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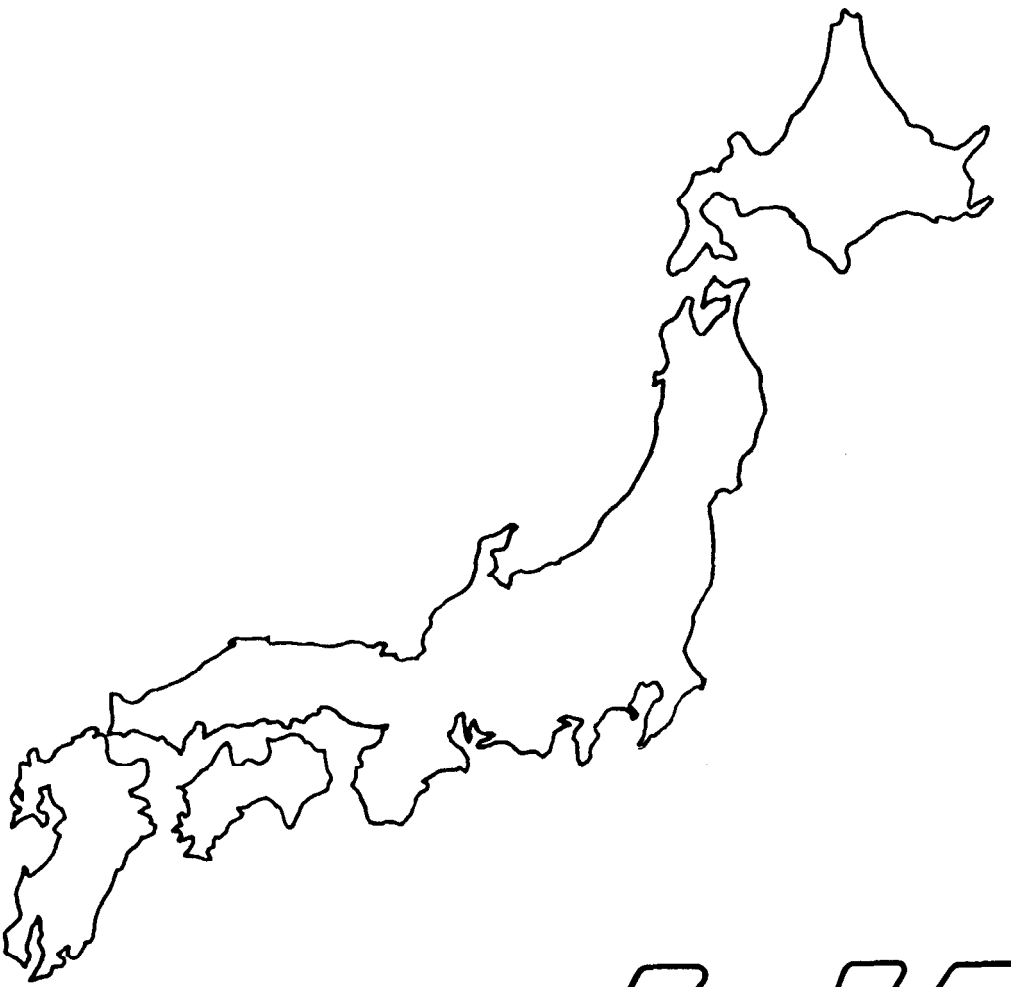
REVIEWS AND REPORTS OF LANGUAGE TEACHING IN JAPAN '79



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• REALISM • PERSONALITY • SPIRAL TECHNIQUE • READING AND LISTENING SKILLS •

WRITING SKILLS • MOTIVATION • INVOLVEMENT • COMMUNICATION

Using VTRs in the Classroom

Presented by Howard Gutow

Reviewed by Wilma Kresel

Mr. Gutow used short segments from commercial television programs and student productions to illustrate what a dynamic tool the video tape recorder can become for helping to teach a language. I only wish that as you read this summary you could "tune in" to watch the segments that were shown to us. The presentation was in two parts: making use of commercial television programs and making use of student-produced programs. It was suggested that for the formal language lesson it is better to use commercial television segments. They usually give a clearer message and the production is better than student or teacher-developed programs.

Some of the benefits of using commercial programming are: (1) the medium has a high level of "relating" power, that is, the ability to attract and interest students; (2) it can be easily replayed, catalogued, and stored; (3) it gives a cultural context in which to sample "real" language; (4) it gives the student a total experience with the language and helps integrate all the parts they have learned: The criteria for choosing appropriate VTR segments are: (1) use short selections; (2) choose selections that approximate "real world" language; (3) use selections that have a visual image strong and clear enough to communicate the message. Four ways of working with the programs were suggested:

(1) *The audio "on " for guided or active listening.* The students are presented with comprehension questions before or soon after the selection is played or given specific listening tasks. The following example of this is a lesson plan based around a television commercial for beer.

Special Purpose Cloze: past tense; "wh" questions

"Coors Beer"

"Adolf Coors (came) to *America* in 1868. He (didn't) *have* a dime. (Didn't: even *speak* the language. But he (did) know about brewing. So *he* (got) a job in a brewery. And after five years, he (decided) to brew *his* own beer and (came) *West* to do it. Well, *he* (stopped) right here in *Golden.* Because Colorado (had) the *Rocky* Mountain spring water he (needed) to brew the kind *of* beer he (had) in *mind.* Coors. It still tastes *the* way he (wanted) it."

"Wh" questions:

What is the commercial about?
Where did Adolf Coors go?
When did he arrive?
What did he know about?

(2) *Listening and viewing, followed by paraphrasing of the selection.* This way of working provides another means of checking understanding besides "question and answer."

(3) *Paraphrasing followed by reconstruction of the selection.* Using this technique, the students are divided into groups of three or four. After listening to the segment only a couple of times, the groups go to the chalkboard and discuss the segment. One student of each group records phrases or words on the chalkboard as the group recalls as much of the segment as pos-

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- ★ Writing
- ★ Contrastive Analysis

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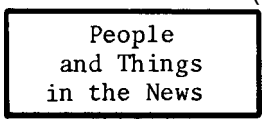
sible in a short amount of time. These notes will be used as reference when re-enacting the segment for the class. If students can't remember the gist of the segment after its being played two or three times, the segment is too difficult for the group at that period in their development. The paraphrasing technique is excellent for developing summary skills. The students must use what they heard and make meaning out of the sentences to be able to re-enact it. Stress and intonation are learned in context.

(4) *Without audio, the students produce a new sound track for the pictures.* This method can be used by teachers who have access only to Japanese programs. Mr. Gutow finds that when students must talk and keep up with the pictures, fluency is developed. After viewing the series of pictures students brainstorm for a theme before writing the script. The teacher can use the picture for oral work on such items as sequencing, past continuous, present progressive, etc. Selections can be used as the basis for a discussion or to focus on a particular aspect of the culture. If a video machine with overdubbing capability is not available to you, the sound can simply be put on another tape recorder and played with the television sound turned down. Mr. Gutow also has his students use checklists to help them focus and evaluate what they see and hear. The checklists can include items such as speech register, idioms, general behaviour of actors, patterns that seem different, stress and intonation patterns, rhythm, facial expressions, gestures, body movements, etc.

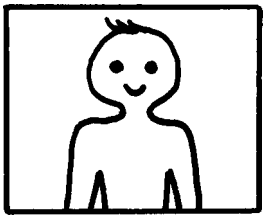
The rationale for using student made VTR productions was based on three assumptions: (1) since everyone has an individual learning style, the best instruction provides a number of ways to learn a skill; (2) language is socialized behaviour so the most efficient learning situation must provide a high density of personal communication; (3) learning is more efficient when self-directed. In VTR productions, the student uses language instead of studying about it. It is difficult to remain neutral to the instant feedback of one's own performance. The process involved in the group planning stage of a student VTR production is the most valuable for language learning. The fact that a product must be produced in a set time gives meaning, direction and a sense of urgency to the verbal exchanges within the group. The language is used rather thanpracticed and the students' focus is drawn away from correctness and focussed on communication.

The students work together, in English, to decide on subject, format, and team roles. The ideas take the form of a storyboard which details the scene, script, time limits, camera and audio cues. The teacher's role in the production is to introduce possible formats, explain the steps involved in planning and organizing a production, guide the brainstorming session and the group with the use of the storyboard. The following is a part from a storyboard segment:

FADE IN TO TITLE (C.U.)----------(FADE IN MUSIC)



TILT DOWN TO A C.U. OF TALENT'S FACE-----(FADE MUSIC UNDER. CUE TALENT)



TALENT: "Good evening. Welcome to 'People and Things in the News'. Our guest tonight is the famous French philosopher, Monsieur Trash Barrelle. I'm very happy to have you on the program, Monsieur Barrelle."

MONSIEUR BARRELLE: "The pleasure is all *mine,* mademoiselle.

TALENT "Monsieur Barelle, what is your philosophy of life in the 20th century?"

Student productions can be either impromptu or planned. They can produce something in an impromptu manner or they can write a script and follow the storyboard technique. The types of programs that have been produced using the storyboard are documentaries, commercials, news programs, and speeches. Impromptu student productions (role plays, interviews, impromptu speeches) can help students to learn "to think on their feet" and develop greater fluency.

The numerous well-selected video segments from the commercial programs and the examples from student VTR productions made this a delightful two hour session for the participants of the conference. Could it interest your students too?

For Our Mutual Understanding

Presented by Reiko Naotsuka

The aim of this presentation was to make English teachers aware of major, and often unconscious, problem areas in communication between Japanese and non-Japanese. The following problem areas were discovered during a survey of intercultural attitudes:

I. Polite Suppression of Personal Opinion

A. An elderly man made an *"aisatsu"* speech when asked for constructive criticism of a seminar:

"Please forgive my poor English. As I think I am the eldest of all the participants, I would like to say a few words for them. We very much appreciated the seminar, and we have nothing to say but thank you for your labor. As you know, we teachers of English rarely have a chance to hear living English spoken by native speakers. It goes without saying that this seminar will bring us remarkable progress in teaching English in the classroom. Thank you again and again for your kind teaching. "

1. Foreigners ' Unfavorable Reactions ;
   Not specific enough or direct, no constructive criticism, impolite, insincere (too stiff, impersonal, excessive flattery and humility), presumptuous.

