

Japalish Review: Japanese Values In English

JALT member John B. Pereira is a 32 year old Indian from Goa, working in the Matsushita Language Training Program. A former journalist, he is now planning to publish a magazine named Japalish Review which will feature Japanese writers of English.

Mr. Pereira was educated at a "British-style" high school associated with Cambridge University and received his Masters from Bombay University, where he later attended law school. After working several years as a newspaper journalist, he left on what he calls a "philosophical sabbatical", visiting more than 25 ashrams in India over a two year period. Afterwards, he compiled a series of articles on his experiences which were published widely.

In the following interview, he discusses his plans for the magazine and his somewhat controversial approach to how he feels English should be taught in Japan.

JALT: We've looked over your prospectus for Japalish Review and found the concept interesting. Can you describe the magazine a little bit for our readers?

Pereira: So much is written in English nowadays about Japan, but it's usually written by foreigners. There is little creative writing in English being published by the Japanese themselves. This is unfortunate because there is so much more to English than just the language itself. As a result, there is a clash of values and cultures. The Japanese, I believe, are now in a position to explain their approach to life and culture to the world. This, obviously, is of far reaching importance. As an Indian, it strikes me that if the culture and thought of my country has been communicated so successfully to the rest of the world, it is only because the Indians have understood the importance of the English language for international communication. The alternative? of course, is always to be dependent upon foreigners to explain one's culture. But this often leads to unfortunate conclusions.

JALT: Such as what?

Pereira: The lack of such writing in English by Japanese means the absence of values that are essentially Asian. The approach to life cannot be modified by language. Further, the idiom used

does not explain the Japanese situation, mind, or emotions. To succeed, the Japanese must create a new idiom that will reflect the rhythm, imagery, emotions and humor of the Japanese people. This is something that can only be done by the Japanese themselves. We hear so much talk about the differences between the Japanese language and English. To my mind, the differences are actually no greater than those which have come about between "English" English and the American variety as they are reflected in the literature of the two countries. Americans, of course, started off with "English" English, but the American experience created a new language that is quite a bit different than many of us would guess. Read H.L. Mencken. Or ask an Englishman to explain Mark Twain's humor.

JALT: You don't think most translations are adequate, then?

Pereira: Absolutely not. Only the best, and then only in certain fields. Three or four words in Japanese might take as many paragraphs in English to accurately explain. The reverse is also true. Besides, translations in themselves are rather limited because of the problem of authenticity on different levels such as emotional, visual intellectual and so on.

With regard to English in Japan, there appears to be two schools of thought; those who emphasize methodology and grammar and those who emphasize culture. Or, put differently, should English change or should the Japanese people?

The grammar of English is final. Every variety of English must accept its authority or become pidgin.

(continued on pg. 2)

JALT'81

page 14

Call for Participation

**KYUSHU, WEST KANSAI
Conferences**

page 24

CONTENTS

JALT '80 PRESENTATIONS 3

JALT UNDERCOVER Review of Asher's *Kitchen Kit* 19

POSITIONS 19

OUTSIDE JALT 20

REVIEWS 21

MEETINGS 27

Kanto Tokai

JALT NEWSLETTER

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Japalish Review

(continued from pg. 1)

JALT: So what is your answer?

Pereira: If we look at Singapore or Malaysia, history reminds us of the need for a spoken language. But is this true of Japan? I hardly think so. The only section of Japanese society which must be proficient in spoken English is the business community. Or at least that's what the Japanese seem to think. The total number of businessmen who speak English well has been estimated at around 10,000. Most others in Japan do not actually need English, but this does not imply the end of English language development if we emphasize written English. A comparative study of this area will also give the Japanese people a certain detachment in handling the English language. Also, the influence of American English in some countries and British English in others will throw light on the strengths and weaknesses of both in terms of the Asian experience.

JALT: How would you suggest such a study be undertaken?

Pereira: The history of English in Asia is not new. In some countries, it is two, or even three, hundred years old. The influence of English on the ideology, art, society, economics and so on needs to be investigated in an academic environment, along with the co-related influence of the society on the language.

In Asian countries where English has taken firm roots, such as Singapore, Malaysia, Philippines, and India, grammar and culture have already merged. This, in some cases has been a happy marriage and in others not so happy. I think it would be a good idea for certain universities to pay more attention to the English spoken in other Asian countries. Perhaps, joint projects could be undertaken between universities here and those neighboring Asian countries. Such projects could prove useful in many ways. At present, I feel that this area is being ignored, and, as a result, the Japanese are limiting the development of their own English. I would rather see them draw from the whole of the English language instead of confining themselves to "American" or "British" English.

JALT: Do you see your magazine as one means toward this end?

Pereira: I certainly do. The whole purpose of **Japalish Review** is to serve as a vehicle for Japanese writers of English who wish to experiment with new forms, styles, topics and so on. Relevant writing by foreigners will not be excluded, but the central intent of the magazine must not be forgotten.

JALT: Could you be more explicit about just what kind of writing you will be publishing?

Pereira: Well, one contributor is a Japanese professor who is writing a critical examination of Japanese English as it exists today. Another writer is doing a piece on the contributions of Japanese-Americans to the English language. We've also discovered a poet whose work, I feel, would be considered first class in any country.

There are many such people around Japan

and I hope the magazine can become a channel for them. The people who are working on this project are confident that the magazine will be an extremely useful tool. We expect to lose money on the venture, and it's obviously a project for dreamers. I am happy to say, though, that there appears to be a tremendous number of dreamers in Japan.

JALT: *Stressing the written word, as opposed to the spoken word, seems at odds with what many of your fellow teachers are doing. How do you explain this?*

Pereira: Simply because a language does not exist in a vacuum. Just as a plant needs the proper environment, so does a language. As there is no real functional use of English for 90 percent of the Japanese people, it appears less than realistic to emphasize the spoken word.

A native speaker learns to speak first, before learning to write the language. For a non-native speaker, this is not always true. In the case of Japan, the logical choice is the written word. As speaking involves usage and speed, the average student is terrified of English. If we examine the possibilities of the written word, we find that speed becomes secondary. The student can learn at his own tempo, and as it does not require other people for practice, he can relax and develop at his own pace. This is important for using any language creatively.

JALT: *Why is it that Japanese, as opposed to Indians or Malaysians, seem to have so much difficulty learning English?*

Pereira: English is an international language so many people attempt to learn it. Many of them, however, do not need speaking fluency. In the past, the English language grew with colonialism. Then, speaking was vital. Today, it isn't so, and it has never been so in Japan.

JALT: *Learning on your experiences growing up in a multi-lingual society, have you developed any special techniques for teaching English in Japan?*

Pereira: Methodology in itself cannot make the Japanese people proficient in English. Content and authentic experience are just as important. English texts used here often read like journalistic reports of life in the West. Their primary function seems to be to supply information about-or some might say propagate-western culture: In India, the contents of English language textbooks is, to a large extent, focused on India. We are also encouraged to write about our own Indian experience. In my classes, I try to do the same thing.

JALT: *I would classify your English as almost neutral. It's not the Queen's, nor American, nor Australian. How would you classify your speech.*

Pereira: Long winded. Actually, as good Indian English. Not having studied in America or the United Kingdom, it has to be Indian. As you know, there are more than a dozen different major languages in India, so we have more than a dozen different distinct English accents. In the European context, I don't feel my, or many of my fellow countrymen's, English differs more from "standard" British English than does someone's from the Midlands.

JALT: *As an Asian, especially one who is as*

concerned with written communication as you are, do you see the development of English in Asia as a unifying force for Asian countries?

Pereira: Today, English is the international language. Like technology, until a few years ago, it was synonymous with the West. Japan shattered the western hold on technology and made it more or less an international property. In the near future, I see the English language going the same way, in the sense that it will become the property of the world. People often ask me if English is widespread in India and, to their surprise I tell them that there are more Indians fluent in English than there are Australians or New Zealanders or Canadians.

JALT: *Do you think that this is applicable to Japan?*

Pereira: Let me return to the writing sphere to answer that. For English to become important in Japan, Japanese have to start writing it. As you probably know, Asian writers of English are studied carefully in Europe and America. Graham Greene has compared the Indian novelist R.K. Narayan to Chekov and Tolstoy, but he's practically unknown in Japan. If Japan puts true effort into communicating itself to the world, and that means writing in English, I don't see why they can't produce their own Narayan. What we must remember is that in the diversity and variety which the West associates with the-East, there is a subtle and profound unity. The particularly Asian concept of harmony toward one's inner being and society as a whole requires that vagaries of Nature must be accepted and assimilated. This, the people of Asia have done with their languages, but often failed to achieve in reality. Nevertheless, this is intrinsic to the understanding of the Asian mind and for it to be understood in the West, we need our own home-grown core of English language writers.

JALT: *If any of our readers are interested in working on your new magazine, where should they contact you?*

Pereira: Just a drop a line to Japalish Review in care of the Writers' Workshop. Seika University. Iwakura, Kino, Kyoto.

JALT: *And, by the way, when may we expect the first issue?*

Pereira: Midsummer. .and I hope that's not a dream.

JALT '80 Conference Presentations

A POTPOURRI IN CURRENT ENGLISH

review by: Sister Carmen Sergovia Matsue, Shimane

True to the title of her presentation, Barbara O'Donohue came loaded with materials from movies, tapes, handouts, English newspapers, posters, collages, games, etc., and a variety of ideas and approaches on how to use them. All of

this was coupled with a lot of insights gathered from her years of experience here in Japan.

The talk started with the definition of language as always changing throughout the different stages of history, hence the need and challenge for the teacher to update his/her methods of teaching Current English. Working on the principle of Schaum that the communicator sends a message through a decoder to a receiver, and whatever the receiver gets must be able to be sent back the same way – through a decoder, the speaker then proceeded to gather from the group a definition of Current English.

Identifying her group as average or below average students who are like this because of some-emotional let-down, Barbara stressed that Current English class should be a relaxation, and that students should be made to feel at ease: No books are needed in the Current English class but the challenge lies much in the teacher's resourcefulness. Thus once the atmosphere is created, anything from movies to pop songs could be a good springboard for the class.

Some of the exercises and ideas were as follows:

1. Tapes – Handouts of the pop songs would be given such as *Dancing Queen* and *You Light Up My Life* while the tape was being played. They would then be asked to look at the printed words and find out if there's a new word they don't know. Repeat the process going through the whole song. Meanwhile the teacher writes down all the words given.

After a time she asks the group:

- a. "What's current in the song?"
- b. "Which words are the words which people sometimes say?"

2. Newspapers and Magazines – English newspapers can be distributed and after some time the group would be asked which part of the newspaper they look at first. Responses varied from headlines, comics, to news, while a good number answered pictures. The group would then be asked to look at the pictures, and read the caption for the first exercise with this media. They would try and find current words.

3. Using these media students can make montages or collages of the current words. Several sample collages were shown to the group. One in particular was not in this group but can be used: *Sometimes b sharp. Never b flat. Always b natural.*

4. Screen English – Go to a movie and do a film study on it in order to find out the current words. A handout was given to the group on this.

