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Mike Rost on Listening

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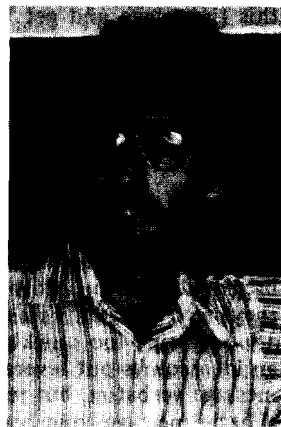
If I understand correctly, you feel that speaking and listening skills are very much interrelated.

Yeah, I think they go together, or develop best when they develop together. Something I found with speaking (that is, pure speaking activity like conversation) is that people tend to say the things they know how to say. In other words, if there is an activity like free conversation, people will always produce the kinds of things they know how to say, and I don't think in learning another language there is a tendency to challenge yourself. At least in my own language learning experience, if I'm in a situation, I'll tend to say the things that I know I can say, simply because native speakers give you negative feedback when you say something strange. So, you learn little by little to say the things that you're comfortable saying. And, consequently, speaking development doesn't go very far when people just say what they want to say.

I think there has to be some vehicle for, in a sense, forcing them to say things that they don't know how to say. And one way to do this is to match it with a listening curriculum where listening inputs vary in kind and style and complexity. And by giving back something of what they understood in the listening channel, they're learning how to say something. It's sort of a basic language mechanism, and I think native children go through it . . . I think this sort of model is quite amenable to language learners. The teacher, the curriculum planner, plans all sorts of oral inputs that cover a variety of situations and functions and vary their complexity. And by giving some verbal feedback after they're heard it, students develop their speaking skills at the same time.

Do you think there should be a systematic approach to developing the listening and speaking skills, or do you feel it's beneficial to present people with random situations that they can relate to?

Well, I think it's beneficial to, on the one hand, have random situations because natural language learning is random. We get phone calls, and we have to be able to handle them. We go into stores, and we have to deal with what we want and what we don't want. So, I think this random aspect of language input can be quite helpful. It's sort of reality therapy. This is what the language is. In order to handle the situation you have to deal with language in a random way. But for classroom things, on the other hand, I think one approach to putting together a curriculum does involve an aspect of control, systematically dealing with listening-speaking skills. Probably, there are at least three rough levels of development, according to the model I follow, The first level would be a



Michael Rost

sentence level, and the second level something like a discourse level, and the third level something like a theme level. On the first level, people have to know how to deal with sentences which are the basic unit of a language, rather than the word. I suppose prior to the sentence level, students are dealing with things on the word level. In Japan we find a lot of students who know a lot of words, but have no sentences. They're just filled with words with no vehicle for producing them. So the first level, the sentence level, seems to be the kind of thing that *The Learnables* is dealing with, the introduction to listening where you learn to identify a sentence with an image. I would take *The Learnables* a step in another direction, a step further to the point where you have to be producing sentences also in order to keep the skills somewhat parallel. And a lot of the pattern practice approach (the PAL drills or whatever – listening to sentences on tape and transforming them), might fall into the sentence level development. The students learn what a sentence means in an isolated situation and, probably, a clear situation is more beneficial than a pattern practice where meaningless sentences come flying by and you transform them. But, I think there's been a lot of work done on how to develop this first stage of listening to sentences – knowing what these sentences mean.

The second stage, I find, is where most people get hung up in learning another language, and that is the discourse level where there is an exchange. It can either be in the form of a conversation where there's a two-party exchange, or it can be in the form of a one-party discourse where there are exchanges of information; that is, a person links one piece of information to another – in other words, a kind of extended listening.

So it's like linking together sentences more meaningfully from the first stage to the second?

Right. And that is the stage that I found that most students get hung up on. They can get to this first stage and get through this first stage, but when it comes to extended listening – learning how to make these transitions from one idea to another and to comprehend them to the point that they can give you back the messages they've heard, they get hung up. In other words, on the sentence level, there's one message and, if you have heard the message, you can give it back. But, on the discourse level, there's a stringing together of messages in the form of continuous sentences.

So this next stage introduces being able to produce something about what you hear.

You can do that on the first level, except the information is usually so basic that there's nothing creative about giving it back because you can do it almost from your short term memory. But on the discourse level, the exchanges become extended to the point that you have to be able to break them down into messages and remember the basic ones. As students get into this level, I find they need a lot of practice paraphrasing. If they can't give back the messages, obviously the messages are occurring too quickly. So one way to pad the message is to create a kind of redundancy so that an idea comes out several times – the same message, different words, not repeating the tape or the message verbatim, but rewording it, giving an example of it, reinforcing it somehow, so that it's still a basic message, one basic message taking place in the exchange, but the students have more of a chance to catch it. In other words, the teaching point is making the input manageable so that, with enough redundancy, the students have a chance to catch messages in extended listening. For example, on the radio, listening to the news, the messages are linked together, but there's not enough redundancy that we can hope to get it. So I think there's a lot of room at this middle level for creating materials that help students listen in an extended way and be able to come back with the messages. The most important thing to do is to structure the messages so that they're redundant enough for the students to get them.

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And this also might develop an awareness in the student that there's more than one way to express themselves about one particular thing.

Right. That's a crucial area – speaking and an attitude towards listening where students will often deal with discourse on a sentence level. In other words, they think they have to get things verbatim – word for word. I don't think you can ever get into the intermediate level of listening until you realize that there are several ways to say the idea, the message. A student's paraphrase of the listening piece will not be verbatim. In fact, using verbatim catching strategies ("I didn't catch it, I didn't catch it") . . . those strategies are terrible for getting into extended listening. And in Japan, I find a lot of students initially are equipped only to deal with listening on this verbatim level, in that they don't realize that it's a process of language learning to break down messages into their own meaning and to be able to express that meaning in a variety of ways. It takes a long, long time to get out of the intermediate stage. So, this practice of paraphrasing I found to be one of the most effective things to do in developing listening because I think there's a kind of mechanism in a foreign language where, if you can't say something – what the message was, you somehow are not open enough to receive any new messages. If the listening input just keeps flooding in to the point where you have no capacity to give back any of the message in your own terms, I don't think that kind of listening is helpful other than on a very basic phonetic level of patterning sounds and sentences, intonation patterns. But, for true listening development, I think there has to be this balance between giving back what you got from the message and being able to take more messages in. So, for me, the system of teaching listening is: you present a piece of listening – either you, yourself, or a tape or video – and in one minute there may only be two or three basic messages. Little by little, in that minute span, you increase the number of messages that the student is accountable for. That is the sequencing. In the early stages, there's the same amount of time but fewer messages, that is, more padding, more redundancy. As you go on, you approach denser information in the same time span, you have two, three, or four messages every 20 seconds (about ten to twelve messages per minute is what the native speaker can handle). At that level, when you get up to the almost native speaker stage, it's more or less the theme level, where you're taking messages in at such a high rate you can only remember the themes that are happening. You actually no longer recall the specific messages. I think that in our native language that's what we do because we've gone through those first two stages.

I think a number of students try to start at the theme level, and a number of teachers try to begin teaching at the theme level – discussions of the tape before the students have any inkling of what the messages were. At the theme level it becomes almost a native speaker kind of listening. You listen to things, you discuss the theme that took place which are larger units than messages themselves. So you have these three levels of the sentence, the discourse, and then the theme, and I think it's useful to sequence a listening program that goes in that direction.

Using the framework of that system, do you feel that a number of different kinds of materials can be used as long as the teacher is bearing in mind the notion of how many messages to feed the student, or to convey to the students, at any given point?

I think that a lot of materials can be used, and a lot of materials can't be used. If we're talking about classroom listening and developing things, I think a lot of materials have to be rewritten in more of a spoken style, deliberately incorporating the redundancy feature, not at a child level of redundancy, but at an adult one – a second language learner level, where the messages are repeated and tied together, recapped very frequently. But any material can be used as long as it's redone. FEN dramas, for example, are probably too dense in information for an intermediate group to use. Those stories, however, could very well be used, if, instead of it being a 30-minute drama, it was an hour and a half drama, where there's just much more recapitulation, much more dialog going over the same points. In that way, students can listen extensively. They don't have to stop the tape, playback, stop the tape, playback – which is really the sentence level again. We want to develop their ability to listen in an extended way, and the most convenient vehicle for doing that is providing redundancy.

Is speed – speaking rate – a factor in all this, too?

I found that if it's super fast, it's going to be a problem, but more important is the the number of ideas that take place in the person's speech. If it's a car salesman's speed, it's going to be too fast. I think things should be done at a natural speed from the beginning. You should work with the units of discourse rather than the phonemes per second or the words per minute. If we want to build up competence in this sentence-discourse-theme pattern, it's more useful to focus on the ideas rather than the words per minute.

How do you build up a student's vocabulary within this framework?

This is always a key point. Teachers will often present vocabulary beforehand, explain it and say, "This vocabulary is going to show up in the listening passage." That's a very traditional method. When students are stumped by the vocabulary that occurs in a passage, they say, "Stop, I didn't understand that word." I find that both of these things – presenting vocabulary and stopping the tape to explain a word – somewhat defeat the purpose of building listening skills, because it goes back even to before the sentence level and implies that, if you don't understand words, you can't understand messages. So I don't think that vocabulary and listening development should go hand in hand until the theme level. I think, at the beginning and intermediate stages, vocabulary building should take place outside of pure listening practice because the idea of decoding messages can be short-circuited if there's a high concentration of new vocabulary. I advocate keeping listening practice focused on the messages; that is, keeping the new vocabulary somewhat low – developing the vocabulary in another area of the curriculum.

A Reaction Exercise

Mary Heise

The speaking exercise described in this article deals with the aspect of communicative competence of rhetorical forms dealing with presenting, describing, qualifying and sequencing information. The procedure has proven to be useful with students who have experienced a great deal of shyness and an unwillingness to participate in a language classroom.

The principle of this exercise is to encourage the student to speak as quickly as possible without either silent or verbal reference to his/her first language. The student's speech therefore becomes automatic (hence the title "reaction exercise"). As with any classroom activity, success of the exercise depends heavily upon its proper introduction and use in the classroom.

