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-DRAMA-

ENGLISH THROUGH DRAMA BIBLIOGRAPHY

A WHY & WAYS.. .TO GET STARTED

By Marc E. Helgesen, New Day School, Sendai

Why 'English through Drama'? Certainly there are any number of valid reasons: the variety of practice it provides, the increase of student investment and motivation, the likelihood of students developing language meaningful to them, as well as the mere fact that drama technique is fun and may keep the students practicing longer.

My reason for incorporating drama technique into my classes is the change that takes place for my students. Language learning emphasizes, of course, language, be it in the form of structures, grammar, function, or whatever. As a consequence, students spend a great deal of time and energy worrying about language itself. Surely we've all had to deal with students who don't want to say anything until they know it will come out right. With drama technique, my experience has been different. Language, per se, is no longer the goal. It is the vehicle and as such it allows the students to use English in a natural way for communication. They don't need to worry about English; they just use it. I think drama technique contributes to what Stevick (1982) referred to as relieving the students of the 'responsibility' of language. The irony, of course, is that by de-emphasizing language (or at least what we have traditionally thought of as language in the English classroom), the students progress faster and with more depth.

For the teacher who is new to drama technique, the question is 'How do I get started?' The books included in this bibliography helped me with that question and it is hoped that they will do the same for you. It should be noted that this is by no means a comprehensive list. That task is beyond the scope of this article. My goal here is to share information about some of the volumes that I have found useful, especially when I was first becoming interested in the topic.

I've divided the list into two sections: teacher reference books and class books. The books I've

identified in the first category all contain specific activities and techniques for the classroom. Each also contains a section dealing with the 'why' of English through drama. While these are not particularly theoretical texts, they are useful in helping the teacher to develop his/her own conceptual framework for using drama technique.

The second category, class books, are those from which material (scripts, roleplay cards, etc.) can be directly used by the students.

Teacher Reference Books

English in Three Acts. Richard A. Via. University Press of Hawaii: 1976. 178 pp.

The author's role in the development of the method is so significant that it could well be called 'English via drama.' In learning about the method, *English in Three Acts* is an excellent starting point. In the theory/methods section of the book, Via delineates some reasons, potential problems (and their solutions), and techniques. He comes from a theater background and this orientation clearly shows through. In providing information and detailed activities for developing voice, body language, improvisation, character, relaxation, and a host of other topics, Via lucidly enunciates what to do, how to do it, and why.

The book contains seven short plays. For classes where actual performance is the goal, information is provided on production topics such as lighting, stagecraft, and make-up.

Drama Techniques in Language Learning. Alan Maley & Alan Duff. Cambridge Press, Cambridge: 1978. 104 pp.

Just as Via's book reflects his background in theater, this volume reflects the authors' experience in language teaching. They deal very directly with issues that relate to all methods of language teaching. Among these topics are textbook limitations, motivation, student security, and the use of the mother tongue. Explicitly treated is the use of drama to develop language functions. The main offering of this text is a series of over fifty activities divided into the categories of observation, interpretation, and interaction. The activities range from those which are tightly controlled linguistically to those maximizing the student's freedom. The book, therefore, can be used at all levels.

I found that the two aforementioned books complement each other well. The teacher new to

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the method might do well to read and use activities from both as a way to begin to develop a personal understanding/feeling for the technique.

Drama and Language Teaching, Susan Holden. Longman Group, Essex: 1981. 84 pp.

The purpose of this text seems to be to whet the reader's taste for the method. The book contains a fairly comprehensive identification of the stages and issues of the approach, but the discussion of each item is rather limited. Holden compensates for this by providing a detailed list of resources for each topic. Perhaps the book's strongest point is its thorough suggestions for transforming text dialogues into drama via improvisation, enhancement, and related activities.

Toward the Creative Teaching of English. Lou Spaventa, ed. George Allen & Urwin, Ltd., London: 1980. 94 pp.

This book is a series of four sections, each by a different author. The first two ('English through Drama' and 'Am I me: Roleplay for Intermediate to Advanced Students') are specifically related to the topic at hand. Heavy emphasis is put on roleplay, both verbal and mimed. Easily implemented activities are provided for practice of various grammatical points, vocabulary development, register, intonation and some functions (though this area is weaker than in other texts). For each item, the rationale and methodology are presented and an activity is delineated. The book offers methods of correction of errors and it includes genuinely interesting roleplays. I found many useful ideas in the book but I wouldn't recommend reading it

before you've read some of the others. This volume doesn't provide much of a theoretical base for the teacher who reads it prior to starting to develop his/her own conception of drama technique; in fact, it may appear to be a series of only loosely related activities.

Class Books

At some point you are likely to want some texts whose sole purpose is to provide activities and/or scripts. As I mentioned earlier, this list is by no means exhaustive. Each book does, however, meet particular needs (and, of course, each has its own limitations). No inference should be
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FROM THE EDITOR

The JALT Newsletter announces the appointment of Gaynor Sekimori as associate editor of the newsletter. Please continue to use the Ogikubo address for all correspondence concerning the newsletter; the one exception is that book review correspondence should be sent to the book review co-editors, Jim Swan and Masayo Yamamoto.

The next special issue will be in September; the theme is English as an International Language. The deadline for that issue is August 5th.

NOTE: Do not send anything Registered or "Kakitome" to the JALT Newsletter editor as it is almost impossible for it to be picked up at the post office to meet the deadlines.

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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: Virginia LoCastro, 3-40-25 Ogikubo, Suginami-ku, Tokyo 167, Japan. (03) 392-0054.

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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 currently 13 JALT Chapters: Sapporo (Hokkaido), Sendai (Tohoku), Tokyo (Kanto), Hamamatsu*, Nagoya (Tokai), Kyoto (East Kansai), Osaka (West Kansai), Okayama*, Takamatsu (Shikoku), Hiroshima (Chugoku), Fukuoka, Nagasaki, and Okinawa.

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made by the order of the list.

Off Stage: Sketches from the English Teaching Theatre. Doug Case & Ken Wilson. Heinemann, London: 1979. 96 pp. High elementary-intermediate level.

Off Stage contains fifteen humorous skits, most of which take ten to fifteen minutes for students to read through a single time. The skits involve two-seven players, although an additional part may be added by appointing a director who transforms the stage directions into instructions. This facet helps the teacher deal with classes of varvine sizes. The skits are divided into acts which provide some time flexibility. Like anything involving humor, some of the jokes, puns, and idioms are culture bound and require explanation. However, the humor in this particular volume has been well accepted by my students. Of all the texts listed in this bibliography, I have found the scripts here to be the most intrinsically appealing. Students enjoy the plots and easily invest in the stories. Each script is followed by activities for comprehension; vocabulary development, functions, writing, and discussion.

Most of the scripts call for simple props, but I've found that at the earlier stages of drama activity, mimed or simple representations of props do more to encourage students' imagination.

Act English: A Book of Role Plays. Peter Watcyn-Jones. Penguin Books, Middlesex: 1978. 116 pp. High elementary-intermediate level.

Like the author's popular *Pair Work*, *Act English* places an emphasis on creating a context for language, providing the players with roles, and setting a task. The language, per se, is not provided (as with dialogues), but the book is organized to encourage the use of particular tenses and functions. A set of roleplay cards accompanies the text. Each card gives the student information about his/her character, the particular type of information contingent upon the task. In each roleplay, which requires between two and ten players, the teacher sets the situation and the task. The book identifies both the necessary vocabulary and structures. The students are then given the roles via the cards and practice the interaction. This is followed up with conversation, corrections, and further practice.

Act English provides a convenient supplement to a class organized around a functionally based curriculum. It can serve as a good way to move students from the dialogues in their text to creating their own variations.

Acceptance to Zeal: Functional Dialogues for Students of English. Carol Akiyama. Minerva Pub., New York: 1981. 120 pp. High elementary-intermediate level.

A to Z was not written as an English through drama book but it easily lends itself to such use. The book consists of a series of sixty, eight-line dialogues, each built around a function. For each, two alternative lines are provided. The language in these two-person dialogues is general and several situations are provided for each. This

is especially useful in helping students to practice using the same language in different ways so as to be appropriate given different settings and relationships. The dialogues are best viewed as a starting point. There is a great deal of room for roleplays to develop in whatever direction the teacher and students view as profitable. The language tends to be realistic, although there is, except in those functions directly related to confrontation (e.g., accusing), a tendency to be unrealistically emphatic. At times it sounds as if the author overheard Gertrude Moscovitz relating a problem to Charles Curren.

Skits in English, Second Ed. Mary Elizabeth Hines. Regents, New York: 1980. 121 pp. High elementary-intermediate.

I must admit a certain amount of irrational affection for this book since it was the first English through drama script book I used. I don't use it much anymore but I do feel that several of the scripts deal very well with cultural data (e.g., surprise parties, Thanksgiving holiday) and provide practice for some functions that are often culturally difficult (e.g., complaining, arguing, etc.).

The language is not controlled by structure, but the book has a relatively simple vocabulary. A functional and grammatical reference is provided. My major complaint is that, with a few notable exceptions, the scripts haven't been particularly interesting to my students.

Listen and Act. Dale Griffie. Lingual House, Phoenix, 1982. 96 pp. Beginning level.

Listen and Act is a series of twenty "mini-dramas" involving two to five players. I think it is a significant work for two reasons. It is one of the few class books that makes drama activity possible at the beginning level. While most of the aforementioned texts are useful from a high elementary level, the *Listen and Act* methodology can be used from day one. The author has also, I think, succeeded in demonstrating that TPR is useful for much more than preposition practice, a stereotype that the method has undeservedly acquired. Because of its target level, methods of expanding the language are beyond the scope of the book. However, I have found that in classes where the students are capable of deviating from the script, this is not hard to accomplish. A word of caution: for the teacher, the scripts are not especially interesting. My experience, however, is that students at this level couple the storyline with the fact that they are genuinely functioning in English and enjoy the process.

Pinch and Ouch (series). Yoko Nomura. Lingual House, Phoenix: 1982, 1983.

Pinch and Ouch is the first series I've used that has been especially written for the English through drama class. To date, it consists of three volumes. I've found the twenty-four exercises in *P&O: Acting Games* to be especially useful as warm-up and, in some cases, class closing activities. When used as warm-ups, they effectively "loosen up" the students and put them in a frame of mind to engage in other non-traditional activities. The main text, *P&O: English through Drama*, is a high elementary level book consisting

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of sixteen units. Each unit includes a dialogue with variations and different situations provided. The units also contain a 'language game' (perhaps 'task' would be a more accurate word since few of them are really games) and an improvisation (unscripted role play in which the characters and tasks are provided). Because of the lack of grading, it may be more useful as a supplement than a course text. The newest entry, *P&O: Introductory Course*, is organized much better. It follows a format similar to the main text but the level is appropriate for beginning students.

In this bibliography, I've tried to identify some of the drama texts that I've found useful in developing an understanding of and in imple-

menting drama technique in my classes. It is, as I have indicated above, incomplete. There are many other good activity and script books that I've not included, either because I'm not familiar with them or because I've not used them enough to feel comfortable commenting on them. Perhaps others will take on this task.

For teachers interested in expanding their use of English through drama, I hope you find this list useful.

Reference:

Stevick, E.W. *Teaching and Learning Languages*. Cambridge University Press, Cambridge: 1982. 214 pp.

K-I-D-S

A SIMPLE NIGHT AT THE THEATRE?

By David Hale, Kyoto University

There have been Drama Societies in Tokyo and Nagoya for many years, putting on plays in English, usually performed by native speakers of the language, but the Kansai Region had to wait until two years ago for this facility when the Kinki International Dramatic Society (KIDS) was formed. In that two-year period the society has put on six major productions, and a number of special small events, and in this article I would like to look at some audience responses to these performances which focus the experience in terms of the study of English as a foreign language.

Most of the KIDS' audiences are in fact Japanese, but as there is a very generous sprinkling of foreigners, some of the Japanese audience are overawed by the feeling that they are suddenly no longer in Japan when they enter the auditorium, a feeling surely compounded when the performance starts. Essays and comments solicited from Japanese (mainly college) students afterwards show that they feel this mixture as both frightening and at the same time exhilarating. For most of them this is the first live performance in 'native-speaker' English that they have ever seen, and the sense of being suddenly transported out of their familiar Japanese context makes a very special occasion out of it.

However, from the examination of their responses which follows, it is obvious that we have to advise and prepare clearly and carefully if we wish students to make the most of this occasion, and, of course, recommend it only to students of sufficient ability or those who will not be put off their study of English by finding out exactly how 'good' they are in this particular way.

Even with careful prior explanation of the play in class-time, and a brief synopsis in both Japanese and English in the programme, most students said they could barely follow more than the general outline of 'The Crucible,'

admittedly a play which rests for understanding on the verbal development of people's ideas, prejudices and assumptions. This might be a typical response:

How ignorant I am! I had a new understanding that I have no knowledge of English. As I could hardly catch what (the) players say, I couldn't sufficiently (appreciate) this wonderful play. . . I acutely felt the difficulty of mastering English.

Most comments after that particular play centered round the fact that the English was too fast and fluent for the average student to catch more than a smattering.

Though the play is not a humorous one, there are several places in which, largely for audience relief, some respite is given. When the foreigners in the audience laughed aloud, many Japanese students, failing to grasp what was being laughed at, felt left out. Some words and phrases such students used to express their feeling were: '(it) made me feel wretched,' 'I was ashamed,' 'I felt lonely.' Some of them felt discouraged and one even *hated* herself a while.' So far as I know, however, this self-doubt did not lead to anyone actually giving up or leaving the theatre, and a lot of comments went on to say things like, 'in spite of that I enjoyed the play' or 'I realised the insufficiency of my English ability' or 'I realized now that English is very difficult,' and then described how much they had enjoyed the actual *performance* itself.

