

JALT 全国語学教師協会 THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS NEWSLETTER

Vol. VI, No. 4

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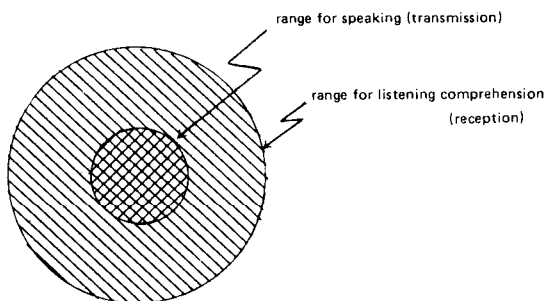
April 1, 1982

Past And Present Views In Teaching Listening Comprehension

By Julian Bamford, American School of Business

With implications as relatively far-reaching as the wheel it resembles, James Nord graphically illustrates the amount of language needed for understanding versus speaking when conversing in a foreign language. You can control what you say when you speak, keeping it within the bounds of your competency, but you have no such control over what others say to you. In light of this, it is no wonder that people are becoming increasingly concerned that the main course textbooks we use to teach the four skills may not be adequate to the task. As textbook author L.G. Alexander said in a recent *JALT Newsletter* (V:6) interview, the convention of one or two cassette tapes per main

course text is "ludicrous from the point of real acquisition. If you don't understand what's going on you might as well go home."



The Timbuktu Method

By Clea Shea

The profession is once more all a dither over rumors of still another teaching method to reach our shores on the reed and papyrus vessel captained by one of our most trusted discoverers, D. Ed Ideah. This is, of course, not the first method introduced by Ideah. My earlier paper (1978g) chronicles in some detail his elucidation of the ill-formulated concepts by European scholars of the second half of the 20th century, and again my later paper (1979n) demonstrates the source of these concepts in the medieval secular grammarians of Moravia. To summarize only a few: the Aix-la-Chapelle Method (1948);² the Nice (France) Method (mistakenly referred to in the U.S. as the Nice ((good)) Method);³ the Carthage Method (1961);⁴ the Samarkand Approach (1966);⁵ the Woodstock Method (c. 1972);⁶ and finally the Watergate Method (1974).⁷

I merely mention a few of the more dramatic entries in the applied linguistics lottery to (continued on page 5)

Alexander bravely tried to break the pattern by producing multi-volume tapes for his *Mainline Beginners* text but was confounded by the market place. Consumers are not willing to part with more than Y5,000 or Y10,000 for the tapes of any one text. But, noticing our students' weak listening skills and perhaps also because we like to compartmentalize the four skills of reading, writing, speaking, and listening, we do search for separate listening texts.

The earlier genre of listening text is epitomised by L.A. Hill's versatile *Stories for Reproduction* series (Oxford, 1965) and Donn Byrne's *Listening Comprehension Practice* (Longman, 1973). The format was typically narrative plus comprehension questions and, rather than (continued on page 4)

JALT '82 In Osaka

'Perspectives On Learning' has been selected as the theme for this year's JALT International Conference On Language Teaching/Learning. Be sure to put the conference, which is earlier than usual this year, on your calendar for October 9 - 11.

JALT '82 will take place at Tezukayama Gakuin University in Osaka and will offer a wide variety of presentations, demonstrations, and workshops.

Watch for more details in upcoming *Newsletter*.

FROM THE EDITORS

This issue is something of a milestone for us as editors, because it is the twelfth issue we have managed to get out, despite the best efforts of the Japanese postal service. It has been, to say the least, a 'stimulating' experience, full of frustrations and rewards. We are very pleased with the positive feedback we occasionally get. We are constantly surprised by the quantity of articles we receive, although there have been many times when we were wondering just what we were going to put into the next month's issue; somehow, something arrived and we went to press. Our advertisers have more patience with us than reasonable people should have, and for this we are grateful. In the most terrifying episode of the past year, their patience was needed: The July *Newsletter* was lost somewhere between post offices on the way to the printer; only a clear photocopy of all of the pages saved that issue, which came out on time after all (*on time* meaning the first week of the month).

Many JALT members have really helped us out in ways which don't make it into print, which is a shame, because we depend on so many people. Tom Robb is a constant support and ideas source, as well as a shoulder to cry on; Kazunori Nozawa, Program Chairman, is also the liaison between us and the printer in Osaka. Vincent Broderick, West Kansai Chapter President, has given ideas and support throughout the year, as well as reviews. There are many other people whose names should be here also, but the list could fill the page. We are thankful for their help.

We will add one note of thanks to Andrew Wright, our friend and colleague at Nanzan

Junior College. While we were visiting family in the U.S. in February, Andrew put the finishing touches on the special conference issue so that it would have current meeting and position announcements. *Arigato!*

BOOK REVIEWERS, TAKE NOTE:

We have received the following books from publishers, seeking reviews for the JALT Newsletter:

Learning To Listen by Maley and Moulding, CUP. Text with cassette.

The Topic Dictionary by Bennett and van Veen, Nelson.

Restaurant English by Bingham, Lampola, and Murray, Pergamon Press.

English for International Conferences by Fitzpatrick, Pergamon Press.

Developing Reading Skills by Grellet, CUP.

Profiles (Interm. conversation text) by Axbey, Student's text, teacher's book, Nelson.

Discussions That Work: Task-Centred Fluency Practice by Ur, CUP.

Cloze In Class (exercise book) by Moller and Whiteson, Pergamon Press.

Any one of the above books will be sent to a JALT member who wishes to review it for the *Newsletter*. If the book is not reviewed in the agreed upon time, then it must be returned to the editors. Contact the editors at the address on page two for specifications. No phone calls please.

JALT NEWSLETTER

Vol. VI, No. 4

April 1, 1982

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

All announcements or contributions to the Newsletter must be received by the 5th of the month preceding publication. All copy must be typed, double-spaced on A4 size paper, edited in pencil and sent to: Pam and Chip Harman Heights Motovaaoto 505. Motoyagoto 1-241, Tempaku-ku 468 Nagoya, JAPAN: (052) 833-2453.

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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 the Japan affiliate of TESOL and FIPLV. Through monthly local chapter meetings and an annual international conference, JALT seeks new members of any nationality, regardless of the language taught. There are chapters in Sapporo (Hokkaido), 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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— Research Report — How Listening Affects Reading Or Vice Versa

Yoshida, Anna, Arima, Hibiya Koyama, Ogiwara, Umiji, Watanabe (Sophia University)

Listening to and reading the same material at the same time has long been regarded as an effective way of teaching foreign languages. But is the approach useful in teaching *comprehension*?

Although there are some arguments and experiments related to the approach, they do not refer to comprehension ability. For example, Rivers (1976, 1978) recommends the approach as useful in improving habits of anticipation and syntactic identification in both reading and listening skills, but she does not mention comprehension. There are several psychological experiments that deal with this problem, but they concentrate on 'short-term' memory alone and do not take into account 'long-term' memory of which comprehension ability is a (cf. Bernstein, 1972).

The purpose of this article is to cast some light on this issue: Does reading while listening to the same material help or inhibit comprehension?

Hypotheses

On the basis of individual observations of simultaneous interpreters we found that it was more difficult for experienced interpreters to interpret speeches when the manuscript was given to them for them to read as the speech was given verbally. In considering this phenomenon we hypothesized that when one has a balanced ability in both reading and listening to a foreign language, the two modes, i.e., visual and aural, would interfere with each other, thus, making it more difficult to comprehend the message than when it is given either visually or aurally.

From this phenomenon we hypothesized the following:

Hypothesis 1: If a person is good at both reading and listening to English, then that person should do better in a listening comprehension test than a person who might be good in reading, but is not as experienced in listening to English. If *this* is true, then;

Hypothesis 2: A person who is good at both reading and listening to English should do worse in a 'listening-while-reading' test than in either a 'reading' test or a 'listening' test. If *this* is true, then;

Hypothesis 3: A person who is good at both reading and listening to English should do worse in a 'listening-while-reading' test than a person who is experienced in reading English but is not as experienced in listening to the language. If this is true, then, our original hypothesis can be said to have been proven. However, if this turns out to be false, then,

Hypothesis 4: Even if the absolute number of errors turns out to be smaller for the reading- and listening-experienced person, the occupying rate of 'listening-while-reading' errors within the total number of errors should be higher for the more, experienced person. In other words, the 'listening-while-reading' errors should be proportionally higher in the more experienced person than in the less experienced person.

On the basis of these hypotheses, the following experiment was conducted.

Subjects

For our experiment we took students from three senior high schools (S, K, T) and three university classes (A, B, C). The total number of subjects exceeded 300 students.

Materials

Three types of tests were devised, each including listening, reading, and listening-reading (simultaneous) passages. There were five multiple-choice questions for each test. Different materials were used for high school and university students. The high school materials were written on the basis of the grammatical structures and vocabulary items contained in the Ministry of Education outline for junior high school textbooks and the university materials were taken from the *SRA Reading Laboratory III B* (blue level). A questionnaire was attached to each test.

Procedure

The three types of tests were given to approximately the same number of students each. All the instructions were given on the tape accompanying the test booklets, so the individual teachers only had to check the time allotted for each test. The tests were administered at the respective schools and classes.

Results

The students were divided into two groups according to the self-evaluations in the questionnaire. The two groups were the following: those students who both read and listened to English often by themselves outside of class (oR-oL), and those who often read English outside of class but only sometimes listened to any English on their own (oR-sL).

The reasons why we selected only these students were because 1) of the three types of materials in the tests more time was allotted to the reading test than to the other two tests, thereby making it difficult to compare the results

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Listening/Reading

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of the reading test with the other two; and
2) our hypothesis was to see how reading-while
listening affected the comprehension ability of
students who had a higher overall ability in
English as compared with those who did not.
That is, since the time allotted for the reading
test was longer than that for the other types of
tests, we used reading as a constant; since those
who had a more balanced ability in both reading
and listening should supposedly experience more
interference than those who had more ability in
one skill over the other, we used listening as our
variable.

Based on our original hypotheses, the results
were as follows:

SCHOOL	HYP 1	HYP 2	HYP 3	HYP 4
S	yes	no		
K	yes	yes	no	yes
T	yes	yes	no	yes
A	yes	no		
B	yes	no		
C	no			

Our hypotheses stand in the cases of K and T
high schools, but breaks down in the case of the
other schools and classes. That is, in the case of C
the oR-oL students made more errors in listening
comprehension than the oR-sL students; in the
case of S, A and B, the oR-oL students made
more errors in the listening test than in the
listening-while-reading test.

Discussion

It turned out that of the 6 different schools
and classes we tested, our hypotheses as a whole
was confirmed in only 2 high schools. In other
words, in these high schools it was seen that
those students who had more exposure to
English through both the reading and listening
modes did seem to experience the most inter-
ference in the listening-while-reading test.
However, the case of C is a little strange because
it would only seem natural that those who had
more exposure to aural English should do better
in listening than those who did not. In the cases
of the remaining schools and classes, even though
students both read and listened to English au-
tite often by themselves, it seems that they are-
still experiencing more difficulties in listening to
English than reading it.

Some probable causes of these results failing
to support our hypotheses might be as follows:

1. The self-evaluation of the students could
be unreliable (as in the case of CO.)
2. The 'listening-while-reading' approach is
actually useful in comprehending English,
3. Perhaps some students are not very good at
listening so that they rely solely on visual infor-

mation without paying much attention to the
auditory stimulus,

4. Even those students who evaluate
themselves as belonging to the oR-sL group
might actually have more English proficiency
than they evaluate themselves to have.

In other words, if we had given a more
concrete criterion as to what we meant by 'often'
and 'sometimes', the self-evaluations might have
shown completely different results. In fact, since
the presentation of the results of this experi-
ment, we have tried to analyze our data on the
basis of a more objective criterion and our pre-
liminary findings indicate that the hypotheses
can be proven at a much higher level of signifi-
cance.

Conclusion

From this experiment, we see that as far as
comprehension ability is concerned, the listen-
ing-while-reading approach does not seem to be
such an effective method of teaching English, at
least in the intermediate and advanced levels.
Even in the case of students who are not
proficient in listening, this approach might not
be helpful, because there are cases where the
students seem to simply shut out any auditory
stimulus and rely only on the visual stimulus (no
mistakes in either 'reading' or 'listening-while-
reading' tests, but all wrong in the 'listening'
test).

Our results have not shown as clear evidence
in support of our hypotheses as we would have
liked to have shown. However, we are confident
that with more objective criteria of measure-
ments, our hypotheses will be proven to a
greater degree.

This article was the basis for the authors' JALT '81 Presentation of the same title.

Past & Present..

(cont'd from page 1)

teach particular listening skills and strategies,
the aim was to practice and test total under-
standing of a passage: you needed to understand
every word to successfully answer the questions.
Also requiring total understanding but with a
different format was Jean Morley's pioneering
Improving Aural Comprehension (University of
Michigan, 1972). For all these texts it was
hardly necessary to buy the accompanying
cassette tape as the teacher could read the
passages out loud instead.

It is as true now as it was then that language
learners, being mainly reared on the printed
page, need to become proficient at decoding
aural input. What the newer varieties of listening
text have done is to go further in figuring out
and applying exactly what is needed to listen
successfully.

Indeed today's supplementary listening texts
fall into two main types: those which help us
decode particularly difficult elements of aural
input, and those which train us to listen in
different ways according to the task required.
In the first type, the elements that cause

problems are predictably those furthest from the realm of the printed page, such as intonation and contractions. Text in this genre include materials which move lightly over a wide range of difficulties, as does the Longman Listening Series (*Start Listening* (1981), *Keep Listening* (1981), *Listening To Maggie* (1979), *It Happened To Me* (1979)), and those which positively mine a particular vein, such as the extensive practice in decoding contractions found in Michael Rost's *Listening In the Real World* (Lingual House, 1978).

The second type of text reflects the insight that we don't always listen in the same way. Taking reading as an analogy, we often skim and scan the page to pick out particular information, or we make assumptions based on a single glance at an article, book, or sign. From this practice comes the premise that we can deal with language of a complexity beyond our current level and still successfully carry out specific tasks. To do this we need to develop a tolerance for ambiguity and the ability to tune out and ignore input which is irrelevant to our purpose whether we understand that input or not. This is a skill particularly important in Japan where word-for-word translation for complete understanding is the classical strategy taught for dealing with a foreign language. This type of varied 'gist' listening practice is found in such volumes as the *Crosstalk* series (Oxford, 1980) and *Task Listening* (Cambridge, 1981).