In order to introduce the "reaction," the principle of paraphrasing is extremely useful. For example, the teacher asks the students: "You are in a restaurant, and you find that your fork is dirty. How many different ways can you express this to the waiter/waitress?" Suitable replies might be: "May I have a new fork? Is this a fork? This fork isn't clean. I can't use this fork. This fork isn't suitable." This preparation prepares the students psychologically for the coming process as well as reminds them that they are able to express one thought in several ways, even if they have studied their non-native language for only a short period of time and have only a limited vocabulary and knowledge of grammatical structures. It must be explained to students that they possess the ability to paraphrase and can use this ability to react to various topics.

The teacher should illustrate the exercise by giving one or two examples. A topic is chosen, eg., book, weather, watch. At first the topics should be simple. After a while, especially with advanced students, it is possible to introduce broader topics, eg., the U.S., English class, music, etc., and possibly even abstract topics. The object is then to form as many very short, simple sentences as fast as possible, using the given topic as a starting point. The sentences should not be long or complicated, and do not have to be concerned directly with the topic, or even logical (i.e. it is perfectly acceptable for a student to say: "My hair is purple."). The important concern is that the student speaks as rapidly as possible without reference to his/her first language. A student should not be interrupted for any reason. Corrections can be made chorally after the exercise, the amount of which depends on individual circumstances. The "reaction" has so many psychological advantages that it would be self-defeating to correct every single error. Only the most blatant errors should be singled out. Depending on the feelings of the students and their reaction to such a technique, they may correct each other after the completion of the exercise.

After the principle has been demonstrated and the students feel relatively comfortable with the idea, individual students can begin the exercise. A typical response might be as follows:

Teacher: "Book."

Student: "I have a book, You have a book. The book is small. The book is large. The book is red. The book is thick. It is hard. Is is easy. I like to read. Do you like to read? Reading is fun. The book is here. The book is on the desk. The book is a dictionary. I use this book. The book is useful. It contains words. It contains definitions..."

It is predictable that some students will experience some degree of difficulty. There are certain strategies which can be suggested in this case. One is counting. If a student is unable to proceed, he/she can count automatically while thinking of the next set of responses. Or numbers can be used in the following way: "I have one pencil. I have two pencils..." Another strategy is to use pronouns: "I have a watch. You have a watch. He has a watch..." A 'student can rely on everyday phrases which he/she knows: "Good morning. Good evening..." The student can also ask him - or herself questions and answer them: "How am I? ,I am fine. How are you today? I see you are fine. Would you like to hear about this book? I will tell you about it..." The most sophisticated strategy is to equip the students with a list of phrases or sentences called "crutches." These "crutches" can be phrases which the students already know or will memorize and can use without thhking: "I'm stuck. I would like to tell you about... I an sure you would like to hear about..." "Crutches" can also be adverbial phrases, or phrases used to prolong the student's response while he/she continues to think of new ones: "Generally speaking ,... As you well know ,... As I already told you ,... As I was saying,..."

The reaction exercise has several advantages. Used as a homework assignment for about five minutes a day (one or two minutes at a time), it can be an invaluable and painless aid to a student's communicative competence. It is a short, fast activity which can be used in class whenever there are a few free minutes or at any time during the day when the student is alone. The exercise can be used as a warm-up during the first few minutes of class or as a high point with which to end the class. It invariably livens up the atmosphere. After the students are reasonably proficient, they can be timed. This can be done in two ways: 1) according to the number of sentences a student can produce in one minute (It is possible for a student to produce as many as sixty sentences in one minute!); or 2) according to the number of sentences a student can produce before he/she can no longer continue the exercise. Before long a sense of competition will be present, serving as a motivational force. The reaction exercise can be used as a grammar drill with various grammatical concepts, i.e. past tense, irregular verbs, 3rd person, etc. It can be used to review a reading passage or selection when the topic is sophisticated enough to consist of the selection itself or a character or place in the reading. This exercise can serve as a beginning step to paragraph writing, insofar as writing is basically expanding on an idea in the same manner. As a first step in writing, for example, a student can be told to write a "reaction" rather than to give an oral presentation. The sentences then could be connected logically. The exercise can be used with students from very beginning to very advanced levels. The more advanced the student is, the more he/she tends to connect the ideas logically without being asked to do so.

The reaction exercise is, therefore, a most useful tool for language learning. It can serve a variety of skills (speaking, listening, reading, and writing), purposes (grammar, vocabulary development, review, warm-up), and levels (beginning through advanced). It is difficult to find or invent such a versatile activity which is also quick, interesting, and instantly psychologically rewarding.

books

Starting Points

by Roger Scott and John Arnold, Longman, 1978, Y720.

Julian Bamford

Back at New Year's I asked a salesman to loan me a set of *Mainline*, the situational syllabus-based text, to look over. When I picked it up I was not pleased when he slipped a copy of another new situational text, *Starting Points*, on top of the heap of books. "I've enough to read as it is," I thought. By the end of the holiday I'd decided to go with *Starting Points*.

For teaching oral skills to classes of already grammar-soaked student who come, at best, once a week, it seemed that ordinary texts such as *Mainline* and *Breakthrough* were too full and complete. What I needed was a text that presented speech acts situationally in the barest form possible so that the students could make fast progress in activating their latent knowledge. *Starting Points* is designed as a supplementary text and thus it exactly fits the bill for my low intermediate students. Students at a higher level *also* profit from work with the text, knowing after class they can perform confidently and correctly in the useful everyday situations presented. Elementary students (who the text is in fact designed for) do need additional work with grammar patterns so that they can make the cognitive connections necessary to prevent a situational syllabus becoming one long exercise in raw memory

work *a la* phrase book.

Starting Points covers, in one slim volume, the most important points in the syllabus drafted by the Council of Europe that forms the basis of the complete **Mainline Beginners** text. The speech acts are presented in various forms for manipulation, review, and practice. The tape that can be ordered with the book is especially well done (and reasonably priced at ¥2600). Accents vary from informal British to heavily regional, adding drama and fine listening practice to the lessons. I personally rewrite and recast many of the lessons to conform to American usage and my own teaching style and linguistic preferences, but perhaps the book would teach itself rather more in the hands of a teacher of British English. It is attractively designed and has plenty of built-in recycling both within the text and in the test situations. All test answers and a full tapescript are included so that I could see intermediate students using it for home study. I feel privileged to use such a bright and practical text.

Three Games For the Conversation Class

Larry Cisar

There are probably thousands of different games that can be used in the classroom. In this short article I am going to describe three that I have found to be very useful and enjoyable. I find that games serve as a form of relief in classes that are continuously involved in serious conversation. While serious conversations are good for language development and often the goal of the students, a steady diet of them will exhaust the students use of English. Games can provide the revitalization that is needed. They can provide humor, excitement and emotional challenges that the students need to maintain their momentum. They act as supplements that provide another aspect of verbal language usage. Games also provide relief by breaking up the routine and showing that what is happening as far as procedures are concerned is not as important as the use of language. If class procedure generally follows one format, students easily get into the position where format is more important than language. Games help to break that feeling. After a class of games the students have a better insight into what they are trying to accomplish. A third use of games is to get into areas that the usual classroom procedure does not get into. This point really depends on what is happening in each individual classroom. The games that are described below will not be needed or wanted in some classes simply because the regular classroom activities cover the areas that the games do. Related to this is the point that games allow students to manipulate the language in ways that might not be allowed in their own culture. Finally, games show that language can be learned while light enjoyment is going on. Sometimes after a session of games, students are surprised at how much they have learned by letting themselves go.

The first game I call "The Fight." It is a type of debate that sometimes seems to have everybody talking at once. The class is divided into two equal teams. For the fight there is a general theme such as "Ginza vs. Shinjuku". The topics are always in the form of "A" vs "B". In this example one team defends Shinjuku and the other Ginza. The students are going to compare and defend their area by using sub-topics. You need one sub-topic, for each student in the group. For a class of twelve, you need to have six sub-topics, e.g. 1) entertainment, 2) restaurants, 3) shopping, 4) safety, 5) beauty, 6) noise. It does not matter that some of the sub-topics overlap. What is important is that each sub-topic be relevant to both major topics. Each player is assigned one of the topics. I have found that it is not good to consistently assign the good students the same sub-topics. It is better to have the good students against the weaker students. A system that assigns the sub-topics by chance seems to bring the most happiness to the players.

Let us assume that "entertainment" is the first sub-topic chosen for discussion. With the teacher keeping strict time, the students on each team have one minute to collate all the information that they can about entertainment in the area that they are defending. During this brief preparation time the players who have the sub-topic do not do any of the talking. His/her main job is to listen to and remember all the information and arguments that his/her teammates are supplying. At the end of the minute, the teacher calls time and the speaker from Shinjuku comes up. This student has one minute in which to give all the reasons why entertainment in Shinjuku is better than entertainment in Ginza. S/he should strive to talk for the whole minute without stopping. Rarely does a student do that.

The people in the audience who are not on a team (in my classes, just me) listen and try to evaluate the information. The evaluation is based more on the communication than the quality of the language. Does the speaker communicate that entertainment in Shinjuku is excellent or at least better than in Ginza? After the minute is up, Ginza gets up and talks about why entertainment is

better there. S/he is trying to refute Shinjuku and establish Ginza as number one. When Ginza is done, both get up and talk. For this final minute the floor belongs to the person with the loudest voice. Can interrupt, talk over and do anything else nonviolent to make sure that the other person is not heard.

At the end of the free-for-all the evaluator puts a score from one to five on the blackboard for each team on that topic. The higher the point value the better the score. Giving the same score to each is permitted. As soon as the score is posted the time starts for the next topic following the same basic procedure. The only difference is that with the second sub-topic the other side would go first. After all six sub-topics have been covered and scored, the scores are totaled and the winners are declared. If there is a tie there is a one minute free-for-all involving all. The winner is decided by the teacher but the students have the right to ask for the basis of the final decision.

I have found that the students love this game if it is not used too often. It is definitely for the more advanced students. When scoring, it is important that the scorers be honest. Once I gave a weak student more than I should have and the student felt put down. The next time I played it honest and in the third game that same student turned out to be one of the better players. Honest appraisal seemed to give her the feeling that her progress would be justly evaluated.

After the first game it is better to have the students choose the topics. They will come up with some really wild ones and that can increase the fun. The source of this game was a student and I have no idea where he got it from.

The second game that I have used quite successfully is called 'Convergence in Webster's': It was invented by Professor Hassler Whitney at the Institute for Advanced Study at Princeton. I found the game in *The Open Classroom Reader* edited by Charles E. Silberman. The original game was for two students but, by changing the rules slightly, I have made it into a game for several that promotes interesting conversation.