The point to notice here is, perhaps, that the students should be told how severe a listening



test such an experience is likely to prove. The speech is at native-speaking speed (slightly adjusted for stage effect, of course) and in a real context which is constantly developing. The student will have no time to ask his or her neighbour, or refer to a dictionary, but will be swept along in a flow of words. Many students in listening to English get stuck on a word or phrase they do not know or at least recognise, and stop listening to the flow of language while they try and sort the particular problem out. By the time they have solved it or given it up, the play has progressed considerably and they are overwhelmed or lost. We have to encourage them more to listen to the language overall, to let it wash over them, allowing bits and pieces which are not understood just to slip away. Classroom listening comprehension exercises should include not only specific listening exercises, but extended listening exercises to develop the skill to pick out the main points from a sea of detail. (Two major factors in Japanese students' listening difficulties are the persistent use in real speech of the schwa (/ə/) vowel, a sound they do not easily recognise, and, of course, contractions: What'll I say? What should she've done?).

On stage there is in fact repetition to some extent (not the repetition we sometimes use in the classroom, admittedly) – playwrights frequently hammer home main points by coming at them more than once, though the language itself may vary. This fact should be told to students so that they do not get the feeling that they only have one chance to catch any particular idea. It might help them to *relax* to some extent. If they are concentrating so hard on every syllable they are bound to come to grief rather quickly.

I have mentioned so far most of the negative factors, the fact that the language is too fast and fluent for many students, but in almost all the comments the students went on to qualify their disappointment by mentioning all of the very positive points which make a live theatre performance a very valuable experience in their language-learning career. Even the girl whom I first quoted said in the gap in the quotation: 'But the players' enthusiastic performance made a great impression on me.' To quote another student, whose initial response was to be very discouraged:

As first I could not understand what the characters said, especially I could not (decide) who (was) act(ing) whose part. I saw they had same faces. At that time I wanted to go home.

But as time went on, I could understand their parts, and I wanted to watch until the last scene. They spoke without a microphone. Their excited voices were very powerful. When I heard their voices I felt a thrill of horror. I found I stood transfixed on the spot.

Or, as another student commented, also of course about 'The Crucible,' 'I could guess the plot by the help of the pamphlet and the actors' gestures and tones.'

KIDS, of course, is an amateur group but has tried to reach as high a level as it can in the

rather complicated situation in Japan – a high turnover of members, homes and work-locations very widespread, conflicting timetables, language barriers and so on. There is a variety of accents, both American, British and other, though all major parts and most minor ones are spoken by native-speakers of English for the most part. The students all comment on the *energy* of the performances – a major factor, perhaps, in why they understand, in the end, so much.

Many students have not been to live theatre before, even in Japanese, but if they have they almost always mentioned the fact that the performance in English was more 'vivid,' 'ardent,' had 'spirit' or 'force.' In short, they felt the acting to be very powerful. Partly this was achieved because western actors are taught to project their voices whereas in traditional Kabuki, for example, this does not seem to be a consideration. The students then felt that the language (even if it was hard to understand) was at least powerful and clear, the voices reached them and the emotional intensity helped to make attitudes understood.

One student commented that it was 'true to nature,' though exactly what she meant by that it is difficult to know! Spoken Japanese perhaps requires comparative restriction of body movement and gestures, and even on the stage, except in farcical situations, there seems to be an atmosphere of restraint, though the emotional intensity may be very strong. The students almost all commented on the 'large-scaled acting' or being 'shocked at the powerful acting,' or mentioned the 'expressive body actions' or 'facial expressions.' One student said she could understand almost by the gestures and expressions alone. If we add to this the sensitive Japanese response to *atmosphere*, partly created by the acting, but added to by sets, costume, make-up and sound effects/lighting, etc., we get to the main point of the value of the theatrical experience.

Theatre is concentrated, larger than life, 'artificial' perhaps in that sense, but a very intense package of which the actual spoken language is only a part of what is communicating. Japanese people seem to be very visually responsive, very responsive to mood and tones of speech, quickly grasp the essential feeling at a given moment, and therefore they can and do follow a play extremely well, even when they are having difficulty with the precise details of the language. Whether there is something too artificial about the Japanese stage or not I cannot say, but one student commented on the performance of KIDS that she saw, '...their gestures are very natural compared with those in the Japanese plays I had seen.' One went on to remark that she was surprised to find that the KIDS' actors and actresses were amateurs!

Almost all the comments on all of the various plays which have been offered so far, and these include such a variety of Stoppard comedies, Beckett's grey visions, Brecht's parables and a whole range of short pieces, comic and tragic, have been substantially positive, even when they

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describe the individual's despair at catching the spoken language at great speed. Many of the students resolved to 'brush up' their listening ability before going to the next play. One person, amazed to see another Japanese member of the audience laughing at the jokes just like a native speaker she was sitting next to, hoped fervently to be able to get her own English up to that level so that she could enjoy the next performance in the same way. Most summarised their experience as 'difficult but worthwhile.'

The point which I would like to emphasise in finishing is that to encourage students to go to a live theatre performance is one thing, but we ought to fill them in on what they can expect to happen, and how much they expect to get out of it. We teachers ought to point out that the language is only one of the vehicles being used in the play for communication, and that students worried about their listening comprehension, will find it difficult, but need not necessarily give up on following the general line of the play.

From the acting, voices, tones, gestures (all natural and automatic accompaniments of the language, done here naturally and automatically by native-speakers, and exaggerated just a little for the stage), the student will get much more than he or she might expect, provided it is approached in a suitable frame of mind. They

ought not to try and catch (and probably translate) every word, but to allow the language to settle into its proper place as only one element in the communication process. If they have managed to read a text (even in translation) beforehand, clearly they have an advantage, but programme notes at least point the way. As one of the respondents put it, 'Though I was hardly able to understand their speech in English, I think to have seen this play was a good *experience* for me.' (My italics) A big KIDS' production attracts around a thousand people to see it, in total, nearly 90% of whom are Japanese. It is clearly, although difficult, a rewarding experience and a real challenge to students and teachers alike who are involved in the study of English.

KIDS will perform Shakespeare's 'The Comedy of Errors' at the Silk Hall, Kyoto, on Sat.. 11 June. 1983 at 6.00. and Sun.. 12 June at 2.00; and the Kokusai Koryu Kaikan, Kobe (Port Island), on Sun., 26 June-at 2.00. Tickets are available from KIDS' members or: the Silk Hall (075-21 1-8341), Fujii-Daimaru Playguide (Shi-jo) (075-221-8181), Jeugia Playguide (San-jo) (075-211-2431), Keihan Playguide, Yodoyabashi, Osaka (06-202-7547) or the Santica Playguide, Sannomiya, Kobe (078-332-1570) or at the halls on the day of the performance. Further information: 075-71 1-5397.

最近の英語教育の動向

同志社大学 北 尾 謙 治

世界の英語教育の動向はTESOLの活動を通じて知れると言っても過言ではない。今年度の第17回TESOL国際大会は、3月15～20日までトロントのシェラトン・センターで行われた。70ヶ国余りから4,500名程参会し、盛会であった。我国からも20名余参加し、Tom Robb, Lance Knowles, Charles Deirdre Honnold, Dale Griffiee, Tokiko Yamamoto, Yoko Nomura, 小林宏江と私が研究発表を行った。

昨年のハワイと異なり、北国で屋内に閉じ込められた大会であったが、おかげで多くの知人と会えた。その中には帰国した元JALT会員も多かった。

15日はシンポジウムと開会式が行われ、主な発表は16日からの4日間であった。朝7時のbreakfast seminarで始まり、8時半～10時が全体集会、10時～1時が論文とデモンストレーション、2～5時がワークショップコロキア、ミニコース、5～7時が論文やデモンストレーションであった。今大会で発表された論文は約360、デモンストレーションが110、ワークショップが50、コロキアが25、ミニコースが10と膨大で、同時に30以上の発表が行われ、選択に困った。昨年より質・量共に優っていた。

一般の発表の他に出版社による発表、多くの委員会、

special interest groupsの発表や委員会等が平行してまたは夜に行われ、10時頃まで行事がぎっしりと詰っていた。

TESOLは教師の質の向上を重視しているので、ワークショップやミニコースが多く、多くの有益な教授法や技法が学べる。とくにクラスにおける技法のワークショップやデモンストレーションはどれもよりよいクラスを試みる熱心な先生方で満席に近かった。

今年の全体集会は以下の5つであった。

"Consumerism or Credulity?—A Dilemma for the Language Teachers of a Learner-Centered Generation" Patrick Early

"Microprocessors—Their Promise and Threat for Language Learners" Frank Smith

"Literacy as a Second Language" David R. Olson
"Fifth Business in the Classroom"

Darlene Larson, Virginia French Allen, Mary Ashworth

"The Secret Life of Methods" Jack C. Richards
参考のため上記の内容を簡単に記しておく。

Earlyは、今日あまりにも多くの言語教育理論や教授法があり、教師は大きく分けて2つの間違いを犯しやすいことを指摘した。1つはよく知られた伝統的な理論や教授法に盲目的に従うことで、他方は新しい教授法等をよく検討せず飛びつくことである。教師はそのクラスに最適の教授法を見つけるべきであり、そのために色々と実験してみるべきである。いかなる教授法や技法は細

部まで詳しく説明され、互いに実験し、討論できるようにすることが大切であると説いた。

Smithは、今日急速に進歩しているコンピューターとそれに基づく言語教育について話した。コンピューターはあくまでも人間が言語を学習する方法に適用されるべきであり、その逆になってはならない。子供は言語を他人より聞き、無意識に、ある目的を達成するため、努力せずして習得する。この言語習得は意味のある活動を通じて行われる。コンピューターは言語教育をコントロールすべきではなく、その道具として利用されるべきで、現在のドリル中心のソフトウェアより自由に操作できるワードプロセッサの方が言語教育に適していると説いた。

Olsonは、英語には学校で教えられる標準英語と家庭で話される非標準英語について話した。標準英語は社会ではより高く評価されているが、非標準英語も文化的・歴史的に重要である。しかし、標準英語の方が、教育的、知的、しかも合理的に聞え、社会で高い地位を得るために必要である。書き言葉は標準英語でとくに重要であり、これなくして社会での成功はありえない。

Larsonはクラス外での影響がクラス内にも影響することを指摘し、これを“fifth business”と呼ぶ。教師はこれに気を配る必要がある。言語教育に関して色々な規則が作られ、個々の教師のクラスにおける活動に影響を及ぼす。規則と共に、なぜ、誰が、どのようにして規則を作るかも影響する。それ故言語教師の団体は、教育に影響を及ぼす団体と常に関係を持つべきである。

Allenは、この影響の中には、国際的、国内的、社会及び歴史的、経済的、商業的なもの、及び教育機関、教授、研究にかかわるものがあり、米国の英語教育がどのように各々の影響を受けたかを説明した。

Ashworthは、社会的及び政治的な影響を取りあげ、過去40年間に、大戦、よき隣人政策、スプートニク、インドシナ難民、学習者の母国語の変化等で、ESP、Survival English、English for Academic Purposes、クラスで学習者の動機づけ等が重要になったことを説明した。

Richardsは教授法に関して興味深い話をした。今日の教授法は、いつかは単なる思い出となる。教授法とは理論に基づいた一連のクラスにおける教授実践であり、あるものは教授や学習理論に基づき、他のものは教授内容や言語の本質の理論に基づいたものである。ある特定の教授法が有名になるのは、研究データがあることと著名な学者の推せんがあるからである。

発表全体に関しては、CAI(computer assisted instruction)が時代の花形であり、100以上の発表がこれと関係していた。展示でもリージェンツをはじめ数社が色々なプログラムを紹介していた。

ビデオはもうすっかり定着した感があり、多くの発表があると共に、この分野の草分けのネルソンのブースはいつも人だかりであった。米国ではVIISの方がポピュラーである。

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JALT'83

JAMES J. ASHER

JALT 83 is coming in September, and with it will come an opportunity to learn about Total Physical Response from its originator, Dr. James J. Asher of San Jose State University in San Jose, California. The JALT International Conference on Language Teaching/Learning 1983 will be held this year near Nagoya, at the Koryo International College on the campus of Nagoya Shoka Daigaku in Nisshin-cho, Aichi Prefecture on September 23-25, 1983. While all of the main speakers have not yet been confirmed, we have been assured that Dr. Asher will be here.

The name of James J. Asher has become associated with the Total Physical Response Approach to Foreign Language Teaching because of the extensive research and publications on the subject done by Dr. Asher over the past twenty years. Now, at long last, he will be coming to Japan to provide a personal account of how it came about and how it can be used to improve foreign language teaching in Japan. But there will be more. For although Dr. Asher is probably best known in Japan for his work with Total Physical Response or TPR, it is but one part of a much broader approach to learning which has occupied his mind for some years.

James J. Asher is by certification and practice a Professor of Psychology. He teaches courses in Experimental Psychology, Industrial Psychology, Statistical Methods, etc. Yet he has been an invited participant in over 40 conferences dealing with foreign language methodology. He has published over 70 papers, monographs and books, most of which deal with foreign language teaching. He has also produced 6 films all of which deal with foreign language teaching. His work with the foreign language field is primarily a labor of love.

Dr. Asher did postdoctoral studies in Linguistics in the early 1960's and then immersed himself in a study of Arabic at the Defense Language Institute in Monterey, Calif. After this he began a series of experiments to determine the most effective means of foreign language teaching. One technique he tested early in his experiments was an updated version of the imperative drill suggested by Harold Palmer over 50 years ago here in Japan. The results were so impressive that Dr. Asher continued to explore various aspects of this technique which he labelled the Total Physical Response.

