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Special Issue

Presentation Reviews From JALT 81

Realism & Surrealism In FL Teaching

Presented by Alan Maley
Reviewed by Michael Home

The arresting title of Alan Maley's Saturday evening lecture was sufficient to guarantee him a large and committed audience. Knowing that he is the British Council English Language expert in Beijing, many of us were prepared for the exotic and the inscrutable. And if we didn't get that exactly, we were certainly not disappomted.

In fact it would be hard to imagine a more comprehensive account of the basic divisions involved in modern approaches to language teaching than this presentation, and it was delivered with a degree of urbanity and sophistication that is nowadays as valuable as it is rare.

Mr. Maley began with a list of polarities or binary distinctions which everyone possesses in varying degrees: 'extrovert' and 'introvert', 'divergent' and 'convergent', 'creative' and 'conformist', 'irrational' and 'logical', 'dependent' and 'independent'. There are people who see life as a continuum and those who see it as parcelled up into small sections with a product-oriented goal at the end of each. There are those who prefer 'open' and those who prefer 'closed' systems.

Applying this 'pairing of opposites' to the way people learn, Mr. Maley demonstrated that most modern arguments fall on one side or the other of a central dividing-line: (see next page):

It can generally be said that divergent or open-ended approaches, correspond to left hemisphere dominance in the brain, while more convergent or closed systems correspond to right hemisphere dominance.

How then, should modern teaching materials be adapted to accommodate this overall dichotomy? There is surely a need to open up the neglected side of the learning process and to take both the rational and the intuitive into account. The traditional structural approach tends to be a closed system, and this has been challenged by the notional-functional approach pioneered by Halliday and recently developed by Wilkins. But shouldn't the ideal system be a fusion of both sides? Methodologically speaking, there should be a compromise between concentrating on accuracy (always getting the language right) and fluency (the ability to handle language meaningfully in *real* time). Similarly, there must be a balance between 'lockstep' progression and 'individual pace', and between 'teacher control' and 'teacher initiative.' Formerly, the teacher directed everything in the classroom; in recent years, much of that responsibility has been handed over to the students.

At this point, Mr. Maley was able to apply the terms adumbrated in his title. By *realism,* he meant the more conservative, authoritarian approaches to language learning and teaching, and by *surrealism* the opposite set of possibilities. His presentation was essentially an appeal for the surrealistic side,. as a generally

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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 an affiliate of FIPLV and the Japan affiliate of TESOL. 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), Sendai (Tohoku), Tokyo (Kanto), Nagoya (Tokai), Kyoto (East Kansai), Osaka (West Kansai), Fukuoka (Kyushu), Nagasaki, and Okinawa. Membership information can be obtained by contacting:**

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Acquisition
(Unconscious, effort-free, depends on a rich and comprehensible environment.)

v. ***Learning***
(A conscious process, involving effort and concentration, subject to reformulation and forgetting.)

Mistakes
(Second language learning is closer to first language learning than we once supposed. Hence, 'mistakes' are natural and there is no need to spend a long time correcting them.)

v. ***Errors***
(Errors are serious and must be corrected formally at every step.)

Folk Beliefs

Home Brewing
(Teacher provides the raw material; each learner works on it individually.)

v. ***The Pint Pot***
(Knowledge is transferred directly from teacher to learner.)

Learning Styles

The Holistic Approach
(attempts to treat the language as a total entity.)

v. ***The Linear Approach***
(progresses from one stage to the next according to the degree of difficulty.)

Divergent Thinking
(looks for different answers; creative.)

v. ***Convergent Thinking***
(looks for one correct answer; logical rational.)

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more satisfactory party to belong to than the realists. He was nevertheless aware that surrealism could degenerate into zany eccentricity if it were not controlled, and he suggested 'Three Useful Elements' as a guideline for this approach:

1) Activities should be task-oriented (building something or solving a problem).
2) The exchange of information should be used as a base (e.g. by comparing divergent outcomes to an identical task).
3) The unexpected should be used as a stimulus (e.g. problems with information gaps).

Mr. Maley interrupted his discussion here, by allowing time for questions, but later he went on to give us a typical surrealistic problem. He divided the audience into groups of about eight, and gave each group a word to react to. The members had to each compose a sentence based *on* their word, and then their sentences were collected and exchanged with those of another group. Finally, this second set of sentences had to be arranged in the form of a poem. One of the resulting masterpieces was as follows:

'Fish'

There is nothing like fishing on the Mississippi River.
My cat likes it very much.
Eating raw fish may be unhealthy.
I've got a bone stuck in my throat.
We could have fish for dinner.
Mary was a fish.

I always took my lunch to school on Fridays instead of buying the school lunch.
I don't like Japanese bacon because it contains fish paste.
Even the hot dogs here taste like fish.
I have eaten more fish than meat since I came to Japan.
A woman without a man is like a fish without a bicycle.

This surrealistic end of Mr. Maley's lecture, although it provided scope for individual creativity, was less satisfying than his opening discussion; it seemed tentative and inconclusive, and the poem game came across as a separate, unconnected activity, even though it did in fact follow the 'Three Useful Elements' described above. It was probably unfortunate that Mr. Maley did not present it *before* answering questions from the floor. Nevertheless, this is not to say that the overall presentation was not challenging or instructive. Nothing, in fact, could have undermined the basic sanity of Mr. Maley's approach, or the admirable way in which he cogently summarized 'what oft was thought' (in recent JALT circles) 'but ne'er so well express'd.'

Conference Photographer

Gene Crane

Problem-Solving For Communication

Presented by Andrew Wright
Reviewed by Elinor A. Maze

Mr. Wright put forward the thesis (first suggested by Edward de Bono, author of ***PO: Beyond Yes and No, Lateral Thinking,*** and other books) that there is a taxonomy of problem-solving styles consisting of two basic categories. One category, called 'convergent thinking', is comprised of most of the problem-solving activities in which students typically engage as they do their assignments and take their exams. Precisely defined problems with single pre-determined correct solutions demand skill in convergent thinking, and, accoring to Mr. Wright, it is with these kinds of problems that schools have traditionally been most concerned in both teaching and testing.

There is, however, another category of intelligent activity in the taxonomy Mr. Wright presented, called 'divergent thinking'. Mr. Wright contended that this kind of thinking has been ignored or even more actively discouraged by traditional school curricula and evaluation techniques. Divergent thinking is creative thinking, and demands the ability to deal constructively with problems to which there is no single, correct solution. It also requires open-mindedness – an ability to suspend judgement long enough to give serious consideration to unexpected or unorthodox notions. Mr. Wright suggested that it has been to the detriment of students and of society that divergent thinking has not been encouraged in schools, and he put forward de Bono's belief that it is possible (and certainly desirable) to teach people to think divergently.

Andrew Wright

Techniques for teaching people to think divergently include using problem-solving games in the classroom, and Mr. Wright gave his audience an opportunity to work together in small groups on several examples of such games. The audience was encouraged to concentrate not on specific answers to the game problems but rather on the process of finding answers. The activities were a diverse lot, ranging from discussing a seemingly preposterous solution to the world's overpopulation problem, to the interpretation of doodles, to the visualization of a three-dimensional figure based upon a one-dimensional sketch. All the activities were entertaining and stimulated lively conversation among the participants.

Mr. Wright reported success in using these activities with adults in his intermediate-level foreign language classes. He suggested that the activities themselves, as well as the taxonomic theory behind them, provide effective stimuli to practice fledgling communication skills in a foreign language. He recommended the use of counselling techniques to help students develop the linguistic skills necessary for these activities. Mr. Wright in fact drew a parallel between what he termed 'American' schools of pedagogy – student-controlled and synthetic, as he described them – and the divergent style of thinking and problem-solving. British foreign-language pedagogy has remained more authoritarian and analytical, according to Mr. Wright, and hence supports a comparison with the so-called convergent style of thinking.

Members of the audience suggested other sources of similar problem-solving games for the foreign language class, and reported using' them with beginning students, as well as the intermediate levels reported by Mr. Wright.

Extended Listening: Starting From The Top

Presented by Michael Rost
Reviewed by Steven Tripp

Extended listening is performing an extended task or tasks while listening to discourse which deals with a theme. According to Mr. Rost there are two reasons for doing this. First, listening to a longer text forces the students to 'chunk' the material in order to store it in their memory. .'Chunking' is a term used in cognitive psychology to refer to the process of grouping many small bits of information together and transfering that information as a 'chunk' to long-term memory. Mr. Rost believes this gets the students away from word-by-word translation. The second reason for using such textual material is that it increases motivation in adults.

As teachers our responsibility is to select the materials, set tasks for the students, and help the students when they falter. With respect to the first responsibility Mr. Rost had the audience listen to some short taped selections and rate them for difficulty. We found that we could not reach a concensus of opinion.

Mr. Rost then suggested 12 criteria for rating the difficulty of taped text.

1. slow, paused – rapid, unpaused
2. a familiar dialect – an unfamiliar dialect
3. scripted or edited – unscripted or unedited

Listening .....

4. syntactic isolation – syntactic integration
5. semantic isolation – semantic integration (uncontrolled vocabulary)
6. multichannel information (visual cues) – single channel (sound only)
7. old information – new information
8. deductive (bound information) – open (free information)
9. highly redundant – minimally redundant
10. tangible – abstract
11. predictability – unpredictability
12. longer segments – shorter segments (if a segment is too short there isn't enough information to make sense of it)

Six activities were suggested as extended tasks.

1. Objective questions (This was thought to be a bit obvious)
2. Following instructions (something like action chains) and then reconstructing in words what you did
3. If the students can't do the above exercise, preview it with a demonstration to prepare them for the listening task
4. Re-tell or re-enact a story (This gives the student a kind of feedback)
5. Illustrating with maps, pictures, or graphs what was heard
6. Using split versions (a and b) and have the students reconstruct the whole text (telephone conversations lend themselves naturally to this)

Mr. Rost has obviously done a lot of thinking on this subject and the audience appreciated both his many specific suggestions and his openness to comments. There has been a great deal of interest in listening materials lately and extended listening may be the direction that teaching will go in the future.

