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THE JAPAN ASSOCIATION OF LANGUAGE TEACHERS

NEWSLETTER

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A CALL FOR JALT: SOME CONSIDERATIONS ON EFL CAI IN JAPAN

By Bernard Susser, Baika Junior College

1983 saw numerous indications that computer-assisted language learning (CALL) has become a major element in language learning and teaching. The *TESOL Newsletter* initiated "On Line," a regular column devoted to CALL, with the June, 1983 issue; the same issue reported that a Computer Assisted Language Learning Interest Section would be formed in TESOL (17,3: 13). The *CALICO Journal,* specializing in CALL, began publication in June, 1983, with considerable ESL input. At least four major works on computer-assisted language learning were announced in 1983 (Davies & Higgins, 1983; Higgins and Johns, 1983; Kenning and Kenning, 1983; Wyatt, 1983c). And in Japan, the Society for Microcomputing in Life and Education (S.M.I.L.E.), founded in 1982, grew from 18 to more than 100 members, many of whom also belong to JALT.

This article will draw attention to some important considerations concerning CALL that EFL teachers in Japan should be aware of (see Putnam, 1983, for CALL in general).

I. THE COMPUTER AS A NEW MEDIUM OF INSTRUCTION

Many specialists argue that "computers really do represent an altogether new medium" (Putnam, 1983:38). They point out that computers are capable of limitless drilling and absolute individualization and are highly motivating. Experiments with interactive videodisc programs, synthetic speech, and word processing indicate great potential for computers in language learning and teaching.

But others see the computer as no more than a valuable tool. Marty (1981: 89) says that ". . we should not expect that the computer will lead to the development of new and miraculous methods of learning foreign languages." He admits that "computers allow teaching techniques which are not possible with books (e.g., simulations and 'games')" and that "under appropriate conditions. . ., the use of computerized materials in language learning does yield significant gains." But he denies that such materials in and of themselves "will turn unmotivated students into motivated learners or .compensate for a lack of intellectual ability and languistic [sic] aptitude."

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NEWSLETTER
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The Japan Association of Language Teachers is a non-profit organization of concerned language teachers interested in promoting 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 14 JALT chapters: Sapporo (Hokkaido), Sendai (Tohoku), Tokyo (Kanto), Hamamatsu, Nagoya (Tokai), Kyoto (East Kansai), Osaka (West Kansai), Kobe, Okayama, Takamatsu (Shikoku), Hiroshima (Chugoku), Fukuoka, Nagasaki, and Okinawa.

The *JALT Newsletter* is the monthly publication of JALT. The editors are interested in articles of not more than 1,200 words concerned with all aspects of foreign Language teaching and learning. Articles may be in English or Japanese. The editors also seek book reviews of not more than 750 words; 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 *Newsletrer.*

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A. Individualization

"Increased individualizations of instruction is the primary justification for putting lessons on computer rather than in a workbook or programmed text" (Mead, 1983:13). Not only can each student work at his/her own level, but the computer can provide advice, maintain progress logs, and perform a host of other chores impossible for human teachers with large classes (Otto. 1981:59ff; Marty. 1981. 1982). On the other hand. Higgins (1982b:4; 1983:6) and Johns (1981 b) reject the idea of the computer as "big brother".or "glorified quizmaster." Further. Higgins and Johns both note that. when left to themselves. students tend to congregate around terminals in groups (Higgins, 1981a: l: Johns. 1981b:l-2).

B. The Computer as Synthetic-Teacher

Evans' *The Micro Millennium* gives a futuristic vision of computerized language teaching. After some chitchat, through which the computer indicates that it remembers the student perfectly. including his/her strong and weak points, the lesson begins.

