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Active Listening Exercises

Patricia Mugglestone

Too often exercises designed to test listening comprehension test other skills at the same time, e.g. the ability to read, the ability to write, the ability to remember minute details. Here are some suggestions for practising and testing listening comprehension by itself and at the same time making the pupils as active as possible. The following exercises are designed to train intensive listening skills. Although these examples are all for a fairly elementary level, they can be adapted to different levels of proficiency and made as long or as short as required. The listening text can be recorded onto tape, or it can be read by the teacher or one of the pupils. After the exercise has been done, it can be checked by the teacher, by other pupils, or by the same pupil using an answer key--this last way makes individualised learning possible.

1. PHYSICAL ACTIONS

In these exercises the pupils follow instructions which test if they understand the imperative form and various prepositions.

a) Preparing models for sculpture

This can be a group exercise or an' individual exercise. The pupils act out instructions given for arranging a sculpture group or a single figure, e.g. (group) "One boy is kneeling on his right knee, his hands on his head. Behind him stands a girl whose left hand is on his right shoulder. To the left of them are two taller girls who are standing facing each other and holding hands. ", etc.

b) Setting the scene

The pupils follow instructions and rearrange their classroom, e.g. "Put the teacher's chair in front of the cupboard. Open all the windows except the top one. Close all the desk lids except those in the back row. Put the vase of flowers on the desk in the middle of the room.", etc.

They could do similar exercises with models of a house, a farm, a railway station, a theatre, etc.

c) Robots

One pupil moves under the control of the tape or another student, e.g. 'Move three pases forward, and one to the right. Turn to the left through an angle of 90 . Move one pace back and four to the left. Put out your left hand--if you touch another person he becomes the robot ."

d) Games

The pupils play a game, e.g. Chess, Snakes and Ladders, a card game, according to the commentary given. The pupils must follow the moves exactly as they are described, for example, with Snakes and Ladders: "The first player shakes a 6 then a 4. He moves up the ladder. The second player shakes a 3 and moves along three squares. " , etc.

e) Miming

The pupils mime exactly what they hear. The exercise need not be 1imited to the use of the imperative. An account of someones ' act ions or thoughts can be used.

(i) Packing a suitcase: The teacher provides a lot of clothes and a suitcase. The voice tells the pupils what to pack and what to leave at home : "I think I'll take my blue jumper but not the green one. I'll need my dark green trousers but I won't need my light green ones .", etc.

(ii) Making an omelette: "Put some butter in the pan. Strike a match and light the gas. Oh dear, you've burnt your finger with the match-- blow it out quickly.", etc. (This sort of exercise is more interesting when it includes something unexpected, like burning your finger.)

2. PENCIL AND PAPER EXERCISES

These exercises do not test the pupils' writing abilities, but their ability to understand spoken instructions using numbers and measurements.

a) Robot artist

The pupil is instructed how to draw a picture, e .g. "Draw a square 10 cm by 10 cm. Draw a house in the top left -hand corner. Draw a tree in the middle of the square, and a cat sitting to the left of it. Draw a road from the house to the tree, and a boy walking down the road towards the tree.", etc.

b) Finding the way

Pupils are given a street map. They mark the route to Chris's house, according to the instructions on the tape, e.g. "You are outside the library, facing east. Go along King Street and turn right at the traffic lights. Go along the High Street and take the third turning on the right then the second turning on the left. Chris lives in that road at No. 55 on the left-hand side ."

c) Drawings with a purpose

The intention here is that after the pupils have done the listening comprehension exercise, their drawings will be used for further language practice.

(i) Telling the time: The pupils draw twelve clock faces, and put in the hands as directed on the tape, e.g. "In No. 1 the big hand points to 9 and the little hand points to 6. In No. 2 both hands point to 3", etc. After the listening exercise has been checked, the diagrams are used for oral or written practice of telling the time.

(ii) Crossword: Pupils draw the crossword frame as instructed on the tape, e.g. "Draw a square 6 cm by 6 cm, and divide it into thirty-six equal squares. On the top line, color in the third square from the left. On the next to the top line, color in the second and third squares from the left .", etc. After the listening exercise has been checked, the teacher can then give out the clues and the pupils can fill in the crossword.

3. MATCHING EXERCISES

Here pupils associate what they hear with the visuals (words and pictures] they have in front of them.

a) Wanted

Pupils are given a *set* of pictures of people, and they must select the picture to correspond with the description they hear, e.g. "Wanted-- a girl of about 15. She is tall with long wavy hair." "Wanted--a girl of about 15. She is tall with long straight hair. " (Here the pupil must distinguish 'wavy' and 'straight ' before he can select the correct picture.)

b) What 's the weather like?

Pupils are given maps of England with the major towns named. They also have diagrams to illustrate different types of weather. They match the weather with the towns as they listen to the tape, e.g. "It's cold and windy in Manchester. In Glasgow it 's snowing. In Birmingham it 's been raining all day, but in Brighton it's dry and warm.", etc.

c) Put in the right order

This exercise can be used to test various lexical items, e . g. numbers, shapes, colors. The pupils have a series of visuals and they put them in the order indicated by the tape. Here are some examples :

(i) Long number: Pupils have the numbers written on separate pieces of paper, and they arrange them in the following order--(on tape) "No. 1 is 13,573. No. 2 is 135,733. No. 3 is 1,357.", etc.

(ii) Shapes and colors: Pupils have a selection of colored shapes, and arrange then according to the instructions: "No. 1 is a red triangle, No. 2 is an orange triangle, No. 3 is a red circle.", etc.

(iii) Act ions : Pupils have a series of pictures to put into the correct order as they listen to the story: "Philip woke up at 7 o'clock* and immediately switched off the alarm.* He got up,* went to the kitchen* and made a pot of tea.* Then he took a cup of tea back to bed. * After he had drunk it, * he read the newspaper for *a* while .* "Thank goodness, it's Sunday,," he thought as he nodded off to sleep again. * (*--this action is on one of the pictures.)

(iv) Signif icant phonological differences : Here the pupils put a series of pictures in the correct order--each picture shows a different object on the table. Voice: "1 . The pen is on the table. 2. The pin is *on* the table. 3. The pan is on the table. 4. The poem is on the table.", etc.

d) Bingo

The game of Bingo (or Housey-Housey) can be adapted for testing numbers, letters of the alphabet, vocabulary and complete sentences. Here is one pupil 's bingo card--as he hears the numbers on his card, he covers them over. The first pupil to cover over all the items on his card is the winner. (The numbers must be read out in a random order, of course.)

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Authentic Material for Listening Comprehension

by Mary Underwood

Head of the Division of Educational Studies at Ealing Technical College

Listening is intricately involved in almost all language learning activity. From the earliest stages, learners must listen to their teachers and try to distinguish meanings, sounds and so on. Students are asked to listen to individual phonemes, to imitate intonation, to repeat utterances. But when we speak of Listening Comprehension we usually mean listening with the intention of understanding the content of what the speaker is saying. Only recently have we begun to concern ourselves very much with the speaker's intentions and attitudes.

Listening remains the least taught activity in language learning, probably because of the difficulties of finding suitable material and of identifying the sub-skills of listening. Strangely, listening comprehension has been used as a test for some time but has not been *taught*. Perhaps people assume that listening takes care of itself,.

