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THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS

NEWSLETTER

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JALT ‘82 Presentation Reviews

GAMES, WORK AND LANGUAGE LEARNING

Presented by Andrew Wright

Reviewed by Michael Home, Nagoya University

From time to time at JALT conventions, presentations are given which stay in the memory as ‘outstanding performance’, where content, sound though it may be, plays second fiddle to the manner in which it was conveyed.

Andrew Wright’s first presentation, *Games, Work and Language Learning,* was an excellent example of this. It was not so much a formal lecture as a ‘Lucky Dip’ of pedagogical resources, ranging from telepathy to card-folding, tricks with matches to fortune-telling. In control of these multifarious elements was Professor Wright the unique enchanter, manipulating not only his bag of tricks but also his audience; he had them in the palm of his hand at every stage of the prestidigitation. He was a pastmaster of the casual ripostes (“Weren’t you here for the first part? Well, just concentrate, madam, and’ you’ll get it”) and had the rare gift of exploiting his own personality for comic purposes; his demureness and hesitancy, for instance, came across as both natural and theatrically effective.

As a result of all this, the audience came away after two hours with the unusual feeling that they had participated in a first-class entertainment. At the same time, ‘work’ had been done and behind all the hilarity was a sensible and serious commitment to language teaching which had an obvious practical value. There was an understandable rush, during the remaining days of the convention, for copies of *Games for Language Learning* (CUP).

Professor Wright began with an extraordinary telepathic experiment, in conjunction with his namesake from Nagoya. The second Andrew Wright twice selected the ‘correct’ picture (the one that had been chosen while he was out of the room) from a group of nine, and this phenomenon led to a discussion of the use of telepathy with picture cards in the classroom.

(continued on page 3)

At the break- Andrew Wright’s magical coat

第8回JALT国際大会を終えて

同志社大学　北尾謙治

去る10月9・10・11日の3日間、大阪の南にある帝塚山学院大学において、第8回JALT国際大会が開催された。参会者は850名を越え、海外からも数十名の参会者があり、大変盛会であった。本年日本で行われた外国語教育の大会では全英連についで2番目の規模で、唯一の国際大会である。

David Baldwin大会委員長をはじめ、大会委員の1年以上に渡る準備により、何らトラブルなく、3日間の行事が無事終えられた。このように盛会に終えられたのは、大会委員の他に、帝塚山学院大学の関係者、JALT役員ボランティアの人々、発表者と参会者の協力によるものと思う。

今大会は9日アジソン・ウェスレイ出版社のコーヒーとドーナツのミクサーにより始まった。発表者等と気楽に話し合えた。参加者には、当社の新教材An American Sampler が献本された。この大学生及び成人用英語読解教材は、3年間の月日をかけて開発されたもので、2度の実験教材により改良されている。この開発とその基礎研究には、JALT研究助成金が80及び81年に支給され、この基金による最初の完成品ともいえる。著者の申し出により印税の一部は当基金に寄付されることも決定している。

開会式の後、元文部大臣の永井道雄博士の基調講演"International Exchange and Language Education" があった。博士はこの講演にて、国境を越えて他の国々の人々を言語のみでなく文化的障害を乗り越えて人間として見ることが大切であることを強調された。

午後は20以上の研究発表が行われた。その中には、英国より招待したAndrew Wright 氏のクラスルームにおける色々な活動のワークショップがあり、多くの人々に新しい教授技法を提供した。Wright 氏は、雑誌の絵や写真の利用、そして、絵の描き方と3日間ワークショップを行い、参加者よりとても人気があった。JALTには熱心な語学教師が多く、日夜いかにして外国語をより上手に教えるかを研究している先生が多く、Wright 氏のワークショップはまさにその人々の望んでいたものであった。

. . . .

NEW EDITOR, NEW ADDRESS

Beginning with the February issue of the JALT *Newsletter*, Virginia LoCastro will be taking over as editor. The present editors are retiring, and looking forward to their pensions (??) and a well-deserved rest (!!!).

After December 5th (the deadline for the January issue), all contributions must be sent to Virginia LoCastro, 3-40-25 Ogikubo, Suginami-ku, Tokyo 167 Japan.

The February issue will be a theme issue, Teaching English in the Business World. Articles related to teaching in in-house programs, ESP, intercultural problems in companies, and other related areas are welcomed. The deadline is ***January 5th.***

JALT
NEWSLETTER
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Editors: Pam Harman, Chip Harman
Publications Committee Coordinator:
Doug Tomlmson
Commercial Members Services:
John Bovlan
Japanese Language: Kenji Kitao
Proofreading Editor: Charles McHugh
Type setting by: S.U. Press

The JALT *Newsletter* is the monthly publication of the Japan Association of Language Teachers. The editors are interested in articles of not more than 1,200 words concerned with all aspects of foreign language teaching, particularly articles with practical applications. Articles may be in English or in Japanese. The editors also seek book reviews of not more than 750 words; classroom texts, techniques, and methods books are preferred. It is not the policy of the JALT *Newsletter* to seek books for review from publishing companies. Employer-placed position announcements are printed free of charge. Position announcements do not Indicate endorsement of the Institution by JALT. It is the policy of the JALT Executive Committee that no positions-wanted announcements be printed in the Newsletter.

All announcements or contributions to the Newsletter must be received by the 5th of the month preceding publication. All copy must be typed, double-spaced on A4 size paper, edited in pencil and sent to: Pam and Chip Harman, Heights Motoyagoto 505, Motoyagoto l-241, Tenpaku-ku, 468 Nagoya, JAPAN. (052) 833-2453.

The Japan Association of Language Teachers is a not-for-profit organization of concerned language teachers who want to promote more effective language learning and teaching. It is the Japan affiliate of TESOL and FIPLV. Through monthly local chapter meetings and an annual international conference, JALT seeks new members of any nationality, regardless of the language taught. There are chapters in Sapporo (Hokkaido), Takamatsu (Shikoku), Sendai (Tohoku), Tokyo (Kanto), Nagoya (Tokai), Kyoto (Eaat Kansai), Osaka (West Kansai), Fukuoka (Kyushu), Nagasaki and Okinawa. Membership Information can be obtained by contacting:

Tom Kobb, Executive Secretary
6-27 Hirakata Motomachi
Hirakata-shi 573

Hiroko Takahashi, Membership
4-l- 1112 Sakumgaoka Koen
Sendai 980

米国より招いた、ニューヨーク大学のCarolyn Graham 先生は音楽を使って英語のリズムを教えることで世界的に知られ、Jazz ChantsやCarolyn Graham's Songbookで有名である。彼女のエネルギーにあふれた発表には多くの人々が感銘を受けたようである。

５時～６時はリージェンツ出版社の提供によるカクテル・パーティーが行われた。会場に当てられたキャファテリアは足の踏み場もない程、多数が参加し、話もはずみ各自おおいに楽しんでいた。

夜は〝食いだおれ〟で知られる大阪のレストランの散策が小グループに分かれて行われた。

10日は14に分かれた分科会が行われ、その後Peter Streven博士は“Listening with the Eyes, Reading with the Years”の講演を行い、文学は音やリズムに基づいているので、話し言葉を理解せずして文学を理解するのは困難であると説いた。どの大学にも英文学科があり、英文学専攻の学生が多い割には英語のまともに話せる人が少ない我国の英語教育には示唆にとむものであったと思う。

午後は十数会場に分かれての分科会があった。

夜は中華料理で懇親会があり、多くの人々が友人と楽しく話をし、情報交換や収集の楽しい有意義な一時を過ごした。

11日は、午前と午後分科会のみ行い、40以上の発表が行われた。日本の中・高・大学の英語教育に関係のあるものが集められ、我国の英語教育の発展に直接的に寄与できるようにとの願いがあった。

全体で百以上、のべ150時間以上の発表があり、とても分科会の個々の発表に言及する紙面もないので、各発表の報告を参照されたい。全体的には矢張、教授法、教授技術、教材に関するものが多かった。

研究発表以外に大切なものは、40社以上による語学教材、研究書、教育機器の展示である。ＪＡＬＴの大会における展示にはほぼすべての輸入教材がそろう。新教材も欧米に遅れることなく、手にとって見られる。広い体育館が展示で一杯になり、これだけ多くのものをそろえた書店は日本中どこにもない。販売者のみでなく、著者の多くも登場し、直接話し合えたのが有意義であった。出版社関係の人々も海外から20名以上来日し、日本の英語教材の実態、英語教育の実情等を詳しく調べて帰国した。今後の教材の改良にどう反映するのであろうか。

11日の５時まで多くの人々が大会に残り、少しでも多くのことを学ぼうとがんばっていた。ほとんどの人々が大会に満足して去るのを見、大会役員とＪＡＬＴ役員も安心した。この大会が我国のみでなく世界の外国語教育の発展に多大の貢献をすると確信している。

今大会を盛大にすることができたのは、松下電器、住友金属や多くの出版社からの財政的援助のおかげで、このような多数の人々の参会は、多くの報道機関の協力によるものである。深く感謝の意を表し筆をおく。

Can one half of the class guess the picture that has been shown to the other half? Can it work in pairs? Can it work in other ways, with sentences or lines of poetry? Apparently, it *does* sometimes work, and provides an interesting focus for language learning, since it can involve grammatical drills and also illustrate controlled communicative practice. If one half of the group is shown a picture of a cyclist, for example, the other half can 'guess' by using statements (It's a cyclist, isn't it?) or questions ('Is he cycling?').

The various uses of pictures can be likened to several 'huge families.' There is the 'true/false' game, in which the class repeats the teacher's statement if what he says about the picture is true, and keeps silent if it is not. There is 'finding the missing picture-card' – identifying one of a series which has been left out on the second showing. Matching a picture to a text is another useful ploy, and one which can be carried out at all levels; Mr. Wright spoke of a class of engineers where participants had to write texts for illustrations of five different kinds of pumps, and then ask their colleagues to match the pictures with the texts.

Other 'huge families', only briefly touched upon, which stem from the picture-card, are Twenty Questions, the old radio favourite, and Odd Man Out, which relies interestingly on in-built assumptions. More sensational, perhaps, is the suddenly-presented flash card, which can give rise to a meaningful use of structure. By flashing in front of our eyes a card which eventually turned out to be a man offering a bonsai to a child. we were encouraged to use 'I think I saw'. . . 'Perhaps it was'. . . and other structures of "possibility."

Professor Wright then went on to point out the importance of being sensitive to the medium. The manifold nature of a piece of card must be appreciated, just as, he asserted, people in Japan are appreciative of the medium of food. A card has two sides, which can be used for contrast, and it can be folded in a variety of interesting ways. It is possible to teach the going-to future, the present continuous and the perfect, for example; by showing a triptych of match-stick figures, each indicating the appropriate action. Mr. Wright gave many examples of this, the funniest, perhaps, being "He's going to make himself invisible", "He's making himself invisible" and "He's made himself invisible".

But cards can be folded, and they can also be cut, to yield astonishing results. For at least ten minutes Professor Wright produced from his pedagogical portmanteau a succession of comic picture-story cut-outs, some of seemingly amazing complexity, but actually the work of only a few hours. Tales of cats and mice, family situations, unicyclists, long and short cars came forth in carefree profusion, and with these Mr. Wright ended the first part of his discourse in a paroxysm of mirth.

Part II began on a more sober note with the annunciation (enunciation?) of five 'Criteria for Games':

1) Ease of preparation
2) Ease of organisation
   (the game should not be a burden for the teacher)

(cont'd on next page)

Games

(cont'd from preceding page)

3) Likely interest (to the students)
4) Language as intrinsic (is the language generated by the game valuable?)
5) Density of use of language

Once these criteria have been satisfied, the only remaining one is Does it work? Games are not mere time-fillers but meaningful teaching devices which encourage real communication. The best games can involve speaking, listening, large-scale class work, group or pair work., and later writing. A useful angle to explore is the opinion gap, where students are asked What is this? or Which is the longest? If the material chosen is appropriate, like the well-known witch/young girl picture, or four straight lines presented irregularly, opinions will differ and hence engender debate. Opinion gaps, or communication gaps, Mr. Wright asserted., must be present in any meaningful conversation, otherwise there is nothing to discuss.

The last parts of the presentation were somewhat whimsical. Palmistry, we learned, was very useful for businessmen seeking social contacts, and it does indeed arouse student interest, whether or not it 'works' as a science. It seemed at this point, however, that Professor Wright had taken on the role of an entertainer completely. We learned about his obsession with quail's eggs (begun upon his arrival in Japan with his first bowl of *miso soup*) and his desire to encounter the palms of young ladies on trains between London and Manchester. His final *coup de theatre* was a group of faked tricks with strings and matches. All pretence at academic theorising seemed to have been thrown to the winds. And why not? As James Joyce would undoubtedly have said, had he been present: 'Nobirdy aviar soar anywing to eagle it.' And they hadn't!

LISTENING!
WHAT TO TEACH AND HOW TO TEACH IT

Presented by Julian Bamford, American School of Business

Reviewed by Steve Brown, James English School, Sendai

Julian Bamford presented a very well-organized guide to listening skills. He divided his talk into five parts: an introduction which stressed that listening is a complex skill – more complex than imagined; a step-by-step lesson plan to suggest ways to practice listening and to present the skills we use when listening; some ideas on integrating listening into the syllabus; an evaluation of available material and suggestions for making your own and, finally, questions.

Bamford began by playing two short tapes to show how we listen. He played the middle of a conversation between two women. By picking out the words *list* and *need,* participants were able to determine that the topic was shopping. We then listened to a radio jungle. Bamford stressed the desirability of using realistic tapes from the very beginning. He also outlined the dangers of mincing language: listening only for one or two items such as a wrong number, whose or who's, etc. The texts that present these discrete items are good, but it's necessary to develop global listening from the start. To pursue this goal, Bamford looks for realistic tapes with background sounds, a variety of accents, natural speed, and a real setting to allow for inference beyond the words spoken.

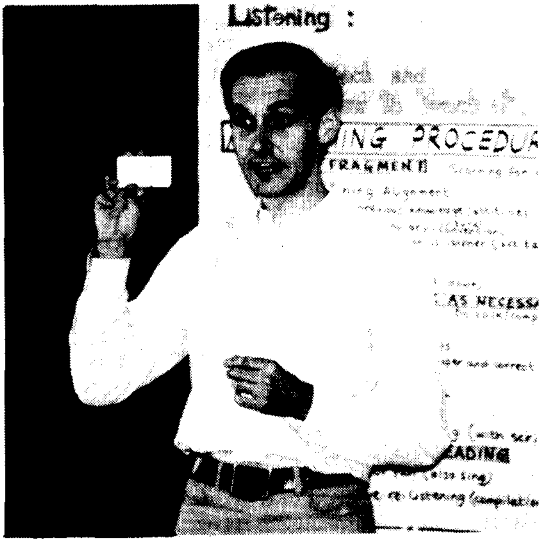
A model lesson was introduced next, based on *Task Listening's* unit on finding a new apartment and placing the furniture. Bamford began by playing the tape, then asked scanning questions such as, 'How many people are talking?' 'What sex are they?' 'Are they indoors or out?' This calls for global listening. Next, he asked pre-listening questions to solicit students' previous knowledge and attitudes, to judge what vocabulary is known, to identify conventions, and to set up the task. In the case of the sample lesson, questions like, 'What kind of room do you live in?' and 'What kinds of things are in a living room?' might be useful. When assessing vocabulary, the teacher must judge if a word unknown to the students is necessary for understanding. Not every new word in the script needs to be taught. Some material is picked up in context, some is irrelevant. Sometimes conventions or cultural material must be taught. The example given was the surprise birthday party in *Listening In and Speaking Out.* Surprise birthday parties are relatively rare in Japan. Most tapes omit pre-listening, but *Strategies* makes full of them and *Task Listening* gives hints.

At this point, Bamford made a few comments on adapting materials. This might range from adding pre-listening questions to making the task easier for beginners by adding information. In the model lesson, students are asked to draw in the furniture they hear discussed. Beginners might just list the furniture they hear. They wouldn't need to know the prepositions of location. Another possible adaptation would be having the students guess the outcome. Where do you think the furniture will go? Draw it in on one sheet, then listen to the tape and see how many of your guesses were right. This adds an element of gambling. Even interesting tasks are *tasks* unless the students are personally involved.

Once the tape was played for gist and the pre-listening tasks had been completed, the tape was played again with pencils down to give a feeling for how fast the material would come. Then the tape was played while the task, in this case drawing furniture in a room, was completed. Depending on the level of student, the tape might be stopped at intervals. Then answers might be checked in groups as the tape is played again, or partners might switch papers and correct each other's. This checking of another's mistakes seems to intensify interest. In an average lesson, the tape would have been ulaved four times. but each time a different task would have been' required, so student interest will remain.

Post-listening work might include a role-play where one student describes his/her apartment to another, a cloze exercise to be completed at home, listening for fun, or singing along in the case of a song, or extensive re-listening at home. Bamford does a lot of work with vocabulary building. He passes out a script of the listening exercise and asks students to underline words they don't know. He then plays the tape again and puts the words on cards for future class use. His technique is more fully described in the September 1982 issue of the *Newsletter.*

The overall goals of a listening exercise are, for Bamford, student confidence in his/her ability to deal with complex information, comfort with ambiguity, and the ability to guess using context. Two common skills that are taught are the holding in the memory of significant facts and the ability to deal with those facts while listening, and following a sequence of narrative or instructions. The model lesson focused on the latter skill. With more advanced students, Bamford encourages listening for unstated messages and emotions. He played a tape that required students to judge the reasons for an old man's mistrust of a woman doctor. Was it because she was a woman? young? from an obviously higher socioeconomic background? Students had to listen for differences in vocabulary and accent.



Julian Bamford

With the wide range of available materials, tapes are probably best indexed to chapters in the main textbook. For example, Bamford was able to list fifteen supplemental sources to enrich Unit 13 of *Building Strategies.* Class sets are no doubt the best answer for the teacher who wants to include the widest range of material. Bamford evaluated some available tapes. *The Strategies series, Listening In and Speaking Out,* and *Task Listening* were especially highly recommended. For the teacher who wants to make his/her own tapes, FEN and the BBC are aood places to begin. The NHK English programs might- also be useful, though they're very artificial.

Valuable for both the new and experienced teacher, Julian Bamford's presentation organized and evaluated a wide range of material and communicated a great enthusiasm for teaching.

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REACTIVATING THE LANGUAGE LABORATORY

Presented by Michael Rost

Reviewed by Andrew Wright, Nanzan Junior College

During the years that the audio-lingual approach to language teaching dominated the teaching of foreign languages, the language laboratory first really came into its own. Effecttive language learning was thought to follow from the listen-and-repeat routine: the more students were exposed to drilling, the more effective would be their learning. And what better way to maximise these experiences than by frequent trips to the laboratory'!

Under the influence of certain pioneer workers, Joan Morley, Harris Winitz and James Nord, in particular, the importance of training students in listening skills came to be seen in a different light: oral repetition or some grammatical manipulation was no longer seen as the only possible type of response to an input. As a result, language laboratories came to be used less and less. The wraps were put on, or the dust gathered.

Michael Rost is already well-known for his materials written to develop listening skills. During his presentation he moved from theory to practice in demonstrating how we can once again pull those wraps aside.

It has not always been clearly recognised, perhaps, that there is likely to be a big difference between a speaker's passive knowledge and his productive competence in a language. Mr. Rost pointed out that it is now considered to be axiomatic that passive knowledge must be greater than productive ability. Even beginners can therefore understand much more than they

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Language Lab

(cont'd from preceding page)

can produce. In Japan, where reading, translation and grammar skills are stressed at the expense of oral and productive skills, well-designed (and used) lab materials are more badly needed than ever before.