5. Tapes of native speakers – Listen, discuss and talk about them.

6. Books, Articles – Pick out a good and interesting book or article and use that for a class discussion. Follow up with a quiz.

7. Games – Story games, picture games and others could be good materials, too.

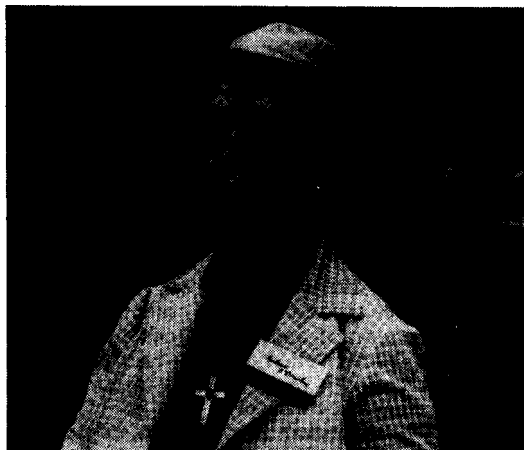
8. Dialogues – Teacher develops a sample dialogue and the students would be asked to develop one of their own.

Due to the lack of time, the speaker couldn't share nor utilize all the materials she brought and prepared. From the start, she consistently told

the audience that they were to choose what can be done in their classes and then do it.

There was definitely a wealth of ideas that had been tested by Barbara and was offered to all English teachers regardless of whether they teach Current English or not.

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Sister Barbara A. O'Donohue

A VIDEO CASSETTE APPROACH TO LANGUAGE TEACHING PROGRAM

The two main purposes of this presentation were: (1) to discuss the method of teaching storytelling using videotapes and (2) to analyze the problems and difficulties of this method by showing actual videotaped materials and giving a demonstration.

Storytelling, an interpretative art falling under the area of oral interpretation of literature is the presenter's method of teaching English to advanced college English majors. It is interesting to note that his class works mainly on Japanese fairy tales because students' familiarity with the stories facilitates the preparation and because they can tell Japanese stories in international situations as part of the cultural introduction of Japan to foreigners.

In order to be able to tell a story-after students analyze and appreciate the story- they learn the sounds of the English words and expressions in the story correctly through tri-level practice: (1) word level, (2) word-group level, and (3) sentence level with the videotaped materials. Next, with the story completely memorized, students develop the inflexion and intonation peculiar to the story. Then by videotaping their presentations, students practice gestures and body movements, which make the story more interesting and help the audience's imagination. Finally, watching the presentations

of other students, they learn how to evaluate storytelling with the use of an evaluation sheet.

Some of the problems and difficulties the presenter and his class face are as follows:

1) Time consuming: For both the instructor and students, storytelling using videotapes takes considerable time. The instructor needs many hours to make videotaped materials. A student has to spend ten-twelve hours working on a three-minute long story.

2) Memorization: Not easy but necessary for the beginners. In spite of some drawback, memorization is necessary and useful for the beginning students of storytelling. Complete memorization makes the storyteller feel confident and saves him from making unnecessary utterances and long pauses.

3) Japanese gestures and English gestures: Though students present Japanese stories, they employ English gestures as the language they use is English. It is the presenter's belief that the two main tools of communication-language and body movements-are closely interrelated.

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LEARNER CORRECTION IN THE COMPOSITION CLASS

(Review by: Anna Marie De Young
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Mr. Ingulsrud presented a well written paper giving us much relevant information on the subject of learner correction in the composition class. Some important reasons for using learner correction are:

1. Students must become responsible for their own learning. This learning can only be accomplished over time and must be continually enacted at each class meeting.

2. Students become learners through learn-

er-centered activities and reflection - their own appraisal and feedback of what has happened in class.

Ingulsrud defines a composition as, a piece of writing beyond the sentence level that the student himself has constructed. A composition in this sense is not a "controlled composition" exercise.

As teachers of composition, we cannot treat errors as being all the same. We need to distinguish the type of error in order to help our students. One classification is local errors (errors within sentences including spelling, agreement, and article usage) and global errors (errors which affect the relationship of sentences and include problems with connectors, pronoun, reference, and adverbials). [Burt and Kiparsky, 1972] Ingulsrud suggests another classification: communication errors and mechanical errors. Communication errors are those that inhibit our comprehension while mechanical errors are those in languages which do not affect comprehension such as spelling and grammar errors.

Many teachers wonder how much they should correct. One solution is to have the students decide. Each student can tell the teacher how much to correct on their compositions depending on their psychological readiness. Many problems can result from this procedure since different students will make different demands, which are not always valuable or effective.

Grading is a problem most teachers have to face. A system of accountability was suggested. The student is then responsible for what is taught in class and this then becomes the basis for correction and grading. Since grading is a requirement for many composition classes, we need to determine a basis for good grading, and this base must be broad. The grade should not reflect only one skill.

One method Ingulsrud suggested was to identify the errors and let the students correct them. Therefore, he uses a very general notation, such as a circle for spelling, underlining for most grammar errors, and loops to show problems in agreement and number. Complicated errors may receive a notation "see me". This is also used for positive words of encouragement.

The teacher does not have to do the correction all the time. The students can be involved as well. Ingulsrud has used the following procedure he adapted from Witbeck, 1976.

1. The class focuses on a sample composition written by a student from another class, and the teacher, together with the students, point out the errors.

2. Students work in pairs, reading and editing each other's compositions. The writer's permission is necessary and the correctors sign their names at the bottom of the paper. This encourages accurate correcting. The compositions are returned to the writers and rewriting is assigned according to individual needs. Sometimes both the original draft and the rewritten composition are collected for the purpose of checking mistaken editing and observing improvement. Besides rewriting, Ingulsrud also uses regular student-teacher conferences as needed. He doesn't grade each composition, but rather

grades those which are a part of tests he gives.

Another activity in which students can work together is analyzing each other's. A list of questions can be used to help the students focus on the intent, style, and comprehension of the composition.

Another activity is finding cohesive ties. This would be especially useful if your students are having trouble with pronoun reference or failure to include enough information in their compositions.

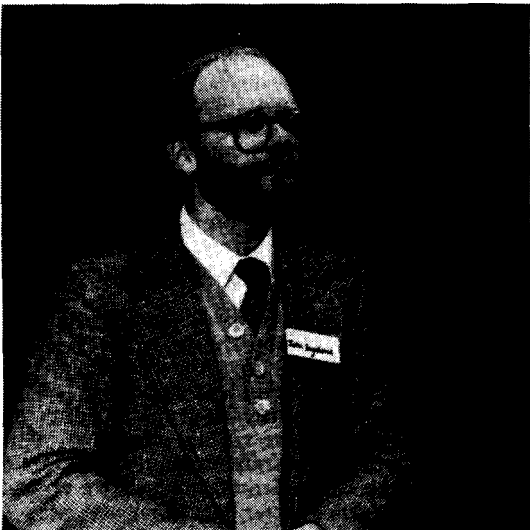
The evaluation and reflection of these activities, written or spoken, is a necessity to encourage students, give them a feeling of the activities' worth, and also make them aware of the responsibility for their own learning. Ingulsrud uses La Forge's pattern of reflection in his writing classes.

1. Statement of performance (Today I was tired)
2. Evaluation of performance (My writing was better because I proof read)
3. Resolution for future performance (I want my friend to correct my writing)
4. Comments about the group performance (Too much talking in the group)
5. Suggestions for class activities (Let's change the activity this way)

In the question and answer times which followed, we learned that these methods are not particularly time saving for the teacher, but may even involve the use of more time. Good activities don't just happen, but require constant reflection on the part of the whole class and an awareness that the student is responsible for his own learning.

Each participant of this presentation was provided with a summary of notes and a list of references.

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John Ingulsrud

INCREASING INSTRUCTIONAL EFFECTIVENESS: REDUCING CLASSROOM APPREHENSION

This paper examines oral communication apprehension among Japanese college students, its negative impact on learning, indicating the effects on classroom success, and finally methods for reducing apprehension to increase communication learning.

Since listening-speaking is the primary means of communicating, second/foreign language instruction should place its first emphasis on oral communication practice. Students should be trained in the effective use of oral language. For many students, however, their oral communication apprehension overrides their desire and need to speak well in the target language? and they try to avoid oral communication situations.

The writers administered the Personal Report of Communication Apprehension for College Students, a Likert-type self-report measure of speaking apprehension in the dyadic, small group, and public speaking situations, in Japanese to college students in the Tokyo area and in English to students in several other countries around the Pacific Basin. From the comparative research results they conclude that the typical Japanese can be safely characterized as shy, self-conscious, and nervous when communicating with others, especially strangers.

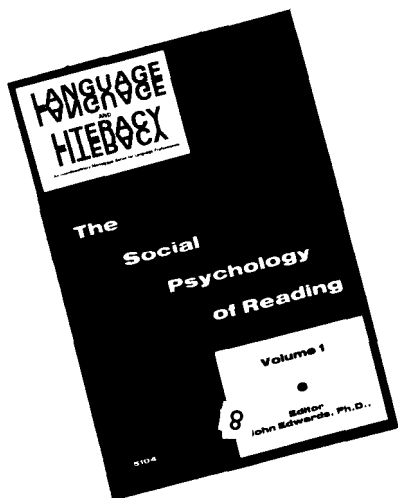
Among the causes of apprehension, it is clear that apprehension is not hereditary but learned, usually during the early childhood years. The child who is not reinforced for speaking, or is punished, fails to develop positive attitudes toward speaking activities. Much of this cultural conditioning is based on a set of values about speech in Japan which are different from those in the West. Yoshikawa lists five of them: (1) group versus individual orientation; (2) aesthetic versus cognitive style of communicating; (3) non-persuasive versus persuasive talk; (4) total-or-no versus flexible understanding; and (5) indirect versus direct talk.

These days a growing number of second/foreign language teachers maintain that the acquisition of communicative competence is best achieved by moving from "predominantly manipulative" to "completely communicative". In working to develop communicative competence, communication scholars are concerned with helping students (1) enlarge their repertoire of communication acts, (2) select criteria for making the most appropriate choices from their repertoire, (3) implement the communication acts chosen, and (4) evaluate the effectiveness of the communication employed in terms of its appropriateness and its interpersonal effectiveness. Even if the problems of resistance could be overcome, however, teachers would still confront the problem of apprehension and reticence of student and teacher alike. What follows is a listing of the more successful attempts at reducing communication apprehension.

First, systematic desensitization, a self-instructional program occurring in a laboratory setting, helps the highly apprehensive learn to cope through a series of exercises. The student

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visualizes him/herself in speaking situations, then utilizes muscle relaxation. Its positive impact has been proved both through student self-reports and in actual speaking. Second, students enrolling in the oral communication course are screened for apprehension. Small in number of students, the groups allow optimum oral interaction, emphasizing instruction and practice of situation-specific strategies from the simplest to the more complex. Not only are the immediate effects of the training positive but residual effects are high. Third, a modified form of the desensitization laboratory is combined with apprehension reduction. Students orally interact first in simple dyadic encounters, then progress through small group interactions to public speaking. Significant changes in the degree of apprehension have been recorded through this program. Fourth, a few relaxation exercises are helpful at the start of each teaching-learning session. After a few sessions of the whole class reading aloud together, students are assigned to groups of ten, then groups of five, and finally to pairs to read aloud before the rest of the class. This program is effective in helping students improve their oral skills by lessening their apprehension.