If we now accept that there is value in teaching our students how to listen effectively, we must choose experiences for them which are suitable to their level, well recorded and worth listening to. Most teachers do not have the time or the inclination to produce their own recorded materials and so are faced with selecting from the rather smali amount which is currently available. (Those with direct access to the BBC are at an advantage here.)

Authentic material

Many teachers and students are hesitant about using authentic material for their listening classes. ('Authentic' is used to describe recordings of ordinary English, spoken by native speakers, not designed specially for foreign learners.) However, the benefits are so great that it is worth the effort of overcoming the difficulties. Most non-authentic material consists of prose read aloud and some scripted recorded conversation, where the rhythm and intonation is not the same as that of ordinary spoken English. Students working with such material will be led into false expectations about what will occur in the ordinary spoken language which they will want to understand in day-to-day encounters with English speakers. The problem of transfer is, therefore, an additional burden on the learners. The use of material recorded by EFL experts, specially for foreign learners, creates problems too, because they almost inevitably speak more clearly, and perhaps more slowly, than the average person would do in a normal conversation.

Some of the authentic material which is commercially available has been recorded with the consent of the speakers, who have agreed to have their conversations recorded but who are generally unaware of the purposes for which it is being recorded. some argue that this is not authentic, but the degree of authenticity is not a crucial argument. what the listener needs to experience is ordinary conversation spoken by ordinary people and clearly speakers who are 'put off' by the presence of recording equipment should not be used.

Disinclination to use authentic material is often based on the difficulties which teachers associate with using material which is not structured and which they may have difficulty in understanding themsleves. There are also

the practical problems of the quality of the recording, the length of the tape and the appropriateness of the level and content. But if we consider how the material can be used we often find that the same recording can be presented and used in different ways at different levels for different activities. Listening comprehension has, until recently, normally consisted of listening to the tape followed by answering questions which test the listener's comprehension of what has been said. We now appreciate that more can be done to help the listener in his task. Now we stress the importance of pre-listening work: a thorough orientation of the learner, by describing the context of the conversation to be listened to or asking questions related to the content of the conversation; then some discussion or explanation of points on the tape which may cause the listener difficulty. How far such explanations should go will depend on the level of the learners and the complexity of the exercises which are planned as well as on the situation and the predilection of the teacher.

Early learners might be asked to listen for one or two main points. (Even recognizing how many speakers there are presents problems to learners who have never heard English spoken by native speakers.) When listening to fellow speakers of our own language, we are not usually seeking to grasp every detail, nor to interpret every tiny shade of meaning. However, many teachers find it difficult to be equally 'casual' about listening when it comes to the classroom. But much of the motivation for our students lies in achieving whatever they are asked to achieve, and so the importance of not asking for too much too soon cannot be stressed enough.

Presentation

It would seem natural to present the learner with short segments of normal spoken English at first, but there seems, in practice, to be some disadvantage in using very short segments. Students need time to 'tune in': to recognize the different voices, to get used to the speed, to feel something of the gist of the content. There is a tendency, too, when using very short segments (two or three short utterances) for students to treat them in the same way as other parts of their learning experience and to try to deal with them in far too much detail. Rather than use such short segments, it seems more valuable to play the listening material over a number of times, giving more and more help to the listeners if they are having difficulty in following. Teachers may find that a brief contextualization is all that is needed on some occasions, but on others the students may need many more indications of what is going on. One great advantage of recorded material is that the student hears exactly the same thing each time the tape is played, whereas the 'live' speaker tends to alter an utterance each time he is required to repeat it.

Every effort should be made to find things for the students to do while and after they listen. It is not easy to listen to the same material over and over again unless there is some purpose in doing so. Students, therefore, need to have their attention focused on specific elements: sometimes listing items mentioned, sometimes identifying speakers, and so on. In more advanced classes small groups or individuals can be given different tasks, so that after listening the groups can all contribute to further class work.

Teachers are aware, of course, of all the linguistic and paralinguistic features which they would ideally want their students to recognize. Great restraint has to be exercised to avoid overloading the students. As students become more advanced and more confident in their listening work, teachers can point out more of the significant features of spoken English, but in the earlier stages it may only be necessary to indicate, for example, how the

material divides into sense groups so that the students will begin to use pauses as 'landmarks' in their listening activity.

Listening practice activities

A feature of listening in our own language is the tendency to 'predict' in our minds what the speaker is going to say next. This is particularly easy to do when we are very familiar with the topic and with the person. Prediction in another language is much more difficult. It is, therefore, useful to give practice in prediction work by stopping the tape and asking the students to supply what might come next. Students can be asked to supply anything from a word to a whole idea. It may well be that they will predict something quite feasible, but not what is actually on the tape. Of course, this is perfectly acceptable and should not be described as 'wrong'. Students generally find this kind of exercise fascinating, and it certainly helps to maintain concentration.

The variety of listening-related exercises is great and the choice and complexity will depend on the particular needs of the learners. Teachers may introduce a variety of question types - true/false, multiple choice, open-ended --to check comprehension. They may, for early learners, use 'listen-and-do' exercises, listing, vocabulary recognition and so on. In time, students may be asked to summarize, to paraphrase, to write down exactly what is said. Even later, students will be able to present, either orally or in writing, two sides of an argument, the points made in a discussion, an extension of the situation, a parallel conversation on another topic.

Now that we are beginning to appreciate the value of learning to recognize the attitudes and intentions of speakers, we should be introducing exercises which concentrate on who is speaking to whom, where, when and why.

Students need practice in recognizing whether people are speaking angrily, cautiously, encouragingly and so on. Exercises can be devised along the lines of: "What does Bill say that shows that he is angry with Peter?" and "At what point in the conversation do you realize that Bill doesn't believe what Peter says?" and so on. Even at the earliest stages, the comprehension questions can include such items as: "Is Bill angry/sad/pleased?" Much misunderstanding in real-life situations would be avoided if people were better able to recognize the underlying intentions of those speaking languages other than their own.

If the recognition of the value of listening practice can be accompanied by a major swing away from listening followed by testing of comprehension towards a real effort to *teach* listening skills much will be gained by our students. For many, such practice will be their only chance to hear native speakers, while for those with a native speaking teacher, it will present opportunities to hear different voices expressing different views and different attitudes. Some of what students hear in their listening practice sessions may become part of their own productive repertoire. The material listened to can be integrated with other parts of the students' work: it may form the basis of speech practice or it may be used as the starting point for written work. But the main value of learning to listen to authentic material is that it will enable students to approach real-life encounters with confidence and with techniques necessary to follow conversations. It is from this confidence that a true pleasure in being able to understand is derived.

(Reprinted from the Oxford University Press *EFL Bulletin,* September 1978.)

books

Listening Contours

by Michael Rost (Tempe, Arizona: Lingual House Publishing Company, 1980)

Dick Hilbourn

It has long been known that one of the problems with language learning is the studnet's belief that as vocabulary increases, so does proficiency. As a result students hang on to their dictionaries as if they were the passports to the world of understanding. In the area of listening comprehension, they discover immediately that those passports are invalid. At natural speed, vocabulary items bombard them as if they were being pelted with rocks.

Listening Contours attempts to break students of the habit of focusing on individual words by redirecting their attention to word groups and concepts. To accomplish this, twenty-three interesting talks are presented, covering description, comparison and contrast, instruct ion, narration and biography. They range from short descriptive passages with few ideas to longer, moer complicated passages. The talks have been designed to help the student learn to organize his understanding. Hearing and understanding, the student will be able to integrate the concepts of the passages he hears.