Using the natural way a child learns his first language as a model, Dr. Asher discovered a number of principles for second language acquisition through his experiments. He discovered for example that a child develops a keen sense of listening comprehension before he speaks by responding to commands such as, 'pick up your

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red truck' and 'don't make a fist when I'm putting on your sweater.' Adults, he discovered, could also develop this same sort of listening comprehension by responding to commands without speaking. He also discovered through empirical testing that repeating the command retarded listening comprehension.

He concluded that developing listening comprehension through responding to commands and delaying oral response was a more effective approach than the then currently popular audio-lingual or oral method. In the 1960's this conclusion was considered somewhat controversial. But Dr. Asher believed in experimental research as the way to determine better ways of teaching foreign languages, and he continued with his research.

As the 1970's approached, other researchers began looking into alternative means of foreign language teaching. Postovsky at the Defense Language Institute in Monterey, Calif., did his own experimentation and discovered that the development of listening comprehension first and the delay of oral response actually improved pronunciation of speaking once it did develop. Winitz, Gary, Nord and others began doing experiments which focused on developing listening comprehension first and delaying oral response until it arose naturally. Theoreticians in language acquisition such as Krashen began in the middle 1970's to support the concept of teaching listening comprehension first. Today, in America, in Europe and in Japan, there is a growing awareness of the comprehension approach to foreign language instruction. The idea was first proposed by Palmer here in Japan over 50 years ago, but it was James J. Asher who began and

then sustained the renaissance of the idea through his careful and continuous research over the past 20 years.

Today James J. Asher still feels that the Total Physical Response technique is the most powerful technique in foreign language teaching and is supported by the greatest amount of empirical evidence. But he also recognizes that there is much more to the language learning process. In the first edition of his book *Learning Another Language Through Actions: The Complete Teacher's Guidebook*, he did not even use the term Total Physical Response. He did however give basic principles of foreign language teaching based upon his research, a summary of the supporting research, short answers to the most frequently asked questions, and, most helpful to teachers, a week-by-week lesson plan based on the diary of an actual teacher using this approach.

Dr. Asher today refers not only to his own pioneering research, but that of the growing number of fellow workers in the field. Winitz has recently edited a book which contains two chapters by Asher as well as others in the field titled, *The Comprehension Approach to Foreign Language Instruction*. Dr. Asher also refers to new research in neurolinguistics to support his approach; he is keenly interested in the new research on the left and right hemisphere of the brain. He has also been building up a set of instructional materials to help support the comprehension approach to foreign language instruction.

JALT 83 is proud to be able to present a pioneer in one of the currently innovative approaches to foreign language teaching. He will be giving the keynote address and several workshops. Plan now to attend JALT 83.

JALT 83: CALL FOR PAPERS

JALT 83, the ninth annual International Conference on Language Learning and Teaching, will be held on September 23rd, 24th, 25th, 1983. This is earlier in the year than recent conferences, and deadlines have been revised accordingly, so please be particularly aware of this.

The conference this year will be held at Nagoya University of Commerce, which was briefly described in the March *Newsletter*. Further details will be announced in subsequent newsletters.

There is little doubt that the JALT conferences are attracting increasing attention internationally as well as within Japan, and it is only through the efforts of individual members that this healthy state of affairs has come about. Jim White, in his President's report, admitted to not being sure as to whether he was leading JALT or just running to stay in front, and I feel sure that the membership as a whole is going to have to run, just to keep up with the increasing momentum of this educational juggernaut!

Therefore, I want to encourage you strongly to contribute to this year's conference - by submitting a proposal, by attending, by encour-

aging others to submit proposals and to attend. There is no theme to this year's conference - the range has become too great - but we would like to encourage more presentations from Japanese teachers of English, or of other foreign languages, as the bias at present is perhaps too heavily weighted in favour of English or American teachers giving presentations on English teaching. Nothing wrong with this in itself, of course, but it would be nice to hear about other languages and to hear more from our Japanese membership. Presentations may be given in or about any language, and one way all members could help is by encouraging people they know to give 'different' presentations - as well as giving one themselves, of course!

Procedures are outlined below, but please do not hesitate to contact me at the address given if there are any questions. And remember: all proposals must be in by JUNE 1st.

Richard Harris
Programme Chairman

PROCEDURES

1. Write a summary of your presentation in less

- than 500 words. This will be reviewed by the committee selecting proposals and should thus include precise details as to the central theme of the presentation and the form it will take. You should also indicate the way you intend to develop your ideas through the presentation and, in short, try to give the reader as clear a picture as possible of WHAT you intend to do. WHY. and HOW.
- 2 Write an abbreviated version of the above for inclusion in the conference handbook. The 'long' version will be available to prospective audiences at the conference itself, but you should try to give people enough information for them to understand the main ideas of the presentation from this short abstract. Give this abstract a title in less *than ten words*. Please write this abstract in English.

3. Write a 25-30 word personal history for the conference handbook, and enclose a passport-size photograph (optional). Write this exactly as it will appear in the handbook, i.e. "J. Smith is ." not "I am ..".
4. Complete and return with the other items the data 'sheet on the next page.
5. Make sure your name, address and phone number are *on every sheet*.
6. All submissions should be typed in double spacing on standard (A4) paper, and all items must be received together at the address below by *JUNE 1st*.

Richard Harris
Nijigaoka Mansion 1207
Nijigaoka 1-1-1
Meito-ku, Nagoya 465
(052) 782-4927

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DATABASE SEARCHES

The ERIC Clearinghouse on Languages and Linguistics has run many tailor-made searches of the ERIC database for researchers and educators in foreign languages and linguistics. The charge for this service is \$30.00. The Clearinghouse maintains a file of some of these searches, and copies of the following searches are now available for \$10.00 each. The printout for each document includes bibliographic information, indexing, and an abstract or annotation. A number of free one-sheet minibibliographies and fact sheets are also available; a list of these will be sent on request. Send requests and orders to User Services, ERIC Clearinghouse on Languages and Linguistics, 3520 Prospect Street, N.W., Washington, D.C. 20007. Prepayment is required: make checks payable to ERIC Clearinghouse on Languages and Linguistics. *Note: All searches were updated in February 1983.*

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** Includes only materials in the uncommonly taught languages.</p> <p>Name _____</p> <p>Address: _____</p> <p>_____</p> <p>Amount enclosed (\$10.00 x number of searches)
\$-_____</p> |
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DATA SHEET

NAME _____

ORGANIZATION _____

ADDRESS _____

HOME PHONE _____ WORK PHONE _____

TITLE OF PRESENTATION _____

FORMAT: WORKSHOP LECTURE DEMONSTRATION DISCUSSION

COMMERCIAL OTHER (PLEASE SPECIFY) _____

CONTENT OF PRESENTATION _____

INTENDED AUDIENCE _____

OPTIMUM AUDIENCE SIZE _____

EQUIPMENT REQUIRED (PLEASE BE SPECIFIC)

PRESENTATION LANGUAGE _____

LENGTH OF PRESENTATION _____

NOTE: Presenters are expected to indicate clearly if they have any commercial interest in materials or equipment to be used or mentioned in the course of the presentation.

*** ALL MATERIALS TO BE IN BY JUNE 1ST ***

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コミュニケーションとしての英語が強調され、いかに学習者にコミュニケートさせるか、そのための技法の紹介が多かった。

ESLとEFLはますます分化する方向にある。とくに出版物にその傾向が明らかである。

英語教育は、学習者のタイプ、言語、目的等により細分化される傾向である。とくに出版分野は多種多様になり、教材の種類やレベルが急激に増加している。

出版社の展示も80社程が参加し、ますますESL/EFL関係の出版物が増加している。我国で開発されたものも米国に進出し、Pinch & Ouch: English through Drama, Listen and Act: Scenes for Language Learning, Story Squares: Fluency in English as a Second Language と An American Sampler: Acquiring Cultural Awareness and Reading Skills が多くの人々の注目を集めていた。

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TAPES FROM TESOL '83 AVAILABLE

The following presentations given at the 1983 TESOL conference in Toronto, Canada are now available on audio tape for the use of JALT members. For each tape desired, please send a blank 90-minute tape along with a self-addressed envelope to which sufficient postage is attached for return of the tape. Send your requests to the JALT President, Jim White c/o Tezukayama Gakuin University, Sayarna-cho, Minami Kawachi-gun, Osaka-fu 589.

1. The Fully Notional Syllabus – C. Parish, A. Mischler, T. Yamamoto
2. The Wonderful World of Non-Photographic Slides – Mark W. Seng
3. How To Develop Motivation In CAI-ESL Materials: Ideas From Japan – Paul C. Hardin
4. Writing Anxiety: Friend Or Foe In The EFL Classroom? – Leah D. Miller
Maximizing Student Participation – Earl D. Wyman
6. Rapid Reading In The ESL Classroom – Neil J. Anderson
7. The ESL Student's Dictionary: What's Best? – P. MacFarguhar, J.C. Richards
8. The Miracle Worker For ESL: Materials Development, Program Design, And Assessment Of A Film Series – F. Boyd, W. Gavis, E. Preston
9. Functional Approaches To English: Another Look – Margie S. Berns
10. Grammaland: A Non-Directive Use Of The Computer In Language Learning – John J. Higgins
11. Concepts, Contexts And Meaning: Learning To Learn Vocabulary – Wilga M. Rivers
12. Cloze After Thirty Years: Many New Uses In Language Teaching – L. I Soudek, M. Soudek
13. Right Hemisphericity And Pronunciation In A Foreign Language – L. Z. Guiora, H. A. Buchtel, A. L. Herold, M. D. Woken, T. J. Homburg
14. Planning For Innovation In The Second Language Classroom – Howard B. Altman
15. The Model: Muffin Tin Or Creative Tool – Laurie Moody
16. English As A Foreign Language For Businesspeople: What Is Happening And What Can Be Done? (2 tapes) – J. Decamp, M. Inman, M. Miran, M. Rymniak
17. Literacy As A Second Language – David R. Olson
18. Mother-Child Communication: The First Language Learning Environment And Implications For Young Second Language Learners – Linda New Levine
19. Do You Have The Key? – P. E. Buckheister, J. F. Fanselow
20. Developing Reading Skills Through Computer-Assisted Instruction – David H. Wyatt
21. Readability: Formula vs Intuition – Leslie J. Noone
22. Performance On Different Item Types In Cloze Passages With Fixed-Ratio And Random Deletions – Lyle F. Bachman
23. Needs Assessments: Teaching Students To Do Their Own – Kathryn Heinze Hanges
24. Testing The Functional Language Competence Of University EFL Students – C. Meloni, C. Sparhawk, J. E. Weaver
25. Lexical Undergeneralization In EFL – Terence Odlin
26. Learning/Unlearning: Role Of Cultural Identity In Language Acquisition (2 tapes) – Rebecca Dobkin, Beth Lord
27. Do Older Adults Do It Differently? – D. Ilyin, S. Seymour
28. From Literature To Discourse: Interaction With Texts In The ESL/EFL Classroom – Robert di Pietro
29. Towards A Cognitive Model For The Teaching Of Reading – Roseann Duenas Gonzalez
30. Large Scale Placement Testing-A New Look At The Oral Interview – P. Falvey, M. Mihovic
31. Current English Usage: Attitudes & Standards – Don M. Seigel
32. Listen And Act: TPR, Drama And Role Plays (2 tapes) – Dale T. Griffiee
33. Dynamic Duos: Games, Quizzes, Drills, Communicative Activities (2 tapes) – Laurie Moody, Carol Montgomery
34. The Secret Life Of Methods – Jack C. Richards
35. Transforming The Passive To Active: Teaching ESL To Japanese (2 tapes) – Thomas N. Robb

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出版社のパーティーは盛大に行われ、1晩に5つも招待を受ける有様。多くの人々と話し合い色々情報入手できた。

JALTはTESOLの60支部の中で、活動と出版物に関しては最も活発で、米国外の十数支部中最大である。急速な発展と高度な内容は他の支部から注目されている。支部運営や支部の創設の模範にもなりつつある。

他の団体と密接な関係を保ちつつ、TESOLが米国的な団体でなく、より国際的な団体になるよう、海外の支部がTESOLの活動や運営に積極的に参加できるよう、そして支部のネットワークを強化するよう働きかけている。

来年は3月5日～11日ヒューストンにてTESOL大会が行われる。多くの人々の参加を望む。今大会の発表のテーブルが40本ほどあり、希望者には提供している。(申

し込方法は本ニュースレターに掲載予定)参考のため、81、82年度の大会報告を紹介する。

北尾謙治「最近のTESOLの動向」Hemisphere, No 2 (Spring, 1981) PP.27-33

Doug Tomlinson "TESOL '81 Tidbits" JALT Newsletter, Vol. V, No4 (April, 1981) P.22

北尾謙治「TESOLとその年次大会」JALT Newsletter, Vol. V1, No 5 (May, 1982) PP. 1-3

Yoko Nomura, "Over 900 Sessions Held At TESOL '82" The Daily Yomiuri, (June, 3, 1982) P. 7

佐藤秀志「第16回TESOL大会に参加して」現代英語教育 39巻4号(1982年7月)PP. 17-19

北尾謙治「第16回TESOL国際大会報告」英語教育 Vol. XXXI, No 4 (1982年7月) PP. 76-77

JALT Interview

ON ACCREDITATION AND ARELS

Paul Lindsay

Paul Lindsay has been in EFL since 1953. In 1955 he founded the St. Giles School of Languages in London with the help of his wife and some close associates. He helped to found the Association of Recognized English Language Schools (ARELS) in 1959-60 and became its Chairman in 1968. He has been very interested in Applied Linguistics for a long time and has been associated with a research programme at the Institute of Education at London University where he has worked with Geoffrey Broughton, researching into memory in language learning. He hopes to publish the results of this study within the next year.