Two decades ago language lab designers were assuming that the recording capability being built into their equipment would be employed in the listen-and-repeat routines. Modern materials are much more concerned with using the lab as a source of individualised, intensive and self-paced listening. However, Mr. Rost advocates building the opportunity for production and interaction into your lab programmes; that is, students listen and then discuss, compare or in some way interact with their neighbour(s).

In recent times Mr. Rost has been compiling materials for use in an input-interact framework. He demonstrated six such samples, each one being a slightly different variation on that theme.

Sample 1: Part of a transcript of a young woman giving her views on marriage. The students listen to five different views of marriage. The material could be used either as listening comprehension, with accompanying check-lists, or as the basis for a class discussion.

Sample 2: A story is presented via two independent inputs, so that knowledge has to be exchanged and shared before either student could understand the whole picture. Students A and B each hear the story from different viewpoints; each has a prepared check-list as a comprehension check and aide-memoire. After listening and pooling their knowledge, students work out the total content, and perhaps complete the story. In a follow-up session they could then re-narrate the story. In Mr. Rost's sample, the story was the arrival of a spacecraft on Earth in the area of a train station. Student A would hear a hysterical woman explaining what she had seen. Student B would hear a discussion between a major on board the spacecraft and his bemused commander, the major giving his version of the story.

Samnle 3: (extended this idea of knowledge sharing) A story is presented serially in a numb& of episodes. Student B hears only the even-numbered episodes, Student A, all the odd-numbered ones. After hearing the first episode. Student A has the responsibility for conveying the content to B. Student B then listens to the second episode, and he has the responsibility for seeing that A is briefed on that episode. So, as the story continues, both students share an accumulating body of knowledge. During the interact phase, the teacher can concentrate on the listerner's methods of questioning his narrator. Mr. Rost also suggested that students should be actively prevented from hearing the original taped material, so as to bind the mutual interdependence of the students more tightly.

Sample 4: Students are given a picture of a room and a number of objects. On listening to the taped material they must then put the individual objects into the correct places in the room, or draw arrows from the object to the correct location in the room, showing that the instructions were correctly understood. Information sharing or some other type of interaction would also be nossible in this situation too.

Sample 5: (consisted of a segment of the *Learnables* by Harris Winitz) The visual element is a series of numbered cartoons. Each picture is presented with a corresponding 'chunk' of language. Students listen and look, and can establish a direct connection between what they see and hear. Overt interaction is minimal, as was Winitz's original intention; but there are built-in progress tests, to monitor that correct associations of meaning are being built up, and that students are not becoming unduly passive.

The final sample was a set of pictures from a TPR sequence *Listen and Act* by Dale Griffee. In the initial, passive listening phase, students associate what they hear with the pictures. Visuals could be presented deliberately in the wrong order, or randomly! so that the students would be asked to establish the correct order of pictures. They would then record their own versions of the acted sequence as depicted, and subsequently act it again without recourse to the pictures.

The materials demonstrated are all freely available; Mr. Rosts's contribution was to show us the many possibilities for interconnecting some of our stock in trade routines using the language laboratory as the vital bridge. This reviewer for one, has already embodied some of these ideas into his working routine. Once again our thanks are due to Mr. Rost.

LISTENING COMPREHENSION: AN OVERVIEW

Presented by Jack Richards

Reviewed by Julian Bamford

"The teaching of listening comprehension involves more than just familiarization with current procedures and techniques. It demands looking beyond the issue of immediate practical expediency, to considering the objectives towards which we're teaching and, in turn, the microskills that these objectives are working towards."

Professor Richards' paper was dense and his terminology sometimes difficult to grasp. But the thoughts therein were of true value; in one hour we got a thorough analysis of how we decode/understand what we listen to, followed by a list of the skills we use to do this decoding. We saw how, having decided to what extent our students need these skills (according to their purpose in learning the target language) and having tested to see which skills the students are deficient in, we can set teaching objectives ("too often we teach with only a-vague idea of what we are teaching towards"). And finallv we can intelligently match our teaching goals with classroom exercises – in other words, choose methods and texts for teaching listening comprehension. This is where Professor Richards left off; he didn't give us practical exercises we could take away – instead he provided us with the crucial ability to judge and create them for ourselves.

The following are some highlights of the paper:

I. Listerners understand speakers by applying three skills/competencies:
  A. Sentence Competency: We use grammar to understand the input.
  B. Utterance Competency: We assign a functional status to it.
  C. Script Competency: We know the usual patterns of communication (the 'script') in various situations (e.g.: restaurant, dentist), and we use these expectations to make sense of what we hear.

II. Listeners process input ('raw speech? as follows:
  A. We take in raw speech and hold an image of it in short term memory.
  B. Using our knowledge of grammar we immediately attempt to organize what was heard into constituents (fragments which belong together).
  C. As constituents are identified, we use them to construct propositions (units of meaning), grouping the propositions together to form a coherent message.
  D. We identify the class of communicative act we are engaged in, either a) social (e.g.: greetings) or b) transactional (e.g.: ordering a meal).
  E. We identify the goals of the speaker (often beyond the meaning contained in the proaositions (e.g. 'It's hot in this classroom.' statement? indirect command or request?).
  F. Using our memory of how communications are sequenced, we locate the proposition as one stage in a more or less predictable sequence. (Many pre-listening activities are aimed at activating or providing this prior knowledge so that listening becomes easier.)

Finally, having understood the speaker, we remember the meaning of what was said, and not the particular words or form that it was said in.

Given the above, we can now make a list of skills we need to teach. Professor Richards' list is reproduced below in full.

Taxonomy of listening skills

Memory

1) ability to retain for short periods chunks of language of different lengths.

Phonology:

2) abilitv to discriminate between the distinctive sbunds of the target language (TL).
3) recognition of the stress patterns of words.
4) recognition of the rhythmic structure of English.
5) recognition of the functions of stress and intonation to signal the information structure of utterances._

Vocabulary

6) ability to identify words in stressed and unstressed positions.
7) ability to recognize reduced forms of words.
8) ability to distinguish word boundaries.
9) recognition of typical word order patterns in the TL.
10) recognition of vocabulary used in core conversational topics.
11) ability to detect key words, i.e. those which identify topics and propositions.
12) ability to guess the meanings of words from the contexts in which they occur.

Grammar

13) recognition of grammatical word classes (parts of speech).
14) recognition of major syntactic patterns and devices of the English language.
15) recognition of differences between content words and function words.
16) recognition of elliptical forms of grammatical units and sentences.
17) ability to detect sentence constituents.
18) ability to distinguish between major and minor constituents.
19) ability to detect meanings expressed in differing grammatical forms/sentence types (i.e. that a particular meaning may be expressed in different ways).

Utterances

20) ability to recognize the communicative functions of utterances, according to situations, participants, goals.
21) ability to reconstruct or infer situations. goals; participants, procedures.
22) ability to use real world knowledge and experience to work out purposes, goals, settings, procedures.
23) ability to predict outcomes from events described.
24) ability to infer links and connections between events.
25) ability to deduce causes and effects from events.
26) ability to distinguish between literal and implied meanings:
27) abilitv to identifv and reconstruct topics and coherent structure from ongoing discourse involving two or more speakers.
28) ability to recognize markers of coherence in discourse, and to detect such relations as main idea, supporting idea; given information, new information; generalization, exemplification.
29) ability to process speech at different rates.
30) ability to process speech containing pauses, errors, corrections.
31) ability to make use of facial, paralinguistic and other clues to work out meanings.

Purposes

32) ability to adjust listening strategies to different kinds of listener purposes or goals.
33) abilitv to signal comprehension or lack of comprehension, verbally and non-verbally.

If we note the tasks our students will need to perform (e.g.: cope with survival situations; understand university lectures) and then refer to the list of skills above, we can make a list of learning objectives or goals for students which can be divided into stages. As an example, Richards referred to an eight-stage listening proficiency scale now in preparation (Brindley,

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G.P. *Listening Proficiency Descriptions.* Sidney: Adult Migrant Education Service). At each level (elementary to advanced) there is a list of goals and a list of problems which listeners at that level have. A scale like this allows us to test and place our students appropriately, to choose our methodology for reaching specific goals and to assess student progress toward them.

Professor Richards finished with several useful lists at the level of classroom exercise. The first was a list of criteria for evaluating an exercise.

1) Does it teach/practice listening or something else?
2) Does it teach or test? (80-90% of published exercises assume the learner needs practice in the skills, but doesn't show how to acquire the skills.)
3) Is it relevant to life,. or does it only give the learner the ability to do classroom exercises?
4) Is the input authentic, i.e. resembling natural discourse?

When writing exercises, we can manipulate both the input or the tasks we set. Some of the input variables are:

- dialog/monolog
- scripted/unscripted
- native speaker(s)/non-native speaker(s)/ combination of the two
- vocabulary level
- topic difficulty
- fluency (amount of pausing/errors/delivery rate, etc.)

Some of the task variables are:

- for global comprehension
- for partial comprehension
- needing mechanical response (e.g.: sound discrimination; understanding not needed)
- needing meaningful response (e.g.: match sentence with one heard; comprehension required but not creative ability)
- needing communicative response (e.g. : listener creates something on the basis of what is heard)

Jack Richards

Among common exercise types are:

a) matching (e.g.: pictures to input)
b) transferring (input given another form e.g. sketching house heard about in discussion)
c) transcribing (e.g. : dictation)
d) scanning (picking out items from complex input)
e) extending (filling in missing parts e.g.: one-sided conversation)
f) condensing (e.g.: note-taking)
g) answering (comprehension questions on facts, inferences, etc.)

We at JALT '82 were privileged to be among the first to benefit from Professor Richards' keen insights into the listening process. His paper is an important contribution to our emerging understanding. For details of forthcoming publication of the full paper on which his lecture was based, contact Jack C. Richards, C/O Dept. of ESL, University of Hawaii at Manoa.

TEACHING ENGLISH CONVERSATION ON MANAGEMENT SKILLS

Presented by Sully Taylor

Reviewed by Gwen Joy

Most people have encountered non-native speakers who may have a high linguistic competence in English but cannot carry on a conversation with any skill. In her presentation, Ms. Taylor pointed out that it was actually a disservice to teach our students grammar and related skills, but not how to carry on a conversation. Teachers need to help their students learn conversation management skills. In one hour Ms. Taylor introduced the research and theory behind conversation management, the needs of her students (Japanese businessmen), the goals for her work with them and practical examples of how she teaches these skills. Her excellent presentation serves as a model of a well-prepared and informative conference presentation.

Conversation management has been defined by some speech communication researchers as "The mastery of an underlying set of rules, determined by the culture and the situation, affecting language choice in interpersonal communication events." Students of English must first become cognitively aware of these differ*ences* and secondly be given practice so they may develop these skills. For the American culture some rules (such as pause length) have been researched and defined while the rules governing other components have not been thoroughly investigated.

A specialist in multinational intercultural training wrote in an article on cross-cultural training for Peace Corps volunteers that "a linguistically fluent volunteer may. tend to offend even more than those who don't speak as well if he shows ignorance about interface etiquette; the national may perceive this disparity between linguistic and nonlinguistic performance as a disregard for the more subtle aspects of intercultural communication." Language learners at an intermediate or advanced level need to learn and use these skills in order to communicate well.

The materials developed by Ms. Taylor include verbal and non-verbal aspects of conversation management. Her work is based on speech communication research as well as observation and common sense. The following are the conversation management skill areas she has defined :

1) Starting Conversations – initiating contact, suggesting or following a line. Having several possible lines/questions ready.
2) Pause Control/Hesitation Cues – responding within three seconds, and using hesitation cues when more time is needed.
3) Volunteering information – answering questions with additional information.
4) Showing Interest in the Other Person – by a) asking questions; b) using listening cues; c) restatements; d) volunteering assumptions about what the other person says; e) eye contact.
5) Clarifying – by a) asking about what you don't understand; b) repetitions; c) restatements.
6) Interrupting – to add a point, to confirm, to agree, or to question or clarify.
7) Turn Taking – signalling that you want to talk or that-you are finished; changing the topic of conversation.
8) Opinion Sharing – by a) expressing own opinion; b) responding to others with agreement or disagreement.
9) Ending Conversations – signalling that you are finished. Not being abrupt, and expressing pleasure or gratitude. Giving and accepting excuses.

Ms. Taylor's paper includes the student materials and teacher's ideas for each of the above areas. The conference participants, acting as students, practiced some of these skills. As an example, below is part of the materials for area 4-b, 'Volunteering information and assumptions about what other people say.'

From the student materials: Still another way to keep a conversation going is by volunteering assumptions and information about the topic. Several structures and phrases are commonly used for this:

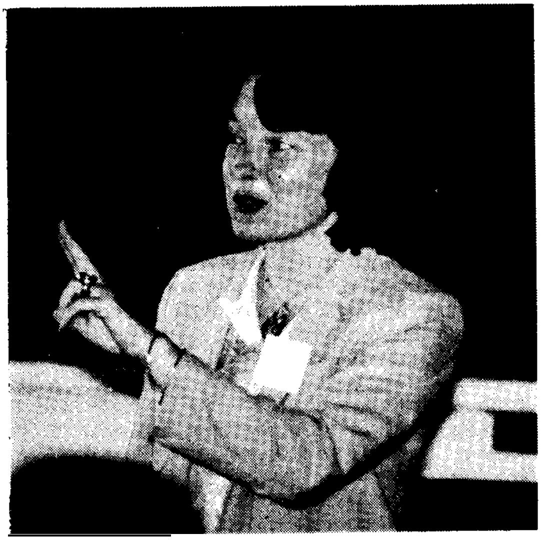
1) *Must* is used to express an assumption about what the speaker tells you. For example:
   A: I stayed up to watch the late movie last night.
   B: Mmm. You must be tired.
2) *Sounds like is* also used to volunteer an assumption about what someone tells you. For example:
   A:. . .Then we went to another bar and stayed there until it closed. I didn't get home until 3 this morning.
   B: Sounds like you had a good time.
3) Tag questions, with falling intonation, are also used to volunteer information and assumptions about what someone says. For example:
   A: I commute from Wakayama every day.
   B: That's about a two-hour commute, isn't it?

Exercise on *must* and *sounds like:* Look at the following statements. Think of an appropriate response that you could make using either *must* or *sounds like.*

1. I worked until 2:00 this morning.
2. I just bought a new car.
3. My husband threw a teacup at me last night.
4. My wife just had a baby.
5. My brother's very sick.

From the teaching ideas section:

1) To practice volunteering assumptions about what someone else says, the concept should be gone over briefly. This concept obviously ties in with both generating questions and listening cues as ways of showing interest in what another person is saying. After going over the concept, give each student a copy of the handout and go over.
2) Next, give each student a copy of the *must* and *sounds like* exercise. In pairs, create/ write a good response to each statement. The teacher circulates to help and to check on appropriateness.
3) Then the teacher, using the same statements from the exercise, says one of them to a student and the student should give a reaction within three seconds. This is very 'false' in that the conversation should continue after the student's reaction, and this falseness should be pointed out to the students.



Sully Taylor

Ms. Taylor concluded her presentation with some suggestions on how these skills, once introduced and practiced, can be reinforced. During subsequent discussions she looks for how well the skill is being used. When one or more student isn't using a skill well, or is avoiding it altogether, she may give written or oral feedback. At times, simply writing the name of the skill area on the board as a reminder helps the students.

A LOOK AT A COMPANY IN-HOUSE ENGLISH PROGRAM

Presented by David Baird and Janet Heyneman, Kobe Steel, Ltd.

Reviewed by Walter Carroll

A few years ago one of the top executives at Kobe Steel was assigned to a major overseas construction project. When he got there he found that his job consisted less of supervising engineers and doing engineering work himself than of interpreting for his engineers and the local staff. On returning to Japan, he looked up a friend in the personnel department who had influence in such matters and the Kobe Steel English instruction program was born. It has grown from a single teacher in 1975 to a current total of 14 teachers in various locations. It has doubled in staff in the last two years and has recently opened a new training center complete with residential facilities. The program has had both achievements and problems which can prove instructive to others, and it was with this in mind that David Baird and Janet Heyneman prepared their JALT presentation.

Kobe Steel. Ltd. does far more than make steel. A growing portion of its business is in engineering, particularly in the international field, where it designs and sells factories, especially in the chemical and steel industries. It has 20 plants in Japan and a total of 35,000 employees. Even those employees who are not sent overseas will be found using English as they sell and service their products, make the documents used in engineering and correspond in English with their customers overseas. It is typical of Japanese companies that employees are frequently moved about from job to job and from place to place – usually with a minimum of notice in order to prevent frictions which sometimes arise when workers find out that their colleagues are being transferred. Thus it is very difficult to anticiuate which workers will actually have a direct future need for English, and the likelihood is that with the attitude towards the iob as being one of a lifetime of training, almost every emplyee will be dealing with English at some time during his career. Baird and Heyneman illustrated this by describing some students of their acquaintance. One was a man who took on every task he could find which involved English because he genuinely enjoyed it and was capable of handling it. Another, however, was a man who had been given his job irrespective of English ability and had to perform tasks which were well beyond his English speaking capacity. He was expected to perform anyway, since this was part of the job.

The wide variety of needs for both written and spoken English, and the practice of making sudden transfers mean that teachers have very little time to teach and often few clues as to how best to concentrate their efforts in what time they do have. A major probelm here is the difficulty in getting into the departments directly in order to find out how English is actually being used and what the needs for training would be.

One solution that has been tried is doing an informal needs analysis through a job-related class. This class, meeting three hours a week over a 14 week period, concentrated on discussions of the students' jobs in English. When asked directly how they wanted to study, however, students showed a marked preference for more general English. Experiments have been made on teaching within a section, using one of the section's meeting room. It was found that students were reluctant to show the teachers their working areas, but eventually it was discovered that this particular group used mostly written English – letters, telexes and engineering documents – and very little conversation.

The opposite approach is taken with the freshman intensive course, a four-week residential course which aims to activate the English the new employees already have, to expose them to foreigners and to make them feel more comfortable speaking English. In addition to 7½ hours a day of classroom instruction, evening programs continue the process, with movies, guest speakers, trips to Kyoto and the like.

A number of specialized courses are also taught. In one technical writing class, students were asked to create a nonsense machine. They were first to list a number of objects such as might be found in one's home or garage, then, taking the lists from another group, they were to create Rube Goldberg devices for some fanciful purpose. A videotape was shown of students giving a final presentation of a device to waken sleeping students using a cat, a mouse, a magnifying glass, etc. Not only had they created the device, they had worked up documents and drawings and gave a very enthusiastic presentation in auite creditable English.

Negotiation classes also involved the students' creative abilities, this time in creating their own businesses. They created their own companies, developed thier products, then negotiated with teachers to purchase materials or sell the products. These negotiations were videotaped and the tapes gone over with the students to show particular strategies, points of difficulties. choice of words, and even structures which will be useful in the negotiation situation. Video was used in another course to present examples of the way certain topics – personal information or about the company or department or project – might be handled. Students then generate their own information about similar topics.

An English program is not just a set of courses, and Baird and Heyneman also described what it is like to be a teacher from another (in this case mostly American) culture employed in a Japanese corporation. In the first place, they are treated much as other employees: their jobs have very illdefined limits and quite diverse responsibilities. In addition to teaching, they recruit and place students, schedule classes and hire new teachers. They also edit and proofread documents, narrate documentaries and teaching materials, help with recruiting parties, go along

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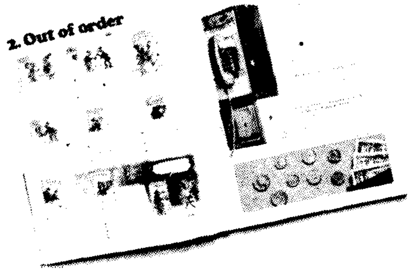
A Communicative Course in English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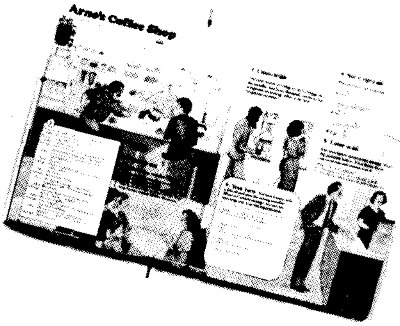
Arnet's Coffee Shop

Kobe Steel........................