This is no easy task. To help the student, the author has built into the passages the redundancy characteristic of normal speech. The select ion on "Making Pearls," for example, contains the following lines:

> "Some pearl 'manufacturers, ' or producers, have discovered how to make oysters produce pearls. These manufacturers--for example, Mikimoto of Japan-- try to produce pearls instead of finding them! "

Redundancy is also provided by rephrasing, as in this passage on "Making Peanut Butter:"

> "After the first step of picking, or harvesting, the peanuts is complete, the peanuts must be shelled. In other words, we have to take off the hard comvering of the peanut. Shelling the peanuts is usually done at a food processing factory."

Summarizing also helps the student to concentrate on the main ideas instead of focusing on isolated words:

> "We should notice that these four original languages--Indo-European, Semitic, Mandarin, and Bantu--all began near large rivers. The first Indo-European language began near the Tigris River in Persia. The Semitic family of languages seems to have begun in the Nile River area of Egypt, and the Mandarin family probably began near the Yellow River in China. It was near the Congo River in Africa that the Bantu group began." (from "World Languages)

In these three ways, the listener is helped to sort out and integrate information as it is being spoken. *Listening Contours* also assists the student to make predictions about what he will hear next. As the flow of ideas increases from tape to tape, the student is offered suggestions in the "Preparation Notes" that are provided prior to each talk. Included are questions designed to focus attention on what to listen for and to provide a degree of anticipation.

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Assistance is also provided in how to make an outline, an important skill for students who intend to go abroad to study in universities. out - lining also gives the student the opportunity to summarize and/or rephrase what he hears on the tape. For the first talks, outline frames are supplied. Later in the text, frames are replaced by suggestions that permit the student to construct outlines from the informat ion in the preparation notes. It is suggested that the students discuss the talks to determine whether their notes contain sufficient information to permit general comprehension of the talk.

Appendix A of the student workbook and the teacher's manual contain vocabulary for each talk. Appendix B of the student workbook provides suggested sample outlines against which the students can compare their own efforts. It should be noted, however, that these are only suggestions; no one outline should be considered "the correct answer." Furthermore, this is not a course in traditional outlining methodology. That would detract from the goal of listening development.

"Listen and paraphrase," written or oral "summarizing," and a final review are recommended opt ional activities . "Suppl ementary Comprehension Questions" are provided in Appendix C of the student workbook and may be used either in conjunction with or instead of outlining exercises. Answers are found in Appendix B and in the teacher's manual. The teacher's manual also includes tape scripts for all of'the talks.

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The CRISIS Series

(Oxford: English Language Development Unit, Oxford University Press; 1974, 1978, 1979)

Michael Joy

"CRISIS" is an acronym for Crisis Research & Investigations Solutions & Information Service, a fictional team of troubleshooting technical specialists who undertake commissions from governments and major industries. It is also the latest bright idea to spring from the fertile imaginations of the English Language Teaching Development Unit (ELTDU), until recently a division of the Oxford University Press, but now an independent company. Teachers working with business people are likely to be familiar with other ELTDU efforts, notably *English for Business, The Bellcrest File, State Your Case,* and *The Case of Harkwood, Ltd.* These and many other of their publications, while representing different levels of difficulty and areas of specialization, do share in common the features of being carefully prepared, useful, and interesting to the students. CRISIS shows every promise of following in this tradition.

The series is made up of an introductory "Background Briefing" (an introduction to the company, its services, structure and personnel) and five case-study "Assignments," ranging between 15 to 25 pages each. After the Background Briefing has been done, the individual Assignments can be taken up in any order since they are not related and are made up in separate booklets, each with its own Teachers' Handbook. There is a separate tape for each Assignment. Three Assignments are currently available and two are forthcoming.

Each Assignment has basically the same format. The case opens with an initial contact from a government or industry asking for the help of the CRISIS team and a general outline of the problem. This is followed by a series of on-site interviews and observations by one of the team members. Then there is a general discussion of the situation by the whole team and a review of the data assembled. Finally, CRISIS offers its solutions and advice to the client.

The "Students' Assignment File" follows each story through a series of documents, illustrated technical information, drills and listening, note-taking, and writing exercises. All of these exercises are directly connected with the case as it unfolds so that there is good contextualization of the materials at hand and good recycling of the vocabulary and concepts introduced. The Teachers' Handbooks contain complete tapescripts of each Assignment, answer keys to the exercises, sensible teaching suggestions, and, best of all, extensive glossaries to aid the non-specialist in dealing with the specialized topics and vocabulary that are presented.

The three Assignments now available cover widely different topics: a factory in Yugoslavia wanting to improve productivity; an imaginary African country with a leaking dam; and a car manufacturer in Rotterdam that has a fuel consumption problem. The forthcoming materials also concern auto manufacturing.

Incidentally, all of the Assignments concerned with auto manufacturing were done in association with Ford-Werke Aktiengesellschaft, Federal Republic of Germany. Ford has had an extensive and active program in EFL and other languages for its employees in Germany for a number of years. This teaming up of ELTDU'S teaching materials specialists and Ford's technical specialists is a welcome development and will, hopefully, cause other publishers to give some thought to doing more of the same. Certainly such collaboration has led, in this case, to a set of believable, realistic, adult EFL texts that are very much on target in hitting the specialized interests and demands of their student audience. At the

same time, such interaction has resulted in materials that have been carefully designed and crafted by language teaching experts who have brought a very handy package to the language teacher.

ELTDU pegs the difficulty of these materials at stages D, E, and F on their Stages of Attainment Scale, which they say approximate "intermediate level. " This is somewhat misleading in the case of Japanese learners. Here, these materials would probably be appropriate for those people in upper-upper intermediate and advanced levels. Students with some reading or on-the-job knowledge of the specialties in English would certainly have an advantage in dealing with the level of vocabulary and technical concepts introduced in CRISIS. However, even advanced people without a background in the areas represented would find themselves up against a difficult, but not impossible task. Fortunately, the texts have been designed so that the CRISIS people and their on-site informants discuss the same issue from different points of view so that there is a natural sounding, built-in redundancy. In addition, often a CRISIS team member in one specialty asks another in another specialty to explain a problem in simpler terms which is cheerfully and carefully done, much to the relief of the student and the teacher.

All in all, a highly recommended work. Even if you have no particular need for materials on dams and autos, etc., but are teaching technical people, it wouldn't hurt to have a copy on your library shelves to remind you how technical subjects can be approached in an imaginative, teachable manner.

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inter.views

Peggy Intrator on New English 900

Peggy Intrator, Editorial Advisor to Collier-MacMillan, visited several of JALT's chapters in March to talk about methods, texts, syllabuses, and the publication of the New English 900 series. Following her talk in Kyoto, Ms. Intrator was interviewed by Connie Kimos .

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Most texts that I am aware of, published by international publishers, are the so-called "global texts" which are intended to be used by any student, regardless of the native language background. What problems have you encountered when the texts are applied to students of a particular language background like Japanese, for example?

Well, in terms of our books, it was interesting to see what things did cause problems here in Japan. For example, we have many characters in English 900, and they interact with each other. We found that the Japanese were interested in how much conflict they saw between the characters. I never before thought of it as conflict between the characters; I thought of it as standard situations that occur. But people here don't seem to disagree as often, verbally, as we do in the States. Another thing that seemed to bother some people is that we used many foreign names in the book, and not all Mr. Green and Mr. Hill; we wanted to make it realistic, and most people in the States are not named Mr. Green and Mr. Hill. And, too, if you are learning English to be used as an international language, you should get some opportunity to say various kinds of names when you're speaking English.