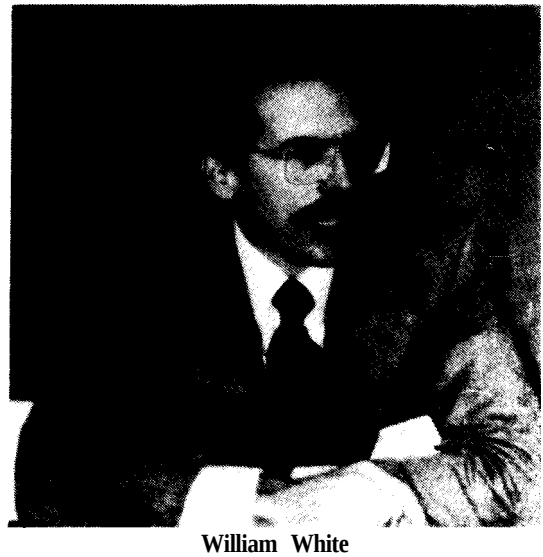
Cloze Testing: Design And Scoring

Presented by William White
Reviewed by Andrew Wright

Mr. White began his presentation with an account of the theoretical background and evolution of cloze tests. The construction and scoring of tests was discussed. We were given a specimen cloze test to work on, and then score. A period of discussion and a reading list completed the hour.

The word 'cloze' is derived from Gestalt psychology and refers to our capacity and tendency to replace missing components from a perceptual unit to restore the original wholeness of the unit. Words that have been deleted from a reading passage can be restored because of the redundant nature of language. In 1953 Wilson Taylor examined deletion procedures systematically in an attempt to find ways of measuring the readability of texts. Readability is defined as the ease with which the reader can decode and process information contained in a text. In the meantime, the technique has been adapted for use as a way of evaluating students' proficiency in language. The underlying rationale of cloze procedure is that the ability to restore the deletions in a text is the measure of the overlap between the writer's encoding of a message and the student's ability to decode the same message.

Construction of cloze tests is simple; it merely involves making deletions systematically in a text. Deletions are normally made at predetermined intervals, e.g. every fifth, sixth or seventh word. This is the commonest procedure when the reading passages are to be used for measuring proficiency, as it produces a more or less random sampling of linguistic items. Alderson states that five words between each deletion appears to provide sufficient context, and that more than five words between the blanks does not produce appreciably higher scores. A text with fifty deletions gives good results and, allowing for two or three lines of uninterrupted introduction, might result in a



William White

text of some four hundred words, if deletions are sited in every sixth place. The biggest problem in contruction cloze proficiency tests is pitching the level of difficulty of the passages. However. if the text is to be used as a reading comprehension test then the difficulty level of the text can be determined by the levels of classroom material in current use.

Literature on cloze procedure deals at length with scoring procedures. The two commonest methods are the exact-word and the contextually-acceptable word approaches. In the first, the deletion must be replaced with the same word that appeared in the original text, to score a point. This exact-word method has the advantage that it can be easily scored by a non-native speaker using an answer key. The contextually-acceptable method needs the resources of a native speaker if it is to be scored fairly. Since any acceptable word scores a point the scores derived by this method are higher. However both ways of scoring produce almost identical ranking of students.

Testing

Mr. White then allowed us to try our hands at one of his cloze tests. The text was from the well-known folk tale 'Why the bear has a short tail'. Words in every sixth place were deleted. After working the test, the results were first scored according to contextually-acceptable word criteria. Mr. White then gave the exact words from the original text, and scores were compared.

Cloze tests are not standardised tests, but they do lend themselves to ranking the performances of different students. The presenter uses cloze procedure as a measure of proficiency for freshman entering his Junior College; he has found it a valid and useful technique.

In JALT. little has been seen or heard of language testing in recent times. Our thanks our due to Mr. White for his part in helping to redress that imbalance.

Pictures, Learning And Memory

Presented by Julia Willebrand
Reviewed by Ellen E. Jones

Focussing on the relationship between pictures, memory, and language learning, Julia Willebrand offered her audience not only an overview of the research in the field of psychology on pictures and memory but also some concrete suggestions for applying this knowledge in the selection of pictures for the language class. After a twenty-minute run-through of 'some of the theory with no footnotes,' Mrs. Willebrand devoted the remainder of the hour to discussing slides of pictures which, in accordance with research in psychology, could be used effectively to teach verbal material to foreign language students. She emphasized that the slide projector was being used only for the purposes of the presentation and that in the actual classroom, pictures mounted on cardboard were quite adequate. Questions and comments were accepted throughout the presentation as well as at the end.

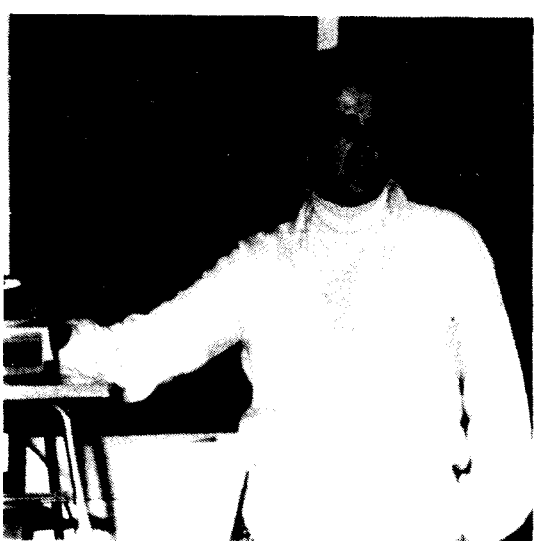
In the history of language teaching the use of pictures has been a vital aspect for at least sixteen centuries and has consistently been recommended as an effective way to present new vocabulary, to motivate students to talk, and to enable the teacher to talk less. Research in the field of psychology since 1950 indicates that the greatest value in using pictures may not lie in the above but rather in the enhancing effect that a picture has on recall.

Researchers working in the area of imagery have developed the dual coding hypothesis which states that when a picture and a verbal stimulus are presented simultaneously to a subject, that individual uses both the left and the right hemispheres to process the information. The visual image is processed in the right hemisphere whereas the verbal material is dealt with in the left hemisphere. Because both hemispheres are working together memory is enhanced and recall is quicker and more complete. Furthermore, by increasing the number of associations with the verbal material to be learned – words, phrases, sentences – the effectiveness of the memory is also increased.

What kind of pictures enhance verbal memory? Although a black and white, picture is more effective than no picture, a color picture is more effective than a black and white picture because it can be assumed that the former offers more associations, for example, the time of day. In using pictures to teach vocabulary, it has often been said that too much detail confuses the student; however, research indicates that the presence of detail leads to more associations and thus to enhanced memory, Also effective is the presence of 'informative detail,' which is often created by the unusual juxtaposition of two realistic features or items. As an example of this Mrs. Willebrand showed a picture of an American family sitting in a station wagon, perhaps ready to leave for the beach. Everyone in the car, including the family dog, is wearing sunglasses. The unexpected juxtaposition of the dog and the sunglasses results in informative detail. Finally, the unique is more memorable than the neutral, as in the picture of a person who is clearly seen to be an individual.

The mind engages in two types of processing which Mrs. Willebrand discussed and illustrated. In Type l processing the mind rehearses something which it has already processed at other times whereas in Type 2 processing the mind must spend more time dealing with the material. The longer it takes an individual to analyze and understand something, the more likely he is to remember it. As an example of a visual requiring Type 2 processing, Mrs. Willebrand showed a rather simple picture of a combination lock and a key lying next to each other. The mind is forced to deal with this apparent anomaly and to fill in details which are beyond the scope of the picture, thus facilitating recall.

The final section of the presentation dealt



Julia Willebrand

with the use of pictures to stimulate oral composition and also provided the audience with an opportunity to review all of the earlier points. Mrs. Willebrand pointed out that some of the sets of commercially prepared pictures may indeed illustrate a situation but that they lack the details which are necessary for starting a conversation and for later recalling the material. All of the pictures which Mrs. Willebrand used during her presentation, including those used to teach idioms and proverbs, had been cut from magazines.

In conclusion? Mrs. Willebrand expressed the hope that linguists and language teachers will learn about research in the field of psychology on the effectiveness of pictures in the learning of verbal material and will apply this knowledge in the field of language teaching.

Classroom Interaction Patterns and Language Learning

Presented by Virginia LoCastro
Reviewed by Terence Toney

What constitutes effective teaching and learning? The answer to this question has been sought in various areas such as the development of materials, teaching techniques and methodologies, but none of these has provided a comprehensive answer. In her presentation given at the JALT National Conference in Tokyo, Virginia LoCastro described a further field of investigation which promises to contribute to an answer to this elusive question. She began by quoting Earl Stevick who has written that teaching or, more accurately, learning is influenced'by what goes on between people in the classroom'. This leads us directly to a consideration of the patterns of interaction between people in the classroom, and the effects of these on the participants, in particular the students.

First of all, Ms. LoCastro enumerated some of the variables which have a direct influence on classroom interaction patterns. 'These ranged from the syllabus and curriculum, through students' and teachers' past experience to such psychological dimensions as security, initiative and control. These can all affect the pattern of interaction and are therefore significant factors in the classroom. Barnes has pointed out in his concept of the ***hidden curriculum*** that teachers often 'unconsciously' train their students to give one kind of response through a process of conditioning. For example, in one classroom exchange (short verbal interaction) one student was rebuffed by the teacher for answering a question with a reasoning process, while another student was commended on providing a one-word answer. Clearly students will learn to answer with 'slot-filling' single words, not descriptions of processes. The implication of all of the above is that the interaction patterns in the classroom will subtly but significantly influence learning.

Ms. LoCastro next went on to examine

Virginia LoCastro

the role of language in the classroom. Its functions proved to be threefold, namely: it is the medium of communication, the means of learning, and the content of learning. The most pertinent of these to this presentation was the second, language as a means of learning, and this was the function most closely examined. In order to investigate language use in the classroom, it has been necessary to develop ways of observing and making a record of linguistic interaction in the classroom. This has been attempted in various ways.