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WHY SHOULD WE TEACH ENGLISH TO "CHILDREN"? AND HOW?

This paper was to be presented to teachers and instructors concerned with English teaching in general. It is to illustrate the importance of early childhood English teaching in Japan, and offer some biological evidence as to constraints of English teaching and also attempts to provide

an experimental program of instruction based on some neurophysiological evidence relative to those constraints.

The paper presented:

1. Analyses of the difficulties confronted, biologically, with the learners older than 12 years of age, with some data showing how easily all children, younger than 12 can acquire a foreign language without difficulties.

2. The necessity of teaching English at an earlier age based on the conviction mainly derived from the critical period hypothesis and neurophysiological findings. In order to develop the students' practical ability to communicate with native speakers of English, we should examine an age limit in learning a foreign language. Some aspects of language acquisition in man are similar to imprinting in birds, and are dependent upon central nervous system mechanisms that are sensitive only to specific acoustic stimuli. Taking into consideration some factors relating to the critical period, such as physical maturation of the central nervous system, lateralization of function and equipotentiality of hemispheres, we may agree with Lenneberg and conclude the period of language acquisition lies between 2 and 12 years of age.

3. An experimental program of teaching English to children aged 5-6 years by the Fukumotos, using a Japanese card game "Karuta" in English translation with the predicted target words and usages in the paradigm of the set of sentences to be practiced by countless repetitions to the extent of "super-over-learning". Our methodology was focused on the manner of teaching itself and the chronological development of the students' retention in the nervous system. Since the subjects were motivated to study a new language and a language can be understood to be a mixture of the whole set of its socio-cultural components, materials should be carefully selected so that they could be given appropriately according to subjects' growth and maturity.

As for the subjects' achievement in our early English training program,

1. They have acquired all the phonological aspects, such as vowels, consonants, intonation, rhythms, juncture, stress patterns, etc., both in production and perception.

2. They have already acquired fundamental sentence patterns to be studied in junior high school. We may also say they have developed a limited amount of linguistic intuition on the target language.

3. They have acquired a considerable amount of vocabulary not limited to the usual categories, but common to native English children of their age.

4. They have had somewhat similar experiences in cultural settings typical of those to be found in English speaking countries. This was made possible by their participation in various parties, and social events.

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TWO SILENT WAY TECHNIQUES – THE USE OF ARTICLES AND GIVING DIRECTIONS

While making no claims to be an expert Silent Way teacher, Jim White said that he wanted to describe and demonstrate two techniques involving the Silent Way rods which he had found very useful in English conversation classes at the college level.

The first of these involved teaching the use of the articles *a*, *an* and *the*, as well as the related words *another* and *the other*. He first showed a simple table which logically showed when each of these should be used in many if not most situations. The table was as follows:

After the action is completed,
can it be done again?

Yes No

Yes No

<i>a (an)</i>	<i>the</i>
<i>another</i>	<i>the other</i>

Has it been done at
least once already?

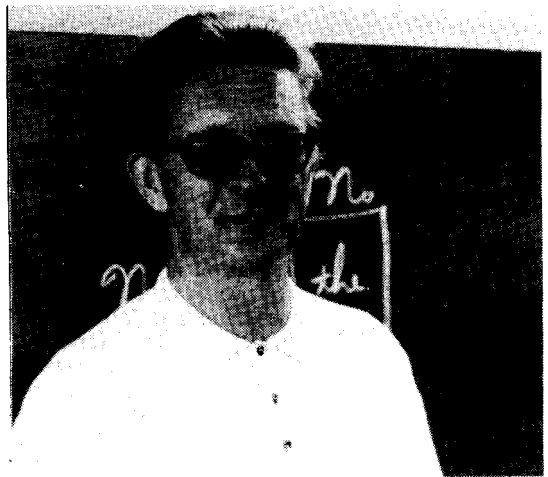
Jim said that he wished he could say that this table was applicable to any and all possible situations but unfortunately he didn't have that much confidence in it. He did say, however, that it was suitable for use with the Silent Way rods in teaching/drilling of the English articles.

Using five rods each of three colors and three locations (here, there and over there) he demonstrated a simple series of rod movements and described how they could be used to develop sentences which included and related the articles to his table. After the students had learned to produce or orally comprehend the sentences and then make the corresponding rod movements, the order could be reversed. In other words, the students would watch the movements and then either speak or write out the corresponding sentences. Jim called this latter type of exercise "Silent Dictation", because the students were given visual not oral dictation. He said that he had used this technique for testing as well as drill and had found it very useful.

The second part of his presentation was demonstrating how a simple map on B4 paper could be used to "make a downtown area" by placing rods in various places and then used to teach, practice or test how to give locations, distances, and directions in a typical city situation.

This presentation was well received with a number of questions and comments coming from the audience. Since it was directed at those who already knew at least a little about the Silent Way, three or four people who knew nothing about it were left rather confused.

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Jim White

MUSIC IN SUGGESTOPAEDIA

The presentation began with a brief introduction explaining the purpose. The presenter first emphasized that this was not a "how-to-teach" demonstration. In fact, it was deliberately abstract and theoretical to 'balance the more practically oriented suggestopaedia workshop presented by Mr. Charles E. Adamson, Jr. at this conference. The introduction was followed by relaxation music for a few minutes – a regular technique in a suggestopaedic class.

Then the presenter summed up the suggestopaedic principles and means, and gave an outline of the general pattern of a basic course. The basic course usually consists of about 75 hours (3 hours a day) and covers more than 2,000 new vocabulary items with 8- 10 dialogues.

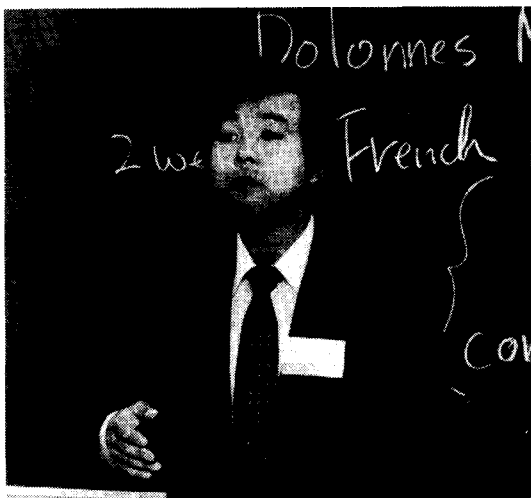
Day 1	Day 2	Day 3
Previous Dialog	Primary Elaboration	Secondary Elaboration
Concert Session (Decoding)		Next Dialog

Methods of effective learning were then presented to show the necessity of obtaining a state of relaxed concentration. Dr. Lozanov found that this relaxed state could facilitate learning itself if a very specific form of music with a very specific rhythm follows. Music-induced relaxation leaves the mind alert and still able to concentrate. Also the body rhythms – heart beat, brain waves, etc. – tend to synchronize themselves to the beat of music. Lists of specific music used for suggestopaedic programs such as the Canadian program, the LLI (Lozanov Learning Institute) program, and the Superlearning program were handed out and the differences and the current changes were discussed. The music generally doesn't have to be played by specific performers or orchestras. The music can be performed by any good orchestra. However,

the presenter suggested that the tempo be about 60 beats/minute and cited research to support this. Slow movements from Baroque instrumental music featuring string instruments have proved to be the best. Indian music - *Vilambita* - which has the required rhythm of sixty beats/minute seems to be suitable, but much more physiological research needs to be done.

Finally the presenter summed up the relationship between music and the activities of the brain. The musical presentation method used in suggestopaedia seems to promote the specific activity of each hemisphere and also to facilitate global activity of the whole brain. Dr. Tsunoda's unique and supportive theory - Japanese overuse their left hemisphere and Baroque music may be able to partially correct this condition - was cited and the presenter suggested adopting the aforementioned music to facilitate language learning in regular classes.

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Kazunori Nozawa

NOTIONAL-FUNCTIONAL APPROACHES TO NARRATION

Presented and reviewed by Mary Ann Decker

The purpose of this demonstration was to show two simple classroom techniques which combine a notional/functional approach with the teaching of narrative skills. Both techniques start with dialogue as a base. The dialogue is ultimately reported in narrative or story form with an eye to encouraging paraphrasing rather than parroting skills.

The first technique was introduced by an exercise aimed at building an awareness in both teacher and students of the real function or use of a given sentence. This was done through para-

phrasing sentences. For example, the sentence "Why don't you call me in the morning?" is only one set of words but actually can have many uses depending on who's talking. It can be paraphrased:

- 1) Is there any reason you can't call me in the morning?
- 2) It would be a good idea if you called me in the morning.
- 3) You never call me in the morning.

The group identified three different functions or uses for this one set of words: 1) a request for information, 2) a suggestion, and 3) an accusation.

I encouraged teachers to carefully examine the materials they were using with an eye to the real intention or meaning behind the lines and to encourage paraphrasing in class to help focus on meaning.

The technique itself involved using "function" words in the process of reporting or narrating a dialogue. I pointed out that generally students are taught to report with the words "say", "tell", and "ask", but in this technique, the students are encouraged to use a variety of more meaningful reporting words which show they understand the real intention of the speaker.

The following dialogue between a store detective and a woman just caught in the act of shoplifting was used as an example:

- Detective: I don't think you've paid for this pullover.
 Woman: Of course, I have.
 Detective: Why isn't it wrapped?
 Woman: Well, I told the saleswoman I'd take it unwrapped.
 Detective: I'll have to report this to the police.
 Woman: Oh no! Please let me go. I did take the pullover, but I'll pay for it.

After a general treatment of the dialogue, students are put in groups of four. Students 1 and 2 are readers, students 3 and 4 don't look at the dialogue but listen to the lines and report them:

- (S: Student)
 S 1: "I don't think you've paid for this pullover."
 S 3: The detective accused the woman of taking the pullover without paying for it.
 S 2: "Of course. I have."
 S 4: The woman denied it.
 S 1: "Why isn't it wrapped?"
 S 3: The detective wanted to know why it wasn't wrapped.
 S 2: "Well, I told the saleswoman I'd take it unwrapped."
 S 4: The woman explained that she had told the saleswoman she'd take it without wrapping.
 S 1: "I'll have to report this to the police."
 S 3: The detective threatened to report the theft to the police,
 S 2: "Oh no!"
 S 4: The woman was very upset.
 S 2: "Please let me go!"
 S 4: She begged the detective to let her go.
 S 2: "I did take the pullover, but I'll pay for it."
 S 4: She finally admitted to taking the pullover but offered (or promised) to pay for it

Eventually the students make a whole narrative by putting together the lines of students 3 and 4. By encouraging this type of reporting/narration with words like "accuse, beg, deny, threaten", etc., students generally learn to identify the meaning of the words in the dialogue and not just take the words at face value.

