations High Commission on Refugees, a study which must be submitted within the next month. (Carey was interviewed by Robert Orme and Lesley Holmes).

Why is this feasibility study necessary?

From contact with the Tokyo offices of the U.N. High Commission on Refugees, the International Red Cross, and Caritas, it was learned that no guidelines in language orientation were available for instructors in camps in Asia. We also found out that over 90% of the refugees in Japan have been resettled in English-speaking countries. There is a serious need for a program of language instruction that takes into account the particular situation of the refugees. Up until now, most training occurs after arrival in the host country.

So, at this time, you know of no program of language training for the Vietnamese refugees?

There has been some training done in Singapore that I know of, but our opinion is that training should be co-ordinated and standardized. The U.N. Commission on Refugees has only been involved with placement.

How many are in the camp now?

At the moment, eighty, but this number fluctuates.

How long do refugees remain in Japan?

It varies, but some have been here for over two years, so activities such as ours are real morale boosters. Otherwise, about all they can do is play volleyball, take walks in the woods, or swim in the pond.

You have been running a program for about ten months now. What has been the response of the Vietnamese?

Response has been tremendous. Although it has not been compulsory, the attendance rate in our classes has been over 70% of the refugees residing in the camp.

Could you describe the present program a bit?

Well, first, we are trying to meet certain objectives: teaching refugees, temporarily residing in Japan, basic English skills, improving their motivation, and familiarizing them with other cultures. We are also training instructors and the refugees themselves to lead classes in language and cultural orientation. Completing and perfecting a model of cross-cultural language instruction is also one of our objectives. We have a solid core of personnel at the moment who are using Notional/Functional syllabuses, Total Physical Response, and The Learnables.

Who are some of the other people involved with you?

Roy Takumi from Hawaii, who is a social worker; David Wright, who's chief instructor; Maxine Randall is co-ordinator; Jonny and Billie Walker from Kobe; and the Kitamuras, David Hardin, and Barbara Fujiwara, who are all members of JALT.

Finally, how can JALT members assist you?

We are looking for teachers who are willing to volunteer their time and ideas. Time to teach at the camp, and ideas on the feasibility study which must go to the U.N. soon, especially on the syllabus for the teaching program. I would appreciate it very much if local chapters would make some sort of announcement at their next meeting on this, and see if special interest groups for aiding refugees could be started. Because there will be a continuous need for instructors at the camp in Shiga, any help would be welcomed.

Who should people get in touch with?

If someone in their chapter is presently involved, they would be happy to take names and supply information, but, otherwise, interested people can contact either Barbara Fujiwara or Roy Takumi, c/o Central Bldg. #611, 12-3 Ajihara-cho, Tennoji-ku, Osaka 543.

jalt news

JALT '80: A Call for Papers

The Japan Association of Language Teachers (JALT), an affiliate of TESOL, will sponsor the JALT International Conference on Language Teaching/Learning 1980 from November 22 to 24. The conference will be held at Nanzan Junior College, Nagoya. Over 600 participants from near and abroad are expected to be in attendance.

Papers, demonstrations, and workshops are encouraged in areas relevant to second language teaching and learning. The topics with particular interest would be concerned with the "newer methodologies" and practical instructional techniques.

When submitting a conference proposal, please observe the following procedures:

a) Prepare two copies of a 200-word, typewritten abstract, one with your name and one without it.
b) Immediately below the abstract, and on the same page, indicate the primary audience/s for whom your presentation is intended. Also, list all the equipment that may be necessary (from blackboards to complex equipment).
c) On a separate sheet of paper, include a 50-75 word bio-data statement.
d) The abstract and bio-data statement should be prepared as you wish it to appear in the program.