The work of Barnes involved tape-recording small groups of students working without a teacher, and then observing the difference when a teacher was present. He concluded that teachers tended to test factual knowledge and encourage one-word answers from the students, but Barnes believes learning is more likely to occur in exploratory talk, i.e. that which involves open questions and verbal reasoning as an answer. Ms. LoCastro thought it important to mention that this view of learning may be culture specific. A method of observation which only looked at the pattern of interaction, as opposed to the content or language used, was that of Flanders. He was interested in observing the pattern of initiation and response in interaction to see what it revealed about the parts played by teacher and students in class. In contrast to this, Bellack's work included a record of the kind of language used in the class. He classified utterances into four categories and on the basis of the percentage distribution of each category in a lesson, he described teaching styles. One difficulty the system presents, however, is that of deciding to which category a particular utterance should be allocated. Sinclair and Coulthard were interested in the linguistic aspects of interaction patterns. They looked at the functions of utterances in the interaction, i.e. the introduction of topic and turn-taking (having the right to speak). Their

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Interaction .....

findings showed that teachers spoke' for more than two-thirds of the time, and that the effect of this on the students was to cause them to give one-word answers only and to avoid speaking at all if possible.

In contrast to all of the above systems Fanselow's is a purely descriptive one. He makes no judgements in his observation, only describes. The aim is to help the teacher recognize his unconscious habits (which may lead to 'hidden curriculum' effects); then it is suggested the teacher might break them by introducing a different pattern of interaction in the class. This system has a pedagogical aim, namely that of helping teachers provide a variety of input situations in the classroom and thus to minimize possible 'hidden curriculum' effects.

When classroom interaction patterns are compared with the patterns in natural language settings, clear differences emerge. In the classroom teacher questioning – student answering takes up about two-thirds of the interaction time, though outside the classroom, this pattern is different. Students themselves ask questions, clarify, begin topics, answer questions and make comments: in short, they use language in a much more varied way. The classroom is too often only a testing situation, where the students are required to show their knowledge, and where the teacher knows it all already, clearly a situation in which little genuine communication takes place.

Ms. LoCastro concluded her presentation on a positive constructive note. She suggested teachers might avoid a 'hidden curriculum' effect by providing a variety of patterns of interaction and language input situations. She gave the following nine possibilities as examples: 1) Group Work – students work together in small groups; 2) Individual/ Self-Directed Learning – students work alone and report periodically to the teacher; 3) Problem Solving Tasks – to be completed alone or in groups; 4) Oral Reports, Presentations – speeches etc..; 5) Changing the Floor Plan of the Room – move the desks and chairs into a circle, horse-shoe shape etc..; 6) Students teach their peers something they know – hobbies or special interests; 7) Interviewing – perhaps a visiting native speaker, specific tasks can be set; 8) Field Trips – students observe something outside class and report on it to the class; and 9) Games – role plays, drama, simulations and real-life questions. It was made clear that the best advantage is to be gained by using as many varied activities as possible in a teaching program.

Ms. LoCastro gave a very clear-and interesting presentation, showing her thorough knowledge about and extensive reflection on the subject. Time was left after the presentation for discussion of the ideas presented in it – the discussion was lively and fruitful. The presentation was a well-balanced consideration of an area of central concern to language teachers, it related the theoretical perspective to the practical situation of the teacher in a way which provided teachers with an idea of the problems and some useful suggestions for solving them.

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Drama-The Inner Game

Presented by Richard Via
Reviewed by Stanley Otto

Richard Via's workshop on drama was an inspiring mingling of ideas with action, an occasion for letting people experience 'dramatic play' for themselves, breaking down preconceived notions and making concrete suggestions about the use of drama in language teaching. Two main topics were dealt with: reasons for the effectiveness of drama in language learning and the role of drama in exploring the 'self' and its use in fostering genuine expression and communication. These were introduced and explained by means of various texts, anecdotes, group activities and Via's own running commentary at each point in the workshop.

We began the afternoon with a 'name game' in which participants formed groups, introduced themselves by first names, then selected Hawaiian words as new given names. The result was a fair amount of residual language learning because of the game-like nature of the activity. Via explained that this was the dramatist Stanislavski's view of the dramatic art: an inner game in which the essential must come from the self. This should also be the basis of real language learning, full of personal, active involvement.

Then we were asked five questions: What things did we enjoy in language learning? What did we not enjoy? What things do we enjoy teaching in language class? What things would we prefer to avoid teaching? If we could do *anything* to improve our languageteaching situation, what would we like to do?

The answers to these questions brought out the fact that activities which make communication possible were the most fun and effective both in learning and teaching. How could this be done in real-life classroom?

Drama was defined as any activity which provides for communication between people, and *theater* as communication activities done for the

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DRAMA

benefit of other people. *Acting*, then, means playing real-life roles in communication activities. Via suggested that a drama group is ideal for motivation, peer-teaching value and simulation of real situations. The value of learning by doing was emphasized by having one of the participants walk blindfolded in order to experience blindness. Also, it was suggested that active participation involves the right hemisphere of the brain in addition to the normal left-language hemisphere, making drama a truly holistic learning process.

Another demonstrated result of 'doing' was in overcoming shyness. Via mentioned that the student feeling of 'threat' or 'intimidation' in the classroom was one of the biggest obstacles to learning. How can this be overcome? We were asked to walk around the room in various ways: 'like walking on hot sand,' 'like walking on clouds' etc. Then we paired off and became 'mirrors' for each other; one person 'reflecting' all the actions and expressions of the other. As a slight variation, the same partners became verbal mirrors, with one asking questions about his own appearance and the other answering in detail.

Finally, we stood back to back and had to describe each other's clothes – it was surprising to see how little we had really paid attention. In the course of these activities, a great deal of the feeling of self-consciousness seemed to disappear and the focus turned so completely to the job at hand that nearly everyone looked more relaxed and at ease, even in the middle of a roomful of people. In this kind of group drama activity there was no threatening audience, so 'unusual' behavior became the norm., encouraging everyone to follow along. Via explamed that in the process of group formation an individual often finds out about himself, each one at his own level and in line with his own experience.

The second focus of Via's workshop was on the role of drama in exploring the 'self' and, of course, the usefulness of this discovery process in language learning. Via talked about the source of an actor's feelings, not invented but rather from within himself. He compared the individual to a diamond with many more-or-less visible facets, most of which can be exposed, developed and used in life roles.

The real nature of language was explained as that of adding 'self' the the bare structures of syntax and vocabulary; and the composing elements of this 'self' were given as the following:

Action: action towards a goal, not just movement

The Magic *If:* What would I do *if* anything were possible?

Given Circumstances: the complete context of an action can completely change its nature and meaning, giving it life.

Imagination: anything is possible if we only exert ourselves enough to create it.

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Drama.. .....

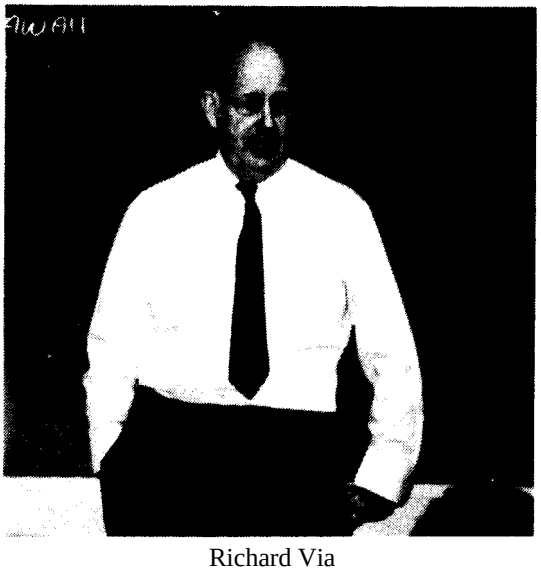
Listen and Talk: there must be a genuine *exchange* of sentiments as well as words; you must first listen before you can talk and react.

Exchange of Emotion: when emotions are real, acting is real; emotions are created by putting a person in an emotional situation, not by telling him to 'be happy'.

Relaxation: this comes through focus on emotion and situation, not on 'acting'.

Rules of Speaking: take time for breathing, pauses, etc.

Of these various facets. of the 'self', Via emphasized the importance of 'Listen and Talk'



Richard Via

both in drama and language learning, noting that there is passive, active and interactive listening. To show how these can be developed we did a drawing exercise in which Via described a figure on paper and we were asked to redraw it following his verbal instructions. Results were amusing and varied after the first try when there was no feedback, but the results of the second try, during which questions were allowed, were more satisfying. This listening activity was then also a communication activity with a non-linguistic focus; no one was bored, everyone was involved in learning.

Another application of the idea of listening was in learning dialogues. Two volunteers were given cue cards with only one side of the conversation written, forcing them to listen to the other before speaking. The situation of the dialogue was then altered (they became old friends, lovers, a couple getting a divorce) to show how different expression would result even with the same basic text. At the same time the audience was seen to have absorbed the content of the dialogue without actually repeating it themselves, refuting the notion that role-play only involves the actors themselves and does nothing for the rest of the class.

One final activity in exploring the self was a group improvisation: people trapped in an elevator. There was no text, and any kind of reaction was acceptable since the purpose was to allow each person to react and learn in his own way. Again, this was a non-threatening situation and allowed for maximum creativity.

In conclusion, some questions were raised about the application of drama activities to Japanese business situations where the students might be rather reserved ('not ready to walk on clouds') and the boss eager to measure progress in concrete testing terms. The answer seemed to be that the subject matter of the situations could be tailored to suit businessmen or any others: and in any case, both language structures and their real-life applications have to be learned -- one does not replace the other. Drama was seen as one of the best means available for joining these two in an effective and meaningful way.

TPR for the Blind

Presented by Brian Johnson
Reviewed by Gwen Thurston Joy

Mr. Johnson's presentation was based on his experiences teaching a group of five blind adults and one sighted volunteer aide. The class met once a week for approximately one year.

In designing a course for them he chose the Total Physical Response (TPR) approach. TPR seemed to be the best way to present material without the need to translate items. It allowed the students to link sound with meaning, despite the inability to use pictures or visual demonsttations as might be used with those not visually handicapped.

The group met in a room which had been cleared of unneccessary furniture, though chairs, tables and necessary props remained. In the first lesson, the students linked arms and were guided through 'Stand up' and 'Sit down' together. Late; on, one student would guide the next through the action.

As the classes progressed, new items were presented by guiding the students through the actions, or in a context so the meaning could easily be deduced by the students. Actual items were brought and used as props. For example a glass was used within lessons teaching 'take out' and 'put in' (using a box), and also to teach 'drink'. However the expense, availability and size of the props are among the limits of the technique.

Mr. Johnson found that the pace of the class was quite good. The three-hour lessons presented in Asher's book *Learning Another Language Through Actions* (Asher, James J., Sky Oaks Productions, 1977) were usually completed in one hour.