2. Foreigners ' Assumptions :
   a) Not being specific is "insincere" (treating people as interchangeable objects).
   b) Not giving "direct constructive criticism" when asked for it is impolite.
   c) "Excessive flattery" is 'humiliating" because it makes the recipient feel like a fool.
   d) Speaking for others without their permission is rude.

3. Japanese Assumptions :
   a) A lecturer's request for comments and suggestions in public is not taken literally, but understood as imply an expected polite formality. If he really wants to sort out the participants ' comments, he usually distributes a questionnaire so that each person can make individual constructive criticism, or he meets privately and informally with individual group members to ask them what they really thought.

b) On a formal occasion like this, the eldest is expected to make an "aisatsu" speech of general, favorable comments on behalf of all the participants,

c) A Japanese gives more weight to a person's attitude with regard to personal relations, i.e. his friendly intent to please and his reluctance to hurt, than to the actual words that he uses or to any constructive criticisms that he may have.

d) A Japanese is expected to use self-deprecatory expressions, and it is up to the other person to politely deny the deprecat ion.

B. "May I open the window?". .... (silence)

An English lecturer, who had been teaching at a Japanese university for a few months, felt that it was very warm and humid in the classroom. He excused himself to the students for taking off his coat and asked one of the students sitting at the front desk if he might open the window. The lecturer expected the immediate response of "yes". To his surprise, however, the student kept silent. He wondered if she had not understood his question, and asked it again. But the result was the same. He gave up and finished the lesson with all the windows closed.

A few days later, the lecturer told this experience to his Japanese colleague, who then talked with the student and found out why she had not given the expected answer to her teacher's question. "Although I understood perfectly what our teacher had said and wanted the window to be opened, I was unable to say 'yes', because I was not a representative of our class ."

The Japanese student did not feel that "May I open the window?" was a question to her personally, but that, because the request was made publicly, she was supposed to give him a general opinion based on group consensus.

1. Foreigners ' Reactions :
   a) Japanese have no personal, opinions.
   b) Japanese are reluctant to take personal responsibility.
   c) Japanese use a spokesman.
   d) The Japanese way is time-consuming.

2. Japanese Assumptions :
   a) To hold an opinion is one thing, while to express it is quite another. And how the opinion is presented is more important than what one 's opinion is.
   b) To be outspoken in a group situation is usually taken as forward' and selfish . One should not take responsibility that is not offered one by the group. It is important to be accepted emotionally rather than intellectually by other group members.
   c) Since being forward is frowned on, a group spokesman is needed to announce the group consensus.
   d) In making a decision, Japanese usually like to involve everyone concerned by asking each one for his support in order to arrive at 100% agreement. This takes time. But once decided on, plans are implemented very rapidly, since everyone has agreed to cooperate.

II. Indirect Complaint

A. A woman complimented a mother on her daughter's talent in playing the piano, intending to imply a complaint about the noise caused by the playing:

Mrs. A: Your daughter has started taking piano lessons, hasn't she? I envy you, because you can be proud of her talent. You must be looking forward to her future as a pianist. I'm really impressed by her enthusiasm --every day, she practices so hard, for hours and hours, until late at night.

Mrs. B: Oh, no, not at all. She is just a beginner. We don't know about her future yet. We hadn 't realized that you could hear her playing. I'm so sorry that you have been disturbed by her noise.

1. Foreigners' Reactions:
Over half of the respondents (56%, 87/154) would not even have realized that a complaint was being made.
"Sarcastic, insulting, hypocritical, insincere flattery."

2. Foreigners' Assumptions:
a) "Polite" and "'direct" are not opposite.
b) "Indirect" is not always "polite".
c) "Tact" means telling the truth gently, but still telling the truth, i.e. "Her playing bothers me".
d) If it is exaggeratedly untruthful, "tact" becomes 'hypocrisy".

3. Japanese Assumptions:
a) "Polite" and "indirect" are the same.
b) "Direct" is impolite, because to spell out the message is rude and insulting, implying that the other person is not sensitive enough to get the message unless it is explained in very simple, elementary terms as if to a small child.
c) A Japanese normally looks behind the exaggerated polite words to discover the real message in what was politely left unsaid.
d) Tact is closely connected to suggestivity, indefiniteness, hinting.
e) The attitude behind the tact (desire to please) is more important than the actual words used; Thus, even exaggeratedly untrue statements are considered "tactful" rather than "insincere" or "sarcastic".

III. Questions and Answers

1. *How do you encourage your students to express their personal opinions in Japanese lamguage class when you teach them a piece of literature?*

Even in a Japanese language class, it is not easy to elicit the students' personal opinions in class, because they are expected, and conditioned, in every aspect of life not to express themselves too openly. Therefore, the teacher usually spends most of the time talking about the interpretation and appreciation of the work and assigns them to write their own opinions at home.

2. *It's extremely difficult for foreigners to tell compliments from complaints. I myself thought what Mrs. A had said was a compliment. How would it be possible to tell one from the other?*

In the example of "piano lessons", when Mrs. A said, "I'm really impressed by her enthusiasm -- every day, she practices so hard, for hours and hours until late at night", a Japanese would instantly realize what she had meant.

3. *Does the intonation of that sentence differ from the rest of the sentences?*

Not really, although a tone of voice is one of the important clues to solve the problem. But if Mrs. A did change her tone of voice too apparently, so that even a child would not help but realize Mrs. A's intention, Mrs. A would be thought to be insulting Mrs. B by treating her as a child. Among adult Japanese, the speaker is expected not to spell everything out clearly, but to leave plenty of room for the listener to judge for himself the speaker's real intention from what had previously been said. This must be very difficult for foreigners who are used to direct and explicit communication patterns.

4. *Do you think it very important to teach culture first?*

Language and culture are interwoven and inseparable. I think it is important to teach and learn the culture along with the language. Japanese teachers of English did study and are still studying English and American -culture in relation to the English language. But now that English is widely used as a means of international communication, the English language used by Japanese people cannot help but reflect Japanese cultural attitudes to a large extent. I hope you foreign teachers of English will be well aware of these attitudes and underlying cultural assumptions in order to cope with the problems you are facing with your Japanese students.

English Education in Japan

Presented by Kenji Kitao

Reviewed by Matean Everson

Presenter's Abstract. Many native speakers of English wonder why many Japanese people cannot speak English even though they have studied it for several years. Is there anything wrong with English education in Japanese schools? This presentation will outline English education in Japanese junior and senior high schools and colleges and is primarily directed at foreign teachers who have recently come to Japan. I will explain the Japanese education system, the English curriculum, with the guidelines set by the Ministry of Education, texts, tests, and teacher training. I will analyze problems in English education, give background information on Japanese students, and try to suggest what foreign teachers can do for them.

Presentation. Until 1808, when a British ship flying a Dutch flag entered the port of Nagasaki, there was no English language instruction in Japan. Due to this incident, the Shogunate assigned several people to study English in order to communicate with these new intruders. When Perry anchored at Edo (Tokyo) in 1853, he posed a great threat to Japan. The Shogunate again selected a limited the number of people who were trained in English, and a dictionary was compi In the Meiji Period (about 100 years ago), higher education emphasized foreign languages, but students were taught reading rather than speaking, and all instruction was by the grammar-translation method. In the Taisho Period (about 70

years ago) phonology and pronunciation gained greater emphasis and Palmer introduced the oral method. At the beginning of the Showa Period (about 55 years ago), English instruction was de-emphasized as Japan's international relations worsened and it was finally stopped in girls' high schools and in vocational programs during the war years.

After WWII, the Occupation set up the current educational system, six years of elementary school, three years of junior high school, three years of high school, and four years of college. Elementary and junior high school are compulsory and free. Elementary school begins at age six; foreign languages are offered in junior and senior high school. Although English is not compulsory, 99.75% of all junior high school students study English (in part because there is no effective elective system). Students start English in the seventh grade and study three or sometimes four hours per week, thirty-five weeks per year. This actually works out to about 100 hours per year when various holidays are taken into account.

Senior high school English courses are divided into three levels -- Basic English for those who have never studied English, English A for vocational students and students who are not planning to go to college, and English B for Liberal Arts, college-bound students. English is studied 5-6 hours per week, but grammar-translation is emphasized, and students are introduced to grammar terminology. English conversation is studied by 1.6% of the students, and six different texts are available, but the course is elective and not offered at many schools, Furthermore, there is not much co-ordination between junior and senior high schools, and English at the high school level is too difficult for junior high school graduates. The college entrance exams are very difficult, and while students are taught 4,000 words, they actually need 6-7,000 for the exam.

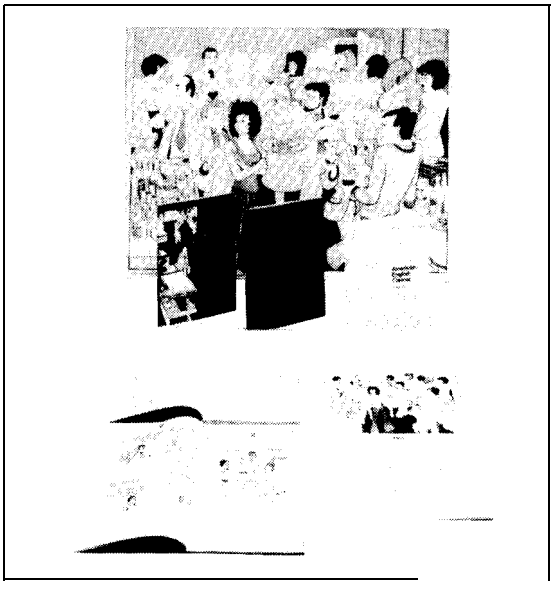
The Ministry of Education sets educational policy and controls almost every facet of English teaching. It determines grammar and vocabulary to be used in texts at all levels of junior and senior high school and only those texts which it approves may be used in the classroom. There are five junior high texts in Japan now, and the New Prince series is used in 43.2% of all junior high schools. However, all these texts are similar, because they must follow the Ministry of Education's vocabulary and grammar restrictions. The texts are free to the students, and tapes are used in the class. However, the content is dull and low on cultural information. Their emphasis is on translation and grammar, and the tests are not oral/aural but written exercises in translation, The foreign language program is now being revised by the Ministry of Education but reforms are not clear yet.