After the above procedures have been observed, send your proposal to one of the following addresses, no later than August 31:

Paul G. La Forge
English Department
Nanzan Junior College
Showa-ku, 19 Hayato-cho
Nagoya, Japan 466

Raymond Donahue
Modern Language Center
Nagoya Gakuin University
Seto, Japan 480-12

re·views

The Notional Approach

Robert Orme and Lesley Holmes

Imagine this situation: You don't have a watch, but you want to know the time because your class is about to begin and only a few of your twenty students have arrived. So you ask one of them the question above. "Yes, I do", is the prompt reply, your student being well versed in the intricacies of yes/no questions. But he/she hasn't really answered you appropriately, has he/she? Another student, perceiving your need to know the time would probably answer, "Yes, it's six o'clock", and real communication would have occurred. This example, and many others, were used by Mr. Graham Page in his presentation "Notional Syllabus : An Actual Text", at the Kansai Chapter's February meeting, in order to show the inadequacies of the grammar-centered syllabus. As a proponent of the notional/functional approach, he feels that there should be a shift away from the present structurally based syllabus to those based on analyses of what the learner wants or needs to do with the target language.

Mr. Page began his presentation by drawing the audience's attention to Earl Stevick's *Adapting and Writing Language Lessons.* Stevick outlines five working assumptions for course preparation. They are:

1) Usability. Stevick differentiates between "real" and "realistic" practice. If there is a definite need to communicate, then language practice would be real practice. For example, asking a student, "What's the time?" when he/she knows you have a watch that works would not be real use of language. Realistic use of language would occur with the use of pictures, role play, dialog practice using the "talk-and-listen" technique, etc. Stevick uses the sentence, "The children see the vegetables in the afternoon", to show the difference between real and realistic language use. This sentence is grammatically correct, but could only be used in an extremely rare context. If, however, the sentence were used in a natural situation outside the classroom, it would be real language use. If a situation were set up in the classroom merely to practice this sentence, this would be realistic use of language.

2) Organization. Writers of language syllabuses generally agree that the elements to be taught should be organized in some way, e.g. easy to difficult, but the basis of organization remains an extremely controversial issue.

3) Responsiveness. When writing course material, the student's needs and learning habits, among other things, must be taken into consideration. Different students respond best to different teaching techniques, and this response varies from day to day. Teachers must keep this in mind when preparing material.

4) Responsibility. Stevick firmly believes in a democratic classroom where both the teacher and students participate in selecting materials and techniques. Initially, a course would most likely be supervisor-controlled, but this control ideally would gradually be passed on to the teacher and, as much as possible, to the students. Stevick states, "Materials ought to provide for transfering to the users as much responsibility as they can hand1 e". But, as Mr. Page pointed out, even in the most democratic of methods, e.g. C.L.L., there must be a certain amount of teacher-imposed material due to student expectation.

5) Pluralism. A student, after being exposed to new material in only one situation or through one technique, can not possibly be expected to use that material fluently in the myriad of different situations in which it

naturally occurs. Stevick says, "Procedures and systems and approaches supplement one another more than they supercede one another". In ESL classes in English speaking countries, a teacher might restrict himself to one approach knowing that his students will be exposed to the target language outside the classroom in many situations. However, in Japan, the idea of pluralism becomes very important.

Mr. Page then outlined diagramatically his understanding of the relationship between method, technique, and syllabus. To him, method equals technique plus syllabus, where technique is "how" we teach and syllabus is "what" we teach. By this definition, T.P.R. would be an example of a technique rather than a method. Notional/Functional would be an example of a syllabus, and the Audio Lingual Approach could be considered a method. Syllabuses are constructed based on analyses of the target language; the most common analysis is of the structure of that language. A syllabus based on structural analysis would naturally lead to synthetic teaching techniques whereby the student is guided through a step-by-step process of building up the target language. An alternative approach would analyze the functions of the target language--what do native speakers communicate through language? The results of these two analyses are completely different and give rise to markedly differing syllabuses, the former emphasizing the form of the language, and the latter emphasizing the form of the content. Mr. Page argued strongly that mastery of the form of a language does not mean that the learner is completely fluent. He gave as examples, "I'11 meet you at three", "I 'm going to meet you at three", "I'm meeting you at three". All of these sentences are future tense, but all have functions beyond tense. The first is a promise, the second is an expression of intention, and the third is a reminder rather than a promise. But these aspects beyond grammar, these functions of language, are rarely, if ever, included in structurally-based syllabuses. Notional syllabuses, on the other hand, begin with these functions, and, without ignoring structure, attempt to make students aware of the ways in which language is used so that they can become proficient in using the elements of language appropriately in many situations.