TPR for the blind . . . . . .

After five hours of instruction the students requested a vocabulary list to accompany the tapes they made of each of the classes. He then prepared lists of vocabulary items for them periodically. These lists were written in braille for them by an aide.

After 12 hours of instruction the students had become so interested in using only English in the class thev initiated the idea of fining anyone who spoke Japanese. This request, as well as the students' eagerness in class and their willingness to review at home, indicated their satisfaction with this approach.

After 30 hours Mr. Johnson began usings skits from *Live Action English for Foreign Students.* To present the skits he would prepare a tape with the sound effects for the skit recorded with his narration. For example, the following student-written skit was based on the skit found in *LAEFFS.*

Using a Pay Phone

l, You're going to make a phone call.
2. Go into the phone booth.
3. Check the coin return. . . Nothing!
3. Pick up the receiver.

There are 15 lines for the skit. The sounds of someone opening a phone booth door, rattling the coin return, etc. were recorded on the tape for each step possible. In class Mr. Johnson made a model pay phone out of a cardboard box for the students to use when enacting the skit. As a further expansion,, the students would also act as narrators, changing the items as they liked at times.

Near the end of the course the students wrote their own poems. The following is one of the uncorrected poems written by a student:

How to be a Famous Singer

1. You have to go at seashore every morning.
2. You are loudly voice as you could.
3. In many people draw near you, you go on singing.
4. If a policeman draw near you, you go on singing then.
5. If someone takes you to hospital, you go on singing.
6. If you do so, I'm sure you become a famous singer.

The two major problems the speaker encountered were dealing with things which the students had no experience with, i.e. credit cards, and vocabulary related to affective states and emotions. The overall evaluation of the course made by Mr. Johnson and the students was very high. He also found that the students had achieved the same level as those in other beginning courses.

In his 30-minute presentation Mr. Johnson included a lot of information about his course for the blind, A longer time would have been appreciated so that he could have covered more items in depth.

REFERENCE

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Modifying Video For The Classroom

Resented by C.M. McCooey and S. Tripp
Reviewed by Walter Carrol

The rapid improvements in technical aids available to language teachers leave us with the problem of utilization. It might be said that the development of language laboratory hardware has outrun software. And when Nagoya University of Commerce installed a new language lab last year with color video monitors in each booth, Chris McCooey and Steve Tripp were among the teachers presented with the challenge of finding or developing suitable materials for it. Commercially available materials were not often satisfactory, did not always meet

Steve Tripp

their needs, and were uniformly expensive.

The dearth and cost of good materials led to the necessity of developing their own. It was emphasized that they never considered making their own *television* productions; they are no match for the producers, writers and actors of Kojak, and their studios are not match for NHK's. With patience, effort and money, these limitations can be overcome, but the course which Tripp and McCooey recommend is borrowing professionally produced visuals and creating an appropriate sound track. Visuals

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Video

can be anything at all which is visually interesting, while the audio can be adapted to any level of students – even several different levels of difficulty accompanying the same visual.

The simplest method is to use the 'after recording' button (often marked 'AFUREKO' in *katakana)* on most modern VTRs. With this button, someone with a microphone can record a commentary timed to the visuals on the monitor screen. The Nagoya school also has a video typewriter. which allows subtitles to be superimposed on the picture. This machine can vary the size, color and placement of the letters, and can roll the script onto the screen. Any video camera can also be used to insert main titles, stop for questions, and create other effects. It was noted that sound should be the last component added to the tape as it may otherwise be lost in the editing process.

Some of the materials created by the group were shown as an example of what could be done. First was a Charlie Chaplin short. taped from a regular broadcast. According to Steve Tripp, silent films are a goldmine of material and students enjoy the slapstick In this case both subtitles and a spoken narration had been added while the dual sound track which is a feature of most VTRs had allowed them to keep the music which accompanied the film. A travelogue of Britain also had commentary and subtitles, and was divided into section with a set of comprehension questions at the end of each one. With programs on English-speaking countries part of the daily fare of Japanese TV, here is another ready source of material.

Television and films are not the only source of visuals; slides can be transferred to videotape, magazine photos and coffee table book illustrations make good visuals, and we even saw pictures from a text with accompanying sentences which had been put on tape with the permission of the publisher's representative. In using materials originally developed for other purposes by other people, there is the problem of copyright ownership. This was the topic of quite a bit of discussion at the presentation, but McCooey and Tripp noted that it remains a grey area. Japanese law is quite liberal with regard to materials for educational purposes as long as there is no question of remarketing these materials.

Another matter for caution is a technical one. The tapes themselves have a lifetime of about 200 hours, so it is a good idea to keep a master tape in storage from which copies can be made. But the technology is something which can be used by anyone. Chris McCooey even confessed to having been extremely machine shy before starting this program.

McCooey and Tripp were also asked about actual use of materials by students in the lab. Since TV is a passive medium, care has to be taken to include materials with which the students can interact, they said. At present their 90-minute classes have a video component of about 40 minutes, interspersed with other activities (video is kept to blocks of less than 10 minutes), including periods of 'entertainment' such as the silent films. This year all freshman students at their school have a required lab course. No speaking is required; the goal is for students to become accustomed to the voices of native speakers. Since this is the first year of the program, results will be reported in Osaka at JALT '82.

The Language Learning Matrix

Presented by Jack C. Richards
Reviewed by Gretchen E. Weed

In the last decade language learning has been dominated by the theme of 'language and communication.' Before, language was defined in grammatical terms, but now it's also thought of in terms of communicative structures and functions. Language and communication means the relationship between form, process and communication, the various elements constituting the language matrix. In considering this matrix and how its components affect language learners, Dr. Richards considered five assumptions about the nature of the communication process.

Verbal communication is proposition-based. A proposition is the linking together of words to form predications or statements about things, people or situations. *Red* and *book* form a proposition when we understand the meaning 'The book is red.' Creating nronositions is the 'first task in construct& a system of communication in a language. For this, learners must use propositional semantics, which requires a knowledge of sufficient vocabulary to be able to refer to a basic core of lexical items and a knowledge of the basic rules of word order, word movement, intonation, and question and negative formation which enables a basic stock of communicative meanings to be expressed. Practical assumptions follow from this. We should be tolerant of very deviant syntax. We shouldn't push learners into active expression too soon. Primary emphasis should be on acquisition of comprehensible utterances or propositions.

Communication is conventional. As the language learner begins to acquire grammatical competence, it becomes evident he can't use all the forms which could possibly be generated by correct grammatical composition because communication largely consists of the use of sentences in conventional ways. He often hears his teacher say, 'I know what you mean but that's not how we say it in English.' Implications for language teaching include: 1) Language ***can*** be taught; 2) Memorization re-enters as a learning strategy; and 3) This is

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Matrix

another rationale for direct teaching of conversational language through role play, dialogues and other techniques that enable conventional language forms to be presented in association with situations and encounters which require them.

Communication is appropriate. To be able to communicate appropriately the learner must not only master the use of forms which express propositional meanings, and which are also conventional forms of expression, he must also use language which is appropriate in terms of who he is and who he is talking to. Communication is a two-way process in which a functional act might be performed with various communicative strategies which are not interchangeable. Students with little or no skill in linguistic variability may find social interaction with native speakers a very negative experience. Implications for teaching and texts include: 1) Emphasis should be put on coding functions; 2) Lessons need to give practice in using functions with interlocatives of different ages, rank and social status; and 3) Students need practice in varying these different registers.

Communication is structured. The focus here is on the organizational aspect of communication. Two perspectives were discussed: 1) The discourse task brings structural constraints and rules; and 2) Within the discourse task we give signals in the direction we are taking. There are structural norms for such rhetorical acts as conversation, discussion, interviews, debate, stories and descriptions, which give coherence to such discourse tasks. Signals for discourse direction include propositional evaluators, which are fixed expressions and indicate how what we are going to say relates to what has preceded. Some examples are, *consequently, let's see now, year, anyway.*

Communication is interactional. Much of our conversation is not to state propositions, or perform functional tasks but to establish a suitable atmosphere of rapport. Content is of no consequence here. Small-talk about the weather, for example, puts the stress on mutual agreement between speaker and hearer. Safe topics serve to fulfill phatic communion or the sociability needs of people. Both speaker and hearer need to feel valued and approved of. The implication for teaching is that we need less transactional lessons in 'how to' and more interactional lessons on small-talk.

In conclusion, Dr. Richards stated that theories of how to teach a foreign language reflect our views of what the nature of language is. Our EFL materials and textbooks too often focus on the processes by which people communicate. An understanding of the complexity of verbal communication should make us more understanding of our students difficulties in learning English, more tolerant of their partial successes, and more conscious of the need to focus on communicative competence as the goal of foreign language teaching.

Jack Richards

Non- Linear Sequences

Presented by Kathleen Graves
Reviewed by Vincent Broderick and Vicky Bolts

Kathleen divided her workshop into two parts, designing a non-linear sequence and taking one part of such a sequence for planning activities to allow students to reach mastery of it. She emphasized that the workshop was intended to present a model of 'work in progress' and that perhaps one great advantage of non-linear courses was that they, for all their interconnectedness, are never really 'complete.'

Linear course sequences tend to be overly concerned with 'closure,' dealing with point *a* and then dropping it to go on to point *b,* and so on. This leads to an inability to take advantage of the interconnectedness of language, and has the added disadvantage of having language seen as a series of 'problems,' to be dealt with, rather than as a means to communication.

From her own work, Kathleen has learned that her students have a huge amount of what Fr. Paul LaForge refers to as a 'cognitive reservoir' of learned foreign language skills that they can't get into circulation. The basic rationale of designing a non-linear course sequence was to get the students to use this language communicatively.

Kathleen took Lance Knowles' list of conceptual areas, for example, *description, sequence* (including *narration), comparisons, habitual vs. temporary, count vs. non-count,* and divided each area into sub-sections, e.g. *description: one person, two or more people, one object. two or more objects, the location*

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Non- Linear .....

of people/objects, reference. Her list started from a functional basis, but it would be equally possible to begin with a list of grammatical structures.