Looking historically once more, these modern 'gist' or 'selective listening' texts can be seen as growing from the earlier total comprehension practice texts via such transitional material as Byrne/Holden's *Notetaking* (Longman, 1973) and Ted Plaister's extensive *Developing Listening Comprehension for ESL Students* (Prentice-Hall, 1976), more affectionately known as 'The Kingdom of) Kochen.' These intermediate level reports and lectures (and the more recent *Listening In and Speaking Out* (1980), *Meeting People* (1980), and *Interview* (1981) from Longman) train students to tune out extraneous details and grasp the main message. Out of these grew the beginners texts in which the variety of aural input and the variety of tasks increased, with practice in getting the simplest to the most complex information from what we listen to.

These new listening texts, especially the second variety, grew from the same premise that led to the development of the functional syllabus, namely, the need to practice language in the contexts in which we actually use it. Thus, while many of the texts, such as *Crosstalk* are indexed by structure, they have a functional look about them: the use of authentic or semi-authentic real-life materials; the use of this complex input as a basis for performing simple tasks right from day one of instruction ('Listen and then say if the speaker is angry or not'); and a more varied, active, task-oriented and life-like syllabus ('Listen and then draw the route on the map' or 'Listen and then pick out the person being described').

Listening materials are fast developing in sophistication and effectiveness. As the researchers continue to explore what it takes to listen successfully and authors translate the insights into practice, the tape cabinets at our local bookstore will continue to fill and our wallets will continue to empty. But we can only ignore James Nord's outer circle at the peril of our students.

References

- 'L.C. Alexander: Living in a Materials World' *JALTNewsletter*, Vol 5:6, June 1981.
 Nord, James: 'Steps Leading to Listening Fluency' in Harris Winitz, ed. *The Comprehension Approach to Foreign Language Instruction* (Rowley, Mass: Newbury House, 1981).

Timbuktu

(cont'd from page 1)

illustrate the credibility which Ideah brings to his interpretation of this vigorously challenging new concept in language teaching.

In his usual fashion, Ideah has clarified the murky metaphysical meanderings of still another non-speaker of English by putting them into simple straightforward American educationese so that even our primary bilingual teachers can understand them. The text is available for every mother's son (Dear Editor, If that is sexist, please edit. I can't take another slur against my supposedly anti-feminine remarks made in all innocence twenty years ago!) so I will not comment on the style of the work but only expand on a few of the areas which -- in the manuscript graciously shared by the publisher require further explication. In the hands of a master teacher,⁸ the classroom is quiet but alive, passive but active, cognitive but physical, a magnificent blend of all we know about the way that children learn languages. I do have some reservations about how effective the method might be with adults.⁹ In fairness to Ideah, I should report that I have seen *him* using the method quite successfully with highly motivated, job-guaranteed teenagers, with up to as many as *six* students in a classroom!

The method is deceptively simple. The students sit in rows at individual desks -- any similar flat surface will do -- with texts in front of them. The text is a passage from some classical work in the target language.¹⁰ Unusual or difficult words in the text are cleverly printed in boldfaced type and explained *on the same page* in simple language already learned. The texts are quite short -- we know what ten-year-olds' attention spans are like -- and often illustrated with photographs which are full of

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JALT UnderCover

TASK LISTENING

L. Blundell and J. Stokes

London: Cambridge University Press. 1981 53pp.

FOCUS LISTENING

F. Todd. London: Macmillan. 1981. 57pp.

Reviewed by David Eastment, Hampton School of English

It is remarkable how often, even nowadays, a teacher will play a tape or read out a passage without giving his students any idea of what they should do except 'listen'. The student is faced with two poor options: he will either try to catch everything, and probably lose the thread completely at the first word he misses; or alternatively, and even worse, he will simply give up trying.

Of course, it is a truism that a student will learn more when his attention is engaged. It is becoming increasingly apparent that this is best achieved by setting a limited but specific task

which will focus his attention. Not only does the student know what he is listening for, he also, and perhaps more importantly, knows what he can disregard without the uncomfortable sensation that he is missing out on something. And this is precisely the aim of two recent books to come out of the U.K.

Task Listening is one of the latest offerings from the innovative *Cambridge English Language Learning Series*. The student's book is divided into 26 units, covering a wide range of themes – from shopping through sightseeing to telephoning a garage. In each unit, the student listens to the accompanying tape and completes a simple task – a blank-filling exercise, labelling a diagram, or merely ticking the correct picture in a set. The remainder of the unit is devoted to thematically similar reading and writing exercises.

The recordings for each unit are between one and three minutes in length. A good cross-section of speakers and accents is represented, (mostly British of course, and involving such Britishisms as 'Gosh' and 'Oh lor' but also including some non-native speakers). While not 'authentic' in the strictest sense, they are unscripted and spontaneous. The keynote throughout is variety

(continued on page 8)

Timbuktu

insights into the text. One can almost 'read' the picture. Of course, this is not the method, only the material.

The method consists of the children reading the passage silently for a short time. Then the teacher asks each student, randomly, to read a sentence or two of the text. The teacher corrects the student's pronunciation as he reads along so that he gets a great deal of individual practice. Then the student explains, in the language of the class, what he read to the class. If he fails to get the meaning from the text, the teacher helps explain. After the passage is completed in this manner, usually after about two days, the teacher reads the lesson in its entirety and explains it again, thus affording the class a great deal of repetition.

I have oversimplified of course.¹¹

The woes brought to our classrooms by both the Woodstock and Watergate Methods can only be countered by Timbuktu black magic. (Dear Editor, Is that racist? If so, substitute 'countered by the communicative methodology such as Timbuktu'.) It would also appear to be a more likely recipient of government funding in the future.

IReferred to in its earlier primitive form as the, Katmandu Method. Now rid of its naive humanistic

'orientation it is rigidly systematized on socio-scientific principles.

2The year of my high school graduation.

3This error was repeatedly pointed out to the profession by Seldon Wong, Jr. (1954, 1955, 1956, 1957).

4Resoundingly attacked by everyone on this side of the Atlantic but still endorsed by the French.

5Ideah was completely off base here, of course. He obviously did not know his approach from his flip flop. The Samarkand is nothing but a series of classroom exercises which have no unity other than illustrating the use of language in social contexts. Clearly they were not meant to teach anything.

6The only genuine American method of the group, although its origin is obscure.

7The latter was advantageously attacked by Oiley, 1974; Plum-Cillee, 1975; and Bravely and Week, 1976. The fact that each continues to flog the dead method clearly demonstrates the paucity of ideas in the post-Watergate era.

8One of the features of the Timbuktu Method is that it can be used with success by teachers who despise teaching. I have seen Ideah give such a demonstration himself, on more than one occasion.

9In a forthcoming article 'From Timbuktu to Tippicanoe' I will demonstrate how the method can be modified and specified to suit adults learning English in Indiana prisons north of U.S. highway 40.

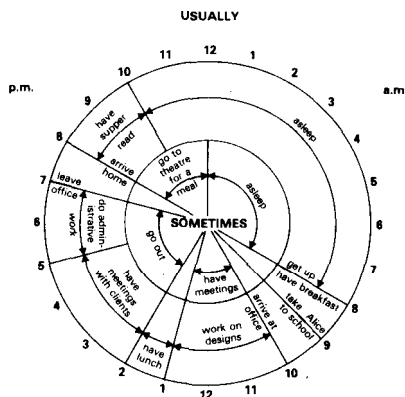
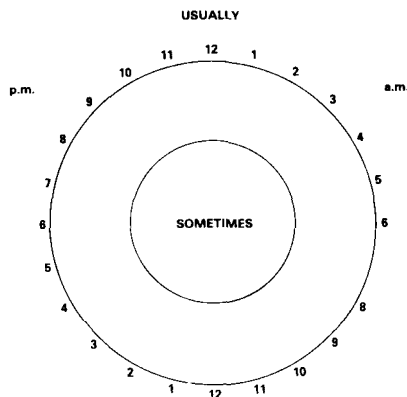
10In the English call I observed, the text was from Thackery, a poor choice for ten-year-olds, I thought. In the German class they were reading Goethe. I think other people's classics are so much more classical, don't you?

11See my forthcoming article 'Tintern Abbey by Timbuktu' which illustrates the technique in full detail, for the third week in grade six.

Reprinted from *TESOL Newsletter*, April 198 1.

by Frances Todd

Each unit is designed to last for about 40 minutes excluding written and follow-up work.



***Guided pair or group work : students ask each other questions to complete further tables or diagrams.**

Student's Book	Y 450
Teacher's Book	Y 900
Cassette (1)	Y 4,500

Points Overheard

The recording contains a variety of accents and speech mannerisms --pauses, hesitations, interruptions and so on.

Enquiries :

Macmillan Shuppan K.K.

1-10-9 Hongo, Bunkyo-ku Tokyo
(03) 8 I6-3756/7

Distribution :

Japan Publications Trading Co., Ltd.

1-2-1 Sarugaku-cho, Chiyoda-ku Tokyo
(03) 292-3755

UnderCover

(cont'd from page 6)

and interest, and the recordings do provide excellent listening material.

The student's book is less satisfactory than the tape, however. There are small but nagging errors. In Unit 22, for example, a very masculine speaker has changed sex in the cartoon which is supposed to represent him. More importantly, the reading/writing exercises often give the impression of being little more than padding. They, too, are task-oriented, but tend to have only a superficial connection to the listening material and could well be dispensed with. The accompanying teacher's book is well worth buying not only (as is so often the case!) because it contains the tapescript, but also for its ideas on exploiting the material.

According to CUP, the book is intended for 'elementary and also more advanced students'. This is not just a case of the publisher spreading his net as widely as possible. Given the very necessary pre-teaching of some sometimes rather difficult vocabulary, the book is an excellent source of supplementary material for the Japanese student at many different levels.

Focus Listening is rather wider in its aim, although narrower in its intended audience: Like *Task Listening* it comprises both a Student's and Teacher's Book and a cassette, but is designed for the lower intermediate level student.

There are fifteen functionally-based units covering description, narration, direction, asking for information, planning and reporting. Here, too, the student is expected to listen to the recording and complete some sort of exercise in his book, but there the resemblance ends. The recording makes no claim to being authentic, or even realistic – there are none of the false starts and hesitations which characterize normal speech. Moreover, they are highly – and artificially – dense. There is no way that the student can afford to listen for gist; his greatest problem is being able to write down the information quickly enough. For one of the units, even native speakers had to listen two or three times to be able to complete the required task!

Where the book improves is in the quality of the material *after* the initial tasks have been completed. In particular, the students are given plenty of practice in those difficult question forms. At the outset, this is highly teacher-centered: the teacher is the one who answers the questions, for a change, from the additional information in the teacher's book. This ensures that from the beginning correct forms are produced and errors corrected. Very often, with the laudable intention of getting the students talking to one another as soon as possible, a teacher leaves the students undrilled or even unsure of what questions they should be asking.

This initial stage is followed by pair and group work which allows for more freedom and creativity. Each unit ends with writing practice and ideas for further development.

The book is excellently organised, and the language well thought out and controlled.

No book is perfect – but I can't help feeling

that if it were possible to combine the tape of *Task* with the book of *Focus*, one would come up with a package which would be almost ideal for general classroom use!

ARE YOU LISTENING?

Wendy Scott, Oxford 1979.

Students' Book: 42pp., Y710; Teacher's Book: 44pp., Y780; Cassette: Y4,750.

Reviewed by Julian Bamford

This cassette plus workbook is for listening comprehension practice through problem-solving activities and, although it is aimed at children, this review is written out of experience with it in classes for adult beginners. Why should kids have all the fun?

The tape has 42 short and varied listening passages, and students show their understanding by correctly filling in, drawing, cutting and glueing or otherwise working out the problems posed on one page in the large format (8"x11") workbook. You listen to an account of a day in the life of a spaceman, and fill in the hands of the clocks according to when he does things; there is a conversation about the friends and enemies among boys going on a camping trip, and from this you must figure out who can peaceably share a tent with who; we hear of a young woman's vacation and, after cutting out the pictures of means of transportation, we stick them appropriately on a map of Europe. The aim is to practice getting a general understanding of meaning, or to listen for specific information even if parts of the message are beyond the listener's current level of English. At the same time, the 'task listening' format, with its visual and physical response connections to the aural message, makes for a valuable and motivating change of pace. The units cover a broad range of structural, functional and notional areas in no particular sequence; the activities seem to have been specially chosen to include what is fun to do. They are not graded for difficulty, and the approximate difficulty level is not indicated. Tapescripts are in the teacher's book, as are all the solutions, which might be helpful for a non-native teacher. There are also many excellent suggestions for follow-up work.

I wouldn't use this text with exceptionally motivated business persons, but I find it works well with anyone else learning for fun or general proficiency. If you skip the two early coloring activities there is little else insulting to non-kids, especially if you rewrite the context-setting introductions which the teacher gives prior to each task. For example, the boy detective who chases the robbers in Unit Eleven can be introduced as James Bond, one of TV's *Seibu Keisatsu* detectives or anyone else, and the interviewer in Unit Four can become the familiar figure of a market researcher.