The remainder of the presentation was given over to a workshop in which the audience was requested to consider several functions taken from Van Eck's *The Threshold Level* and list ways of expressing them. In doing the exercise, it became obvious that there is a wealth of ways to express each function. The aim of the writer of a notional syllabus would be to determine what the individual student needs. He must also determine what the student will have to talk about, i.e. what "Notions" he will have to express. In addition to general notions (time, spatial relations, etc.), he also has to consider topic-related specific notions (weather: fair, cloudy, etc.)

If functions are the focus of teaching, then--regardless of the situation--the student should be able to communicate appropriately.

Due to lack of time, the workshop came to an abrupt halt. However, judging from the enthusiastic response to his presentation, Mr. Page will undoubtedly be invited back to share with us further fruits of his research.

Thrasher on Testing

Robert Orme and Lesley Holmes

The conventional view of the relationship between testing and teaching is that they are separate activities; we test before or after we teach. But, particularly in Japan, the reality is very different. Although the

Mombusho provides detailed guidelines for teachers, in fact it is the college entrance exams that determines the teaching. Dr. Randy Thrasher, at the March meeting of KALT, proposed a third view of teaching/testing--that they should be viewed as a unit. Using the teaching and testing of aural comprehension as an example, he pointed out that, although there are similarities between the two procedures (e.g. the student must respond to an aural cue and is evaluated), it is obvious that the teaching situation is far superior. In the testing situation, the response is written--often only a mark next to the correct choice in a multiple choice test--and feedback often occurs only after several days. In the teaching situation, the response is aural and feedback is immediate. If testing is understood as feedback which allows us to evaluate our teaching as well as our students (and this is Dr. Thrasher's view of testing), then both the conventional view and the reality in Japan have serious failings.

John Upshur of the University of Michigan has defined a test as "a device to help us answer some questions". The raw score of a test is not an end in itself but must be interpreted in light of what questions the teacher wants the test to help him answer. One of these questions might be, "Can my students write?" Definitions of writing ability differ. For some teachers, it may be the ability to express ideas and thoughts, while for others, it may be merely translation. Whatever the definition, it should determine how we teach, and the way we test should be determined by our definition of what we are teaching. Often, by default, the way we test determines our definition of what we are teaching.

Dr. Thrasher then considered the question, "What is a good test?" He covered four areas: validity, reliability, practicality, and the effect of the test on the student. Validity is often seen as a statistic, but in reality it is a simple question: Does the test measure what it is supposed to measure? The usual method of answering this question is to compare results from the test against those obtained using another test that we are confident measures what we want to measure, i.e., has high validity. If there is a high correlation between the two sets of results, then we can reasonably say that the test is valid. In the case of tests supposedly measuring writing ability, validity can be checked by giving the students a writing task and comparing the results. In other areas of language ability, for example, reading or speaking, it is harder to define what it is we are actually measuring, and usually one so-called reading test is measured against another so-called reading test, with dubious results. In Dr. Thrasher's opinion, the most important kind of validity is construct validity: Does the test match our understanding or definition of what we want to measure? The problem here is to arrive at a definition that matches the reality and, except in the case of writing ability, this is extremely difficult. However, the closer the test and the teaching is with reality, the higher is the validity of the test.