"Computer: O K . PETE. WHAT DOES THIS WORD MEAN: JARDIN?
User: GARDEN.
Computer: FINE. NOW WHAT ABOUT ITS GENDER?
User: FEMININE?
Computer: THAT WOULD MAKE IT " L A JARDIN." DOES THAT SOUND RIGHT TO YOU'?
User: MASCULINE THEN.
Computer: I THINK THAT WAS JUST A GUESS BUT YOU'RE RIGHT."

(1979: 174). This may be an unfair example since (obviously) Evans knows nothing about foreign language pedagogy. (See Higgins. 1981c: 103-104 for a parody of this kind of "teaching.") But the "answer judging routine" described by Chapelle and Jamieson (1983) in the *TESOL Newsletter* is in principle very similar to this, although it does spare us the con artist register usually deemed appropriate for computer speech.

It is clearly possible to replace bad teaching by humans with bad teaching by computers; is there a possibility of computers replacing teachers completely? Herriott (1982: 80) predicts that "before the end of this century students will be receiving all of their instruction from computers, with no contact with live teachers whatsoever." Marty (1981:88) says no: the use of computers will make teaching more effective, attract more students, and in the end "create a need for more teachers." (Marty is a professor of French; Herriott specializes in the use of radial arm saws and other industrial arts.)

II. COURSEWARE FOR CALL

A. Quality

Most of the courseware available for language teaching, including ESL/EFL, is in the discredited pattern drill or programmed textbook format (see e.g., Wyatt, 1983a:9; Stevens, 1983b:297; *Newsweek.* Jan. 17, 1983, p. 49). There are three reasons for this. First. as The remarks, "the most fundamental problem is that most educational software is written by programmers who know nothing about pedagogy" (cited in Stevens. 1983b: 294). Second. the foreign language teaching methodologies of the 1950's and 1960's still have their adherents, such as Otto. who likes computerized lessons just because of their mechanical feedback capabilities and because they can be "programmed to prevent the recurrence of similar errors" (1981: 59). For Otto, it seems, programming the computer is the next best thing to programming the student. But Savignon (1983: 58-59) points out that even computerized drills with built-in study helps still fail to overcome one of the main drawbacks of mechanical drills. "the difficulty of applying descriptive rules of grammar even when the focus is precisely those rules of usage."

The third reason for the unsuitability of most available courseware is the most subtle. Lessons being written for the computer tend to look like lessons written for books or blackboards because it is difficult to change one's way of thinking to accommodate the potentialities of a new technology (Stevens. 1983a:28). This is nothing new: the first educational films showed teachers in front of blackboards; most of what is ballyhooed as "video" instructional materials is, in Byron Black's terms, nothing more than "television" (Black, 1981).

B. The Game Format

The game format is widely used in CALL courseware as a means of motivating students and is highly recommended by some CALL experts (e.g.. Higgins, 1982b:4). But there have been some dissenting voices. Putnam (1983: 39-40) points out that games quickly lose their appeal. especially since this generation of students is likely to know more about computers than their teachers and to have had experience with much more sophisticated games than the ones teachers are likely to give them. Marty's (1981:92) rejection of rewarding correct answers with special effects is equally applicable to games: by using this format teachers are assuming that students do not want to learn and that the teacher's job is to trick the student into learning without his/her realizing it. A third objection to courseware in the game format is the same criticism that has been made of language teaching games in general: they are usually drills or tests in disguise (Susser, 1979:58).

C. Communicative Courseware

One exciting development in CALL is what Sanders calls "communicative software" (1982). It uses techniques from the study of artificial intelligence such as natural language processing

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and student modeling (Mead, 1983: 13) to devise exercises in which the student controls the computer; the machine now serves as a resource instead of a taskmaster (Higgins, 1983). Johns advocates what he calls "exploratory CAL"; it is "not the establishment of language habits, but the development of strategies for use inside and outside the classroom for the exploration and 'puzzling out' of the target language" (1981b: 3). This is an important and necessary corrective to many of the assumptions underlying CALL at present, but unfortunately the best Johns can do to implement this idea is a program in which the student tests the computer's knowledge of s-endings (Johns, 1981b: 3-4).