It seems to work best with groups of four. First, one student writes down any four word sentence and does not show it to the others. There is a tendency to write down something that is related to the class. (Sachiko likes tall boys.) The other three students write down a four word sentence trying to match the original. This first attempt is pure hit and miss. They might come up with a sentence like "Mari has a sweater." The writer gives hints by writing above the sentence the following code: "a" if the word comes after the original word in the dictionary, "b" if before, "/" for each letter that is the same i.e., the word starts with the same letter as the original and "=" if the word is the same. Thus, "Mari has a sweater" is marked b b b a. Their next guess might be something like "Tomoko waits for me." This would be marked a a b a. Slowly they work their way to the correct sentence. On the average it takes about eight guesses to get the correct answer and this holds true even if the sentences are lengthened. This game is excellent for making students aware of alphabetical order. It also helps them straighten out their grammar as all guesses have to be grammatical or they are not scored. One student wanted to use the sentence "My teacher is friend" but her classmates pointed out that she needed either an adjective or an adverb. In that one minute she worked towards solving a problem that had been slowing down her progress in English. The point was well remembered in future classes. This game works best with low intermediate students.

The final game that I want to present is *Master Mind* which is commercially available throughout Japan along with its partner *Super Muster Mind*. The basic idea behind the game is the same as the one above - to solve a code. This code is based on six colors and there are either four or five items in the code. The students are told how many they got right but not which ones. I have found that teams of five or six students trying to solve the code works well. Since there are usually several different approaches to take in solving the puzzle, there are a lot of arguments as to who has the right idea. Language is not used in thinking of solutions to the puzzle but in the group decision as to which possible solution to try. This game definitely discourages the domination of the group by one person as the others can see where wrong assumptions are being made and don't want their group credited with making careless mistakes.

I also get them to develop various ways of saying the same thing by using this game. I will make the rule that if they mention a color directly, that color immediately goes into the open hole. They develop all sorts of ways to not mention a color such as "The color of Sachiko's sweater might work well." They start to get the idea that they can talk around an item. If they don't remember a word directly, they can still convey the idea. When I have used this in class, the students have continued using it for about three weeks.

These are only some of the games that I have found to be useful. The relief that they provide is appreciated by the students. It is also nice for the teacher as the change of pace breaks up the boredom. Well planned and well used, they can greatly improve a class.

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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.

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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 — 9 large, 97.9 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.
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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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re·views

Student-Centered Methods in the Public School System

Lesley Holmes and Robert Orme

Those teachers in the public school system who feel that their attempts to be efficient and creative are severely handicapped by the Mombusho English curriculum could take heart after the West Kansai June meeting. A panel of three junior high school teachers treated the members to a demonstration of what could be achieved within the system, and despite their emphasis on the inexperience of their efforts, the visual results – on video, and samples of class work – were impressive.

The three panelists were Katsuko Nagayoshi, Barbara Fujiwara, and Harumi Nakajima. All have had considerable experience teaching in the public school system and, through sharing ideas and experiences, have developed a set of common goals.

They hope to teach English as a foreign language in a way that will help students to be independent and develop their thinking powers. They also feel the language taught should be living and should represent the thought and feelings of human beings. Their specific goals are:

- a) to make students employ mind and body
- b) to help students relate the language to reality
- c) to help students increase their own awareness of the language
- d) to help students work for themselves
- e) to get students to help each other
- f) to give students a chance to express themselves.

Ms. Nakajima said that the panelists believe that clear goals are very important. Although there are many limitations in the present school system, improvement is possible, and, they feel, one way is to keep their goals in mind.

Ms. Nagayoshi next introduced the video section of the presentation. This was in two parts – the first was shown last year at LTJ '79 in a presentation given by the three panelists entitled, "Using the Silent Way in the Junior High School Classroom." We saw one of Ms. Nagayoshi's first year classes working with the Silent Way sound and color charts practising content from the set text, *"New Prince Readers."* The students were expected to produce sentences about the days of the week, for example, "Monday is the first day of the week." After initial practice with the charts, the students worked in groups with flash-cards showing days of the week – a combined effort with each group responding to commands such as, "Take the card of Friday" directed to the whole class by one student. The initial impact of this video was one of noise...but this was quickly superceded by the realization that we were watching a class with a high level of involvement, both individual and group. The student involvement was even more obvious in the second section of the video which showed students – the majority of whom were taught last year by Ms. Nagayoshi – now in their second year. Ms. Nagayoshi advised her second year students to study widely, using sources other than the text. To encourage this, students are expected to give short speeches – two students at the beginning of each class. The content can be taken from any source – individual experience, fairy tales, or memorized material from the set text or N.H.K. After presentation of the speech, there is a question-and-answer period during which the students can ask any question they feel like – not restricted to the content of the speech. Ms. Fujiwara said that she, too, had begun this kind of activity in her second year classes with sometimes surprising results – students responding eagerly to the chance to go beyond the boundaries of the text.

After the initial speech period, the second year students studied past tense irregular verbs, using cards showing the transformation from present to past and the Silent Way charts to produce utterances utilizing the verbs under study. Problems with pronunciation were also worked on using the Silent Way charts. The interesting thing about this particular class was the students' concentration on the task at hand. The class seemed to be working as a group, with the better students giving assistance, by example, if any problems came up.

Ms. Fujiwara's section of the presentation dealt with an outline of guidelines for using student-centered methods. She said that she had been influenced in her teaching by the workshops she had attended at JALT and elsewhere on the Silent Way, CLL, and the Graded Direct Method, and also by a course on unconventional methods at the University of Hawaii taught by Earl Stevick. She has taken most of her guidelines from Stevick's books, "*Memory, Meaning and Method*," and "*A Way and Ways*." They are:

- a) "Learn the student." (Gattegno). Information can be obtained about the student's attitudes and interests in many ways – by observing how the student works in class, what kinds of questions he/she asks, what kind of research he/she does for activities such as speeches.
- b) Differentiate between **control** and **initiative**. According to Stevick, these concepts are not mutually exclusive – the teacher may structure an activity in which the students have initiative, for example, a speech activity followed by a free question-and answer period. Another example would be the approach to assignments outlined by Ms. Nakajima where, within some kind of structure laid down by the teacher, the student has choices – about the topic, the level of difficulty and the value of the assignment mark in the final grade.
- c) Increase the amount of productive, as opposed to reflective, learning. An extreme example of reflective learning would be memorization. Productive learning is completely self-generated. The teacher provides a situation in which the student needs to speak in order to complete a task.
- d) Structure activities which lead to an involvement or investment in the total self. Concentration on mental activities is very tiring for the students. Productive activities lead to involvement of the mental, physical and emotional self – this is far better for both students and teacher. Manipulating Silent Way rods, using jazz chants, and talking about a family that has been given names by the students are examples of activities involving the whole self.
- e) Structure activities that lead to a sense of community, e.g., allow for peer teaching. Peer correction is often much more effective and less threatening than correction by the teacher.
- f) Give the student "the perfect dose of security." (Montessori). Don't try to help the students too much and, on the other hand, don't limit the students excessively.

Textbook Selection and Syllabus Design

Leslie Sackett

Unintentionally choosing a topic different from those chosen by other chapters, East Kansai had Ms. Peggy Intrator speak on "Textbook Selection and Syllabus Design." Ms. Intrator is a Senior Editor of the English as a Second Language Textbook Department for Collier-Macmillan International. She has been involved in compiling the New *English 900*, a six-level course for adult students. Although she often referred to this text, the presentation was non-commercial.

Ms. Intrator began by referring to a UNESCO report dealing with adult foreign language learners. It seems that there are both negative and positive aspects of the foreign language learning experience for adults. Some negative aspects are:

- a) feelings of insecurity and clumsiness
- b) feelings of uselessness
- c) muscular tension which affects the voice
- d) fatigue from using so much language
- e) frustration at being reduced to a "five-year-old"
- f) interference from the first language
- g) discomfort in a classroom situation

On the positive side, however, adults have:

- a) strong motivation
- b) wide experience and confidence in their own language
- c) the ability to work on their own

The UNESCO report, according to Ms. Intrator, concluded by saying that language learning materials should take into consideration the learner as a total human being. There should be something for the emotions as well as for the mind in a textbook. Texts should give visual clues as well as aural ones, get students to interact, and contribute to the students' sense of security. They should also provide grammatical explanations which are desired by adult learners.

Ms. Intrator noted that during her nine years of experience she has seen most of these recommendations implemented in texts and teaching. There has also been an increase in emphasis on intonation, non-verbal communication, cultural attitudes and the resolving of personality problems which hinder language learning. Lastly, Ms. Intrator noted that our field is increasingly being referred to as language learning rather than language teaching, reflecting an emphasis on the students' linguistic needs in production and understanding.

Ms. Intrator then illustrated the points she made at the beginning of her talk with examples from *New English 900* lessons. She said that learning is easier if the students know what to expect and can attach what they are learning to a situation, thus the reason behind the "cast of characters" associated with the New York World's Fair in the introductory dialogs of the series. One dialog she cited introduces the various uses of "will" and contains ten examples of how the grammar point being taught can be used for different purposes. After the dialog, a grammar chart is then presented; important, Ms. Intrator explained, because "most structure is very standard." As a next step it was suggested that some drill work be done to insure that students can handle the structure mechanically, though not too much time should be spent on it. To further illustrate and practice the use of "will", a fortune-telling game could be played in groups. This also gets the students to talk to each other. Finally, written exercises are assigned.

To illustrate how "will" and "going to" are not always interchangeable (as is sometimes taught), Ms. Intrator recited this dialog:

YOU ARE . . .

- a teacher of English as a Foreign Language
- worried about your lack of professional qualifications in EFL
- concerned about what is *really* happening in EFL
- prepared to put in up to twelve hours per week over a six-month period in order to increase your practical and theoretical knowledge and eventual employability
- interested in taking an exam in TEFL that is both widely recognized and respected in the field
- prepared to take this a stage further and telephone or write International Language Centre (ILC) Tokyo for details of their six-month part-time course leading to the Royal Society of Arts Certificate in the Teaching of English as Foreign Language

. . . aren't you ?

RSA Courses start end October '79 and consist of 165 hours of theory and practical work at ILC Tokyo. They are open to all native-speaker teachers of EFL.

Write or phone James Duke at

INTERNATIONAL LANGUAGE CENTRE

Iwanami Jimbocho Bldg., 2-1, Jimbocho, Kanda, Chiyoda-ku, Tokyo 101
Tel: (03) 264-6935



Customer No. 1: There's a bug in my salad!