A good test also has high reliability, i.e., it consistently measures what it is supposed to measure. There is invariably a certain amount of fluctuation in test scores due to outside factors, but a highly reliable test reduces this to a minimum. A good test should be easy to administer and should also have a positive influence on student morale, motivation, and study habits. Short weekly quizzes that count towards a final grade will probably induce good study habits and regular attendance.

Dr. Thrasher next looked at practical problems in testing. "Product ion testing", testing what students say or write, has been a neglected area because there are few pencil-and-paper tests of this type. Furthermore, many teachers, especially those whose native language is not the target language, are hesitant to use tests that must be evaluated subjectively. But in the

classroom, it is possible for any teacher to keep a record of student production. Although this is subjective, a record of this type built up over a period of time will give a far more reliable evaluation than any objective test, e.g. multiple choice, especially if the objective test merely measures passive skills and these results are then used to predict production skills.

Another area of testing where problems arise is in listening comprehension tests where questions and answer-choices are taped. Taped questions are acceptable (if meaningful), but short, written answer-choices are preferable to long, recorded choices. The latter lead to memory problems and also, in large classes, a student can often guess the correct choice by the flurry of activity when the correct answer is heard.

Testing vocabulary is a tricky area because, assuming it is possible to teach and test vocabulary, the next step--defining what it means to "know" a word--is extremely difficult. Although, in the TOEFL test and in university entrance exams, vocabulary is seen as only one part of language and is often tested out of context, many teachers would feel this is an inadequate definition. A better definition of vocabulary would lead to the use of some kind of production test, preferably one that utilized word frequency counts. In this regard, cloze tests are a valuable testing tool. Cloze tests are referred to as global or integrative tests; they test not only grammar and vocabulary but also the ability to integrate these pieces of language and use them in context. At the other end of the scale are diagnostic tests which supposedly measure whether the student "understands" small parts of language, such as prepositions or articles.

Global tests--dictation tests as well as cloze tests--have many advantages. They can be used by most teachers and, given that the test is closely related to a definition of language, these global tests induce teachers to use an integrative approach. They can also be used as teaching techniques and therefore are probably good tests. They do have disadvantages. In Japan where students are more familiar with tests that measure small parts of language ability, global tests have a negative short-term effect, but this can be reduced. Other pitfalls include using passages that contain unusual or unfamiliar structures or vocabulary.

po·si·tions

(Osaka) Seifu Gakuen High School, a private Buddhist boys' high school, is looking for a full-time teacher to teach English composition and conversation, 18-20 hours a week. The salary is Y200,000 a month plus bonus. Class size is usually between 25 and 45 students. Contact Barbara Fujiwara at 0742-33-1562.

(Tokyo) Athenee Francais needs a full-time, temporary English teacher for its summer term, July 1 - August 11. Hours include afternoons and evenings, Monday through Saturday (24 hours/week). Salary: Y4,500/hour. Master's Degree in TEFL and two years experience preferred. Send resume to Mary Ann Decker, c/o Athenee Francais, 2-11 Kanda Surugadai, Chiyoda-ku, Tokyo 101.

(Tokyo) Athenee Francais is also looking for a full-time TEFL instructor for September 1980. Male native-speaker with TEFL M.A. and at least two years experience desired. Teaching hours: 18-24/week; office hours: 6. Two months paid vacation. Salary: minimum Y400,000. Contact Ms. Decker at address above.

(Japan) Time-Life Educational Systems seeks instructors. for corporate and language center classes in major cities. Curriculum writing positions also available. Contact Paul Hoff at 03-241-1835, or submit resume to TLES Instructor Personnel, C.P.O. Box 88, Tokyo 100-91, Japan.

let·ters

JALT PROCEDURES EXPLAINED

To the Editor:

In regard to Mr. David Weiner's letter in your February issue: This is perhaps a good chance to clarify some structural and procedural matters concerning the JALT Executive Committee and JALT policy-making in general.