The workbook is of the consumable type and, unlike many other listening practice texts, it is essential that the actual page of the workbook be used for about half of the exercises. (For the other half, students could share a book and write

(continued on page 10)

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- 1) Study Abroad and Mastery of Spoken English (260 pp. in Japanese), Y950
九 鬼 博著 三修社刊『海外留学と英会話習得法』
First published in 1977 (rev. 1980); Part I: Study English in Japan;
Part II: U.S. Colleges and Study Abroad in 124 Countries of the World.
- 2) Study English Abroad: Conversation Pieces (199 pp. Eng./Japanese), Y950
九 鬼 博著 三修社刊『海外留学英会話：申込みから帰国まで』
First published in 1978 (rev. 1979); Introduction to U.S. college life thru
50 dialogs in English with translations, notes, and practical suggestions in
Japanese; English tape by Thomas Ainlay Jr., et al. also available, Y1500.
- 3) A Handbook for Study Abroad, Vol. I: Language Schools and Colleges in
North America and Western Europe (223 pp. in Japanese), Y980
九 鬼 博著 三修社刊『欧米語学留学資料集』
- 4) A Handbook for Study Abroad, Vol. II: TOEFL-less U.S. Colleges
(177 pp. in Japanese), Y1200 (1982)
九 鬼 博著 三修社刊『TOEFL(英語テスト)なしのアメリカ留学』

All four of the books mentioned above are available at major bookstores
throughout Japan and at some Japanese bookstores in the United States
and other countries. If you cannot locate copies, contact the publisher:
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A Bibliography of Materials for Teaching Listening Comprehension

By Aleda C. Krause, Sumitomo Metal Industries
and Bernard Susser, Baika Junior College

This is a bibliography of currently available British and American materials for teaching English listening comprehension to non-native speakers.¹ Most items listed are published in two parts: a student's workbook, and a teacher's manual or self-study edition with a transcription of the recording and a key to the questions in the student's book. Unless otherwise noted, all materials listed are accompanied by tapes. We have included a few items for teacher reference, and some materials with video tapes. We have excluded texts which concentrate exclusively on pronunciation or structure drills. For bibliographies of books and articles on the theory and practice of teaching listening comprehension see Nord (1980) and ERIC (1977).

Materials are grouped under four headings: 1) materials whose primary focus is conversation; 2) materials for teaching comprehension of narrative passages; 3) comprehensive (four-skill) courses and other materials which have good listening components; and 4) other materials. Each entry provides bibliographic information and a brief four-part classification; materials that the authors have used are given additional annotation.

Undercover

(cont'd from page 8)
their answers on separate sheets of paper.)

Are You Listening? is designed as a supplementary text for general listening practice, and each unit takes from fifteen minutes to half an hour to cover according to the wishes of the teacher. You'd normally cover the units in order but I believe it would be more valuable to choose units to fit and supplement the particular language point being covered in your main lesson at the time. The text, however, does not help you do this. There is no separate index of structures, functions or notions related to each unit (although the practiced structures are listed in the teacher's notes for each particular unit) so you must take the time to make your own index if you wish to use the book in this way.

All in all, *Are You Listening?* is bright, well-produced and useful. The tape is especially good, with its variety of voices- and the individual theme music for each unit. I particularly like the bonus 'pronunciation practice' between units, done up like ads on the radio and based on parodies of major pop music genres, from folk to new wave 'punk' rock. Dub them all back to back on another tape and you have great attention-getters for any class. Recommended.

The four-part classification indicates: 1) Variety: A means that the recorded material is entirely or primarily in American English; B indicates British English. 2) Level: materials are very roughly divided into *beginning*, *intermediate* or *advanced* levels of difficulty. 3) Source: *authentic* or *scripted*. 'Authentic' means that the recorded material is spontaneous and un-rehearsed; it may be a conversation, interview, or a narration told to a responsive hearer in a spontaneous manner. However, very few of these are absolutely 'authentic'; since they were not recorded secretly, the speakers were more or less aware of the microphone. And speakers frequently seem to be conscious of the fact that their speech is going to be used for a textbook. 'Scripted' refers to: a) conversations, narrative passages or lectures written for English teaching purposes; b) authentic English prose (passages from literature, nonfiction, journalism, etc.) read out loud; c) formal speeches intended for native speakers. 4) IS: Items so marked are suitable for independent study, provided the learner uses the 'teacher's manual' or 'independent study edition' with transcripts of the recordings and answers to the exercises.

This article concludes with a few suggestions for choosing and evaluating listening comprehension materials.

I. Listening Materials for Conversation

Bennett, Matthew. P

Bennett, Matthew. *Points Overheard*. London: Macmillan, 1974. B/intermediate/scripted (?)/IS. 15 interview-style conversations on a variety of topics. Speech on the tape is clear, but almost natural, and in a variety of dialects. Comprehension questions are sometimes irrelevant and learners experience difficulty identifying speaker's voices and therefore- have trouble answering some questions.

Blundell, Lesley and Jackie Stokes. *Task Listening*. Cambridge: Cambridge University Press, 1981. B/low intermediate/mostly authentic, but with EF'L listeners in mind/IS. 26 units of short dialogues or conversations, each with a task to be completed - graphs, maps and pictures abound. Difficulty varies, but the tasks are a welcome change from the usual comprehension questions. Interesting short reading and writing

¹The idea for this bibliography grew out of a presentation by Sharon Bode on listening comprehension given at a JALT (West Kansai) meeting on August 2, 1981. Susser would also like to acknowledge the assistance of the LL Staff, Doshisha Women's College.

activities follow each listening exercise. Reviewed this issue.

Boyd, John R. and Mary Ann Boyd. *Connections*. New York: Repents. 1981. A/intermediate/scripted. 25 units in a 'functional' text; the first part of each is a one-sided phone conversation with comprehension questions asking students to guess and infer information not heard. (Tapes not heard).

Cornelius, Edward T. *Interview*. New York: Longman, 1981. A/advanced/authentic/IS. 10 units consisting of a pre-listening reading and vocabulary study, a real-life interview, comprehension questions and practice in summarizing. Interviews are completely natural, most exercises are typical, but some are insightful and challenging for the learner. The multiple choice (m-c) comprehension questions, however, tend to check grammar rather than listening, since usually only one of the responses is grammatically correct.

Crymes, Kuth et.al. *Developing Fluency in English*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974. A/Advanced/scripted and authentic. One of the earliest listening texts on the market, still with a lot to recommend it. Different styles of speaking are in each of the 9 topic-centered units: formal summary, informal recall and discussion – all about the material contained in a reading. Discussion questions ask for general recall of material; teachers have to develop further exercises. Other exercises are for writing, sometimes unrelated to the passages.

Dickinson, Leslie and Ronald Mackin. *Varieties of Spoken English*. London: Oxford University Press, 1969. B/advanced/authentic/IS. Listening materials that can be used independently or with Mackin and Carver's *A Higher Course of English Study* (Oxford University Press). 14 units of which two are scripted conversations, one a dramatic reading and the others unscripted conversations, mostly on academic topics. Exercises include m-c comprehension questions, dictation, m-c hearing (for specific phrases) and problems of stress, intonation and grammar. See Whiteson reference.

Fredrickson, Terry L. *Meeting People*. London: Longman, 1980. B/intermediate/authentic. 8 units of real-life interviews in, at best, a pseudo listening text. Learners listen to and memorize interview questions, then are to ask them during the appropriate 'holes' in the interviews. Each unit consists of questions to memorize, uninspired comprehension questions (few), and the rest is discussion questions and attempts at practice. Technically it's a disaster – the learner or teacher must flip back and forth constantly, both in the book and on the tape, to follow the sequence required.

Geddes, Marion and Gil Sturtridge. *Listening Links*. London: Heinemann, 1979. B/intermediate/scripted. 15 units on general conver-

sational topics designed to practice listening for details with a discussion and problem-solving goal. Each unit makes use of 'jig-saw' listening -- 3 learners or groups of learners each listen to one of three extracts about the topic, all with incomplete or ambiguous information, then answer questions or fill in charts with the information they glean. Finally all get together to combine their knowledge and solve one or more problems. Oral exercises (dialogue building) are meant to practice the language necessary for the discussions. Units vary considerably in the ease of extracting information from the tapes as well as in solving the problems. Speakers are fast and approach authenticity, including slurred words and interruptions.

Gore, Lesley. *Listening to Maggie*. London: Longman, 1979. B/intermediate/mostly scripted/IS. Part of the Longman Listening Series. 5 units of 6 parts each. Interesting contextualized exercises on the interrelationship of stress/intonation and meaning; different meanings of the same word in different contexts; etc. Speech on the tape sometimes simulates authentic speech. The answers to many of the exercises are given on the tape.

Hodlin, Tim and Susan Hodlin. *Project Aftermath: English for Technical Purposes*. London: BBC, 1979. B/intermediate/scripted/IS. A 40-episode radio drama/mystery about the after-effects of a nuclear explosion. A minimal number of comprehension questions are included in each episode; the emphasis is on learning to use technical English for problem-solving. The story is so interesting that learners do not want to slow down and global listening for overall meaning becomes almost automatic.

James, Gary. Charles G. Whitley and Sharon Bode. *Listening In and Speaking Out*. New York: Longman, 1980. A/intermediate/authentic/IS. 10 units' covering a variety of conversational topics, each with a monologue (usually a humorous anecdote), a conversation and exercises (dictation, m-c questions, retelling, cloze, vocabulary and discussion.) M-c questions are well-thought-out and together with the dictation help to focus the learner's attention on major points, although the dictation portions leave much too little time for learners to write. Almost the only American text with completely natural speech – replete with false starts, interruptions, unfinished sentences, people talking simultaneously and grammatical errors. Teacher should be ready to preview material with class before starting each unit and to allow numerous listenings.

Kingsbury, Roy and Roger Scott. *It Happened to Me*. London: Longman, 1980. B/advanced/authentic/IS. Part of the Longman Listening Series. 5 units, each consisting of an unrehearsed story told informally to responsive listeners. Very interesting exercises (dictation on grammar points, vocabulary, arranging pictures in order, T/F/can't tell, etc.) teach how to guess meaning (cont'd on next page)

Bibliography

(cont'd from preceding page)

from context., follow a theme despite interruptions, recognize intention of speakers, etc. Speech on the tape is natural; an effort has been made to simulate real speech for the exercises, too. The answers to many of the exercises are given on the tape.

Maley, Alan and Alan Duff. *Variations on a Theme*. Cambridge: Cambridge University Press, 1978. B/advanced/scripted. 61 sets of 3 or 4 short dialogues built around a specific theme and function. Almost all of the dialogues are ambiguous or mysterious in some way to motivate discussion. Each set of dialogues has questions to initiate discussion, model expressions to use and ideas for class practice. The speech on the tape is rapid and reasonably natural if occasionally a bit histrionic.

Maley, Alan and Sandra Moulding. *Learning to Listen*. Cambridge: Cambridge University Press, 1981. B/intermediate/scripted. Set of listening passages with language tasks. (Not seen)

Maley, Alan and Alan Duff. *Beyond Words*. Cambridge: Cambridge University Press, 1976. B/advanced/scripted/IS. 20 units, each consisting of a reading and a listening comprehension passage on a related subject; the passages are taken from journalism or popular scientific writing. Each listening comprehension passage

has m-c and T/F comprehension questions and vocabulary questions. The tape has a standard reading and a paused version of each passage; the speech is radio lecture style.

Messerschmitt, Dorothy. *Listening for Structural Cues with the Mini-Check System*. San Francisco: The Alemany Press. beginning. (Not seen)

Morrow, Keith. *Advanced Conversational English Workbook*. London: Longman, 1978. B/advanced/authentic/IS. Workbook for listening practice using some of the materials studied in Crystal and Davy's *Advanced Conversational English* (Longman, 1975). 11 units with many interesting exercises, including some programmed lessons. Very advanced. Speech on the tape is completely authentic, with a variety of British accents.

Mortimer, Cohn. *Dramatic Monologues for Listening Comprehension*. Cambridge: Cambridge University Press, 1980. B/advanced/scripted. 24 intriguing monologues that are well-read, with questions designed to go into those areas not usually handled in listening texts - inferences, implications, etc. Learners try to guess where the monologue takes place, who the listener and speaker are, what the relationship between them is, etc. Approaches testing rather than teaching, because there are no exercises other than the questions, and no hints are given as to how the learner should proceed with the tasks set. However, still a good

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contribution in an otherwise neglected area. Best used in classes where the learners can discuss and compare impressions and guesses.

O'Keefe, J.J. *et.al. People Overheard*. London: Macmillan, 1975. B/intermediate/scripted/IS. 15 dialogs or conversations in a variety of locations. Speech on the tape is fairly clear, and in a variety of dialects. Y/N and m-c questions are uninspired and sometimes irrelevant.

O'Neill, Robert. *Interaction*. London: Longman, 1976. A 'functional' course in three sections: section one contains stories and dialogues with various kinds of drills (10 units); section two consists of 5 interviews with 'functional' practice (i.e., studying different ways of saying the same thing); section three contains 10 listening comprehension passages (2 - 3 minute stories narrated by a single speaker) with comprehension and vocabulary questions and more 'functional' practice. The speech on the tapes for the dialogues and interviews is often unnatural and sometimes painfully stogy; the narrations are good for this level.

O'Neill, Robert and Roger Scott. *Viewpoints: Interviews for Listening Comprehension*. London: Longman, 1974. B/advanced/authentic/IS. 15 real-life interviews on current British social and economic topics. Each unit has introductory and supplementary reading passages, vocabulary lists, comprehension questions, discussion questions and 'language practice.' The

interviews are usually interesting and the comprehension questions good; the 'language practice' consists of comprehension and substitution drills, most of which are either silly in themselves and/or assume a far lower ability in English than do the listening questions. The taped interviews are authentic and usually natural but sometimes give the impression that the speaker is aware of his/her ultimate audience.

Owen, Roger. *People Talking*. London: BBC, 1976. B/advanced/authentic/IS. 23 BBC radio programs based on short, real-life interviews. Topics are interesting, and m-c questions touch on not only comprehension but also interpretation; consequently, the suggested 'correct' answers are sometimes dubious. Each unit also includes general language comments and structural practice based on the interviews.

Rost, Michael and Robert K. Stratton. *Listening in the Real World*. Tempe, Arizona: Lingual House, 1978. A/advanced/scripted/IS. Designed to teach the learner to understand reduced forms in spoken English; 36 presentation lessons introduce many of the contractions and co-articulations used unconsciously by native English speakers. Speakers are very quick and natural, except in the example dialogues where they get stogy. However, a valuable contribution in an area otherwise untouched.

Rost, Michael A. and Robert K. Stratton. *Listen-*
(cont'd on next page)

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of spontaneous English

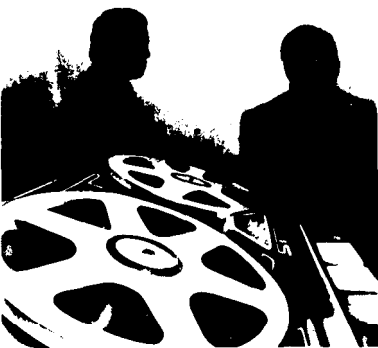
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ing Transitions. Tucson, Arizona: Lingual House, 1980. A/intermediate/scripted. The first section of each of the 25 'functional' units is a less thorough and less careful presentation of the material in the author's *Listening in the Real World* (see above). The second part is a conversation using the reduced forms, followed by comprehension questions, summary writing and a cloze exercise. Tapes are OK, if sometimes rather put-on.