Next, she made an inventory of the language used for each sub-section. As,

Description: One Person

Language	Examples:
be	+ adjective She's *Japanese,* her hair *is long.*
be + ing	She's *smiling.*
Be + ing + object	She's *wearing make-up.*
Have + object	She *has long hair.* She *has make-up on.*
there is/are + preposition of place	*There are two clips in* her hair.
numbers	There are *two* clips in her hair.

Description: Two +People

# of them, another, the other(s)	*Two* of them are men and *the other* is a woman.
The (adjective) one	The *tall* one
The one with	*The one with* brown hair
-ing + object	The one *holding* some flowers
who + be + ing	The one *who's smiling*
" position	The one *on the right*

The participants in the workshop then took one section and tried to find others related to it. Then we worked in pairs, choosing four or five sections and listing other areas we felt were logically connected to each one.

Since logical relationships usually also contain similar grammatical structures, it is possible to make connections among the points of the inventory on the basis of a grammatical, as well as functional, linkage. Kathleen said she has a plan worked out in advance for each sequence she teaches, but often it ends up modified as the class goes on: Bill Robbins pointed out that it was possible to make practically an indefinite number of theoretical links, so a teacher would have to set tight limits on how to decide appropriate linkages.

For the second part of her presentation, dealing with facilitating student mastery of a section in a traditional linear sequence, Kathleen set up several criteria for planning that would allow effective incorporation of a section from the non-linear course sequence.

Kathleen Graves

Basic Criteria for Planning

1. Introduce the unit to the *whole group* with an activity that will establish *basic structures.*
2. Build from the *structured* to the less *structured.*
3. *Involve* the students in *dijferent* groupings and roles.
4. *Recycle* the language -- have the students use it in different ways with different skills.
5. The language used must be *real* and *meaningful.*
6. The goal is independent, meaningful *use:* activities should have personal meaning.

As one possible example of activities in support of these criteria, Kathleen suggested the following, dealing with *description of a person.*

I Introductory Activity
Show a large picture of a well-known person. Work with be + ing structures and yes/no questions.

II Structured pair/small group practice
Pairs or small groups practice identifying pictures.

III Listening
1. The teacher describes a student. The class decides who it is. or
2. The teacher describes one of several pictures. The class decides which it is. or
3. The teacher describes the pictures one at a time.

IV Further Group Work
1. Student 'witnesses' describe a 'criminal.' Others must draw a picture. or
2. The students ask questions to get the description.

V Personal Experience
Students describe an interesting person they saw the other day, or the picture of a friend

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Non- Linear . . . . . .

before showing it to the class.

VI Writing
Students write a description of an unusual person, or an ordinary one.

Kathleen succeeded in presenting what was obviously the result of a great deal of work and thought on her part, and in such a way that we could see the *process* inherent in the content of her workshop, to ultimately plug it into what is relevant for our own teaching situations. Her work with non-linear sequences seems especially valuable in an environment where the text used is not especially communication/fluency oriented and the teacher feels at a loss as to how to use her or his fluency to let the students find their own way to real language mastery.

Coping with American English

Presented by Katsuyoshi Sanematsu
Reviewed by Bill Teweles

A newcomer to JALT, but a most resourceful researcher and linguist currently in the employ of Nippon Electric (NEC), Mr. Sanematsu gave an hour presentation on his research findings vis a vis problems Japanese college students in the U.S. have in coping with American English The data on whic his talk was largely based was painstakingly garnered from questionnaires the speaker circulated to 62 Japanese students of both sexes studying at three American universities.

Dividing his informants into three groups according to their performance on TOEFL, he charted problem areas and assessed each group's progress in accordance with their length of exposure to American life, age of initial exposure to English speech, and to a leser extent, the student's sex. Noting that students with low scores on TOEFL (499 or less) tended to have more difficulty with basic linguistic skills, Mr. Sanematsu claimed that increased exposure to the target language produced a gradual shift to problems of 'cultural understanding' regardless of the learner's knowledge of English language structure. He further posited that linguistic competence itself was not a determining factor in overall ability to cope with conversational American English, as effective 'self-expression' depends largely on various affective factors. Especially in the case of intermediate level students (those with scores of 500-600 on TOEFL), knowledge of cultural patterns, learning to assert oneself in conversational situations and to speak rapidly and fluently enough to sustain a conversation were seen to be prime indicators of overall skill in speach communication. Students who had been in the U.S. for several years or those who had achieved 600 or more TOEFL seemed to have

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Coping

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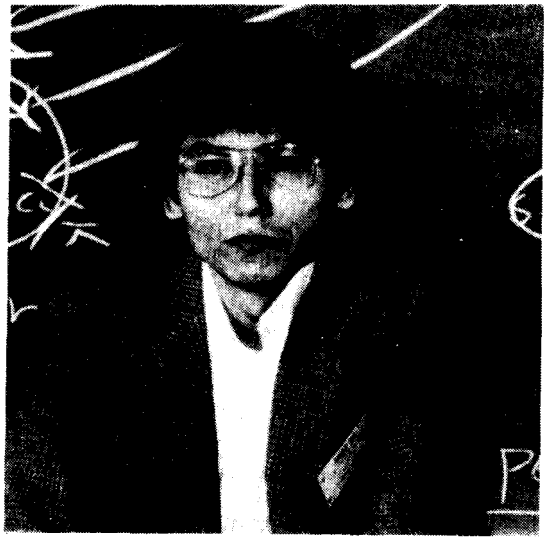
little trouble with basic speech communication skills,. but were more concerned with the 'sophistication' of their speech. This matter of 'linguistic sophistication' was seen to revolve not only around choice of words or ability to elaborate on particular topic, but ability to cope with 'awkward' situations (e.g. using a telephone or making headway with someone in a foul mood).

In the course of his talk, Mr. Sanematsu introduced various salient and colorful terms to refer to some of the conversational skills seen as necessary in order to cope with native American speech. Knowing how to 'steer' a conversation by giving a counter-opinion, clarifying something or by shifting topics was one I found particularly useful. He was also careful to make his questionnaire sensitive to such problem areas as speed and fluency and how they affect the listener's task. Being able to understand a joke, respond to an opinion and keep up with a conversation were other skill areas he gauged.

Perhaps the main appeal of his presentation, however, was the ambitiousness and scope of his sampling. He surveyed students enrolled not only at the University of Kansas (where the speaker himself had spent three years), but also at the University of Minnesota at Duluth and the University of California at San Diego, settings quite different from his own. Although he did not get to talk to his informants face-to-face, his own experience as an undergraduate no doubt furnished him with much of the basic knowledge of what it takes to cope with linguistic and cultural differences.

In speaking with Mr. Sanematsu afterwards, I was informed more directly on what particular types of Personal problems Japanese students faced in learning and using English abroad. These ranged from difficulties expressing themselves in a direct manner and overcoming anxiety stemming from lack of fluency or a limited vocabulary (including knowledge of slang and colloquial expressions), to remembering people's names. Native speakers who mumbled or spoke an unfamiliar dialect clearly compounded their tasks as listeners. A term which the speaker used to refer to some of these student's communication problems, 'mind sets', efficably reflects the mental or emotional adjustment necessary to cope with certain speakers or speech situations. As for more topical matters, some students were said to feel discomfort when expected to give opinions on topics not particularly favored in Japanese society, such as politics or religion. Others felt anxiety when conversing with certain types of Americans, for example those that could not relate well to speech habits deemed desirable by Japanese such as 'modesty' or 'indirectness'. Four of the male respondents felt particularly at a loss when engaging in conversation with American females which possibly reflects cultural differences in sex roles and expected amount of input or hesitation in conversational situations.

Although not yet in its completed form, Mr. Sanematsu's research is not only informative and penetrating, it sheds much light on basic communication differences between Japanese persons and Westerners in general. When one considers how many Japanese have been going abroad recently to study at American and European schools or enter special or intensive language programs, hearing in their own words where communication becomes difficult adds significant depth to our own conception of our students' learning problems here. TESL instructors here would also do well to weigh Mr. Sane mitsu's central finding that mastery of basic linguistic skills does not guarantee success in mastery of spoken English, as the focus shifts over time to matters of cultural understanding and personal adjustment. Helping students to cope with the target language in a new or unfamiliar setting obviously entails much more than the right text or methodology if effective communication is to be made. To this end, a keener appreciation of the Japanese learner's listening task and potential for personal difficulties in 'self-expression' and 'cultural understanding', as Mr. Sanematsu suggests, is most desirable on the part of the instructor whether here or abroad.



Katsuyoshi Sanematsu

Teaching Understandable Presentations

Resented by David Hough
Reviewed by Dale Griffee

After a trip to the United States during which Mr. Hough interviewed American businessmen working with Japanese businessmen, Mr. Hough came to the conclusion that a major problem was the inability of Japanese to give presentation that were understandable to native English speakers. The main problem seemed to be one of organization. Mr. Hough returned to Japan and

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Presentations

created a course designed to teach Japanese to organize and present material to native English speaker audiences.

During this one-hour presentation Mr. Hough explained his categories which I have listed under ten points. Then he gave a sample presentation which illustrated several pitfalls. He concluded with a question and answer period. The following are the main points of Mr. Hough's presentation.

1. Begin with a general statement of introduction which should include a clear statement of subject, purpose and main points. Most Japanese begin with details rather than a general statement or they give a too-much-detailed background which confuses even those people familiar with the subject. During the question period it was further brought out that in a typical Japanese speech what should be in the introduction is often in the conclusion.
2. The body of the presentation should consist of a description, results, application and extension.
3. David teaches his students vocabulary for concluding such as "I would like to conclude by starting that. ." He says in the simplest form, summaries and conclusions are the same, but a conclusion may come after each main point, whereas the summary comes at the end of the presentation.
4. The outline is the body plus the introduction and the conclusion. Since outlining is not taught in Japanese schools, most Japanese are not-familiar- with it, and thus have organization oroblems. But it is not difficult to teach. The key is to teach the body, introduction and conclusion first. Then point out that what the student has done is to make an outline.
5. Transition words such as *at the same time, on the other hand, in addition, nevertheless, I would like to add, let me also mention, moreover* and *I might also mention* constitute the biggest problem for Japanese speakers. Since transition words are the logical connectors between what a speaker has just said and what he is going to say, if he uses the wrong transition word, he'll confuse the native speaker. Many Japanese speakers say *on the other hand* when they mean *at the same time.*
6. Sentence construction and vocabulary should be simple and direct. Special care should be given to passive constructions which are a problem.
7. If the presentation is to be oral, then train your students not to read from papers. David suggested speech cards with cue words written. And if one is to communicate, then remember to communicate with the audience and not the paper or cards one is holding, or the floor. Remember to speak to *people* and not *objects*. Japanese can be trained to look around the room at people and not to turn their backs or talk to objects.
8. Under pronunciation and delivery, the only point David made here was to teach an awareness of stress. The rule he gave was that nouns, adjectives, adverbs and main verbs received stress in English sentences. David did talk a little about the use of pauses. Pauses should come between sentences and not in the middle of them. It is possible for a presenter to use the pause to his advantage. If a speaker is lost and cannot think of what to say next, David gave these steps, all of which are 'pauses'. First, look at the audience, then take a drink of water, then look at the next thing on the cue card. and finally look back at the audience. Such pauses look a lot better than shuffling through papers or cards. A point made by David several times, however, was that the biggest pronunciation problem was technical words that the presenter was familiar with. In an example, one presenter pronounced digital as in the ***katakana*** di-ji-taa-ru which the native English speaking engineers were unable to understand.