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on company tnps and meetmgs, and act as general 'ambassadors of internationalization.' This illustrates one aspect of the cross-cultural issues Baird and Heyneman defined, which include the diverse responsibilities, the difficulty of defining needs of the students, the unpredictability of needs for the future, the lack of priorities set by the company, and differing ideas of both the learning process and the definition of professionalism. This may seem like a formidable list of obstacles, but the staff at the Kobe Steel language program is putting a lot of effort into finding ways to create an effective program out of one which grew from one person's direct recognition of a need.

WHERE DO NATIVE-SPEAKER RECORDED TAPES GO AGAINST PRONUNCIATION TEXTBOOKS?

Presented by Mitsuhisa Murakami

Reviewed by Charles McHugh

Mr. Murakami provided evidence that the recorded tapes accompanying well-known textbooks on stress do nor correspond to the textbooks. He offered possible reasons for these discrepancies and ways in which the teacher may understand and explain these discrepancies. He also introduced two additional intonation patterns which would help students express themselves better. The intended audience of this presentation was experienced, non-native English speakers teaching stress and intonation in universities but as a native speaker I found the presentation very informative.

Five years ago, Mr. Murakami began teaching courses of phonetics, stress and intonation at Kinran Junior College. The textbook was organized well and appeared to fulfill the needs of the course. The isolated phonetic sounds were accurate. However, the accompanying 'model' tapes for the stress section. proved to be incompatible with the stress marks in the text. as often as 20% of the time. Mr. Murakami found that he was trying to force the language to conform to the basic, oversimplified rules, rather than expanding the rules to include a wider range of language. As with many other language teachers, he found he had to defend the contraditions in the textbook on account of lacking credible explanations.

Textbook authors tend to oversimplify stress rules and these rules are zealously followed. The basic rule is called the *Nuclear Stress Rule* which assigns the heaviest stress to the right-most constituent. *Stressable items* are nouns, verbs, adjectives, Q-words, negative-words, determiners and adverbs (except adverbs of degree, such as 'too', 'very', 'so' and 'such'). *Unstressable items* include pronouns, monosyllabic prepositions, monosyllabic conjuctions, articles, auxiliaries and adverbs of degree. An example of a stress word would be the 'Peter' in 'I found some books that belonged to Peter'.

Mr. Murakami searched for reasons why the native English speaker did not follow the stress patterns while recording and also conditions when the nuclear stress rule did not apply.

Mr. Murakami demonstrated with commercially-produced tape recordings that the native speaker often does not follow the stress marks while recording. One assumption is that the native English speakers have not received training in reading stress marks; they only follow their intuition and speak natural English. Mr. Murakami feels that when the sentence is spoken in isolation, as in a studio recording session, the native speaker unconsciously selects the context of the situation in which to use the sentence. The stress pattern which is formed depends on this imaginary situation.

There are conditions when the nuclear stress rule does not apply. They are:

1. Contrast/Information Focus/Speaker's Intent: John decided to meet Mary at the station at eight. (Any of these content items, *John, decided, meet, Mary, station,* and *eight* are stressable).
2. Relative Semantic Weight: Watch out! There's a *car* coming.
3. Presuppositions/Given vs. New Information: I found some books that belong to *Peter*. I wish I knew where that guy's *living* now. I'd like to give it them *back* to him.
4. Epithets-What's the *matter* with the cat?
5. Unitary Concept/News: I have to go home. My *cousin's* coming.

The next part of the presentation dealt with intonation. Again, Mr. Murakami found that textbooks lack adequate explanations of intonation patterns, other than the two basic ones. They are, the 2-3-l pattern (statements and whquestions) and the 2-3 pattern (yes-no questions and transition parts in sentences). Mr. Murakami provided recorded examples of how intonation determined meaning. He believes that the CBS *Mystery Theater* programs (on FEN in the evenings) deliver excellent examples of natural intonational patterns, read by professional story tellers, though not made for instructional purposes.

Mr. Murakami mentioned that if we could incorporate two additional intonation patterns in our instruction, our students could then express themselves more vividly in some situations. The first pattern is the (2) 3-2 non-final chant. This pattern is often spoken when people are in close proximity and sometimes not in eye contact. Examples: Watch your step. You left your lights on. Johnny! Dinner. The second pattern is the (2) 3-l-2 contradiction/belligerence or politeness/friendliness. Examples: He doesn't drink because he's unhappy. I can't do that. What's your name?

Of the references mentioned below, Mr. Murakami stated that papers and books by the first three linguists were the most useful, particularly Robert Ladd's material, *The Structure of Intonational Meaning.*

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PERSPECTIVES ON VIDEO

Presented by Andrea Channan and George Farina

Reviewed by Jean Cunningham, Chubu Institute of Technology

‘Hearing with the ears one hundred times is not the same as seeing with the eyes once.’ Andrea Charman used this Chinese proverb to support the idea that the use of video materials in the language classroom provides the teacher with a teaching tool that is unmatched by other materials in terms of realistic language experience. Ms. Charman (BBC English) and her co-presenter, George Farina (Longman) featured five types of video programs which are now commercially available in Japan.

Charman explained that there are three kinds of video teaching materials. The first is the broadcast video which is now being used bv TV networks in over 25 countries to teach language. Next is the classroom or institutional program video which is designed specifically to be used with an instructor in a classroom setting. The last type is the home or self-study program. These programs are often adaptations of broadcast video programs which have been redesigned or supplemented for use by the individual in a self-instruction situation.

Ms. Charman and Mr. Farina used examples of these three types of programs to show the audience how video can present the student with the entire context of a language situation. Through video, the language learner can see that many factors are involved in conveying meaning. Students are able to see the expression of attitude, gesture and kinesics, all of which can never come alive in a written text. Of all teaching materials, video comes the closest to a genuine language encounter and yet offers the controlled environment that the language learner needs.

Almost all of the video programs demonstrated involved an integrative approach to language learning. The four basic skills which make up many curricula can be practiced through these programs. Students are able to practice listening comprehension skills that are both extensive and intensive. And beyond this, students are given the opportunity to identify such supra-segmentals as tone, register and code. They have a chance to experience the emotions of a language from an objective viewpoint. The student can observe many discourse rules such as turn-taking, repairs and silences. For the teacher, a video format offers the opportunity to teach synopsis writing, the direct teaching of grammar structures or vocabulary through context. It can easily allow the teacher to introduce role play activities, or as a lead-in to a discussion topic.

The point is that these materials are highly adaptable and very versatile. They can accommodate a variety of teaching styles and learning levels. And they provide an excellent means of offering students, who might spend their entire language learning experience in their native country, the chance to be exposed to native speakers, male and female, in a multitude of contexts and situations.

To illustrate the variety and adaptability of a video format, Ms. Charman and Mr. Farina demonstrated several commercially available programs. Ms. Charman first showed segments from the *Speak Easy series*. The goal of this particular program is to teach everyday English through mime. Students are required to use their imaginations and supply their own words and ideas for the exaggerated dramas they see. Ms. Charman showed an episode entitled ‘New Shoes’ which depicts’ the interactions between a man choosing and buying a new pair of shoes and the sales clerk who stoops to please. The viewer sees the buying transaction completed and the old shoes deposited in a wastebasket. Later, however, the customer reconsiders and returns to the store to reclaim his old shoes and get a refund on the new ones. Language required for buying and selling is extremely functional and often a necessity to a student. But such a lesson can include the expressions of like and dislike, comfort, preference and approval, as well.

Speak Easy allows the teacher to decide the appropriate level of language for his or her own class. But at any level, it requires the student to use language appropriate for a given situation. The program offers a variety of mimed episodes which can be fitted to the needs and abilities of each individual class.

The second program shown by Ms. Charman was *Bid for Power.* This is a new, intermediate level program written especially for the businessman or -businesswoman: *Bid for Power* is a serial of fifteen minute units which are on four video cassettes. Supporting materials for this program are forthcoming. *Bid for Power* is about an imaginary third-world country called Tanaku. Tanaku is located somewhere in Asia and the story plot revolves around the question of how Tanaku will use silicon, its newly discovered natural resource. The program features

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a variety of good guys and bad guys. These characters speak dialects or accented forms of English to expose the language learner to the kinds of English that might be heard at an international conference or in trade negotiations.

The teacher can exploit *Bid for Power* for business vocabulary and discussion topics such as appropriate business language and appearance, business ethics, and cross cultural differences.

The next program, *Over to You*, was an example of interactive video. The role of the teacher as intermediary between the student and the TV monitor has been eliminated. The student is expected to respond directly to the questions posed on the screen. This direct teaching method is facilitated through the use of freeze frames so the student can stop and concentrate on a particular point, and the use of written as well as spoken language. Through the use of computer graphics, the learner can easily feel that this program is as enjoyable as playing a video game.

Andrea Charman

Follow Me to San Francisco, explained George Farina, is the only language teaching video currently available which is entirely in American English. The format of this program is episodic and soap operic, leaving the student with a list of "What's gonna happin' next?" questions at the end of each six minute unit. The story features a young protagonist, Tom Williams, who leaves his Indiana hometown behind him to make a new'life in San Francisco. Tom's misadventures in a new world suggest many discussion topics which would be of special interest to students who are planning to embark on a foreign travel or study adventure of their own. *Follow Me to San Francisco* includes a textbook complete with exercises, role play suggestions and a tapescript. The situations shown in the program would certainly be of interest to the intermediate level language learner, from high school age and above.

Follow Me was the final program presented by Mr. Farina. According to Mr. Farina, the *Follow Me* program has as many as 23 million viewers in the People's Republic of China and the actors in the program have gained celebrity status among the citizenry.

The audience had. the opportunity to see several snippets of the video portion of this ambitious program. One part showed a group of actors in strange wigs and colorful overalls singing the rhytorical question, 'Where's Bob?" This question becomes one of importance as the lesson proceeds. So the video can be used in such instances as a lead-in to the lesson that follows. The video portion of this program is highly entertaining and can be used simply as an enjoyable suppliment to the other materials.

One hour was barely enough time for the presenters to espouse the many virtues of video, and then present their wares and explain how they might be used. Because of the time limit, the audience had little chance to ask questions or relate their own experiences with using these or other video programs. There is no denying that video is an entertaining and valuable learning tool for both teacher and student. But it was impossible to believe that video offers a panacea when the entire presentation, due to unfamiliar equipment, was punctuated with annoying. feedback. The problems of acquiring and using video equipment in the classroom cannot be separated from the value or benefits of the programs themselves. Unfortunately, time did not allow this realistic problem to be addressed.

COMPUTERS AND LANGUAGE TEACHERS

Presented by Steven Tripp

Reviewed by James Duke, ILC

Steven Tripp managed to imput a byte-sized (or perhaps it was bit-sized) chunk of software in to the collective memory banks of his JALT '82 audience. The magical and completely mvsterious world of CPUs. BASIC. and VDUs was gently illuminated for those among us for whom computers could certainly provide answers, but what on earth was the question? Steve provided both the question and a quantity of answers in his well-worked-out and ably presented lecture.

Steve disarmingly pointed out in introduction that he was no expert and therefore was qualified to speak on the subject. He neither advocated the use of computers nor implied that their use would revolutionize EFL/ESL circles (the sigh of relief could be heard in the Publishers' Display Hall.) 120 minutes later he sent a large number of people into the corridors convinced that their departments, wherever they were, could not do without such machinery – we wanted one now!

As teachers, we were told that computers would help in one or all of three basic ways – *teaching and testing;* the keeping of *records and word processing* (the last of which was probably most useful at this stage.) It was, for example, possible to keep a running record of students' test results, measure them against their previous scores and against each other and come out with results, in arithmetical terms at any rate, which would take the average language teacher some considerable time to puzzle out. But first we were led through the maze of *hardware* (the machinery.) *software* (anvthinrg which can be reduced to "an electronic signal,) *CPU* (the Central Processing Unit in the computer itself,) the *display* (TV or video screen,) the *printer* and *keyboard, the long-term memory* (storage of memory via audiocassette recorder and tape although most people used discs,) the difference between *main memory* (memory inbuilt into the machine which the user cannot interfere with) and *program memory* (see it as a rack of shelves where one 'line' is equal to one 'shelf') and *data memory* (more of a stack of postboxes where each box has its own 'address lable'. Each box is put in ['input' – get it?] and are therefore limited in terms of how much they can hold in each box.) Not to mention *bytes* – the basic counting unit for memory, which has *8 'bits* or items of information (one letter of the alphabet, for example, could equal one bit, eight letters, therefore,. one byte.)

Computer size, in memory terms, was measured in the quntity of *kilo-bytes* of memory it could hold. Part of this memory is made up of the *ROM* or 'Read Only Memory', which, like an LP record, cannot be changed. Another part, the interesting part, consists of the *RAM,* or 'Random Access Memory', equivalent to cassette tape in lay terms. Programs input by audiocassette tape would go into the RAM. In once sense, any computer was only limited by the amount of information it had to handle from one cassette tape (or disc) program, the number of programs one could store on tape, of course, being infinite in theory if not quite in practice. Computer users wrote programs in a language and a format which was 'understood' by their own machine.

One of the many, and perhaps the most well-known. languages was called *BASIC.* This language w'as relatively simple in that it used words rather than numbers or symbols and that the words were, after some tuition, relatively easy to understand. For example GOT0 means exactly as it says, 'Go to . . .' meaning 'Go forward/ or back in the program to the line number which follows' as in. sav. 'GOT0 109'. meaning 'Go forward to line 'number 109' (perhaps it requires rather more tuition than was thought!) Programs for Steve's minicomputer were written in BASIC but there were many other facilities available, some of which were written in languages compatible to the machine, some not. The important thing, as we language teachers nodded our heads vigorously, was to know which language your computer used; a moral, we thought, which holds good for any language class. A great many programs were available by mail order, video games being among the most popular, but also the best-selling of all – 'VisiCalc', a program for in-house cash-flow and accounting which had become the right-hand of many a bank accountant in offices round the world. There was even an 'Olympic Decathlon' program which could reproduce the event on your TV screen complete with times, distances and pictures, where only the roar of the crowd was missing. You could calculate -the computer would calculate, you fed in the info- exactly how long you had left to live based on a matching of all your worst vices to the life expectancy rates the program had in memory. The Battle of Waterloo, Mortgages and Compound Interest, the list of programs was endless.

Steve finished off his presentation by talking about some of the bibliography (in books and magazines, remember them?) available both in Japan and elsewhere. His audience concluded, wisely as it will doubtless turn out, that if the day of the practicing humanoid in the language classroom was to be numbered then, by gosh and by golly, it was their finger that was going to be holding the key to the safe with the disc drives!

THEY SAID I HAVE TO GIVE A TEST: NOW WHAT DO I DO?

Presented by Charles Adamson

Reviewed by Elsa Villamarin

Tests can take many forms. The teacher does not have to limit him/herself to the multiple choice, written response form most of us are so familiar with. Tests can be designed on a full range from the discrete point, indirect type of test to the intergrative, direct type. Discrete point type tests require that the student exhibit knowledge or control of a specific grammatical point, for example. Indirect tests do not require the presence of a native speaker or any direct verbal response. Direct tests imply just the opposite. The person taking the test must face and respond to another speaker. An integrative test measures many factors at the same time. The fluency, length and appropriateness of the response all affect the score. A variety of combinations of these forms is possible. Tape recorders can be used simply to broadcast questions or to record answers as well. An interview test can be designed to require discrete point type answers.

Research has made it clear that tests which supposedly measured listening, speaking, reading and writing did not necessarily measure that skill. Listening tests in particular have been found to correlate with spelling tests but not with other listening tests. In addition. it has been established that certain types of tests are better suited to certain purposes. For example, direct ingegrative tests are better measures of a person's overall language ability and therefore more suitable for use as an achievement test. Indirect, discrete point tests are better diagnostic tests. In other words the design of the test will determine what the test will actually measure and vice versa. It must be clear what

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you intend to learn from the test before you can choose the appropriate type of test.

Then Mr. Adamson gave us some guidelines for designing good tests. A good test must have the following eight features.

1) Validity – a) Content validity
   b) Empirical validity
   c) Face validity
2) Reliability – The same results should be obtainable with the same students on a different occasion or with different students of the same level.
3) Discrimination – (The bell curve) Some students should be able to get good results, some, poor and the majority should span the middle,
4) Backwash – Can the subsequent teaching benefit from the results of a diagnostic test, for example?
5) Clarity of instructions. The students must know what they are supposed to do. A question can be included on the test to find out if the instructions were clear or not.
6) Time – There must be enough time if the students are expected to complete the test or speed may be a factor being tested.
7) Entertainment – The test must be interesting. If not, some people simply won't complete it.
8) Ease of administration – How long does it take, who can administer it, where can it be done, what kind of equipment is necessary? All these questions need to be considered to make a good test.

Although there wasn't much time left, Mr. Adamson was able to give us some more specific suggestions. For example, he pointed out that three integrative type tests which can meet the necessary criteria are 1) dictation, 2) cloze and inverse cloze (inserting unnecessary words which the students must delete), 3) interviews, speeches and role playing.

Charles E. Adamson Jr.

He proposed a seven-part, five-point scoring system for the last type of test which I think is particularly helpful since although native speaker evaluators often agree in general, they often judge a performance on the basis of different criteria if they haven't been previously trained. The seven parts are:

1) Naturalness of speech	1	2	3	4	5
2) Style	1	2	3	4	5
3) Clarity	1	2	3	4	5
4) Suitability	1	2	3	4	5
5 Accuracy of Information	1	2	3	4	5
6) Amount of language used	1	2	3	4	5

This last item does not imply the more, the better; in fact just the opposite: the fewer words used to make a point, the better.

The audience was also reminded that a test may require verbal, written, or non-verbal responses. Students can be asked to point, or carry out some action, for example.

All in all this presentation provided us with a clear basic theoretical outline of how tests should be designed as well as some specific practical suggestions for designing and administering tests. Mr. Adamson was kind enough to respond to specific questions about individual testing situations and therefore didn't have enough time to complete the workshop portion of the presentation. This presentation was a rare opportunity to receive advice on specific problems.

Mr. Adamson mentioned that more detailed information related to this topic could be found in the testing issue of the JALT *Newsletter,* Vol. VI No.6.

IDEAS FOR TEACHING JUNIOR COLLEGE GIRLS

Presented by Masakazu Karita

Reviewed by Chris McCooey, Nagoya University of Commerce

Mr. Karita is indebted to the 1975 TESOL Convention and Monty Python for his highly original approach to teaching junior college girls. At the convention he was impressed by a presentation in which it was stated that the good, experienced teachers of English were flexible and their classes were student-oriented, and these ideas he has tried to introduce into his own teaching. The quirky British humour of Python can be clearly seen 'in some of the dialogues that he has written. His presentation consisted of an explanation of the methods used in his textbook: *How Much Can You Remember?* (Kuroki Shupansha, Osaka, Y1,600). Demonstrations were given of the four methods that he uses.