He and his wife Diana were in Japan recently at the invitation of the British Council, giving talks and demonstrations in various universities throughout Japan. Gaynor Sekimori talked with him about his twin interests, school recognition and teacher training.

SCHOOL ACCREDITATION

GS: Could you explain a little about what ARELS is, and what it does?

PL: ARELS came into being when we finally persuaded the then Ministry of Education to realize that they could recognize private language schools under one of their own Ministry rules. As a result, they set up an inspectorate, which meant that a school had to apply for recognition, since anyone can set up a language school for adults in Britain. There are very few countries which have such an inspections system in which the state gets itself involved. Britain certainly is one of those countries where the State has helped very much to raise teaching standards and

to insist on basic provisions in the school - student welfare, the right number of lavatories, that schools have welfare secretaries, all very basic and necessary things ... ARELS' main purpose now is to emphasize the advantages (for students) in spending time in Britain, learning English in the home country, and to encourage the student to look for a recognized language school.

In the bad old days, in the fifties and the sixties, when the boom was going on, there were perhaps ten times as many unrecognized schools as those that had been accredited and inspected. Even now, of between somewhere between 500 and 600 English language schools in the UK, 120 have been inspected and recognized fully, as ARELS. ARELS schools must be all the year round schools, running at least 15 hours a week programmes. If they don't run courses offering at least daily three hour programmes they are not eligible for inspection.

In addition there are about another 70 who are members of an organization called FELCO (Federation of English Language Course Organizers). They are places that may not exist all the year around, and under the old rules, they couldn't get recognition because of this. (When we set up ARELS) a lot of these summer school organizations were giving EFL a bad name in England because they were fly-by-night operators. It has been the British Council who have come into the field in a very important way who have enabled this kind of organization to ask for inspection and recognition, with the result that even if they're mainly a summer course operator they can be recognized and fully accredited if they meet the standards of British Council inspectors. This is a new feature which has only come about in the last year.

GS: From your experience at running a language school in San Francisco, have you found that there is interest in school recognition in the USA?

PL: There isn't much interest really, because the American setup is very different from the one in

Britain. Most ESL teaching goes on within universities on university campuses. Even though sometimes they're private organizations, they seem to be within the confines of what is called a university, and that covers a multitude of sins in America! The private language school growth in America has been late and rather slow.

What you have in America is an accreditation system through the back door. A school needs to be able to issue an official acceptance document to (foreign) students, the I-20, to allow a student to get a visa to study there for a year. Now, the school which has not in some sense been accredited in the United States will not be acceptable to the Immigration Department. I think you're getting a kind of accreditation system in the United States indirectly through the requirements of the Naturalization Service. A school has to go to the State Education Department and request accreditation. There officials look at their prospectus, check that they satisfy the fire regulations and the sanitation authorities, see what kind of courses they're offering, and then consider them for accreditation. By this system, the State governments have got inspectors and regulations covering accreditation of private education establishments. It isn't specific to EFL and the people who accredit may not really know our field. But at least there is a code of conduct imposed on the school by the state education authorities.

I think they accept a lot of information on paper though that may not be entirely fair because I know they send inspectors from the Department of Education in Massachusetts and California and they will look at the school, and say the buildings and the teachers' qualifications look fine. But this person is an Adult Education inspector and may know very little about our work. But it's better than nothing.

GS: I think there's a need to distinguish somehow between a school which cares about its teachers and students and a rip-off affair which is only concerned with making money. Can you see any possibility for some means of organization or recognition here in Japan?

PL: With adult language schools, probably the best way is to offer them a voluntary inspection, accreditation scheme. Something like the Ministry of Education in Britain and the ARELS approach. There could be a pre-recognition scheme for schools that have been operating for two years or more. You might have for example a Japanese appointed inspector who knows the English language teaching field and would it be an outrageous idea that the British Council would send along an observer too? They would have a look at the school, meet the principal, the owners, look at the premises, say yes or no. I wouldn't presume to know what kind of accreditation system would work in Japan. I can only say that the system which has evolved in Britain since the late fifties could perhaps be tried, if it's possible to get the Mombusho involved. I can't see any other authority that could give accreditation. If they would agree, I think the British Council would like then to give them some expert advice.

GS: How did you get the English Ministry of Education involved?

PL: Well it was hard work, but we simply had to keep going to the Ministry, nagging away at the officials, saying here is a growing field, it's going to be important for Britain's reputation to teach foreign students properly, it could affect our relationship with other countries. It wasn't until someone had the bright idea that there was actually a rule 16 already in their books which covered further education establishments of this type that it clicked, and they said yes, we can send an inspector out and recognize the schools as efficient under the existing rule.

GS: Could it be done as a sort of private thing?

PL: Well, that gives me an idea. In some countries there is a self-regulating association, though it may not have quite the same force as a state based one. It is possible for a group of schools, like the FELCO ones, to get together with the idea of improving their reputation collectively, set up an association with a code of conduct and appoint inspectors who are respectable people in EFL. Although it's a self-regulating system, it sets the ball rolling and people begin to respect it more because they see that every three years their members submit themselves to an objective inspection.

It wouldn't be impossible surely to suggest that the professional, serious English language schools in Japan form an association themselves, and then they could ask the British Council, or the RSA to send out an inspector I can see various possibilities if the schools here would take the initiative and set up their own association. It would grow, and out of the association could grow an inspectorate and then the Mombusho would come in and say this looks well organized, we'll give it our blessing too.

GS: What kind of code of conduct would you envisage?

PL: All advertising material should be correct and accurate. You would have rules about welfare arrangements, and that the teachers employed are trained and there are some facilities for in-service training.

GS: And you'd have to define what you mean by trained.

PL: Yes, that's very difficult in our field, but some generally approved system where a teacher has got an RSA certificate or a Trinity College Certificate or some equivalent.

TESTING

GS: What else is ARELS involved in?

PL: I think it has done a very good job, not just in providing a professional meeting place for heads of schools and teachers, but in creating what I think is the best aural exam in our field. I went to a conference in Princeton a couple of years ago with language testing experts from all over the world, and they produced various packages, but no-one had such a standardized, objective type test, with various systems checking on the examiners as ARELS have. The only thing people from other countries didn't like

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about the ARELS test was that it had to be conducted in language laboratories, and they thought this was a major disadvantage, and it is.

ARELS SCHOLARSHIP SCHEME

The ARELS scholarship scheme has existed for many years, and it now involves the British Council much more closely than it used to. It is a very worthwhile scheme, and I keep an interest in it though for many ARELS members it doesn't seem a great priority. It was set up to help certain underdeveloped countries which had worthy students, students really keen to learn English in England, so we set aside certain funds and created a trust which had some few thousand pounds each year to spend on scholars, not in the sense they passed exams, but people who wanted to become teachers of English and needed a three months course in England to help them along. We've brought over quite a few in the last twenty years. In a country like

Japan, it wouldn't be of any great interest in terms of needy students, but it could be used as a promotion exercise. We could offer an ARELS scholarship to say three students who had been through some kind of competitive essay arrangement where they would give reasons for wanting to visit Britain. Perhaps it could be offered through the Ministry of Education or through certain universities. I would like to go back to the original aim of the fund, to help the foreign student of English who wanted to become a teacher of English. My own organization would certainly take a few a year who were seriously interested in learning English in order to teach it.

GS: It would be nice to see this available to teachers in their forties or fifties in the high schools who might benefit from the exposure more than the younger teachers.

PL: That's an interesting suggestion. I think they should go to an ARELS school, go to a school like St. Giles which is also doing teacher training, a school where there are plenty of

(cont'd on p. 16)

JALT/BRITISH COUNCIL ELT SURVEY

THE BRITISH COUNCIL ELT SURVEY

The British Council is carrying out a survey of English Language Teaching in Japan. The aim of the survey is to gather together information on English language teaching in the following areas:

- Primary & Secondary Schools
- Technical Colleges
- Junior Colleges
- Universities
- Private Language Schools (including Juku, Yobiko and Senmon Gakko)
- Examinations
- Publishing
- Broadcasting
- Teacher Training

In carrying out the survey sample techniques are being used to obtain statistical information from a wide variety of institutions in these areas. Published statistics and unpublished research material are also being studied. One area in which information is particularly sparse is that of specialist and foreign teachers in Japan. A prepaid, addressed questionnaire card has been prepared and inserted in this issue to elicit information about the kind of teachers who are JALT members. The British Council Survey Team would be most grateful to all members who can spare 2 or 3 minutes to complete this card and post it.

THE BRITISH COUNCIL

For those who are not aware of the British Council's role, the British Council is the body

sponsored by the British Government to poster cultural and educational relations between Britain and other countries. It has offices in more than 80 countries. In Japan these offices are at Tokyo - The Iwanami-Jimbo-cho Building, 1 Kanda Jimbo-cho 2-chome, Chiyoda-ku, Tokyo 101, and Kyoto - 77, Kitashirakawa Nishi-machi, Sakyo-ku, Kyoto 606.

At both offices there are British libraries with large ELT sections open to the general public.

Since the end of February this year there is also an English Studies Officer at the Tokyo Office to co-ordinate the British Council's work in support of English Language Teaching in Japan. The new English Studies Officer is Mike Nicholls, whose last posting was in Singapore, where as English Language officer he directed the setting up of a large English language school for the British Council. In a career stretching back more than 15 years, he has worked in ESL and EFL countries in Africa and the Middle East as well as in Asia. He has been Head of the English Department in a secondary school, a university lecturer in both English Language and Literature, a lecturer in a technical university specialising in ESP, and the Director of 2 English language schools for the British Council. During this career he has been very involved in teacher training, having designed and established the RSA certificate for teachers in Singapore schools, having sat as a member of the RSA certificate for overseas teachers examinations committee, and being an RSA Cert TEFL examiner. He has also been involved in materials production and textbook writing. He is directing the ELT survey project and would be happy to hear from JALT members of any interesting materials appertaining to the survey topics.

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(cont'd from p. 14)

facilities, so they can sit in and observe classes. They could be put part of the time into a teacher training course.

INDIVIDUALIZED LEARNING

GS: Is there anything in particular that you have developed as a teacher which you feel particularly useful?

PL: One thing I'm proud about is that we've developed particularly in our London school quite a lot of individualized learning for students who are doing very intensive courses, who may be studying 6 hours a day. We feel it's no way to treat them to keep them in a classroom group for all of this time. So over the last four years we have developed a self-access resources centre in the school and an individualised learning process which we call the Workshop. The BBC World Service were so interested in it that they did a special programme a few months ago.

It is based on individual counselling. Students are counselled by their teachers individually because we have to discover why they're learning, what they're particularly concerned about, what their remedial needs are and so on. Suggestions are then made for afternoon work for the next week or so. The teacher may advise more work to improve listening comprehension or reading skill to tie in with the student's own purposes. He then reports to one of the afternoon teachers who makes sure that he goes into the listening library, for example, and gets the kind of tapes he needs and is interested in. Another student may be told that he needs much more practice in expressing himself, really communicating with other students, so he goes into the speaking room. This has two or three teachers. In contrast to ordinary class learning, we don't grade very carefully in the afternoons, it's a kind of multi-grade system. They play communication gap games or get into small discussions with teachers and three or four other students to really get them talking. As well, there's the reading labs and the library and a whole range of individual programmes. Students go to different rooms, different parts of the building, different activities, supervised by the teachers.

Their classroom teachers ask the following day how they got on. Feedback is fairly loose. We record very often what they do, in a sort of CLL approach, so they themselves can listen and analyze what they were saying, not in terms necessarily of mistakes. This may lead to more remedial work. The reporting back is through the counselling system. There is always a teacher in the morning who's checking on what they are doing in the afternoon. It may not be the same teacher.

But you get resistance to the idea. There are some serious Swiss students who say 'I'm losing my time' but they're often soon con-

vinced. They can do examination preparation it this is what's worrying them. We're not going to waste their time playing games if that isn't what suits them, though I don't think playing games is a waste of time. You certainly come up against the rigid learning strategies from students of certain countries, but they're open-minded at the beginning. If it doesn't work they'll say so. There are ordinary classroom lessons for those very elementary students who couldn't take advantage of an individualized learning system.

GS: Do you have any comments about the Japanese students of English you've met here?

PL: One thing that did strike me, having taught Japanese students in England and America, was how different they are here at home. In the universities, they seem very forthcoming, very interested in anything one could tell them about their own age groups in the West. That quite surprised me. There's quite a liveliness in the classroom, whereas when they come abroad it does take a little time to get them to relax sufficiently, and they're the last to speak in any discussion in an international group. One thing they always say though is that this animation comes through English, because they think it's necessary to be more animated when you're speaking that language.

(To be continued next month.)

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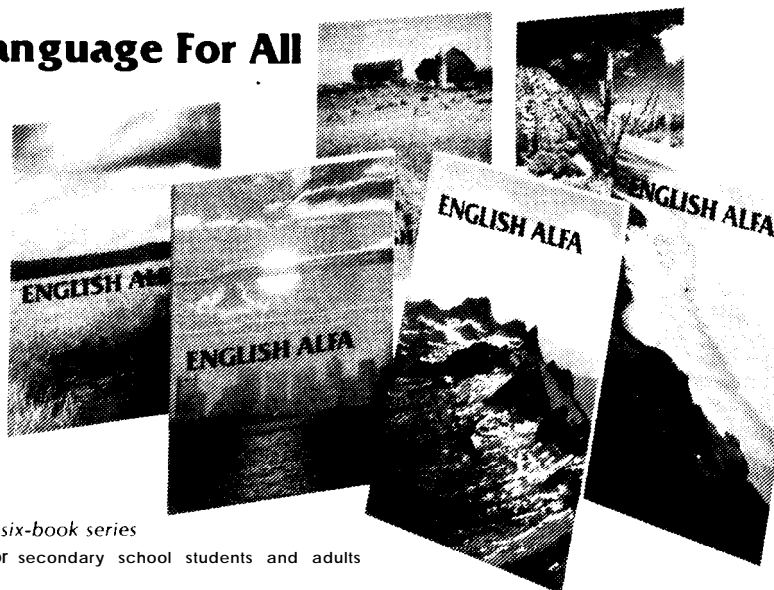
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KANTO SIG FOR BUSINESS ENGLISH ALIVE AND WELL

By Stephen Turner
Kobe Steel Co., Ltd.