The second technique involved using two different tapes in class at the same time. The result of the technique is an increase in motivation and the use of more realistic language on the part of the narrator and the listener, when working with narration, using two tapes seems to be an improvement on the usual classroom situation where all the students listen to the same tape. If the students listen to the same tape and ask each other questions about it, the questions are often not real in the sense that the questioner already knows the answer to his question. If the students retell the same story to each other, the listener often does not actively participate because he already knows the story. Furthermore, the story teller does not have to work very hard to explain the story because the listener has already heard it and understands even if the speaker tells the story poorly or incompletely. By using two different tapes, many of these problems can be avoided. Procedure:

1. Set up two tape recorders at opposite ends of the room. Choose two different tapes of approximately equal length and difficulty and put one in each recorder.
2. Divide the class in half and have each half stand around one of the tape recorders. They will have to adjust the volume so they can hear without disturbing the other half of the class. My suggestion is to keep the volume rather low and get them huddling as close as possible to the tape recorder.
3. One half of the class (A) listens to tape A. The other half of the class (B) listens to tape B on the second tape recorder. Each group listens to its tape twice and each student in the group takes notes while listening. Explain that notes should consist of words and phrases, not sentences.
4. After listening twice, divide the "A" students into groups of three. Divide "B" students into groups of three. In these small groups, the three students compare, check, and add to their notes. Parts of notes that they are not sure about should be marked with a question mark. Give them 5-10 minutes for this depending on the length and difficulty of the tapes.
5. All the students in group A listen to tape A again. At the same time all the students in group B listen to tape B again.
6. Small groups of three meet again to clear up questions in their notes and add any new material. Each student in the class should have his own notes.
7. Form new groups of three students within the A and B groups, i.e., "A" students are still working with "A" students, but the composition of the small group is different. Tell the students to compare notes and versions of the story. (5-10 minutes)
8. All "A" students form a large group (half

the class), all "B" students form a large group (half the class). Clear up any remaining questions about the story drawing on information from all the students in the group. (5 minutes) The teacher may have to help clear up any problems here. The teacher's role throughout is that of guide and ultimate problem solver.

Encourage the students to rely on each other as much as possible.

9. Put the students in pairs A-A, B-B. Using their notes, A-1 tells the complete story to A-2. At the same time, B-1 tells the "B" story to B-2. (The whole class is working in pairs at this point.) A-2 and B-2 listen, help, and add information. (5 minutes)
10. Repeat step 8 but with new partners. This time A-2 and B-2 are story tellers while A-1 and B-1 listen, help, and add information. (5 minutes)
11. Put the students in pairs A-B A tells his story to B who listens, asks questions, asks for clarification, definitions, paraphrases, elaboration. B tells his story to A while A takes the listener's part. (10-15 minutes)
This is the ultimate goal of the technique and the rationale behind using two tapes. However, the discussion and preparation within their own groups also is important as they are clarifying and paraphrasing throughout the previous steps in the procedure. The motivation comes partly from each person knowing he or she will be responsible for telling his/her story to someone who has never heard it (step 11). All students participate.
12. All of the A students form a large group and put together the B story. The B students form a large group and retell, discuss the A story. (10 minutes)
13. Hand out copies of the tape scripts to both groups and play the tapes. Answer any questions.

CHINESE THROUGH DRAMA

This demonstration dealt with one aspect of using drama techniques in the ESL classroom, techniques which may range from interaction games or improvisations to longer skits or full-length plays. Here the focus was on the use of skits or short scenes, chosen because of the minimal problems they present and their applicability to many different teaching situations. It was emphasized that the reasons for using drama in language teaching include the direct benefits of contextualized language practice, the building of student confidence in their ability to learn, and the development of skills which will allow them to learn language better in the future.

In order to illustrate what can be done by foreign students in English drama, a VTR was shown of one scene from the "Man of La Mancha", done by Chinese students at National Cheng Kung University in Tainan, Taiwan. It was pointed out that these students suffered

from some of the same language handicaps common to Japanese students: shyness, poor intonation and very little previous speaking practice. These problems were overcome to a very great extent through drama rehearsals leading to a public performance, which provided very tangible motivation for careful learning.

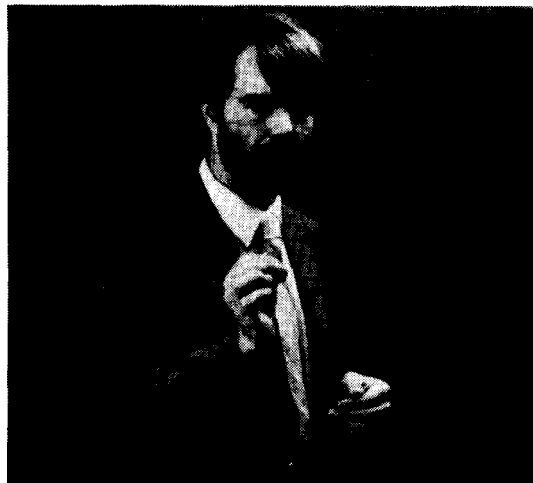
The question still remained as to why drama is an effective tool in language learning. Three reasons were given for how drama can enhance memory and learning: First, the use of position and movement associated with words provides a key to their recall and application; second, emotion as expressed in drama scenes strongly marks an utterance and indicates its sociolinguistic value; third, the material and social situation of a dramatic scene provides real contextualization for the language used.

To illustrate these points, a short skit was presented both on VTR and on a handout. This skit, in Chinese, dealt with the situation of being lost and asking directions from a passer-by. All movements and emotions between the two characters in the scene were indicated for each utterance in the script. All participants in the demonstration were asked to work together in pairs to try out the scene, although the conditions for a really active trial of the techniques were limited by overcrowding in the demonstration room. The sequence of activity was first to read through the text to understand the basic meaning, then to add movements and finally to bring up the emotional level. The idea was then to get away from the script as soon as possible

and emphasize the expression of meaning rather than pure text.

Finally, after a period of questions, a number of books on drama and ESL by Moore, Via, Spolin, Way and others were recommended for those with further interest in this technique.

Stanley A. Otto
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Tainan, Taiwan



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LEARNING ACTIVITIES
FOR LARGE CLASS INSTRUCTION

During his one-hour presentation Dan Jerome treated his audience to a veritable non-stop barrage of teaching ideas, all of which he has tried with success in large classes. The following are just a sample from his repertoire.

A. Listening charts

1. general skills to be developed: listening; following directions -
2. directions: Give each student a piece of paper on which is printed lists of words. If necessary, pre-teach important words and phrases such as "underline," "circle," and "cross out." Then give directions about what to do with the list of words (see below).
3. sample: (student list)

1. apple	boy	pig	three
2. and	white	sugar	four
3. shirt	pants	shoes	sun
4. The	man	went	there

(oral directions)

1. In the first list, cross out the name of an animal.
2. In number two, circle something that's sweet.
3. In the third list, underline the name of something that you can't wear.
4. Number four is a sentence. Cross out the verb and write the present tense above it.

B. "I'm going to China....."

1. general skills to be developed: practice in using "a", "an", "the", "some", etc.
2. directions: If possible sit in several circles. If you can't, make do! Start the game by saying, "I'm going to China and I'm going to take an (something that begins with the letter "a"). The second person says, "I'm going to China and I'm going to take an (apple or whatever) and a (something that begins with the letter "b"). The teacher's job is make sure that the proper article, if any is necessary, is used.

C. "Tasks"

1. general skills to be developed: writing and sentence construction and others as desired.
2. directions: Divide the class into small groups of about four or five. Give each group a list of "tasks" to be completed. There should be several more tasks than there are students. As each task is completed (in any order), a representative of the group takes the completed task to the teacher for his approval. The group is finished with that task only when it is done correctly. If you want to make it a contest, announce that the first group to finish all the tasks correctly is the winner.
3. sample:
 1. Write a sentence with eight words. The third word must be "not".

2. These words make a sentence but the sentence is mixed up.
Write the sentence correctly.
this it's the to when show
teacher finished sentence
3. One member of your group must introduce another member to the teacher. Include the following information in your introduction:

a. name b. age c. hobbies d. something about his family
4. Re-write the following dialogue correctly:
Ken: Hi, Jerry. How came you to school today?
Jerry: I came on foot because today is

Ken': Really? Almost students walked today.
Jerry: Well, now I have foot ache. I'm not use to walk so much.
- 5 Ask the teacher three questions. (The questions must not have any mistakes!) The answers to the questions must be:
1. No, I don't. 2. Yes, I am. 3. Five

D. Sentence hangman

1. general skills to be developed: sentence construction using "patters" as desired by the teacher
2. directions: Think of several sentences using patterns and/or vocabulary you have been learning in class. Divide the class into small groups. Appoint a leader (someone quiet and/or weak in English). On the blackboard draw lines equal to the number of words in the sentence. Write the first letter of each word on the appropriate line. Have group leaders take turns giving their guesses for the words. Five seconds per turn! Award one point and the chance to guess again for each correct guess.

E. "Spelling" test

1. general skills to be developed: Pronunciation
2. directions: After practicing the words on a list such as the one below, divide the class into pairs. Give each person a short list of words selected from the pronunciation word list. He must read his list to the other person who writes the words down as if taking a spelling test. He may, however, consult the master list if he isn't sure of the spelling. If you want to give a score, give the same score to both the "teacher" and the "student".
3. sample list :

Carol	caught	walk	shoot	for	fill
caller	coat	work	shut	far	fire
color	cot	woke	shot	fur	file
collar	cut	week	shout	fewer	foul
cower	cart	wick	should	fuel	
Carl				full	
				feel	

(continued on pg. 16)

JALT'81 *Call for Participation*

Dear JALT Members and Friends:

JALT'81 is the Japan Association of Language Teachers' 7th Annual International Conference on Language Teaching and Learning. This year the Conference will be held in Tokyo at the Bunka Institute of Language in Shunjuku during the three-day 'weekend' of November 21, 22, 23. It will feature papers, workshops, seminars, material displays and demonstrations varying in length from thirty minutes to nine hours.

We hope you will give one of these demonstrations.

We expect well over 600 visitors, participants and friends from all over Japan and abroad. They will bring, as we hope you will too, a variety of backgrounds, interests, experiences and needs which they will be eager to share as fully as possible in these three short days.

By the time you see this, you will already have been thinking hard about your presentation. Why not submit a proposal now? Procedures are outlined below and, although they may seem complex, are designed to make sure that every proposal, no matter who or where it's from, is treated entirely on its merits. As in the past all Entry Fees to the Conference will be waived for those making presentations.