Underwood, Mary. *Have You Heard . . . ?* Oxford: Oxford University Press, 1979. B/advanced/authentic/IS. 20 chapters, each with three one-minute conversations illustrating the same 'function.' There is an introduction, vocabulary list and three or four exercises for each conversation. Listening exercises include m-c, I/F and vocabulary questions, dictation, etc. Other exercises have nothing to do with listening; some are useful for stimulating conversation, but the grammar exercises are dreadful. Most of the taped conversations are interesting, if difficult. (Is intended to prepare students to use *Listen to This!* and *What a Story!* described below.)

Underwood, Mary. *Listen to This! Second* edition. Oxford: Oxford University Press, 1975. B/advanced/authentic/IS. 20 units of recorded conversations (3 - 5 minutes in length) with people who provide various community services. M-c and open-ended comprehension questions. There are only short background readings and no vocabulary lists; in part as a result, students cannot find the answers to the questions in the printed matter and must listen to the tape. Recorded material is interesting and natural.

Underwood, Mary. *What a Story!* Oxford: Oxford University Press, 1976. B/advanced/authentic/IS. 20 stories (3 - 8 minutes in length) told in a conversational style by persons who themselves were involved in or concerned with the events related. Comprehension, vocabulary and dictation exercises; also some poor exercises on grammar and discussion. Excellent stories and tape. As in *Have You Heard . . . ?* and *Listen to This!*, the speakers come from various parts of the British Isles and speak with many different accents and dialects.

Underwood, Mary and Pauline Barr. *Listeners*. Oxford: Oxford University Press, 1980. B/intermediate-advanced/authentic/IS. 2 series of slickly put-together, radio show-style listening programs arranged around topics, including even announcer and music. Each series includes three books, 2 topics in a book. Short listening sections are followed, and sometimes preceded by, many well-thought-out exercises covering a wide variety of listening skills.

Whiteson, Valerie and Ronald Mackin. *More Varieties of Spoken English*. Oxford: Oxford University Press, 1977. B/advanced/authentic/

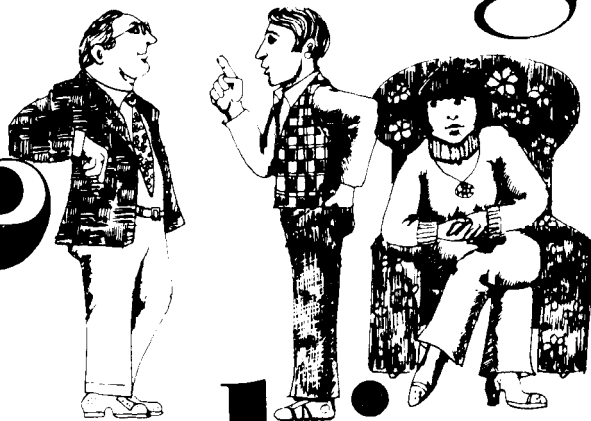
IS. 12 units, related to Mackin and Carver's *A Higher Course of English Study, Part 2* (Oxford University Press). Authentic conversations or lectures by educated speakers on mostly academic subjects. Comprehension exercises include dictation, vocabulary and fairly difficult content questions; there are also pronunciation, grammar and cloze drills. The speakers use several dialects of English and there are one or two non-native speakers. See Dickinson and Mackin above.

Winitz, Harris. *The Learnables*. Kansas City: International Linguistics Corporation, 1978. A/beginning/scripted/IS. 80 lessons, each containing 100 pictures and structurally-graded words, phrases and sentences to describe the pictures, repeated twice with each picture. An unusual set of materials, because it attempts to teach basic English without resort to grammar explanations or, translations. Vocabulary and structures are repeated frequently and at planned intervals so that the learner assimilates both. Designed for home study, the meaning of the pictures is usually clear, but periodic sessions with a teacher for review and clarification make the course more valuable to the learner. Stories that begin to appear shortly after basic vocabulary and structures are often hilariously funny and hold learner interest. The first 40 lessons have only one speaker, but the second 40 have more than one plus sound effects. However, the speakers are unnaturally slow throughout.

The theoretical basis for these materials is described in Winitz and Reeds (1975), which is not, as the authors freely admit, meant to be an experimental study. It might best be described as an argument. Teachers planning to use these materials should be aware of two points. First, the format of *The Learnables* is quite different from that of the materials described in the monograph. In particular, Winitz and Reeds stress the importance of problem-solving as "the most effective procedure to teach the internalization of grammatical rules." (p. 24) In the monograph, problem-solving is taught by reinforcement using a mechanical device which provides the learner with a choice for each item heard, quite different from the method used in the published materials, which gives choices only in the ten-item tests after every second unit. The second point is that Winitz and Reed state that "we need prepare only one program for each of the natural languages we wish to teach." (p. 69) It does not matter what the learner's native language is; the important thing is to prepare materials that teach the learner to introduce the rules of the target language, and the materials described in the monograph are very carefully designed with the syntax of German in mind. But the published materials are just the opposite; the same set of pictures is being sold to teach several different languages.

(continued on page 29)

Listening In & Speaking Out



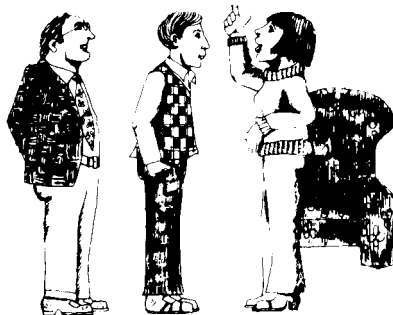
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DESCRIBING THE DIFFERENCE IN PICTURES

By Naoko Robb

This kind of activity has been around a long time. Most recently, Richard Yorkey has described it along with some other pair practice activities in the Dec. 1981 issue of the *TESOL Newsletter* ('It Works', p. 11). My contribution is providing a pair of pictures which other JALT members can copy and use in their own classes (on next page).

Directions: While the activity can be done in many ways, I have found that all that is necessary is to place the students back to back, tell them that there are ten differences in their pictures, that they may not speak Japanese, look at the other's picture, or gesture with their hands. The team that wins is the team that finds all of the mistakes first, or the team which has found the most mistakes when time is up (15 minutes or so). Students tend to be slow at starting when doing their first picture set, but if continued with other pictures, they soon learn what type of questions to ask and what kinds of things are potential differences. (If you want to be nasty, tell them there are eleven differences, the last one being the A and B

designations on the pictures!) Don't forget to spend a good amount of time *after* the activity going over how things could have been said. This is where the learning takes place.

Sample Description: There is a girl reading a magazine on the left side of the paper, and a man with a newspaper on the right side. In between them, there is a bus stop. The bus stop says 'BUS' in English (in Katakana). The girl is smiling. She has hair that is braided on both sides of her head. You can see three braids on each side. She has (doesn't have) bangs in front. She is reading a magazine that says 'SNOOPY' on the cover. (It must be a Japanese magazine judging from the location of the cover). She has a handbag on her right (left) hand. She is wearing a top like those worn by Japanese schoolgirls, and a short, pleated skirt. She is wearing knee-socks (ankle-length socks). Her shoes have laces and they are both tied (her left one is untied).

The man is wearing a hat that is slightly crushed in the middle. He is wearing glasses with square (round) lenses. His nose is rather round (pointed). He has a moustache and is rather bald. He is wearing a long overcoat which comes down to his knees. You can see two (three) buttons on the coat. He is wearing cuffless trousers (trousers with cuffs). His shoes have no laces. He is looking towards the girl.

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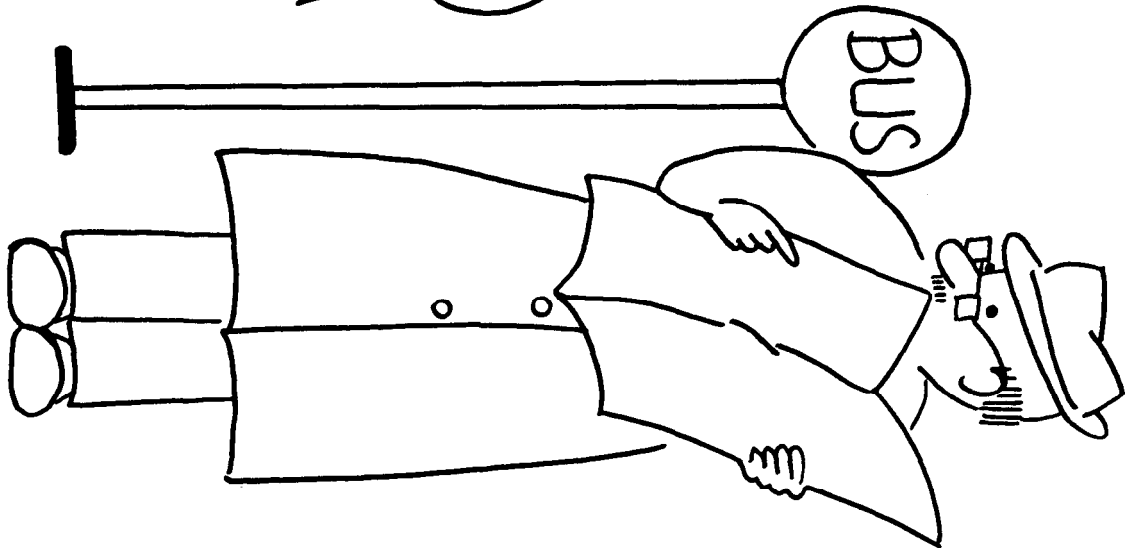
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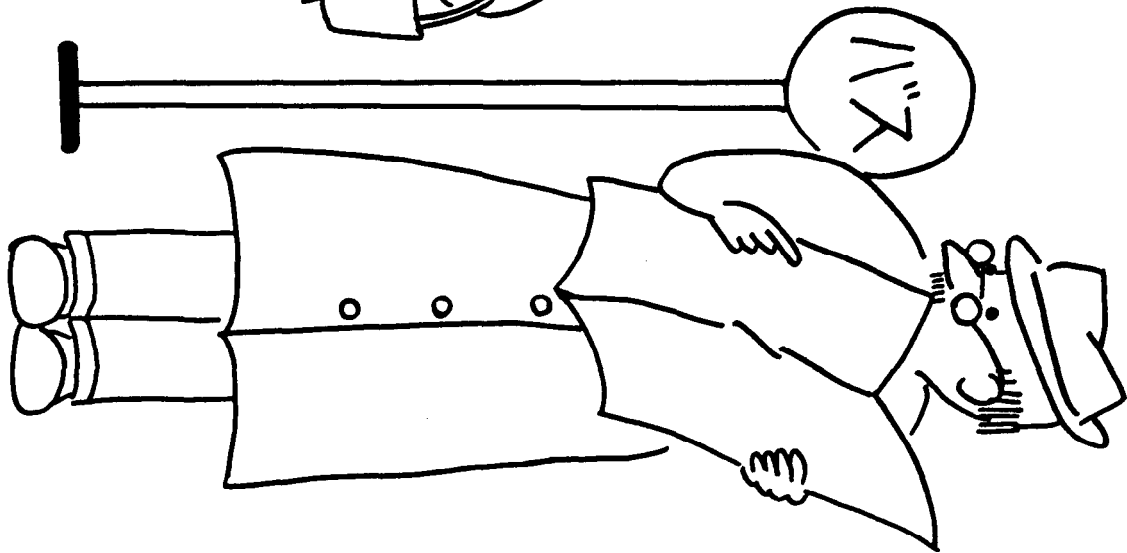
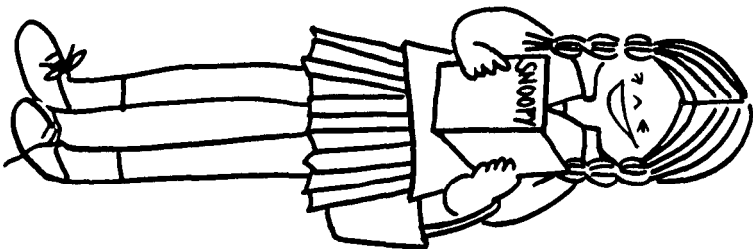


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B



Three Out For Two In: Use Listening Texts

By Julian Bamford,

The simplest way to use a supplementary listening text is to go through it unit by unit from beginning to end. This is what the author and publisher designed the materials for. If you are only practicing listening and conversational skills then this is a reasonable approach. Many texts, for example (see review, page 6), *Task Listening*, also includes reading and writing exercises for a more balanced program. But what if you are building students' language competency step by structural or functional step, and are using a main course textbook for this? Publisher's constraints mean that main course texts often have a maximum of two cassette tapes, and this volume of aural practice is less than adequate for developing listening ability. Do you fill the gap by teaching a supplementary listening text side by side with the main text, perhaps in a separate listening class? Texts like *Listening In The Real World*, which practice decoding difficult aspects that occur generally in aural input, lend themselves to this approach, but I believe the opposite is true for texts that train students in listening strategies tied to particular contexts.

Consider now deciding to give your students extra listening practice by using a supplementary text side by side with your main course. Each unit must be introduced: the scene must be set, and any necessary vocabulary and structure unfamiliar to the students must be taught. All of this takes time. You are teaching one text plus one text, and let us say that that equals approximately two units of learning. Two at best, because you are spreading your vocabulary, structure and function net wider and more randomly, which makes future review more difficult.

It is no accident that what listening practice there is in a unit of a main text is tied to the language being taught in that unit. There will be a listening strategy being practiced, for example, listening for particular details within a complex conversation, but by using the same context and language as the rest of the unit, there is almost no need for additional introduction and pre-teaching. Students already know more or less what to expect and they know most of the relevant vocabulary. A further important pay-off is that students are given more exposure to the particular language of the unit in related situations but perhaps ones more meaningful and relevant. They are also having to mentally process the language in different ways. All of this raises the chances of the student acquiring the language targeted for that unit. This, together with the preparation time saved and the more manageable review, makes for a text/learning ratio closer to three out for two in.