A first or second class certificate is needed in order to teach English. An A.A. is needed for a second class junior high school certificate, a B.A. for a first class junior high school or second class senior high school certificate, and an M.A. for a first class senior high school certificate. In addition, there are required courses in English (e.g. , Educational Psychology) . Getting a certificate is relatively easy, but getting a job is very difficult. For example, at Doshisha 250-300 students get certificates but only 15% get full-time jobs teaching English. Proficiency is not required in order to receive certificates, only course credits. To be hired as an English teacher, one needs to pass first an examination of general education and second an examination of English. Applicants who have studied overseas and women have less chance of passing the examination.

A good reference book which includes grammar and vocabulary outlines mentioned above in the *Course of Study for Lower Secondary Schools in Japan*, put out by the Educational and Cultural Exchange Division, UNESCO and International

LTS
LINGUAPHONE
TEACHING
SYSTEM

American English Course



The Linguaphone Teaching System

The Linguaphone Teaching System is designed to encourage the development of communication ability in the target language, in a classroom situation, where the learners' communication strategies develop under the guidance and control of the teacher.

The syllabus includes a carefully selected progression of functional language items and extracts, which help to activate the learners' communication strategies through the integration of language items into imaginatively chosen, authentic contexts.

However LTS is not just a functional or communicative course. The LTS materials have been developed by combining the best features of accepted methodologies, making the course eclectic in the best sense of the word. We have endeavored to incorporate into these materials the effectiveness of the Direct Method, and the most useful pattern presentations of the Audio-Lingual Method with the strong pictorial support of the Audio-Visual Method.

Features

a) Wallcharts — 8 large, 97.6 x 71cm illustrations for use by the teacher in establishing learning and practice situations.

b) Tapes — Tape practice should occupy about half the lesson time. The recorded practices include not only the usual closed drill exercises with only one correct response, but also practices where the student must supply an 'individual' reply, which only he can give. These replies are evaluated by the teacher who can comment or not as he wishes, as the tape practice progresses. This stage, where the student first begins to express himself, is in fact, one of the most important in learning a language.

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

d) Each Unit consists of Review, Structure, Dialogue and Oral expression sessions.

Structure — In these sessions, students are encouraged to look at the illustrations in their texts or wallchart guides while listening to the listening, question and answer, choral, and dictation practices recorded on the tapes.

Dialogue — The dialogues are presented for general comprehension, choral speaking practice, detailed comprehension, and role playing.

Oral expression — This is where expressions learned in the structure and dialogue sessions are applied to new, realistic situations, using wallcharts, props, and role play.

e) Tests – There are tests for checking progress half way through and at the end of the course.

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Affairs Department, Science and International Affairs Bureau, Ministry of Education, Science and Culture, Government of Japan, 1976. This book can be obtained at bookstores which carry government publications.

Conclusion. Mr. Kitao gave an informative and well-documented presentation. Unfortunately, he did not get to "analyze problems in English education, give background on Japanese students, and try to suggest what foreign teachers can do for them." He is hardly at fault, however. He had so much competition from certain participants' that one might wonder who was supposed to be giving the presentation! To his credit, Mr. Kitao handled the situation politely and firmly (but to little avail). I only wish that some "old hands" would keep "hands off" presentations "primarily directed at foreign teachers who have *recently* come to Japan."

Team Teaching

Presented by Barry Costa

and Tomoko Yamazaki

We are English teachers at Showa Women's University Junior and Senior High School, which is a private girls' high school in Tokyo. We are using this team teaching program to motivate the students to learn to use English in their school environment. This program is basically for first and second year students in junior high. For the first year students, it is their introduction into the study of English. At this point our first year students see English and English speakers as very foreign. For those students to get into high school they must, of course, pass the "grammar-oriented" entrance exams. Also, in their third year of high school, they must take college entrance exams.

This particular team teaching scheme utilizes two teachers, teaching simultaneously in the same room. Each team is made up of one Japanese English teacher and one native English speaker.

Our main purpose for team teaching is to make the students master the basic sounds of English at their early stages of learning; to make them notice that language learning is not only memorizing, but also being able to use English in their daily lives.

We would like to tell you what we are doing to help motivate our girls in learning the four basic skills of English -- listening, speaking, reading, and writing.

Our girls have two types of English classes. One is their regular English Grammar text-book class, taught by a Japanese English teacher. And the other one is ours. So we try to coordinate our class with the textbook class, which isn't always easy.

Since we believe that learning a language should be a natural process, we introduce and encourage listening practice exercises, total physical response and oral comprehension to the students. This is done before our girls are fully introduced to their grammar texts and readers.

Here are a few of our class activities that have so far been the most interesting for the girls.

First year students, second week -- a modified total physical response exercise is presented to teach classroom English. For this exercise one teacher gives the command and the other teacher responds. We use only the

very basic commands such as: stand up, open the door, clap your hands, etc. This exercise is repeated three or four times before the class actively participates.

The main part of our presentation was a slide and tape demonstration. This type of presentation is to show the students how English can be used throughout the whole day and not only in the English class. The presentation is based on an American lady visiting our school. She is given a tour of the school. The story is divided into 5 parts. It takes 3 - 4 hours to present each part. Handouts accompany each part and include dialog, new vocabulary and grammar exercises.

This presentation was put together by the teachers and is not professionally done, yet it has served its purpose.

Another part of our presentation was showing some work done by the second year students. We showed the students doing interviews. Here the students see the need to ask questions in order to obtain information. We used the VTR to show this point. Also on VTR was the second year students' reading lab, where the students and a teacher meet for intensive study on rhythm, intonation, word/sentence stress, and pronunciation.

The results so far

1. We are teaching as a team.
Through questionnaires we found that the students are glad to have a native English speaker in the class because they can listen to native English sounds and they can learn about American culture. They are also pleased to be able to get acquainted with non-Japanese and become friends with them. By also having a Japanese teacher, they felt it easier to communicate with an English speaking teacher. They also tried hard to communicate with them and felt a need to study English harder.

2. Using the slides about our school in the class.
To most students, audio-visual materials are interesting. Also, since the theme of the slides is from their daily life at school, they could use some phrases from the slides immediately outside the class.

3. We are also teaching many songs and games.
They like physical activities more than explanations of the words and grammar. By teaching songs and games, they could learn not about language but_ *how to use* English.

4. Pronunciation is taught intensively in each class.
So far this year, we have taught the sounds: /θ/, /f/, /v/, /i/, /æ/. For most older students, those older than 15, it seems rather difficult to practice English sounds. Our students, since they are 12 or 13, haven't learned to be afraid to make mistakes in pronunciation. That makes the students more comfortable in learning the sounds.

These are our results so far. We know that the program is far from being perfect, but we hope for continuous improvement.

Say, Tell, Talk, Speak

Presented by Kazuo Watanabe

This paper deals with four English semi-synonymous verbs from both the syntactic and semantic viewpoints. A detailed comparison between English and Japanese, though useful, will not be made here. Language teaching has not been' referred to, either.

A desire to study the difference between such common verbs as say, tell, *talk* and *speak* may come as a surprise for most native speakers of English, who have internalized the underlying rules. But it is a different story for us, who are students of English as a foreign language. We seem to be faced with great difficulty especially when we are engaged in productive activities: speaking or writing.

A brief look at some examples of how one Japanese verb, iu, can express the four English verbs will clearly illustrate the complexity of the problem. The problem is of course further complicated by the fact that there are some other Japanese verbs which are closely related to the verb i*u; hanasu, kataru, noberu, shaberu, tsugeru,* etc.

Kimi ni *ii*tai koto ga aru
I have something to *tell* you. / I have something to *say* to you.
Kare no kodomo wa mada mono ga *ie*nai
His child hasn't learned to *speak (talk)* yet.

The thing that complicates the matter even more is that these troublesome verbs are so basic that they are usually all introduced at almost the same time without sufficient explanation to Japanese seventh graders, who are just starting to learn English. The following is from the textbook, *Total English:*

You speak English. / Can you *tell* the time in English, pupils?
Kimiko, please *say* the alphabet. / I want to *talk* to you about plants.

In order to grasp how senior high school students can handle these verbs, the following two simple questions were asked in Japanese of fifty-one of the best students in the senior class at Abeno YMCA. The following are the results:

a. Alufabetto o *ii*nasai
Say the alphabet. (16) / Tell (19) / Speak (12)
b. Jikan (Jikoku) o eigo de *ie*masuka
Can you *tell* the time in English? (20) / Say (12) / Speak (15)

On the whole we may say that even the top-senior high school students cannot use such basic English verbs as these properly.

Syntactic Differences

Let's consider the syntactic constraints of each verb by observing how these verbs function with other structural elements such as IO, That Clause, DO, DQ, TO-Infinitive, and PP.

1. IO (Indirect Object) --- *tell* (NB., to + IO, excluded)
--- Only *tell can* occur with IO.

2. That Clause --- *tell* + IO / *say* / *? say* + to IO
--- The common uses are: tell + IO + That-type phrase and say + That...

3. DQ (Direct Quotation) --- *say* / ? *tell* + IO
--- Perhaps *say* + DQ is more common than *tell* + IO + DQ.

4. DO (Direct Object) --- *say* / *tell* + IO / *? talk* / *? speak*
--- *Say* and *tell* + IO require DO, while *talk* and *speak* need DO only when they form idiomatic phrases, such as *talk* shop (nonsense) or *speak* English (the truth).