Please complete your proposal according to the directions given below and return it by August 1 to:

JALT'81 Conference Committee
c/o Bunka Institute of Language
22-1 Yoyogi 3-chome
Shibuya-ku
TOKYO 151

Date Due: August 1st 1981

LeRoy Willoughby
Conference Chairperson

Kohei Takubo
Secretary

James Duke
Program Co-ordinator

PROCEDURES

- 1.- Write a title for your abstract. Limit the title to 9 words. Indicate the time required and the type of presentation.
- 2.- Compose a 200-word, typed abstract of your presentation. The summary should include central theme or idea, issue or purpose; precise details of procedures, evidence or argument; summary, conclusions, applications or implications.
- 3.- Immediately below the abstract and on the same page, indicate the prime area and audience for whom you have intended your presentation. From each list below select one main descriptive item:
 - A (Areas)
 - a) Teaching University & College students in Japan; b) Teaching High School/Secondary School students in Japan; c) Language Schools in Japan; d) English for Business; e) ESL/EFL in Bilingual Education; f) Teaching Children; g) Teacher Training; h) Applied Linguistics; i) Language and Culture; j) Classroom Activities; k) Literature; l) Humanistic Approaches; m) Drama/Music in Teaching; n) Publishing and Authorship; o) Use of Hardware; p) Other and specify.
 - B (Audience)
 - a) Classroom Teachers; b) Japanese Teachers of English; c) Administrators; d) Teachers/ Students in Training; e) Teacher/Program Supervisors; f) Teacher Educators; ij Other (specify).
 - C (Exoerience) Presentation intended for those a) new to the field orb) experienced in the field.
- 4.- Next to your audience write one of the following to identify the content of your presentation: the teaching/learning of a) grammar; b) reading; c) writing; d) speaking; e) listening; f) pronunciation; g) vocabulary; h) teacher education; i) research in second language acquisition; j) classroom centered research; k) testing; l) program evaluation; m) curriculum materials development; n) English for Specific Purposes; o) Functional/Notional Approaches; p) Administration; q) Other and specify.
- 5.- Photocopy 2 copies of your abstract, one with your name OFF and one with your name ON.
- 6.- Include 2 copies of a seuarate sheet which contains:
 - a) a 25-word bio-data statement. Prepare this exactly as you want it to appear in the Conference Program.
 - b) the following information (items i and ii only as you wish it to appear in the program):
 - i) your name
 - ii) your affiliation
 - iii) your mailing address
 - iv) your contact phone number (work and home)
 - c) a 50-word precis of the abstract which will accompany the title of your presentation in the convention program.
 - d) a list of all the equipment that you require - excluding normal classroom furniture but including details of the type of equipment you might need. The word 'microphone' for example is not enough.
 - e) if a special seating arrangement is needed, please specify.
 - f) if this is a commercial presentation, please specify also.

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††††††††††††††††

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*= Comment by the captain of a debating team of a small Kansai university.

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(continued from pg. 13)

F. Paragraph re-write

1. general skills to be developed: writing; various composition and sentence construction skills
2. directions: divide the class into groups of two or three. Give each group a short paragraph which has a number of mistakes in it. The group must find the errors and re-write the paragraph correctly. When you mark the papers (one from each group), deduct 3 or 4 points from 100 for each mistake in the re-written paragraph.
3. sample:

A beautiful lady was comb hair in bedroom. Suddenly, a bad guy did come into room with big knife. He wanted kill her! He almost killed she, but a hand some man walked in just in time. "Stop," he shout. The beautiful lady turned around, screamed. The hand some man grabed the bad guy and take the big knife out his hand. They had a big fight, but the hand some man one. Then he did take the bad guy and through him out window. "oh, thank -you," say the lady. "I will love you allways. I want marry uou." Then hand some man junped out window!

G. Using pictures

1. general skills to be developed: various oral skills as desired by the teacher
2. directions: Using pictures large enough to be seen by everyone in the class, try these activities with individuals or with small groups. With groups, award points for correct responses. If the wrong response is given, the next group can try.
3. sample:

1. show the picture; give a word; the student must make a sentence about the picture using the given word
2. show the picture; give the answer to a question about the picture; the student must make a question for which the given answer is appropriate
3. divide the class into pairs; one student faces the teacher, the other has his back to the teacher; the student who can see the picture which the teacher is holding describes it to his partner; give a short true or false quiz about the picture

H. Using *Stories for Reproduction* or (for more advanced students) stories from *Scope* magazine

1. general skills to be developed: reading, oral skills, and listening
2. directions: Divide the class into groups of two or three. Choose two or three stories appropriate for the ability of the class. Give each person in the group a different story. Give them plenty-of time to read their stories and practice telling it (silently) before telling the story to their partners. After telling the story, the partner must answer some of the questions listed in the book. Emphasize the importance

of being a good "teacher" as well as a good "student/listener". For less advanced students, write your own simple stories using vocabulary and sentences constructions they can manage. Even beginning students can tell simple stories.

I. Self-introduction game

1. general skills to be developed: oral sentence construction
2. directions: divide the class into groups of about seven or eight. If possible, sit in a circle. Each student needs a piece of paper and pencil. Give the following directions: 1. Write the name of a famous person at the top of your paper. Then fold the paper down so that the name can't be seen. Pass the paper to the next person. 2. Write the name of some activity using an -ing verb plus an object. Fold the paper and pass it along. 3. Write the

name of some place. Any place will do. Fold and pass. 4. Write the name of some kind of clothing. Fold and pass. 5. Write the name of someone in this room. Fold and pass. 6. Now open the paper and introduce yourself in the following manner: "My name is (1) I enjoy (2) I usually =2 when I'm (in/at, etc.) (3)3. I like to wear my (4) when I'm =2. I like doing it with (5)" This can be adjusted - and should be - according to the information on the paper. Let students make up thier own "self-introduction" using the info on their papers.

J. Messenger

1. general skills to be developed: listening, oral communication
2. directions: This game is best played with a group of about 20 or so but can be used with larger groups in a language lab. Prepare a list of sentences appropriate to the abilities of the class. Divide the class into pairs. One student is a "messenger"; the other is the "recorder". With a smaller group, have the messengers come to the front of the room or out in the hall - anywhere that is out of earshot from their partners. The teacher then quietly repeats one of the prepared sentences. Repeat the sentence as often as necessary - but at normal speed. The messengers listen as long as they want and may come back as often as necessary for more repeats. The idea is for him to tell his partner the sentence. The first group to finish correctly, "wins"

If you use a language lab. one person wear the head set. The other doesn't.

K. Student stories

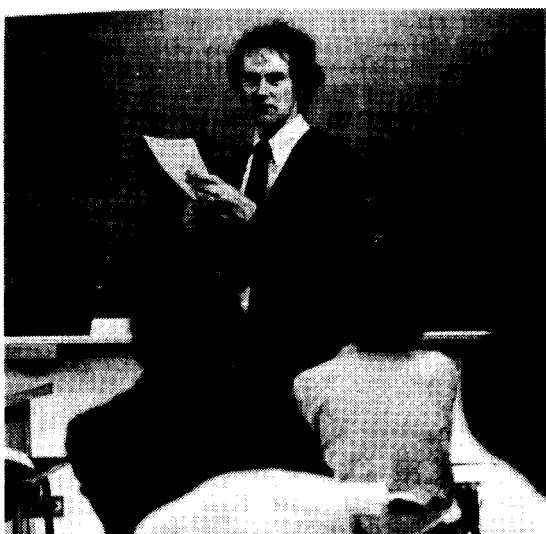
1. general skills to be developed: oral communication
2. directions: This activity is best for intermediate or advanced students but could be adapted for beginning students. Each student is to come to class prepared with a short narrative and five questions about it. Ask the students to write a who, what, when, how, what, and why question

about their stories. The stories might be on such topics as "An Embarrassing Experience in School" or "A Funny Incident in My Family". In class the students are divided into groups of two. One student tells his story to his partner. After everyone has had a chance to tell his story, the partner then moves to another person and tells the story he just heard to his new partner. The new partner must answer the questions.

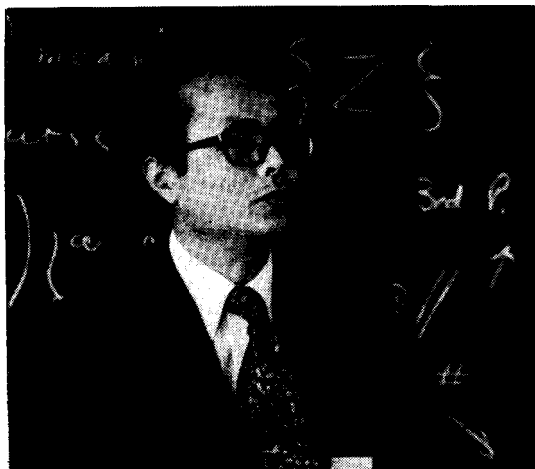
L. Write the second word

1. general skills to be developed: listening comprehension
2. directions: Read a list of prepared sentences to the class. Ask students to write only the second word in each sentence. Prepare sentences which must be comprehended clearly in order for the student to "hear" the second word. Be sure to read each sentence at normal conversational speed.
3. samples:
 1. I want to go with you. (I wanna go with you.)
 2. Put a book on the table.
 3. I talked to her last night.
 4. Don't you want to go with us? (Don' chu wanna . . .)
 5. Give them all a piece of cake (Give 'em all . . .)

Anyone wishing to exchange ideas should contact Dan at:
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 P.O. Box 42
 Urasoe, Okinawa-ken
 Japan 901-21.



Dan Jerome



Masayoshi Yamada

TEACHING TRAINING AND EDUCATIONAL LINGUISTICS

Nobody will deny the importance of both in-service and pre-service workshops, institutes, and training sessions. So far, however, these in- and pre-service programs seem to have focused too much attention on matters concerning administration, teaching techniques, and methods of evaluation at the expense of the study of language, the real content of their teaching.

Professor Yamada advocated that the preparation of TESOL teachers must be overhauled to put language at the center of the program. This view is supported by Bernard Spolsky's theory of educational linguistics. Spolsky argues that educational linguistics form a coherent and logically unified field within the wider discipline of applied linguistics. Its scope is the interaction of language and formal education and is concerned with describing and analyzing language education in all its aspects.

Professor Yamada's discussion was concerned with three major topics and he brought forward several excellent examples to support his argument. The topics and illustrations were:

1) General Linguistics, in relation to pedagogical grammar for the teachers of English.

Illustrations:

- a) Re-analysis of how- and what-type exclamatory sentences,
- b) Systematic analysis of place prepositions. For instance, **wipe - from/out of/off** as in **wipe tears from his eyes/ wipe the sweat out of his eye/ wipe condensation off the window** were explained neatly,
- c) Eight types of question and intonation behavior,
- d) Semantic discussions of **car** and **delicious**,
- e) Sentence interpretation semantics vs. lexical semantics.

2) Sociolinguistics: teaching the rules of language use.

Illustrations:

- a) Contextual discussion of the sentence "I disapprove of John's drinking",

b) Nonverbal communication.

3) Psycholinguistics: the study of language behavior, the relation between language and thought, language processing and language learning.

Illustration:

Marked and unmarked 'measure' adjectives in **how** questions: "How long is it? - It's very long/ How long is it? - It's very short/ How short is it? - It's very short/ *How short is it? - It's very long" (*Ungrammatical).

Lastly, Professor Yamada discussed the aims of a curriculum for a bachelor's degree in TESOL, illustrating his discussion from the new TESOL Major program at Brigham Young University-Hawaii Campus. This course consists of: English Grammar, Freshman Composition, Beginner's English Conversation, Introduction to Linguistics, Advanced English Conversation, Phonology, Advanced Composition, History of British/American Literature, Psycholinguistics, Sociolinguistics, American Literature, British Literature, History of the English Language, TESOL Methods, TESOL Seminars, Literature in TESOL Seminars, Linguistics in TESOL Seminars.