The idea of forming special interest groups was one of the items on the agenda at a KANTO Chapter meeting last September. I was one of six people who showed interest in creating a SIG for Teaching English to Business People, and undertook to be the coordinator of the group. From such modest origins the group has established itself as an undoubtedly worthwhile project. The interest and enthusiasm shown by the participants of our meetings have confirmed that there was indeed a need for such a group. I trust that we have gone at least part of the way towards meeting that need!

We had our first meeting on October 16, attended by 13 people. We decided to try to meet every four to six weeks thereafter, and this we have done. By the time this article appears, we will have had a total of six meetings. The average attendance so far has been 15, and a total of 51 people have been to at least one meeting. My company, Kobe Steel, allows us to use our Language Center in Yaesu, Tokyo, and this seems to have been a satisfactory arrangement so far. For one thing, it is absolutely free of charge! We have been meeting on Saturdays, officially from 2 to 4 p.m., though people have often stayed until 5 o'clock.

The aim of the group, as its name implies, is to provide a forum in which people teaching business English can get together periodically to

discuss matters of common concern. We try to keep things as informal as possible. We discuss whatever topics people want to discuss, though for the purpose of publicizing the meetings it is necessary to plan at least two meetings ahead as far as the date, time and topic are concerned. Thus the participants of any given meeting are the people who decide what we will discuss two meetings later.

Most of people attending the meetings work for commercial language schools or in-house programmes. The topics we have discussed so far have included Needs Analysis & Curriculum Development, commercially-available business-related materials and materials we have developed ourselves. Once we had fixed the first topic, the subjects for later meetings more or less chose themselves, as the selection of topics for future meetings was naturally influenced by what had "cropped up" during previous discussions. For example, the discussion of commercially-available materials at our December meeting led to the choice of The Sadrina Project video course as the subject to be discussed when we met in March.

The few meetings we have had so far have stimulated a lot of valuable discussion. We have not yet solved all our problems, though, so I am confident we will be able to continue meeting for a considerable time without running out of things to discuss! Naturally, I hope the number of people active in our group will continue to grow. At the same time, I will try to ensure that the group remains as informal as it is now, so that it continues to perform its valuable role of enabling teachers of business people to get together and talk in a relaxed atmosphere.

Chapter Reviews

CHUGOKU

LISTEN AND ACT

Reviewed by Scott Petersen

One school of language teaching could be called the 'Delayed Speaking' School. They insist that at the beginning of learning a language, teachers concentrate on listening for some time before asking students to speak. One branch of this school is the Action Group. One of the primary forces in this group is Dr. James J. Kshner of San Jose State-University. It is called the Total Physical Response (TPR). The pedagogy involves standing up, sitting down, pointing to this and that and the other thing, going hither and yon, and picking up everything imaginable and putting it in, on, under, etc.

everywhere imaginable. However, the average classroom contains only so many things that might be pointed to or sat on (in, under, etc.). What does one do after one has done it all? Enter Japan's Action Man; he has an answer.

The Action Man is Dale Griffie of Sendai. In April he demonstrated a book which takes TPR a long way beyond the pointing stage: *Live Action English: Scenes for Language Learning*, 1982, Lingual House. Mr. Griffie is the author.

To start with, Mr. Griffie explained that he is the descendant of a long line of Action Men going all the way back to St. Augustine. Then he asked how many were acquainted with TPR in the classical form. Since only six out of 23 already knew about TPR, he gave us a short demonstration using German (or at least it resembled German). Then he explained how he came to write the book.

Once upon a time Mr. Griffie came to the pass described above: he did not know where to go. It just so happened that he was also interested in drama. After working with TPR and drama, he discovered that each had weaknesses and strengths:

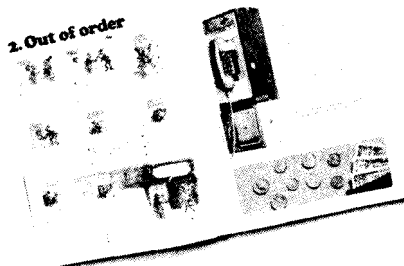
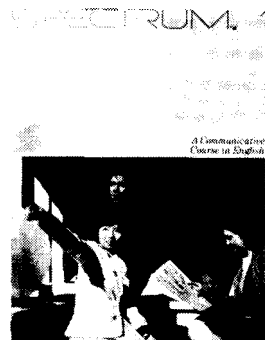
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(cont'd from p. 18)

	DRAMA	TPR
Strength	meaning	no student resistance
Weakness	student resistance	no meaning

Drama techniques involve meaning, but sometimes create resistance in students. They may walk across the room in a particular way, but they are not going to like it. TPR causes little resistance, but ordering people to do this and that bears little semblance to the real world; it has no meaning. The solution is to combine the two into minidramas.

This is the first minidrama from the book.

1. This is a car. You are a driver. You are a child.
2. Driver, open the car door. Get in. Now close 'the' door. Start the car and then drive the car. Turn right. Turn left.
3. Child, play with a ball. Run near the car.
4. Driver, honk your horn. Stop the car. Child, run.
5. Driver, drive your car again. Now, stop the car. Open the door and get out. Close the door.

In this drama, three people are needed: a driver, a child, and a reader (a student). As one person reads, the other two act out the scene. They do three times, exchanging parts each time.

Mr. Griffiee has various ways of handling these minidramas. Success demands careful planning by the teacher.

First, in this case, one would do some classical TPR such as turn right, turn left, stop, take the car from Taro's deck and put it on Hanako's (to teach car), run, play with a ball, etc. This is to introduce vocabulary. Second, the teacher reads the story while the students follow the pictures in the book. Third, the teacher acts out all parts as a tape of the script plays. Fourth, the students practice reading the script with the teacher. Fifth, the students split up into groups and practice the script on their own.

Further activities are possible: omitting speaking prompts from the speaker (most minidramas have speaking parts for the actors), omitting the reader, role playing (you are a sumo wrestler and this is a VW), adding extra lines, alternating the situation or lines, and stringing together two or more minidramas. Mr. Griffiee suggested one possible extension of the above minidrama. The driver is drinking a coke, the child runs in front of the car, gets hit, and falls down. The driver gets out, goes over to the child and gives him or her some coke. The child gets up and runs off to play again.

Although this is a review of his presentation, he did present his book: therefore, a few words about the book would not be 'out of place'. It is divided into ten units of two minidramas each, the first being easier than the second. Most units are built on one theme, e.g., shopping, dining, banking. However, some units have no theme. According to Mr. Griffiee, he intended no particular sequence, but the

minidramas do get progressively longer. He himself goes straight through the book. After every two units is a review test. Each minidrama is accompanied by pictures which graphically illustrate the story line of the drama. The book also comes with cassette tapes, a workbook, and preparation cards.

It presents very good extensions of TPR. In most minidramas, the actors have speaking parts. However, as in the real world, the amount of speaking is small compared to the amount of listening. Moreover, as long as the teacher plans carefully, the students always understand, though perhaps not every syllable. The language for activation is quite useful: What would you like? I want a hamburger (pg.28), I'd like to cash a traveller's check. (pg.36), Yes, I have a reservation [at a hotel] (pg.46).

Listen and Act would seem to me to be the perfect book for large university classes (30+). In a large class, students are not going to develop their speaking ability much if at all. Why not work on something which will show results? This book not only helps comprehension, but also builds confidence. When students have confidence, they will speak out on their own.

To get back to the presentation, after Mr. Griffiee unveiled his minidramas, we broke up into groups in order to practice one minidrama. Finally, we reassembled and presented our minidramas to the whole group.

KANTO

GAMES IN THE CLASSROOM

Reviewed and photographed by Martin E. Pauly
Nihon Jitsumu Honyaku Gakuin

The ideal thing for a teacher looking for new materials is to observe how the material is actually taught in the classroom. Obtaining company time however, for observing instead of teaching, is often difficult.

This led me to Jeff Schwartz's GAMES! workshop. On April 16, the JALT Kanto Chapter had the opportunity of observing and taking part in over ten mini-classes. It was a gift for the materials-thirsty teacher and I walked away with some practical knowledge which can be readily converted into usable classroom activities.

I won't repeat the necessary criteria for, uses of, and descriptions of many of the games presented as these were covered in the March review. I will mention, however, that I thought that all of the games were useful and enjoyable to play. Some of them, such as the 'Find someone who...' game, I don't think that I myself will use. This however does not reflect on their academic soundness but rather on my own personality and teaching style.

Others I was excited about and will definitely use. I was especially impressed by the games that use cubes. In one of these, a student throws an 'activity' cube. 'Nice day for (fish/swimm/hik) ing, isn't it?' he asks, interpreting the picture

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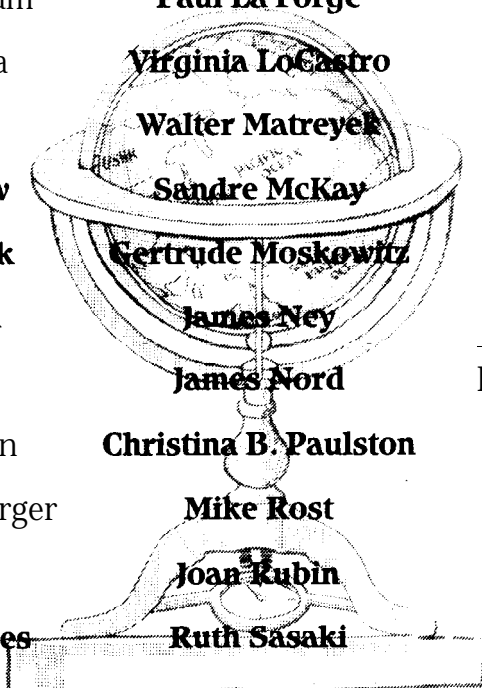
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(cont'd from p. 21)

on the top square of the cube. 'Yeah, it's so (sunny/beautiful), or 'Yeah, but it looks like it might (ruin/snow),' replies the second student, looking at the 'weather' cube.

The cube games seemed to work quite well in my group. 'This is great,' I thought, 'but how am I going to make these little cubes?' Mr. Schwartz anticipated that his audience would have some mechanical bozos like me. When I turned over one of the handouts I found a diagram which can

be readily cut out and assembled after being photocopied with six pictures pasted to the six squares.

Simple to make. Simple to explain. Simple to use. Yet ingenious. What an instructor puts on the cubes, and how he/she uses them, is limited only by his/her own imagination.

The presentation was well-organized and moved along for three hours. We were continually asked to change roles – to participate as students and then to evaluate as teachers – as we moved around the room playing various games. It was an enjoyable afternoon. If you are like me, someone in need of usable classroom materials, I recommend catching a 'Games' presentation by Jeff Schwartz.

NAGASAKI

Reviewed by Ron Gosewisch

April was a busy month for JALT Nagasaki. On Sunday the 17th, Alveda Krause made a presentation on Teaching English Through Listening Comprehension. On the following Sunday, Mr. Tsutomu Ishikawa, our Membership Chairperson for 1982, gave a talk on English language education in Japan and the controversy surrounding it. For the Emperor's birthday, all preparations for a softball game to be conducted entirely in English, had been made, but our

(cont'd on next page)



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(cont'd from preceding page)

local weatherman did it again – a literal cloud-burst early that morning leaving the field near Tohakkei (where Nagasaki's annual kite flying contests are held) in less than optimum playing condition, so we cancelled and re-scheduled. (See Chapter Meetings)

After mentioning the dropout rate in usual language programs, Ms. Krause summarized the background material on Total Physical Response (TPR), the teaching of language by giving commands that must be carried out by the students. She pointed out that: 1) Language learning can be psychologically threatening; 2) while language is thought to be difficult, it should be easy; 3) often too much information is taught in the classroom, yet, 4) students are not really learning very much.

The rationale for using TPR is that it best approximates the natural process in first language acquisition and avoids the four pitfalls mentioned above by concentrating on one language skill – listening, listening reinforced with body movement, resulting in faster acquisition and greater retention. To the objection that TPR neglects the other skills of language learning, i.e., speaking, reading and writing, she replied that listening skills provide the most secure base upon which to build the other skills, because, of all the language skills, listening skills transfer best. For instance, dictation, which involves mainly a listening skill, proves better training for speaking a foreign language than reading or writing exercises.

The rest of Ms. Krause's presentation consisted of several demonstrations of TPR for varying levels of achievement. First came a thirty-minute TPR class in beginning German during which we were standing, sitting, pointing, touching, going, and running on, at and to things in the room. Second was an intermediate English lesson using a calendar. One or two students were commanded to draw six horizontal lines and eight vertical lines on the blackboard, topping each column with letters for the days of the week, e.g., 'Place the letter 'W' over the fourth column.' Next, several students were asked to fill in dates, e.g., 'Today's date,' or 'Two days before a week ago yesterday.'

After this has been fully demonstrated by the teacher, Ms. Krause suggested that the students can then be asked to give similar commands to each other, first one couple in front of the class as a continuation of the demonstration, then the entire class working in pairs. Third pens, pencils, cases, books, paper, etc., were placed on a desk or table as props. Two students were asked to study them carefully and then leave the room. Then other students were told to change the props (move, add, remove, re-arrange, etc.). After the first two students returned, the others asked questions in turn. e.g., 'What was moved?' 'What was turned upside 'down?' etc. Each answer to these questions was followed by variations of 'Who do you think did it?' Last was a more sophisticated series of commands to one student in front of the class, namely seventeen steps in washing one's hands. After this was done by Ms. Krause, the class tried to repeat

all the commands for the student to follow once again. In this case as well, the final step can be to assign the task as pairwork.