5. To-Infinitive --- *tell* + IO / *? say*
--- *Tell* + IO + To-Infinitive is the standard form to express a command or order, but sometimes, at least in America, *say* + To-Infinitive is also used.

6. PP (Prepositional Phrase) --- *talk* to (with) sb . about (? of) sg. ; *speak* to (with) sb. about (of) sg. ; *tell* IO about (of) sb.; *say* to sb.

Some Observations

1. Both *say* and *tell* are accompanied by That, DQ, DO, or the Infinitive, which means that they both have the function of conveying information.
2. *Tell* needs IO, which means that its primary function is to convey information to someone.
3. *Speak* and *talk* do not require That, DQ, or the Infinitive and seldom need the DO except in some idiomatic phrases. They often occur with PP or independently. This shows that they are not primarily concerned with conveying information, but rather with speech acts or verbal activities.
4. DQ seems to go well with *say* but not necessarily with *tell*. *Say* means a direct reproduction of what someone says, while *tell* may be associated with indirectness.

Syntactic and Semantic Differences between say *and* tell

From what we have seen so far, we can safely say that the four verbs are divided syntactically into two groups: *say/tell* and *talk/speak.* We naturally assume that there should exist some difference in meaning between the pair in each group. *Say/tell* group shall be dealt with first.

1. I said kneel down.
2. Teacher said, "Study hard. "

   The basic meaning of *say* is to repeat set phrases or what one has heard or said. *Say* and *tell* are, however, quite often interchangeable.
3. He said good-bye. / He told me good-bye.

4. "Four. Four dollars. I said four." / " - -- --- I told you four."
   The only difference here is that *tell* needs IO. When IO is implied or understood from the context, say may be preferred. Sometimes there seems to be a slight semantic difference between sentences with *say* and *tell* + IO.

5. I have something to say to you. / I have something to tell you.

6. Why did he say that? / Why did he tell you that?
   The sentences with *tell* suggest the subject's involvement with IO and complete the one sided flow of information from the subject to IO. In the following only *tell* is allowed.

7. He can't tell the difference,

8. She can tell fortunes.

9. The baby can tell the time.
   These show that one of the unique meanings of *tell* is to distinguish, predict or understand. This is somewhat related to the ordinary meaning of *tell,* which is to relate what one has said, heard or seen, to somebody by means of summary.

10. I'll tell you what I say.

11. He said a word. / *He told a word.

12. *He said a story. / He told a story.
    This means that *say* is more concerned with words by which information is conveyed, whereas the major function of *tell* is to convey information itself to somebody. This brings us to another important point which distinguishes *say* from *tell.*

13. He said (to me), "I love her. " / ?He told me, "I love her."

14. The teacher said, "Study hard."
    The teacher told-us to study.
    The teacher said to study.
    Say seems to go well with DQ, while on the other hand tell appears to be fit for Indirect Narration.

Semantic distinctions between talk *and* speak

1. His child hasn't learned to *speak* (*talk*) yet.

2. I don't know what he said, but I do know that he was *speak*ing rashly, probably on account of what has happened.
   Speak and *talk* indicate speech acts or verbal activity.

3. When they were finished *speak*ing, he put the pipe down and said, almost gravely, "I want to be fair about this."
   Speak means one way communication.

4. John *spoke to* them, but without force, quietly, "I don't see what the hell else we can do. No insurance. No overtime. No pay rises."

5. Is he *speak*ing for you? --- Authority

6. The church hall was packed with men standing around in groups, *talking.*
   --- friendly, casual two way communication.
   It is hard to generalize, but it seems that *speak* sounds more formal, cohesive, detached, and authoritative, and denotes one-way communication, while *talk* implies more casual, friendly, two-way communication.

Index Card Activities

Presented by Howard Gutow

Reviewed by James Duke

In this stimulating presentation, Mr. Gutow introduced his audience to an activity which is both student-centred and controlled, with the added advantage of diminishing the 'boredom factor' inherent when we practice the 'nuts and bolts' of the language with our students. Mr. Gutow suggested that Index Card Activities are, in essence, discrimination exercises within a prescribed set of limits. The students are asked to either sort out cards, match them up, put them into categories or unscramble them. The language generated while the activities are taking place is not, of course, limited to the theme of the activity itself but may range far beyond it - the students often get so involved in the exercise that heated discussions, in English, may take place.

The class is split into small groups of 4 - 6 people per group. Each group has a set of index cards which they must re-form into groups. Within this simple framework the possibilities are almost endless. Mr. Gutow demonstrated some of them and suggested others.

Vowel sounds (6 groups of cards, 6 cards to each group) : Six basic vowel sounds (in this case taken from Fidel charts) such as /au/ as in 'soul'; /i:/ as in 'beat'; /ʊ/ as in 'put'; /ʌ/ as in 'but'; /ɒ/ as in 'pond'; /aʊ/ as in 'cow'; /æ/ as in 'bat'; are used. One-syllable words with these sounds are collected onto cards (one word per card). Students first have to decide what the six different sounds are; then collate the cards into the six groups. Teacher monitors the groups, only intervening when absolutely necessary.

Consonant sounds (as above, with consonants): We sorted out verbs that take /iz/ /s/ or /z/ in the third person singular present simple tense. A very useful exercise, since the students are in effect revising both their knowledge of the verbs and the form at the same time as practicing 'pronunciation'.

Prepositions: Something that lends itself particularly well to this kind of activity. We practiced in/on/at with words that usually follow these [as prepositions of time and place) 'at home' 'on time', 'in front', etc. matching the words to the prepositions. Students could be asked to 'add on' to the exercise by making sentences using the cards after they've (correctly) sorted them

Two-word verbs (phrasal and non-phrasal): Finite forms of the verb in one group (i.e. 'keep' j , partidles in another ('up'), definitions in a third (' = to maintain'). Each group of cards in a different colour. Colour differentiation between phrasal and non-phrasal finite forms as well. Students first match finite verb to particle, then verb to meaning.

Gerunds/infinitives: Distinguishing between verbs that take either a gerund or infinitive. An activity that needs a lot of work but when developed could put paid to the 'play bowling/go to ski' error field.

Matched Pairs: As the name suggests, this index card activity centres round the matching up of pairs of cards. Fields they could cover are:

i) synonyms / antonyms
ii) same vowel sounds
iii) same beginning / ending sounds
iv) idioms
v) countries / languages
vi) lexical fields (jacket-to-pants; house-to-garden, etc.)
vii) clock time

Categories: Putting words into categories. Split the class into 2 teams. Team No. 1 picks a card from the pack of 'category' cards. The card may contain 5 - 6 items under the general heading of 'Things that are round'. The team has to describe the object without saying what it is. Team No. 2 has to guess what the object is. The thrill is in the process, not the competition.

Examples
Things that are round / square / long & narrow / etc.
Things that are (size)
Things that are found in a (place)
Things that are (adjective)
Things that a (profession) needs / uses

Scrambled sentences (structure/word order practice): Split a sentence into individual words. Put each word on a card. Jumble the cards up. The students re-form the sentence.

Equivalents and Alternatives: useful practice for the modal verbs. Select a sentence, e.g. "John *must go* to work today. Make sentences with all the modal verbs and idiomatic expressions connected with obligation and necessity. Write one sentence on each card. Students have to sort them into groups of equivalent meaning, or degree of necessity, or internal/external obligation.

Conclusion? A fine activity, easy to prepare, easy to use, stimulating for both student and teacher, offering students a chance to show what they've got (but never thought they had), and teachers a chance to escape from their guru personas while the students are actively producing language by themselves in a controlled, but free, context.

From Situation to Production

Presented by Thomas Wright

What is behind this title is a way of looking at the world, first of all, in the most concrete way possible. In terms of language training, it means helping students to pay more attention to the situation which is going on around them rather than try to analyze only the verbal aspect of a situation in which they find themselves.

What I do is "tell" a story using a box of rods plus any gestures or sounds which might be helpful to the student in catching what is going on. I said ' tell', but actually the rods and my gestures tell the story. After I finish, I perform the story once more, only this time I stop along the way and ask questions about what is happening or what has happened. Since the students will already know what is happening, they are not as likely to be intimidated by English at normal speed, spoken in a normal manner.

The main point of this method is to get the student away from thinking he or she must answer in some fixed manner. When I hear the student's response, if it is understandable I will usually go on to the next question. If there is a minor mistake I will correct it, and if there is a major mistake or no response at all I will go on to other students until a fairly good response is elicited. At that time, I will offer a response that I, as a native speaker, might use to describe a situation.

In other words, this method of teaching a language moves constantly from the familiar to the unfamiliar, from the concrete toward the abstract, and not the other way around. That is, I don't try to get the student to memorize some fixed English expression and let him swim trying to figure out some way it might be used.

I've used this method with businessmen, college students, and also junior high school students who already have some knowledge of English. In most of my classes I use this method for about twenty minutes during each class session. After I demonstrate once or twice, I then have one student each week come up and give his or her own demonstration, at which time I sit with the students trying-to figure out what the "real" situation is -- just as they do.

Depending upon the time available and the students' interest in the story I may have the student perform his demonstration two or three times -- the first time asking questions in the present tense and the second and third times asking questions in the past tense or prior to the action to elicit the future tense.

For the sake of this report I have written out briefly the sequence of events of the story I presented at the JALT Conference; however, usually I write down nothing more than a few key words on the board. The reason for this is that occasionally two or three students might see the "real" situation that is being performed in front of them in an entirely different way. This too, needless to say, provides for an interesting and lively class.

Story: The Zookeeper and the Monkeys
Words on the blackboard
curious
lock

Scene:
Rods representing zoo, cage, two monkeys, zookeeper, and rooster

1. zookeeper walks over to cage
2. lock doesn't work
3. goes away, brings back some wire
4. ties wire around bars of cage to lock door
5. goes away, goes home to bed
6. monkeys curious
7. open door, run around all night
8. rooster crows
9. zookeeper wakes up
10. monkeys return to cage, fall asleep
11. zookeeper comes, surprised to find door open and monkeys still in cage
12. goes away and returns with new lock, locks door.