Following this model I propose a way of using supplementary listening texts so that they truly supplement the main text you are using. The method presupposes resources and time, but your efforts will be more than paid off in benefit to students: Buy as many of the supplementary materials as you can, index them as necessary by structure and/or function or vocabulary area, and fit them by cross reference into the units of your main textbook. For example, there is a section which practices giving and understanding directions in almost every available listening text. *Crosstalk I* has the simplest (Session 18), followed by *Are You Listening?* (Session 6) and *Let's Listen I* (Unit 8), and so on. When you are teaching directions in the main text weave all these listening exercises into your lesson plan. Most listening texts have student work books but in almost all cases you can have students write answers on separate paper, give them orally, or trace lines with their fingers rather than mark them in pencil, etc. Because you would be randomly pulling from up to four or five different texts it wouldn't be feasible to ask the students to buy all of them, especially as they won't have the satisfaction of working through and completing them. Thus it is better to buy class sets, one book per 2 or 3 students, distributing them quickly before doing an exercise and collecting them again afterwards.

It does take time and money, but lessons organized in this way are aesthetically pleasing, efficient and fast-moving. Above all, they make good learning sense.

* * * * *

Call For Papers

The College English Teachers of Korea, (CETAK) announces an International Language Teaching Conference to be held from the evening of July 27 through July 30, 1982 at Baewha Women's College in Seoul.

Abstracts for papers 25-minutes in length are being solicited keeping in mind that the language teaching problems in Korea are somewhat similar to those in Japan. Those interested are requested to submit an abstract and bio-data to JALT Vice-President K. Kitao by April 28 for forwarding to Korea.

Papers preliminarily selected will be requested to submit the complete text and a tape-recorded facsimile by June 30. While the \$30.00 U.S. (approx.) conference fee is not waived for presenters, a token honorarium of \$100 (approx.) will be made for each 25-minute presentation.

Please submit abstracts to:
Prof. Kenji Kitao
Dept. of English,
Doshisha University
Kamikyo-ku, Kyoto 602

Bulletin Board

CALL FOR HELP!

Any organizers and movers out there? If so, JALT needs your help. Preparing for the annual conferences is a big job, but one which is rewarding in many ways. As many of you know, these have been handled in the past on a rotating basis between Tokyo, Osaka and Nagoya. For this reason, JALT '83 is tentatively scheduled for Nagoya. But the Tokai Chapter is looking for help.

TESOL has been successful in having many of the duties related to its conferences farmed out regardless of geographical location. As an example, the Program Chairperson for TESOL '82 is in Colorado even though the conference is in Honolulu. The JALT Executive Committee is considering a similar idea for our annual conferences. Specific positions which could easily be somewhere other than 'on site' include Programs, Publicity, Treasurer, and Coordinator or Chairperson. Doing this, of course, requires that planning begin as far in advance as possible.

The next Executive Committee meeting is scheduled for May 29 - 30th in Osaka. We would like to be able to establish the core for the JALT '83 Committee at that time. So if you are interested, or if you know someone whom

you think would like to help, please send your/ their names to me by May 10th. JALT can succeed only by having you, the membership involved - this is your chance!

Jim White, President, JALT, 1-4-2, Nishiyama-dai, Sayama-cho, Osaka-fu, 589.

CALL FOR PAPERS

Foreign Language Annals, published six times a year by ACTFL (American Council on the Teaching of Foreign Languages), one of the major academic journals on foreign language teaching, is soliciting papers. All submissions must address an issue in foreign language teaching or research, be submitted in triplicate (an original and two copies), and be accompanied by written confirmation that the manuscript is not currently being considered elsewhere for publications. Manuscripts should not be longer than 20 typewritten pages. For further information contact ACTFL, 385 Warburton Ave., Hastings-on-Hudson, NY 10706 U.S.A.

COMMERCIAL MEMBER OMITTED

Now that JALT has a computer, we can blame errors on it. In the list of commercial members in the January issue, the computer neglected to tell us that United Publishers Services Limited is still a commercial member. Their address is: Shimura Bldg, 1, 4-chome, Kojimachi, Chiyoda-ku, Tokyo. Tel. (03)262-5278. Contact: Mr. Makoto Kobayashi.

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STANFORD INSTITUTE FOR TEACHERS OF ENGLISH

The Stanford Institute for Teachers of English as a Second/Foreign Language (SITE) will be held August 1 - 27. SITE provides an update on second language acquisition research and second/foreign language teaching methods and materials. It is designed for teachers of English as a second/foreign language from around the world as well as teachers from other languages, teacher trainers, and students in teacher training institutions. Participants will receive a certificate of completion of the Institute.

SITE will have guest lectures in areas of applied linguistics and second/foreign language testing, visits to selected schools and universities around the San Francisco Bay area exhibiting a variety of approaches to second/foreign language teaching, and demonstrations of currently used classroom techniques by experienced teachers and specialists. There will also be two intensive seminars: Educational Implications of Research in Second Language Acquisition, and Selected Topics in Second/Foreign Language Teaching Methods and Materials.

Registration costs \$850 before May 1. \$900 after; there is also a room and board fee for housing and meals on the Stanford University campus. The application deadline is May 1, and full payment must be made by July 15, 1982.

For additional information and an application, contact: Judith Chun, Director., SITE, School of Education, Stanford University, Stanford, California, 94305.

THEATER DISCOUNT FOR JALT MEMBERS

Tokyo International Players, Tokyo's oldest English-speaking theater group announces a special Y500 discount to JALT members for the 1982 season. TIP performances are held at the Tokyo American Club: curtain time is 7:45. and the ticket price is Y2,500 (Y2,000 for JALT members). The next TIP production is Chekov's *The Cherry Orchard*, directed by Ivan Woodhouse. Performances are April 22, 23, and 24. Tickets may be reserved by phoning (03) 479-1625 between 10:30 a.m. and 2:00 p.m. starting April 14. Identifying yourself as a JALT member when making reservations would be appreciated.

PILOT MATERIALS

Cambridge University Press is putting out a pilot edition of Book 1 of a projected 4-book beginning to intermediate adult EFL course called *The Cambridge English Course*. Course authors are Michael Swan and Catherine Walker. Teachers who can use the pilot material and report back on it to the Press will be supplied with all materials free of charge. For further information, please contact Peter Donovan, Senior Editor, ELT, Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, England.

CALL FOR CONTRIBUTIONS

The *REL C Journal*, a journal of language teaching in Southeast Asia, is a semi-annual publication of the Southeast Asian Ministers of Education Organization (SEAMEO), Regional Language Centre (REL C) located in Singapore. Now in its twelfth year, the journal is read in more than 80 countries throughout the world and has been rated officially as one of the leading journals in the field of applied linguistics. Contributions, which should be original and not published elsewhere, are welcomed from educators and linguists, and should be between 1,000 and 5,000 words in length. A short abstract should accompany each manuscript sent for consideration. For further information contact Dr. Tedoro A. Llamzon, Editor of *REL C Journal*, SEAMEO REL C, 30 Orange Grove Rd., Singapore 1025, Republic of Singapore.

AVAILABLE FOR RESOURCE PROGRAMS

Thomas L. Russell, Coordinator, Instructional Technology Services, School of Textiles, North Carolina State University in Raleigh, will be coming to Japan at the end of the summer. He is working in the Japan Center at North Carolina State University and his express purpose in coming to Japan is to strengthen ties between Japan and North Carolina for the benefit of the state.

His vast professional experience coupled with his present position would be of great value to any college, university or organization wishing to hear him speak.

Mr. Russell also has a background in Japanese and at present is developing a program aimed at English-speaking students who are studying Japanese. He is most interested in touring and meeting people who are interested in the Japan Center.

Anyone interested please contact: A. Barbara O'Donohue, Communications Specialist, Hiroshima Bunkyo Women's College, 1238 Uehara, Kabe-cho, Asa Kita-ku, Hiroshima, Japan 73 1-02.

POSITIONS

(KOBE) Language Resources Ltd., a recently established company, requires a well-qualified and experienced TEFL professional, preferably with interest and experience in ESP/testing, to teach full-time (20-25 hrs/wk) to groups of up to 15 adults in companies or at L.R. Starting from May, the position offers a good comprehensive salary structure and sponsorship. Applications with detailed resume to: G. Rupp, Director, Language Resources Ltd., Yamabata Bdg. 206D, 8-10 Motomachi-dori, 6-chome, Kobe.

(REP) Bilingual Japanese or American to be the Japan representative for Scott, Foresman and Company. Person should be energetic, hard-working, and willing to learn product line. Business-minded person with sales experience preferred. Send resume in confidence to: Richard L. Carpenter, Scott, Foresman and Company, I-10-9 Naka-Magome, Ota-ku, Tokyo 143.

Chapter Reviews

Tokai

ESTABLISHING A LISTENING-BASED CURRICULUM

Reviewed by Michael Home, Nagoya University

The Year of the Dog got off to an excellent start for the Tokai Chapter, with Mike Rost's January 31st presentation on 'Establishing a Listening-Based Curriculum'. Mr. Rost has had a lot of teaching experience in Japan and has published four books on the topic of 'listening'. He was therefore an ideal speaker for this occasion.

The session began with the establishment of five basic principles concerned with listening development. First came the 'Acquisition Principle', which asserts that different language skills require a different order of acquisition; what would be a good order for a reading course, for instance, would not be suitable for listening or speaking. A further part of this principle maintains that listening always precedes speaking, whether in the native or the target language, and this is one of the reasons why a listening-based curriculum is important.

The second principle was the 'Constructive/Interactive', which states that comprehension is a (process *which* we have to learn how to do. It cannot be 'learned' passively, since we have to reconstruct the material for ourselves; hence a considerable amount of interaction is involved.

Language is also learned in the stages (the 'Stage Principle'), and different activities and inputs are appropriate for different levels. Elementary students basically require behavioural outputs whereas the intermediate level needs 'active constructing'. Only in advanced classes do evaluation and intense interaction really work. Mr. Rost pointed out that in his present talk he was largely concerned with the middle group, since the intermediate stage is a plateau which many people find easy to get to but hard to move on from.

The fourth principle, 'Processing vs. Accumulating' is critical of the idea of accumulating things in advance, like vocabulary lists, before the so-called comprehension is given. This is not true comprehension, since students should be processing everything in the classroom, interacting and constructing *in situ*, not arriving with a previously-stored memory-bank.

The final principle outlined by Mr. Rost concerned 'Input and Task Control'. It is vital that we should select (and thereby control) the material we give our students, and also make sure of the tasks we set them. A listening-based curriculum should not be 'arbitrary', but should depend upon careful selection and control.

(cont'd on next page)

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L-B Curriculum

(cont'd from previous page)

To illustrate this, Mr. Rost played six taped extracts that could be used for listening comprehension, and the participants at the session were asked to rank them in order of difficulty. They ranged from a rather inarticulate discussion of pachinko to an account of the discovery of coffee in Ethiopia. Some were interviews and some were talk directly addressed to an audience.

An interesting discussion then followed as to why certain extracts were more difficult than others. This in turn led to the establishment of a set of 'factors that influence difficulty,' drawn up in what William Blake would have called 'Contraries':

- a) Audience-directed vs. Overhearing
It was generally agreed that 'lectures were easier to follow than 'interviews'.
- b) Listener's Interest and Experience vs. Non-Interest and Non-Experience
Students relate better to topics within their own range and experience than to remote subjects.
- c) Predictability vs. Non-Predictability
Some of the extracts (e.g. Making an Omelette) had an established order or rhetorical pattern, making it easy for the listener to anticipate the next section,
- d) Familiar vs. Unfamiliar Vocabulary
A term like kibbutz (used in one of the passages) would be likely to daunt the listener; familiar vocabulary reduces the overall difficulty.
- e) Fast Speech vs. Paused, Segmented Speech
The chief factor here is not so much the speed of the utterance as the length and frequency of pauses. The more the speech is segmented, the easier it is for the listener.

Using such criteria as a base, Mr. Rost stated that he prefers easy material since students can thereby process what they hear more readily. The real goal of comprehension exercises is not just to be able to understand words and facts, but to be able to process the material.

In the second part of his talk Mr. Rost went on to discuss 'Strategies for Comprehending.' These fell into six categories:

- 1) Levelling or Establishing Levels of Discrimination

This involves identifying non-linguistic elements in a taped extract: where the conversation takes place, who the speakers are, what attitudes the speakers have etc. As examples, Mr. Rost played a conversation between an air stewardess and a passenger, and two linguistically-identical conversations placed in entirely different contexts. Such a strategy can lead to discussion of the general meaning of a passage on a non-linguistic level. It gets students to interact with the input, and is a good listening strategy.

- 2) Cueing

Here the student is asked to look for certain things in a passage, and to 'press the buzzer', as it were, when he hears them. Cueing can concentrate on syntactic items, like the difference between doing things yourself and having something done, on phonetic items, like the inclusion or non-inclusion of a palatal glide in a spoken sentence, and on lexical items, where the task is simply to spot a given word. This is a rather 'fragmented activity, but useful in getting students to interact with the material.

- 3) Code Transfer

The most obvious example of this is dictation, where material in the oral mode is transferred to the written. The main problem with most Code Transfer activities is that they are sequential; and students tend to be taken aback at certain points they don't understand and forget to pick up sections which follow. They assume (wrongly) that it is impossible to go from A to C unless you understand everything about B. Dictation is useful, but for a full listening-based curriculum it needs to be supplemented by other, non-sequential strategies.

- 4) Fact-Filtering

This is another commonly-used method: looking for basic items in a taped extract without being concerned with the comprehension of every word. Note-taking often follows this procedure, for example, in passages dealing with statistics. The facts filter through, and the rest of the passage is largely ignored.

- 5) Behaviour Output

In this strategy the student demonstrates some kind of behaviour in order to show that he has understood. Total Physical Response lessons achieve this very well at a basic level; on a higher place entire scenes or skits can be 'acted out'. This kind of activity has obvious links with English through drama.

- 6) Information Processing

The central feature of this strategy is re-coding, which combines memorization with reconstruction. This can be done in visual terms (an interesting example was given of the description of certain signs used in deaf-and-dumb sign language), through paraphrase (telling the story in your own words) and through acting out. The material which results is not usually identical with the original, but is a variant on it.