The Square Dance Method. This method is useful when there is a large class as the 'caller' (usually, but not necessarily, the teacher) can lead as many groups of eight as he likes (groups of four to seven can also be accommodated with a little adaption). As a background, square dance music can be played which contributes to the fun of the exercises. Assuming a group of eight then, they sit in pairs in a square and the caller determines conversation partners by calling an instruction such as 'Partners!' (the person sitting next to you), 'Comers!' (the person sitting next to you on the other side), 'Cross!' (the person sitting opposite but not directly so) and 'Heads and shoulders!' (the person sitting directly opposite). The students are hesitant at first to initiate a conversation so in the textbook are 118 mini-dialogs in English and Japanese. and before each class the student is expected to memorize a number of them. When the music starts the caller shouts 'Partners-food!' and a dialog ensues between the student and his partner about their favourite food, then the caller changes the partner and the subject by calling 'Cross-brothers!' and so on. Mr. Karita found that introducing titles (in Japanese if necessary) gets the girls ready in their minds for conversation, which is all part of getting the 'image' first and then the language follows more easily.

This same technique may be used not only for the mini-dialogues, but also for skits, role playing and idiom songs, all of which are written down in the textbook. However, Mr. Karita said that before long the students get to the point of making up their own dialogues and introducing their own opinions into the role playing situations and this trend should be encouraged. He also believes that junior college girls really like singing and know a number of melodies to which English words can be put; these words and sentences can be used to introduce idioms. I was particularly impressed with 'I am grateful for your kindness' to the tune of Beethoven's 9th.

The Mnemonic Method. This is based on the presenter's belief that the student should be stingy in learning a foreign language -once something is learned and committed to memory it should never be forgotten. The use of mnemonics does just this. Mr. Karita demonstrated how we could learn numbers by associating the sound with another word, for example: one-sun, two-shoe, three-tree, four-door and once this was committed to memory, then sentences and idioms could be recalled too viz. One-sun .... Where did you get that sunburn? Three-tree .... You're barking up the wrong tree. In the textbook there are 100 sentences written in English and Japanese with a mnemonic connection, or an image, allowing the student to recall by association.

The Inquiry Method. The introduction to this method in the textbook describes it as "letting the language follow the path of the nature of thought as guidance for the effective transformation of thought into linguistic concepts" which may be translated as making an open-ended statement and then letting the students ask questions. This has the advantage of the students doing most of the speaking. In the book there are fifteen stimulus sentences (e.g., I met a girl. There's something wrong with my car) and then ten follow-up questions which the student memorizes. But it is important to encourage students to use the questions as patterns of inquiry so that they may be able to expand their linking concepts. This method may be used as a drill or as a game such as employed in 'Court Room Interrogation.'

The Suzuki Method. Although not covered in the textbook Mr. Karita demonstrated this technique and said that he had found it very effective in increasing listening comprehension. Essentially this method consists of the students repeating at the same time as the speaker by watching his lips as well as listening to the words. By this method the student never wastes time but learns to anticipate so that he or she is employing ears and eyes in order to comprehend.

In conclusion Mr. Karita said that in his experience, girls at junior colleges really liked memorizing so that in his textbook and through his teaching in the classroom he has tried to use remembering as a means to create an image in the students' mind so that from this image the language will flow naturally. Once the language begins to flow then it should be allowed to follow a natural path with the teacher standing back to guide and share rather than to force and sell. It would appear that by using the methods in his textbook on his non-English majors meeting once a week in classes ranging in size from 10 to 70 Mr. Karita has discovered some highly original techniques which with adaption and modification can be successful in teaching English to young women in junior colleges.

THE SUBORDINATION OF TEACHING TO LEARNING

Presented by Jack Millet

Reviewedby Shari Berman

'The Subordination of teaching to learning': With this sentence on the board, Jack Millet began a sort of 'mental workshop'. The object was to explore how we as teachers of the Silent Way interpret and incorporate this concept. After determining who in the room was experienced in Silent Way and who wished to observe, we formed two semi-circles, the inner group made up of those teachers using the Silent Way and desiring to work on their understanding of it.

For some of the time, we worked in pairs sharing and formulizing what 'The subordination of teaching to learning' meant to us. As could be expected, it became a highly individualized process. We offered some of our conclusions later in the large group and Jack worked with each of us in terms of what he gleaned from our statements. In the name of honesty, I will only attempt to explain some of the work that I did in the session:

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Among other thoughts, I conveyed a feeling on my part that subordinating teaching to learning involved 'getting out of the students' way.' Jack asked me, "Is it only getting out of the students' way?" I answered with, "No, but. . ." I was stuck. I wasn't quite sure how to say what it is that I do besides try to create a relatively obstacle-free learning space. On a more intuitive level I had a strong feeling about it, but I had never been forced to put it into words. This gave me a lot to think about. Jack later discussed what he does in terms of providing opportunities based on what he knows about learning and has seen work before. I felt as if I'd gained a new way of looking at the words *teaching* and *learning.*

Jack mentioned early in the session that he always worked in the Silent Way whether it is obvious to us or not. He spoke to the issue of eclecticism saying that he viewed it as a big responsibility: it is much more difficult to consistently be giving the students the same message. When asked about his involvement with the Silent Way, he said that he had been working with it for ten years, and it made a lot of sense to him. (Though his name was not in the program, Jack gave a very interesting demonstration of Silent Way with a group of advanced English speakers at JALT '81 as part of Donald Freeman's workshop.)

I have rarely observed a Silent Way presentation without some conflict which I feel is based on the unwillingness of some to stay within the framework provided. I think we might have grown even more as Silent Way teachers that day if everyone, had been a little more cooperative.

The two hours provided a lot of food for thought. It would be interesting to speak at length with all the participants, because the cerebral nature of the session gave us all something different. In the Silent Way tradition of terseness, this review is less than half the normal length. Every time I attend a workshop on the Silent Way, however, there is a little voice in my head reminding me that there is a lot more to it than silence.

POSITIVE ASPECTS OF EARLY TRILINGUALISM

Presented by Dr. Gordon Rablaff

Reviewed by Charles McHugh

The audience viewed seven sequences on a videotape of Dr. Ratzlaff's daughter, Allicent, seven years old. She challenged various language tasks with English, French. and Japanese. Sequences One, Two, and Three concerned unrehearsed dialogues about her doll house. The other sequences included a joke, a telephone guessing game, translation skills, and recitation. The lecture portion of the presentation clarified what we observed on the tape. Dr. Ratzlaff concluded by summarizing essential points and responded to questions from the audience.

Currently, there is an abundant amount of published material about bilingualism, but very little regarding trilingualism. Dr. Ratzlaff feels that the problems encountered by the trilingual are similar to those of the bilingual. but compounted. What is a bilingual? Dr. Ratzlaff used the following definition from Thierv: "A true bilingual is someone who is taken to be one of themselves by the members of two different linguistic communities at roughly the same social and cultural level." (Thiery., 1975). The prevailing attitude taken toward children coming from multilingual families is that sooner or later in the course of their socialization, they will encounter grave social and psychological difficulties. Another prevalent opinion is that exposing the child to a two language environment does not always lead to high performance in either language. Furthermore, Goodman tells us that the "monolingual child is underprivileged because he is deprived of the opportunity to acquire a basis that cannot be achieved later in life." (Bowen, 1980).

Dr. Ratzlaff went on to say that there are numerous examples of children, especially children of missionaries, who have concurrently learned several languages, He believes that children *do* have the capacity to assimilate more than one language at a time and not be hindered in their normal mental and social development.

In the family, Allicent received nearly equal input of English and French. She was born and reared in Japan but has visited both her American and French relatives. She attends the first grade of a standard Japanese elementary school. She was very eager to have the videotapes made.

In Sequence One, Allicent described various objects in her doll house to an adult American male. Although she had only met him once before, she was relaxed. During the interview, there were some 'big' things and 'little' things. One 'thing' that puts water into the bath was a syringe. The guest room was described as "And this if for. . . somebody comes, you know, when . . ." Occasionally, she would interject the 'yes' which seems to be for the purpose of maintaining consensus, as the *'hai''* is used in Japanese.

Sequence Two was an interview by her French-speaking mother. Not knowing the word for the plastic cockroach, Allicent wanted to use the Japanese equivalent. During this sequence, Allicent used a gesture for the number 'one' which was not French but rather American or Japanese. Allicent and her mother showed a more serious attitude than appeared in either of the other interviews.

Sequence Three, an interview in Japanese by a young Japanses woman, 21 years old, became warm and friendly even though they had just met. The speech patterns were informal, including interjections such as *'are'* indicating surprise. And they were seated close together, speaking in normal-toquiet voices. Again, Allicent didn't know the exact word for 'guest room'. When the interviewer said 'guest room', Allicent replied *hai,* indicating she recognized the word but couldn't reproduce it.

Sequence Four showed Allicent demonstrat-

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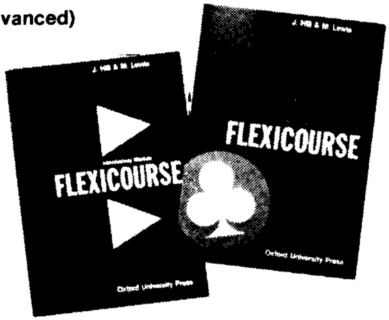

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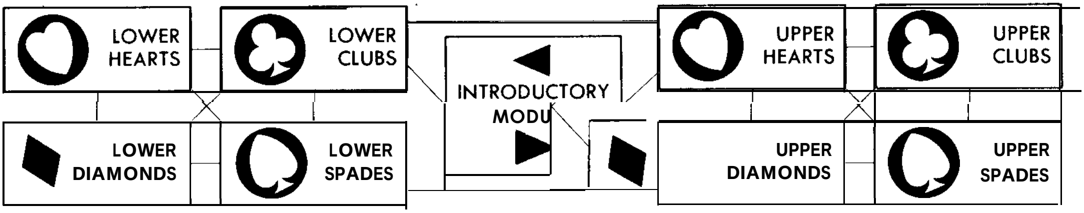

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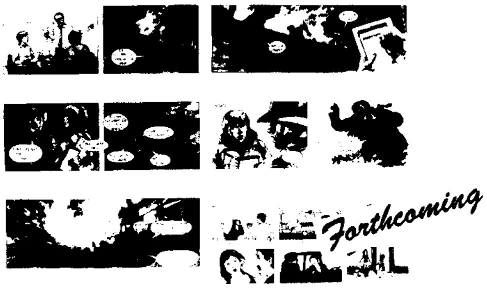

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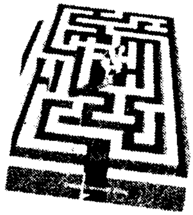

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ing magic tricks and telling a joke. Her partner was a different adult American male than in Sequence One. He presented a jollier disposition, and consequently, Allicent became a bit livelier.

A: What is a nose that make a sound?

M: One more time.

A: A nose that make a sound.

M: A nose that *makes* a sound? I don't know.

A: A 'pianose.'

M: Oh, that's a good one.

Sequence Five was the telephone guessing game, 'Who am I'. This was used to minimize kinesic influences. During the Japanese description, Allicent exhibited typical Japanese pattern behavior. There were only verbal cues and Allicent broke the speaker's silence to let her know she was listening with interest and agres ment. The Japanses speaker expects to hear such assuring utterances as signals to continue speaking.

Sequence Six was to determine cognitive skills, linguistic interference, and problems with cultural taboos. An informal talk between father and daughter showed that her language did become more intimate with him than with ht the other men. To determine if linguistic interference existed, Dr. Ratzlaff first asked Allicent what time it was in English, then asked in English for a French response, and finally, asked in English for a Japanese response. The second answer, in French; was delayed by 6.6 seconds, but the English and Japanese responses were spontaneous. Once the 'uprooting' process had begun, the switching habit became faster. Due to lack of time, we could not investigate other parts of the video concerned with linguistic interference or the 'stimulus cards' which showed that cultural problems exist when transferring from one language to another. Dr. Ratzlaff also discussed 'fatherese' which seems to differ from 'motherese,' or the conventional descriptions of baby talk and caretaker speech.

Sequence Seven showed Mrs. Ratzlaff asking Allicent to recite pieces in French, Japanese, and English. While reciting, Allicent became quite serious. She stood up before reciting each piece. This is a common practice in France. However, in America, children most likely would not be called to stand up and recite poetry or songs. such as *Yankee Doodle.*

Dr. Ratzlaff concluded by stating five points:

1) In the case of his daughter, it appears that her mind can handle three languages in much the same way that it handles one.
2) Allicent has learned how to judge situations for her verbal and non-verbal patterns. We need more recognition of the totality of the communicative act, especially the affective factors.
3) Bilingualism results in greater flexibility, suppleness, and according to many researchers, greater creativity. Maladjustments observed in the case of many multilinguals are usually the result of social factors and not due to bilingualism or trilingualism, as such.
4) Everything taken into consideration – home, social, and personality attitudes – Dr. Ratzlaff feels that it is imperative to speak your native tongue to your child.
5) Finally, Dr. Ratzlaff discussed the idea of a multicultural man as defined by Peter Adler of the East-West Center in Honolulu, Hawaii. He called for encouraging human beings whose identification and loyalties would transcend national boundaries.

Questions by the audience concluded the presentation.

Q: When did Allicent begin using Japanese? A: In nursery school.

Q: Did she ever produce loan blends (mix the languages)? A: Yes, often. For example: Je veux *asober* (I want to plav) and Il ne faut pas que to me *damasse!* (Don't-trick me). However, after a certain awareness, these were usually made as jokes.

Q: Did Allicent ever make cross-linguistic puns between English and Japanese? A: Dr. Ratzlaff couldn't recall any offhand (other than the one on the handout); but if she had, he said he probably wouldn't have understood them. Implying, I believe, that the subtle knowledge of Japanese she now has acquired would be difficult for an adult learner to comprehend.

As an observer, it seemed apparent that Allicent communicated very effectively in the three languages. The English appeared to be similar to other seven year olds'! It is also evident that Allicent incorporated verbal and nonverbal patterns found in one language while speaking another language. However, at no time did these slight variations hinder understanding.

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Gordon Ratzlaff

STUDENT-INITIATED TEACHER TASKS: A MOTIVATION-ORIENTED INTERVIEW PROJECT

Presented by Gordon Ratzlaff

Reviewed by Don Fensler

Anyone who has ever taught a foreign language knows the frustrations of trying to teach students who, for one reason or another, don't want to learn., On the other hand, a teacher who has students who are hard-working and highly motivated knows he/she has the easiest and most satisfying job in the world. Dr. Gordon Ratzlaff addressed the issue of student motivation in his presentation entitled 'Student-Initiated Teacher Tasks: A Motivation Orientated Interview Project.'

In Dr. Ratzlaff's introductory remarks he talked about his belief that 'an ounce of motivation is worth a ton of pedagodgy.' He said that English classes in Japan are 'too often boring and ineffectual' where English 'exists in a vacuum. ' English is not seen as a means of communication, but rather as a means to enter a prestigious university or job. However, he said, EFL classes can be brought to life if students are given some say in what (and how) they are taught and if they are afforded the chance to see that the study of English is not just an intellectual exercise, but rather the study of a 'living' language that real people use in their everyday lives.

The particular project Dr. Ratzlaff and his students (a class of 28 junior college women) decided to undertake was to interview thirty native speakers of English. Dr. Ratzlaff was to do all the actual interviewing during his stay in Hawaii for the International TESOL Conference held last May. However, the choice of who was to be interviewed, chosen by occupation, and the questions they would be asked was left entirely up to the students. The project, in short, was for students to carry on an indirect conversation with a native English speaker, with their teacher serving as go-between. 'This was a chance for my students to talk to and get ***to*** know, indirectly, a native speaker by asking the native speaker the questions they really wanted to ask,' he said.

Dr. Ratzlaff went to Hawaii and, in his free time between TESOL Conference meetings, carried out almost all the interviews, four to five minutes each, requested by his students. He interviewed, for example, a college student, a stewardess, and a surfing champion. He even tried to find a disc jocky to talk to, but was ultimately unable to find one. He used a regular Sony cassette recorder to conduct the interviews and also took pictures of each of the interviewees. He brought the recordings and pictures back to Japan and had his students listen to and transcribe the interviews, helping them only when they absolutely couldn't understand what was said or the meaning of what was said.

Dr. Ratzlaff reported that his students were thrilled with both the recordings and pictures of 'their' interviewee. (The photographs were enlarged and mounted.) They had to work hard, both in class and outside of class, transcribing the interviews, but enjoyed it immensely. They felt it was a valuable learning experience as they had a chance to 'talk to' and get to know a native speaker in his/her own native land and also were able to listen to, and ultimately understand, 'live' English.

The transcribed interviews themselves were very interesting – not so much for what was said but rather how it was said. It was surprising to see how ungrammatical, and even incoherent, a conversation between native speakers can be at times. It was also interesting to see on the written page all the 'false starts', back-tracking, superfluous words (for example 'uh', 'well, er'. 'I mean'. 'you know'. etc.) and repetitions that can be found in native speaker speech.

The following is an excerpt from Dr. Ratzlaff's interview with a Hawaii University sophomore:

R: Dr. Ratzlaff
J: Jennifer Dean (U. of H. student)

R: Do you . . . do you uh . . . do you have any idea, how many classes a week they (Japanese college students) have? Or how much they have to study? Do you think they have to study a lot?

J: I think the students who first come over have to study English first.

R: No . . . I mean. I mean university in Japan.

J: Oh, in Japan,' oh, I don't know . . . from what I've heard uh . . . it's very difficult to get into college, that the exams are very difficult like to get in . . . like . . . very impossible to get into for instance, Tokyo

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> University, but I, from what I've heard . . . once you're in college you don't have to study very much.

Dr. Ratzlaff suggested several ways to use the recordings, transcripts and pictures in class. During his presentation he had the participants break up into six groups with four or five 'students' each. Each group listened to one interview and then introduced 'their' interviewee to the other groups using the information provided by the interviewee in the tape. (For example, name, address, occupation, hobbies, etc.) In his class, Dr. Ratzlaff used the photographs of the interviewees to play '20 Questions'. He attached the pictures to the backs of his students and had them ask other students questions like 'Am I tall', 'Is my hair brown?' in order to guess which interviewee they were.

Also, since Dr. Ratzlaff had all the addresses of the people he interviewed, the students were able to write letters to them. (Unfortunately, only a few of the interviewees actually wrote back. But one woman who did write back, a Japanese-American, is planning to visit Japan this fall and hopes to meet the students.)

The main purpose of Dr. Ratzlaffs presentation was to show that EFL classes can be made interesting and relevant if students are given at least some of the responsibility to decide what and how thev will studv English Students will be motivated- to learn because it is they themselves who have decided what is to be learned.

Dr. Ratzlaff also pointed out that a teacher with enthusiastic, highly motivated students finds that his own motivation and enthusiasm increases. The study of English is no longer a drudgery, but rather an exciting, ever-changing experience that both student and teacher can share.

LEARNING ACTIVITIES FOR LARGE-GROUP INSTRUCTION

Presented by Dan Jerome

Reviewed by Jack Yohay

No matter how well-designed a ship is, how sophisticated her navigational equipment, or how well-trained and experienced her crew, a typhoon presents problems to which there is no ultimate answer. Dan Jerome may have pondered this as the ferry carrying him to JALT '82 from Okinawa, where he is ESL Department Coordinator at Okinawa Christian School in Urasoe, was so badly delayed that he could not make his scheduled Saturday workshop 'The Teacher as Learner: A Self-Help Program . . .' And as the problem of how to cope with a sea of 40 or 50 faces in an ESL classroom also admits no ultimate answer, he took special care to point this out on Sunday as he launched into a well-paced, engagingly delivered, content-rich hour-long workshop-presentation.

A balance, Mr. Jerome insists, must be struck between the presentation of new material and its practice. The ESL teacher is not there to lecture or otherwise monopolize the talking, but if he goes to the other extreme of having students 'do what they can' so long as they 'have a good time,' he is depriving them of the systematic learning they are there for. Mr. Jerome tries to have not more than 10 or 15 minutes for presentation, the rest for practice,

Games by themselves do not work miracles, he asserts. To view games and other sup plementary activities as a 'bag of tricks' unconnected to educational objectives is rather to trick the students. How creative you are in adapting activities to stated objectives and to the ability of your students is what 'makes or breaks.'