Obviously, the only limitation to the types of demonstrations which can be performed depends upon the creativity of the student or teacher performing the demonstration.

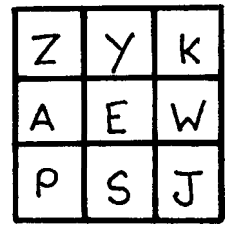
Playtime

Presented by Sister Regis Wright

It was stressed in the beginning that there are two main reasons why games are important when teaching children English. They are: 1) It is necessary that early work is not forgotten; however, repetition must be interesting so that the children do not think of English as just another school subject but come to their lessons eagerly; 2) Children love to win and even the most reluctant learner will make an effort, if it means being a winner.

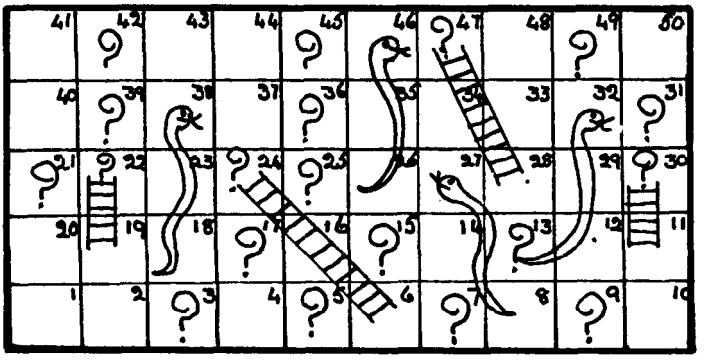
One of the main things needed to play games are cards. For example, ABC's, numbers and pictures that tie in with the book being used. It is now much easier to buy picture cards but if you should make your own, make them all the same size, then they can be interchanged. It is also a good thing to colour them. The pictures can be duplicated and stuck on to cardboard, and numbers and ABC's can be written directly on them.

One of the most useful games is Bingo. Each player needs about 20 cards, and each set must be the same. Shuffle the cards well, then arrange nine cards as illustrated. Do not allow the children to choose the cards, but put down the nine top cards. The leader also has a set and calls out a card at a time. If a player has that card, it is turned over. Go on in the same way until one player has three cards in a straight line (horizontally, vertically or diagonally) turned over, at which point they call out "Bingo". The winner then becomes the leader and calls out the cards. The players can change the arrangement of their cards for each new game.



Words can be used when the children begin to read. Normally, such words will come from the unit being studied, but new words may be introduced as well. Give the students about 10 minutes to write down the English words they know in a category, e. g. animals, fruit, vegetables, clothing, occupations, sports, etc. At the end of the time have one student write on the blackboard all the words they have that begin with "A", then ask if anyone has any others. Do the same for the rest of the alphabet. This list can be used the next week to play Bingo. For more advanced students lists of idioms can be made.

The next game is *Snakes and Ladders* (in America, *Chutes and Ladders).* For kindergarten and 1st grade, make a board of 50 squares, each about 6cm (a large cardboad box from a T.V. or refrigerator that can be got from a local electric shop makes very good, strong boards). For other classes, make 100 squares. Number the squares l-50 or l-100, then draw on the small board 4 snakes and 4 ladders, on the large board 6 of each. Then draw on the small board about 20 question marks, on the large one about 40. Then, in a small box, put various number, picture or ABC cards. For high school or adult students, questions can be used. You need a board for each 4 to 6 players, a coloured counter for each player and a dice for each board. The first player throws the dice and goes to that number and so on, each in turn. A player finishing at the foot of the ladder goes to the top of it, a player finishing on the head of a snake goes down to the tail. A player finishing on a question mark takes a card from the box and says what it is. In the case of adults, they answer the question. If the answer is correct, they put the card at the bottom of the pile. If the answer is wrong, they miss a turn.



What's in the Box? is a very simple game, but it helps the younger children with questions and answers in a real situation. You need: (a) a small box with a lid that is large enough to hold the picture or plastic object that you are going to use; and (b) a cloth and about 10 pictures or small plastic objects, fruit, cars, animals, etc. Show the things you are going to use, name them and have the children say the names several times. Put them on the table or desk and cover them with the cloth. Put one of the objects or cards secretly into the box, put on the lid and ask "What's in the box?" The children then ask, one at a time, "Is it a ...?" Answer, "Yes, it **is.**" or "No, it **isn't.**" The one who guesses then takes the leader's place. Two objects or pictures can be used, then the question can be; "Are they ...?"

Hyakuninishu, a Japanese game, can be bought under the name of "Listen and Win". There are 2 sets and one can be used for children as young as five. They are both very good. There are now also several other sets by other publishers in the bookshops. But this game can also be played with any cards that you have. It is very popular with children and can be played with both pictures and word cards.

Doshisha's Test of Listening Comp

Presented by Haruji Nakamura, Tae Okada and Yoshitada Uda

Doshisha University has been offering courses for listening comprehension using the LL since 1962. At least four different kinds of textbooks have been devised by the faculty during the last seven years. In 1977, the three of us were selected from among the instructors of the so-called "audio" course to develop a new text for listening comprehension. The text was to be uniform and used exclusively in the audio course which is offered as one of the options

in English E. The text was also to be used by as many as 500 or more students. The editors began their work with a budget of 180,000 yen and with the help of our dedicated audio-technician, Mr. Yojiro Maki.

The first step taken by the editors was to overhaul and scrutinize previous courses taught. Through our teaching experience of the audio course over a three-year period, we discovered the following:

a) concerning students
   1) The linguistic experience of the students was limited.
   2) Incentive and motivation were extremely low.
b) concerning textbooks
   1) The previously used texts consisted of short stories and anecdotes. There were few topics which attracted the students' attention.
   2) All lessons were read by native speakers with correct pronunciation, at a moderate speed and with natural intonation but such lessons were simply "read."
c) concerning problems of classroom teaching
   1) In the previous texts, classroom operation was heavily dependent upon the teacher's personal teaching plan.
   2) Many students were doubtful as to whether there was any. true improvement in their listening comprehension ability. However, some of the students did very well in exams. In checking the reason, the editors discovered that the students often simply memorized the main text.

How were those problems to be solved? The editors concluded that live lectures might hopefully be the form that would solve some of the problems. The topic of the lectures would be those problems which the English speaking countries were facing. We invited lecturers to our university, and they spoke in front of an audience composed of faculty members and students. We requested each lecturer to speak on problems of his particular country. The topic should be a current one as well as one which continues to be a problem of that country so that the interest of the students would thus be aroused. The editors selected four lectures from among those originally delivered, and edited them into appropriate lengths ranging from nine to fifteen minutes. Each lecture is designed to be used in five to six weeks. The four lectures are :

"The English Education System in England" John Hamilton, former Lecturer of English, Doshisha University
"The Women's Rights Movement in the United States" Louise Crane, the Director of American Center, Kyoto
"A Scotsman on Scotland" Ian Gow, former visiting scholar to Doshisha University
"Bilingualism in Canada" Anthony Burger, First Secretary, Embassy of Canada, Tokyo

The editors added an introductory 3-minute talk entitled "Why Study English?" taped by Professor Philip Williams of Doshisha University. The introductory lecture is to be presented in the first week of instruction and all the classroom procedures that the students are requested to follow in the classroom are introduced in it.

Recording live lectures involves the complicated problems that natural speech contains, such as the fact that the speed of a speech varies according to the speaker which is very difficult to grasp and follow for inexperienced non-native speakers. There are pauses, hesitations, redundancies and even ungrammatical expressions in the course of the speech. The editors devised various aids to help the students overcome the problems so that they understand

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the text as it is spoken and improve their listening comprehension ability. Such aids are:

1) a summary of each lecture--the students are required to read the summary of the lecture prior to classroom presentation. Important phrases and vocabulary are included in the summary. By thus preparing themselves through the summary, the students are less tense when they listen to the main lecture in the classroom.
2) vocabulary and word list--by just looking at the important words which occur in the main lecture, the students, while simultaneously listening to the tape,can fill in those gaps they might miss in listening to the tape.
3) "cumulative drills"--this was devised to extend the students' memory span. "Cumulative drills" are long sentences from the lecture selected by the editors and broken down into shorter sentences which progressively become longer until the length of the original sentence is reached.
4) pronunciation guide--on tape one of the editors explains the characteristics of "English as it sounds".
5) list of recurring grammatical structures and idiomatic expressions--these are the sections to help the students understand important grammatical features appearing in the lecture.
6) visual aids--slides directly related to the content of the tapes were prepared. Films or video tapes related to the subject are also shown in order to deepen the students' understanding of the subject presented in the lecture.
7) dialogues--dialogues between native speakers and Japanese related to the lectures were taped so that the student can develop in conversational situations the topic that is presented.
8) quizes--this is to recapitulate the content the student learned. There is also a section in which a teacher can check students' listening comprehension ability using a series of questions concerning the content of the lecture.
9) taped interviews--we interviewed the featured lecturer to delve deeper into the topic and to check points which may have lacked clear explanation during the actual presentation of the lecture.
10) in order to change the impersonal atmosphere of the LL, we exhibit maps, posters and the like related to the subject. We also play music appropriate to the topic.

Experimental classes carried out by the editors in 1978, during which time the previous textbook was still in use, resulted in the endorsement of this method by the overwhelming majority of students. Consequently, eleven classes were inaugurated in April 1979, using this text.

Reading Scientific Japanese

Presented by Maurice Poublan

Reviewed by Peggy Kehe

"Reading Scientific and Technical Japanese" is a method designed by Dr. J. Jelinek of the Centre of Japanese Studies at the University of Sheffield, U.K. The purpose of the course is to teach a person without previous knowledge of Japanese how to read and translate it into English. The terms "scientific" and "technical" indicate that the course treats reading a "neutral" level of Japanese--devoid of all polite forms and most colloquialisms, so that anyone, regardless of level, can learn to read and translate a text. A realization

of a need for the course arose to meet the needs of British people from industrial circles, who felt it necessary to decipher Japanese reports and articles about the latest products and processes.