Professor Yamada stressed his main point by citing the following quotation:

The real contribution of linguistics is to increase one's understanding of the nature of language. Anyone who has studied linguistics is sensitized to language and thereby to the complexity of language learning. They will be better able to exercise critical judgment of attractive innovations in language teaching, including those that may claim to be supported by linguistic research.
(Wilkins 1972)

Professor Yamada's discussion was detailed, highly instructive and provided plenty of ideas to be followed up. The exhaustive two-page bibliography proved to be an excellent aid to our further discussion of teacher training and educational linguistics.

Masayoshi Yamada
Faculty of Education
Shimane University
Matsue, Japan 690

THE CHILD: KEY TO LANGUAGE

At the beginning of his well prepared paper, Mr. Iizuka said, "The acquiring of a language, be it one's native or a second or foreign language, involves a long, long process; the understanding of which involves a complex study of physiological as well as the psychological development of the learner. Many opinions and theories have logical as well as the psychological development of the learner. Many opinions and theories have been put forth to explain this process. However, in many cases, these have proven to be inadequate because they are generalizations based on too limited data." Compared with many Japanese' poorly-rewarded efforts, his students' success in learning English is just amazing. Why such a great difference?

Based on a thirteen-year study involving more than 2000 young students, or rather a nineteen-year study including his own children, one of whom is a freshman of Tokyo University, Mr. Iizuka concludes: 1) language learning is a long-term process very closely related to intellectual development; 2) the earlier one begins to learn a foreign language, the better; 3) language should be taught and learned and 4) the linguistic environment plays an important role.

Some of interesting examples he presented were:

1) In an experiment, kindergarteners aged 3 to 5 were tested against first-and-second year university students on their understanding of English nursery rhymes. The results showed that the kindergarteners were able to do better or as well as the latter who had at least 5 more years of English education.

2) In another experiment which compared the Japanese-to-English translation abilities of 12-13 year olds who began learning English at an early age (3-5 years) with those who had not, it was found that the former were able to get at the nuances and meanings of sentences and paragraphs much more readily and accurately.

3) Another interesting comparison involving students who had had some (though very little) early English training with those who had had none was that the former, upon beginning formal English education at the junior high school level, showed no signs of anxiety towards learning the new and tough school subject, whereas the latter seemed anxious and nervous, and in many cases easily discouraged.

Among several 'instigating' comments Mr. Iizuka made, 'an immunizing effect theory' seemed to have attracted many of the some forty participants. According to Mr. Iizuka, very early introduction of English as a second language to Japanese speaking families, even though the quantity is scanty, make the youngsters 'non-allergic' to English. Most Japanese are physically and psychologically 'made' rejective to foreign languages at a very early age. Once 'constituted' that way, it is very hard or rather almost impossible to change their constitutions. He emphasised the importance or vital effects of early English education as 'linguistic immunization.' He further referred to his experimental schools, teaching and learning materials he developed with SONY and World Educational Publishing Company. One hour's presentation was too short to cover his long-term experiment and material-curriculum development, but most participants seemed to have acquired something innovative to stimulate their classrooms and educational philosophy!

P. Shigehiko Iizuka
525 Bamba
Shimokanuki, Numazu
Japan 410

JALT Undercover

'THE KITCHEN KIT' James J. Asher. Los Gatos, California: Sky Oaks Productions, 1981 17pp. text included with kit.

Reviewed by Julian Bamford, Kanto Chapter.

"Akira, take the coke out of the refrigerator and put it down on top of the washing machine."
"Mrs. Ohashi, give the dog a bone."

Many teachers will be familiar with the Total Physical Response (TPR) method of teaching foreign languages, or, to put it another way, teaching language through commands. But up to now such relatively exotic requests as the above were virtually impossible in the confines of the classroom. Our commands tended to be permutations on, "Stand up; sit down; walk to the window and point to the chalkboard," a less than scintillating repertoire which was quickly exhausted.

But no more. James Asher – if not father of TPR, then its foster parent and guardian – has come out with four different kits (one of which is reviewed here) that allow students to understand, act out and later use language in real world situations without moving from their classroom seats.

The kits, which operate on a felt-board principle, consist of an attractive and colorful background card, 9x13 inches (the scene in this case a kitchen), and about seventy small figures (mother, baby, cat ...) and objects (kettle, table, roast chicken ...) which can be attached and detached anywhere on this background. The whole kit is definitely durable and designed for long life; the background card is stiff and the figures are made of thin indestructible plastic which stick firmly and unstick without adhesive of any kind, just through attraction between the two coated plastic surfaces.

Regardless of the method of teaching,

students do need practice in grammar forms and ways of using language. Another less attractive way of putting it is that students need drills. This has been the bane of the best textbook writers: how to make the necessary practice meaningful and not just empty manipulation of language. TPR's great contribution has been in making drills meaningful and effective: as long as students are moving their bodies in response to commands there is definitely a meaning attached to the language being practiced. Diverse English textbooks like Collier Macmillan's New **Routes to English** and Prentice-Hall's **A Conversation Book I** start out with a few pages of commands, yet there has been no class text published up to now to bridge this opening "Stand up, sit down, touch your nose" phase and the low intermediate action sequences in books like Alemany's **Live Action English** and Newbury House's **ESL Operations**.

I wish I could say these kits filled the gap. Asher has included instructions and "Ten Complete (sic) Lessons," but these are token attempts at best. Coming from someone who has lived TPR for over a decade the sample lessons are surprisingly sketchy and poorly conceived; they just didn't work in my class as written. In addition, the less than one page of instructions on how to use the method and the kits is inadequate? ending with "please refer to my book." This is cliquishness to the extreme. If TPR in general and the kits in particular are to appeal to the average teacher they should not require special knowledge and vast preparation ahead of time. Teachers do not, by and large, have time to write their own textbooks. Although widely recognized as a very effective method of teaching, until someone gets it together to write an actual beginners text, TPR will remain as it is now, a mere footnote to standard teaching practice.

That said, for those teachers already familiar with TPR and willing to spend considerable time writing lessons, these kits are superb and invaluable additions to full TPR-based courses or as supplements to ordinary classes for effective drilling of such grammar points as prepositions of

(continued on pg. 20)

Positions

(Teachers) The Tokyo Center for Language and Culture Tokyo Gaikogakuin Center) has part time and full time openings at company classes for qualified English language teachers in Tokyo, Osaka, Nagoya, Kitakyushu, and various rural areas. For further details, please contact Mr. M.E. Hess, Manager, Foreign Staff, 7-9, Uguisudani-machi, Shibuya-ku, Tokyo, 150 (telephone: 03-463-786 1).

(Representative) The American Educational Guidance Center is looking for a representative in Japan for their organization to promote and publicize the counseling and placement services offered to international students by the Center.

Working only 5-10 hours per week, the representative could earn a substantial income. If you are interested, contact: Daniel Rosenfield, American Educational Guidance Center, P.O. Box 282, Waverly, Pennsylvania, 1847 1 (telephone: 7 17-587-2997).

JALT Newsletter distributor urgently needed in the Osaka area. Japanese ability desirable. Requires 3 to 4 hours at the beginning of each month to take wrapped newsletters to post office, and sort copies for bulk mailings. Contact Tom Robb, 6-27 Hirakata Motomachi. Hirakata-shi, 573. Telephone (0720) 451874.

Computer programmer to write JALT membership lists and label programs in BASIC. Contact Tom Robb, 6-27 Hirakata Motomachi, Hirakata-shi, 573. Telephone (0720) 45-1874.

(continued from pg. 19)

place and verb tenses, or functions like asking for things. As Asher puts it in his introduction, the possibilities are almost endless. As with quality musical instruments, the music you make will be as good as the player you are. These kits are definitely quality instruments. Best of all, they will cut down on the need for bulky boxes of realia that many TPR teachers now collect and carry to class.

Teacher and students can each have their own kit or, more practically, one kit can be shared by two or three students who take it in turns to manipulate the figures and help each other in response to the teacher's commands. Students of all ages seem to enjoy the kits a lot. Last week some creative male adults found the unused margins and began cutting out and coloring shapes that befitted that Japanese synonym for plastic: "vinyl." The possibilities are indeed rather more endless than I'd imagined.

The other kits in the series are: "The Home," "The Airport," and "The Town." (Kits may be ordered at \$6 each, not including postage, from: Sky Oaks Productions, 19544 Sky Oaks Way, Los Gatos, CA 95030. Or wait until the kits are available in Japan in early summer from Didasko, 6-7-3 1-6 11 Itachibori, Nishi-ku, Osaka 550. Price not yet fixed.)

WANTED: BOOK REVIEWS

The editors of *JALT Newsletter* are looking for book reviewers. Rather than wait for the mailbox to be filled, we are taking the aggressive step of offering some titles for review. If you would like to review your favorite classroom textbook or methodology text, we would welcome inquiries. The books listed below are just a sampling of some of the books we would like to see reviewed. If you want to review one of these or another recently published (within the past 3 years) book, please contact the editors at the address given in the table of contents. We make no guarantees that anything will be published, and we will not return any manuscripts. We are particularly interested in reviews of textbooks which the reviewer has used in a class.

Title	Author
A Way and Ways	Earl W. Stevick
Notions in English	Leo Jones
Explorations in Applied Linguistics	H.G. Widdowson
English Teaching Perspectives	Donn Byrne
Language Tests At School	John Oller

We will consider publishing reviews of books that can be considered older "classics" if it emphasizes positive aspects of a book.

Outside

JALT

INTER-AMERICAN LINGUISTIC INSTITUTE

The Cornell University Summer Session is sponsoring the Sixth Inter-American Linguistic Institute in collaboration with the Inter-American Program in Linguistics and Language Teaching (PILEI). The Institute will be held from June 29 to August 7, 1981. It will offer courses for credit in linguistics, sociolinguistics, psycholinguistics, applied linguistics, and language policy. There will be a rich selection of courses related to bilingualism and bilingual education.

Students from any country are encouraged to attend. They may register for two courses, and audit others, at a charge of \$780.00. Living expenses are estimated at \$110.00 per week. A \$50.00 deposit is due by May 15, 1981. Checks are payable to Cornell University.

Professionals who hold a doctorate, or have Associate Professor or higher rank, are eligible to participate as Visiting Scholars, with full University and library privileges for a fee of \$225.00.

Teaching assistantships will be available for advanced students able to work as Bilingual Teaching Assistants. This implies fluency in English and one of the following languages: Spanish, Portuguese, French, Japanese, or Chinese. Those selected may enroll in one course at no charge. In addition, they will receive a stipend of

\$500.00 for providing tutorials for foreign students in another course.

For further information, contact Dr. Donald F. Sola, Director of the Sixth PILEI Institute, 190 Uris Hall, Cornell University, Ithaca, New York 14853 (telephone: 607-256-3345).

TESOL SUMMER MEETING

The Third TESOL Summer Meeting, an important gathering of professionals in the field, will be held at the mid-point of the TESOL Summer Institute, July 24-26, at Teachers College, Columbia University in New York City. The meeting will feature presentations by individuals, panels on important topics, plenary sessions with invited speakers, and book exhibits. The meeting's theme will be "Two Languages for Everyone", and to help execute this focus, sister language organizations are participating in the weekend's program development and planning.