Yes, I can *think of a few...(laughter) Is there any trend at companies to construct tailor-made texts for various target groups?*

Well, this gets to be a little bit of a commercial question, but to be perfectly honest, in order to keep the prices of books as low as possible, we'd like the book to appeal to as large a market as possible. With that, you're taking the students into consideration, because you're trying to keep the price down, so you try not to deal with one particular culture. But I will say that we tried to think of as many situations as would be a problem in any culture, and explain the situations in the textbook.

Thinking in terms of teacher's manuals written in the local language, is there any plan to do that?

Well, I believe that the company we've licenced to do the New English 900 here--English Language Services--does have an edition in Japanese of our teacher's guide, and the things that we made sure to include in our teacher's guides were 1) cultural differences that may not be apparent to the teacher, 2) the idea of how to break up a large class into smaller groups which I understand is one of the problems here, and 3) how to be an understanding teacher--some helpful hints as to what to do when students make mistakes, and how to get them over their fear of making mistakes.

Is the expectation that the teacher is a native speaker?

No. The reason the cultural notes are in there--and there are also grammatical explanations--is that the expectation is that the teacher is not a native speaker. Also, in terms of giving suggestions for oral activities a teacher could

do with a class, we very often list a series of questions to ask, because a non-native speaker just doesn't think of things as quickly sometimes.

Now that you've had some exposure to the Japanese culture, how would you modify your approach if you were making a text for the Japanese?

Well, if I were doing a text specifically for Japanese, I would take certain things into account. For instance, English doesn't seem to have as many formulas as Japanese does, and much of what happens happens in the intonation, but that is why we included a lot of intonation work in the New English 900. And, *too,* it seems a *lot* more embarrassing in Japan *to* make mistakes than it does in other cultures. We tried to take that into account in our teacher's guide. So these three--large classes, the embarassment, and the formulas--were the three biggest things that I've found,

What is difficult to say in English and what isn't, I think, is another aspect. In Japanese grammar, for example, the progressive--"he's eating" or "she's walking"--is a normal verb pattern, but in *French it isn't. So it would be very* easy *to teach a Japanese to say, for example, "they're playing".*

Right, so you could leave out certain things you're stressing for other cultures when you're dealing with the Japanese. I'd say the only way you can try to deal with a problem like that in a textbook that's aimed at many countries is to do a lot of contrastive work, which you don't have to use if it's not a problem where you're teaching, but which is very necessary to use if it is a problem. Rather than just say "This is the present continuous," contrast it with the present and show where one applies and *where one* doesn't.

This New 900 series is aimed for adults?

Yes, high school and adults.

Would you say that it could be used even in junior high?

I think it's kind of tough to stretch it to junior high because one of the things that happens with the story line and personalities is that you're dealing with issues and topics, and the topics that we chose are of interest to people who have already reached a certain degree of maturity. Junior high school students, maybe some would be interested, but I think they're too young.

Has your company ever approached the Education Ministry about getting its texts adopted in *school systems at all?*

That's pretty difficult to do, because it's a very rigid structural progression, and you have to match it exactly in order *to* get accepted by the Japanese ministry, so we don't try to get into public high schools.

But you are aware of their requirements...

Yes; for example, our representative sends me the structural progression, but if that's what goes on here, it goes on differently in Israel, and it goes on differently in Spain, so I can't choose to follow one without saying I'm making this book specifically for this group. As I said in my talk, we came up with a structural progression from the original English 900; a lot of research went into putting that together. And we also wanted people to be able to switch over from one series to another if they were using it; we wanted to make it flow.

re·views

The Functional Approach

Walter Carrol

Our first lesson of the day began with a cheery “Guten Tag.” So did the second. Otherwise there were few resemblances.

At the February KANT0 meeting, David Bycina began with two demonstration lessons illustrating the difference between Audio-Lingual and Notional/Functional styles of teaching. Beginning with the Audio-Lingual method, he presented a typical introductory lesson in German. Using illustrations of common objects--a house, a book, a car, a chair--he quickly had us practicing the names. To these were added appropriate articles, then colors, and finally complete sentences : “Is this a green chair?” “No, that is a white house. " Within half an hour, most of us were capable of identifying each of the objects, giving it the right gender, and assigning the proper inflection to the color. And David had not yet spoken a word of English. In fact, he had spoken very little, using a pointer to indicate the pictures and giving minimal instruct ions--“once again” or "listen” in German.

In contrast, his instructions during the second demonstration were rather more complex--“Stand up and help me”--but still delivered in German. In a slightly longer time, we learned to introduce ourselves, ask another person's name, and request and give such information as where we come from, where we live, and what we do for a living. There was a good deal of practice of these questions and answers between students, and at the end a general mixing of “students” introducing themselves to each other.

Comments from the “class” showed that most of us felt we had learned a lot from listening to the others even though there was less choral drilling. The strength of the lesson was the relevancy of its material--in contrast to the relatively meaningless structural emphasis in the audio-lingual lesson. People said they had found themselves with a real desire to communicate to others well beyond what we had learned to say. While admitting that he had biased the lessons slightly, David pointed out a difference in the teacher's role in the two methods: as commander in the Audio-Lingual lesson, but director of student interactions in the Notional/Functional one. Similarly, there is a contrast in the treatment of errors, which are not tolerated in the Audio-Lingual class; the Notional/Functional approach assumes a gradual process of approximation to native speech.

After the lessons came a description of the development of the Notional/Functional approach and the ideas of its two principal theorists, David Wilkins of the U.K. and Jan Van Ek of the Council of Europe. They use slightly dif - ferent terminology, but, basically, functions are how we express our intentions, notions are what we wish to express, and topics are the particular expression. For example, in the following: “Where's Tokyo Station?“, the function is asking for information, the notion is location, and the topic, Tokyo Station. It was noted that a single function may have a variety of “exponents” or ways of expression, for example, the dozens of different ways in which we offer someone something to drink. Conversely, the same structure may be used for several functions (“Can you open the window?” “Can you drive a car?“). Criteria for selecting functions to teach include the frequency of need, where, when and with whom it will be used, and radical contrasts with the students' mother tongue or culture.

Returning to the practical level, we were offered the opportunity to see, listen to, and practice with a variety of lesson materials incorporating Notional/Functional approaches.

A Report from TESOL '80

Robert Orme and Lesley Holmes

Three members of West Kansai attended the 1980 TESOL Convention in San Francisco and shared their experiences with the chapter at its April meeting. Jim White and Bernard Susser were speaking as first -time convent ion goers , while Thomas Pendergast was speaking as a veteran of four such conferences. Together, they gave the members in attendance a good idea of what to expect at one of TESOL's annual convent ions.

Tom began by describing TESOL as an organization with over 9,000 members, mostly in the U.S. The over-riding interest of TESOL's membership is now bilingual (i.e. English/Spanish) education in the U.S. This direction has undoubtedly been taken because of Government interest in the field. Bilingual Ed. is heavily funded and mandated in the States. Both Jim White and Bernard Susser found the emphasis on bilingual education frustrating. Bernard mentioned one presentation where the speaker defined role play as "a procedure in which the student acts like an American." He felt that TESOL was very provincial in its outlook, failing to take into account the fact that not all students of English are going to "become" Americans.