Dr. Jelinek and his team began their research in Prague in the early 1960's. During the years 1969-73, the research was sponsored by H. M. Government under the condition that the results would benefit people from industrial circles who were beginning to feel a need to read information from Japan, but who had no time to learn all the skills of the Japanese language. The Shell U.K. grants committee also extended help over two years.

Mr. Poublan's presentation was divided into two parts, the first of which was a brief explanation of the method itself and of the materials which are listed below.

Materials from the University of Sheffield

Reading Japanese: Explanations
Reading Japanese: Graded Exercises
Japanese-English Grammar Dictionary
Reading Japanese: Solutions

Additional Materials

Kenkyusha's Japanese-English Dictionary (or any other good dictionary)
Nelson's *The Modern Reader's Japanese-English Character Dictionary*

During the second part of the session, the participants (who numbered about twenty-five at maximum) applied the method by deciphering a Japanese text and translating it into English. Among those participating, knowledge of spoken Japanese seemed high, in general, in comparison with that of written Japanese.

As the actual course requires seven weeks' time and tuition, and as we did not have seven weeks to spend at Doshisha University, Mr. Poublan was obliged to lead us in immersing ourselves rapidly in the method by translating a text, a daily column from the well-known *"Tensei Jingo"* ("Vox Populi, Vox Dei") from the *Asahi Shimbun.* After his brief explanations, we were anxious to "take the plunge" and begin the translation.

The method is designed to be an intensive, self-teaching one to be done with the aid of a tutor; so, having received from Mr. Poublan copies of the necessary pages from materials and dictionaries, each of us was able to work individually with Mr. Poublan acting as tutor. We realized quickly the importance of being able to read Kana and to remember their dictionary order--both vertical and horizontal. Through our patient tutor's encouragement, we tried always to translate the longest bit of text possible in order to draw out the proper meaning, in a "salami fashion," (i.e., slicing off a longer chunk, rather than a shorter one, whenever possible),

During the course of our painstaking translation, we became acquainted with Nelson's *The Modern Reader's Japanese-English Character Dictionary,* and with the seven basic steps to locate the radical of a Kanji, which, in turn, gave us the location in the dictionary of each *Kanji* that appeared in our text. In addition, we became familiar with the *Grammar Dictionary,* which is the "core" of the method. It is a revolutionary book that lists all the grammatical words according to their place in the Japanese language and gives their meanings. *Reading Japanese: Explanations* contains seventy lessons which correspond with those in *Reading Japanese: Graded Exercises* and in *Reading Japanese: Solutions.* The lessons progress from *Katakana* and *Hiragana* to *Kanji.*

Mr. Poublan's presentation was my first introduction to reading Japanese, as well as my first realization that reading Japanese may not be hopelessly difficult. The method seems to approach Japanese logically. The student learns through "trial and error" and by analysis of possible meanings in order to arrive at the most reasonable one. Granted, backtracking to re-evaluate a meaning can be an integral part of the process, so patience is essential. However, feedback is quick, cruelly so, if the student has deciphered a structure only to discover that his translation is nonsensical, or, on the contrary, pleasingly so, if his translation matches that in the book of solutions.

One would assume that a student who could retain and apply his past discoveries (e.g., common radicals and compounds, the usage of grammatical words, etc.), would advance rapidly past the "early stages" of trials with many errors to trials with few errors. Each deciphered construction would become a sort of "stepping stone" out of a labyrinth of illiteracy! The adage, "Experience is a dear teacher," would apply to this process in that each structure, once successfully deciphered, would become an added bit of "experience"--something, not memorized, but memorable.

By the end of the three-hour session, we had not yet completed our tedious task, so we, the few remaining students, opted for extending the session in hopes of finishing our translation. After an hour's extra "labor," our efforts were rewarded. At last, the meaning was clear to us; we had succeeded in, at least, "peeking over that formidable bamboo barrier!"

The Toro Method

Presented by Toyotaro Kitamura

As John Caldwell wrote in the *LTIJ '78 Review*, the "TORO Method of teaching English to children is a sensible and imaginative technique that uses games, songs, miming exercises, pantomimes, toys and anything else that can be used to make an initial impression on a child's mind, The initial impression is of utmost importance in teaching children, as anyone who has had the experience can testify. Children respond to situation--conditions, not concepts ."

The technique, however, involves a solid foundation and framework. During the 2-hour presentation, Mr. Kitamura gave a lively demonstration, sometimes including video-tapes on how teachers can keep a classroom stimulating and also ensure progress in learning English. The Method is a system of teaching children ages 5 to 13 and covers speaking, reading and writing skills through oral-aural and textbook techniques. It is also taught in the Kitamuras' Teacher Training Course.

No matter the techniques, though, Mr. Kitamura stressed accepting each child for what he or she is. He cited examples of three children (Tom, who for years would spend the better part of the lesson sharpening his pencils; Kitty, a very bright and capable little girl; and Jack, whose powers of concentration lasted only a few minutes at a time) as case studies of what the teacher should or shouldn't do. He also discussed the kind of English educational environment surrounding such children. Often, the introduction to the new language is by way of nursery rhymes, counting and basic greetings , followed by test-oriented junior and senior high programs, and, finally, a struggle to overcome the barriers of self-consciousness, fear of mistakes and rote memorization.

Mr. Kitamura indicated that until the age of 5 or 6, children learn conditionally, so it is very difficult to design materials which present English in a systematic way. On the other hand, activities with a lot of movement (games, dances, songs) work very well. There were examples of action songs (Rain, rain, go away; Eensy-weensy spider) and how the teacher can use a child's coloring book as a point of departure for teaching vocabulary and telling simple stories.

The TORO Method includes a series of 7 workbooks and graduated oral techniques which help the child over 6 in his symbolic development in English, leading him from pseudo-communication to real communication, i.e., the ability to tell a story in his own words, describe feelings and reasons for his actions. The phases of the program are:

Pronunciation skills - Pronunciation practice should be appealing and stimulating. Mr. Kitamura recommended using songs that include Japanese and English to teach the sounds Japanese doesn't have: f, v, e, æ, a, ʃ, etc. The "Twinkle, twinkle, little star" melody is handy:

Kuchibiru kande/Fa fafa/ four. - five - four - five ...

Song Patterns - Song patterns for teaching basic vocabulary and grammar also use both Japanese and English. Pronouns, for example:

Watashi wa - I, I (point to self)
Anata wa - You, you (point to another person), etc.

Plural forms are done in the same way, using both hands. Further development of the song patterns follows:

A. Are you, are you, are you you
B. Yes, I am; yes, I am

then:

A. Do you like; Do you like
B. Yes, I like; yes, I like, etc.

Syntax Miming - Once the children have learned the grammar patterns pleasantly and subconsciously by singing, "syntax miming" uses the grammar patterns in situations:

A. Are you hungry? B: Yes, I'm hungry.
A. Ask me. B: Are you hungry?
A: Yes, I'm hungry.

Syn-Con Exercises - (*syntax* and *context*) After the present *tense* is mastered the next phases of instruction are:

a) Pseudo-communication exercises:
A: You are thirsty. Do you drink juice? B: Yes, I drink juice.
A: Ask me. B: You are thirsty. Do you drink juice?
A: Yes, I drink juice.

b) Follow-up exercises teach syntax, context and relation through feeling and thinking. Students must use judgement to answer: "You are a cowboy, but you're sick today. Do you ride a horse?. . ."You drink milk. Are you a baby?'

Story Miming: Now the students can take turns acting out a story which must be told by the others. For example. "You are a fisherman. You fish on an island. You catch a jelly-fish. You cut it with a knife. You eat the jelly-fish. You live in a hut. You are sleepy. You lock the door with a key. You sleep." Afterwards, students can make up other stories, drawing pictures or writing out the sentences and reading them to the class. This level can be reached within a year.

Other Activities - Mr. Kitamura' demonstrated a variety of games for fluency, fun and sentence-building. He also pointed out that other activities such as

drama, cooking, crafts and songs were extremely useful in making English learning enjoyable and practical.

Finally, Mr. Kitamura mentioned that we should consider the teacher's working conditions, teacher training courses according to a curriculum, further study of children's psychology, the children's learning environment and a suitable curriculum plan to help improve our teaching experience.

Requests for information regarding the Teacher Training Course or the Toro Method and materials should be sent to Toyotaro Kitamura, Toro English Workshop, 404, l-21-40 Minami Sakurazuka, Toyonaka, Osaka 560.

Verb Markers: Form and Meaning

Presented by Phillip L. Knowles

Reviewed by Anita Kurashige

Phillip Knowles' original work on "verb" or "predicate markers" presents an alternative shema to verb tenses for explaining the English verb forms. A thorough exposition of the novel concept is contained in Cross Currents, Vol. II.1 This summary of the conference presentat ion draws extensively from that article. Knowles hypothesizes that : 1) In English, there are five verb markers, 2) Each marker signals a definite meaning, 3) The markers are always applied in the same order within a predicate, 4) Each marker may be used only once in any predicate, and 5) In a predicate that has several markers, the means of the markers add together.

Mr. Knowles contends that understanding the five markers enables students to use any predicate [verb form) in English. However, at the conference, to the question, "How do students learn to use complicated predicates after they have grasped this analytical concept?", he conceded, "Slowly." Nevertheless, the conference presentation convinced this reviewer that the concent has great merit because it offers teachers simpler and more consistently applicable explanations of verb forms than does-the traditional approach using verb tenses.