Customer No. 2: I'll call the waiter. (to the waiter) Excuse me, will you come over here, please? [He could not say, "are you going to come over here?"]

Waiter: Yes?

Customer No. 1: There's a bug in my salad. And by the way, the rolls are stale.

Waiter: Uhhh...

Customer No. 1: Well, are you just going to stand there?

Waiter: I don't see anything in the salad.

Customer No. 2: Look, I — call the manager!

Customer No. 1: My wife is going to be here in a few minutes.
She won't eat a thing when she hears about this.

Waiter: Very well. I'll bring you another salad.

Ms. Intrator claimed that the needs of adult learners are satisfied by the above lesson in the following ways. "It teaches something and contributes to the students' sense of security" because:

- a) there is a story the students can get interested in
- b) new items are used in a clear situation
- c) a new item is practiced orally
- d) a new item is contrasted with other similar items e.g., "will" and "going to"
- e) new items are presented in written exercises
- f) new items are used in written exercises
- g) opportunity is provided to use the new item in new situations i.e., use of "will" in a fortune-telling game

Before the break, Ms. Intrator once again summarised ways in which the example lesson made the students feel more secure.

- a) The book showed "will" in all its forms.
- b) The student feels he can trust either the book or the teacher to help him learn; the book is published by a reputable company or has a known author.
- c) The book, through tests, new units, etc., gives the student a sense of progress.
- d) It mixes easy exercises with easier ones so that the student doesn't progressively become more discouraged.
- e) It has clear directions without excessive explanation.
- f) It takes into account that people learn differently.
- g) The textbook gives the teacher a sense of security. While it has clear lesson plans, it is also flexible enough to be used in different ways.
- h) It provides topics for discussion. *New English 900* has a variety of characters that students can react to.
- i) It creates an atmosphere for the *language* that helps students imagine situations that are best thought about and discussed in English.

After a sociable break, Ms. Intrator finally got down to one of the things included in her title – syllabus design. She stated that there were two types – structural and functional. After considering all the various methods used in syllabus design over the years, ranging from translation to audio-lingual, she concluded that no one method could be thrown out completely. Of all the changes over the years, the most important has been to get students actively involved in what happens in the classroom. This change has come from cognitive psychology that says learning comes from active, not passive use. Another change has come from Chomsky, who said that "The language is learned by a thinking brain, and not by habit." Thus, meaning is important.

In short, Ms. Intrator said that a textbook should be flexible enough to allow the application of a variety of methods, including the more recent ones such as Total Physical Response, the Silent Way, etc.

In conclusion, the speaker shared the following observations of some teaching problems in Japan and offered suggestions as to how a book should provide for their solution:

- a) large classes – a book should give as many examples as possible for small group work.
- b) use of formulas in the Japanese language – emphasis should be on teaching tones of voice in English. These are depended upon more.
- c) fear of making mistakes in the classroom – create a proper atmosphere in the classroom in which students need not worry if they don't understand everything, and emphasise that what is learned is for use outside the classroom.

Longman 
English
Teaching
Services

Number 1
Spring/
Summer
1980

New Titles



This is the first issue of Stop Press. Its purpose is to keep you up to date with the many new publications from Longman English Teaching Services.

All the titles mentioned are listed in the Ways to English 1980-81 Catalogue, and your local Longman office or representative can give you any further details you need.

Remember that we are always very pleased to give information and advice about any of our titles, and we are specially interested in your reactions to our new publications.

Please write to:

Longman Penguin Japan Co., Ltd.
Yamaguchi Bldg.
2-12-9 Kanda Jimbocho
Chiyoda-ku, Tokyo 101
03-265-7627

The gift of the gab?

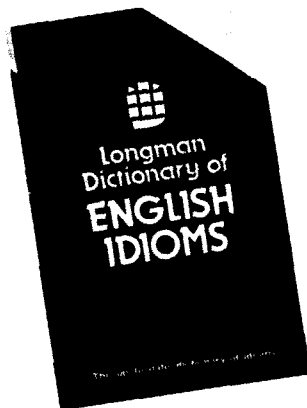
The second major ELT dictionary in the Longman Dictionary of Contemporary English series was published at the end of last year.

The *Longman Dictionary of English Idioms* is a most informative, not to say entertaining, volume. It not only defines idioms, it also gives examples and authentic citations, descriptive detail on grammatical behaviour and lexical variations, and historical explanations of the meanings of the idioms in many cases.

If you look up 'the gift of the gab' this is what you'll find:

GIFT the gift of the gab *not finl* the ability to talk readily and easily: 'Very remarkable chap, you know. Unusual to find a sense of responsibility with such a gift of the gab.' (Angus Wilson) || *Two mums with a gift of the gab helped women workers to take over a factory yesterday ... by chatting up the security guards.* (Daily Mirror 1 Oct 74) [N 2, usu. after have or with]

Great care has been taken to make this dictionary easy for students to use. The defining vocabulary of LDOCE has been used forth, e definitions and examples and it is as easy as falling off a log to find an idiom in the dictionary even if you haven't got the foggiest idea, a what it might mean. So now you'll never have to get your knickers in a twist!



Something to sing about

The usefulness of popular traditional and modern songs in language teaching has always been obvious. Now there are two new collections which include notes about the songs for extra language work.

Famous British and American Songs and Their Cultural Background is the title of the first collection. The songs are recorded on cassette and the accompanying songbook includes passages on aspects of British and American culture relating to the songs. The passages are ideal for supplementary reading practice or for stimulating classroom discussion.

The other collection is from Longman Inc. New York. Called *If You Feel Like Singing*, it covers twenty-eight well-known American folksongs. Again the songs are recorded on cassette and the songbook contains historical and cultural notes about each song, as well as a glossary of difficult words, pronunciation notes and a variety of exploitation activities.



More songs from Ken Wilson



Ken Wilson, who is already famous for his LPs *Mister Monday* and *Goodbye Rainbow*, has produced a new collection of songs, this time for elementary students.

It is called *Same Time, Same Place* and consists of seventeen songs. Each of them are very catchy and easy to remember. And they have a functional basis providing practice in basic language functions such as asking the way, likes and dislikes, telephone language, and lots of others.

Ken Wilson originally wrote twelve of the songs to accompany *Mainline Beginners A* and the collection can be used in conjunction with the course, or equally effectively on its own.

Mainline Beginners B has also been the cause of a collection of songs for elementary students. These are *Back Home* by Chris Jones. You may recognise him as the author of things like *AU in a Year* in the Longman Integrated Comprehension and Composition Series, and the *Structural Crossword Puzzles*. You only have to listen to *Back Home* to realise that Chris Jones has tremendous musical talent too.

The songs will appeal to young people in particular, and will give them practice in language and functions such as suggestions and making plans, wants and needs, describing things, and giving information. Of course, the collection can be used either as part of the Mainline course or on its own.

Same Time, Same Place and *Back Home* are available on record and cassette.

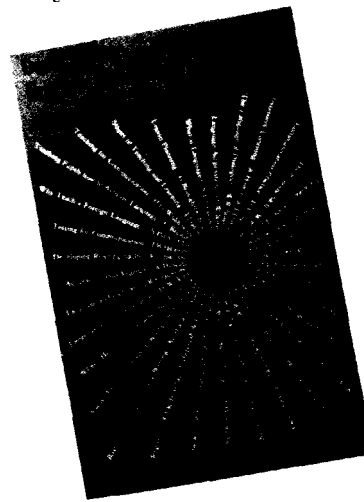
Perspectives on language Teaching

Donn Byrne has collected over fifty short extracts from British and American books and articles on English language teaching, and has brought them together in his new book, *English Teaching Perspectives*.

The extracts are taken from the works of authorities such as J P B Allen, David Crystal, Julian Dakin, Wilga Rivers, Henry Widdowson and David Wilkins. They have been arranged and presented to provide the teacher or trainee teacher with an overview of the key aspects of English language teaching on both a theoretical and practical level.

Each extract is accompanied by questions and discussion points, which encourage further thought and the sharing of views, and there are specific suggestions for further reading. It really is a useful handbook for those who want an all-round knowledge of English language teaching.

For those interested in applied linguistics, two new titles have been added to the Applied Linguistics and Language Study series. They are *Contrastive Analysis*, by Carl James, and *Discourse Intonation and Language Teaching*, with accompanying cassette, by Malcolm Coulthard, David Brazil and Catherine Johns. Details of both are on page 197 of the new Ways to English catalogue.



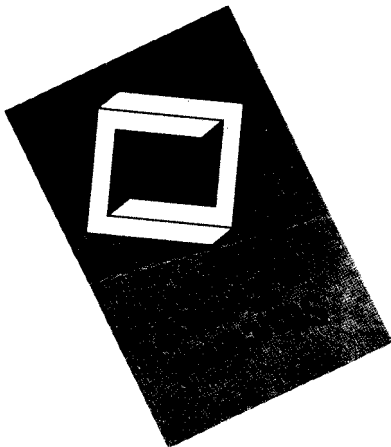
Structures in context

In February, a very useful book was published, *Structures in Context*. It has received a very warm welcome from all the teachers who have seen it so far.

The author, Nick Sikiotis, has been teaching for many years. He knows only too well those verb forms and structures which students have difficulty with, but found that the grammar exercises he gave them for extra practice were irrelevant to their communicative needs and, as a result, the students were bored and lost interest.

In *Structures in Context*, he has set structures within a communicative framework. The student is made aware of the relevance of the structure to 'real life', and is not forced to learn and practise the item in isolation.

The book is for pre-intermediate students and is ideal supplementary material for any course book at that level. It is poss-

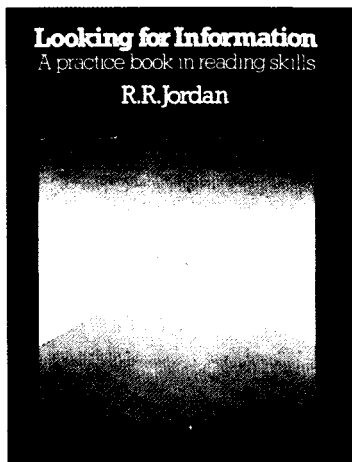


Looking for information?

Maps, timetables, notices, programmes, guides – now there is a book which gives students practice in reading and extracting information from these and other 'realia' in English.

Looking for Information by R.R. Jordan is available early this summer. It covers a number of everyday topics including travel, accommodation, banking, libraries, entertaining and holidays, and is suitable for students at intermediate and post-FCE levels.