Mr. Rost ended his illuminating presentation by giving us some task samples; one was concerned with re-enacting a story, and the other with 'predicting what will happen next' (as in a telephone conversation where only one side is given). These task samples made it clear that Mr. Rost's approach is as practical as it is theoretical, and that his control and selection of input is wide-ranging, varied and always pedagogically sound. More than one member of the

audience must have felt like enrolling in one of his classes at the Athenaeum Francaies, or at least in buying his books! This was certainly one of the best sessions we have had; not only was the 'input' fascinating, but Mr. Rost managed to get an enthusiastic 'output' from his audience by continually making them involved.

West Kansai

WORKING ON ACCURACY

Reviewed by Jerry Biederman

One of the basic concepts on which JALT was founded was to give teachers an opportunity to share their teaching experiences and exchange insights. This goal was realized to a greater degree than usual at the January meeting of the JALT West Kansai Chapter which featured a presentation titled 'Working on Accuracy: A Language Class.'

The presenters, Claire Stanley and Jack Millet, offered their audience, a group of nearly one hundred, a chance to watch another teacher work and to criticize the performance.

Using two separate rooms in order to make observation easier, both Mr. Millet and Ms. Stanley gave a twenty minute demonstration lesson followed by approximately twenty minutes of reflection and discussion. Then a second demonstration lesson was given followed by a second discussion period.

Both Mr. Millet and Ms. Stanley had volunteers from the audience for students. Mr. Millet with English as the target language, used non-native speakers as did Ms. Stanley who used French. However, both presenters were concerned with achieving a high level of accuracy primarily in the areas of pronunciation, intonation, and stress.

Mr. Millet worked intensively on certain short phrases or sentences, having his students repeat them until they achieved native-like production. During the discussion period many felt that the experience was instructive although it was suggested that the exacting demands of such a method might inhibit some students and interfere with progress rather than promote it.

Ms. Stanley used a lesson in introducing oneself as a basis for her demonstration. She also emphasized accuracy in pronunciation and intonation and required repetition in order to reach a required standard of correctness. After the students reached the desired level they were given the opportunity to practice their lesson by introducing themselves in pairs.

During the discussion period one of the students observed that it was easier to speak the required phrases after they were written on the blackboard and could be seen. Ms. Stanley was complimented on her positive and supportive attitude in that she always acknowledged every response with an expression of approval, whether it was correct or not. In the cases where the

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耳からの英会話
GRADED 3 LISTENING

耳からの英会話
GRADED 2 LISTENING

耳からの英会話
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Each lesson contains a conversational passage, usually a dialogue, with a small section (Aids for Comprehension) explaining more difficult vocabulary and expressions in the passage. Question/answer exercises and a true/false quiz follow. An appendix (Grammar, Vocabulary and Usage) contains further explanation and additional examples. Tests are included after every 10th lesson, with test sheets at the end of the Workbooks.

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Accuracy

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responses were incorrect she would follow up her expression of approval with a demonstration of the appropriate response. Students seemed to feel that this gave them a better sense of security when speaking.

It was apparent that this demonstration and feedback format was beneficial to all concerned. The presenters had an opportunity to hear the reactions of others to their teaching methods. The volunteer students, who, for the most part were themselves language teachers, had an opportunity to experience the role of language learners, offering them a different perspective on their usual role. And the observers had an opportunity to watch the interaction of teacher and students and compare the results to their own procedures.

Chugoku**LEARNING/TEACHING WORKSHOP**

Reviewed by Deborah Foreman-Takano

Advanced-level teaching/learning of English is problematic for many people. Learners at this level often believe that the best – indeed, the most – they can do is to keep expressing themselves and expressing themselves; this philosophy fits in nicely with those teachers who are inclined, as long as everyone gets an opinion in, to let advanced classes run themselves. Jack Millet, Language Program Coordinator at Proctor and Gamble Sunhome, Osaka, and presenter at the Chugoku Chanter's first meeting of 1982, offered an approach to advanced English class procedure which encouraged many of us to reexamine the assumptions we make in this area, both as learners and as teachers.

Mr. Millet explained that what he wanted to say about teaching advanced classes could be delivered lecture-style, but he felt it would be perhaps more meaningful to teach a class, pausing at intervals for feedback from the 'class participants' and those who chose to observe.

He began by introducing himself as Jack, and telling where he was from in the U.S. He requested each of the participants to do the same. As they introduced themselves in their own words, he picked out expressions they seemed to stumble over and turned them into elements for teaching in the class. He focused on stress, intonation, grammar, or vocabulary problems as they appeared, keeping a relatively low profile even as he pointed out errors. He almost never provided a model himself; he usually suggested – using, for example, the fingers on his hand – which elements of the sentence are weakly stressed (and thus 'run together') or strongly stressed (and thus stand alone), and which word or phrase was incorrectly used or incorrectly placed in the sentence. He also had the students model for each other.

At the first pause, after about thirty minutes of driving home points with his velvet hammer, he invited observations and questions from both the 'participants' and the observers. As he fielded the inquiries, he exploded some fondly held myths about advanced-level learners:

- 1) Communicating ideas and expressing opinions are not necessarily the main things advanced-level people should be doing in the classroom. He pointed out, and his participants agreed, that they are generally able to get across quite adequately whatever ideas they want to get across; the areas where they need work are often stress, intonation, and the odd grammar point or idiomatic expression. These problem areas come out as the class progresses, and can be worked on then and there.
- 2) Work on such areas is not necessarily boring and frustrating for the students. Observers noticed the participants were quite involved for the thirty minutes, and afterwards only one claimed to be slightly frustrated. Mr. Millet commented that he had never heard any advanced-level students say they were corrected too frequently by teachers and/or native speakers. On the contrary, he had heard from a number of students that they were glad whenever someone told them what they were pronouncing or saying incorrectly.

The second 'class period' dealt with the same wide range of problem areas, this time using a simple picture of a house taped up on the blackboard. Mr. Millet began the class by asking if there was any vocabulary connected with the picture that they did not understand, and everyone was off and running for another thirty minutes – even observers found themselves getting silently involved. Mr. Millet helped the participants correct their own questions about the names of things in the picture, and as words came up in definitions and explanations – which the 'students' themselves usually provided – he offered comparisons with other words and situations to clarify pronunciations and meanings. Everything from sewer pipes to central heating ended up being discussed. The participation was lively, and the 'students' were tired but, by all reports, satisfied with the activity.

Understandably the demonstration bore a strong resemblance to a method which Mr. Millet, in the course of his extensive experience, has found most effective and with which he is in the most sympathy. But he preferred not to label it, explaining in answer to a question that his 'lesson plan' was, in effect, ten years old – the length of time he has been teaching students of various nationalities and backgrounds.

His philosophy of language teaching seems to have been summed up very succinctly in another reply he made: "When a student says he wants to be able to communicate, that could mean any number of things. For instance, take the

(continued on page 26)



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Workshop

(cont'd from page 24)

sentence "Me go store" – any native speaker would understand it; an idea has thus been communicated. If a student is satisfied to stop at that level, that's fine. I work with students as far as they want to go toward approximating native English." In this sense the lesson plans, particularly for advanced students, are built into us all – no matter which side of the lecture we are on.

Shikoku

COMMUNICATION IN THE CLASSROOM

Reviewed by Debra Swain

Professor David Shaw of Kagawa University was the guest speaker at the Jan. 24th meeting of JALT Shikoku. During Prof. Shaw's presentation entitled 'Communication in the Classroom', he demonstrated many useful and practical ideas, all focused on stimulating verbal communication in the classroom. He observed that many of the classroom activities in Japan are 'teacher-oriented'. The teacher always seems to be in the front of the class- in the center of all activity, thereby forcing much, is not all, of the communication to be directed to him. Prof. Shaw suggested ways to get away from this, one being simply to physically rearrange the classroom furniture whereby the students can see each other and feel better about communicating more freely. He stressed the importance of breaking the class into smaller groups to again facilitate ease in communication.

Pair work seems to be quite successful in Japan, at many different levels. At the most basic level, dialogues between two people can be practiced, with the questioning of each other on the text following. Prof. Shaw has found that questionnaires can be used successfully as a base for conversation. He emphasized not to let the students become involved in writing the answers to the questions; rather they are to use the questions to interview their partner. The topics for the questionnaires can be as varied as the teacher's imagination allows. If the teacher is interested in- obtaining certain introductory information from the students, she may allow the *briefest* of notes to be written on the questionnaire, to be handed back to her. This exercise when done properly, is a great ice-breaker for the students individually, and the class as a community. The students get to know each other through the interview, and the teacher can learn about the students from the notes.

Another pair exercise was demonstrated by giving one picture from a current periodical to each pair, instructing them to decide what the picture was about and under what circumstances it was taken and to tell each other about the incident. The same thing can be done with other visual aides, such as charts, diagrams, statistics or political cartoons. After a consensus has been

reached within the pair, they report to the rest of the group.

The next exercise was one in which the pairs must communicate with other pairs in order to solve a common problem. Each pair was given a slip of paper on which one sentence of information was written. After the pair made sure that they understood the information, they shared it out loud with the rest of the group. The object was to determine what country in the world the clues were pertaining to. The clues were short and obscure, but plentiful enough that the correct country was soon surmised. This exercise can also be done using famous people or current events or any number of topics. It was a wonderful communication starter!

Moving into activities for small groups, Prof. Shaw discussed 'Jigsaw Listening/Reading', an exercise in which -each small group (4 to 6 members) listen to or read a certain section of a text. After the group has discussed the content to solidify understanding, they proceed to put the whole story together by questioning other group members. This exercise stresses listening and reading comprehension, communication skills, as well as sequencing ability. Representatives from each small group can physically arrange themselves to tell the whole story in correct order. This idea can be transferred to visual sequencing using comic strips or picture stories as well.

These are just a few of the activities suggested by Prof. Shaw. In the course of the presentation the audience shared many additions or variations on the same themes. Prof. Shaw certainly succeeded in stimulating communication in this particular situation.

Tohoku

COMMUNICATIVE LEARNING ACTIVITIES

Reviewed by Steve Brown

Tom Mandeville, director of New Day School in Sendai, spoke to JALT-Tohoku's February meeting on communicative learning activities. He began by soliciting responses to a photo of a naked woman, the centerpiece of a parable from *The Inner Game of Tennis*. We then broke into small groups to discuss the parable, which deals with three types of thinkers: positive, negative, and non-judgmental. We talked about the application of the story to language teaching and learning. Mr. Mandeville then showed us an example of non judgmental teaching, asking a volunteer to use colored rods to describe her family. He kept correction and interruption to a minimum by using restatement and short questions.

Once his basic position of non-judgmental teaching was established, Mr. Mandeville shared some activities with us. He stressed that these were not necessarily lessons in themselves, but could be used as supplements to more structured

(continued on page 28)

..... *Learning on the move!*

Streamline ENGLISH

Bernard Hartley & Peter Viney

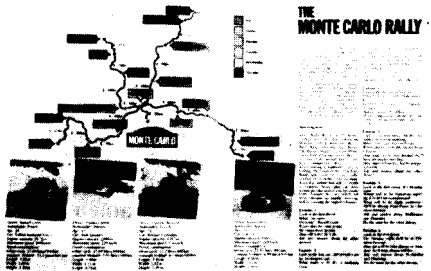
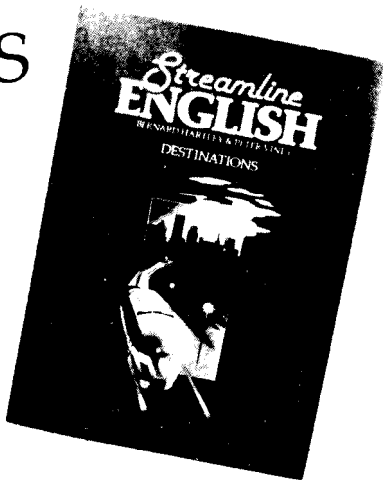
DESTINATIONS

Streamline English Destinations is an intensive course for intermediate students of English. It is designed either to follow on from Streamline English Departures and Connections, or as an independent course for students of varying backgrounds.

Destinations revises and consolidates the basic structures and vocabulary that students will have met in pre-intermediate courses and extends their linguistic and communicative competence by means of imaginatively presented written and spoken texts and fully-integrated creative language tasks.

The material consists of 80 units, each of which provides a lesson of approximately 50 minutes. Each unit is clearly laid out on a separate page and is attractively illustrated with drawings or photographs.

Stock will be available in April 1982.



Departures		Connections		Destinations	
Student's Book	¥1,700	Student's Book	¥1,700	Student's Book	¥1,700
Teacher's Book	¥2,700	Teacher's Book	¥2,700	Teacher's Book	¥2,700
Workbooks A&B each	¥790	Workbooks A, B each	¥790	Workbooks A, B each	¥790.
Cassette	¥5,220	2 Cassettes	¥9,500	2 Cassettes	¥9,500
Speechwork:		(• = approximate only)			
Tapescript	¥1,300	available Autumn 1982)			
5 Cassettes	¥26,120				



Activities

(cont'd from page 26)

classes in grammar and usage. In the first activity, everyone got a card with a picture on it. We then had to circulate through the room looking for our twin, asking yes/no questions. Once we located our twin, we spent five minutes making a list of things we had in common. Later, Mr. Mandeville underlined the importance of giving exact instructions before passing out anything. Once the items are in circulation, everyone is looking at them and not listening. Again, he pointed out that the purpose of communicative activities is practice and encouragement. Teacher interference should be kept to a minimum. Monitoring may be done with the most common mistakes reviewed later.

Next, we did a mime activity in groups of three. We were asked to think of a mood, state, or feeling. We then tried to communicate our identity, location, action, and feeling to the others using mime. Yes/no questions were allowed as a follow-up. This was done in groups to minimize embarrassment. Again, the focus was on communication, not structure.

The next activity was pairwork using maps. One person had an incomplete map which his/her partner helped him/her complete by giving oral instructions from the filled-in version. We then practiced directions using the maps. Both English and Japanese versions were used.

We finished the workshop session by dividing into groups to work on strip stories. Each person described an uncaptioned picture. The group then discussed the order in which the individual pictures belonged.