Both Jim and Bernie felt that the quality of presentations was mixed and that it was not always possible, after reading the presentation abstracts in the program, to predict which would be worthwhile. Many of the presenters are well known in their field, but as researchers rather than language teachers. Bernie stressed the fact that, in his opinion, the quality of JALT presentat ions compares favorably with those he attended at TESOL '80.

The convention consisted of two days of workshops followed by four days of short (30 minute to one hour) presentations. Most of the 350 presentations were paper readings rather than participatory events. Over 3,000 people attended, and this probably contributed to many of the planning problems that Jim commented on: presentation rooms too small for the number of attendees, too little time to get from one presentation to another, no notification that a presentation had been cancelled, etc. Jim did feel that the two days of workshops were very worthwhile. He also felt that for maximum participation it would be advisable to stay at the convention hotel.

People attending conventions have different expectations according to Tom Pendergast. In his opinion, there are three good reasons for attending such a conference. One is to meet and talk to others with similar interests. The second is to "taste" presentations to get some idea of future directions to explore. The third reason is to enlarge your knowledge of areas you are already interested in and perhaps to follow up the conference with visits to places where work is being done in those fields.

After sharing their general impressions with the members, each speaker gave a brief report on presentations that had interested them. Jim spoke about a workshop on "Using Drama," given by Susan Stern, and a presentation by Helen Munch and R. Smith, called "Promoting Interaction." Both presentations were for reasonably advanced classes. (One of the ideas Jim garnered from the Munch/Smith workshop involved having a student interviewed by a second student while still another member of the class acts as a reporter. After the interview is over, further discussion occurs between those poeple of the various groups who served in the different roles.)

The Stern workshop stressed the resolution of conflict (and the cultural differences this highlights) as the salient reason for giving drama a try in the classroom. Drama has the advantage of being more realistic than many textbooks, especially when you choose 20th century authors, and it gives students an opportunity to speak in front of the class. Stern suggested choosing plays (or scenes in plays) with only two characters and a conflict situation that can be developed in eight to ten minutes. Stern recommended a balance between totally memorized productions and ones where the students are permitted to consult the script occasionally during the performance. In both cases, the remainder of the class was given the opportunity to interview the actors after the performance and some improvisation was attempted.

Bernie Susser relayed information on some games he found to be interesting. One of them, "People Bingo," he has already tested in one of his classes with positive results. The teacher first has his students make a standard bingo grid and then has them walk around asking other students three questions: "What's your name?" "Where do you live?" "What's your favorite food?"--until they have all filled in their grids. Afterwards, the teacher calls out names at random and students with that particular name have to report to the rest-of the class. A winner is determined in the usual way. A second game gets the students to practice reported speech. It is called "Three Items" and has pairs of students exchanging objects which they tell the other students about. Bernie used his watch as an example, providing the information that it was twenty-seven years old and had been a present from his parents. This kind of information is again related to the whole class. Bernie also demonstrated a board game which he had put together, consisting of randomly ordered colored squares (he had six colors). He had made up a set of corresponding color cards, each one with a direction or question on it (Bernie stressed that this game could be used to teach just about anything). By landing on a colored square on the board the student would be rewarded or penalized depending on his or her response to the colored card chosen.

Tom Pendergast took some time before the conference began to spend a day at Stanford University's Palo Alto Research Center where work is being done with computer equipment for teaching English. Using a voice recognition system, the computer chooses suitable material for the student based on his past performance. Tom mentioned that, contrary to the idea of learning by machine is not beneficial because of the absence of any teacher-student relationship, there is a growing interest in the positive aspects of machines, i.e. lessening the threat of direct teacher-student confrontation, the possibility of individualized learning, and the practicality of use in large classes. Related to the idea of reducing the student-teacher threat, Tom mentioned a set of materials developed in Geneva called "Threshold" based on the concept that the teacher does not teach. The materials are developed for small groups who work with tapes and workbooks while the teacher monitors their progress. Tom also commented on the use of "E.S.L: The Silent Way" which is a set of video tapes containing 140 lessons taught by Dr. Gattegno. The students who watch these tapes can only see the class being taught (the teacher is off camera) but they react to a remarkable degree to the learning process they can see taking place on the screen.

The next two annual conferences will be held in Detroit and Hawaii. Of the two, the one in Hawaii would probably appeal most to us here in Japan. Would it be too improbable to imagine a contingent of JALT members trailing behind a flag-bearing group leader through throngs of Spanish-speaking TESOL members? Ikimasho-ka?

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Teaching American Culture to Japanese

Lesley Holmes and Robert Orme

Language is the most representative element of any culture as it controls the learning and use of all cultural elements. It is, therefore, impossible to truly learn a language without also learning about the culture of the people who speak that language. Ms. Michiko Inoue, whose presentation at the West Kansai Chapter's May 18 meeting was attended by 101 people, feels that language teaching in Japan neglects the study of culture.

The cultural differences between Japan and Western countries are immense compared with the differences between various Western countries. For example, olive leaves represent the same thing to an American or a Frenchman (i.e., peace), but a Japanese must be taught the meaning. Because of the lack of cultural teaching in Japan, Japanese students interpret the content of English textbooks according to their own way of thinking.

What is culture, and what is the relationship between language and culture? Ms. Inoue's definition of culture is taken from the anthropologist Edward T. Hall, who said, "Culture is the way of life of a people, that is, the sum of their learned behaviour patterns, attitudes, and material things." Ms. Inoue reiterated that language is the most representative element of culture. She spoke of the problems Japanese children who spent their formative years in a foreign country have when they return to the Japanese school system, partly because they think in a language other than Japanese. People of a culture think and communicate in their own language, and that language controls the learning and use of all cultural elements. Sometimes, there is a conflict for students of a foreign language. For example, Japanese studnets might find it difficult to grasp the meaning and use of 'give' and 'receive', 'go' and 'come', because in their native language the use of these verbs is quite complex.

Ms. Inoue said Japanese and Americans have widely differing perceptions and value systems. Since Japan has to have close ties with other countries and since Japan often gets a bad reputaion due to lack of understanding of foreign cultures, culture should be taught in English classes in an effort to bridge this gap.

What is American culture? At the outset of her discussion of what American culture is, Ms. Inoue stressed that generalization is very dangerous--although many of her students are guilty of that sin when asked about American culture. In order to avoid this trap, Ms. Inoue suggests that students initially study both the history and geography of the United States. In this way, Ms. Inoue feels that it is possible to extract some of the characteristics which fit a large proportion of the poulation of the U.S., such as individualism and directness. But students also learn that there are many different cultures, each with their own food, customs, etc., represented in the U.S.

What cultural aspects are to be taught? Teachers should grade the information they are going to teach and cover the basic, concrete areas before the more obscure. Ms. Inoue begins by teaching basic geography and history to give the students an idea, in the case of the U.S ., of what kind of country it is, physically and demographically. Other areas she considers important to cover are (in order of complexity): food, housing, clothing, transportation, holidays, human relationships, male-female roles, and stereotypes. Although there are sub-categories in each, ranging from simple to complex, Ms. Inoue stressed the importance of giving students basic information first,

while leaving categories such as human relationships, economics, and politics until later.