The exercises are designed so that the students can see that they are immediately relevant and useful. There are pre-questions and post-questions to help check understanding, and extension writing activities which lead naturally from the reading tasks. An answer key is at the back of the book so that it can be used by students working on their own as well as in class.



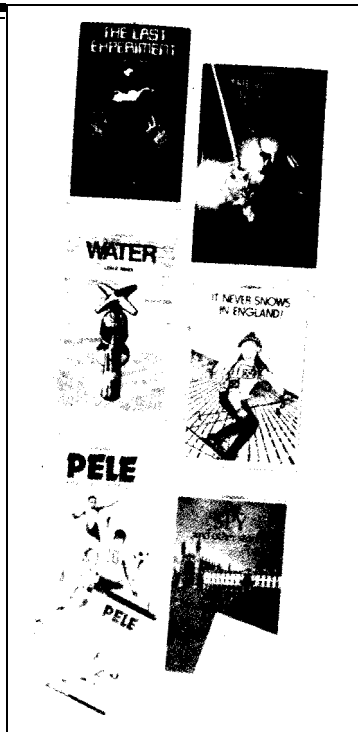
ible to work through the book covering each new function in turn, or to focus on a particular structure. The structures are presented through authentic texts taken from advertisements, maps, brochures and posters wherever possible. Once the students are familiar with the structure and function they can move on to the exercises. These are self-explanatory and can be treated either orally in class or as written homework. All the answers are provided in the key that is available separately.

LSRs get a new look

The Longman Structural Readers series has a new look with new titles, and even old favourites, in attractive, modern covers. And, as well as the 'new look', the series is expanding to cater for an even wider range of tastes.

LSR already has a good selection of fiction and non-fiction titles, short stories, real-life adventure, plays and poetry. New sections in LSR include lives of famous people of our time, documentaries, and background to the English-speaking world. This summer your students can read about Pele, the famous footballer. They can try out the delicious recipes in *A Taste of Britain*, or find out what makes the British laugh in *A Book of British Humour*. For those who are concerned with the changing attitudes and values in the world today, there is LSR Analysis. The first two titles in this section are *Fair play?*, which looks at sport today, and *Your Choice?*, which looks at advertising and consumer protection. This summer also sees the publication of the latest title in the true-life Adventure section, *Everest, the Hard Way*.

Longman Structural Readers have something for everyone. Their attractive look and modern approach make them the first choice in class and in the library. You can be sure that your students will want to read them for pleasure.



English for international travel

In more and more situations English is being used as an international language. Already it is used in places like airports, hotels, travel agencies and banks all around the world.

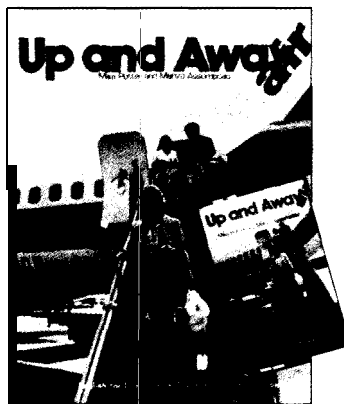
Now there is a course which concentrates on this aspect of English, *Up and A way* by Mike Potter and Mariza Assumpção, and it develops students' oral/aural fluency in the English for travel and communication.

It is a lively set of activities suitable for intermediate students and can be used as a complete course or as supplementary language practice material. It is also an ideal preparation for students who intend to visit Britain, as there are a number of short information sections and 'realia' including advertisements, forms, information leaflets, programmes and timetables of the type students are likely to come across.

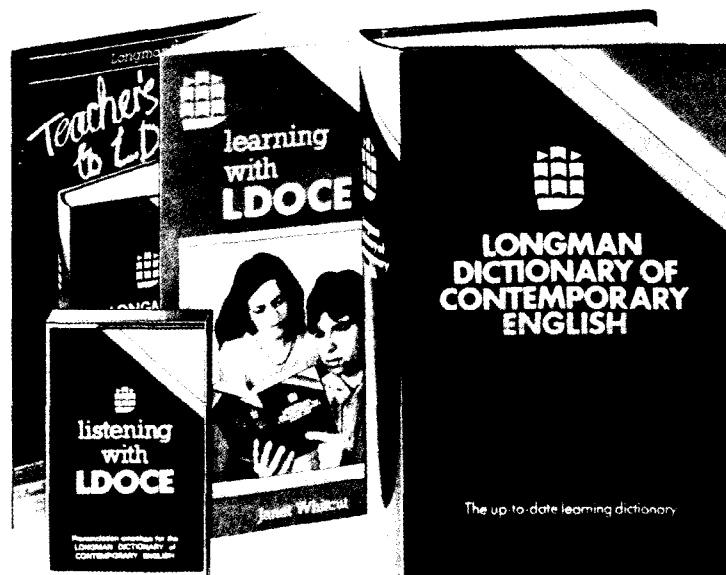
There are ten units, the first nine of which consist of material for reading comprehension, listening comprehension, conversation practice and revision work. A maximum of six hours is required to complete each unit including classroom work practice with the cassette and homework tasks. The last unit is a self-study, or test pack; the contents for this unit are based on a visit to the U.S.A.

The course has a story line, following the experiences of three travellers, one a Brazilian advertising executive, another a Japanese au pair and the third a Lebanese university professor, but it is flexible and the units do not have to be completed in sequence.

No teacher's book is necessary. Suggestions for using the material are included in the introduction to the students' book and the tapescript and answer key are at the back.



Get the most from LDOCE!



There are three new publications to make the Longman Dictionary of Contemporary English even more useful for you and your students. They are a **workbook**, *Learning with LDOCE*, a cassette, *Listening with LDOCE*, and a free hook, the *Teacher's Guide to LDOCE*.

Learning with LDOCE trains students to exploit the rich supply of information on words and language in the dictionary. The exercises consist of games, puzzles and crosswords, and are graded according to difficulty. They can be used in class, for teaching or testing, and for homework and self-study. The answers are given in a key, where necessary.

Listening with LDOCE must surely be the first cassette to supplement a dictionary. It helps students with British and American pronunciation, sounds and stress of words and includes explanations, examples and exercises for use both in the class and by students working on their own.

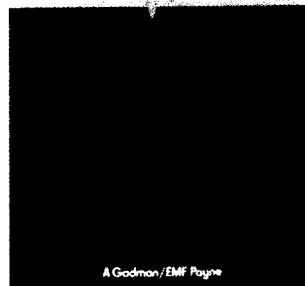
The *Teacher's Guide* is full of useful information and sample exercises. And it's free! So ask your local Longman representative for a copy soon.

A thesaurus of science

The ELT dictionary department really is seeing the fruit of some of its labours now. Another new dictionary has been published, the *Longman Dictionary Of Scientific Usage* by A Godman and E M F Payne.

The dictionary has been referred to as a totally revolutionary piece of work on the English of science. Using the thesaurus technique, it draws together words with similar meanings in order to bring out the differences in meaning (and use) between them. Students can look up one term or they can read through a complete section to familiarise themselves with the terminology of a subject area.

There are over 10,000 entries covering the most common terms used in general science, physics, chemistry, and biology, including **human biology and health science**. The dictionary is illustrated with more than 300 drawings and diagrams.



Nucleus news

Nucleus *Medicine* is now available, bringing the number of titles already published in the series to six.

Medicine follows the same format as the other titles in the series and, like them, it can be used in conjunction with the 'core' book, General *Science*, on its own, or in combination with other specific titles. The specific titles available are *Biology*, *Geology*, *Engineering*, and *Nursing Science*, and each has accompanying teacher's notes and cassette. *Mathematics* will be published this summer and *Architecture and Building Construction*, *Agriculture*, *Chemistry*, and *Physics* will follow later. We'll keep you informed of publication dates.

Also published is *Study English for Science* by A R Bolitho and P L Sandler. Designed for intermediate students, it takes them up to a level where they can tackle authentic scientific texts in English.

Mainline Beginners B

Mainline Beginners B, the second part of L G Alexander's new course, is now available.

Like *Mainline Beginners A*, *Beginners B* consists of a students' book, teacher's book, set of seven tapes/cassettes and a collection of specially-written songs. The songs to accompany *Beginners B* are called *Back Home* and are available on record and cassette.

English for short courses

This spring a new course was published and it is already making a big impact on teachers. *Activities* was written by Bernard Seal specifically for pre-intermediate and intermediate students in need of a general, yet intensive review of language which they may understand but have not yet mastered.

The course concentrates on spoken English but also reinforces the skills of listening, reading and writing. Much of its popularity is due to the fact that it follows a grammatical progression within a functional framework and includes both light-hearted and serious material.

The titles describes the course. It is divided into four units, each containing lots of communicative activities as well as project work, a grammar review and homework activities. The units are based on the themes of jobs and work, holidays, health, and love and marriage – all topics chosen for their relevance to adults and teenagers who want to communicate in English in many different situations and on a number of subjects. Each unit needs about fifteen 'contact' hours.

One teacher said the course is 'useful, entertaining and gets the students involved'. An important feature is the way it generates interaction in the classroom, provides opportunities for pair work and motivates discussion.

In many parts the course is like a workbook in style. This helps to make the language activities appear lively and attractive to the student. Teachers find it an easy course to follow and, as it provides flexible open-ended work, they can expand and develop it depending on the time available.

There is an accompanying cassette and teacher's notes.



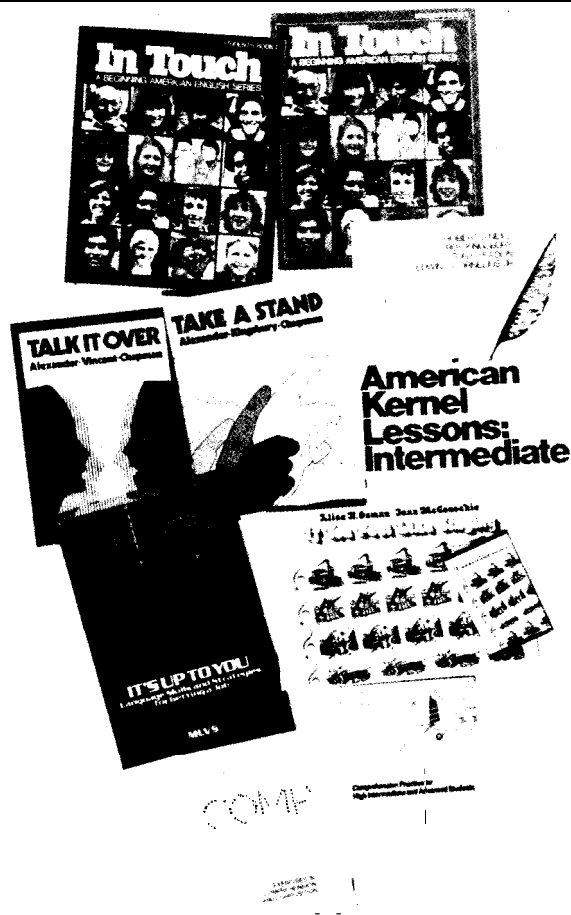
Longman American English

1980 is an important year for Longman American English as it sees the publication of two new American English courses, *In Touch* and *Life Styles*.