D. The Computer as Occasion for Communication

Higgins (1981b:3-4) suggests that simulation games played on the computer can be an occasion for language practice, since the students will use English to talk about their strategy. This is no different from the simulation activities already widely used in FSL classes. except that the equipment is a good deal more expensive.

Weintraub (1982, 1983) has taken a more serious view of the computer's potential for communication. Papert says that "programming a computer means nothing more or less than communicating to it in a language that it and the human user can both understand" (1980:6) Using this idea. and the principle that it is more effective to teach something using the target language than to teach the language itself. Weintraub is teaching non-native speakers to program computers using LOGO. The results so far are encouraging. but whether or not this improves the students' English language ability remains to be seen. For example, Weintraub (1983) described a very clever quiz program written in English by one of his students. it showed mastery of the medium. but unfortunately the program would not accept "Everest" as the answer to a question on the world's tallest mountain, because it had been instructed to accept only "Evelest." On the other hand, this type of surface error is no more serious than those produced in typical classroom communicative language teaching activities.

E. Compatibility and Transportability

Much of the courseware that has been developed for ESL is "system-specific"; developed for-one type of computer, it will not run on another (Stevens, 1983b:294). Of course, this applies to all computer software; the *Scholastic Microcomputer Instructional Materials 1982/1983* catalogue, for example. is divided into five main sections, one for each of five computers commonly used in American schools. The problem is compounded in Japan by the fact that schools here will probably buy Japanese-made computers, thus cutting themselves off from much of the courseware being produced overseas.

Another aspect of this is what Putnam calls "transportability" (1983:37). She means that however impressive, entertaining or instructive a program may be, "if it cannot be replicated elsewhere with little or no adaptation, its value is greatly diminished." She further argues that costs are still an important factor and that all the excitement about interactive videodiscs is premature, because they are too complex and expensive to achieve any extensive use.

F. Typing Ability

Use of the computer requires typing ability, but Japanese students do not often have the opportunity to study this skill. Stevens criticizes the PLATO ESL materials severely for requiring much typing (1983b: 298). On the other hand, Ogawa (1983:8) insists that answers should be typed in to avoid the guessing common in multiple choice tests. He uses a clever routine to help students with spelling and typo's, but it is only practical for discrete point items. For experiments on composition with word processors. Kiefer and Smith (1983: 204) required a minimum typing speed of 30 words per minute and Collier accepted only touch typists (1983: 150).

Weintraug (1983) reported that his students soon found typing to be "a drag" some typing programs on sale in Japan do not teach correct finger movements but instead encourage a hunt and peck technique. English teachers should not permit students to develop poor typing habits. for this will eventually interfere with their progress and make it more difficult for them to use computers once they leave school. In fact, there is evidence to show that teaching the typing skill itself has a positive effect on language ability (Bernstein. 1974).

G. Composition

ESL/EFL teachers are using the "language arts" courseware produced to teach writing skills to native speakers as well as writing programs specifically for non-native speakers (e.g.. Sanders, 1482; Lofgreen. 1983; Read 1983; Johns, 1981a: 101ff). Many of these go beyond the sentence level: cloze. scrambled paragraphs. topic sentence practice, etc. But few are different in essence from paper-and-pencil composition exercises. Researchers excited about technological capability turn a blind eye to pedagogic reality. Higgins is ecstatic about the computer's ability to apply any nth deletion to a passage to make cloze exercises which match perfectly a given student's ability (1981a:3; 198lc:l06). choosing to ignore the claim that "Cloze items are, on the whole, unaffected by content greater than five words" (Harrison, 1982:80 citing Anderson, 1970; see also Anderson, 1976: 23-25).