Culture teaching goals and techniques. After extolling the virtues of reading as much as possible about the target culture both as a way to learn new things and as a way to cross-check pieces of information to be sure that they are, in fact, representative of the general culture, Ms. Inoue then listed seven goals for teaching about culture. They are:

1. To make sure students are aware of why people of the target culture act the way they do.
2. To acquaint students with the social variables, e.g., age, sex, class, place of residence, etc., which affect the way people speak and act.
3. To enable the students to re-enact the reaction of people in the target culture in situations ranging from the mundane to the critical. Ms. Inoue mentioned death as an area where cultural differences might be explored.
4. To heighten student awareness of the significance of certain words and phrases in the culture, e.g., "flat as a pancake."
5. To empower students to discover and evaluate cultural differences on their own and to encourage them to do so through research in the mass media or through personal experience.
6. Students should evince intellectual curiosity and empathy toward the target culture.

In order to teach geographic and demographical differences in the U.S., Ms. Inoue suggests using pictures cut from magazines and challenging students to identify where the picture was taken or what nationality the person shown is. When covering geography, details--such as having to take time zones into consideration before placing a long distance call--make a big impression on the students, she says, and should not be neglected. The influence of French, Spanish, and American Indian cultures can be shown by asking the students to find place names from those cultures on a map.

Clearing up misconceptions in vocabulary (e.g., 'mixer' vs. 'blender') is an interesting aspect of teaching the food-related part of culture. Once again, Ms. Inoue stressed the value of using pictures as a way of promoting discussion on the topic. She brought copies of food advertisements which she circulates among her students to stimulate their minds, as well as their taste buds. Again, simple things, like the various ways potatoes are served or the system of measurement (e.g. gallon and quart), are invaluable pieces of information to the Japanese student. A member of the audience mentioned a strategy one of his students used when asked to make a choice in a restaurant: the student simply asked the waiter or waitress to make a recommendation. Ms. Inoue agreed that this was a good idea, but felt that some things had to be taught in more detail. She conceded, however, that lack of realia in Japan made the job more difficult. She stated that students must learn to show reactions to strange situations and not be afraid to admit ignorance or ask for aid in such situations.

A much more difficult aspect of culture teaching involves investigating human relationships. This could be done by focusing on such things as gestures, body language, proxemics and kinesics, and by studying the differences between different cultures' value systems. Ms. Inoue noted that there is a great need for development of teaching materials in this area. She closed her presentation by urging all teachers of English to explore and teach culture to round out their syllabuses and to stimulate their students to see the rationale behind including culture in the study of English.

CL/CLL: Breaking Affective Binds

Connie Kimos

At the first meeting of the East Kansai (Kyoto) chapter on April 13, Professor Paul LaForge of Nanzan Junior College in Nagoya demonstrated techniques of Counseling-Learning (CL) and its application to language learning (Community Language Learning or CLL). A community, even a temporary one such as a class or the diverse group assembled that afternoon, is based on a contract; CLL is a supportive language'learning contract which consists of group experience and group reflection. Central to Father LaForge's presentation was this quotation from Charles Curran, the originator of CL/CLL: "The very process of presenting an idea may produce an 'affective bind' for one or more of the students."

College students or adult learners of English seem to be hampered by many kinds of binds. The counseling task, as Father LaForge sees it, is to negotiate supportive conditions in our classrooms so as to help identify and break the binds. Some ways to provide supportive conditions are: give students a task or "mission"; give students privileges; give hints on how to proceed through the activities; explain and give examples.

A teacher's first task is to clarify the conditions of the class -- time, days, expectations. Father LaForge usually does this experientially, not by explanation. For example, when he enteres his first class of the year he remains perfectly quiet and waits for his students to react. One class recently waited a record 24 minutes before one student managed, "Sir, would you please say something?" They thus learned indelibly one of the conditions for the class: if the students do not speak, then neither does the teacher.

Japanese students know more English than we think, but it seldom has a chance to get out. With CLL, the English class proceeds from experience sessions, where some "work" or language activity is undertaken, to reflection periods, which give the students a chance to air their feelings, ask questions and offer suggestions. The teacher as counselor is somewhat restricted during the experience period, but, during reflection session, he is much freer in his methods and really does more teaching then, even though the time may be shorter. Silence is also important; anything significant that occurs in the experience session, whether spoken or not, will come back during the reflection time. Father LaForge said that he helps first-year students by letting them work in Japanese in pairs or threes to prepare their English comments for the reflection period, but as the year goes on, they are able to work alone and, by the second year, reflection can be entirely in English.

Throughout his presentation, Father LaForge took pains to announce and write on the board the goal and time allotment for each activity. This helped focus attention and save time. Brief descriptions of some of the afternoon's activities follow:

--In small groups: introduce yourself, including name, age, something about your family, hobbies, or interests, and why you are studying Egnlish; then one from each group speaks to the whole group. (During the reflection period it was noted that the foreign teachers were more ill at ease than the Japanese students when introducing themselves to the large group, indicating that perhaps the supportive conditions had been overly directed at the student's, to the neglect of the teachers!)

-- A circle of students and teachers: only a student initiates a conversation, whereupon anyone cont inues it.

-- Several student/teacher pairs: each student initiates a conversation with a neighboring teacher; all pairs speaking at once.

-- A line of students facing an equal line of teachers: conversation between each student/teacher at the same time for three minutes. Then teachers shift one seat; a new conversation ensues. Shift again after three minutes, and so on, until time is up.

Father LaForge also described another way a group could be divided: draw five shapes on the board (square, circle, triangle, hexagon, zig-zag) and ask people to choose the one that best represents the way they feel today; gather into groups according to the figure they chose, and discuss why they chose it.

The activities ended exactly on time with the distribution of a long quotation from Curran, part of which reads: "The teacher-knower enters the learning relationship faced with the same risks and unpredictable situations that the counselor faces. He, too, must first take in hand his own anxiety and create an atmosphere of understanding and acceptance." From the very beginning, Father LaForge's self-effacing remarks and careful setting of goals and time limits for each activity showed his desire to create such an atmosphere. At one point, he had said that the greatest gift the student gives the teacher is to make him or her a better teacher. This CLL program demonstrated how a teacher might arrange classroom conditions that would allow this to happen.

Teaching Techniques

David Syrad

A newcomer to Japan and to teaching, I have already found JALT membership useful and interesting. The February meeting of the Tokai Chapter was no exception. A book fair, at which Longman, Oxford University Press, and School Book Service displayed their latest books, opened the afternoon. Notably, none of the books displayed were used during the presentations on teaching techniques which followed.

The first presentation was "The Allen Number System for Teaching English Sounds and their Spellings" by Henryk Marcinkiewicz. The system uses numbers to represent vowel sounds and their spellings in order to demonstrate the correspondences between pronunciation and spelling in English. Mr. Marcinkiewicz produced statistical evidence for the regularity of sound/symbol correspondences, which I found surprising. He then compared the Allen and Silent Way charts. The Allen System, he said, was a simple approach, mid-way between the alphabet and the Silent Way Charts. The alphabet alone is too confusing for students, and the Silent Way Charts are possibly too overwhelming, as they present all the sound-spelling correspondences.

The Allen System works through the familiar medium of Arabic numerals to teach unfamiliar material. In the presentation, Dutch was used, but, in the English system, you have the following representations:

```
 0  -- o  (Tom, not)
 1  -- u, o, a (nut, son, a)
 2  -- y  (needy, city)
22  -- ee, ea, e (meet, beat, be)
       e..e  (Pete)
```

The double numbers indicate that the sound is more tense.