The activities:

Sentence hangman

Put on the board the initial letter of each word of a sentence, for example: M- o —— t _ - t - - at - c - t - E _ _ s - i - - -J —— . Give a hint as to the subject: "This sentence is about an event taking place this weekend,' and call attention to the capitalized words.

Divide the class into groups, each of which chooses a leader who may report to the teacher. Allow each group in turn, five seconds to guess at any word. A correct guess brings the group credit for the word and the right of first guess at another. When the sentence has been formed ask individuals to say it aloud as you gradually erase it. (The above sentence: 'Most of the teachers at this conference teach English somewhere in Japan.') Don't overdo a good thing. Play up to five rounds (a cumulative score may be kept) and set the activity aside to be used at another time.

Pass It On

Each student writes a word of a class designated by the teacher, such as *when, where,* or another question word, and passes it to another, who adds a word and in turn passes the, paper on. The third student may add, insert, or change a word. This continues until a correct sentence is completed. As many peices of paper will be circulating in this fashion as there are students. Groups of six or so are to confer as to whether a sentence is correct or not and if in doubt may send it with a delegate to the teacher, who will return incorrect sentences for the group to work on. Axiomatic to this and many other large-class activities is that students learn as much from one another as from the teacher.

Find the Next Word/A Synonym/An Antonym

Students have their reading texts open. Teacher: 'I'll say a word that's on page X. Find it and tell me the next word.' Or: 'Find a word that means the same as/the opposite of X.' The aim is to get students to think in English even when reading. Even basic students with little reading experience will benefit.

Six or seven different tasks are distributed to groups of not over six. For ease in working, each group gets two or three copies of its list

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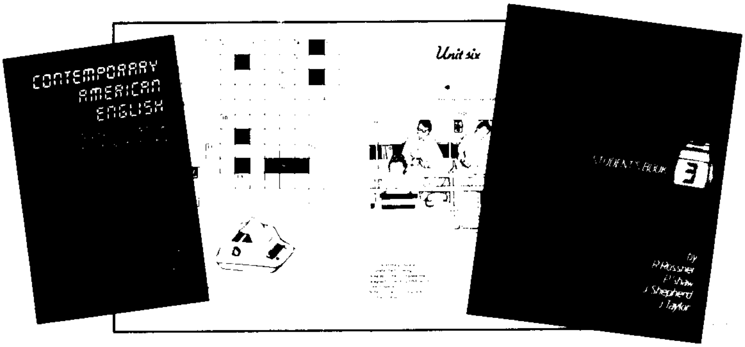


CONTEMPORARY AMERICAN ENGLISH
Unit six
STUDENT'S BOOK 3
by R Rossner P Shaw J Shepherd J Taylor

(cont'd from page 22)

of tasks. 'I want a group answer. As you finish each task, bring it for me (teacher) to check. 'Give limited feedback on errors: encourage the students to work it out. The tasks should reinforce the day's presentation and the teacher should be specific in giving them. Some example tasks:

a. Rearrange the words of a scrambled sentence.
b. Three-word expansion: 'Use these three words in a sentence.'
c. Ask the teacher three questions which must be of a particular type, such as yes/no/maybe.
d. A mini-dialogue. For example, 'Bring a friend. Introduce him or her to the teacher. Give (certain specific) information about him.'
e. Sentence combining: two or three sentences into one.
f. 'List five things in this room in alphabetical order.'
g. Make a structured sentence, one that, for instance, 1) begins with *If* and is eight word: long or 2) contains five words, the third 01 which is *going.*

Paragraph Rewrite

Rewrite a paragraph into which the teacher has put errors pertinent to the material presented. This task can be done in pairs and the teacher can work with each team.

Total Physical Response

This assumes that you have presented how to command. Students work at their desks using materials as basic as paper, book, and pen. 'Open the book.' 'Put your pen in the book.' 'Close the book.' 'Put the book on the desk.' 'Put the piece of paper under the book.'

A clever refinement of TPR enables students to give commands without having to think up what to say. The member of a pair nearer the teacher turns his chair to face away from the teacher, whose mimed actions his mate sees and orders him to perform. Having put emphasis in basic TPR on what to do, the teacher at this stage should concentrate on how to verbalize. At a later stage one might get the students to think up their own commands.

Fast Scrabble

The board is not used. All tiles are turned upside down. Turn up one at a time. 'As soon as you see a word, say it.' The student saying a word correctly collects it and keeps it exposed in front of him. One may add a letter to an opponent's word and if the addition changes the root he gets to collect the entire newly-formed word for himself. For example: tap: tape (but not taps); coal: coral.

Spelling Test

This is a good way to practice minimal pronunciation pairs. Everyone is to have a copy of a list of all words to be employed. Each student is given a random sampling of four or five words to dictate to his partner. 'Are you pronouncing the words clearly enough so that your partner knows what to write?'

Messenger

This can be done in the LL and is admittedly better in small groups. Students are paired. Half of them, the 'messengers', go out with the teacher, who says a sentence at normal speed as many times as they need to hear it, and then come back to dictate it to their 'recorder' mates, who bring the written sentence to the teacher to check for accuracy.

"I'm going to (China) . ."

The first student adds, "and I'm taking a (name of an object). . ." The next student must repeat this and add an object, and so on until the list reaches a limit of retention. As an optional aid to memory, the items may be required to be given in alphabetical order. Another option is to add an adjective in front of each noun. This exercise is good for teaching articles.

'Make a sentence about this picture using the word I give.' Or 'Make a question to correspond to the answer I gave.'

Group Answer

Pose a question to which each group is to fight it out as to what its members think is the right answer.

Mr. Jerome did not address the question of how to get less motivated students to cooperate in such arrangements, yet seemed, in moving from activity to activity with dispatch, to be implying that it is in just this fashion that one is to try engage the students in them. Set a goal, present what you are going to teach, and gear your practice to what you have presented. Be creative in adapting the activities to the needs of your students.

True to his vow that he had not come to offer a bag of tricks, Mr. Jerome provided no handout but cordially said of his outline on the board, 'Lift it and take it with you.' No such vandalism was inflicted on Tezukayama Gakuin's hallowed halls, but using Mr. Jerome's activities – and following his examples of disciplined resourcefulness to develop one's own – can do much to lighten, if not quite lift, the burden of learning a second language in a large group for both teacher and student.

Dan Jerome

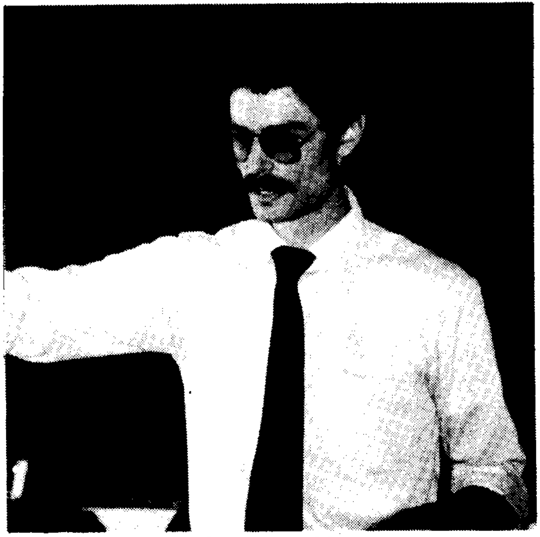
TOYS, PHENOMENOLOGY, AND YOU

Presented by Robert Weschler

Reviewed by Ellen E. Jones

Those of us who participated in Robert Weschler's enjoyable and idea-filled workshop may have come for a variety of reasons: to find out what the title of the presentation meant, because it was recommended for 'children over the age of 18,' or to avoid the masses crowding into Andrew Wright's concurrent session. Whatever our motivation, we all finished Robert's two-hour workshop with smiles on our faces, notebooks and minds filled with ideas, and a keen determination to start our own toy collections.

The presenter had without a doubt assembled, as stated in the abstract, "perhaps the largest private collection of toys this side of Tokyo Hands Department Store." After a very brief theoretical introduction and a short warm-up demonstration focusing on spatial relationships, Robert dumped hundreds of small toys from their vinyl carrying bags onto the table and the fun began. With very few exceptions, each of the toys could be concealed in one closed hand. Miniature kangaroos, telephones, cameras, Indians, airplanes, frying pans – in fact, just about anything you could imagine – were there for Robert's 'class' to conceal, manipulate, and talk about.



Robert Weschler

Robert guided us through a number of activities, entertaining the numerous questions and encouraging comments and discussion. The participants enthusiastically shared familiar variants, suggested untried ideas, and imagined possible extensions. In general, the activities required little or no preparation on the part of the teacher, offered flexibility in terms of teacher/student control, could be adapted to

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fit the time available, and could be used successfully in multi-level groups.

One simple activity providing an opportunity to practice descriptions involved a single toy concealed in one of the bags. One student who was able to feel but not see the toy, answered other students' questions until they could identify it. The tov was then taken out to check the answer.

In another activity the teacher selected three toys from a full bag without looking and then asked each student at the table to do the same. Placing one of his toys on the table, the teacher began telling a story which each student in turn continued after adding a toy to the growing collection on the table. The teacher asked questions and made comments throughout the story, smoothing the rough areas. After the story had been completed and reviewed, the teacher then removed several toys while the students had their eyes closed. 'Open your eyes! Which toys are missing? How do these changes affect the story?' And another round began. . .

Using the participants once again as students, Robert demonstrated various activities using pictures. For example, after being given a picture of 5 person – usually engaged in some activity or with certain objects – the student was asked to assume that person's identity and to answer questions such as Why were you in the hospital?' or 'Why are you now unemployed?'

Although the connection between toys and phenomenology remains a rather nebulous one for us, we did enjoy an interesting workshop with an enthusiastic presenter who shared both toys and ideas which he had collected over the years.

CREATIVE USES OF PREPARED DIALOGUES

Presented by Frank Crane

Reviewed by Pam Fenstra

Although the dialogue has come under much criticism recently, its continuing appearance in textbooks would indicate it will remain a part of language teaching. The problem then is how to take students from a memorized line here and there, to making them feel the dialogue is their own.

Defining the prepared dialogue as that which is found in textboooks and on tapes, Frank Crane, an editor for Harcourt, Brace and Javanovich, demonstrated how to adapt prepared dialogues to make them more interesting and useful, and how to take students beyond the dialogue. The two-hour session was divided into the written dialogue., the recorded dialogue, and the 'dialogue as a springboard'.

The Written Dialogue

The standard technique for teaching a new dialogue is:

Setting the context: The context of the dialogue is set by looking at the accompanying picture and introducing new vocabulary. Students should be encouraged to say whatever they can about the picture.

Read the entire dialogue: The complete dialogue is read with books closed indicating who's speaking. Get the'students to recall as much as they can. Continue until the students demonstrate an understanding of the dialogue.

Choral repetition: Have the students repeat each line. Then divide them into two groups. Each group should have a chance to take both roles.

Divide into smaller groups: Divide the class into pairs working with books open or closed if students can- remember the dialogue. Reverse roles. Then let students repeat from memory. The Slotted Dialogue (discussed below) can be a useful technique for review.

There are several variations on the standard technique usin the dialogue.

Backward Build-up can be used when students are having trouble saying the complete line.

Example:

. . . . tonight.
. . . . for dinner tonight.
. . . . steak for dinner tonight.
Let's have steak for dinner tonight.

Read and Look Up technique (Michael West). Lines are divided into phrases by slashes. Teachers should indicate where these should be placed. Students read the phrase silently, then look up and say it to their partner from memory. Example:

Do you want/fish for dinner?
Oh, no, Mom./ Don't buy fish./
Why not?/ Dad likes fish./
But Tim doesn't./ He hates fish!/ And he's our guest./
Well,/ what does he like?/
He likes steak . ./ .and he loves hamburgers.

Slotted Dialogue. For dialogue review cues are put on the board to aid students remembering the dialogue. This urobablv won't be prefectly done unless the teacher desires memorization. For example, from the above dialogue:

Do you want _ _ _ _ _ _ _ _ ____?
Oh, no, Mom..Don't _____ _____.
Why ----_? Dad _____ _____.

A variation on this technique is to write the entire dialogue on the board. A few words are erased after each student repetition until there is nothing.

Write Dialogue on the Board with some Changes. Play or read the dialogue. Students listen for where the two dialogues don't agree. They can be listening for nouns, verbs, -s endings, etc.

strip story. This technique assumes students know the vocabulary, but not this particular dialogue. Each line of the dialogue is put on a separate piece of paper. Students are asked to memorize their line without showing it to anyone else. The students must now put the dialogue in order without showing anyone their piece of paper. Students should be able to figure out the proper sequence by thinking out the relationships of the words. They must

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FACES at JALT '82

All photos: LARRY RIESBERG

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also engage in procedural talk such as how to begin, what to do second, etc. They can dictate the proper sequence and check the text for accuracy. The difficulty of this exercise can be varied by the number of lines included, with 10 being the maximum.

Learning by adapting

By now a lot of time has been invested in the dialogue. To ensure that it is a learning activity the teacher should be sure to relate the dialogue to the students' lives. The fundamental rule here is to let the students do it. They will learn from their mistakes and own efforts. Examples of this kind of exercise are:

Key Word Substitution. In this exercise students supply any appropriate word.

Do you want ----- for dinner?
Oh, no, ------. Don't buy ------.
Why not? -----like(s) ------.

Whole Sentence Substitution.

Do you want ----- for dinner?
Oh, no, -----. __--_--__---__~
Why not? __-______-__---__--_.
But ---___---_ ---__-__---_

Because it can be difficult to fill in the appropriate lines and auestions. some time should be allowed for advanced preparation.

Substitutions Using Speech Acts. Students are given the situation and some instructions on what .to say in the form of speech acts or functions. This can change the dialogue to a very different one.

Frank Crane

Example: Two people are talking about what to serve for dinner:

Person 1: (Question)
Person 2: ("No")
Person 1: (Ask why)
Person 2: (Give a reason)
etc.

Again, some time should be allowed for advanced preparation. This can be made easier by providing vocabulary and restricting the topic to a certain area.

Another example of a dialogue using a speech act might be a compliment on someone's possession:

Kate: That's a beautiful cabinet.
Judy: Thanks. My grandfather made it.

Judy: Yes. He owned a furniture shop,

Students create their own dialogue modeled after the one above:

Person 1: Thatls a nice watch.
Person 2: Thanks. It was a gift.
Person 1: It was?
Person 2 : Yes. I got it for my birthday.

For extending the dialogues, the students are given the first few lines or a provocative line and asked to continue the dialogue.

Instant Replay. This is an exercise for more advanced students. After students have read through the dialogue and understand the situation, they close their books and role-play 'the situation, substituting their own words when they can't remember a line. The rest of the class can be listening to see if they include all the essential information.

Similar situations. Once thev become aood at the Instant Replay exercise, they can improvise situations that have been suggested by the dialogue. For example, a salesman talks a customer into buying something he doesn't want. Or students can be given task cards with a situation they must act out. For example:

A	B
I see a friend I haven't seen in 10 years.	I see someone approaching that I've never met before.

The Recorded Dialogue

In the second part of his presentation Mr. Crane gave some ideas about what to do with a recorded dialogue.

Fill-in Dialogue. Students receive a text with words missing. Students fill in the blanks while listening to the tape.

Dialogue as Listening Comprehension. Students are given written questions about the dialogue that they will answer after hearing the tape.

Extended Dialogue. Students receive one dialogue but hear a longer version. This is followed by opinion questions.

Example: Students read:

Susan: Ted has to give a report for our department:
Jerry: What! He'll be a nervous wreck.

Students hear:

Susan: Ted has to give a report for our whole department tomorrow morning at 10 o'clock-in the board room.
Jerry: What! Give a report! But he doesn't even like to talk in public. He'll be a nervous wreck.
Question: Why is Ted so nervous about his report?

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The Dialogue As A Springboard

Mr. Crane concluded his session with a discussion on the dialogue as a springboard to using other skills. He gave three examples.

Class Written Dialogue. This has two variations.
1) Put an interesting picture on the board. Students decide the characters’ names and situation.
2) Write the names of the characters and a situation on the board.

Students then write the dialogue as a class, line by line.

Example:

Character 1:	Paul, a rich movie star
Character 2:	Lefty. a burglar
Situation:	It’s 2:00 a.m. Paul comes downstairs and finds Lefty opening the wall safe.

Dialogue as a Sound Picture. Play only part of an interesting dialogue. For example, begin in the middle and stop before the end. Have the students answer questions such as describing the place, who the characters are, what they look like, and what they are talking about. Then have the students tell or write a story based on their answers. Alternatively, the students can be one of the characters or write a letter about what happened using reported speech and tense changes.

The Fable. This can also be used as a step to writing prose. Students must supply the characters, events, dialogues, and moral. The teacher supplies the form.

Example:

A----- and a ----- were walking down the road one day. Suddenly, ----------.
The _____ said, “________-_________.”
The _____ said, “____-_____________.”
Then __________________.
The _____ said, “_________________-.”
And the ____-_ said, “______________.”
And so ________________________.

The moral of this story is -----------.

After the class has gone through this orally they can be assigned to write a better story, give a better moral, or tell another story that illustrates the point (using information from their own cultural background).

Finally, Mr. Crane gave a list of the kinds of topics that are found in most native speaker’s conversations. He suggested the list could be used to adapt and analyze dialogues in the texts being used.

1 ‘Who are you?’ Identifying one another.
2 Talking about views, personality and feelings.
3 Volunteering information.
4. Compliments.
5 Talking about the ‘here and now’.
6. ‘Do you know . . .?’ Search for friends in common.
7 Insults.
8. Humor.
9: Hobbies.
10. ‘Can you tell me . . .?’ Asking for help.
11. ‘You remind me of. . .’ Memories.
12. Apologies.
13. ‘What do you do?’ Questions about work.
14. ‘I’m a ------.’ Volunteering information about work.

(Source: *Contact: The First Four Minutes*. Zunin. Leonard with Natalie Zunin. New York: Random House, 1972.)’

As it was pointed-out that Japanese speakers do not do all of these in their own language, it was suggested these topics could be used to demonstrate what Americans talk about.

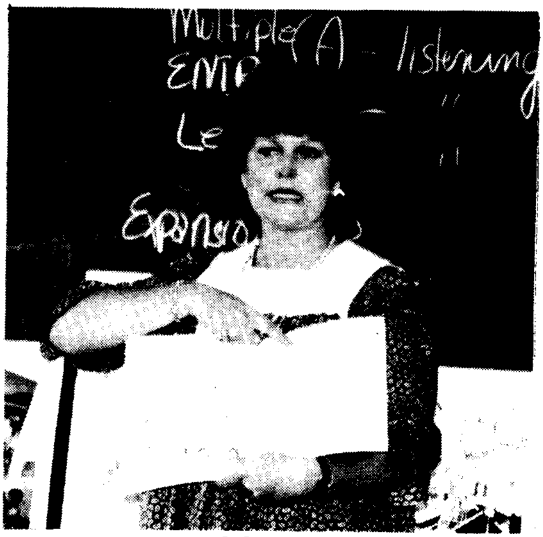
CREATIVE AND EASY COMMUNICATION ACTIVITIES

Resented by Judith Bittinger

Reviewed by S. Kathleen Kitao

Ms. Judith Bittinger,, executive editor of the World Language Division of Addison-Wesley Publishing Co., gave a noncommercial workshop at JALT ‘82 on ‘Creative and Easy Communication Activities,’ Ms. Bittinger has had experience teaching in various countries as well as giving workshops on teaching methods and activities. Her ideas for activities come from both her own experiences as a teacher and from contact with teachers in many different countries.