Mr. Mandeville briefly summarized some theories behind communicative learning activities. Such activities are useful because they allow a student to begin to distinguish between forms or structures of language and the communicative functions they perform. They provide practice at a whole task. The success in performing that task gives the student motivation. Learning is internalized; students must develop their own strategies to cope with the problem at hand. Finally, an environment is created which supports learning. There is a cooperative atmosphere in the classroom. Mr. Mandeville had many other activities planned, but we ran out of time. However, we left the workshop with several practical ideas; we also took away a good overall picture of communicative language teaching.

Kanto

CROSS-CULTURAL COMMUNICATION

Reviewed by Walter Carroll

Language teachers are not just purveyors of lists of rules of grammar and pieces of vocabulary which can be slotted into them. We are attempting to show the people of one culture how the people of another look at and react to the world

around them., and how these people express their reactions, principally but not exclusively through verbal means. Since people's outlook on the world depends very much on the environment in which they were raised, it is often difficult to understand the ideas and actions of people raised in another environment. This problem was at the core of the January Kanto chapter presentation. by Dr. Hiroko Nishida of Nihon Daigaku.

According to Dr. Nishida, all acts of communication - the passing of a message from a sender to a receiver - take place within a context. There is a physical context, such as rooms, chairs, heat and cold, etc., which can affect the act of communication in various ways. More important, however, is the social context, the cultural determination of the way that people think, react or feel. Thus, learning the mechanics of a language is only the beginning for the student; one must study the social context which determines the meanings of that language in order to minimize the difficulties involved when messages are encoded in one culture and decoded in another. Among the blocks to communication to be overcome by study are misreading of non-verbal cues, ethnocentrism, stereotyping, attempts to control other people and high anxiety.

To help students become effective intercultural communicators, not just decipherers of grammatical forms. Dr. Nishida recommends experiential learning techniques developed in the United States over the last 50 years or so. These emphasize learning situations, which require the students to observe and make things happen, through games, roleplaying, psychodramas, etc. About 80% of her students at Nichidai, where she has been using this approach during the current school year, are enthusiastic, though there was a period of adjustment required.

Her approach has four stages. In the first they are introduced to the need to study the cultures and to various aspects of the culture itself. A typical exercise - involving family relationships - was presented in the form of a handout. A family tree is shown, along with a number of statements concerning the relationships of the various people and a variety of exercises which lead the students to explore their own theories on communication. In the next stage students explore how to express their emotions and feelings, while in the third they learn about the problems and blocks encountered. At this state they directly experience another culture through games like BaFa BaFa, where the teacher creates the social environment.

The fourth stage is one of direct contact, which naturally brings up the problem of finding opportunities. In any case, by this time students will have had training in their artificial cultures in preparation for actual contact with foreigners. Ideally they will be taught not imitation or copying of the behavior of the foreign culture, but ways of creating understanding between the cultures, effectively forming a third culture with elements from both which can be understood by either,

Hokkaido

AMERICAN CENTER: AID TO ENGLISH TEACHERS AND STUDENTS

Reviewed by Chieko Tamori

This year's first monthly meeting of JALT-Hokkaido was held at Sapporo American Center on Jan. 25 with Ms. Marjorie Smith, director of the center, as a guest speaker. Ms. Smith explained to the audience the historical background of the American Center in Japan, which was established soon after the Second World War for the purpose of helping the Japanese understand the United States.

Today they have a variety of activities with lecture programs being one of them, which are usually designed for those related to the topic. in the light of the Japan-U.S. trade imbalance and the differences in security policy between the two countries, the role to be played by the American Center is considered to be even more important these days so as to get the Japanese to understand and support the U.S. policy.

Therefore most of their programs are not directly beneficial to English teachers and students. However what the American Center *can* offer to those concerned with English language study is the service of its library. The library provides reference services and video-tape collections as well as books of American contemporary literature, many of which are 'readable and enjoyable by the people with an intermediate English.' The videotapes of various subjects are also 'watchable and enjoyable.' Some of them being narrated bilingually can be helpful and useful for language classes. The American Center is ready to loan videotapes to be used in class if the classroom already has the necessary equipment. One of the tapes your students might find interesting will be the one about student life in America.

It is a pity that the lecture programs arranged by the American Center are not aimed at English teachers; however, their library facilities will prove to be helpful in other ways.

For your information American Centers are found in Tokyo, Nagoya, Osaka, Kyoto, Fukuoka and Sapporo.

Bibliography

(cont'd from page 14)

II. Narrative Listening Materials

Abbott, Gerry. *What Next? Practice in Listening Fluency*. London: Longman. 1976. B/beginning/scripted. (No tape). 12 units of folk tales adapted and graded so that specific sentence patterns occur in each episode and successive episodes contain similar actions and situations to help the student predict what is coming. Designed to teach 'listening with anticipation.' An application of repetition and pattern drills to teach listening. The language of the stories is very artificial. The student's book contains only the texts of the stories and there are no comprehension questions in the teacher's handbook.

Annand, William S. *Lectures for Listening Comprehension*. Boston: American Language Academy. Recorded lectures (4 - 8 minutes long) with m-c comprehension questions. (Not seen).

Berman, Michael. *Take Note; Materials for Aural Comprehension and Note-Taking in English*. Oxford: Pergamon Press, 1980. B/intermediate/scripted. 24 short passages of journalistic writing on subjects of general interest. The book gives the texts of the passages and 'specimen notes,' which are just lists of the main points of each passage. The book contains no exercises. The speech on the tape illustrates several varieties of English. The passages are read in a slightly ridiculous pseudo-dramatic style.

Black, Colin. *Advanced Listening Comprehension*. London: Evans Brothers, Ltd. 10 recorded passages graded in style of speech and difficulty. Different accents are used. Difficult. (Not seen).

Brittan, Keith. *Advanced Listening Comprehension Practice in English*. London: Hamish Ha.nilton, 1974. (Not seen)

Byrne, Donn. *Listening Comprehension Practice*. Revised edition. London: Longman, 1977. B/intermediate/scripted. 20 short passages with m-c questions and suggested questions for classroom discussion,, such as adding details, precis and distinguishing essential elements. The stories were written for language teaching and vary in quality from acceptable to deplorable. The speech on the tape is natural but dramatized radio style.

Byrne, Donn and Susan Holden. *Note-taking*. Revised edition. London: Longman. 1978. A/advanced/scripted. 15 units of short to medium passages including personal narratives, journalistic accounts and academic lectures. The exercises include completion, T/F and outlines; some require reasons and reasoning. Some units have 2 or 3 speakers debating a point. The speech on the tape is dramatized radio style.

Ferguson, Kenneth. *Listen and Choose*. London: Evans Brothers, Ltd. Practice for the Cambridge First Certificate, Paper 4. 35 short extracts from literary works. (Not seen).

(continued on page 32)

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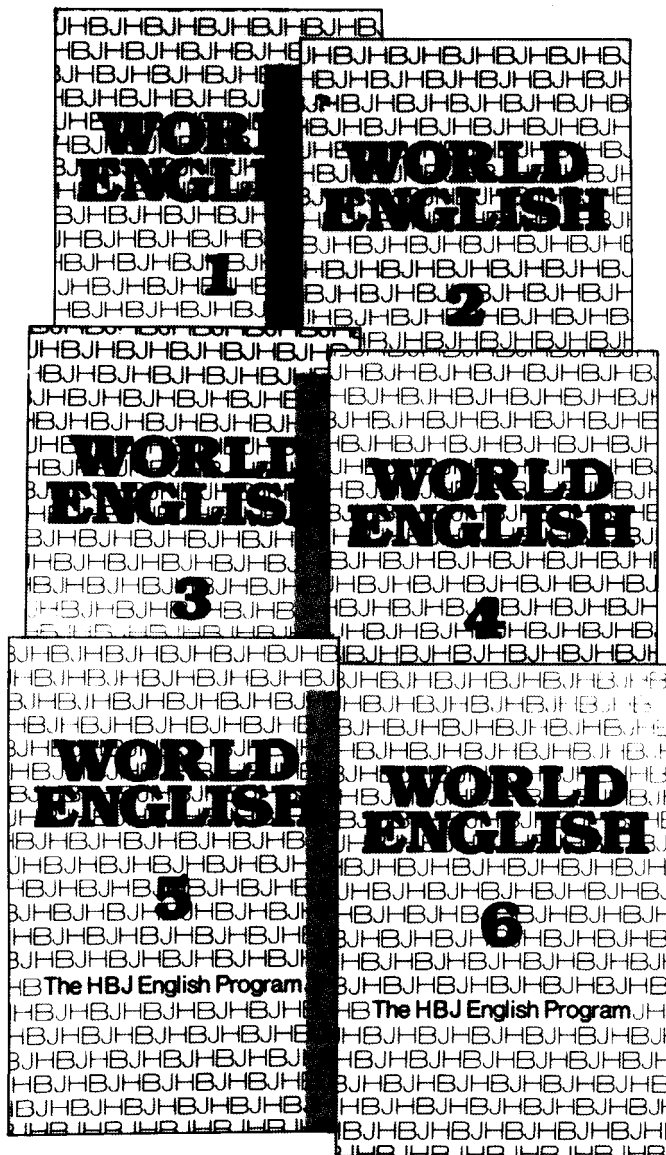
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Peter Jovanovich
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general editors

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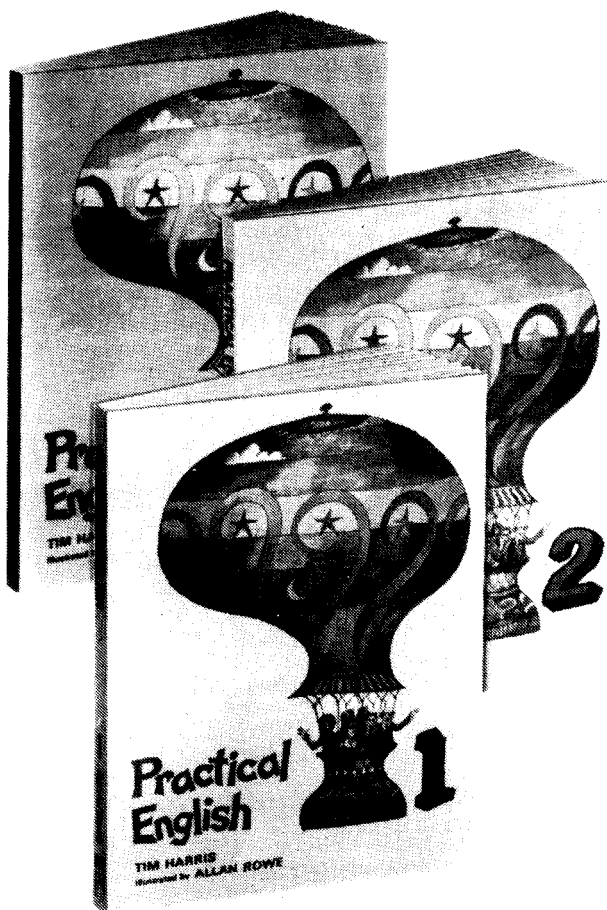
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 TEL: (03) 234-1 527

Sales Director, Japan: Yutaka Ichikawa

Bibliography

(cont'd from page 29)

Ferguson, Nicolas and Maire O'Reilly. *Listening and Note-taking*. London: Evans Brothers Ltd., 1977/78. B/advanced/scripted/IS. Practice in listening to lectures. Part 1 consists of 10 passages for practicing immediate recall by answering questions given on the tape. Part 2 gives practice in making outlines, such as finding the central idea, separating relevant and irrelevant material, etc. Part 3 has 8 passages for simultaneous note-taking. Most selections are on current events or academic topics. The speech on the tape is a fast reading or radio-lecture style. Supremely difficult.

Fowler, W.S. *First Certificate English*. London: Thomas Nelson & Sons. 1975. B/advanced/scripted/IS. Section one. contains sound discrimination exercises; sections two and three have short (2 - 3 minute) passages, mostly literary, with m-c comprehension questions. Speech on the tape is formal radio-lecture style.

Hill, L.A. *Stories for Reproduction* (First, Second and American Series). Oxford: Oxford University Press, 1965, 1977. B or A/intermediate/scripted/IS. Readings of short, humorous anecdotes with accompanying comprehension questions and vocabulary and structure exercises. Each series has a book at each of three levels - 1000, 1500, and 2075 words (very arbitrarily chosen). Readings are slow and quite histrionic.

Hill, L.A. *Note-taking Practice*. London: Oxford University Press, 1968. B/advanced/scripted. 16 lectures for note-taking practice; fourth book in Hill's series *Stories for Reproduction* (see above). Lectures are about 1,800 words in length on a variety of academic and technical subjects within a c. 2,000-word vocabulary. This book is not a textbook; it contains only the texts of the lectures so teachers will have to make their own exercises. The speech on the tape is formal radio-lecture style, sometimes a bit too slow and unnatural.

James, K. et.al. *Listening Comprehension and Note-taking*. London: Collins, 1979. (Not seen).

Kisslinger, Ellen and Michael Rost. *Listening Focus*. Tokyo: Lingual House. 1980. A/intermediate/scripted. 21 3 - 5 minute talks on a variety of topics, with pre-listening vocabulary, focus and T/F questions, dictation and other reading and writing exercises. The two speakers are ultra-clear and sound like they are reading aloud. The T/F questions are frequently so easy that the adults the material is intended for do not need to have heard the talks at all to answer them; focus questions, on the other hand, require a considerably higher level of English speaking ability to answer.

Martin, M.H. Coombe. *Listening and Comprehending*. Basingstoke: Macmillan, 1970. B/inter-

mediate/scripted. Set of listening comprehension tests: 46 'preliminary' and 'advanced' units (1 - 5 minutes long) with vocabulary, m-c and open-ended questions. Tapes are all done by the same speaker and are painfully slow. Gets very difficult rapidly.

McDonough, Jo. *Listening to Lectures*. Oxford: Oxford University Press, 1978. B/advanced/authentic/IS. A series of recordings of academic lectures in the fields of biology, computing, government, mechanics and sociology. The tapes are recordings of actual lectures being delivered to university classes, so the speech is a natural lecture style, complete with hesitations, false starts (and student coughs), and is not the formal radio-lecture style with its artificial perfection. Each tape is accompanied by a booklet which contains a variety of exercises, and answer key and a tapescript. The exercises are designed to aid comprehension and teach note-taking by identifying main points, cloze, completion (including completion of diagrams), T/F requiring a reason, vocabulary, filling in outlines, etc. The speech on the tapes is natural; high quality recording gives the ambience of the lecture hall.