This system has been used effectively to teach spelling and the recognition of identical sounds in words spelled very differently. More complete information can be found in *English Sounds and their Spellings* by Virginia F. and Robert L. Allen (New York: Crowell, 1966).

Having looked unsuccessfully for books containing useful pictures at the book fair, I was very interested in the presentation by Te Everson on Picture Squares. The Picture Squares book (Ruth Sasaki, Winthrop, 1979) contains material for all levels of students and can easily be incorporated into any course. It ranges from elementary pronunciation drills to long and complex stories (like the Patty Hearst kidnapping) which the students have to reconstruct by asking questions.

Questions were raised about whether some of the material might not insult students' intelligence. (One pronunciation drill includes the sentences, "Ruthie likes rice " and "Ruthie doesn't like lice.") I feel that, given the right presentition, the pictures might well help students to get used to the unfamiliar verbal contortions necessary in speaking a foreign language and that a little laughter may well help to loosen the facial muscles a bit.

The Squares work on the principle that pictures are a very effective memory aid and a stimulus to aural production. Information about the method is available in Cross *Currents,* Vol. 4, No. 2 (1977) and Vol. 6, No. 2 (1979).

Steve Tripp's presentation, "Using Listening Comprehension Techniques," was based on the assumption that we all use a large number of stock senten-

ces (like "Cold, isn't it?") and a vocabulary of about 20,000 words in regular conversation. In view of this, Mr. Tripp's aim is to provide a rich listening environment (a kind of maximum meaningful exposure to the common set forms) in the language laboratory. In further support of the relative conventionality of language, he quoted the Language Institute of New Zealand, which lists 440 common, simple sentence patterns and 1,167 statistically frequent sentences (simple or otherwise).

The material was devised to help students absorb the language as a medium for ideas rather than as a tool for communication. Thus, the students don't speak in the language lab but perform tasks designed to test and improve their listening ability. In an hour lesson, the students record a tape for 15 minutes and are then free to listen to it as many times as they need or want to during the remaining 45 minutes. The recording is too dense to catch at first listening, so a number of listenings are required in order to complete the accompanying exercises. Since the initial goal is tracing the cognitive map of English rather than speaking, dialogues are not used. The tapes, however, present real-life language, such as radio programs. They also include material created by the instructor specifically for the purpose of improving the students' ability to discriminate sounds and to grasp differences in meaning conveyed by intonation. An example of this is the statement , "I think that man is foolish." The students have to decide from the stress on "that" whether the sentence refers to "a man" or "Man." There are also pictures with true-false questions, commands 1 ike "draw a cat eating a fish," and a numbered sequence of events with an accompanying story.

All the ideas for listening comprehension that Mr. Tripp mentioned would require a lot of space to describe in any detail. Briefly, some of them involve : maps and directions, work on adding numbers, picking times out of sentences, definitions of words, telephone messages, and announcements.

The final presentation of the afternoon continued the theme of authentic-speed listening comprehension. Junko Yamanaka demonstrated some of her listening comprehension exercises for intermediate students of Japanese. One involved a conversation with all the natural pauses and "stalling" expressions like "ano." It was played at normal speed, with no artificial slowing to "help" the students. Students listen to the conversation a section at a time and choose the related pictorial representation from a pair of pictures provided. This is followed by missing word exercises, which were beyond my limited Japanese ability. Initially, only one word was missing, but, by the last exercise, whole phrases were left out. Although I was clearly not good enough to complete the exercises, I enjoyed trying and found it interesting to be on the receiving end of a listening comprehension exercise.

Silent Way Workshop

Tom Robbins

Picture yourself boarding an early Sunday morning train at Odawara with a black artist's bag in hand. Destination : Nanzan Junior College (site of the next convent ion) . Assignment: to face a group of unknown people, some of whom have seen and heard you before, some who won't understand a word you are going to say, some who have violent reservations against what you're going to do, and some who will love every bit of it. What does it all mean?

The artist's bag is indeed appropriate for Donald Freeman, the artist, who paints a beautiful picture entitled "Epiphany" with his charts of many colors. The mood of the workshop was reminiscent of the sixties--people were tuning in, turning on, and dropping out, with a number of fade-ins and

fade-outs on the side. There was no clear distinct ion between students and observers. We were one group in constant change, in search of answers to questions we ourselves posed and answered. Most of those who had "tuned in" to the process found themselves "turned on" by it. Suddenly, the lunch break was upon us. We felt released. Lunch. The cafeteria resounded with /ɑ/ as we saw the plain white sandwiches in the distance. Were we caught up in the workshop?

Through the rain-streaked cafeteria windows, the drop-outs could be seen opening umbrellas and leaving. They were soon enveloped in the colorless murkiness outside. The afternoon session was smaller, more intimate, more in tune, and just as colorful.

It is over. All questions have not been answered. Some leave feeling insulted, others betrayed, others excited, others fulfilled. All will remember at least one thing from the session. Hopefully, all will search for an answer to "What does it all mean?"

> "While strolling through her cactus gardens one warmish June morning, Amanda come upon an old Navajo man painting pictures in the sand. 'What is the function of the artist?' Amanda demanded of the talented trespasser. 'The function of the artist, the Navajo answered, 'is to provide what life does not.'"

May the rods be with you!

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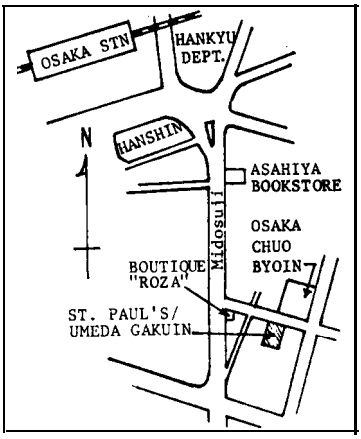
Robert Orme and Lesley Holmes (West Kansai)
Dale Griffee (Tohoku)

The *JALT Newletter* is the monthly newsletter of the Japan Association of Language Teachers. Contributions should be sent by the 5th of the month to Robert Orme, c/o Sugahara Ito, 1727 Tsuda, Hirakata-shi, Osaka 573. Tel. 0720-58-8281.

meet·ings

WEST KANSAI



Topic:	The Teaching of English in High Schools
Speakers:	Kazo Iwasaki, Mikunigaoka Senior High School Ryoko Kawahara, Nagano Senior High School Keiko Nakamoto, Uenoshiba Junior High School Masahiro Shirai, Doshisha Girls' High Schools Kazuhisa Tajima, Izumi Technical High School Yoshiaki Wada, Osaka Institute of Education
Date:	July 20, 1980
Time:	l:oo - 4:30 p.m.
Place:	Umeda Gakuen (St. Paul's Church) Tel: 06-311-6412
Fee:	Members: free; nonmembers: Yl,OOO
Info:	Fusako Allard, 06-315-0848 Jim White 0723-65-0865 x293(day) 0723-66-1250(night)

The members of this panel, all experienced teachers of English in Japanese junior and senior high schools, will talk about the difficulties they face in their daily work. Many of us who are either foreigners or Japanese teachers of English in universities or commercial schools, are not fully aware of the situation in the junior and senior high schools of today. The panelists will discuss various aspects of their work, to include size of classes, weekly workloads, physical facilities, the curriculum, and the textbooks which they must use and so on. They may also comment about the various methods they have seen at past JALT meetings and discuss how they feel about using them, what aspects of these methods and techniques they have been able to incorporate into their daily teaching and/or what aspects they cannot use and why. The panel will use both English and Japanese in their discussions. Translating and/or counseling help will be given.