David Hough

9. Since Japanese are more formal than most Americans, it is not necessary or even helpful to train Japanese to assume a very informal speaking posture such as sitting on a desk. But it is important to train presenters to speak directly to the audience and not to use their props and aids as an audience. David mentioned standing with one's feet too close together as a pitfall. He also suggested going into a room before the presentation to try out several postures.
10. Handouts, charts and demonstration aids should be clear and easy to read. Japanese tend to put too much information on them and have too many. If an audience is given 15 to 20 pages, they will spend time looking though the handouts rather than listening to the presenter. Such handouts could be given after the presentation. As for slides, Japanese have a tendency for a 20-minute presentation to have 20-40 slides. About 15 slides would be adequate for a 20-minute talk giving each slide

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Presentations

about 1 minute. Japanese have a tendency to have too many slides, talk to the slides rather than to the audience and to speed through their material so fast than understanding is lost or reduced.

A last point was time limits. If the speaker doesn't end on time, the next person may not be able to speak. For a 20-minute presentation plan for only 15 minutes because the actual presentation always takes longer. If during practice, the presentation takes 20 minutes, it is too long.

During the question-and-answer period David stressed that this training was not so much trying to erase bad habits as the teaching of new skills which were reallv not difficult to teach. It was also pointed out and affirmed by David that while native speakers did not have grammar or pronunciation problems, they did have every other problem mentioned above. The point being that not only Japanese giving presentations in English, but native English speakers need these skills.

Suggestopedia

Presented by Alison Justine Miller
Reviewed by Kazunori Nozawa

Ms. Miller's very warm, but rather formal delivery and manner immediately won her audience's attention and held it for the three-hour session. She began her presentation with a few minutes of relaxation music. After the mind-calming music, she explained the three principles which are simple and which must be constantly considered; the first is *joy* which is natural to learn when there is an absence of tension (Concentrative State of Psychorelaxation). The second principle concerns *totality* which is the unity of conscious and paraconscious and integral brain activity. Ms. Miller pointed out that the suggestopedic system tries to find all possible ways for the brain to receive unconsciously, retain, process and creativity utilize information, as well as utilize all the possibilities of conscious mental activity. The third principle is the existence of the *suggestive link* on the level of the reserved mind. Ms. Miller also pointed out that such a principle requires the creation of mutual psychological relations between the teacher and the students and within the class itself.

Ms. Miller then explained the actual course in Suggestopedia. The first stage is the presentation of new material in a target language for 10 - 20 minutes. The second stage is called 'Concert Session – a presentation with carefully selected music. the text contains a lot of powerful positive suggestions as well as many hidden messages. Ms. Miller mentioned that, according to research, Baroque music used for the concert session has physiological effects, and the logical structure of the music stimulates the right hemisnhere (the Simultaneous Total Participation of Both Hemispheres). The text is read dramatically with the music, and after a short break, the text is rather quickly read again.

After fifteen minutes of her presentation there was a question-and-answer session. Ms. Miller talked about her training experience by Gateva and Lozanov, and it was a very emotionallv and personally involved one. She also taked about her past teaching experience both in the U.S. and Japan as well as her current teaching. According to past research, lots of psychotherapeutic effects were found after the completion of the course. The whole course consists 12 - 95 hours depending on the groups and 8 - 14 students make up each class. Ms. Miller then mentioned that over 90% accuracy in terms of recognition is usually found when the students are tested. Three hours are necessary for each class but two and half hours are also, acceptable. Iowa schools adopted one hour classes but it seems that they are not getting the same results as the regular course. According to Ms. Miller, there are various problems; one of them is that students usually wonder whether they should concentrate on the music or the language in a concert session, it tends to be a problem. Ms. Miller also stated that the prestige factor is very important; for example, the teacher is supposedly introduced as *the* authority. She emphasized that Suggestopidia is aimed at the long-term memory of the material as well as communication skills. Therefore, the textbook itself is very important because psychologists have put lots of suggestions in it. Ms. Miller also mentioned that Lozanov has not developed the advanced level text but she is now trying to develop it by herself. Ms. Miller then discussed the application of the method by citing Bulgarian situations and pointed out that the application to a language laboratory situation doesn't work because Suggestopedia requires the involvement of more human relations in group dynamics.

Ms. Miller pointed out that in Bulgaria, Lozanov and other specialists are now researching biofeedback. She then demonstrated how the biofeedback machine works with some of audience and gave us the result from research in the U.S. She emphasized that the balancing of both hemispheres is very important when learning is actually taking place and cited Dr. Tsunoda's theory as evidence.

During the question-and-answer session, Ms. Miller stated that most classical music has positive effects and some easy listening music has certain effects, though she doesn't know exactly how such music is actually associated with the iong-term memory. It doesn't really

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Suggestopedia

matter if the students are interested in music, but the Suggestopedic teachers are very careful in choosing the music.

Finally, Ms. Miller mentioned that hearing about the method (or getting more theoretical background) is necessary and adapting the method in Japan is no problem if it is done with the Japanese culture in mind.

There were only a few demonstrations and no practical activities which the audience could participate in. However, any insights gained at this interesting talk may be of help for us to understand Suggestopedia. Ms. Miller would welcome any questions or information that people may have, and looks forward to hearing from others.

Alison Justine Miller
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U.S.A.

Alison Miller

Teaching Nihongo With A Notional Syllabus

Presented by Keiko Kawai, Kanae Miura, and Hiromi Suzuki
Reviewed by Ron Gosewisch

After outlining what she planned to do in their three hour presentation, Ms. Keiko Kawai, Program Suuervisor at Pegasus (Mobil Oil) Language Services, gave a brief. description of the Notional-Functional Syllabus used in Pegasus' *Survival Course in Japanese,* a 15 week, 45 hour program. The syllabus begins with introductions, greetings, leave-taking and apologies in the first two weeks, on through ordering, requesting, directions, offering/accepting, preference, location, quality, praising, intention, inviting/suggestion, agreeing/declining, time, inquiring/explaining, possibility, etc., and ending in the 15th week with telephoning. Though I was disappointed when she explained that their syllabus is still in the developmental stage and they were, therefore, reluctant to hand out copies, this reluctance on their part is understandable when the complexity of developing syllabus is considered together with what the instructors felt was the short time that had been working on it.

It should be noted that, as their students average forty plus in age, they feel that the introduction of language segments is facilitated by the use of visual aids. Though not done during the demonstration, the charts are usually removed from the walls at a certain point in each class period in order to check their students' hearing. Moreover, at the end of each class, exercise sheets, based on the oral exercises done in class, are handed out as homework. Finally, the syllabus presented at JALT '81 presently constitutes only about 60% of the content of a class or course that they teach at their school.

Ms. Kawai began her demonstration by teaching the numbers 1 to 100~000,000 to a beginner, in 15 minutes. (Mr. Richard Young, who had been in Japan a total of 24 hours. was the single volunteer student during this first segment of the demonstration.) One chart was used to teach the numbers. Another was provided to help the student with exceptional or unusual pronunciations

Next an OHP was used to project a chart of an apartment with the sale prices of each unit written in each apartment. This was followed by a list of international flight prices. Both charts let the student experience the very real need for the large numbers taught in the first 15 minutes of the demonstration. The final OHP chart used by Ms. Kawai was a supermarket flyer with prices of meat and produce, i.e., examples of prices from real life. The OHP was followed by practice in telling time using a large cardboard clock. After drilling the student, Ms. Kawai handed the clock to him and asked him to ask similar questions of her.

The second instructor (not listed on the original program) was Ms. Kanae Miura, who went over basic phrases for requesting/ordering using more charts and the OHP. Three and four ply OHP charts were used to illustrate short dialogs and an illustrated restaurant menu. Also used was a toy telephone to practice presence/absence in telephoning.

Finally, Mr. Hiromi Suzuki, using the same techniques as Ms. Kawai and Ms. Miura, guided the students in learning how to invite and set general and specific times.

As the demonstration progressed it was a bit confusing in the sense it was difficult to decide what teaching methodology (vis-a-vis syllabus) was being used. However, the presentation was impressive when one realized that they were doing what most good teachers do – being eclectic. They used elements of the Silent Way through the use of wall charts and a minimal amount of talk by the teachers. However, the

(cont'd on page 2 1)

Teaching Japanese.....

charts, especially the OHP flip charts, were reminiscent of Story Squares, A minimum of mim-mem (mimicry-memorization) and even some traditional grammar-translation techniques were employed. (not to mislead the reader and to give a clearer idea of just how seldom grammatical explanations or translations were made, when Mr. Young returned to his seat, he turned to me and asked, "What's this 'desu' at the end of everything?")

During the discussion Ms. Kawai told us that they had made no conscious effort to follow any particular guideline in developing either their syllabus or teaching techniques other than adapting them over a period of time to meet the needs of their students.

In conclusion, I should say that since returning from JALT '8l I have used a rough equivalent of Pegasus' syllabus, the number charts, toy telephone, toy clock and a local map with my own students of Japanese. The ideas gained from this presentation have definitely helped me in teaching and my students seem to be getting more out of the course than they previously were.