Ms. Bittinger began the workshop with a warm-up activity, which she said is important is getting the students’ attention, focusing their concentration, and so on. She wrote the words to *Row, Row, Row Your Boat* on the blackboard and instructed us to sing it, singing only what we saw on the board, starting over immediately after the end of each repetition. After we sang it through once, she erased the last word and continued erasing one word from the end after each repetition. Though we had begun singing without much enthusiasm, by the end, we were much more energized. This activity may also be useful when students are lethargic on a hot day to increase their energy level.



Judith Bittinger

Another activity that she demonstrated began with brainstorming. She gave us one minute, working in groups or pairs, to make a list of occupations and places and tools associated with them. According to Ms. Bittinger, this type of activity helps the teacher evaluate what students have picked up outside of the classroom or already know. After having us give examples of what we had come up with, she asked for eight volunteers. She put a card on each volunteer's back with either an occupation or a place on it and instructed the volunteers to first find out what they were by asking each other yes/no questions and then to find their partner. Each pair was supposed to make a sentence using both words. This activity can be done with many different types of paris or groups of words – authors and books, songs and singers, countries, capitals, nationalities and languages, months and holidays, and so on.

Another activity that she presented was 'Look for Someone Who . . . The teacher writes on the board, for example:

Look for someone who:
1. drinks beer for lunch
2. drives an imported car
3. has one brother
4. likes Billy Joel
5. has read *Gone With the Wind* in English.

Students ask each other questions, 'trying to find someone who fulfills each requirement, within a time limit. Afterwards, the information can be used to practice different types of questions and answers. (Who likes Billy Joel? How many brothers does Kyoko have? Does Yukimi drive an imported car?) Of course, what the teacher asks the students to look for depends on the type of class.

Another activity that Ms. Bittinger introduced was 'Box Drills.' She began by drawing a grid on the blackboard and asking us to fill it in with the names of people who had been at a party, what they did there, and where they did it.

WHO	**WHAT**	**WHERE**
Ronald Reagan	talk	back yard
Nancy Reagan	show her clothes	living room
Lady Di	first	bedroom
Prince Charles	watch the baby	nursery

She pointed out that she didn't use the verb forms that she was planning to drill (in her example, gerunds), articles or prepositions, since that would be too easy for the students. She also said that, depending on what the teacher wanted to drill, other colums could be included, such as *how, how long, when,* and so on. Box drills can be used to provide practice in different tenses, depending on whether the party was last week, is going on now, or will be tomor-

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row. Once the grid is filled in, the teacher can ask questions, beginning with easy ones ('Was Ronald Reagan talking?' 'Yes, he was.' 'Who was watching the baby, Prince Charles or Lady Di?' 'Prince Charles was.') and gradually working up to more difficult questions (whquestions, true/false statements, and so on.) Later the students can ask questions of the teacher or a partner or the teacher or partner can give the answer and the student must ask the question. The information in the box can also be used for guided composition. While the box drlls give students freedom in the subject matter, and students enjoy that, the teacher is still in control.

These activities and the others that Ms. Bittinger demonstrated seem to be very useful. They allow students to be active in the classroom, to be creative within a structured setting, and to be self-directed. Students are required to think things out and to use logic and categorization skills. The teacher's role is to observe, direct, listen, help, and praise. There is also a socializing element – the students work together, have fun together, and have the opportunity to help and be helped by their peers. While students may see this as only entertainment, they do develop specific skills.

ENGLISH THROUGH DRAMA

Presented by Yoko Nomura

Reviewed by Dale Griffee, James English School

For two hours Ms. Nomura lead a large room of teachers through thirteen drama exercises interspersed with comments, principles and her understanding of teaching English through drama.

Basically her presentation fell into two catenories. The first was the importance of contact and the second was the 'pinch and ouch' principle. Contact could be hitting another person either physically or with words. The 'pinch and ouch' principle is that the contact or the hit (the pinch) must be followed by a response (the ouch) that is real, authentic and believable. Thus, pinch and ouch could be understood as authentic communication as compared to drills or reciting from memory.

A typical lesson would consist of warm-up, voice exercises and finally dialogue. Warm-up may not involve speaking, but Yoko believes it is time well spent and will bring rewards later.

Following are some of the exercises Ms. Nomura demonstrated. As an example of a warm-up we did shadow boxing. A pretends to hit B. B responds, and a rhythm is developed as A and B hit and react. Another warm-up exercise was aerobic dance which seems similar to jazz dance. The teacher plays some rhythmic music and leads the class in simple actions.

Next were voice exercises which range from simple to complex. In one exercise one of our group was asked to make a rather simple statement about himself such as 'I am 26 years old' aor 'I am six feet tall'. The class was instructed to ask in unison the question 'why'? The student answers and again the class asks 'why'? This continues until the student can no longer answer. Another exercise was to have several students stand in two horizontal lines facing each other. At the teacher's signal they begin to talk on any subject. At direction from the teacher the lines of students move away from each other. The level of conversation increases as the students move farther apart until they are yelling.

The last group of exercises could be called dialogue exercises. Here Ms. Nomura used Richard Via's 'talk and listen' technique. She emphasized two points. The first was the importance of context and the second was on the nature of roleplay. Context is the when, where, how. etc. of anv dialogue and can be decided either by the teacher or the students. We practiced this short dialogue.

A: I can't do it. B: Yes, you can.
A: No, I can't. B: Yes, you can.

First it was a conversation between two men just before one of the men was to be married. Then it became a conversation between a diving instructor in a pool and a student on the high

When using roleplays Ms. Nomura discouraged asking the student to pretend that he is someone other than himself. An honest pinch and ouch depends on being yourself. The question each student must ask is 'what would I do in this situation?'

The above is only the highlights of our two hour presentation. My first observation of this presentation is that the noise level in our room was rather high with much laughter. For many teachers this is a desirable atmosphere, but the teacher in the next room who is conducting a more traditional class might not agree. A second observation is that during the entire presentation no Japanese participants that I could see volunteered for any exercise although a few were asked to come forward. As for the *gaijin* (males, that is) you couldn't keep them in their seats. My final observation is about teacher training. I suspect teaching in this style requires a trained teacher who does more than open a book or introduce an interesting topic. Perhaps Ms. Nomura could be asked to conduct a one or two day mini-course next year. In the meantime, we can work on soundproofing our rooms.

THE USE OF LATERAL THINKING IN TEACHING ENGLISH COMPOSITION

Presented by Bill Harshbarger

Reviewed by Robert Weschler

The typing is slow.
A reviewer is typing.
The reviewer is alone in his apartment.

A harried reviewer sits alone in his cramped apartment late at night. He is typing a review for an illustrious newsletter, but the typing is

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slow and erratic and he is growing weary and frustrated. Fortunately, he attended the presentation by Dr. Harshbarger of Sumitomo Metal Industries on the use of lateral thinking in writing, and so he has begun to brainstorm ideas and to slowly string them together into longer sentences. But is it working?

This sentence generating and combining exercise was just one of many demonstrated techniques designed to help our writing students overcome the twin diseases of 'mental constipation' and 'the double-think syndrome'. In the first case, the problem is the inability to produce any ideas at all. According to Dr. Harshbarger, the causes of this disease have traditionally been attributed to 'workaphobia, laziness, grey cell deficiency, and collapse of the organs of motivation': all serious stuff. In the related 'double-think syndrome,' ideas are at least produced, however few, but they are presented in a form so unintelligible as to bear scant resemblance to the English language. The causes of this disease have more recently been attributed to narrow translation strategies on the part of the student. Typically, he first thinks of a relatively complex idea in his native language and then immediately tries to translate it into a complex sentence in English, with no attempt at simplification in between. The results are often quite mystical.

While partly accepting these explanations, Dr. Harshbarger's thesis is that perhaps a deeper cause of both these diseases is the inability of most people, including native speakers, to think 'laterally'. The concept of lateral thinking comes from the modem British philosopher Edward de Bono who suggested that most people are taught to think vertically, meaning step-by-analytic-step, constantly focusing in toward a pre-determined goal *not* of their own choosing, always searching for the one and only right answer or word. I might add the Japanese educational system seems to particularly stress this form of mental inquiry.

Bill Harshbarger

(cont'd on next page)

In contrast, lateral thinking involves spontaneously searching outwards with no particular goal in mind, generating one's own ideas, being comfortable with ambiguity; in effect, being creative. And contrary to the educational super stition that one is either born with such 'creativity' or not, Dr. Harshbarger's exercises would suggest that not only can such lateral thinking be taught, such training should be the very foundation for any later analytic work.

As with the sentence combining exercise, most such exercises begin with students brainstorming ideas, whether alone or in groups, the goal being simply to generate as much material as possible. In this initial phase, perhaps the most difficult task is to withhold all value judgements since what may seem absurd or irrelevent at first may become the unifying element among ideas yet to be conceived. Thus when asked to improve upon the design of the lowly bathtub, we thought nothing of 'adding diving boards, jello dispensers and massaging octopi.

While such free-form brainstorming produced results, it quickly became apparent that there must be more rational ways to be irrational, as it were. So after some totally random guessing, we were introduced to some techniques designed to more methodically expand the horizons of our imagination. So-called 'fractionation' involves taking any word or concept and systematically subdividing it into an ever-widening pyramid of subunits. Using this method, it was interesting to note the striking differences in the ways people categorize, in one case the word *marriage* subdividing into *love* and *arranged*, in another case into *love* and *hate,* any correspondence being strictly coincidental.

'Manipulation' involves magnifying, rotating, transforming, condensing, eliminating, and stretching the original ideas to extremes limited only by one's imagination. Thus an empty Kirin beer bottle is at once a paper weight and a message container. 'Reversal' involves taking a commonplace relationship and exchanging roles, or reversing the direction of cause and effect, such that students teach teachers, water flows uphill, and teeth are drilled to create cavities.

Using such techiniques, a whole menagerie of ideas can be gathered together. Then the final task becomes-one of relating to one another such seeminglv unrelated ideas. This required 'drawing analogies, and for practice in this exercise we were asked, "What does writing a composition have to do with taking a bath?" Now since you may not have thought about this problem for some time, I'll just tell you what our groups came up with. Both require you to immerse yourself, both can be revealing and spine-tingling experiences and in both cases a lot has to 'ao down the drain.' Now whether this new-found knowledge will, in fact, help any of us to write better compositions should come out in the wash.

TURNING WORD ERRORS INTO SUCCESSFUL WRITING STRATEGIES

Presented by Ruth Fallon and Yumiko Okada

Reviewed by Teresa Cox

In this presentation Ruth Fallon of Tsuda International Training Center described a strategy for correcting compositions which she felt helped her students to develop their vocabulary as well as to improve their writing style. Student errors were turned into a source of positive input, as students were given a variety of choices for revising or correcting their mistakes. By focusing especially on usage problems, student writers were encouraged to develop a better understanding and control of nuance and to be aware that structure and vocabulary, are interdependent. The instructor tried to emphasize the diversity of the English language; there is more than one correct way to say something. Students were given the responsibility for revisiting their work and were encouraged to develop skill and confidence in the use of problem expressions through various follow-up exercises in class and as homework.

The first part of the presentation gave background on the writing courses where this approach was used, followed by examples of problem sentences from students' compositions and how the errors were dealt with by the teacher. After this the students' reaction to the class was described by Yumiko Okada, a professional ESL instructor who was also a member of the writing class. There was a question period at the end.

This approach to error correction was used in an intermediate-to-advanced level writing class which met two nights a week for nine weeks. Most of the students were college graduates who were working in jobs where English writing skills were needed for correspondence or reports. The students were well motivated. Most had some sort of international contact through their jobs (often in government agencies), and many hoped to improve their writing as a step towards promotion or getting a job in an international organization. The class was small, so the atmosphere was relaxed and non-threatening to the students.

These students generally had a good command of English grammar, but needed to improve writing style and organizational skills. They were usually asked to write two or three paragraphs before each class on interesting, adult topics which were often related to their jobs (e.g., defense, international relations, the economy, etc.) so that they would have practice with the kind of writing they needed to master.

In a questionnaire given at the start of the course, students indicated that the biggest problem for them when writing in English was *finding the right words* to express their ideas clearly. This led the teacher to develop a correction stragegy that would help students learn proper word usage and expand their vocabularies while helping them to write more accurately and

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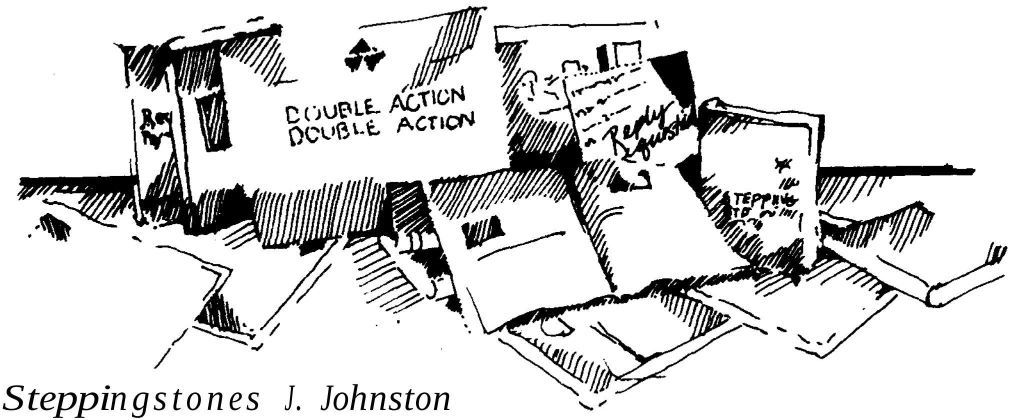

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precisely. Many of the errors in their compositions involved awkward sentences which were not actually grammatically wrong but which involved improper usage or word choice, or unacceptable combinations of vocabulary and structure. The teacher responded by dealing with these errors in an expansive way and providing the students with a number of alternate ways of revising each sentence. Problem words or expressions were underlined on the student papers, but rather than just writing a correction symbol like ww (wrong word), the teacher would write several correct words or phrases above or below the error, emphasizing that there wasn't just one correct way. Students were expected to go back and study the corrections and look up the words in the dictionary, then choose the expression best suited to their intended meaning. If they wished, they could consult further with the teacher, and she sometimes wrote notes of explanation on the papers in addition to the actual corrections.

Since students wrote on the same topics they often made the same kinds of mistakes, and the teacher selected examples of common errors for further practice and discussion in class. This helped the students to learn from each other and possibly to avoid making the same kind of mistake themselves. Since everyone tends to write differently and favor different words and expressions, looking at examples of others' writing exposed students to diverse styles and new vocabulary which they might incorporate in their own future writing.

In addition to researching suggested corrections in English dictionaries, revising their compositions, and looking at errors made by other class members, students were given various follow-up exercises such as writing new sentences with problem expressions (refrain/restrain; see below) and sharing the sentences in calss, or looking at lists of incorrect sentences and trying to find and correct the errors by themselves. It was hoped that this practice would both reinforce new vocabulary and give the students more confidence in using it. Later in the course, the teacher only indicated student errors by underlining them but not writing a suggested change, so that the students gradually took more responsibility for correcting their mistakes and learned strategies for doing this.

Here are some examples Ms. Fallon gave of students' errors and how she dealt with them.

Example 1: *The Japanese politeness or reluctance to argue with others refrains the people from asking smokers to stop smoking.* The main problem here involves the word *refrains* and the way it is used in the sentence. Most teachers would probably have been satisfied to underline the word, write the correction symbol WW to show the student what kind of error it is, and perhaps write a better word above. The presenter prefers to give the student various alternatives for correcting the sentence by writing several possible words (prevents, restrains, inhibits, holds back) over the error, with explanatory notes where necessary. These word changes sometimes lead to suggestions for changing and improving other parts of the sentence as well. For example, if the word *refrains* is particularly important to the student, it could be used instead of ***stop*** in the last part of the sentence (asking smokers to *refrain* from smoking!) The teacher could follow up this error by asking the students to make more sentences with *refrain* and *restrain* to contrast their usage and meaning.

Example 2. *It goes without saying that too much emphasis of memorization makes the students without analytical thinking.*

The three problem areas here are of, *makes,* and *without* and the teacher wrote several alternative corrections involving whole phrases (e.g., 'Students who can't think analytically' or 'Students without the ability to think analytically').

Example 3. *With the VTR you can watch the interesting program at your free time using a VTR to reappear the picture.*

The error with *at your free time* can be considered as a very positive kind of mistake, the accidental combination of two forms which sometimes occurs when a student is trying to use a new or different expression. The student needs to learn to separate the two forms *(at your leisure* and *in your free time)* and he will have two very useful expressions.

For the error *reappear*, the teacher could write some alternatives such as *make the picture appear/cause . ./have . .* and so forth, being careful to show how sentence structure also changes.

During the question period it was pointed out that this kind of correction takes the teacher a great deal of time, but the presenters felt that the time spent was more than justified by the results in improved writing.

Yumiko Okada, speaking as a student, began by saying that learning to write well is urobablv the most difficult aspect of English for Japanese students. She feels that grammar, vocabulary, and organizational patterns are not too difficult and can be taught by Japanese teachers, but that native English speakers are needed in composition classes to teach word usage and help students eliminate awkward phrasing. She thought the approach to errors used in Ms. Fallon's class was very effective in making her and the other students more aware of usage, nuance, and context, as well as the diversity of English. As students learned new expressions and also strategies for choosing words and the proper structure to go with them, they become less dependent on direct translation from a Japanese-English dictionary. By sharing mistakes and learning why something was wrong, students could gradually eliminate usage errors and express themselves more precisely. Students didn't feel embarrassed by having their mistakes discussed in class. Follow-up exercises such as writing new sentences with problem expressions that had been discussed were particularly valuable in helping students to develop more control and confidence, and the willingness to try to use new expressions.

SUGGESTOPEDIA IN HUMANISTIC EDUCATION

Presented by Justine Moriarty, Setsuko Iki

Reviewed by Charles E. Adamson, Jr.

"The map is not the territory." This opening remark by Moriarty is as applicable to this review as it was to the presentation. Any demonstration, lecture, or review can merely place a few landmarks within the area to be covered; however, this presentation located these highlights in exactly the best positions to effectively outline this little-understood methodology. The presentation followed the usual suggestopedic formula of introduction, presentation session, and then elaboration. In this case, the presentation session consisted of short demonstrations of typical beginning classes in Japanese and English rather than the concert session of regular language classes.

The introduction by Moriarty made a number of separate but related points which were carefully selected to prepare the audience to perceive the Gestalt of the presentation as well as its details. Moriarty stressed the importance of the Gestalt through the example of the centipede who, when asked how he walks, is unable to take a single step because he is attempting to analyze what each individual foot is going to do. Next Moriarty explained the three basic assumptions that she was making: 1) learning involves both conscious and unconscious mental activity; 2) people can learn faster than they presently do; and 3) learning is slowed by social norms (everyone knows that learning a foreign language is difficults for adults.) At this point, Moriarty read a poem, which would be familiar to anyone who has had the good fortune to see a presentation by Richard Via. This poem established the groundwork for understanding the basic principles of a suggestopedic class: "joy, absence of tension and concentrative psychorelaxation", "unity of the conscious and the varaconscious and the integral brain activity", and "the suggestive link on the level of the reserve complex" (Lozanov. 1978b). These points were briefly discussed in a very light way to provide a framework for understanding the presentations rather than for understanding the principles themselves in great detail. Moriarty's controlled use of body language and intonation to highlight important points were extremely valuable to the audience and in keeping with the methodology.

Next, Moriarty explained that demonstrations of both a beginning Japanese and a beginning English class would be given. Both classes would present abbreviated versions of the first two days of a typical class. The audience was asked to consider the demonstrations in light of three factors for the following discussion: 1) intonations used, 2) group dynamics and class rhythms, and 3) the emotional/verbal responses of the students.