Since any form of physical activity could be used (within the bounds of cross-cultural embarrassment), the possibilities for this activity at the intermediate and advanced levels are almost limitless. Finally, it should be said that the success of Ms. Krause's presentation was due to no insignificant degree to her dynamic form as a teacher, a form that also made obvious the reason for her growing interest in pre-school education – she being about six months along at the time.

Mr. Ishikawa's talk at the Nagasaki Sunday Morning Breakfast Club (usually about half of those attending each month are JALT-Nagasaki members) centered on the opposing arguments of Mr. Hiraizumi of the National Diet and Prof. Watanabe of Sophia University. The former advocates a limitation on the number who study foreign language in Japan, because the massive effort now to teach English to everyone here is, in fact, only about 5% effective. The latter argues that the presently widely used grammar-translation method is effective in developing thinking ability in Japanese students. While none of the members at the breakfast sided with either position, a lively discussion followed Mr. Ishikawa's talk. One of the most interesting comments was made by our Publicity Chairperson, Mr. Mikuriva. that, though high school students are free to 'take either art or music, students who take music almost invariably do better in English classes than those who take art. Does this suggest that MA ESL programs ought to require a class or two in music??

SHIKOKU

THE ESSENCE OF INTERPRETING AND ITS APPLICATION TO GENERAL ENGLISH EDUCATION

Reviewed by Betty Donahoe

Consider the difficulty of reporting accurately upon something you have heard in your own language. Add to that the difficulty of putting what has been said instantly and unobtrusively into another language and you begin to appreciate the incredible skill which is involved in simultaneous translation.

Feeling, apparently, that anyone who had achieved this level of competence in a second language would have something important to say about language learning and teaching, members and friends of JALT Shikoku turned out in large numbers to hear the March speaker, Tatsuya Komatsu, one of Japan's leading simultaneous interpreters. They were not disappointed. Mr. Komatsu, a man of many talents and wide interests, who is Senior Managing Director of Simul International, Inc., Director of The Simul Press, Inc., author, translator and television personality, gave a well-organized, articulate and provocative talk with practical insights into what

(cont'd on p. 26)

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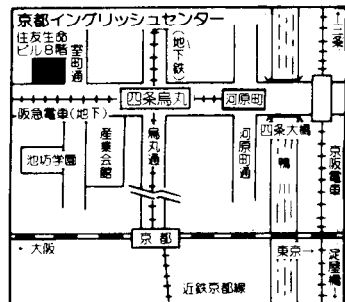
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(cont'd from p.24)

language learning is all about. He also had some comments about the characteristics of the typical adult Japanese English student which merit consideration.

Successful interpreting is not simply a matter of hearing a word and dredging up a synonym in another language but rather depends first of all upon comprehension of the ideas expressed. The interpreter must listen actively, analyzing and anticipating what will come next.

Illustrating the function of anticipation, Mr. Komatsu related American author John Toland's account of how he had learned to write. Toland, growing up in a pious and straight-laced family, was suddenly subjected to the influence of a drunken playwright whom the family took in as a boarder. The playwright decided to take on the literary education of the young Toland. The pair would go to a movie but leave when it was half over. Toland would then write the rest of the story and, when he had finished, would go back to watch the movie again, comparing his version with the original. (His endings, he said, were always better.) The point, however, is that if you really understand what is being said, what is happening, you can predict with fair accuracy what will happen or be said next. Anticipation is a check on comprehension. It is also a means to comprehension. Mr. Komatsu pointed out that because of this anticipation is an essential component of most speed reading techniques.

The good interpreter, then, is always anticipating. But accurate anticipation and understanding are based upon knowledge. If you have little knowledge of the subject under discussion, you are unlikely to have good comprehension of

what is said. An interpreter will study for six months before attempting to interpret for a medical conference. With knowledge, major mistakes will not be made. Small mistakes, which don't impede communication, should be accepted as inevitable.

Even with knowledge of the subject, the interpreter must have information about the context. He must know who is speaking to whom and why.

As an example, Mr. Komatsu related his experience interpreting a live broadcast of a space shot. Just as the broadcast went on the air in Tokyo, the transmission from Cape Kennedy became completely garbled. Through the static and interference only a few words could be made out. "American, God, courageous." It made no sense, but the show had to go on. 'Well,' said Mr. Komatsu, 'it's a beautiful day at Cape Kennedy. The astronauts are waiting for the final count-down. . .'. Then all at once the transmission cleared. 'You have just heard President Reagan speaking from the White House,' said the American announcer. Instantly the pieces fell into place. Knowledge of the context turned noise and static into intelligible speech and Mr. Komatsu was able to translate, 'A message from President Reagan. All Americans join me in wishing these courageous men. . .'.

Simultaneous interpretation may be thought of as a three-step process: understanding of what has been said, retention of what has been said and expression or what has been said in another language. The second step, retention, is often quite difficult as the interpreter must hold a great deal in his short-term memory before he begins the task of expressing what has been said.

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Mr. Komatsu believes one's memory can be improved through training and deliberate effort.

There are two kinds of memory: mechanical, typically employed by children, and semantic, more generally used by adults. Although mechanical memory generally declines with age, semantic memory can be improved through practice and focusing on meaning. Memory can be assisted by various devices, usually involving forming some association. One technique is called IRA: impression, repetition, association. One gets an impression, repeats what he wishes to remember and then forms some kind of association which will help him remember. Using memory techniques can produce impressive results; General Eisenhower is said to have remembered the names of all the soldiers who took part in the invasion of Normandy.

In discussing the application of the insights garnered from simultaneous translation to second language acquisition, Mr. Komatsu had several recommendations, applicable primarily to adult learners. He pointed out that many Japanese learning English in non-school situations are smart, sophisticated people with good judgment who bring a tremendous amount of information and knowledge to the learning situation. They may not, however, be used to expressing themselves verbally. The teacher should be aware of these facts and build upon them.

One implication is that learning is probably best approached from an intellectual, rather than an intuitive, viewpoint. This may conflict with some teachers' ideas about how a language should be learned, but trying to impose an intuitive learning style may only cause problems. The cognitive approach to learning, with the stiff, non-idiomatic language it may produce, should be accepted as the only way some people will be able to learn a language. It is more productive to capitalize on the intellectual skills already developed than to try to force the student into a learning style which is foreign to his nature.

JALT UnderCover

DRAMA TECHNIQUES IN LANGUAGE LEARNING. Alan Maley and Alan Duff. London: Cambridge University Press, 1978. 104 pp.

SKITS IN ENGLISH. Mary E. Hines. New York: Regents Publishing Company, Inc., 1980. 121 pp.

Reviewed by Patrick Buckheister, The JALT Journal Co-Editor

Drama can be a powerful tool in second/foreign language teaching, provided we know what it is and what it isn't. It need not, for example, be a major production, with grease paint, footlights, and tickets. Teachers with no

Mr. Komatsu also cautioned teachers not to make the mistake of thinking a simple term is necessarily easier than a more formal one. It may be more difficult for the adult Japanese English student to cope with, for instance, 'break down' than 'disintegrate.' Along with this, the teacher should not try to stamp out bookish English (e.g. 'crest-fallen'), and should not expect glib fluency.

It should be remembered that language is a tool, a means to communication, and not an end in itself. It should also be recognized that language alone is not sufficient but must combine with many other factors to be effective.

Mr. Komatsu believes that there is currently an over-emphasis on conversational English. He feels that one of the best ways to increase one's proficiency in English is through extensive reading (at least a book a month) but that teachers generally do not encourage this. Vocabulary and syntax may be acquired naturally through reading and activated when needed.

Language acquisition has been said to be a function of time multiplied by interest divided by inhibition. (Language = $\frac{\text{time} \times \text{interest}}{\text{inhibition}}$)

The amount of time a student spends learning a language is largely outside of a teacher's sphere of influence, and interest also may come from within the student for the most part although here the teacher may have considerable impact. But a teacher would do well to give careful attention to minimizing inhibition. One of a teacher's most important functions may be helping a student overcome his inhibitions about using a foreign language.

Mr. Komatsu's speech was thought-provoking and entertaining. He is a perceptive person who has obviously given considerable thought to the language acquisition process and who certainly has had a wealth of direct experience. His ideas have a quality of honesty, independence and reasonableness. He is well-worth listening to.

theatrical background need not fear conducting drama activities in the language class. As time goes on without watches, drama goes on in the absence of Shakespeare and Stravinsky. Brian Way (1967, p. 3) says drama concerns the "individuality of individuals" and the "uniqueness of human essence." If we see a group of individuals as comprising sufficient opportunity, then drama is a readily accessible classroom option, one which reflects the purposefulness with which students meet life outside the language class.

You may not buy it. You may say all the world is just going through a stage and who has time for another language teaching method? The point is that drama will not compromise one's commitment to one's current method. For a small investment of time and energy it can enhance student capabilities in the new language without major renovation of one's pedagogical repertoire. Both *Skits in English* and *Drama Techniques in Language Learning* convey this idea clearly. They show a smooth integration of dramatic activity and language learning which

(cont'd on p. 29)



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UnderCover

(cont'd from p. 27)

deserves the attention of those in the field.

Skits in English, a revision of Hines's earlier *Skits in English as a Second Language*, is a collection of thirty role playing situations which have been used with ESL learners from junior-high school age and up. Each skit involves several communicative functions as well as an identified grammatical emphasis. "Autumn Leaves," for example, incorporates the communicative function of hinting and the simple present in such lines as, "That pie sure smells good," and "I love the aroma of apple pie." In the following excerpt from "Friday Night Ritual" the functions of pleading and interrogating have been brought together with a question-word review.

- Mr. Wyman: Just a minute. How are you going?
In Eugene's car.
Whose car? Eugene has a motorbike.
He has his father's cam. Come on, Dad.
They're waiting out front.
- Mr. Wyman: And who is Eugene? How old is he?
You know Eugene. [A car horn blows.] There he is now. Please, Dad.
I'm late.
- Mr. Wyman: When does the party end?
At eleven. [He puts on his jacket and heads for the door.]

As one can see from the excerpt, the language is essentially unaffected; that is, the language of *Skits in English* is idiomatic and natural and shows none of the dryness that even the most

carefully constructed texts often do. While students move through a range of contextualized language use, they overcome the confines of text-book language learning. By role playing, students can assume the stance of "the waiter" or an irritated father or any other character. The "point of concentration" (Spolin, 1963) that the role in the skit gives them allows learners security by giving them universal concepts that they can recognize and work from, such as what a mother is. At the same time, this security affords them the luxury of exploring the target culture as they investigate what an "American mother" might be.

Where *Skits in English* provides a text of rather discrete parcels, *Drama Techniques in Language Learning* is a teachers' handbook that furnishes the teacher with a compendium of clear, brief dramatic activities that can be used singly or combined, making a greater diversity of communication situations available. There are three types of activities in *Drama Techniques in Language Learning*. The "observation techniques" give beginning students an entry into expression as they describe their personal perceptions. "Taste, Touch, Smell," for example, is an observation technique in which a student mimes tasting, touching, or smelling something while the other students try to guess what that something might be. Even students with a limited vocabulary can participate ("An apple? An orange?"), and the authors suggest the likelihood of this particular technique as a vehicle

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for the present continuous. Among the "interpretation techniques," "Who's Knocking?" casts one student as an individual who is knocking on the door with some purpose related to his or her identity. The other members of the class discuss who the person might be and, as a group, generate several hypotheses as to the knocker's identity, based on his or her knock. These are then discussed with the knocker, to be refuted or confirmed. The third type of activity, the "interaction techniques," really derives a large amount of its structure from the participants. "Intruders," for example, gives groups of five or six students brief descriptions of a situation in which an intruder has appeared, such as the TV repairman who fixes a lady's TV and decides that her house is so nice he'll just live there. The students decide among themselves who takes what role, what language and gestures will be used and what resolution, if any, they will try for. With respect to "performing," the interaction techniques are more complete than the observation and interpretation techniques. However, each set of techniques is ordered from the simple to the complex in terms of both language and communicative skills needed. In this way Maley and Duff make dramatic activities accessible to language learners of almost any level of proficiency.

Both *Skits in English* and *Drama Techniques in Language Learning* should be practical, as well as methodological, reservations about their use. Neither book calls for daily use and both offer activities that can be accomplished in less than an hour. A teacher can spend from ten to thirty minutes on a skit, and a given drama technique activity can take anywhere from three to thirty minutes. Therefore, both books are made to mesh conveniently with predetermined syllabuses and materials. Working with a skit, for example, lets students use "real language" to support a particular grammar point being studied. Similarly, the index of "language needs" in *Drama Techniques in Language Learning* facilitates the coordination of the structures and functions of the techniques with the language covered in class.

In addition to the flexibility and usefulness the books offer, each has a valuable introduction that speaks to the relationship between drama and language learning. The authors see communication as taking place between real people who are "worried, tired, flustered, headachy," (Maley and Duff, p. 2) and who seldom possess "the second half of a contrived dialogue" (Hines, p. i) that the student has worked on. Role playing and dramatic activity put the student into learning situations where the language transcends the predictability of the classroom. Students are given roles to work within which require them to be concerned with their places in some context greater than themselves. As they explore what part they constitute in this larger whole, students shift their attention from worrying over personal linguistic mistakes to achieving some kind of understandable rapport with the other participants.