The Counseling Response -

Presented by Robert Ruud
Reviewed by Michael Knepp

In his presentation, Robert Rudd gave a demonstration of two techniques involving Cuisenaire rods: 'The Little Green Rod Technique' and 'Islamabad'. These techniques were develoued by Earl Stevick (Stevick. 1980: 131-143). In connection with these' techniques, Robert also demonstrated several applications of the 'counseling response.' The 'counseling response' is essentially an approach to error correction in which the teacher incorporates error correction into the flow of a conversation through restatement or paraphrase (Stevick 1980: loc cit.).

The little green rod technique involves asking a student to imagine that a small green Cuisenaire rod represents something he/she knows. And then the student describes it to the teacher. Robert did this with three separate volunteers, responded to the 'students' in three different ways, and asked for comments on the activity from the audience each time. When the first 'student' described the rod, Robert restated what he had said. Because all of the volunteer 'students' were native or near-native speakers, there was little error correction in Robert's restatements. Comments from the audience included: The teacher's role was that of a 'reflector', i.e. an aural 'mirror' showing the student what he has said; The teacher's restatement clarified what had been said; and The 'student' said that what he said was accepted. With the second 'student' Robert used the 'student's' description to relate his own experiences. Comments from the audience this time were to the effect that Robert's responses forced the conversation away from the 'student' and the 'student' said that he had wanted to continue with his description but had trouble doing so. With the third 'student', Robert spoke less frequently and when he did it was mainly to clarify information or to invite the 'student' to elaborate. Comments from the audience this time were that Robert's responses were mainly developmental and interpretive. Robert concluded this part of the presentation by noting that the rods serve as a focal point to reduce tension.

Robert Ruud

The Islamabad technique is more involved than the little green rod technique. In this technique the student is asked to describe some place that he/she knows and to use the rods to build a map of the place. Again, Robert asked for a volunteer 'student' and demonstrated the techinique. As the 'student' described the place, Robert restated and paraphrased the description. Comments from the audience afterwards were to the effect that the rods aided retention, the 'student' was allowed to control the length of the activity, and the focus of attention was on the rods and not on the language the 'student' was using.

Robert then demonstrated an elaboration on the basic Islamabad technique. The volunteer 'student' this time was asked to narrate an accident in which he had been involved. Robert responded to the 'student' as in the basic Islamabad technique. Afterwards, Robert asked the 'student' to describe the accident again as if he could stop time and knew what was going to

(cont'd on page 22)

Counseling Response.....

happen,, i.e. the narration was to use the future aspect instead of the past. Among the comments from the audience was one that Robert had shown no personal reactions to what the 'student' had said. Robert said that it is important for the teacher to avoid such reactions as they will inhibit the student.

In the remaining time Robert answered questions from the audience. These were mainly related to how the teacher handles error correction. Robert responded that this is handled through restatement and paraphrase by the teacher. Additionally, the correction is not only for the participating student, but for any other students listening as well. Robert also said that in his experience it is necessary to clearly explain to Japanese students what he is doing or they may not understand that error correction is involved. These techniques can be designed to address any number of language uses or functions. Robert concluded by saying that the main purpose of these techniques is to give students a sense of security in the language and not to correct errors per se.

REFERENCE

Stevick, Earl. 1980. *Teaching Languages: A Way and Ways.* Rowley, Mass.: Newbury House.

Using VTR For Drama

Presented by Stan Otto
Reviewed by Jim White

Stan Otto's presentation can best be described as a 'hands on, participating workshop.' Although he reviewed a few of the theoretical considerations and the rationale behind using videotape in teaching English through drama, most of the two-hour session was devoted to having the audience work out a skit, present it before a camera, and then review and critique what had been done.

During the first portion of the presentation, Stan also discussed some of the practical aspects of production and various things which must be taken into account before and during such work. These include the assembling of equipment – video tapedeck, camera, tripod, microphone(s) and so on. Lighting is another consideration – can you use the natural and artificial lighting already available, or is it necessary to add artificial lights? If the latter, how about electrical power and connections? In relation to this, it is necessary to avoid strong shadows and/or glaring surfaces through camera placement and angle. Most video cameras have built-in microphones. But is the one you have sufficient for your purposes? If not, what about external microphones, their placement near the speakers, and the general acoustics of the room

(cont'd on page 23)

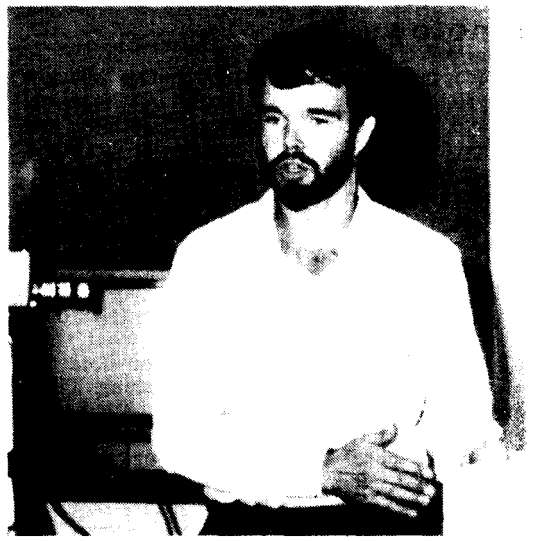
VTR for Drama

or location. Finally, camera action and composition should be considered. Do you have a zoom lens? Should it be used? Is the camera firmlv positioned? Also. YOU need to consider placement of scenes, anticipating action and the need to choose a focal point during actual videotaping.

The second part of the introduction was devoted to listing the advantages and disadvantages of four types of sketches. The four types, in order of level of difficulty, are *pre-established texts* (already written-out scripts, for example, *Crash* in Via's book), *interview* (no written-out script but a fairly narrow context for action in a game of interaction, i.e., 'psychiatrist/patient,' etc.), *directed dialogue* (giving the students a sequence of ideas but permitting them to use their own words), and *role cards* (presenting them with only a role and a general situation and giving them the chance to improvise and stretch their imaginations). Each level involves slightly different procedures, but basically all of them include rehearsing, working out movements/actions, videotaping and reviewing by the entire class.

About one-third of the way into the presentation, the entire audience divided itself into groups of 4 to 6 people and began to do one of several ideas at each of the various levels of difficulty. This took some time, but was both enjoyable and worthwhile to everyone involved. Due to time limitations only two or three groups were actually videotaped. (The 'psychiatrist/patient' situation by one group got a little too involved and carried away with itself – but this speaks well for the method as a means of getting students interested, involved and in action.) The last part of the presentation was given over to watching one of the completed videotapes without sound due to technical difficulties (a premonition of things to come during actual use?). While watching the tape. however, Stan discussed several means for exploiting the results. These include (1) Error Correction:pausing after a mistake, eliciting corrections from the students and repeating that portion of the tape. (2) Vocabulary Recognition: pausing after use of a new word, asking for clarification, then repeating the tape. (3) Scenario Retelling: pausing at some point in the story, eliciting a recount of the action in summary and/or asking for a projection ahead to the end of the story. And (4) Intensive Questions: Pausing at a relevant point in a scene and asking for details of plot or ideas, replaying the tape if necessary.

I am sure that the time spent with Stan was profitable and rewarding to all concerned. He gave all of us a number of ideas and the incentive to try using drama and videotape in our own classes. He has our thanks for being willing to share his time and ideas with all of us.



Stan Otto

Phonology

Presented by David Hough
Reviewed by Barbara Ottman

In his workshop, David Hough presented both the basic theory of phonology and some practical applications to teaching English in Japan. Mr. Hough's specialty is teaching English pronunciation to Japanese. He gave some precautions for those teaching pronunciation:

1) Perfect imitation of native speakers may be impossible. Following the development at about puberty of the myolinated sheath at the top of the spinal cord, many (but not all) people become incapable of learning to speak a foreign language without an accent.
2) Perfect imitation is not necessary. Many people find accents charming. There's no reason to get rid of an accent that doesn't affect communication.
3) Perfect imitation may be hazardous. Hough, personally, has the misfortune to speak unaccented Japanese. (The Japanese participants testified to this.) His language ability makes people expect him to understand Japanese business etiquette and as a result, he is for his mistakes as if he were Japanese.
4) There's no reason to carry correct pronunciation to lengths that native speakers can't hear anyway. For example,. native sneakers of English can't tell if the words *he, where when what* include an 'h' at the beginning or not, so why bother to pronounce the 'h'? Trying tends to make *he* sound like she and *where* sound like *fair* anyway.
5) The method that produces the most

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Phonology

accurate reproduction of native speaker pronunciation is to throw out meaning and just teach a sequence of sounds, but language without meaning is pointless as well as hard to remember. Hough demonstrated this principle by getting the Japanese participants to pronounce a series of apparently meaningless sounds that native English speakers gradually recognized as 'It's been a wild day today.' in a perfect reproduction of Hough's own dialect. They had no idea of what they were saying. Hough had used the *kana* 're' for the *day* in *today* for one thing. Their pronunciation was perfect, but they couldn't have remembered it as a series of nonsense syllables for long and not knowing the meaning, they couldn't use the sentence. As soon as they saw the words in normal spelling, they forgot the perfect pronunciation and pronounced the sentense with an accent, but at least they knew what it meant.

Hough used a comparison of Japanese and English vowels to demonstrate the idea of the phoneme. A phoneme is a group of sounds that sound about alike in a certain language.

In Japanese the length of a vowel is so important it changes the meaning of words. But, in English, while vowels tend to be longer in some places than in others, length never changes the meaning of the word.

In English the difference between lax vowels (written *i, e, u* and backwards c in Japanese dictionaries) and tense vowels *(i: ei u:* and ou) is so important it changes the meaning of words. In Japanese, the short vowels are usually tense, but become lax before nasal consonants such as *n* or *m,* but changing laxness or tenseness never changes the meaning of a Japanese word.

Since time is important in Japanese, Japanese speakers hear the *ei* in *me (eye)* and the long *ei* in *yumei* (famous) as different although they sound alike to English speakers because the two sounds belong to the same phoneme in English. English speakers, on the other hand, hear the *ei* of *me (eye)* and the lax *e* of *men* (side, face) as different although they sound alike to Japanese speakers because the two sounds belong to the same phoneme in Japanese.

Since native speakers of English can't hear vowel length differences in their own language, they were surprised to learn that the vowel of *bit* is short, those of *beat* and *bid* of medium length and that of *bead* long, although the Japanese participants could hear it.

Hough gave recipes for pronouncing those old problems, *l* and *r*.