The Markers

Marker 1: (-d)
Marker 2: modals (will, may, can, must, need, had better, should/ ought to, dare
Marker 3: have + V(n)
Marker 4 : be + V(ing)
Marker 5 : be + V(n)

Marker Meanings

Marker 1 (-d) , which is traditionally called the "past tense ," means that the predication is *remote* from the speaker. The meaning is not restricted to conveying past time and, in fact, can convey present or future time, as shown in the following examples:

1. I *went* to Europe last year.

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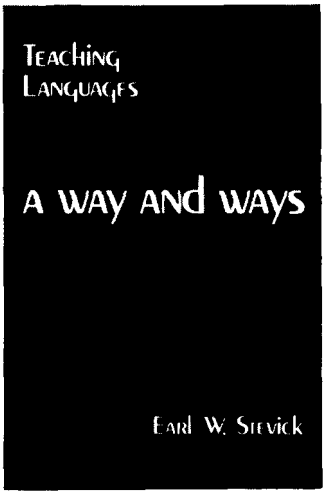

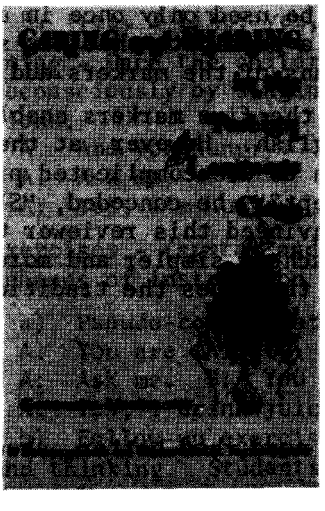

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2. If I *went* to Europe again this year...
3. I wish I *went* to Europe every year.
4. *Did you want* anything else, sir?
5. And then they *lived* happily ever after. (In the present of a story.)

As the examples show, the remote form is used for 1) the historical past, 2) 2 & 3) the subjunctive mood, 4) polite phrasing, and 5) narrative. Knowles explained that the first marker is one that has always been distanced from the scene of the asserting in one of the following ways: time (historical past), reality (unreal, unlikely), 'psychological space (polite form), or accessibility (reported speech or narrative). Examples from the *Cross Currents* article illustrate this point.

1. Remote in time (historical past)
   I *drove* to New York last week.
2. Remote in reality (unlikely, imaginary, unreal)
   If he *drove* to New York next week instead of flying...
   I wish I *owned* a better car than the one I do.
   Suppose we *gave* you the money tomorrow.
3. Remote in psychological space (polite form)
   Did you want a menu, sir?2
4. Remote in accessibility (reported speech, narrative)
   He said he *drove* sn expensive car.

The remote concept is useful in explaining the conditional and subjunctive forms. The remote form of in the following sentence signals that the speaker believes the possibility is remote. The second sentence, in contrast, shows the speaker thinks he is more likely to go.

If I *went* with you tonight, I wouldn't have time to study.
If I *go* with you tonight, I won't have time to study.

The *Cross Currents* article contains further discussion of "remote in reality." For teachers tackling the conditional or subjunctive verb forms, this is recommended reading.

Marker 2 (modal) includes: *will, shall, may, can, must, need, had better, should, ought to,* and *dare. The* remote form of the modals are: will *(d)* = *would, shall(d) = should, may(d) = might,* and *can(d) = could.* The other modals have no remote form. Knowles wrote, "By using a modal, a speaker 'relativizes' a predicate. The truth or falsity of a statement is being asserted in terms of either a scale of certainty.. .or a scale of logical/social expectations."3 In other words, the modals indicate a degree of certainty/uncertainty in the objective world, or they indicate expectations based on the social, logical, or moral prespective so of the speaker. In the scale of certainty, the order is:

1. Will (certainty); will(d) = would (remote certainty)
   They *will* leave in an hour.
   I *would go,* but I don't have enough money.
2. Shall (contigent certainty); shall(d) = should
   Shall I open the door?
   Should there be any problems, call me.
3. May (possibility); may(d) = might
   I *may* come, and I *may* not.
   I *might* come, but I doubt it. (remote possibility)
4. Can (potentiality); can(d) = could
   He *can* see better than I *can*.
   He *could* come if he wanted to. (There's nothing to prevent him.)

In the scale of logical/social expectations, the order is:

1. Must (logical, social, or moral necessity)
   He *must* work, or he'll be fired.
2. Need (contingent necessity); needn't (non-necessity)
   Need she bother about it?
   He *needn't* come if he doesn't want to.
3. Had better (advisability in the face of negative consequences)
   They had *better* come, or they'll lose their jobs.
4. Should/ought to (expectations because of logical or social/moral reasons to the contrary)
   He *should/ought to* stop drinking so much.
5. Dare (expectations in spite of logical or social reasons to the contrary) NB: "Dare" is rarely used in modern English; it is mentioned only for completeness.
   Dare I tell the truth and face the consequences?

There are clear distinctions to be drawn between the scale of certainty and the scale of logical/social expectations. The first scale refers to causal relations in the objective world and conveys a degree of certainty, possibility, or potentiality. The second scale relates to the subjective world of the speaker and conveys personal values ranging from necessity (must) to non-expectation (dare). Knowles recommended that the meaning of Marker 2 be taught by allowing the students to discover innate ranking or scale in the two sets of modals. This can be done by providing illustrative sample sentences to the class and by having students rank the verb forms in order of certainty and logical/social expectation.

Marker 3 (have + V(n)) is commonly called the 'perfect tense," and "V(n)" stands for the past participle. The marker means that the predicate expresses a state. The state results from an event or events and is expressed as an attribute of the subject of the sentence. The verb form does not express an event. For example:

1. He *has been* around the world twice.
2. She *has studied* English for several years.
3. He *has* already *eaten* breakfast today.

Marker 3 expresses a state attributed to the subject which holds not for a moment or period of time but is part of the subject's state of being: Knowles stressed that, for the third marker, it is the distinction between event/act and state that must be grasped and not some time frame that distinguishes between immediate and distant times. Examples follow:

1. He *has* already *arrived.*
2. She *had left* by the time I had arrived. (remote state)
3. She should *have gone* to the dentist. (expected state)
4. She must *have earned* the money herself. (necessary state)

Marker 4 (be + V(ing)) is commonly called the "progressive" or "continuous" tense, and "V(ing)" stands for the present participle. This marker makes the predicate temporal or gives a feeling of "in time-ness." If we say, "John is working as a bartender," it does not mean he is working at the moment. He could be sleeping. The following contrastive examples distinguish between a general non-temporal statement and a temporalized statement.

1. Bob *plays* tennis well. (general, non-temporal statement)
2. Bob *is playing* badly today. (temporalized statement)

In connection with this marker, Knowles noted that it can be used only for verbs that express a "process" (e.g., *watch, think, go,* etc.) and not for

a "relation" (e.g., *see, hear, love, own, believe, possess,* etc.). It is incorrect to say, "I am liking this beer," or "I am wanting to go to New York," because a process is expressed. Instead, "I am enjoying this beer," and "I am lusting to go to New York," do express processes.

Marker 5 (be = V(n)) is commonly called the "passive voice." This marker signals that the grammatical subject of the predicate is not the actor or agent. The subject can be the object, beneficiary, or the instrument or the predication. Examples follow:

1. She *is given* lots of howmework every night. (passive)
2. Lots of homework *is given* to her every night. (passive)
3. Patty Hearst *was kidnapped.* (remote passive)
4. She *is being forced* to rob a bank. (temporal passive: now)

Note: Some verbs like *die, fall down,* faint, which are essentially passive in meaning cannot take this form. These verbs have no actor except for fate or happenstance.

Applying the Markers

The following examples support the five hypotheses stated in the presentation. The notational system used is consistent with the list of markers given above. In a predicate that has several markers, the notation form (1,3) means that markers 1 and 3 are used, but not 2, 4, or 5. The use of no marker is indicated by this symbol: (...).

1. John arrives in London tomorrow. (...)
2. John will have arrived by this time tomorrow. (2,3)
3. John would have arrived if... (1,2,3)
4. John may be arriving soon. (2,4)
5. John might have been injured. (1,2,3,5)
6. John must have been being paged. (2,3,4,5)
7. John might have been being paged. (1,2,3,4,5)

In the opinion of this reviewer, mastering complex English verb forms is rendered much more likely when one understands and can use these five markers.

1. Knowles, Phillip L., "Predicate Markers: A New Look at the English Predicate System," *Cross Currents,* Vol. II (1979), p.21-36.
2. In English, the amount of psychological space given to a person is the measure of politeness. The function of the remote marker is to distance a request or suggestion so that the speaker seems less direct and the person spoken to feels less pressured.
3. Op. *cit.,* p.26.

po·si·tions

(Hiroshima) The Sun Eikaima School is seeking a full-time instructor to teach English conversation. The teacher will have major control over curriculum and materials. For details, contact Ms. I. Oda, Sun Eikama School, c/o Saeki Bldg., 3F, Kamiya-cho, l-chome, Hiroshima (tel. 0822-49-6147).

(Takasaki, Gunma) Proctor & Gamble-Sunhome Manufacturing Co. is offering a full-time teaching position from September 1980 to April 1981 with possibility of further employment. Up to 20 class hours per week; small classes; all levels Starting salary: Y280,000 to Y300,000 per month, depending on qualifications. M.A. in TEFL and two years experience preferred. Housing and visa provided. Contact Louis Maze at 0273-24-0373 or write P & G-Sunhome, 321 Yawata-machi, Takasaki-shi 370.

let·ters

USING TOTAL PHYSICAL RESPONSE

To the Editor:

I was very excited and stimulated by the Nord article and interview in the February Newsletter. They gave a wider context to my previous encounters with the listening theory and to my experiences with Asher's "Total Physical Response" method of teaching.

One thing I would have liked was information on how to follow up and go deeper into the principles mentioned in the article.