Another point often made is that the use of a word processor encourages rewriting and revision (e.g., Higgins, 1982a:4). This requires word processing capacity; the unadorned screen editing functions of most computers leave much to be desired. Further, Collier found in a pilot project with four native speakers (composition students who were touch typists) that the subjects made more revisions when using a word processor than they did when writing by hand, but that "the use of a word processor for revising purposes did not enhance the quality of their written products" and "inexperienced writers carried forward more surface structure errors from one draft to the next. created more new errors in the suhsequent draft, and in general recognized and corrected fewer errors" (1983: 152-3).

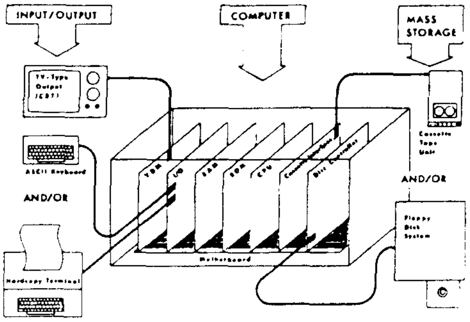
These results cannot be taken too seriously. since Collier has only four subjects, does not tell what kind of computers and word processing programs the subjects used. and. most important. does not realize he is comparing apples and oranges: his subjects normally composed in handwriting, whereas it would have made more sense to USC subjects who normally composed on a typewriter to see if the word processor made any difference.

Kiefer and Smith (1983) tested students using Bell Laboratories' WRITER'S WORKBENCH an editing software. They found significant improvements in editing skills revision for simplicity, directness and clarity because "computer programs *teach* editing skills" (p. 210). These programs arc more effective than traditional drill-hased CAI because "the programs speak not to weaknesses common to a certain group. but to specific weaknesses of the individual writer." On the other hand. there was no significant difference in writing fluency between the groups which did not use the computers and those which did (p. 208).

III. EFFECTIVENESS

Studies done in the United States on the effectiveness of computer-assisted instruction have shown that while the use of computers was effective in raising exam scores, it did not matter whether the computers were used *by* the students (CAI) or *for* them (computer-managed instruction) (Servente. 1983). One important effect the introduction of computers has is to get teachers to work harder. Further. "the basic advantage of using computerized materials" for most foreign language students "appears to he that the individual interaction provided by these materials helps the students achieve higher levels of concentration for longer periods of time. ," (Marty. 1981:97). If children think that computers run on potato chips. educators seem to include carrots and sticks among the peripherals.

Putnam makes the legitimate complaint that authors of clever CALL programs "rarely have hard data to show the effectiveness of what they have done" (1983:37). Higgins (1981c: 107), for example, describes a computer game which randomly generates true and false sentences based on given data; students trap the correct sentences and win points for doing so. His daughters played it for three hours, "in the process reading well over a thousand of these simple sentences. Imagine a true-false test in a printed book with a thousand items." But Higgins offers no evidence to show that three hours' fishing for correct sentences improved his daughters' command of English. In general. while reports on the effectiveness of computerized lessons for unmotivated or problem students are often impressive, there is little proof that the improvement shown is anything more than the result of novelty or a Hawthorne *effect.*



IV. THE NEED FOR PROGRAMMING SKILLS

Common sense dictates that language teachers who are going to have to evaluate, select. use and possibly adapt courseware must know something about computer programming. The question is: how much? Wyatt (1983b) says that the language teacher has three options: 1) educational authoring systems; 2) educational programming languages; and 3) general-purpose programming languages. The advantage of educational authoring systems is that they require no programming skills; the disadvantage is that they are usuallv suitable onlv for drill work. Educational -programming languages such as PILOT were designed to meet the needs of educators; they are taster and easier to use than the general languages. but, Wyatt claims, they are still "well-suited only to tutorial and drill-and-practice types of CALL" (p. 37).