Mr. Weiner used the words "inadvertently" and "conspiratorily?" and the phrase "serve the objects of the Executive Committee". "Inadvertently" normally implies "oversight" and might even be taken as "negligence" by the evi1 -minded. ." Conspiratorialy", *et al.,* can only imply that somehow the ExComm is working more for its own interests than for those of the membership as a whole.

Dealing with these problems in reverse order, I would like to recall to the membership the wisdom of Pogo: "We have met the enemy and it is US." Likewise, the JALT ExComm is YOU, the members. The JALT constitution reads: (V: 1) "The Executive Committee shall consist of seven elected officers plus *one locally elected or appointed representative from each of the chapters affiliated with JALT,* along with the former president". Since it is likely that Okinawa, Hokkaido and Kyoto will become chapters within the year, we are talking about an ExComm (this year) of *seventeen people,* representing the entire membership.

For those who are not familiar with "democratic" policy-making, JALT-style, let me outline the established process:

1. Local chapters elect an Executive Committee in December or January of each year.
2. Most local ExComms hold meetings at least once every three months. Some hold *monthly* ExComm meetings.
3. *These meetings are open to all interested members willing to take the time to attend them.*
4. These local ExComms are expected to be in touch with their constituencies and to make recommendations to the national JALT Executive Committee.
5. These local recommendations are sent to the JALT President, who arranges them into an agenda for the quarterly JALT ExComm meetings (which are also open to any interested members who are willing to take the time to attend them).
6. This agenda is then sent out to the local ExComms for discussion and annotation.
7. The local ExComm is expected to assign (elect or appoint) a representative to the JALT ExComm who will represent his chapter's views at the meeting and vote as it has determined. In a case where actual attendance at the meeting is impossible, the local ExComm is supposed to assign a proxy and instruct the proxy how to vote as the local's representative.
8. The results ("minutes") of the JALT ExComm's deliberations are supposed to be sent out within two weeks by the JALT Recording Secretary to *all* members of the Executive Committee (i.e., all *chapters),* for the inspection of any interested local members.
9. There is, in addition, a report of the major points covered at each JALT ExComm meeting which is published in the *Newsletter.*
10. There is also an internal monthly newsletter called the JENL (the JALT Executive Newsletter), which is composed of input from all contributing ExComm members (again read *al1 chapters)* and then distributed to all ExComm

members. This, too, is available for perusal by any local member, if he contacts his local Executive.

11. Finally, for all moves that constitutionally require approval by the membership-at-large, there is a "special supplement" to the Newsletter (cf. November, 1979) which states the current situation and proposed changes.

12. To add insult to injury, your *money* is then used to print a special publication entitled *Annual Business Meeting,* for distribution at the annual meeting, *just in case,* as Mr. Weiner suggests, there may be members who "forget", or are "new members".

Now, I have not gone to the trouble of writing all of this simply to respond to Mr. Weiner. I think that the process by which decisions are made in your organization should, once and for all, be stated as clearly as possible. An abbreviated version appeared in the *JALT Newsletter,* Vol. III, No.2 [February 1979, p.9) along with an explanation of the "evaded point" to which Mr. Weiner appears to be referring (although, since he does not mention the "point" specifically, I can only guess).

To reply more specifically to Mr. Weiner:

1. The idea of a "definite agenda" would be an improvement. It will probably be implemented this year and become a fixture from now on. It is unlikely, however, that it could be published in the Newsletter "two months" ahead of the meeting. The process would have to begin in August (or even July) for this to be possible.

2. The "timing" of the meeting was not "inadvertent", nor "conspiratorial". Lunches were provided in the hall outside the meeting auditorium, so that people could eat during the meeting. No other activities were scheduled during this time. An hour and a half was considered to be adequate, but the meeting was purposely scheduled on Saturday so that, if absolutely necessary, it could be continued on Sunday.