For further information, including the submission of abstracts (before May 15), contact: Jim Weaver, American Language Institute, Georgetown University, 3605 "O" Street NW, Washington, D.C. 20057, U.S.A.

PEABODY-IN-JAPAN: 1981 SUMMER PROGRAM FOR TEACHERS AND ADMINISTRATORS

The George Peabody College for Teachers of Vanderbilt University will again offer a four-week session of graduate professional work in Japan. The courses, taught in English, will be

oriented toward the inservice or graduate needs of teachers and administrators in overseas locations or in American schools. The 1981 summer program will operate under the guidance of Prof. Jack W. Miller, a senior faculty member of Vanderbilt University.

As in 1980, the Peabody-in-Japan program will be conducted at the Canadian Academy, located in Kobe. Meals will be served in the dining room at reasonable prices. Dormitory rooms may be rented for about \$7.50 per day, per person. The rooms are furnished, including bedding, linens, and towel service. Spouses of the registered participants may share dormitory rooms at the same per person rate.

Six three-semester hour courses and opportunities for individual study will be offered. Participants usually take two courses, earning six semester hours of graduate credit. Courses may also be taken on the audit basis. In addition to the official grade cards and transcripts available from the university, participants will receive a statement verifying the coursework completed.

Advising, registration, and book sales will be held on June 21. Classes will meet five days per week from June 22 through July 17. Tuition will be \$160 per semester hour (\$480 per three-hour course); tuition for audit registration is the same.

Individuals who are interested in the program should act at once. Places in the program will be filled on a first come first served basis. To reserve a place and receive information on housing and other arrangements, contact: Mr. David Buchanan, Canadian Academy, Nagamine-dai, 2-chome, Nada-ku, Kobe 657 (telephone: 078-861-6217).

Chapter

Reviews

EAST KANSAI

ACTING IN THE CLASSROOM

After his presentation at JALT '80, Bernard Susser, assistant professor at Baika Junior College, also spoke to the East Kansai Chapter in February. In addition to "Improvisations with Conflict", the recent presentation included three other drama techniques adapted for language teaching.

The first technique that Mr. Susser demonstrated was one called "Talk and Listen", a method promoted by Richard Via and also by Yoko Nomura in *English Through Drama*. A standard method used by actors when memorizing lines, "Talk and Listen" aims at 1) improving immediate aural comprehension, 2) teaching the niceties of conversation western-style (e.g. eye contact), and 3) gradually weaning the student away from the written word. Students are given a script which they may refer to as often as they

need to. However, when the students are actually speaking, they must look at their partners full-in-the-face. This concurrently requires the full attention of the listener, who obviously cannot be reading or looking at his book. After using this technique for some time, the students become more proficient and can not only memorize longer phrases, but also experiment with intonation and variations. As students become familiar with the technique, the scripts themselves can be made to contain only questions (the students improvise the answers) or can contain several alternative questions and answers. Susser did emphasize that it can take up to half a term to train students not to read; he is a roving teacher, not only listening to dialogues, but patiently lifting chins!

Mr. Susser next spoke about improvising conversational situations in the classrooms. These exercises are aimed at communicative rather than perfect English, and are done largely without scripts. Mr. Susser strongly recommends using props to lift the students out of the classroom into real-life situations and to give them meaningful activities that they can use as memory tools. His own collection encompasses a broad range of wares ranging from doll-size dishes and plastic food from the night shops of nearby temple festivals to toy telephones bought from a local wholesaler. With dishes and food, students can play-act a restaurant; with boxes and bags, they can go shopping. For those of us with budget or storage limitations, there are alternatives. Susser conducts what he terms the "basic interview." Wearing a cap emblazoned with "PRESS" and wielding any tape recorder mike, one can ask any sort of question of a particular student. A good technique for warming-up (or reviving the class), the questions are direct and geared to class levels.

These prop techniques can be used to help students into various roles, from the realistic (a shopper, or a sightseer) to the imaginative (the student has just won a trip to America), to the absurd ("Hello Mr. Lion. Do you go for a walk every Sunday?") The teacher or the students may conduct the interviews, again depending on class level. The role playing encourages student creativity and activity. They, themselves (not always the teacher!) manufacture situations that are practically impossible to encounter in the non-English speaking environment outside.

In a combination of "Talk and Listen" and interviews, two or more students perform a skit in front of the class. Then the class asks various questions of them to establish a scene. The skit can be very elementary as Mr. Susser showed us with an excerpt from an old seventh grade text:

Ken: Good Morning, Mike. How are you?

Mike: I'm fine, thank you. How are you?

Ken: I'm fine, too, thank you.

Mike: You have a good dog.

Ken: Thank you, His name is Koro. Do you have any dogs, Mike?

Mike: Yes I do. I have one dog.

After listening, the students must set the scene and establish relationships between the characters with questions like, Mike, what's your dog's name?; Ken, do you have any brothers and sisters?; and How old are you? These questions,

of course, are also the fundamentals of conversation. For lower-level classes Mr. Susser recommends some preparation for both interviewers and interviewees, but as the class becomes more accustomed to the method, they also become more able to think on the spot.

All of Mr. Susser's methods are designed to build the students' confidence and ability to communicate. "Talk and Listen" is the first step, mastering patterns without too much dependence on a written script. Improvisations and Drama Interviews challenge the students to use their patterns to identify situations in oral English rather than in silent thought in their mother tongue.

Reviewed by Karen Goto,
East Kansai Program Chairperson

TOKAI

TEACHING TRICKS

The March meeting of the Tokai Chapter was given at the Kinro Kaikan, Nagoya, on March 29th. Chris Williams, the speaker, currently program supervisor for the Nagoya branch of Interac, gave an illuminating and amusing talk on "Teaching Tricks", drawing extensively on his experiences as an actor and director in places as far removed from each other as New Mexico and New Zealand.

Referring back to Dr. Parks' January discussion on the importance of "power" in language learning, Mr. Williams stressed the concept that life is compatible with action, and came up with the following key formula: "Who is Doing What to Whom for What Purpose against What Resistance". This can be used as the basis for extended role-playing, in which multiple variations can be played on a given theme. Mr. Williams gave as an example a man and woman situation in which one is reading the newspaper and the other sewing. The man opens the dialogue by saying "Get me a beer". The woman then has to choose from a number of possible reactions and replies: submissive acceptance and obedience, defiance, indifference, neglect, etc. In the classroom different couples can act out this "basic situation" in turn, changing the reactions and the dialogue each time. Other "basic situations" mentioned by Mr. Williams included a sister borrowing money from an elder brother and a proposal scene (this last being rather more difficult for most students).

The general principle behind such activities is to "create a situation in which you can do something". After all, we all act in our daily lives; the same man can go through the roles of husband, father, commuter, worker, colleague, student and customer within the space of a few hours. So why should we neglect such a fundamental element of life in the classroom?

In addition to getting his students to "act out" situations. Mr. Williams has a further aim. as a teacher, and that is to "pull" knowledge and information from his students instead of presenting it to them himself. While engaged in role-playing, students themselves provide new vocabulary and structures which the teacher can then list on the blackboard.

A further suggestion was to give each student a specific role at the beginning of a semester or contract period and make them retain these until the end. Mr. Williams described his experiences with a company class where one person had chosen to be a "swindler" for the duration of the course, and succeeded in getting money out of his classmates at almost every session. Again, each member of the class, through his special role, became associated not only with a particular personality but with a particular set of vocabulary, which could be drawn out of the participants and then put to general use.

Mr. Williams went on to describe various acting games which have proved successful. One of these was the "money game" in which everyone puts ¥100 into a common fund and then has to give a good reason for wanting the total amount. The person with the best reason wins. It is also a good idea to let the students take over the classes themselves, by acting in turn as the teacher; this helps to break down the student/staff barrier.

Such an approach to teaching does pose a few problems, however. One of these, and perhaps the most prominent, is the "stage fright" which some people display when asked to exhibit themselves in public. Mr. Williams mentioned this, but gave no easy remedy. He also stated that role-playing activities need to be changed at the first signs of boredom - there is no point in flogging something to death. And most of his techniques and suggestions worked best for classes of less than twenty which enjoyed a regular attendance. He confessed that those of us who have enormous groups to deal with might find such an approach impracticable, but urged that whatever we did we should belong to the "active minority" of teachers, and not to the "dull majority".

Reviewed by Michael Horn,
Tokai Secretary

ETERNAL GRATITUDE

Many thanks are due to Lesley Holmes and Rob Orme for the thousands of hours of work they've put into the Newsletter this past year. They've done a fantastic job as editors, and all of JALT joins us in wishing them the best of luck in the future.

Who are you?



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

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

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 - Stories of the Greek Heroes (Stage 2)
- The Prince and the Pauper (Stage 2) also on cassette
 - Five Famous Fairy Tales (Stage 1)
 - Stories from Shakespeare (Stage 3)
 - Three Adventures of Sherlock Holmes (Stage 4)
 - Robin Hood (Stage 1) also on cassette

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

.....
Please send me full details of:

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- ☐ Longman Structural Readers
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Send this coupon to: Longman Penguin Liaison Office, Yamaguchi Building, 2-1 2-9 Kanda Jimbocho, Chiyoda-Ku, Tokyo 101.



EXTRA! Two Chapter Conferences

Title: West Kansai Chapter Conference
Date: May 24, 1981
Time: 10 a.m.-6 p.m.

Place: Tezukayama Gakuin University
Fee: Members: Y1,500; student members:
Y1,000; non-members: Y2,500; student
non-members: Y2,000

SCHEDULE

Frederick Arnold
George Isted
Elizabeth Kitamura
Michael Knepp
Alead Krause
Rise Nakagawa &
Jerry Biederman
Yukihiko Nakayama
Derald Nielson
Kazue Minamino

Terry O'Brien
Tom Pendergast
John Pereira
Gordon Ratzlaff

Larry Riesberg
Tom Tomczak
Sister Regis Wright

"How to Use 'College English-A Silent-Way Approach'"

"Colloquial Pronunciation and Hearing"

"Getting Children to Speak Out-The Toro Method"

"Business Strategy-A Simulation Game for Businessmen"

"A Total Physical Response Workshop"

"The Devil-Getting Students to Speak Up"

"Non-Native 'Englishes'-Problems and Causes"

"Student-Generated Language and Bilingual Video Programs"

"How to Work with English Stress and Intonation Drills in Senior High Schools"

"Don't Forget Yourself-The Importance of the Teacher"

"An Integrated Approach to Language Teaching-A Live Performance"

"How to Create a Japanese English"

"Identifying Cultural Problems that Foreign Teachers Face in Japan and Sharing Insights and Possible Solutions" (Discussion Group, Coordinator)

"Using Music for Listening Comprehension"

"Classroom Techniques"

"Games and Songs for Teaching English to Children"

Plus (titles are still indefinite): Fusako Allard & Kazuko Shimizu, Byron Black, Richard Carpenter., Donald Freeman, David Hale, Keiji Murahashi, Bill Robbins, and Dick Schaepe.