In Touch is a three-book series for young adults studying English at the beginning to pre-intermediate levels. *Life Styles*, also a three-book series, is for intermediate to high intermediate classes. These courses, like our other American English titles, are published by Longman, New York.

The first titles to come from Longman, New York were adaptations of well-known British English texts, including *American Kernel Lessons Intermediate*, *Talk It Over*, *Take a Stand*, *Comp* and *Thirty Passages*. This year, the publication programme concentrates on original American English materials. Apart from the two new series, we will be publishing *Getting Along in English*, *If You Feel Like Singing*, and *It's Up to You*.

If you would like details of these and other American English titles, contact your local Longman representative. Alternatively, enquiries can be made to Longman, New York if you



The 'instant' class library

It is now a very simple matter to start a class library of readers for your students.

The *LSES Class Library* is all you need. It contains thirty of the most popular titles from the Longman Simplified English Series which is for intermediate and post-intermediate students. Among the titles are favourite classics such as *Jane Eyre* and *The Hound of the Baskervilles*, a good choice of short stories (including the new Thomas Hardy collection), and popular novels like *Airport*, *The Thirty-nine Steps* and *Rebecca*.

The books come in a free board pack which has been specially designed to display the books attractively in the classroom. Also free are two class library wall charts which students can fill in to show the dates that they borrow and return the books, and also what they thought of them.

This one pack will really get your students hooked on fluent, wide reading. If you would like to find out more about using readers with your students – at all levels – write to us for a free copy of the *Longman Guide to Graded Reading*.

Graded listening practice

At last there is a series which gives training in listening comprehension at different levels of achievement and which contains examples of 'authentic' English speech.

The *Longman Listening Series* is made up of units each of which comprises a cassette, a book and a workbook. The books are for teachers and self-study students, and contains a workbook section, explanations, tapescript and the answer to the exercises. The workbook section is published separately for class work.

The units are at four levels corresponding to the Longman Structural Readers grading scheme: The elementary level is at LSR Stage 2, pre-intermediate level at LSR Stage 4, intermediate level at LSR Stage 6, and higher intermediate/advanced level at post-LSR Stage 6.

The first two units to be published are *Listening to Maggie* (by Lesley Gore) at the intermediate level, and *It Happened to Me* (by Roy Kinsbury and Roger Scott) at the higher intermediate/advanced level. Both are available this summer.



Learning How to Learn

Dale Griffiee

A total of forty-six persons gathered at the Fujin Kaikan in Sendai to hear Tom Pendergast begin a three-session seminar. The first session was on Saturday evening, June 28. The second was on the following day from 9:00 a.m. and the final session was on Sunday afternoon, ending about 4~30 p.m.

Tom began by contrasting the empirical approach of Audio-lingual and the rational approach of Total Physical Response and Silent Way. He noted that Palmer and Asher have been published for many years but that EFL teachers have not noticed them. He said that all teachers need to see themselves as researchers in applying new methods in their classroom. Education is not memorizing facts and rules, but preparing students to encounter the unknown. "Facing a new language is such an encounter," he said. The most important thing to learn is how to learn. He concluded that first session by noting that not many Japanese have a chance to listen. So in terms of the return on the learning investment, listening would pay high dividends.

Session two dealt with learning how to learn. By using the numbers one to ten in the Greek language he demonstrated to both English and Japanese speakers how we could use what we already know to learn what we didn't know. It was doubly interesting because some sounds in Greek that are also in English were first caught by some Japanese and they had to teach the English speakers. He also discussed eclecticism and what he called principled eclecticism, or having a reason for putting things together based on principle and experience.

In session three he introduced the *Learnables*, a listening method using pictures and taped dialogue. We listened in French, Spanish and English. After discussing this we were introduced to Total Physical Response in German. We were given lesson 1 and invited to create and teach lesson 2. We were divided into five groups for this purpose and created lessons which one member of each group taught. As one participant said, it is harder than it looks. Finally, Tom suggested how we could integrate the sound charts of the Silent Way, the *Learnables* and Total Physical Response.

Sunday was long and hard. The average attendance for each session was thirty-one. Some stayed for only one session; twenty persons stayed for all three. Having been introduced to these approaches the imperative is on Tohoku-JALT for local teachers to become researchers in these methods and present local chapter meetings.

Modern Language Studio Workshop

Model Language Studio (MLS) will hold a "5-day-intensive workshop" for English teachers from Aug. 22 to 26. The speakers are Mr. Richard A. Via, Ms. Yoko Nomura, Ms. C. O. Peretti, Miss R. Hyodo and others.

- Morning session.For teachers of children.
(10:00am - 12:30pm) The topics are "Creative Rhythmic Movement", "Curricula and Model Lesson", "How to lead into a play," "How to deal with children (in Japanese)" and "Games & songs".
- Afternoon sessionFor teachers at junior and senior high schools and teachers of adults.
(1:00pm - 3:30pm) The topic is "English through drama". Emphasis will be put on its practical uses rather than theory.

- Fee.MLS membership feeY5,000. (entitles you to use the drama library, etc. for 2 years).
Materials and Tuition.Y26,000 for each session.
- Place.MLS Yoyogi Studio 3F.

For further information, call 03-370-7843.

bullet·in board

Research Grant

JALT has set aside Y100,000 to promote research in teaching and learning languages. As of this date, no one has submitted a proposal. If you are interested, or need more information, contact Tom Robb at 6-27 Hirakata-Motomachi, Hirakata-shi, Osaka-fu 573,(0720-45-1 874) as soon as possible. In order to announce the names of recipients at the conference in November the deadline has been set for September 1, 1980.

JALT '80

The deadline for JALT'80 conference proposals has been extended to August 31. Anyone with something to contribute to help make this year's conference a success should submit their abstract to Ray Donahue at 4 10 Riverside Mansion, 6-1 0 Togen-cho, Seto 489.

Positions

(Takamatsu) Two teaching positions will be available at the Kagawa-ken Institute of Foreign Languages in Takamatsu (Shikoku) from April 1st 1981. Two year contract. Thirty hours a week: approximately half are teaching hours, half are office hours. Adult classes at beginning, intermediate and advanced levels. Teaching experience and basic proficiency in Japanese preferred. Starting salary Y150,000 (or higher, depending on experience and qualifications) plus bonuses. Please send **rirekisho** to:

Kanagawa-ken Gohaku Kenshu Center
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(The Kagawa-ken Institute of Foreign Languages is a non-profit institute run by the prefectural government of Kagawa.)

(Osaka, Kashima) Sumitomo Metals has two full-time positions (approximately 40 hours a week) available. Qualifications: English or American (couple for Kashima) with teaching experience and TEFL or TESL degree or certificate. Location: Osaka (near Yodoyabashi) or Kashima (Ibaragi Prefecture). Salary: based on experience and ability (further details at interview). Send your personal history, in English, to:

Personnel Section
Sumitomo Metals
15 Kitahama 5-chome, Higashi-ku, Osaka.
Tel: (06) 220-5574

The July issue of the Newsletter carried an advertisement on p. 21 from DIDASKO, submitted six months ago, in which, due to editorial misjudgement, there were several incorrect statements.

1. Since the advertisement was written, **English Through Actions** has been reprinted so "the last 20 copies" is no longer true.
2. The publishers have raised the retail price of **English Through Actions** to Y1,800.
3. The cost of **Live Action English** has been reduced to Y1,200.
4. The contact address and phone number for DIDASKO are in Osaka, not in Tokyo. The Tokyo address and phone number given in the advertisement are no longer valid.

We apologise for any inconvenience this may have caused either DIDASKO or the membership in any way.

executive committee report

Okinawa, East Kansai become Chapters

Doug Tomlinson

In a first for nationwide educational associations, JALT has an Okinawa Chapter! At its Spring Executive Committee meeting, held in Hirakata on April 5th and 6th, JALT granted chapter status to its 34 members in Okinawa. In addition, Kansai – the *Yamato* of JALT - became two chapters with the East Kansai Affiliate becoming a full chapter. The West and East Kansai Chapters now have 295 and 63 members respectively.

Unlike the Winter Executive Committee meeting where “the bottom line” was the overriding concern (as reported in the March *Newsletter*), the Spring meeting was more concerned with administrative details. However, “How much is it going to cost?” was never far from our minds.

To illustrate, Kenji Katao, the Program Chairperson, reported on the response from the chapters for summer workshops. Based very often on their experience with last summer’s Summer Roadshow Workshop, chapter responses varied from great enthusiasm to no interest at all. The topic caused a flurry of motions, resulting in only one clearcut decision: “that JALT would sponsor programs for any chapter choosing to have the same, provided that the plans and budget are approved by the JALT Program Chairperson and Treasurer.”

Because of the decision to increase the number of chapters from 8 to 10, the Executive Committee then had to revise the program travel allowance. The new scheme allows each chapter to receive an amount equal to the fare between the chapter and each of Osaka and Tokyo, up to a maximum of ¥100,000.

A brilliant idea from the Publications Board to include reviews from LTIJ ‘79 in the Newsletter starting with the April issue provided the right answer to the motion in January to combine the Journal and LTIJ ‘79 reviews in a single issue. With this move, the Journal remains intact and the whole membership has been receiving the collected wisdom of LTIJ ‘79 over the past few issues. Those who prepaid for the JALT ‘80 reviews will be reimbursed.

By a 5 - 4 vote, the Executive Committee elected Henryk Marcinkiewicz of Tokai over Caroline Latham of Okinawa to fill the vacancy in the office of Recording Secretary.