The introduction to *Skits in English* supplies clear and practical suggestions for implementing the skits in class. The author also considers treatment of errors and discusses improvisational activities that may follow the use of a skit. *Drama Techniques in Language Learning*, on the other hand, pursues a pithy examination of the relationship among drama, language, and learners. In fact the introduction and the section that follows it ("Some Practical Considerations") capture most of the currently recognized tenets of second language teaching. In a succinct discussion the authors examine the process of language teaching/learning and its components, such as the classroom! student-teacher relations, effect in communication, and so on. A teacher using or considering drama in the language class should find the introductions to both books instructive.

It would be a mistake to think that dramatic activities are completely unique and independent of other language learning activities. In fact, many noted methods, both past and present, have important elements in common with dramatic activities. Gouin's Series Method (1880), for example, made use of natural series of actions to be performed, which were based on everyday events such as opening a door or chopping wood. Any one of these series is vividly evocative of common experience, much in the same way that drama can be in the language class. Asher's Total Physical Response Approach (1965) relies heavily on the synchronization of the learner's movements with commands, tapping a relationship between the body and language that is also an important part of drama. The Direct Method, Community Language Learning, the Silent Way, and other methods too have areas of intersection with role playing and drama in language learning. What is perhaps unique about *Skits in English* and *Drama Techniques in Language Learning* is their potential to awaken both teachers and students to dramatic activity as a constructive, enjoyable process that results in personalized and creative language use almost immediately. Furthermore, because the personalization and creativity rest, not on *how much* language students *know*, but on what they can *do* with that language in a given situation, these books merit a thorough examination by people involved in ESL/EFL.

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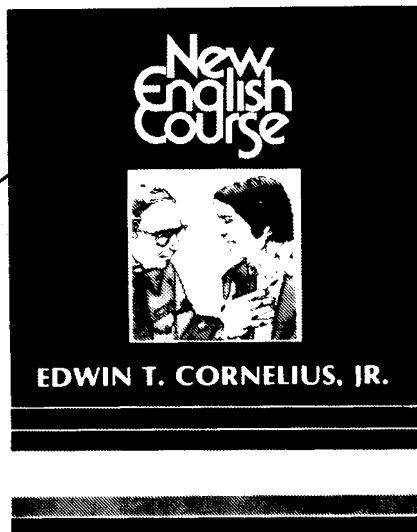


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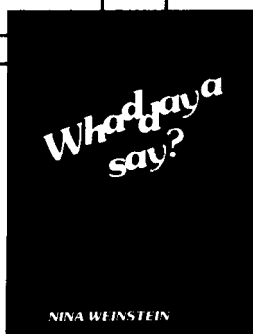
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COMMUNICATION SKILLS FOR THE FOREIGN-BORN PROFESSIONAL. Gergory A. Barnes. Institute for Scientific Information, 3501 Market Street, Philadelphia, Pennsylvania 19104. 198 pp. (U.S. price \$13.95 paperback; \$18.95 hardback.)

Reviewed by Mark Sawyer, International University of Japan

Communication Skills for the Foreign-Born Professional is intended for a very specific, and in Japan perhaps very small, audience. The author assumes that his readers (1) are beyond the age of the usual classroom learner and have focused on a career rather than on the educational process; (2) have some on-going career-related contact with an English-speaking environment; and (3) speak English well and read it very well. He clearly expects his book to be used mainly for self-study by non-native speakers of English who are currently living and working in America. Fortunately for the author and for us, this book can be used to good advantage by an audience other than the one for whom it was written.

Though only the most proficient Japanese students of English could handle this book on their own, I believe that advanced or even upper-intermediate students working on it with a teacher could make significant progress toward the ability to function effectively in an English-speaking professional environment. I think it might be especially appropriate for in-company classes, or for those situations which often occur in Japan when businessmen, engineers, and doctors suddenly discover that they are to be sent abroad the following month, or week, and come pleading for intensive private lessons.

At 198 pages, this is far from an exhaustive textbook of communication skills, but for that reason it is all the more usable. It is exceptionally well-organized and clearly written, with very few wasted words. Every page contains valuable and practical facts and principles, with just enough theory to make them easily memorable.

The book is divided into four main parts, each with three to four chapters. Part I is Verbal and Nonverbal Communication. Part II. Reading Effectively in English, Part III: Basic Principles in Writing English, and Part IV, Guidelines for Writing in the Professions. Each part is followed by a section with suggestions for further reading, in my opinion a well-chosen mixture of standard works and the most recent publication in each area. If heeded, these suggestions compensate for the brevity with which many important topics are treated. Part IV is followed by three appendices. Appendix I consists of exercises

which can be done as follow-up to each of the chapters. Most of the exercises are challenging and interesting, but of little use if the reader is not working with a teacher, since no key is provided and many of the problems are open to interpretation. Appendix II is a concise guide to Mechanics, including manuscript conventions, spelling hints, and punctuation rules. Appendix III is a surprisingly readable Grammar Handbook, necessarily incomplete but nonetheless useful.

The author bases his approach to communication skills on the principle that 'whereas the child learns language intuitively (without reasoning), the adult learns cognitively, or through analysis.' Therefore, in learning a language as an adult, some aspects of the language will almost certainly remain imperfect (he cites pronunciation and vocabulary), but the non-native speaker can overcome this handicap by concentrating on developing 'compensatory' cognitive communication skills. Indeed, if he or she does not do so, there is little chance of competing successfully in the English-speaking professional world. Though his basic theory could be taken to task, its applications are quite reasonable.

Among the most important of the cognitive communication skills are those involved in nonverbal communication. Communication through behavior which 'is learned in our own culture may be re-learned, cognitively, in our encounter with a new culture.' Accordingly, in the first chapter of Part I the author deals with Rules for Social Behavior, including American concepts relating to space, time, grooming, conversation courtesies, and good working relationships. In this chapter more than the others, the relevance of the material depends on the cultural background of the reader. For example, a Japanese businessman does not need to be told not to be late to a business appointment in the United States. However, in the next paragraph, the injunction against arriving at a party early could prove to be very worthwhile information. The following two chapters deal with Public Speaking and Oral Presentations, the latter devoted to the use of various kinds of audiovisual aids. Both chapters are too short, yet both provide principles of which even many native speakers are apparently unaware.

In Part II, the author briefly introduces reading theory in the form of the characteristics of a slow reader, and proceeds to show the nonnative reader how he or she can compensate for the usual reading-in-a-foreign-language weaknesses, through techniques designed to promote active reading and an awareness of writers' signals. The principles presented are quite simple, but since the breaking of bad habits is involved, the teacher would need to provide supplementary material to make this section effective.

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Part III begins with a chapter on how the three-part composition is written, and what should be included in each part. The second chapter is on rhetorical modes. I fear that this section may be overwhelming for the student with no previous background in rhetoric, although the author's language is clear and his points are reinforced, as they are throughout the book, by easy-to-read diagrams. The 1st chapter in this section, Coherence and Control, contains a list of seven simple but rather hard-to-follow rules, with explanations and examples, for achieving effective organization in writing regardless of what rhetorical mode is being employed. These rules could best be used as a checklist for proofreading at each stage of the composition process.

The first chapter of Part IV is a guide to the standard forms of writing in the professions – business letters, memoranda, and reports (including abstracts). The second chapter is on objectivity, a topic which might not seem to merit an entire chapter when so many important skills are covered too briefly. However, in reality, this chapter covers the broader problem of how an inadequate awareness and misuse of tone, loaded words, and emphasis can lead to the writer creating a completely different effect from that which was intended. The next chapter, Visual Materials in Reports, begins with the statement 'English words can only be used by English speakers, but visual

information belongs to everyone.' Although the first part of this statement shows that the author has obviously not spent time in Japan, the principle is still valid with regard to meaningful communication. Thus, as the author clearly demonstrates by his own effective use of charts and diagrams, the devising of visual aids is a very important compensatory skill when either the reader or the writer is a non-native speaker of the language being used. This chapter provides guidelines for the creation and use of various kinds of linear figures such as tables, graphs, and charts, and representational figures such as cutaways and flow charts. The last chapter in this section, and in the book, is on how to research, write, and have published a professional paper.

Communication Skills for the Foreign-Born Professional is only a beginning toward the development of the nonverbal, oral, reading, and writing skills that professionals working in a foreign language need to master, but it seems to me a very sound beginning. In the coming years, as Japanese professionals find it increasingly necessary to work together with colleagues from other countries, in English, the need for texts like this one will become more and more apparent. In the meanwhile, though this book may not be suitable as a text in the courses we are currently teaching, I think that any of us who are teaching Japanese professionals, or aspiring professionals, might find it a valuable reference when planning lessons and syllabuses.

ENGLISH FOR MEDICAL PROFESSIONS

Lorraine Beitler and Barbara McDonald. McGraw-Hill "Instrumental English Series," 251 pp.

Reviewed by Marilyn Higgins

The goal of this textbook is clearly stated in the preface: "to bring students rapidly to a point where they can read medical texts of increasing difficulty and density with relative ease and a high degree of comprehension."

Take careful note of the key words in that statement. It means exactly what it says. Be cautioned against choosing this text for any other purpose than the one stated above. For as written (1) the text is for *students*, presumably students of medicine – that is, as opposed to graduates or practitioners who have probably already acquired knowledge of this type of English along the way, and (2) its goal is *reading comprehension*: so it does not touch on hearing, speaking or writing skills, which may become at least as essential when the professional's career advances beyond the student stage.

For its intended purpose, however, the book is well-designed. Divided into three levels, each covering four topics, each section begins with a vocabulary presentation broken into two parts: the first part organized around Greek and Latin roots which are the common building blocks of medical vocabulary and the second part made up of words and idioms frequently

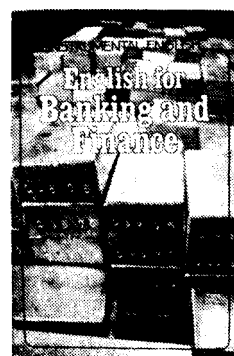
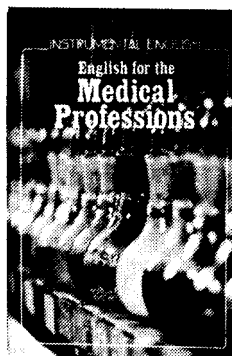
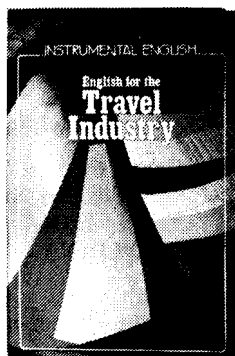
encountered in texts. The words are defined, used in realistic contexts, and best of all, exemplified in various forms (e.g., help, helpful, helpless; complicate, complicated). The vocabulary lists are 'followed by-exercises to reinforce the vocabulary learning. Then a brief reading selection is presented, followed by comprehension exercises which require multiple choice and short answers.

The topics covered in the book are diseases, anatomy and physiology, genetics, and chemistry. Three short vocabulary presentations and readings are contained in each of the four sections in each of the three levels (that's 36 sections in all), graduated in difficulty. After each 3-section topic is presented, grammatical structure points are discussed and tested with exercises. These points cover grammar essential to the understanding of textbooks, such as the active-passive voice, auxiliary verbs and impersonal forms. Another plus for this text is that it is designed for use as a self-study text and contains all the answers to the exercises. It does, unfortunately, lack an index which might make it more useful as a reference text.

Although to some degree the vocabulary skills and grammar points covered in the text may be applied to writing, speaking and listening skills, similarly well-organized texts aimed at developing these skills specifically would be additional boons to the field.



A NEW SERIES FROM McGRAW-HILL INSTRUMENTAL ENGLISH



English for the Travel Industry

By Benedict and Bettijune Kruse

One of a series of special-purpose English texts, this volume deals with the special vocabulary and comprehension of English used in the travel industry, and includes extensive written and oral exercises to help students test their grasp of the subject matter.

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English for the Secretary

By Yvonne Hoban

This text deals with every aspect of secretarial English, including common business vocabulary, structure and sample letters. It deals fully with the general principles of secretarial procedures, covering verbal and written communication, functional English and general office practices and procedures.

(¥)1,580

English for the Medical Professions

By Lorrain Beitler and Barbara McDonald

This is a practical book written to help foreign medical students gain a firmer grasp of the English language. Certain difficult structures are found with high frequency in medical writing, and these structures often interfere with the comprehension of that text, even if the student knows the meaning of each word. In this book, these structures have been identified and explained, with the help of numerous examples.

(¥)1,580

Forthcoming

English for Banking and Finance

By David M. Stillman and Ronni L. Gordon

This textbook is designed to give the student an introduction to English banking and financial terminology, while at the same time reviewing some of the more important grammatical structures of the language!

(¥)1,580

McGraw-Hill Book Company Japan, Ltd.
(77 Bldg) 14-11, 4 chome Ginza, Chuo-ku, Tokyo
Telephone : (03) 542-8821

Positions

(OHIO UNIVERSITY, ATHENS) - Teaching assistantships are available in ESL or Japanese for 1983-84, leading to an M.A. in Linguistics with specialization in ESL/EFL. Teaching duties are one hour of instruction per day with compensation being remission of tuition plus a stipend of \$450 per month, including during the summer. Preference is given to applicants with prior language teaching experience. For information contact: Dr. James Coady, Department of Linguistics, Ohio University, Athens, Ohio 45701 U.S.A. Telephone: (614) 594-5892.

(TOKYO) Siemens Medical Systems Ltd., Japan wishes to employ on contract an English Language Teacher/Coordinator who is a -native English speaker for their company training program. The job responsibilities include course design in ESP, writing and preparing teaching materials, teaching, and administrative work. Applicants should be over 25 and with at least 2 years teaching experience in Japan. A business and/or technical background would be an advantage, but even more important is the desire for a long-term commitment.