3. It was our belief (it still is mine) that *most* members would not be interested in even a "thoughtful, efficient and democratic" business meeting which took much more than the 100 minutes which our 1979 meeting did. I am sure, however, that the current Executive would respond favorably to a request for "more time", if there were enough people who desired it.

To give the membership an idea of what a "full discussion" of many of the points on the agenda involves, I would like to point out that your Executive Committee discussed and voted on *well over 200 points of business* at each of four Executive Committee meetings last year. The meetings averaged between *fifteen to twenty hours each.* It is impossible to give an accounting of all such business at the annual meeting and ExComm has, for that reason, set up the machinery explained above. Those who are interested in these things have to do more than attend the annual meeting, if they want to be satisfied.

Thomas M. Pendergast, Jr.
Past President

an.nounce.ments

College Reading Materials Research Project. The research team, including six JALT members, has been working on this project since last December and has just completed a reading test for college students. It has five sections : a dialogue, a newspaper article, a direction, an essay, and a poem; ten minutes are allowed for each section. Interested members may obtain a copy by sending a large, stamped (Yl00), self-addressed envelope to Dr. Kenji Kitao, Department of English, Doshisha University, Kamikyo-ku, Kyoto 602.

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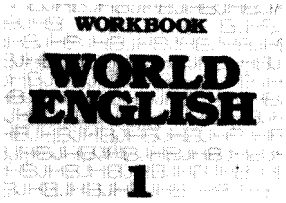

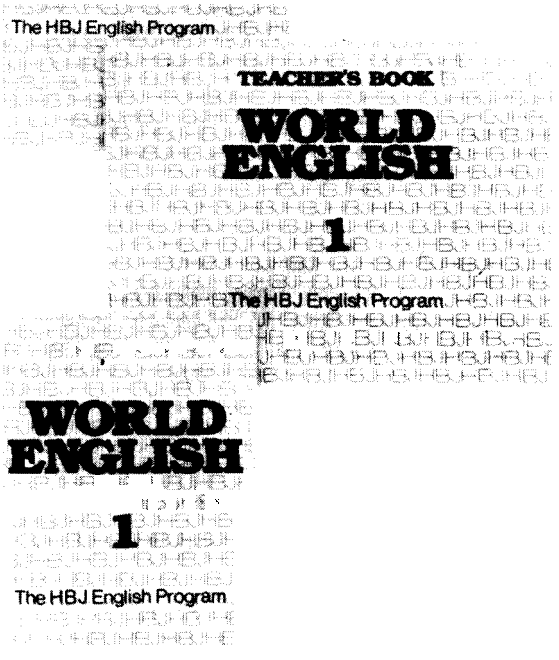

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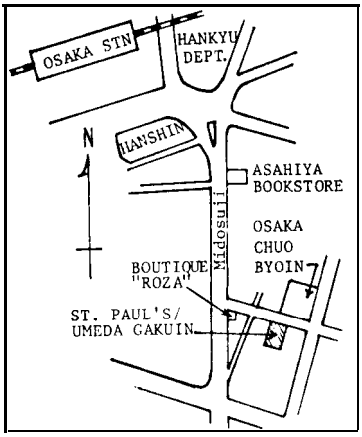
WEST KANSAI



Topic: Teaching American Culture to Japanese
Speaker: Michiko Inoue
Date: Sunday, May 18
Time: 1:00 - 4:30 p.m.
Place: Umeda Gakuen (St. Paul's University)
Tel: 06-311-6412
Fee: Members: free; nonmembers: Yl,000
Info: Noriko Nishizawa, 075-391-5252

This presentation will address the following questions: 1) What is the relationship between language and culture? 2) Why is teaching culture necessary? 3) What is American culture? 4) What cultural aspects are to be taught? 5) How can we teach these cultural elements?

Special Interest Groups:

Teaching English in the Schools: Umeda Gakuen, 12:00, for a luncheon meeting. (Bring your own lunch.) Contact Harumi Nakajima, 0726-93-6746.