In a final gesture toward fiscal responsibility, we voted almost unanimously to curtail *sokutatsu* and photocopying expenses.

chap·ter notes

OKINAWA

Although it was only recently accorded full Chapter status by the Executive Committee of JALT, the true inception of the Okinawa Chapter occurred at Yunaso in Naha, on the evening of January 26th, 1980. That evening, approximately fifty enthusiastic teachers (from private as well as public institutions, junior and senior high schools and universities), future teachers and business people from all corners of the main island of Okinawa met together to share ideas and learn about JALT. The guest speaker was the distinguished Linguistics/ESL professor, Shigeo Imamura from Michigan State University. His address entitled “Why I won’t speak about English Education in Japan Anymore” was part of a program including introductory remarks by Shinobu Tamaki from Motobu Junior High School and closing comments by Ohira Senior High School teacher, Koichi Nakamatsu. Two of the five “charter” members, Marie-Laure Kawahira and Caroline Latham, who attended the JALT conference in Kyoto in November, 1979, gave a report on JALT activities and possible future programs for Okinawa. Nadia Hammack presented the proposed constitution for the Okinawa Chapter, and Professor Seizo Taira did an admirable job on the election of officers. Professor

Katsunobu Sunagawa gave invaluable suggestions and service in identifying EFL/ESL people in Okinawa. By the end of the evening of January 26th the membership had mushroomed from five to thirty-one a constitution had been adopted and officers elected for most positions.

The second meeting, held on the campus of the Okinawa Kokusai University, featured Peggy Intrator, Program Editor for Collier-Macmillan's *NEW ENGLISH 900* series, as guest speaker. Her topic was "Developing Materials and Improving Classroom Techniques" and included many useful suggestions for practical application. Of the thirty-nine people who attended this meeting on the evening of the once ominous Ides of March, most were already members and seven of the visitors became members that night.

The beginning of "Golden Week" was marked by the visit of Donald Freeman, Academic Advisor of the Language Institute of Japan and Editorial Board Member for *Cross Currents* Journal, both based in Odawara. On April 27th Mr. Freeman led an exciting six hour workshop on the Silent Way, using French as the target language for the demonstration class. Four visitors, of the thirty-five people in attendance, became members. Those people who were able to spend the entire day at the workshop gained some valuable insights into SW and the new emphases in language learning.

On April 29th Mr. Freeman led a six-hour session on CL/CLL; Counseling-Learning/Community Language Learning. The 23 participants were introduced to the classical model of CLL, again using French as the target language in the morning, and to the basic philosophy behind CLL in the afternoon.

In May, Caroline C. Latham of the University of the Ryukyus' College of Law and Literature led a program on "The State of the Art: TESOL '80 Convention Report." In June, Dan Gossman, English Specialist and Editor for the McGraw-Hill English teaching materials and English Consultant to the Japanese Ministry of Education presented "Getting Your Students Going", which included many useful ideas to motivate students into active class participation.

As of May, Okinawa's membership totalled forty-two. Of those forty-two, there were forty individual memberships and one joint (husband-wife) membership. The nationalities of the members were:

- 38 Japanese
- 2 Americans
- 1 French
- 1 Egyptian

Those of you in Okinawa who would be willing to assist the organization in any way should get in touch with:

President - Caroline C. Latham
University of the Ryukyus
(H) 0988-78-8774
(O) 0988-87-0101 ext. 298

CHUGOKU

The year began with Ms. Opal Dunn and her presentation, "Beginning English with Young Children." In this day long workshop Ms. Dunn presented a comprehensive lesson plan replete with a programme for teaching writing, an aspect much appreciated by members. In her lesson, children first experience English through rhymes, songs, and story telling, consolidating these in reading and writing exercises. A stage further includes such activities as acting, puppets and games. According to Ms. Dunn's teaching ethos, the sense of success is indispensable to keep young learners attentive and motivated.

Most of us are so taken with the trend of establishing a relaxed, non-threatening atmosphere that we tend to forget that the student must face many occasions calling for sudden and meaningful responses before s/he masters the language. In early February, Ms. Marie Tsuruda tackled precisely this problem in a presentation on "Intensive Listening" The necessity of practice in responding to unexpected situations was stressed and this was followed with a demonstration drill of short quick questions and appropriate answers with the use of longer questions that were to be repeated by one student. Correct phrasing and speed was demanded throughout. This was then answered in full by another student. All in all a presentation that provided practical tools for coping with real life needs.

In the next presentation, Mr. John Maher opened by saying that we have perhaps overlooked the possibilities for un-watered down literature, specifically poetry, for the 2nd language learner, and the power of rhythm in the classroom for even the adult student. With Mr. Maher's subtle skeleton of procedures as outline, "We students" analysed a poem involving recall, re-organising the poem and asking questions about content that the group could answer. He also showed ways of making poems from picture suggestions and used rhythm and clapping to reinforce colors, and adjectives of

materials. In addition he involved us in ways of utilizing jazz chants with solo and choral responses to the accompaniment of tamborines and percussion. This reviewer left feeling that students could now stand up and face the world with, "My feet hurt" or, alternatively, "Take off your shoes!"

"The student doesn't need to speak the language in order to learn it." With this engaging remark, Ms. Aleda Krause began her presentation on "Listening Approaches and Total physical Response" demonstrating a method that is both soundly researched and pedagogically dynamic. The presentation included TPR exercises in the German language. Also touched upon was Winitz's 'Optimal Habit Reinforcement.' This must clearly be one of the most popular presentations since TPR appeals to a most fundamental and almost universally neglected asset in language learning – the body. Warning: not for cat-nappers!

Graham Page used to organise his school syllabus along structuralist lines until, like Saul on the road to Damascus, he was 'converted' to the notional-functional syllabus on the way to the JALT '79 convention. Chugoku was able to share some of Mr. Page's zeal using role-play and dialogues constructed by participants. This presentation provoked a lively debate as to whether the 'functional approach' is simply a new name for something we all do anyway. Mr. Page stressed the importance of meaning and this was a point well taken in the land of "this is a pen." This reviewer at least came away with the conviction that blind dates with strange dialogues can be both dangerous and foolish.

In our last meeting before the summer recess Sister Marguerite Ledwell and Agnes Sheridan of Notre Dame Seishin gave a presentation dealing with two aspects of the language arts. One was a phonological method of developing accurate speech writing and reading using insights from the work of Samuel T. Orton and Romalda Spalding. It was stressed that an understanding of the 'Unilateral Dominance Factor' – a neurological function or rather, feature of cerebral activity that deals with the reception and retention of mental images – is important for those involved in teaching reading skills. For vocabulary buffs, the meeting was especially valuable, including a demonstration of theory and method (using our knowledge of U.D.F.) in learning common prefixes as a way of building meaningful vocabulary.

Reporters: John Maher, Jean Glasser, Takako Yoshida and Carmen Segovia

TOKAI'S NEW S.I.G.

JALT programs, although of an acceptable quality, may sometimes lose sight of the needs of two types of members – those having training directly related to second language acquisition, and those who do not. Certainly this poses a dilemma that may be insolvable within the present framework of most programming efforts. Considering our great diversity in membership, the inherent transience of any foreign resident population, current inflationary costs, and limited human resources in local communities, a policy of aiming for a "general" population may seem to be the only viable alternative. However expedient this may seem, it runs the risk of dampening member enthusiasm, and the development of essential skills, which may eventually lead to alienation. There are no easy solutions; however, I would like to share a promising option found by the Tokai chapter.

Mindful of the disparity of need problem, Tokai Chapter has initiated the use of a self-help group, known as, Professional Development. Its name is unimportant. Call it whatever fits best, but "professional development" does seem to denote an aim beneficial to all, regardless of theoretical persuasion, and/or training background. Simply, we all need to expand, or at least, maintain our present capabilities.

The Professional Development group helps meet a variety of needs that may be ignored due to a generalized programming approach. It offers instruction in basic theory and knowledge essential for EFL teaching for whomever so desires. Those fortunate to have this kind of training may find the intellectual stimulation missing in other programs. Another benefit of this group is the crucial feedback needed from others to ensure the advancement of skill. Furthermore, it provides a comfortable setting to share common concerns that teachers everywhere have. Research shows that it is the unique school indeed where teachers discuss their classroom problems, techniques, and progress with one another. Certainly life in a foreign culture would tend to further limit this kind of communication.

Self-help groups have been found quite suitable to implement the preceding conditions. Basically, a self-help group is a leaderless, supportive community bound together by common needs. Each member has an invested interest in the other, since one's goals may only be attained through the cooperative and sustained interactions with the group. Methods and procedures of goal attainment, and ground rules are established through group consensus; consequently, each member shares equal responsibility for maintaining and developing the group.

In many cases the self-help model has been shown effective in a wide variety of circumstances.

The writer has seen its successful use by a group of untrained counseling volunteers at a "hot-line" crisis intervention center for the purpose of learning basic skills. In another instance, black and white university students were witnessed in their group attempts to foster better inter-racial communication. The reader, no doubt, may be aware of other such groups, as women's awareness, ecological, weight control, drug abuse, etc. Although several of these groups are orientated towards the resolution of a common conflict, or "problem", it is not to be inferred that members need to have a "problem." The model has been utilized, as well, by certain groups of professionals, such as doctors, lawyers, businessmen, etc.

When forming a group, selection of goals is very important. Each member communicates the particularly desired goals, and suggests methods by which the group may help. This is noteworthy because it establishes the limits and responsibilities within the group relationship. Further, this relationship is always negotiable. It is this continual process of relationship forming which leads members to mutually greater understanding; hence, creating the mechanism for the most efficient learning.

Goals will depend on the nature of the group, its resources, and capacity to form cooperative bonds. In regards to EFL/ESL, I have included a selection of questions designed to aid a member in the choice of goals. The list, far from exhaustive, is taken from specific content areas. It should also be noted that members are free to choose goals other than what may be suggested here.

Theory

What are the assumptions of the major theorists?

What are the differences between "approach", "method", and "technique"?

What is the importance of theory?

What are the necessary characteristics of a theory?

What are the dangers of eclecticism?

Are some particular theories more suitable to Japan than others?

Self Knowledge

What are my assumptions about language? About teaching/learning?

What is my own personal theory of language learning?

What do I really believe is the best way for people to learn?

What are some of my cultural blind-spots related to East-West differences?

How do our own personal theories actually differ in practice?

Linguistic

What is the relationship between vowel quality and stress system?

What is the significance of rising and falling intonation on tag questions?

What are the inflectional affixes of English? How do these differ from derivational affixes?

What are some of the possible syntactic changes which occur when sentences are combined?

Cultural

What are the role expectations of teacher and student in Japan?