Morley, Joan. *Improving Aural Comprehension*. Ann Arbor: The University of Michigan Press, 1972. A/intermediate/scripted/IS. 8 units., each containing 10 to 20 lessons (5 - 10 minutes each). graded from easy to difficult within each unit. A major course designed to prepare non-native speakers to understand university lectures. Excellent coverage of basic expressions likely to appear in the humanities and sciences. Much dictation but also many ingenious exercises demanding analysis as well as comprehension. The tapes (11 90-minute cassettes) have a lot of background noise and the speech is usually rather slow and overly clear.

Morley, Joan. *Listening Dictation*. Ann Arbor: The University of Michigan Press, 1976. A/beginning/scripted. 8 units of 4 lessons each; each lesson consists of 10 to 15 dictated sentences and one m-c question based on each sentence. The lessons reinforce basic English grammatical patterns and correspond to the sequence of Krohn's *English Sentence Structure* (The University of Michigan Press). The material is graded so that difficulty increases in terms of sentence length and complexity, in speed of delivery and in time allowed for writing. The aim of this material is to develop basic skill in 'discriminative listening,' extracting meaning by attending to grammatical relationships. The lessons are not contextualized; each sentence is independent. The speech on the tape is suitable for dictation.

Morrow, Keith. *Listening Comprehension Tests for Proficiency*. London: Longman, 1977. A/advanced/scripted/IS. 10 tests of 4 passages each, corresponding to the Listening Comprehension test (Paper 4) of the Cambridge Proficiency in English examination. The passages are mostly academic and literary works, with m-c com-

prehension questions. The tape has only 5 of the 10 tests in the book. Each passage is read twice on the tape, once in a radiolecture style, once more slowly with exaggerated pauses.

Plaister, Ted. *Developing Listening Comprehension for ESL Students: The Kingdom of Englewood Cliffs*, New Jersey: Prentice-Hall, Inc., 1976. A/intermediate/scripted/IS. 20 lectures for improving listening comprehension, understanding lecture-style language and developing vocabulary and note-taking skills. A mythical kingdom in Southeast Asia provides the subject matter. Masking and cloze devices show students how to learn to listen. Since the first step is listening to the tape while reading the transcript, some teachers may doubt the effectiveness of the method employed. Each lecture is repeated 5 times to allow all the exercises to be done without rewinding, but considerably adding to the bulk and cost of the package. The speech on the tape is almost natural, if rather slow.

The remainder of the Bibliography will appear in the MayNL

L L Materials

By Helen Kraemer, Sophia Junior College

The language laboratory (LL) is an integral part of the Oral English course at our college, not primarily in terms of course design but rather as a way of coping with classes of over 50 students. To make these numbers more manageable, classes are split and spend half of the 90-minute period in the LL which is supervised by an enthusiastic and competent assistant - a teacher rather than a technician. (Fortunately we have a skillful handyman around, too.)

Designing an interesting and dynamic LL program and coordinating it with the work being done in class is quite a challenge, but with the recent surge of listening comprehension material on the market, the planning has become easier than it was a few years ago. For several reasons we haven't done away with drills completely. Actually, a certain amount of controlled oral production can contribute to the variation of the program. Moreover, if the drills are chosen on the basis of error analysis of the communicative activities in class, they can assume a remedial function and perhaps relieve the teacher of stifling corrections.

Some of the exercises in connection with the listening comprehension materials we are using ask the student to focus on detail, while others require a more comprehensive approach and a longer attention span - strategies which are necessary for listening to radio dramas and TV programs, etc. Through proper selection of materials we try to make the latter experience as enjoyable as possible to arouse the students' interest in similar English programs available on the radio (e.g. CBS *Mystery Theater*) and bilingual TV. This might keep them in touch with oral English after they have left school.

Materials we have been using successfully for comprehensive listening include *The Play's the Thing*, a BBC English course consisting of 17 very lively and professionally executed plays of eight minutes each on a cassette. The scripts are available in book form together with two pages of *Notes for Teachers*. Not all of the skits meet the interest and level of sophistication of our students and some of them are perhaps slightly strange. Still, about half of these plays (#1, 3? 4, 5, 6, 9, 11, 16) make good 'listening for enjoyment for our intermediate students. We provide them with an opportunity for feedback by giving them a set of ten true/false statements after each play. The average of the score of one term contributes to the grade of the whole course, though we try not to spoil the pleasure of listening through quiz tension. This is a chance for improving grades. Among further follow-up exercises are oral pair summaries in the LL as a preparation for a summary in class or written homework. Sometimes the students are asked to act out specific scenes in pairs or groups, or they are given a cross-cultural topic for group discussions with presentation of opinions in the plenum. The plays could also be used as a motivation for the students to produce their own skits.

It is of course an advantage to do most of these exercises right after the students have been exposed to the plays. Flexible lab/class or class/lab scheduling is therefore helpful.

Another BBC series which lends itself to similar use is *English for International Cooperation* by Peter Roe. Though addressed to high-intermediate and advanced learners, some of the 12 Units like #2, 5, 9, 11 can be used as a sequels to *The Play's the Thing*. The textbook accompanying the cassette contains not only the scripts but also explanations on vocabulary, expressions, notions, and various registers as well as background information, suggestions for written work and group work, and comprehension exercises.

The Missing Jewel by David Campton and A.L. Jones, again a BBC English course, would be a valuable addition to the tape library, too. Even lower intermediate students could probably enjoy this 3-tape thriller.

By making use of the 4-channel system of the LL the listening comprehension program could of course become more individualized. Materials of different degrees of difficulty could be presented and the students be given a trial period to find the level they are most comfortable with and really enjoy.

We consider it important that the students have a positive attitude towards the LL since they spend two periods of 45 minutes a week in that rather controversial learning environment. Moreover, if they could be prepared and encouraged in their last year at school to tune in to English programs on the air, their efforts to learn English would be rewarded by an authentic experience and a convenient source for further practice would be accessible to them. We hope to work in that direction by presenting them a well-balanced LL program including some extensive listening for enjoyment.

Meetings

SHIKOKU

Topic: Teaching English to Young Children
 Speaker: Marie Tsuruda
 Date: Sunday, April 18
 Time: 1:30 - 4:00 pm
 Place: Conference Rm. No. 4, Education Dept., Kagawa University, Saiwai-cho Takamatsu
 Fee: Members: free; Non-members: Y1,000
 Info: Barbara Hayward (0878) 22-1807

HOKKAIDO

Topic: Language Teaching at a Crossroads: A Discussion
 Speaker: Dale Griffiee
 Date: Saturday, April 17
 Time: 7:00 - 8:30 pm
 Place: Sapporo New Day School, Higuma Bldg. 7 Fl. Odori and Nishi 18
 Fee: Members and non-members: free

Mr. Griffiee feels that both the world and language teaching are at a crossroads today. In this informal discussion he would like to talk about the goals we as individual language teachers are setting for ourselves and how these can best be implemented.

Topic: Total Physical Response and English Through Drama: A Workshop
 Speaker: Dale Griffiee
 Date: Sunday, April 18
 Time: 1:30 - 6:30 pm
 Place: Sapporo Kyoiku Bunka Kaikan, Kita 1, Nishi 13
 Fee: Members: Y1,000; Non-members: Y2,000
 Info: Terry Riggins (011) 561-6314 or 642-6026

Basically, TPR is a teaching technique in which the teacher, using the imperative mood (command), tells the student to do an action while at the same time demonstrating the action. In this way the student literally perceives the meaning of the teacher's words.

Mr. Griffiee, like others, however, discovered that there are only so many objects in a classroom, and there are only so many things a student can do with them. Therefore to extend the use of TPR, he began the development and use of mini-dramas. In his workshop, Mr. Griffiee will introduce TPR and then explain how it can be successfully used, with the audience being involved in the creation of TPR materials.

Mr. Griffiee, who has participated in both JALT national conference presentations and in the mini-conference held in Sapporo last year, has been teaching English in Sendai for over five years. He is especially interested in drama and is currently completing a Total Physical Responses (TPR) textbook.

Basic Listening

John McDowell and Sandra Stevens

Well, Liz.
 The restaurant's in Charlotte Square.
 I think it'd be best if we met in the corner of the square, outside the restaurant.
 Does that sound all right?

Charlotte Square... in the corner, outside the restaurant.

Basic Listening

John McDowell and Sandra Stevens

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- * Graded tasks help them focus on relevant information.

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- * Listening is identified as a number of micro-skills (recognition, selection, short-term memory, inference) which the book develops systematically.
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Teachers Book £3.75
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Publication March



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WEST KANSAI

Topic: What Do You Think? - Issues in Language Teaching
 Speakers: JALT West Kansai Members
 Date: Sunday, April 25
 Time: 1:00 - 4:30 pm
 Place: Umeda Gakuen (St. Paul's Church)
 Fee: Members: free, Non-members: ¥500
 Info: Jack Yohay (675) 662-1370 (eve)
 Vincent Broderick (0798) 53-8397 (eve)

Special Interest Groups:

Teaching Children: Sun., April 25, 11:00 am - 12:30 pm, Umeda Gakuen. Recording session of traditional rhymes and songs. Please bring a 60-minute cassette tape. (This group will not meet May, June or July.)
 Contact: Sr. Regis Wright (06) 699-8733.

Teaching in Colleges and Universities: Sun., April 25, 12:00 - 12:50 pm, Umeda Gakuen.
 Contact: Jim Swan, (0742) 34-5960.

Teaching English in Schools: Wed., April 21, 6:30 - 8:30 pm. Center for Language and Intercultural Learning.
 Contact: Keiji Murahashi (06) 328-5650 (day).

This meeting will enable participants to discuss such language teaching issues as:

- a) Accuracy in pronunciation
- b) Adapting required materials
- c) Dealing with large classes
- d) Serendipity in the classroom
- e) Motivation
- f) Teaching vocabulary
- g) Correcting student errors
- h) Discussions and debates
- i) English for special purposes
- j) The use of Japanese in the English class

The discussions, to last an hour each, will be in English and/or Japanese! with each group having the option of dividing by language of preference, then regrouping to exchange ideas. There will be a facilitator for each group to help define the scope of the topic. In the final 30 minutes, there will be a wrap-up, with a representative of each group reporting to the entire meeting.

CHUGOKU

Topic: Undecided (Commercial presentation)
 Speaker: George Farina
 Date: Sunday, April 11
 Time: 1:00 - 4:00 pm
 Place: Hiroshima YMCA, 4F
 Fee: Members: free; Non-members: ¥500
 Info: Marie Tsuruda (082) 228-2266 x55

George Farina is the Field Editor in Japan for Longman Teaching Service.

KANTO

Topic: English Through Drama
 Speaker: Yoko Nomura, with Claudia Peretti and Reiko Hyodo
 Date: Saturday, April 17
 Time: 1:00 - 4:00 pm
 Place: Aoyama Language Academy, 7th floor, West Tower, Twin Tower Bldg, Aoyama 1-chome
 Info: Shari Berman (03) 408-1 5 11

The representation will focus on drama techniques for classroom use. It will be in two parts, the first half dealing with techniques useful for teaching adolescents and adults, and the second half will concern those applicable for children. It will be conducted by teachers from the Model Language Studio, and show the results of their attempts to adapt traditional acting exercises to language teaching. It will be a preview of the programme they intend to give at TESOL '82 in Hawaii.

The basic function of the techniques (such as sensitivity, imagination development, physical and voice exercises) is to initially allow the student to break through the barriers to communication of self-consciousness and tension, so that the language may be more naturally accepted and learned. The situations, objects and emotions dealt with in the exercises are presented and carried through in English so that the student receives implicit training in cultural facets as well as learning in a lively and interesting manner.

The presentation will include examples of exercises for all aspects of the above.

Ms. Nomura graduated from the International Christian University (ICU) in Tokyo and then went to New York to study at the Neighbourhood Playhouse School of the Theatre. On her return to Japan, she founded the Model Language Studio with Masakazu Ota to teach English through drama.

TOKAI

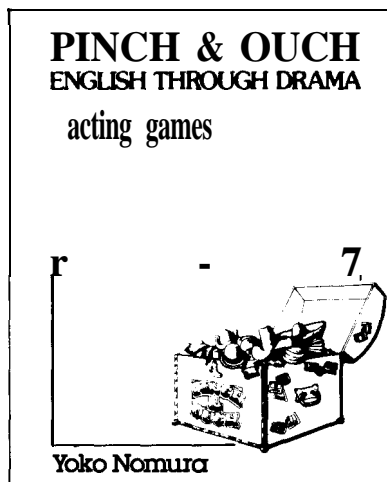
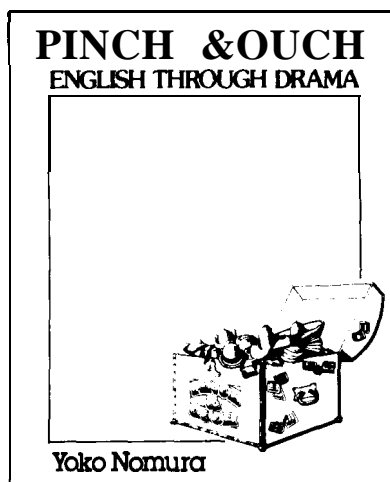
Topic: New Ideas In Language Testing
 Speaker: Charles Adamson
 Date: Sunday, April 25
 Time: 1:30 - 4:00 pm
 Place: Nagoya International College, Chikusa campus
 Fee: Members: free; Non-members: ¥1,000
 Info: Charles Adamson (052) 733-842 1

.....

Teaching Tip**IMAGINARY ANIMAL**

Have each person invent an imaginary animal by using pictures from magazines. After mounting, name the animal and answer such questions as a) what do I eat? b) where do I come from? c) how did I get here? d) what do I like?
from 101+ Ways to Stimulate Conversation in a Foreign Language, by G. Ronald Freeman

LINGUAL HOUSE announces...



Pinch & Ouch: English Through Drama by Yoko Nomura

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Richard A. Via, from the Preface.

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