When pronouncing *l* before vowels, stick the tip of your tongue out between your teeth. This will prevent it from sounding like *d* or *r*. Before consonants or at the end of a word *l* may be replaced by u pronounced very fast. Japanese are good at pronouncing vowels slow or fast at will and native speakers of English can't hear the difference between *l* and *u* if they're said fast enough.

You Said It....

EDITORS NOTE: *The following statements were taken directly from the questionnaires JALT '81 attendees filled out before leaving the conference. These particular comments seemed to express the sentiments of many of the people who took the time to give their opinions. Remember: the only way to get changes in the system is to speak out if there's something you don't like or you think can be improved.*

Pros:

'Efficient organization – perfect facilities, excellent service staff.'

'Terrific organization; good variety of presentations; hotel was close.'

'How will Kansai ever match this?'

'The JALT '81 Program was enormously helpful.'

'So many interesting lectures at the same time – difficult to make a choice.'

'. . .great conference all-in-all – well set-up and run.'

'The long sessions for the main speakers were quite helpful.'

'Excellent guest speakers and good organization! Kudos to all concerned.'

'Wide variety of presentations.'

'Opportunity to hear well-known authors of textbooks speak about their work.'

'A really excellent job.'

'The conference nrovided us with a lot of new information about English education and materials.'

'Impressed with the high quality of the conference and JALT members.'

'Having the whole panel of main guests appear at the end of the conference was great, rather than having the conference peter out, as in the past.'

Cons:

'Unfortunately, the way the conference was organized, it was impossible to see as many workshops as I wanted. Why were morning hours unused?'

'Let's call the buffet 'cocktail time', not 'dinner' and make it longer.'

'JALT seems to be an association of English teachers only. Let's get some other languages involved.'

'I was disappointed to be excluded from Mr. Maley's workshop twice. Perhaps it would be fairer to have advance sign-up for workshops with limited space.'

'Why are so few materials (at the publishers' displays) for sale? Maybe they should do their homework: find out who the main speakers are and make their materials available.'

Too expensive.' (cont'd on page 26)

Suggest ions:

'Perhaps you could have repeat sessions of some presentations on different days.'

'Is it possible to stagger workshops and presentations so some of both are given mornings and afternoons?'

'Start earlier every day, and continue 'til 6 p.m.'

'Let's get some American main speakers!'

'Let's not have so many main speakers, thus [giving us] more chance to go to smaller presentations.'

'Why not open the publishers' displays a few hours in the eveings?'

'Why not try a thematic approach rather than a sloganistic one?'

'Not adequately covered: ideas for large classes, teaching reading and composition, testing, psycholinguistics, tutoring, teaching children, ESP

Position

(TOKYO) The Simul Academy of International Communication, an affiliate of Simul International and The Simul Press,. has openings starting in April, 1982, for qualified instructors. The Academy has programs for interpreter training and advanced English education. A degree in TEFL or related fields plus teaching experience, preferably in Japan, is highly desirable. Full or part time positions available for instructors in:EFL (with heavy emphasis on international affairs) and Business communication (with an MBA and/or business experience). Excellent remuneration and conditions for skilled individuals. Send resume to The Simul Academy, l-5-1 7 Roppongi, Minato-ku, Tokyo 106, (03) 582-9841.

Meetings

KANT0

Topic: Curriculum Design Based on Listening Comprehension
Speaker: Michael Rost
Date: Sunday, March 28
Time: l:00-4:00 p.m.
Place: Nichibei Kaiwa Gakuin, near Yotsuya station. Telephone: (03) 359-9621
Fee: Members: free; Nonmembers:Y500
Info: Bill Patterson (0463) 34-2557 or Gaynor Sekimori(03) 891-8469

Michael Rost is the author of *Listening Contours* and the co-author (with Ellen Kisslinger) of *Listening Focus* and (with Robert Stratton) of *Listening in the Real World* and *Listening Transitions.*

TOKAI

Topic: A Way to Build Up lnservice Language Programs
Speaker: Kohei Takubo
Date: Sunday, March 28
Time: l:00-4:30 p.m.
Place: Aichi-ken Kinro Kaikan, Tsurumai, Showa-ku, Nagoya, (052) 733-l 141
Info: Satoshi Ito, (0567) 97-0437 (hm); (0567) 97-1306 (wk)

At first, the speaker will briefly review the Japanese English education system out of which all of the businessmen and engineers came. By the time they have been given overseas assignments, they have received between 6 to 10 years instruction in English, and often supplementary instruction at English conversation schools.

Nevertheless this training is usually insufficient to meet the working level language proficiency requirements of an overseas assignment, and is often so poor that it does not even meet survival L-2 requirements. (5 grade system).

For the past decade, and particularly for the past five years, Japanese industry has taken an ever-increasine role in EFL training for its employees in-order to help bridge the gap between the language education offered in the schools and the language proficiency requirements.

Mr. Takubo will describe how to build up the inservice language programs to meet the requirements.

Kohei Takubo is now the General Manager of Education and Director of the Board, NEC Culture Center. Ltd. Before he ioined NEC Culture Center; he worked with NEC as accountant, interpreter for top management, editor of NEC Annual Report, and English instructor for in-service language programs for thirty years.

WEST KANSAI

Topic: Lesson Plans for Senior High Schools
Speaker: Gwen Joy
Date: Sundav. March 28
Place: Umeda 'Gakuen (St. Paul's Church)
Fee: Members:free; Nonmembers:Y500
Info: Vincent Broderick. (0798) 53-8397 (eve); Hiroshi' Inoue, (0729) 56-0047 (eve); Jack Yohay, (075) 662-1370 (eve); (075) 662-0247 (day)

Special Interest Groups:

Children's Interest Group: March 28, 1l:00-12:30 p.m. Umeda Gakuen. Mini-workshop. Please bring your favorite games with you. Contact: Sr. Wright, (06) 699-8733

Teaching in Colleges & Universities: March 28, 12:00-l 2:50 p.m. Umeda Gakuen. Contact: Gordon Ratzlaff, (06) 833-1877 (eve)

Teaching English in Schools: Wednesday, March 24, 6:30-8:00 p.m. Center for Language and International Learning, Contact: Keiji Murahashi, (06) 328-5650 (day)

Planning effective lessons for large senior high school classes is a challenge. This will be on how to structure classes with balance and variety. Lesson plans used in the conversation-oriented classes at Fuji Seishin Joshi Gakuin will be described. There will first be an introduction to lesson plan forms and factors. Second will be on specifice lesson plans and demonstrations of materials and activities. Third will be a chance for participants to make their own plans and to share their ideas with each other.

Gwen Joy has been an English instructor at Fuii Seishin Joshi Gakuin in Shizuoka for five years. She was previously an instructor and resource coordinator at LIOJ. In addition to a major in psychology and minor in Japanese studies at the University of Redlands, she has done graduate work at Waseda.

SHIKOKU

Topic: Silent Way Workshop: Understanding the Theorv Through Practice
Speaker: Donald Freeman
Date: Sunday, March 7
Time: 1:00-4:30 p.m.
Place: Conference Room 4, Education Dept., Kagawa University, Saiwai-cho, Takamatsu
Fee: Members:Y500; Nonmembers:Yl,000
Info: Barbara Hayward (0878) 22-1807

This workshop will present the Silent Way through a series of language-learning experiences. Participants will have the opportunity to work as both students and observers in different languages, at beginning and more advanced levels, to examine the concept of subordinating teaching to learning. There will also be time to discuss issues and questions raised by the language-learning experiences.

Donald Freeman is currently doing teacher-training on a free-lance basis; he is the staff at Procter and Gamble, Sunhome and is associated with the Center for Language and Intercultural Learning in Osaka. He was formerly Academic Supervisor at the Language Institute of Japan. He has done teacher-training and cross-cultural work for various groups in Japan and the United States.

CHUGOKU

Topic: The Didasko Curriculum: An Integrated Approach
Speakers: Tom Pendergast, Sakiko Okazaki
Date: Sunday, March 7
Time: 1:00-4:00 p.m.
Place: Hiroshima Y.M.C.A.
Fee: Members: free; Nonmembers: Yl,000
Info: Marie Tsuruda, (052) 228-2266x57

The Didasko Curriculum is a language learning format which concentrates on intensive listening comprehension (Total Physical Response and Winitz's *The Learnables)* and phonemic discrimination (using Gattengo's Sound-Color Fidel) exercises initially and introduces listening, reading, and writing *before* speaking. Oral production is encouraged and controlled through Silent Way and counseling exercises.

The purpose of this presentation is to provide a two hour language learning experiencee of a kind new to most, thereby creating an opportunity for participants and observers to take a close look at their own and others' learning. The remaining time will be used for a slide-illustrated mini-lecture, discussion, and feedback.

Tom Pendergast is Professor in EFL at Osaka University of Foreign Studies. He was co-founder and President of JALT for two years and President of JALT's Kansai Chapter for three years.

Sakiko Okazaki is President of Didasko, Inc., which uses the Didasko Curriculum to help both children and adults learn any of several languages. She is an experienced instructor of Japanese and is particularly adept at total physical response-type exercises.

HOKKAIDO

Topic: How Children Acquire Language
Speaker: Dr. Annette Zahler
Date: Sunday, March 2 1
Time: 1:30-3:30 p.m.
Place: Sapporo Kyoiku Bunka Kaikan, Kitawan, Nishi 13
Fee: Members:free; Nonmembers:Yl,000
Info: Terry Riggins(011) 561-6314

TOHOKU

Topic: Student-Centered Techniques Using Transcripts and Tapes
Speaker: Shari J. Berman
Date: Saturdav. March 27
Time: 4:00-7:00 p.m.
Place: Tohoku Foreign Language School, Sendai
Info: Steve Brown, (0222) 22-8659 or Dale Griffee, (0222) 47-8016

This presentation will deal with transcripts as a means of recording classwork, correcting errors,, and examining the learning process. Specific techniques will be demonstrated using tapes and transcripts together and independently. Some of the techniques introduced at the speaker's JALT '81 presentation will be expanded upon as part of this session. There will be an opportunity to actually participate and examine both the affective and cognitive aims of the activities.

Shari J. Berman is presently the Curriculum Director of Aoyama Language Academy. She did her graduate work at the School for International Training. She has taught ESL and trained teachers both in Japan and the U.S.