What is expected of the foreign teacher?

A group member is not expected to answer these questions, but to have his or her awareness raised. I would suggest that the "self knowledge" ones are the most significant for effecting the greatest positive impact upon our own teaching. Since this would involve the "ego" to a great extent, it would demand a very "tight" community; that is, one marked by a great deal of trust, cooperativeness, openness, and unconditional acceptance of others. These characteristics are not developed immediately; consequently, self knowledge goals are most likely pursued in the later part (if at all) of a group's life. Since it does involve a process, every self-help group, then, may be seen as having the potential to reach higher plateaus of self understanding. Although seeking insight is highly valued, it must ultimately rest upon the collective decision making of the group members.

Meeting formats or structure is entirely based on the group. The "seminar" or "study group" type where emphasis is placed upon reading and reporting by individual members is often chosen by groups, particularly in its early stages. The sharing of opinions about personally significant books, reports and discussions or selected topics are comfortable ways to begin. If a group were interested in ultimately effecting better teaching methods, it would have to be wary of intellectualizing and remaining on the abstract. Eventually the experience in being would be needed to be explored and cultivated.

It is hoped that the preceding remarks may be of assistance to those desiring other programming alternatives. Although the Professional Development group is not suitable for every situation, its consideration may be of import to those seeking another way.

Raymond Donahue

let·ters

A LUCKY FIND

To the Editor:

In the *JALT Newsletter* of April 1, 1980, there was an article called "Poetry and Song in the Classroom," presented by John Maher, reviewed by Jan Visscher.

The poem by Mr. Chicharu Imaoka is taken directly from a poem called "My Shadow" by Robert Louis Stevenson. It is in *A Child's Garden of Verses* (a child's poetry collection). The author of this article had the impression that the student wrote this poem. It is not true. (*Ed. Excerpts from the original poem follow. Italics indicate similar wording. Cf. p. 14, April*)

My Shadow

*I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head,
And I see him jump before me, when I jump into my bed.
The funniest thing about him is the way he likes to grow –
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all.*

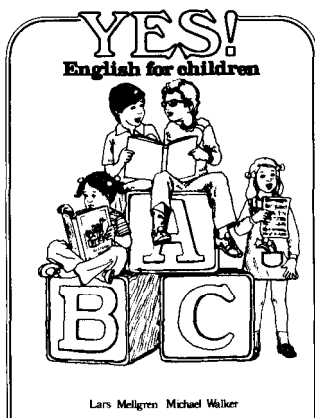
I should think the poem would impress anyone who reads it. If this is a "found poem," I think it takes little creativity to find it.

Rowena Wildin, Tokyo

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TPR FOR THE BLIND

To the Editor:

When I was asked to teach an English conversation class to blind students, my first idea was James Asher's Total Physical Response method. While blindness obviously limits the activities that the students can do, it is the only idea I know of that will connect sound and meaning without resource to either sight or translation... Do any of the readers of the *Newsletter* have any ideas or experience in teaching to the blind that they will share with me? If so, please write me at International School of Languages, 2-7-8 Teramachi, Kanazawa-shi, Ishikawa-ken 921. Any letters will be greatly appreciated.

Brian Johnson, Kanazawa

JALT/Shikoku Summer Workshop

SUNDAY, AUGUST 17:

- 9:00 - 9:30 Registration
 9:30 - 12:30 "Aspects of the Mistake: Some Current Considerations"
 Debora Foreman-Takano (M.A. [TEFL I Lecturer, Hiroshima Women's University and Hiroshima Jogakuin college)
 12:30 - 1:15 Lunch
 1:30-2:30 Keynote Speech Masako Kunihiro (Professor, Kokusai Shoka Daigaku)
 2:40 - 4:00 "Total Physical Response" Phyllis Manning (Ph.D., German, English Instructor, Language House)

MONDAY, AUGUST 18:

- 9:00 - 12:00 "How To Make Use of English Dictionaries & Linguistic Reference Books" Kyoichi Iwase (English Teacher, Takamatsu High School)
 12:00 - 1:00 Lunch
 1:00-2:30 "Living Theatre, Living English" Kevin Hutchenson (Lecturer, Meizen Junior College)
 2:30 - 4:00 "English Pronunciation By Means of the VTR" Toshiaki Ishii (Researcher, Kagawa Education Center)
 Fees: Members Non-Members
 Per Day Y4,000 Y5,000
 Sun. PM Only Y2,000 Y2,000

Thk Sunday afternoon rate is for those who do not wish to attend the entire day's activities but wish to hear Professor Kunihiro's speech. They may stay for the presentation following it if they wish.

Info: All those who wish to attend should contact Bonnie Hamm, Tel.: 0878-21-0561 (8:30a.m. - 5:00 p.m.)
 Address: Kagawa-ken Gogaku Kenshu Center, Bancho 2-chome, 4-27 Takamatsu-shi, Kagawa-ken 760. Please be sure and contact Ms. Hann **INADVANCE !!**

Contributions for the Newsletter will be accepted up to the fifth of the preceeding month. We're eagerly awaiting input from the membership for the October, and possibly September issues -- although it may be too late for the September issue. Send book reviews, letters to the editor, profiles on interesting or well-known people in our field -- anything that you would like to share and, hopefully, get feedback on from other members.
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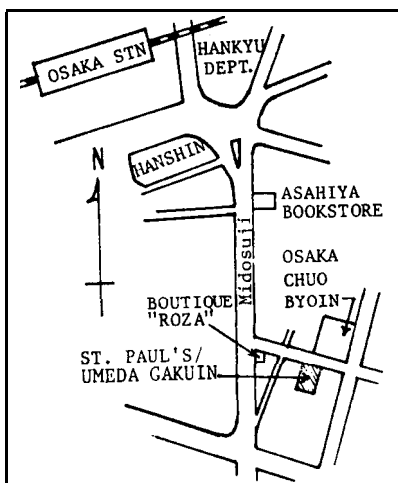
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meet·ings

WEST KANSAI



Topic: The Teaching of English in High Schools – II
 Speakers: To be determined after the July presentation
 Date: Sunday, August 17
 Time: 1:00 - 4:30 p.m.
 Place: Umeda Gakuen (St. Paul's Church)
 06-331-6412
 Fee: Members: free; non-members; 1,000
 Info: Fusako Allard, 06-315-0848
 Jim White, 0723-65-0865 x293 (day) 0723-66-1250 (night)
 Jan Visscher, 078-453-6065

Members for the August panel will be selected from among those who attend the July meeting. The July meeting, as previously announced was a panel discussion by Japanese junior and senior high schools teachers discussing their problems and situation. For August, a new panel, drawn from the JALT membership, will address itself to the problems presented during the July meeting. While there is no intent to make the August

panel a rebuttal to the July presentation, it is hoped that the August group can offer constructive suggestions and ideas in reply.

Special Interest Groups:

Silent Way: Umeda Gakuen, 11:00 - 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, 11:00 - 12:30. "Using Materials." Contact Sr. Wright, 06-669-8733

Japanese: Thursday, August 14, 1:00 - 3:00. Center for Language and Intercultural Learning. Contact Fusako Allard, 06-315-0848

Drama: Umeda Gakuen 10:30 - 12:00. "Play Reading and Improvisation." Contact Jan Visscher, 0784536065

JOINT EAST/ WEST KANSAI

Topic: Using Dyads for Maximum Communication Practice
 Speaker: Judy Winn-Bell Olsen
 Date: August 31
 Time: 1:00 p.m.
 Place: Umeda Gakuen, Osaka
 Info: Fusako Allard, 06-315-0848
 Jim White, 0723-65-0865 x293 (day)
 0723-66-1250 (night)

NISHINIPPON

Topic: Education at International Elementary School
 Speaker: Mrs. Clara Furukawa, Principal of Fukuoka International School
 Date: Sunday, August 17
 Time: 1:00 - 4:00 p.m.
 Place: Fukuoka YMCA
 Fee: Free for members; Y1,000 for non-members; Y500 for students
 Info: Kenzo Tokunaga, 092-681-1831 x370

TOKAI

Topic: Using Dyads for Maximum Communication Practice
 Speaker: Judy Winn-Bell Olsen (TESOL '80)
 Time: 1:30
 Place: Logos Center, Nanzan University
 Fee: Members: free; non-members: 1,000
 Info : Ray Donahue, 0561-42-0345
 Date: Sunday, August 24

Dyad Activities are exercises or games for pairs of students in which one partner (sometimes both partners) has/have information unknown to the other. To successfully complete a task, partners must *listen closely* to each other, as well as give accurate information or perform a task. Real communication involves real listening – that is, processing what one hears – as well as speaking. Dyad activities provide practice with both.

In the past few years, many Interesting variations of this basic format have been developed. It has been used to maximize student involvement with the traditional grammar exercise; to develop a variety of communication exercises for direction giving, role play activities in which each participant has a choice of responses, based on what he hears from his role play partner.

This workshop includes an overview of work done in this area by Burton Byers, Alice Pack, Palmer and Esarey, Palmer and Kimball, Judy Olsen, Donn Byrne and others. Also included are exercises developed by California teachers, with suggestions – and time at the end – for developing your own.

Ms. Olsen has taught, developed curriculum, and given in-service teacher-training for various programs in Northern and Southern Carolina. Her articles on classroom-related topics have appeared in *English Teaching*, *TESL Reporter*, *Inter-View*, and various publications of TESOL and CATESOL. She is the author of *Communication-Starters*, a teacher's idea-book published by the Alemany Press, San Francisco, 1977.

Special Interest Groups

Professional Development: 11:30. Contact Ray Donahue, 0561-42-0345

KANTO

Topic: Drama in the Classroom – English Through Drama
 Speaker: Richard Via
 Date: Saturday, August 9
 Time: Registration at 8:30 a.m.; Workshop from 9:00 to 5:00
 Place : Sundai E.L.S. 8th Floor (Ochanomizu Station, Tokyo: near Meiji University and Athenée Francais)
 Fee: Members: Y1,500; Non-members: Y3,000
 Info: Larry Cisar, 03-295-4707

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Via, currently at Hawaii's East-West Center, has been involved with drama for his entire professional life. Originally an actor and stage manager, Via came to Japan as a Fulbright Fellow a few years ago and began his work with the use of drama techniques for teaching English. Since then he has published a number of books, including *English in Three Acts*, articles and guides for the language teacher. Those who attended one of his 1978 JALT workshops will surely remember the variety of practical ideas that were given as well as the enjoyment of his presentation.

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