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THIS COULD BE THE START OF SOMETHING BIG

CALL FOR PAPERS "CULTURAL KEY EXPERIENCES"

When visiting a foreign country or meeting members of a foreign cultural and linguistic community things do occasionally happen *in a specific* way because the people taking part belong to two or more different cultures and/or linguistic communities. I am sure that you, too, have experienced such situations, which I want to call *cultural key experiences.* They enrich or change *abruptly* our understanding of a foreign culture. Such sudden *insights* into the "weaving pattern" of another culture can also be imparted through *instructional processes or individual reading.* As single anecdotes they are of little use to anyone unless they become part of a documentation. I propose to compile just such a documentation and I would like to invite you to contribute to it.

Write down your story. For your story to be comparable to those of other contributors it would be very helpful if you could bear in mind the following points:

1) Write in English, French or German.

2) Your story must not exceed 1000 words.

3) Separate *description* and *interpretation* of the related events. It is interesting to learn, why, in your opinion, it all happened the way it happened.

4) If at all possible your story should contain the following data:
   a) The *date* of the event (year if possible)
   b) The *number* of persons involved
   c) Those persons' *sex, age* and *status* relative to each other
   d) The *place* of the event (country, region, town)
   e) The *languages* and/or *dialects* involved in the incident

5) Please indicate the *degree of mastery you* have (excellent, very good, good, etc.) of the languages and/or dialects involved, how this could have influenced the sequence of events and which other languages you speak.

6) Please use a typewriter.

7) Please give your complete address, highest degree attained, and current profession.

8) Finally, please ***sign*** the document in order to give your consent for the story to be published in book, or other form.

Thank you very much for your cooperation!
Dr. Udo O.H. Jung
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The entire group then moved to another room where volunteers seated themselves in the semi-circle of chairs at the center of the room. Although this room usually functions as a regular classroom, it had been redecorated so that the area in front of the students resembled a playroom more than a classroom. On the wall there were a number of brightly colored charts giving the important points of the lesson: a list of names, a list of occupations, a set of simple sentences showing the use of pronouns, a set of sentences showing the use of *V-masu* and *V-teimasu,* questions with possible answers, and in the center above the rest the words of a song. On the floor in front of the students were some milk bottles which contained paper flowers and between the bottles there was green paper cut to resemble grass.

After everyone was seated, Moriarty introduced Iki and that was the last English heard until the end of the demonstration. Iki began with a series of activities selected to highlight the main teaching points of the lesson. For example, the concept of names was introduced by using a picture of the Beatles. Then Iki introduced herself and wrote her name on a blank sheet of paper hanging on the wall. Each student then selected a name from the list on the wall and it was added under Iki's name. The color used, red or blue, indicated the sex of the student. After everyone had a new name, each student made a name tag. Iki, who provided colored paper, various colored markers, and scissors, encouraged the students to be creative and make the name tag in their own original way. Another activity consisted of the students selecting occupations from the list on the wall. This list gave the occupation in *kanji, kana*, and English,-so the student was able to understand even though Iki spoke only Japanese. A few other short activities followed, for example, looking for a bird that Iki said she could hear. Actually one student who understood started doing bird calls so that everyone was able to understand what was being looked for before the bird was actually found. All of these activities were carried out completely in Japanese. Occasional English utterances by the students were 'understood' (translated) by Iki contributing greatly to the low level of tension (almost completely absent) and the willingness of the students to participate in the various activities. Iki's performance clearly reflected the care and planning that goes into a suggestopedic class. She was able to carry on a continuous series of activities in the target language which the students were able to understand, in general if not in specifics, and in which they wished to participate.

After the students had been exposed to the key points, Iki handed out copies of the text. The text was a fairy story arranged in short Japanese *(kanji* and *kana)* phrases with an opposing English translation. After the initial excitement over the text had died down, Iki turned on a tape recorder. Classical music of the Romantic Period filled the room. Iki's behavior suggested that a solemn performance of a work of art was about to begin.

After a brief period of music Iki began to read. Her performance can best be described in Lozanov's own words:

> In reading, the teacher's voice should be' harmonized with the nuances of the musical phrase. The diction should pure and distinct, every word should be slow and rhythmical, but the active session should not last more than 45-50 minutes. The musical phrase should always be kept in mind: the reading should begin when there is an accentuation of the time and finish, if possible, when the musical phrase comes to an end. If this end does not coincide exactly with that of the reading, it should be waited for.
>
> When the musical phrase ranges to a higher register, the voice which follows it should not become high-pitched, but softer.
>
> Metaphorically speaking, the reading voice should join the orchestra as a *suo modo* new instrument, which emphasizes the musical phrase and makes its psychological charge easier to apprehend.
>
> Those of the new words in the text, which bear lexical or grammatical information of particular importance? should be brought out more emphatically, with a kind of intonation different from that used in the rest of the sentence (Lozanov, 1978a).

While Iki read in this manner the students followed in their text. The bilingual text allowed the students to understand the Japanese text as well as to begin to see individual words and grammar structures. According to Lozanov, "This is the most important part of the work of a course" (Lozanov, 1978a). After finishing the reading Iki allowed the music to continue, strengthening the impression of a concert rather than a dialog presentation.

After changing the tape recording Iki began another concert. This music was still classical but of a more psychological nature. As this music played in the background Iki again read the text, but his time with natural intonations at natural speed.

Following the conclusion of the second concert Moriarty announced a short break and added that the break would represent a period of days between classes since the concert was the !ast thing given during a regular class period. The time after the break would represent the beginning of a class a few days later.

In a typical class the activities which follow the concert are called the elaboration, and generally last between four and eight hours. This demonstration, which lasted only five percent of that time, was used to show some typical activities of the elaboration. In addition to student readings of the text there were four main activities. First, Iki brought out a ball and threw it to one of the students. This student who was prompted in Japanese by Iki gave his name and occupation. The ball was then thrown to the other students who did the same. In the next activity the students stood up and made two concentric circles. While Iki played a tam-

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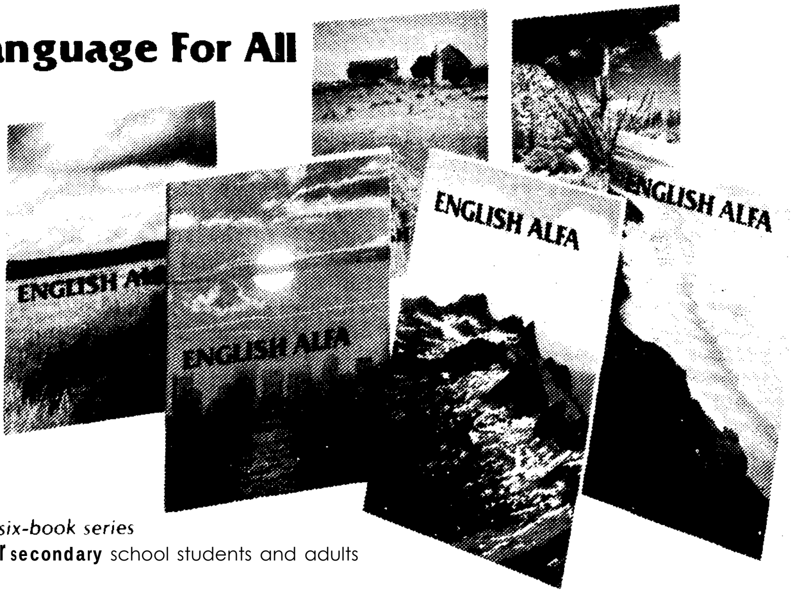
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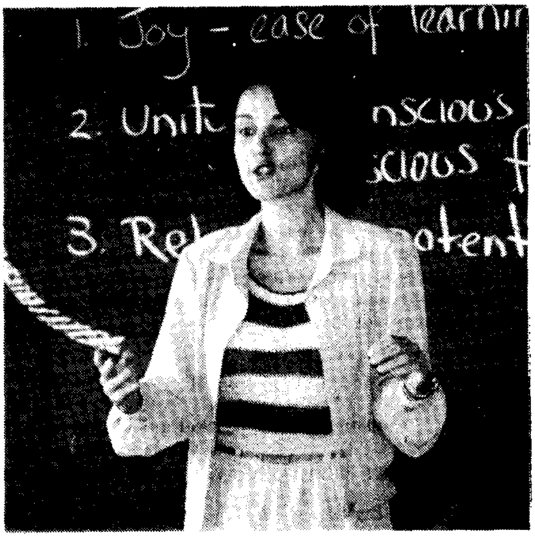
bourine the students walked in opposite directions and then, when Iki stopped, tney introduced themselves to the nearest person – in Japanese, of course, using the patterns from the text. Another activity involved the use of a traditional Japanese game, The students beat out a rhythm by clapping, slapping their knees, and snapping their fingers. Inserted into this rhythm is a place for two words, numbers in the Japanese party game, but here occupations. So, the game went hke this: slap, clap, clap, snap, snap, my occupation, another's occupation. The student whose occupation was mentioned with his own occupation and that of a third student during the next cycle. The obvious object of the game is to make someone else make a mistake, but since Iki treated mistakes as natural and fun, everyone seemed to enjoy the game rather than worry about possible errors. The last activity was a student concert. Iki gave out musical instruments: tambourines, plastic flutes, and noise makers of various kinds. Iki than played a recording of song written on the chart on the wall. The students were asked only to take the rhythm and soon everyone was playing enthusiastically, if not skillfully. This concert was followed by a group singing of the same song, during which some of the students spontaneously began to play the instruments which they were still holding.

The entire group now returned to the original room. On the wall were English charts similar in content to the previously seen Japanese charts. The only major difference being that there were no translations on these charts, presumably because any student would be able to understand most of the occupation names. Moriarty introduced Antram who gave an excellent portrayal of an out-going, boisterous American. The pattern of this demonstration closely followed the outline of the Japanese demonstration. The students selected names and Antram shook each student's hand, saying that he was glad to meet them. Selections of occupations and the rhythm game with occupations completed the introduction. Antram gave a very brief demonstration of the concert session in English. There seemed to be no important differences between this and the Japanese concert. On the supposed second day of class Antram introduced a song in which the students raised their hand whenever a pronoun appeared. He also began making a chart of student's sentences containing prepositions. A game of charades completed the demonstration. This was truly a demonstration, and fun for all, since all of the 'students' were fluent sneakers of Englsh. This fact did not, however, *distract from-the 'value of the performance for the audience of teachers wishing to understand the methodology.



Justine Moriarty

The primary differences between the two demonstrations seemed to be in the character projected by the teacher, not in the material or the grammars of the languages. Both Iki and Antram presented themselves as arche-typal speakers of the language that they were teaching. However, behind this front it was possible for the student to perceive a professionalism which suggested ultimate success for the student. Both were friendly but distant in the same way that a doctor is, Lozanov calls this "distant/ intimacy" and considers it one of the more important factors in the method (Lozanov, 1978 a and b).

At this point in the presentation, with little remaining time Moriarty again took the floor and asked for comments from the audience. As with any stimulating presentation there were numerous comments and the discussion contined into the hall and was still going on at the Regents' cocktail party. The following are examples of the audiences' comments.

- The strange cadence was very easy to follow and the stress and intonation remained in the mind during the second concert making it easier to understand and remember.
- It was fun.
- It was difficult to hear the words over the music.
- There was no stress on the students. It was easy to remember in the low pressure situation of the class.
- There was little interaction between students but the beginnings of a group were established. Jt was easy to communicate with the teacher.
- The teachers were very professional.
- The entire presentation was a *whole.* It was easy to see the relationship between the introduction, session and elaboration.
- Corrections were made by repeating the correct sentence without requiring the student to repeat. This lowered the tension for the student.

  The props in the Japanese class reminded one of kindergarten but created an atmosphere that was very enjoyable.
- The students were able to enjoy a great amount of security.
- I would like to study a language using this method.

In conclusion, this presentation by three very professional and well-trained teachers was the most valable demonstration of the Lozanov method yet shown in Japan. Not only was the demonstration format in keeping with the methodology, but the presentation of two different languages by two different teachers allowed the audience to extract what is truly part of the methodology from the background created bv the combination of the language **and the** teacher's personality. As stated at the beginning of this review, "The map is not the territory", so anyone truly wishing to better understand Suggestology should take advantage of any future presentation by these three excellent teachers.

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The reviewer is director at the Asian Institute of Suggestology at Nagoya International College.

WHAT DOES PRIVACY MEAN TO PEOPLE FROM DIFFERENT CULTURES

Presented by Elsa Villamarin

Reviewed by Bradford D. Kennedy, Nagoya International College

Dean C. Bamlund's 1975 book, *Public and Private Self in Japan and the United States* compares the verbal and non-verbal communicative styles of Japanese and American people. Bamlund's work provides a basis for the study Elsa Villamarin described in her presentation. One of the things Bamlund focuses on is the difference in reactions Japanese and Americans have to certain conversational topics (for example, 'communism,' 'TV and movies,' 'income,' 'debt,' 'sex life,' and 'illness'). Ms. Villamarin considers a related matter: the kinds of information sought in the 'personal questions' Americans in Japan are often asked.

The purpose of her study was to gather evidence to support her contention that teaching about the culture is an important part of teaching language. She feels that communicative misunderstandings often result from assigning the values of one culture to the behavior of someone from another culture. Ms. Villamarin distinguishes between cultural values, principles, and 'cultural facts.' 'Facts,' she says, are often trivial descriptions of what happens in certain socieities (for example, Japanese people often make noise when they eat noodles, Americans don't). Principles are abstract, intellectual concepts. She suggests that values are something else, often not clearly articulated and almost unconscious – until violated.

Ms. Villamarin takes the laudable step of describing several techniques that might be used in the classroom to compare cultural values. She cautions that any techniques used should not cause students to feel uncomfortable, and that the values discussed should be non-trivial and should be presented in a non-imposing way. She suggests, for example, letting students listen to tape-recorded conversations between foreigners and Japanese, and then encouraging students to comment about anything that interests them.

Two other techniques have often been used in management-training courses. One is 'brainstorming.' The teacher poses a question which may or may not deal directly with culture. Even a question like, 'How can we improve our English classes?' may lead to many insights about cultural values. Students are encouraged to think of as many answers to the question as possible, without regard to workability or any other type of restriction. These answers are put up on a blackboard. Then students are asked to choose individually the three answers they think are the best. The teacher then collects these answers and, without identifying who made the choices, puts this final group on the board. The kinds of answers chosen are often closely related to the students' cultural values.

Another technique is called the 'Quality Circles' technique. Originated by an American, Denning, as a way of promoting better personal relationships at the work place, it involves a small group of people considering any question, problem, or situation related to their own lives. They choose the topic, research possible responses or solutions, and share their opinions and conclusions with the members of the group.

Elsa Villamarin

All of these techniques involve the use of English for real purposes: the sharing of information and opinions, the identification of values, the fostering of interpersonal relationships. These are not ways in which many Japanese experience English.

Ms. Villamarin's investigation began with the knowledge (which, I think, seems to be fairly general) that foreigners in Japan are often asked 'personal questions' by Japanese people. Since, in a culture traditionally so concerned

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with politeness it cannot be that Japanese have no concept of 'private' information, it is intuitively obvious that a different sense of what is personal must operate. Ms. Villamarin set out to document this intuition by comparirig what kinds of information Japanese and Americans feel comfortable about giving to people of varying degrees of closeness to themselves.

She describes five levels of closeness by drawing five concentric circles, labeling the innermost circle 'self,' and the others (moving outward) 'intimate,' 'friend' 'acquaintance,' and 'stranger.' She administered a twenty-question oral questionnaire to 25 American and 18 Japanese members of the West Kansai Chapter of JALT. The questions were of the form, 'Would you tell a (stranger/friend/intimate/acquaintance) that -------?'

In his studies, Dean Barnlund found that both Japanese and Americans were most willing to talk about their tastes and interests. their feelings about their work, and their opinibns on, public issues. They were least willing to talk about their own personalities, physical attributes, and financial matters. But he found that Japanese were more private – they shared less with fewer categories of people, including those classified as intimates.

Ms. Villmarin found no cross-cultural correlations in her study. The kinds of information given and the kinds of people this information could comfortably be given-to were completely different. She also found that the Americans were much more uniform in their responses to specific items; the Japanese responses were more spread out. As in Barnlund's study, the total figures revealed that the Japanese were the more private group. She concludes that Japanese people do not hold the same values, but may not know that their values differ because thev do not discuss values with each other. (This point seemed to provoke a bit of disbelief from members of the audience, but her findings 'concur with Barnlund's.)

During the discussion, a member of the audience raised the question of whether a sample drawn from the members of a foreign-language teacher's group could be said to be representative of Japanese culture. Dr. Barnlund's studies might be open to the same criticism, because his subjects were Japanese and American college students. Dr. Bamlund defends his work (as Ms. Villamarin might hers) by saying that studies conducted with any group which has a higher degree of exposure to a foreign culture than is typical (as Japanese teachers of English might be expected to have) would probably tend to minimize cultural differences. Thus, the results of the studies would be more conservative than not.

There was not time for a full description of her project, but Ms. Villamarin was able to mention that the most private kinds of information for Japanese people is: the fact that one's sister has been divorced, the fact that one drinks alcohol more than three times a week, the fact that one must take medication daily for a chronic health condition, and one's shoe, dress, waist, or bust size.

Ms. Villamarin concluded her presentation by suggesting some reasons why it may not occur to Japanese people that Americans have a different sense of privacy. First, Japanese people learn to speak English in situations which do not demand close attention to meaning. Inside and outside the language classroom, Japanese people speak English to practice it, not to really use it. She feels that Japanese people know a great deal about Japan,, but they know less about the world outside their own country than Americans do. They ask questions out of pure curiosity about people they perceive to be different from themselves. Finally, they may assume that, because Americans have been stereotyped as 'informal' people, there are no restrictions on the kind of information that can be sought.

I find these reasons quite provocative. I suggest that an attempt to document them might be as interesting as Ms. Villamarin's study has proved to be.

Reference

Dean C. Bamlund, *Public and Private Self in Japan and the United States: Communicative Styles of Two Cultures.* Tokyo: The Simul Press, 1975.

DEVELOPING MOTIVATION AND PROFICIENCY

Presented by George Isted and Richard Schaepe

Reviewed by Vince Broderick

George Isted and Richard Schaepe offered a highly informative presentation of the materials and approaches they have developed to help large classes of often indifferent and unmotivated first and second year college students achieve the motivation and the skills for the kind of proficiency sought, but so seldom found in 'general education' courses.

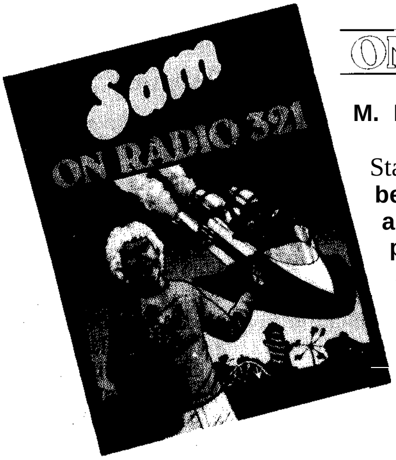
Most of their students are not English majors and the knowledge about English that they have is so tied up with their experience of cramming for entrance exams that they panic when faced with a communicative situation. The teaching situation is further complicated by the large classes – 40 to 60 students in a class – and the low total number of class periods to work in.

Since the presentation contained quite a lot of information, to save space I will present it in outline form. I hope this format will also make it easier for the reader to better understand the interrelationships among the sections of the outline.

Goals and Objectives

A. Overall Goals
  1. Increase knowledge of foreign language and culture

(cont'd on next page)



(cont'd from previous page)

2. Improve the basic skills of:
   a. Reading for comprehension
   b. Writing spontaneously
   c. Aural reception (listening for meaning)
   d. Oral response (speaking appropriately)
3. Change the students' lack of interest into a desire to learn English and to enjoy the English class.