As a footnote to the interview: Nord stated that Asher's TPR approach to listening fluency teaches the "decoding" and a little of the "anticipatory" phase and doesn't really get into the third phase of "error detection." But I think there are ways to expand the Asher model so that it covers this final phase. From the beginning, one can introduce deliberately nonsensical commands like "Turn on the light" (when it is already on), "Point to the clock" (when there isn't one in the room), or "Pick up the hairbrush and brush your face." The spontaneous chorus of "No-o-o" or laughter indicates successful semantic error detection. Then, after about 150 words, one can introduce and differentiate between "I can't" and "I don't want to" as set verbal responses to commands. Every so often you can say things like "Touch the ceiling...Walk up the wall.. .Give me Yl0,000.. OK, everyone stand up and run to Shinjuku with me... Put your head in the trashcan"...etc. I believe this qualifies as a type of error detection found in real language usage.

As for grammatical and phonetic error detection, there is a technique used in the Silent Way that fits into TPR when students give verbal responses. When someone makes an error ("My address Shibuya Ward." "There are sree (three) books."), other students are offered the chance to detect and correct the error. Pretty soon, given this "permission", they correct each other spontaneously. They will also correct each other's physical response errors--at first by giving the mistaken student the command in Japanese but later, as comprehension increases they will repeat the command in English. The less one's classroom is "teache centered," the more the students will feel free to detect each other's errors.

TPR users may be interested in a new supplementary text for high beginning students called *Live Action English.* It can be ordered from the Alemany P.O. Box 5265, San Francisco CA 94101, for $3.95 plus postage.

Julian Bamford, Los Angeles

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.

A Hot Tip from JALT '80

It's going to be another hot summer, but not so hot that you should put off making a presentation proposal for JALT '80 until the last minute. JALT '80 is JALT's 1980 International Conference on Language Teaching/Learning, to be held at Nanzan Junior College, Nagoya, from November 22 to 24. It will feature papers, workshops, and demonstrations varying in length from thirty minutes to six hours. We hope you will give one of those presentations.

We expect some 600 participants from all over Japan and from abroad. They will bring to JALT '80 a variety of backgrounds, interests, and needs. They will be eager to gain as much as they can in three short days. They will want to share from their own experiences in the classroom.

JALT members are open and responsive to a wide variety of practical methodologies and to theoret ical insights and implications from such areas as 1 inguistics, socio-liguistics, psychology, and related fields. This is where **you** come in. Your presentation is assured of the same openness and responsiveness that have characterized past conferences and regular chapter meetings.

By the time you receive this issue of the *Newsletter,* you will have only 40 days or so to get your presentation proposal in by the *August 1* deadline. To do so, please complete the JALT '80 Data Sheet on the reverse side (p. 36) according to the directions. We will inform you of the status of your proposal by mid-September. As in the past, conference fees will, of course, be waived for those making presentat ions.

Please send your proposal, plus any recommendations you might have about the program for JALT '80, to either:

Paul La Forge
Conference Coordinator
English Department
Nanzan Junior College
19 Hayato-cho
Showa-ku, Nagoya 466

or

Raymond Donahue
Program Chairperson
Modern Language Center
Nagoya Gakuen University
1350 Kamishinano-cho
Seto 980-l 2

JALT '80: Data Sheet

Name: _____
(last) (first)

Address: _____

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Phone: (home) _____

(work) _____

Proposed Title: _____

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_____

Length of Presentation:

() 30 min. ( ) 1 hr. ( ) 2 hrs.
() 3hrs. ()6hrs.

Preferred Day: ( ) 11/22 ( ) 11/23
( ) 11/24 ( ) Any Day

Presentation Category: (Select the applicable category from the list below and write it in the box at the top of this sheet.)

1. Community Language Learning
2. Listening Approaches
3. Notional/Functional
4. Silent Way
5. Total Physical Response
6. Children
7. Classroom Activities
8. Composition
9. Conversation
10. Cross-cultural
11. Curriculum
12. Linguistics
13. Listening Comprehension
14. Literature
15. Reading
16. Testing
17. Other: _____

Format: () Workshop ( ) Lecture ( ) Group/Panel Discussion
( ) Commercial Presentation ( ) Other _____

Equipment Needed: (From blackboards to VTR's) _____

_____

_____

Audience Size: Maximum desired _____ Does not matter _____

* * 4 4 *

Abstract: In addition to this form, please submit two copies of a typed, double-spaced, 150-200 word abstract of your presentation. One copy should have your name on it; the other should not. We would appreciate your following the guidelines indicated below:

1. It should state the goal(s) of the presentation. ("To demonstrate the use of...", "To present a new approach to...", "To illustrate the importance of...", etc.)
2. It should outline the main points, activities, etc., that will make up the presentation.
3. It should specify any activities that will be expected of the audience.
4. It should indicate the primary audience(s) for whom your presentation is intended.

A note on commercialism: It is expected that all presentations not labeled as "Commercial Presentations" per se will clearly indicate through either the abstract, the bio-data statement (see below), or a combination of both, any commercial interest that the presenter has in material and equipment to be mentioned in the session.

* * * * *

Biographical Data: We would also appreciate one SO-75 word statement, double-spaced, sketching your background and experience. Please write it as you would like it to appear it the convention program.

Who are you?

It was a hard question. Alice answered, but not very quickly:
'I — I don't know. I knew who I was this morning, but I have changed — more than once — I think.

Alice in Wonderland, Lewis Carroll's delightful story, has become a classic and a favourite among young and old alike. It is one of the brilliantly retold stories in our New Method Supplementary Readers Series, and is now available on cassette. All titles are illustrated with superb photographs or artists' drawings.

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'How?' the Caterpillar asked.
It was another hard question. Alice said, 'It's just *that — changing from one thing to another is very hard.* '

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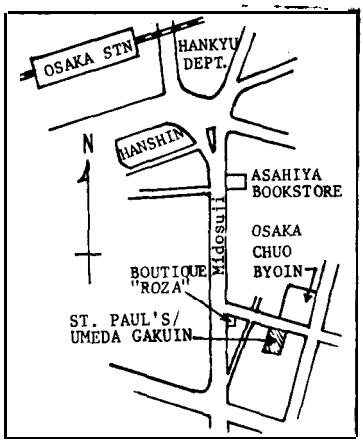


Topic: Using Unconventional Methods in Junior High School
Speakers: Katsuko Nagayoshi, Harumi Nakajima, Barbara Fujiwara
Date: Sunday, June 22
Time: 1:30 - 4:30 p.m.
Place: Umeda Gakuen (St. Paul's University)
Fee: Members: free; nonmembers: Yl,000
Info: Fusako Allard, 06-315-0848

The panelists share a commitment to learner-centered education, and they have been struggling to put this commitment into practice within the realities of the public school system and the Mombusho English curriculum. They have tried to give their-students the chance to develop their own sense of English and a spontaneous attitude toward learning. In this presentation, they will share their ideas and experiments. A discussion in English and Japanese will follow.

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 the 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.

NISHINIPPON

Topic: Teaching Communication: A Practical Approach
Speaker: Professor Takeko Itakura, Fukuoka Women's Jr. College
Date: Sunday, June 22
Time: 1:00 - 4:00 p.m.
Place: Fukuoka YMCA
Fee: Members: Y500; nonmembers: Yl,OOO; students: Y500
Info: Kenzo Tokunaga, 092-681-1831, *ext.* 370

CHUGOKU

Topic: Two Approaches to Language Learning
Speakers: Sister Marguerite Ledwell, S.N.D.
Sister Agnes Sheridan, S.N.D.
Date: Sunday, June 15
Time: 1:00 - 4:00 p.m.
Place: Hiroshima YMCA
7-11 Hachobori, Hiroshima
Info: Marie Tsuruda, 0822-28-2266

This program will include presentations on two approaches *to* language learning: 1) a phonological method of developing accurate speech, writing, and reading; and 2) an analytical study of *common* prefixes as applied to the building of meaningful vocabulary.

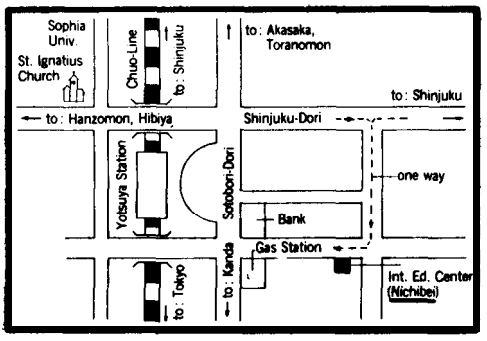
TOKAI

Topic:	Intercultural Communication: A Curriculum Proposal for Japanese College Students of English
Speaker:	Dr. Roichi Okabe, Nanzan University
Date:	Sunday, June 29
Time:	1:30 - 5:00 p.m.
Place:	Kinro Kaikan (near Tsurumai Subway Station)
Fee:	Members: free; nonmembers: Yl,000
Info:	Ray Donahue, 0561-42-0345

Dr. Okabe will discuss a curriculum designed to increase student awareness of significant aspects of communication across national and cultural boundaries. Professor Okabe received his B.A. and M.A. in Speech and Theater from Indiana University and his Ph.D. in Communication from Ohio State.

Note: The following Special Interest Groups are forming: Children, High School, Japanese, and Professional Development. For information, call the "Tokai Hotline" at 052-832-6211, ext. 55, from 9:00 - 4:00, Tuesday, Thursday, or Friday. The service is provided in cooperation with Nanzan Jr. College.

KANTO



Topic:	Techniques for Using VTR in the Language Classroom
Speaker:	Howard Gutow
Date:	Sunday, June 22
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
Note:	There will be a chapter business meeting at 12:00, preceding the presentation.

Mr. Gutow's presentation will focus on the use of video-taped movies, news broadcasts, documentaries, sports events, and commercials. He will indicate how these materials may be used as a means of analysing performance, measuring progress, and providing the students with information about paralinguistic features, such as facial expressions and gestures. Student-created materials will be shown, and participants will be given a chance to make their own video program.

TOHOKU

Topic:	Silent Way, The Learnables, & Total Physical Response
Speaker:	Tom Pendergast, Jr.
Dates:	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. Saturday, following the presentation.

Tom Pendergast is Visiting Professor in TEFL at Osaka Gaidai.

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