The third option is to learn a general-purpose programming language; here BASIC is the obvious choice because "BASIC has been the overwhelming choice of producers of commercial educational software for microcomputers" (Wyatt 1983b:35). (There are some hints that the trend may be moving away from BASIC.) Taking one course will not make the teacher into an expert programmer, but it should enable him/her "to assess software intelligently, to alter other people's software to suit local needs, and to communicate effectively with a professional programmer in collaborative efforts to produce CA1 materials" (Otto and Pusack. 1983:29: see also Marty, 1982:4)

The message is clear: teachers who want to get involved in CALL must study programming. What is not so clear is the specific content and amount of such study. The difficulty is compounded for English teachers in Japan, since they must keep up with both CALL for

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ESL/EFL developed in the United States and England as well as the work in this area being done in Japan.

V. SOURCES OF INFORMATION

S.M.I.L.E. (Society for Microcomputing in Life and Education), c/o Doshisha International High School, Tatara, Tanabe-cho, Tsuzuki-gun, Kyoto-fu 610-03

CA1 GAKKAI, c/o Denshi keisan senta, Tokai Daigaku, Kitakaneme 1117, Hiratsuka-shi, Kanagawa-ken 259-12

CALICO Journal, 229 KMB, Brigham Young University. Provo, Utah 84602. USA

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JALT Interview

Ron White Director of Courses at the Centre of Applied Language Studies, University of Reading and author of "Let's Watch," a Nelson Filmscan video course, was interviewed by Claire L. Thompson of Pegasus Language Services during the recent JALT conference in September in Nagoya.

C.T.: How long have you been working in video'?

K.W.: Since 1979. One of my colleagues. Gill Sturtridge. had had some previous experience at the English Language Institute. where she and colleagues had done quite a lot on video and produced a couple of language films. We decided that video was here to stay and that it was a field in which very few people were working. Also, we were very interested in it ourselves and so we ran several two-week courses for teachers at Reading in 1981. They were attended by teachers mostly from Europe predominantly France and most of them were doing in-company teaching.

C.T.: This is your first time in Japan. Have you had a chance to observe what is going on here in the classroom and to visit any schools that are using video?

R.W.: No, but I visited one university where they had more or less every known piece of video hardware. a fully equipped studio, an editing suite, the lot! But no software! Material available wasn't specially prepared for language use.

C.T.: A feeling I have too is that in Japan, once schools have obtained this hardware and advertised it in the brochure as available. they might not feel they have to follow this up with any proper application or teacher training on the subject. Have you found this at all?

R.W.: Yes. this has been my impression. I was given a brochure showing all the equipment but What do you play on it? Nothing! And they were using two lots of material in this particular place: early 60's and 70's stuff.

C.T.: But a lot of material selling today is hardly an improvement on the early stuff. Would you agree?

R.W.: Yes. I saw some video material recently. It was a phone conversation: a Japanese woman, obviously abroad somewhere. talking into a phone with the respondent voicing over. It was a totally static sequence which would have lent itself much better to tape. This is one of the traps into which it is very easy to fall: using video for very static sequences which could be much better presented on tape and which are not exploiting the visual potentialities of the medium at all.

C.T.: The problem is. you have these 14-volume video-cassette packs coming on the market and they are then bought by unsuspecting and inexperienced Institutions. How do you begin to try and undo all this misuse and bad application of the medium!

R.W.: One of the points about 'LET'S WATCH' is that it was planned to be used as supplementary material. You could work through it from unit 1-9 or you could use it as a 'toe in the water' exercise. It was designed as such because Ithink teachers are scared of using video and particularly of' basing a whole year's teaching round a video-based course. There is always that fear that "I *have to* use the video but I'm not *good* at using it" that is going to mess up the whole teacher's programme.

CT.: You stressed in your talks that the kind of activities you go through with the video would be similar to those accompanying audio-cassette material except that you have got the added bonus of the visuals. The problem then, however. is what about those teachers who may not feel confident or properly trained in the basics of pair/group work and oral/listening techniques. Isn't there the danger of complicating things further by the introduction of video'?