Special Interest Groups:

Silent Way: Umeda Gakuen, ll:OO-12:30. Contact Frederick Arnold, 078-871-7953.

TES: Umeda Gakuen, 12:00 luncheon meeting. Contact Harumi Nakajima, 0726-93-6746.

Children's Interest Group: Umeda Gakuen, ll:00-12:30. "Making Classroom Materials." Contact Sr. Wright, 06-699-8733.

Japanese: Thursday, July 17th, l:00-3:00, Center for Language and Inter-Cultural Learning. Contact Fusako Allard, 06-315-0848.

KANTO

Topic: Testing for the Classroom Teacher
Speaker: Fred Allen
Date: Sunday, July 13
Time: 1:00 - 5:00 p.m.
Place: Athenee Francais
Fee: Members: Y500; nonmembers: Yl,OOO
Info: Larry Cisar, 03-295-4707

This workshop is intended for classroom teachers who have to make and administer their own tests. It will focus on multiple choice achievement tests rather than proficiency tests of vocabulary, grammar, reading, and listening. It will also skim lightly over ways to evaluate writing and speaking.

The presentation will begin with a brief review of common knowledge about testing, including such considerations as how to write a good item, good distractors, test length, etc. It will provide hints on how to use "reliable" textbook tests as a basis for our own tests, how to keep a file of good items, and how to increase the number of items on file by varying their difficulty. Finally, it will give participants a chance to write some short tests and to evaluate them using very simple statistical methods. Bring your calculator!

EAST KANSAI

Topic: Summer Workshop for High School Teachers
Date/ Saturday, August 2
Time/ 10:00 - 12:30 Teaching Composition, Leslie Sackett
Speakers: and David Weiner
2:00 - 5:00 Methodology, Thomas M. Pendergast
Sunday, August 3
10:00 - 12:30 Teaching Pronunciation, Connie Kimos
2:00 - 3:00 Teaching Resources: Where to Get Information on Teaching, Dann Gossman
3:00 - 5:00 Panel Discussion (Questions from the audience), Thomas Pendergast, David Weiner, Connie Kimos, and Dann Gossman

Fees: Pre-registration:

	One Day	Two Days
Members:	Y3,500	Y6,500
Nonmembers:	Y5,000	Y9,OOO
Student Members:	Y2,500	Y4,500
Student Nonmembers:	Y3,500	Y6,500

NB: After July 15, Yl,000 will be added to each fee. Pre-registration fees may be sent to postal account "JALT 15892 Kyoto". The audience will be limited to 30 participants.

Info: David Weiner: 19 Shimouchigawara-cho, Koyama, Kita-ku, Kyoto, 603. Tel. 075-493-3680.
Yukinobu Oda: Doshisha Women's College. Tel. 075-251-4156/4151.

Note: A limited amount of space is available to commercial members for book displays. Contact Mr. Weiner or Mr. Oda for further information.

Topic : Picnic/Social Gathering
Date : Sunday, July 20
Time : Afternoon
Pl ace : Along the Kamo River opposite the Botanical Garden

Bring your own sandwiches, box lunches, etc. Amercian-style barbeque grills will be available for broiling hamburgers, hot dogs, chicken--or any other food you care to bring. Cold drinks and beer can be purchased at the picnic site. Washroom and kitchen facilities are available. In case of rain, the picnic will be held indoors at David Weiner's house, only 100 meters from the picnic site.

Special Interest Group

Teaching English in Schools:

Topic : My Viewpoint of "Speech"
Speaker: Kazue Minamino, Hirakata Public High School
Date : Tuesday, July 22
Time : 6:00 - 8:00 p.m.
Place : Koenkan Meeting Room (basement), Doshisha University
Fee: Free
Info : Yukinobu Oda, 075-251-4151

TOKAI

Topic : Fluency Squares and Story Squares
Speaker: Ruth Sasaki
Date : Sunday, July 27
Time 1:30 p.m.
Place : Kinro Kaikan (near Tsurumai Station)
Fee : Members: free; nonmembers: Yl,000
Info: Ray Donahue, 0561-42-0345

Fluency Squares and Story Squares have been designed to bridge the gap between controlled and free speaking activities in the classroom. Students are given practice in actively producing Enlgish as they communicate about a body of information that is represented by, or can be inferred from carefully designed visual grids called "squares." Embedded within the squares are grammatico-semantic and modal meanings, as well as contrasts between troublesome but important phonemes. By discusssing the squares, students are challenged to communicate a variety of meanings, each of which is fundamental to attaining communicative competence.

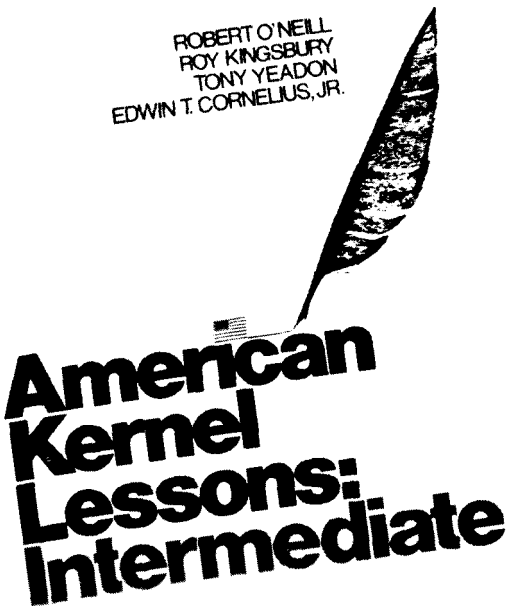
Squares are based on a problem-solving approach to language learning. Activities are structured within a well-defined context, yet there is considerable room for creative experimentation by the students, with the teacher acting as facilitator. The limited context enables the students to focus on the structure and logic of the language without being distracted by vocabulary inadequacies. Using the squares, students go beyond the manipulation of grammatical forms and work to develop and integrate their language skills in a situation that always requires communication as opposed to performance.

This presentation will demonstrate the use of squares of differing levels of difficulty. Members of the audience will be asked to participate.

Ruth Sasaki recently co-authored Story *Squares: Fluency in English as a Second Language* (Winthrop, 1980). She has taught English to foreign students at the University of California Extension, Berkeley, and is currently teaching at the Language Institute of Japan in Odawara, while on leave from the Master's Program in Creative Writing at San Francisco State University.

American Kernel Lessons: Intermediate

An intermediate course for older secondary and adult learners which covers the four language skills: listening, speaking, reading and writing.



The course offers such features as:

- Visually presented situations accompanied by cues to prompt oral practice
- Short written passages accompanied by questions and based on visual situations
- Formation and manipulation exercises focusing on the new structures
- An exciting detective story with a new episode in each unit
- Consolidation work and homework exercises which include a guided composition
- Practical and detailed advice for the presentation and exploitation of the course material
- Entry and progress tests with answer keys
- Recordings of the detective story, situations and conversations
- Additional recorded laboratory drills and further structure practice
- A tapescript of the recorded laboratory drills

Student's Book, 16Opp	0 582 797063
Teacher's Manual	0 582 797071
Student's Tests	0 582 79708X
Recordings	
Set 1 /Episodes	0 582 797152
Set 2/Situations and Conversations	0 582 797160
Set 3/Laboratory Drills	0 582 797101
Tapescript	0 582 797098

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