Teaching Children: Umeda Gakuen, l0:30 - 12:00. Contact Sister Regis Wright, 06-699-8733.

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

Teaching of Japanese: Thursday, May 15; 1:00 - 3:00; place to be announced. Contact Fussko Allard, 06-315-0848.

* * * * *

Topic: Using Unconventional Methods in Junior High School
Speakers: Katsuko Nagayoshi, Harumi Nakajima, & Barbara Fujiwara
Date: Sunday, June 22
Time: 1:30 - 4:30 p.m.
Place: Umeda Gakuen (St. Paul's University)
Fee: Members: free; nonmembers: Yl,000
Info: Fusako Allard, 06-315-0848

The panelists will share their experiments and ideas for developing a learner-centered approach toward language teaching in the junior high schools. A discussion in both Japanese and English will follow the presentation.

Special Interest Groups:

Silent Way: Umeda Gakuen, 11:00 -12:30. Demonstration of elementary Japanese by Tom Pendergast. Would like several non-native speakers of Japanese to participate. Contact Frederick Arnold, 078-871-7953.

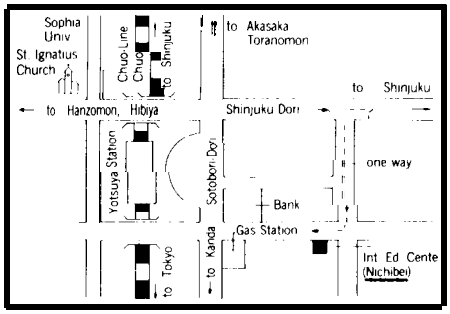
Teaching English in Schools: Umeda Gakuen, 12:00 luncheon meeting. Contact Harumi Nakajima, 0726-93-6746.

Children's Interest Group: Umeda Gakuen, 11:00 - 12:30. Contact Sister Regis Wright, 06-669-8733.

Japanese: Thursday, June 19, 1:00 - 3:00, Center for Language and Inter-Cultural Learning. Contact Fusako Allard, 06-315-0848.

KANTO

Topic: *BAFA BAFA* -- Meeting a Different Culture
Speaker: Jim White, Tezukayama Gakuin
Date: Sunday, May 25
Time: 1:00 - 5:00 p.m.



Place: Japanese American Conversation Institute (Nichibei)
Fee: Members: Y500; nonmembers: Yl,000
Info: Larry Cisar, 03-295-4707

BAFA BAFA is a simulation game designed to help participants realize the problems of culture shock. It creates feelings similar to those experienced when traveling in another country and thereby allows profitable exploration of the nature of culture itself.

NISHINIPPON

Topic: An Oral-Aural Programmed Course in Basic French
Speaker: Hugh Young, Seinan Gakuin
Date: Saturday, May 31
Time: 2:00 - 4:00 p.m.
Place: Kyushu University, College of General Education, Rm.25
2-l Ropponmatsu 4-chome, Chuo-ku, Fukuoka
Tel: 092-771-4161
Fee: Members: Y500; nonmembers: Y1,000; students: Y500
Info: Kenzo Tokunaga, 092-681-1831 (ext 370); 092-431-4253

Mr. Young will describe (in English) the course he has written for his first-year French students. This program is recommended for instructors of any language at the basic level.

TOHOKU

Topic: Silent Way, The Learnables, & Total Physical Response
Speaker: Tom Pendergast, Jr.
Date: Saturday/Sunday, June 28/29
Time: Saturday, 6:00 - 9:00 p.m.; Sunday, 9:00 - 4:30 p.m.
Place: Fujinkaikan (Saturday); Shiminkaikan, Rm.5 (Sunday)
Info: Dale Griffee: 0222-47-8016 (home); 0222-67-4911 (work)

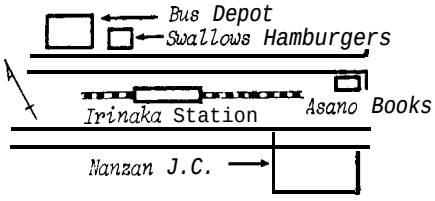
Saturday's presentation will deal with theory. Sunday's will involve a practical demonstration and a discussion of the application of these methods. There are rooms available at the Fujinkaikan, if anyone wants to stay overnight. There will be a meeting (in English and Japanese) at 9:00 p.m. Sunday, following the presentation.