B. Specific Objectives
1. Basic knowledge about a content area (They chose language use, but any topic could be developed.)
2. Have students read, comprehend and remember (about 500 pages in a two-year program
3. Produce spontaneous, natural compositions in a reasonable time (45 compositions in 1.5 years of spontaneous writing, with some compositions also used as the basis for speeches)
4. Listen and understand extended passages for general comprehension, using a problem-solving approach based on listening to two to three-minute audio tapes and some VTRs of American TV programs
5. Respond to oral stimuli in an appropriate fashion.
6. Have students discuss topics freely without teacher intervention.
7. Give students confidence they can use English
8. Help students to enjoy English

C. Motivation
1 Provide a large variety of materials
2. Keep the classes at a very high pace, with constant goal challenging
3. Choose English that is below the students' level of knowledge so they can use it with confidence
4. Present the materials in a non-threatening manner, not holding the students 'personally responsible.'
5. Provide short-term objectives and topics that are easily understood and relevant to the students.
6. Test frequently, so the grades are not just taken from a few term-end exams.

The Curriculum

Four texts – one per semester – covering a total of 500 pages and providing 'interactive' work in reading, oral comprehension and production and writing. The content area is 'How to Use English' and testing procedures are derived from the text exercises, including use of video tapes and taped interviews.

The Materials

A. The Main Text
1. An appropriate volume of reading material
2. A covering of the content area
   a. Class exulanations for student-oriented activities
   b. Activation of the students' 'knowledge about English'
   c. Try to incorporate materials from the students' intended major fields

B. Supplementary Materials
1. Questions for reading
   a. Questions on half of each reading
   b. Review questions for each unit
2. Oral exercises
   a. An ability check for basic conversational items, to reinforce reading and listening
   b. Conversational analysis for controlled graded compositions; also for further replacement of reading and listening
   c. 'Questions please' for controlled oral comprehension
   d. Brainstorming for spontaneous group
   e. Situational dialogues for controlled work in pairs and small groups
   f. Dialogue practice for controlled group work
   g. Classroom-wide problem solving individually or in pairs, against a set time limit
   h. Listening, reading and writing exercises used as a base for oral production
      1) Story reconstruction in groups
      2) Vocabulary
      3) Check-up questions
      4) Organizational analysis
      5) Dialogue dictation-cloze/repetition
      6) Ability check, 'question please' and analysis
3. Writing exercises
   a. Report for discussion – three reports for free composition in each unit, based on the listening or reading. There are 45 chosen topics as well as spontaneous ones
   b. One page, about 100 words, every week
   c. Self correction, peer rating

Future Modifications

A. Greater emphasis on paraphrase in story reconstruction
B. Use paraphrasing as an introduction to note-taking
C. Increased extended listening

Summary

In their presentation, Isted and Schaepe mentioned a great deal of very formidable materials, but it would be wrong to imagine their students as constantly reeling under a barrage of language-teaching materials. Although time was short for so much that was under discussion, it remained constantly clear that all this was intended for the students to use and use successfully, doing away with the anxiety-producing mystification that turned off so many of the students toward English before they entered college. Basically it all comes down to Richard Schaene's remark: "Tell the students what they're supposed to do. give them a way to do it and then let them do-it." The students are coming to classes 93% of the time and show consistent increases in self-assessments of their English ability.

YOU Said It ...

What did you like least about the conference?

***** The distance between the hotel and the conference site.
**** The lines at lunch.
*** Terrible lunches
The scheduling of too many presentations on the last day.
Very poor presentations which wasted people's time.
Awful plenary speeches.
The cost.
Too many presentations.
People wandering in and out of presentations.
Unreadable name tags.
Inconvenient transportation.
**** The commuting time to the site.
Small rooms.
The buffet.
The impossibility of attending Andrew Wright's presentation because of the limited number of participants.
Misleading abstracts.
Three-hour presentations with no point.
Being unable to attend small simultaneous presentations of equal interest.
Too much to choose from.
Many unstimulating presentations.
Not enough chance to talk about practical solutions.
Amateur-like presentations.

What did you like most about the conference?

**** Contact with other professionals.
Pleasantness of conference site.
The variety of presentations.
**** Very well-organized.
Numerous presentations.
The friendliness of all participants.
*** Commercial exhibits.
*** Excellent presentations.
Dr. Nagai's speech.
The Regent's party. Thank you Regents.
The friendly and courteous Tezukayama girls.
Everybody's friendliness; I appreciate the work.
The great speakers from abroad. Great choices this year.
Very good programming.
Useful presentations.
The school bus service.
Seeing a different perspective on teaching.
Program being limited to a specific number.
Getting together with people in the same boat.
Friendly welcome of the organizers. Also their efficiency.
The professionalism and friendly, family atmosphere of officers and members.
The quality of the special presenters.
The informality between all participants.

THE SECOND ANNUAL JALT NEWSLETTER INDEX

This is the second JALT ***Newsletter*** index, giving the information needed to find articles based on subjects in the past twelve issues of the ***Newsletter.*** An example of an entry is:

Creative Uses of Prepared Dialogs. Frank Crane. rev. Pam Fenstra. VI: 12;

This gives the title of the article (in this case, a presentation review), the presenter (Frank Crane), and the reviewer (Pam Fenstra). It is in Volume 6, number 12, on page

While there may be shortcomings in this index, it will be of the greatest use to someone looking for information on a subject area Time and financial limitations prevent us from making it a perfect index.

Many thanks go to Virginia LoCastro, the incoming editor, for compiling this year's index.

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FUNDING FOR SPECIAL PROJECTS

Over the past two years TESOL has made limited funds available for Special Summer Institute Projects. The purpose of these grants has been to enable members from diverse geographical locations who might not otherwise have the opportunity to meet together intensively to work on projects that would benefit the entire TESOL membership and profession to do so at the Summer Institute. TESOL's financial support has been intended to partially cover supplies and materials, travel, and housing costs.

The Executive Board intends to continue this policy. The 1983 Summer Institute, to be held at the University of Toronto from July 4-

August 12, and the 1984 Summer Institute, to be held at Oregon State University in Corvallis, are both proposed as ideal gathering places that would be conducive to this kind of work. However, since the Executive Board does not wish to hmit its support only to those members who can come to the Institutes during the summer, it is also prepared to consider proposals from members who are interested in undertaking such projects, but who would find it more satisfactory to meet at another time or in a different locale. Therefore. any group of members who feels that its project would benefit TESOL both as an organization and as a field is invited to submit a proposal for funding.

Types of Projects

The Executive Board will consider proposals on a wide range of topics. Some possible topics include:

1) Specialized annotated bibliographies focusing on specific academic issues (e.g., testing, ESP) or audiences (e.g., intensive ESL programs, ESL in elementary schools)
2) Informational documents for general or specific audiences (e.g., parents, administrators, funding agencies, government agencies, other professional groups) addressing such topics as:
   - what TESOL (as a profession and/or organization) is and does
   - how to set up an ESL program
   - how to evaluate an ESL program
   - what program administrators need to know
   - what public school officials need to know
   - how to plan an affiliate conference
   - how to mount an effective affiliate membership drive
   - how to effect changes in legislation
3) Lists of resource-, and services available in specific areas (e.g., Metropolitan New York City) or from specific agencies (e.g., TESOL, ICA, CAL)
4) Guidelines for:
   - applying for a grant
   - selecting textbooks
   - drawing up a curriculum
   - setting research priorities
   - conducting research

Projects on these or other topics are all welcome.

Criteria for Funding

1) It must be clear that a finished product will result from this effort.
2) The product must be important to the profession and benefit both TESOL and the field.

Procedures for Submitting Proposals

1) An explanation of the need for the project and the anticipated benefit of the product (i.e., who it will help and how)
2) A description of the final product and how it will be disseminated
3) A list of the names and addresses of all project participants, with one designated as the contact individual
4) A budget indicating supplies and resources needed, housing and travel costs, etc.

Deadlines

Proposals must be received by January 15, 1983. Proposals which require further explanation or refinement will be-returned for revision. Revised versions must be received bv March 1, 1983, and will be reviewed and discussed by the Executive Board at the Toronto Convention.

Proposals and/or inquiries should be sent to: Barry P. Taylor; English Program for Foreign Students. Universitv of Pennsylvania. 21 Bennett Hall D1, Philadelphia, PA 19 l-04-3467, tel. (215)

Positions

(HAKODATE) Girls' Commercial High School has an opening for a full-time English conversation instructor for a native speaker (woman) beginning in April, 1983. B.A. and some Japanese ability required; age under 30. Yearly salary around Y2,900,000, with school housing and sponsorship available. Please send resume and copy of college diploma to Susumu Takatsuki or Fred Anderson. Hakodate Universitv. 142 Takaoka-cho, Hakodate, Hokkaido 042 or call (0138) 57-1181.

(SAPPORO) Sapporo Medical College is seeking applications from qualified people to fill the 'position of instructor of English (mostly conversational). Beginning April 1983. Applications must be received no later than December 16. 1982. Contact Prof. Reizo lwaki, Sappord Medical Colleee. West 17. South 1. Chuo-ku. Sapporo, Hokkaido, 060 Japan. Tel. (011) 611: 2111 ext. 231.

(KANAZAWA) The International School of Languages is looking for an experienced native-speaking English teacher. Small classes. mostly adults. For further information please 'write to Stephen Cudhea, International School of Languages, 4-l 1, Ikedamachi, Kanazawa, Ishikawa-ken, 920.

(HONSHU) Sumitomo Metal Industries, Ltd. requires part-time English language instructors for their in-company program in Osaka, Tokyo and Wakayama, beginning immediately. Applicants with teaching experience preferred. Call for an application form: Mr. Mikio Ando (06) 220-5723.

(JAPAN) Bay Area Language Center is seeking qualified individuals to represent the school in Japan. Sales and teaching experience, as well as knowledge of both Japanese and English, are desirable. Duties to include counseling students, representing Bay Area Language Center at JALT functions, and assisting in other marketing areas. Inquiries and/or resumes should be sent to Rita Stainton, Director, Bay Area Language Center, 436 O'Farrell St., San Francisco, CA 94102, U.S.A.

Meetings

KYUSHU BOOK FAIR

Date: Saturday, January 15
Time: 10:00 a.m. – 5:00 p.m.
Place: Teijin E.C.C. School

Date: Sunday, January 16
Time: 10:00 am. – 5:00 p.m.
Place: Kita-Kyushu Y.M.C.A.
Info: Etsuko Suzuki (092) 761-3811

Biggest book fair in Kyushu ever!! More than 20 leading British and American EFL publishers will display a huge range of modern texts. Many practical presentations will be given on these materials.

TOKAI

Speakers: Pamela Harman, Alex Shishin and Te Everson
Date: Sunday, December 12
Time: 2:00 – 5:00 p.m.
Place: Kinro Kaikan
Info: Tak Uemura (0566) 76-1077

Local JALT members will give presentations on various topics. The regular meeting will be followed by a Bonenkai at Kinpuku restaurant. If you intend to come to the dinner, please call Tak by December 8th, to reserve a place.

KANTO

Topic: Forum: Writing ELT materials – from basics to publishing
Speakers: Alan Booth, Becky Davis, Michael Rost
Date: Sunday, December 12
Time: 1:00 – 5 :00 p.m.
Place: Keihoku High School (5-28-25 Hakusan, Bunkyo-ku, Tokyo; Tel: 941-6253) near Hakusan on the Mita Line
Fee: Members:Y500; Non-members:Y1,000
Info: Gaynor Sekimori (03) 891-8469

This meeting will take the form of a forum, where each of the featured speakers will present a particular aspect of writing, editing or publishing, based on their own expertise and experience.

Alan Booth is a popular writer of ELT material *(Being British, Journey through Japan,* etc.). Becky Davis has worked for major publishing firms in Japan as an editor, and is expert in layout, book design and typography. She is at present with Kosei Shuppan. Michael Rost is the author of the popular listening series *(Listening in the Real World,, Listening Contours,* etc.) that has been published by Lingual House. He has wide experience in the classroom, as an author and as a publisher.

Open discussion will follow the individual presentations. The forum will focus on practical skills and should be useful for any teacher who has considered publishing his/her own materials.

EAST KANSAI-KYOTO

Topic: Japanese Education in Comparative Perspective
Speaker: Prof. Tetsuya Kobayashi
Date: Sunday, December 12
Time: 2:00-5:00 p.m.
Place: British Council-Kyoto Centre on Imadegawadori (Sakyoku) tel. (075) 791-7151
Fee: Members: free: Non-Members: Y1.000: Students: free '
Info: Juro Sasaki, tel. (075) 491-5236

This lecture will be an attempt to analyse both quantitatively and qualitatively the present situation of education in Japan and to make some comparisons with education elsewhere, mainly in Europe, and find some of the current problems.

After Prof. Kobayashi's lecture, the annual business meeting will be held.

Professor Kobayashi is currently Professor of Education at Kyoto University. Graduating from Tokyo University's Faculty of Letters, he studied overseas, obtaining his M.A. from Reading University (U.K.) and his Ph.D. from the University of Michigan.

He has taught previously at International Christian University, has been the Director of the UNESCO Institute of Education in Hamburg, and is at present one of the Directors of the Japanese Comparative Education Society and President of the Intercultural Education Society. His publications include *Society, Schools & Progress in Japan* (Pergamon, 1976).

WEST KANSAI

Topic: Annual Meeting and Year-End Party
Date: Sunday, December 12
Time: 1:00 – 5 :00 p.m.
'Place: Umeda Gakuen (St. Paul's Church) 2-30 Chaya-machi, Kita-ku, Osaka
Fee: Entertainment and meeting: Free (members/non-members); Party:Y500 + beverages
Info: Jack Yohay (06) 771-5757 (day), Vincent Broderick (0798) 53-8397 (eve).

The final meeting of 1982 will open with an hour of entertainment (thanks for planning goes to Kevin Monahan) to be followed by a brief business meeting. At this time the new Executive Committee for 1983 will be elected. After the annual meeting everyone is invited to join in the fun at the year-end party. Have a friend or colleague interested in finding out more about JALT? This is a great chance to learn about JALT and meet many members, so bring a guest.

Children's Interest Group: Sunday, Dec. 12, 11:00 a.m. – 12:30 p.m., Umeda Gakuen. Contact Sr. Regis Wright (06) 699-8733.

Teaching In Colleges and Universities: Sunday, Dec. 12, 11:30 a.m. – 12:45 p.m. Umeda Gakuen. Contact Jim Swan (0742) 34-5960.

Teaching English in Schools: Wednesday, Dec. 8, 6:30 p.m. – 8:00 p.m., Center for

Language and Intercultural Learning Contact Keiji Murahashi (06) 3284650 (day).

CANDIDATES FOR THE JALT WEST KANSAI CHAPTER EXECUTIVE COMMITTEE

BARBARA OTTMAN (Seifu Gakuen) has taught English to non-native speakers for eight years. She would like JALT to become more available to teachers of foreign language other than English.

ELSA VILLAMARIN (Kobe Steel) has been a member of JALT for the last four years and welcomes this opportunity to help out whenever and wherever possible. She holds a B.A. in Romance Languages from the City University of New York.

MICHIKO INOUE (Teikoku Women's Junior College) has been a member of JALT for three years and holds an M.A. in TESL. She's a co-author of *An American Sampler.*

RISE NAKAGAWA (OTC) has taught businessmen for six years and does teacher training and textbook development. She has been in JALT for three years and is Membership Chairperson for 1982.

TERRY COX (Tezukayama Gakuin University; Assumption Junior College) graduated from U.C. Berkeley in anthropology; she had a TESL class there. She has been in JALT for three years and has attended the last two TESOL conventions.

HIROSHI MOUE (Lecturer, Kinki University) is a graduate of American University, Washington, D.C., in. sociology; he's interested in interpreting. He is Publicity Chairman for 1982.

JIM SWAN (Osaka University of Economics and Law) Before getting his M.A. in ESL at the University of Hawaii, he was in Tokyo for six years as student and an *ad hoc* teacher. At present he chairs the Colleges and Universities SIG.

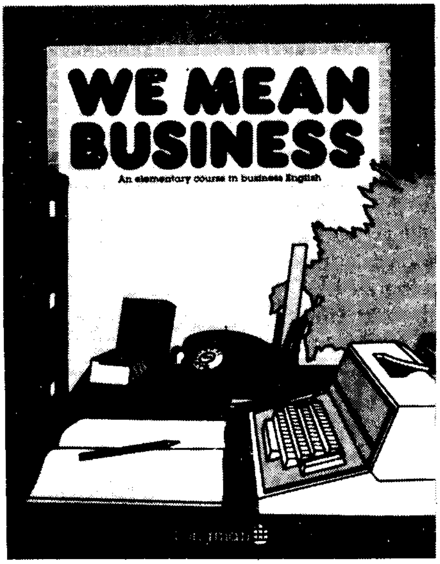
DEREK McALEESE (OTC) A specialist in history. He has taught Asians in London and considers himself an inexperienced teacher who wants to learn from presentations, which he hopes will address such areas as student mistakes and (over-)reliance on reading and translation.

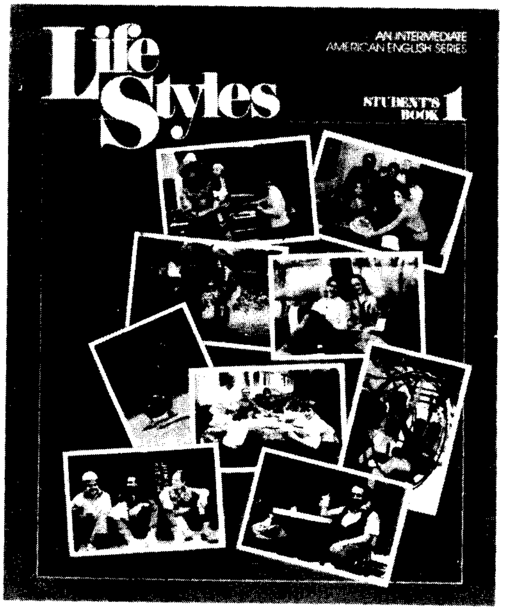
GERALD BIEDERMAN (OTC) teaches both high school students and businessmen. He has been in JALT for three and a half years and has served on both East and West Kansai Executive Committees. He is Newsletter Liaison for 1982.

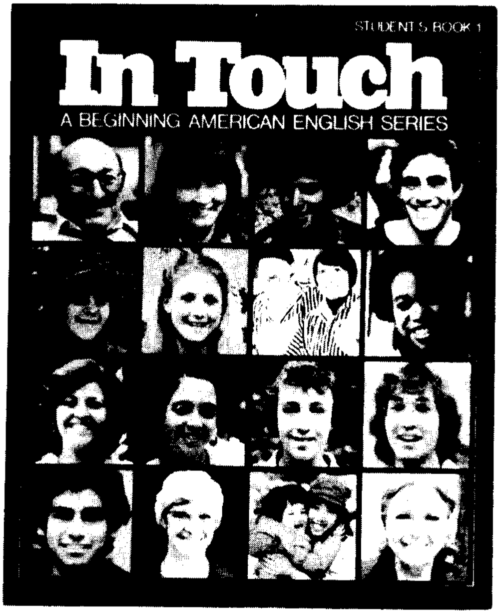
ED LASTIRI (PL Gakuen High School) has been in Japan for six years and is currently on the national Nominations Committee.

YOKO LASTIRI (The Center) teaches Japanese as a Second Language, both at the Center and to Vietnamese refugees. She is currently on the national Nominations Committee.

VINCENT BRODERICK (Seifu Gakuen) has been in Japan for twelve years as a university and secondary school teacher. He holds a Ph.D. in Comparative Literature from the University of North Carolina. Vince is President of the West Kansai chapter for 1982. He co-authored *An American Sampler.*




Life Styles
AN INTERMEDIATE AMERICAN ENGLISH SERIES
STUDENT'S BOOK 1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