Siemens Medical Systems is part of the Siemens Group, West Germany, one of the largest electrical/electronic engineering and communication companies in the world. If interested in this long-term opportunity, please send resume with salary expectations to Mr. Boyd: Gotanda Fujikura Building, 1 1-20, Nishi-Gotanda 2-chome, Shinagawa-ku, Tokyo 141-00, Japan, Tel: (03) 490-2181.

Just Published!

CAREER ENGLISH

This newly revised and updated English for Specific Purposes series is ideal for students who are learning English for specific vocations or professions. Each of the nineteen books is designed for classroom and individual use. From Agriculture to Tourism, students will find:



- accurate, up-to-the-minute information and terminology
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Career English will help intermediate-level students improve their command of the language as they learn more about their field of interest. Career English will help teachers keep the attention of these special students by making the classroom more relevant to their needs.

Bulletin Board

JALT ANNUAL SUMMER INSTITUTE

July 31st to August 2nd

Main speaker: John Fanselow

Location: Keihoku High School, Hakusan, Bunkyo-ku, Tokyo

In conjunction with the Kanto Chapter July meeting. Further information in the July Newsletter.

EDUCATORS' TOUR TO CHINA

July 25 - Aug. 4

Hong Kong - Canton - Guilin - Shanghai - So Lin Temple - Luoyang - Peking.

¥338,000 per person (based on group of 20).

Contact: Bill Sharp (03) 359-9621/(03) 333-7498.

TOKYO CHAPTER MINI CONFERENCE

The JALT Kanto Chapter is planning to hold a 2-day mini conference on June 4th and 5th. Meetings on Saturday will be from 1:30 to 5:30, and on Sunday from 10:00 until 3:30.

We hope to have 20-, 40- and 60-minute presentations on Saturday and 2- or 4-hour workshops on Sunday. We also hope to have a keynote speaker, SIS meetings and materials development groups.

For more information write to:

Collier Macmillan International
866 Third Avenue
New York, N Y 10022-6299 U S A

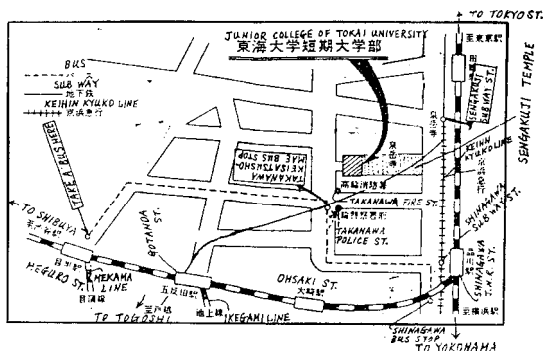
Those interested in presenting are asked to submit a return post card (ofuku hagaki) by May 5th including the following details:

- 1) Title of presentations
- 2) Day, length and time (Saturday, 20/40/60 min.)
- 3) Equipment needed (video, tape recorders, etc.)

You will be sent exact details on the return card.

Please mail to Philip Hall, 1109 Roseheights, 3-10-6 Shibaura, Minato-ku, Tokyo 108. Tel. (03) 454-6453.

Further information is also available from Shari Berman at (03) 7 19-4994.



Meetings

CHUGOKU

Topic: Contest Conversation: A Game-like Activity to Improve Oral Skills
 Speaker: Prof. Richard Freeman
 Date: Sunday, June 5
 Time: 1:00 -- 4:00 p.m.
 Place: Room 401, Hiroshima YMCA
 Fee: Members: free; Non-members: ¥1,000; Students: ¥500
 Info: James Orr (082) 228-2269

Professor Freeman will introduce his contest conversation method in the first third of the program; then he will have the audience participate in the exercise and discuss the method. In the activity, the students themselves become the 'judge' of mini-contest conversations. The teacher sets the criteria for the judging through which the students learn. An added benefit of the activity is that it improves motivation and can be used in most any class as it only takes about ten minutes to do.

EAST KANSAI KYOTO

Topic: Intercultural Communication Workshop
 Speaker: Prof. Leray M. Barna (Portland State Univ.)
 Date: Sunday, June 26
 Time: 2:00 - 5:00 p.m.
 Place: British Council (Kyoto Centre) Imadegawa-dori, Sakyo-ku, Tel: (075) 791-7151
 Fee: Members: free; Non-members: ¥1,000
 Info: Juro Sasaki (075) 491-5236

Prof. Barna will explore the risks of intercultural communication. The workshop will also include a number of audience-participation exercises.

FUKUOKA

Topic: English Through Drama
 Speaker: Yoko Nomura
 Date: Sunday, June 19
 Time: 2:00 - 5:00 p.m.
 Info: ECC Tenjin (subject to change)
 Jim King 092-7 14-4043
 Fee: Members: ¥500; Non-members: ¥1,000

Yoko Nomura is the author of Pinch and Ouch and a popular authority on the teaching of English through drama. Her presentations are always fun as well as the source of good ideas for all language teachers.

KANTO

OPEN HOUSE

On Saturday, June 18th at 10:30 a.m. the Language Institute of Japan at Odawara will hold an open house to which everyone is invited. There will be several presentations by LIOJ teachers, a chance to meet socially and some discussion about the possibility of setting up of a new JALT Kanagawa chapter. Members from Kanagawa are particularly welcomed.

The next meeting of the KANTO SIG for Teaching English to Business People will take place on Saturday, June 11 from 2 to 4 p.m. The location, as usual, will be: Kobe Steel Language Center, I'atsunuma Building (5th floor), 1-3-19 Yaesu, Chuo-ku, Tokyo 103. Tel: (03) 281-4105. The building is on a corner, and the entrance is from the side street, not the main street. A landmark is the Aero-flot (Soviet Airlines) office, which is in the same building, at street level.

The topic will be "Writing and Reasoning." The meeting will focus on writing in a business context. Developing writing skills will be discussed - not only from a grammatical point of view, but also with regard to the reasoning and logic which should form the basis of ef-

(cont'd on next page)

Meetings.....

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fective business writing. The person who suggested this topic will be bringing along some materials published by his organization. However, the meeting is not intended as a commercial presentation. Anyone who is interested in the topic is welcome to attend.

A further meeting has tentatively been set for July 9 at the same location. The topic is yet to be decided. Moreover, since air-conditioning may not be available in the afternoon, the meeting may be brought forward to the morning. However, both the topic and the time will have been decided by the time this advertisement is published.

For further details, contact Stephen Turner at the above number between 1 and 5 p.m., Mon.-Fri.

NAGASAKI

Video Tape Presentation (Pairwork and Threshold by N. Ferguson)

Date: June, 12, 1983
Time: 12:30 - 5:00 p.m.
Place: Room 64, Faculty of Education, Nagasaki University
Fee: Members: free; Non-members: ¥500

English Softball Game

Date: June 26, 1983
Time: Noon to 4:00 p.m.
Place: To be announced later.
Fee: Members: free; Non-members: ¥250

Weekend Workshop (Tentative)

Dates: July 2 and 3, 1983
Times: July 2, 1:00 - 5:00 p.m.; July 3, 9:00 - 12:00 noon, 1:00 - 5:00 p.m.
Fee and Place and Schedule to be announced later.

OKINAWA

Topic: Making Our English Reading Class More Effective And Enjoyable
Speaker: Kenji Kitao, Doshisha University
Date: Sunday, June 19
Time: 1:00 p.m.
Place: Language Center
Fee: Members: free; Non-members: ¥1,000
Info: Mamoru Kinjo (0988) 87-5492

In this presentation, Mr. Kitao will explain how to choose interesting English reading materials, how to improve chosen materials, and how to avoid the translation method. He will share ideas and techniques for developing about

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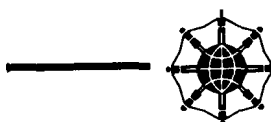
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Meetings

ten types of exercises to help learners acquire reading skills and discuss effective ways of using them.

He will also introduce several techniques to keep students active learners and help them enjoy reading, including a special technique to measure and increase students' reading speed.

SHIKOKU

Topic: Drama in the English Classroom
 Group Leaders: Rick Brown, Michiko Kagawa, Shizuka Maruura
 Date: Sunday, June 19
 Time: 2:00-5:00 p.m.
 Place: Education Department, Kagawa University, Saiwai-cho, Takamatsu
 Fee: Members: free; Non-members: ¥500
 Info: Betty Donahoe (0878) 61-8008; Michiko Kagawa (0878) 43-5639; Sachiko Sakai (0878) 82-7322

The June meeting will be a workshop featuring various techniques using drama as a language teaching device. Members of the Drama special interest group will share some of their ideas and demonstrate several techniques. Everyone will have a chance to participate. This will be a very informal meeting and should be lots of fun. If the weather permits, we are planning to go to Ritsurin Park for the last part of the meeting.

TOKAI

Topic: Classroom questions, requests & commands
 Speaker: Patrick Buckheister
 Date: June 26
 Time: 1:00 p.m.
 Place: Aichi Kinro Kaikan, Tsurumai Park, Nagoya

Patrick Buckheister is a Doctoral candidate at Teachers' College, Columbia University. Using data & examples from 35 classrooms, he will try to show who gets whom to do what - and how, in the four types of classes he studied.

WEST KANSAI

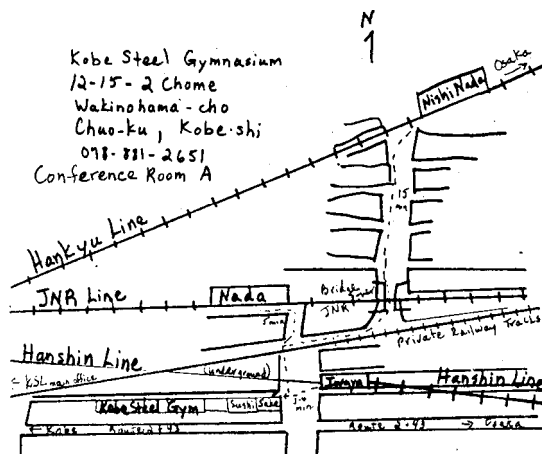
Topic: English for Special Purposes
 Title: The Jabal Project: Extended Problem Solving and Simulation as Strategies for ESP Course Design
 Speakers: Richard Berwick and Barry D'Andrea
 Date: Sunday, June 26
 Time: 1:00 - 4:30 p.m.
 Place: * Kobe Steel Gymnasium (south of JNR Nada Station, west of Hanshin Iwaya Station), 12-15, 2-chome, Wakino-hama-cho, Chuo-ku, Kobe-shi 078-88 1-2651

The 'Jabal Project,' which is set in an imaginary country, is a simulation of business and technical problem solving. The students practice English discussion and writing skills in situations which engage their creative abilities as engineers, planners and businessmen. This particular simulation is especially designed for intermediate students who work on projects in international industry. The presenters wish to stress that ESP courses can be designed around simulation of professional tasks instead of only analysis of field specific language structures.

Richard Berwick works at Kobe Steel, Ltd., as an English teacher. He holds a master's degree in English education (ESL) from the University of British Columbia and is a doctoral candidate in adult education at U.B.C.

Barry D'Andrea teaches English for special purposes at Kobe Steel, Ltd. Originally from Connecticut, he graduated in 1982 from the University of Michigan with a master's degree in Linguistics (ESL). Previously he worked in sales for various companies in the U.S.A. and Italy.

*Please note the change of location for this meeting.



WEST KANSAI CHAPTER SIG MEETINGS

Teaching English in Schools:
 TO BE ANNOUNCED. Info: Keiji Murahashi, 06-328-5650 (days)

Teaching English in a Business Environment:
 TO BE ANNOUNCED. Info: David Baird, 078-801-1112 (days)

Children:
 JUNE MEETING CANCELLED. Info: Sister Wright, 06-699-8733 (days)

Teaching in Colleges and Universities:
 JUNE MEETING CANCELLED. Info: Jim Swan, 0742-34-5960 (eves)

-Cambridge ELT-

Functions of American English

Communication Activities for the Classroom

Leo Jones and C. von Baeyer

An exciting new course for adults and young adults at upper-intermediate and advanced levels who need to learn to communicate effectively with the English they have acquired.

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Students learn how to *do* things with English. After each function is presented, students learn to *understand* a variety of ways to express it, and then some ways to *perform* it themselves.

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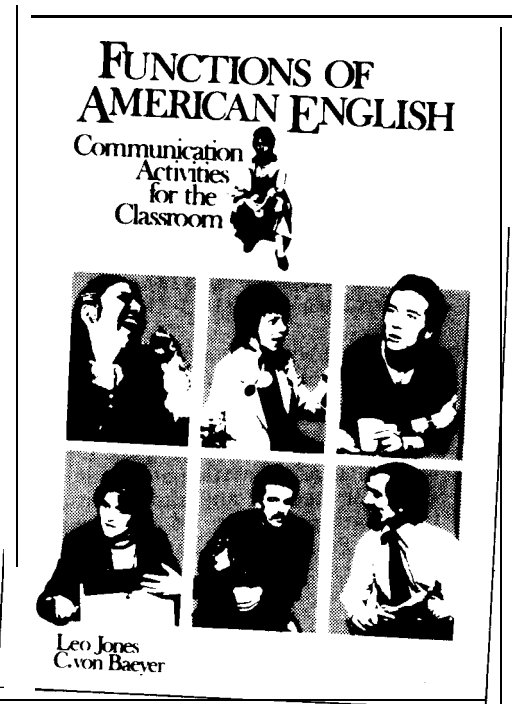
To practise the functions there are familiar kinds of teacher-controlled exercises, as well as many specially designed *Communication Activities* involving role-plays, problem-solving tasks, discussions and so on.

SKILLS - The course focuses on improving listening comprehension as well as speaking. Writing skills are also practised in every unit.

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Student's Book ¥1,650
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