HOKKAIDO

Topic: Teaching English to Young Beginners
Speaker: Opal Dunn
Date: Sunday, May 18
Time: 10:00 - 3:00 p.m.
Place: Sapporo Kyoiku Bunka Kaikan (Odori, Nishi 13)
Fee: Free
Info: David Waterbury, 011-561-3751

Mrs. Dunn, writer and teacher, has lectured for the British Council and has produced children's radio programs in Hong Kong and Malaysia. Most recently, she has been training teachers of English to young children. About two years ago, she founded the *Dan Dan Bunko* to help Japanese children who have returned from abroad maintain their language skills. There will be a one hour lunch break at 12:00.

TOKAI



Topic:	Silent Way Workshop
Speaker:	Don Freeman
Date:	Sunday, May 25
Time:	l0:00- 5:00 p.m.
Place :	Nanzan Junior College (near Irinaka Subway Station, Tsurumai Line)
Fee:	Members: Y500; nonmembers: Y2,000
Info:	Ray Donahue, 0561-42-0345

The morning session will introduce participants to the Silent Way, using French as the target language. The afternoon session will focus on the materials developed to teach English: the Sound-Color Chart, the Fidels, and the Word Charts,

EAST KANSAI

Topic:	Values Clarification
Speaker,:	Inge Uhlemann
Date:	Sunday, May 11
Time:	1:00 - 4:30 p.m.
Place:	Doshisha's Women's College, Denton-kan, Rm.205 Tel: 075-251-4151
Fee:	Members: free; nonmembers: Yl,000
Info:	Yukinobu Oda, 075-251-4156/4151

"Values Clarification" is a way to get the students talking. It is thought-provoking and generates great enthusiasm. Since there is no "right" or "wrong" in clarifying values, the students feel relaxed and do not hesitate to state their opinions.

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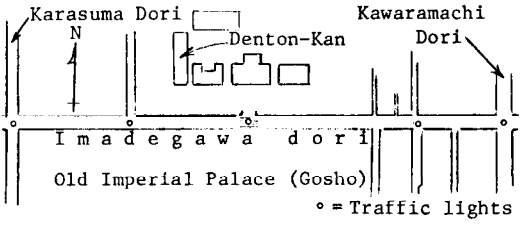

Topic:	Fluency Squares/Story Squares
Speaker:	Phillip Knowles, LIOJ
Date:	Sunday, June 8
Time:	1:00 - 4:30 p.m.
Place:	Doshisha Women's College, Denton-kan, Room 205 Tel: 075-2.51-4151
Fee:	Members: free; nonmembers, ¥1,000
Info:	Yukinobu Oda, 075-251-4151

Fluency squares and story squares have been designed to bridge the gap between controlled and free speaking activities in the classroom. By discussing the squares, students are challenged to communicate clearly a variety of meanings, each of which is fundamental to attaining communicative competence.

Special Interest Groups:

Teaching English in Schools:

Topic:	In Search of a Common Ground; English in Kyoto Junior High School
Speaker:	Constance E. Kimos
Date:	Tuesday, June 24
Time:	6:00 - 8:00 p.m.
Place:	Koenkan Meeting Room (basement), Doshisha
Info:	Yukinobu Oda, 075-251-4156/4151

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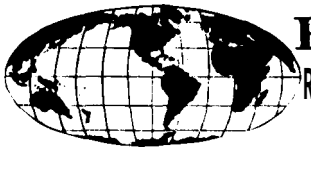

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