Further details will be mailed to all members of the East and West Kansai Chapters in early May. Others may receive the same upon request to Jim White, Tezukayama Gakuin University, tel.: 0723-65-0865 x 293 or Kathleen Graves, tel.: 075-932-8284.

Transportation: Take an express or a kukan express on the Nankai Kohya Line from Namba or Shin-Imamiya to Kongo (Y220). Go out the east (left) side of the station. The university's bus will run every 30 to 60 minutes from near Bus Stop #6 (times to be given with above details). Otherwise, take a Nankai Bus (every 10 minutes from Bus Stop #3) to Tezukayama Gakuin Daigaku Mae (Y140) or a taxi (approx. Y500).

Title: JALT Kyushu Chapter Conference on Teaching English in Junior and Senior High Schools

Date: Sunday, May 17

Time: 10:00 a.m.--5:30 p.m.

Place: ECC Foreign Language Institute (located on the 9F of the Honey Bldg. near Hakata Station)

Fee: Members: Y1000; non-members: Y3000

Info: Jay Kilpatrick, (092) 841-3 194 (a.m.) or ECC, (092) 473-0777

This conference has been arranged specifically for English teachers, both JALT members and non-members, working in Japanese junior and senior high schools. Endorsement (koen) by the Fukuoka Prefectural Board of Education has been requested.

Most of the presentations will emphasize practical teaching techniques, although some theory may be discussed. We also hope to provide opportunities for the teachers themselves to share their own ideas with colleagues from other schools.

SCHEDULE

Note: Five of the 50-minute presentations will be given twice, unchanged. These are indicated by an asterisk (*).

10:00-10:15

Opening Ceremony

10:15-10:50

Opening Address: "Current Tendencies of Research Work in English Teaching Methodics", Professor Sadahiko Ikeura, Fukuoka Kyoiku Daigaku

11:00-11:50

- 1) "Emphasizing Listening"*, Richard Dusek, Kyushu Kogyo Daigaku
- 2) "Seminar on Reading"*, Anita Kurashige, Open Space School, Fukuoka
- 3) "Realizing the Idea of the New Junior High School English Curriculum"*, Yatsuo Matsuguma, Fukuoka Kyoiku Daigaku, Fukuoka Junior High School
- 4) "Oral Practice Techniques"*, Jay Kilpatrick, Fukuoka YMCA, Kyushu Geijutsu Koka Daigaku

11:50-1:00

"Seminar on Writing"*, Timothy Lewis, Seinan Gakuin Daigaku, Futaba Gakuin High School

1:00-2:50

- 1) "Techniques for Teaching Phonic Reading and Spelling", Professor Paul Griesy, Kumamoto Daigaku, and Yoshiko Yanoshita, Nishibari Junior High School, Kumamoto
- 2) "Stress and Intonation as Viewed by a Non-native Speaker", Toru Nishida, ESC Eikaiwa Gakuin, Fukuoka
- 3) "An Experience in English Learning-for Teachers", Dennis Wilkinson, Mitsubishi Heavy Industries, Ltd., Nagasaki

2:00-2:50

"Emphasizing Listening"*

3:00-3:50

- 1) "Seminar on Writing"!
- 2) "Seminar on Reading"*
- 3) "Realizing the Idea of the New Junior High School Curriculum"*
- 4) "Oral Practice Techniques"*

4:00-5: 15

"Putting It All to Work", Dennis Wilkinson

Note: This final presentation will be constructed so that the teachers will be able to discuss what they learned at the conference and how they can put it into practice.

5: 15-5:30

Closing Ceremony

Those wishing to attend the Kyushu chapter conference please pre-register by mailing the following form **BY MAY 11** to:

JALT
P.O. Box 39
Hakata Post Office
Hakata-eki, chuogai,
Hakata-ku
Fukuoka-shi 8 12-9 1

I plan to attend the Kyushu JALT conference on May 17.	
NAME	_____
ADDRESS	_____
SCHOOL	_____
circle :	member non-member

JALT COLLEGE READING MATERIALS RESEARCH PROJECT

A group of JALT members received two research grants in 1979-80 and 1980-81 to develop materials for first and second year college students. Their goals are to develop materials that will: 1) interest students in reading English, 2) help students improve their reading skills, 3) expose students to a variety of literary forms, and 4), give students information about the United States.

Preliminary research was done with JALT English Reading Tests: Forms A and C were given to several hundred students. Part of the results and tests were presented in Japan Association of College English Teachers and JALT conferences in the fall of 1979.

The researchers, Barbara Fujiwara, Michiko Inoue, Vincent Broderick, Hideo Miyamoto, S. Kathleen Kitao, Leslie Sackett and chief editor Kenji Kitao, have written and/or selected material appropriate to the goals, and also received contributions from overseas as well. An

experimental copy of their research, *An American Sampler*, has been printed and is available to anyone interested in material development. A complimentary copy has been sent to all JALT officers, including chapter presidents, for general review by JALT members. Anyone wishing to receive a copy can send Y1,000 for printing costs and postage to:

Leslie Sackett Department of English
Kyoto Sangyo University
Kamigamo-Motoyama, Kita-ku,
Kyoto, Japan 603.

The editors are still looking for materials in areas of vacations, non-verbal communication, child-raising, foreign students in the U.S., dating, music, social life, family relationships, American folklore, clothes, social welfare, movies, sports, shopping community activities, postal service, and American concepts of time and space. Original writing is preferred for both educational and budgetary reasons. All contributors will be listed in the text. Anyone wishing to contribute should contact Leslie Sackett at the address listed above.

ENGLISH AS A SECOND LANGUAGE

**ESL/EFL
NEW TITLES FOR 1981**

Arnaudit/Barrett, Paragraph
Development: A Guide for Students
of ESL 160pp./\$7.95(p)

Azar, Understanding and Using
English Grammar 416pp./\$10.95(p)

Barnes, Crisscross: Structured
Writing in Context 208pp./\$8.95(p)

Boyd/Boyd, Alice Blows A Fuse
202pp./\$5.95(p)

Byrd/Drum/Wittkopt, Guide to
Academic Libraries in the United
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MEETINGS

KANTO

Topic: Labor relations/issues
 Speaker: Terry Brago
 Date: May 24th, 1981
 Time: 1:00-4:00 p.m.
 Place: Athenee Francais (near Ochanomizu station), 2-1-1 Kanda Surugadai, Chiyoda-ku
 Fee: Members free; non-members Y500
 Info: Bill Patterson (0463) 34-2557
 Gaynor Sekimori (03) 891-8469

The meeting will take the form of a brainstorming/discussion covering issues of organization and working conditions (pay, benefits, hours, etc.). The possibility of making a general survey of working conditions for the guidance of members, and the need to find out the appropriate laws, labor and immigration, governing them will be taken up. The aim will be to improve communication between people, both Japanese and non-Japanese, on these issues for mutual benefit.

Terry Brago was Secretary General of the Sony Chapter of the Sohyo South District Union in 1977, and the chairman in 1978. She has had extensive labor-management experience. A graduate of Florida State University and the University of Texas where she majored in anthropology, she is particularly concerned with cross-cultural communication.

TOKAI

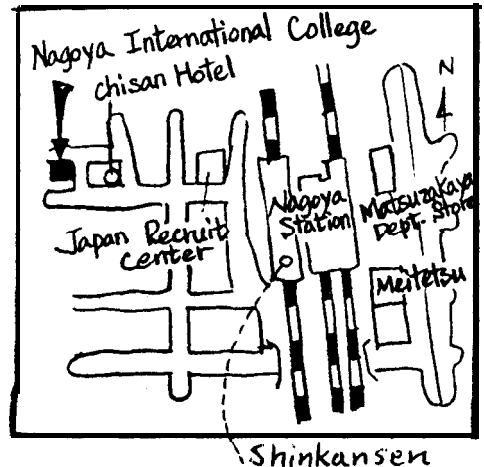
Topic: What Is "Internationalization"?
 Speaker: Mr. Kiyoaki Murata
 Date: Sunday, May 24
 Time: 1:00-5:00 p.m.
 Place: Nagoya International College, Meieki School (Nagoya Gaikokugo Senmon Gakko), five minutes from Nagoya Shinkansen Station, 052-452-7581
 Fee: Members: free; Non-members: Y1,000
 Info: Satoshi Ito, 0562-97-0437

Mr. Murata will talk about his ideas on how Japanese should behave toward or under Japan's internationalization, and Japanese people and the English language.

He earned his B.A. in political science from Charleton College, Minnesota, in 1946, and his M.A. in political science from the University of Chicago in 1947. He studied international politics on a fellowship at the School of International Affairs, Columbia University, in 1957-58. He joined The Japan Times in 1949 and has served in such capacities as editorial writer, weekly editor and managing editor; he has been editor and managing director since 1977. In

1978 and 1979 he was special advisor to the Japanese delegation to the United Nations.

Japan's New Buddhism (1969) and Japan-The State of the Nation (1979) are among his publications. He has also written books on newspaper English in Japanese.



A FABLE FOR ANIMALS

One time the animals had a school. The curriculum consisted of running, climbing, flying and swimming, and all the animals took all the subject?.

The duck was good in swimming, better in fact than his instructor, and he made passing grades in flying, but he was practically hopeless in running. Because he was low in this subject he was made to stay in after school and drop his swimming class in order to practice running. He kept this up until he was only average in swimming. But average is acceptable, so nobody worried except the duck.

The rabbit started out at the top of the class in running, but he had a nervous breakdown and had to drop out of school on account of so much makeup work in swimming.

The squirrel led the climbing class, but his flying teacher made him start his flying lesson from the ground up instead of from the top of the tree down. He developed charley horses from over-exertion at the take off and began getting C's in climbing and D's in running.

The practical prairie dogs apprenticed their offspring to a badger when school authorities refused to add digging to the curriculum.

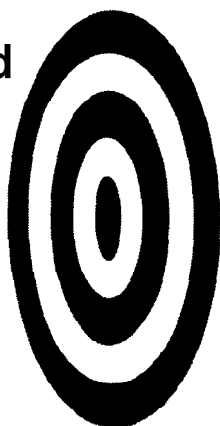
At the end of the year, an abnormal eel that could swim fairly well, climb and fly a little was made valedictorian.

- Author Unknown
 (Brain/Mind Bulletin, Volume 5, Number 21,
 Sept. 15, 1980)

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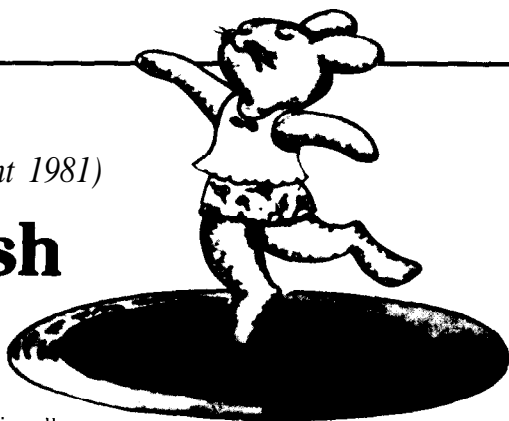
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