R.W.: Yes. I think if people can't handle what are now totally conventional classroom procedures then throwing another medium at them is likely to be dangerous. On the other hand, my Impression is that video has become

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essential. In the private language school sector in Europe, all schools are equipping for video because once one does it everybody has to do it. Students are going more and more to expect it so teachers are going to have to use it.

C.T.: What advice would you give to the absolute beginner, as far as video goes. but the trained teacher otherwise?

R.W.: First of all, use it as supplementary. Don't decide to base all the year's programme round it. Choose short sequences that are visually good – not just statics but where something is happening; where you can see expression, gesture, movement and where there are several forms of behaviour for different approaches. Decide what you want to get out of it. There is no use choosing a piece of video and then deciding you want to teach a particular thing if the video doesn't lend itself to it. This is a fairly obvious thing to say but people don't always remember that. So you have to decide what you want to get out of it and what you are going to use it for.

Now the silent sequence idea as seen in 'LET'S WATCH' is very good for extensive work but you have to give them the language they need somehow. So you might do it through a presentation sequence that is video-based or audio-based using existing course material. But you have to make the decision between input and extension material. But keep it short. The video slot is real time and that is why I emphasize this. If you choose lo-minute sequences then you are going to be running away with your class time just watching video. Make the viewing active. Don't treat it as a bit of decoration. You have to do some lead-in to it, setting a context for the sequence if it is being shown as a presentation. Possibly you could do some work on vocabulary although that is often not necessary. But certainly set up student expectations. Show the sequence then get the students doing various things based on it but don't just treat it as a nice picture.

C.T.: So having your teaching aims well defined is the most important thing here as well as keeping students "active" throughout the sequence.

R.W.: Yes. and I think students expect to learn from video if you have got it in the classroom. If you just play around with it then you are going to be disappointed. Obviously one wants to weave a path between being very heavy-handed and being too trivial, but my fear is that in Japan it will be handled the way every text is handled. Reading comprehension texts are killed by simply going through them with either translation or detailed commentary which is so detailed it is virtually translation. If you use video in this way, well. then, you might as well not bother. It is a distortion of what video can do.

C.T.: A lot of video material is very unuseable as it is and requires a lot of re-working. Your course seems to be the first one of the few around that actually sets out the language in useable sequences with no interruption on the screen. However. you seem to still encourage a certain amount of "playing around" with the sequences.

R.W.: I was also showing. using my material, ways of exploiting video which teachers might not have thought of. I mean, there are plenty of teachers around that have thought of using it silently and turning down the volume, etc., and I was doing that not only to show our material hut to give teachers an inkling as to what they could do themselves with existing materials. Although again. you have to be cautious because you can't just take any old bit off the air and show it silently. A lot of work goes into choosing silent sequences and of course we get around that by actually mapping out silent sequences. We knew what we wanted to do with it so we wrote a shooting script and gave it to the producer and then he interpreted that as best he could to produce a silent sequence which would act as the kind of cue that we wanted for that particular type of language. And again. the silent scqucnces are fairly brief -- only about one minute in duration and that is as long as you can manage in the classroom. Five-minute silent sequences are not feasible.

C.T.: Presumably you have been working on 'LET'S WA TCH' for a long time?

R.W.: It feels like forever but in fact it was written in the autumn of 1981, filmed in Deccmber '81 and subsequently edited. We couldn't write the book material until we had more or less the edited version of the video. Inevitably there are changes. The actors who acted in that are *not* ELT actors. We didn't want them because we wanted natural speakers. so you give them the script, they then develop the characters and consequently there were some changes in the script. So we had to wait for transcripts of what they actually said. Piloting was done in schools in Europe but the other problem with video is that once it is "in the can" that is it. You cannot re-shoot. Having said that, there was some supplementary re-shooting for 'LET"S WATCH.' The book was then written round the video material, rather than the other way round. So the book and the video cannot be totally separated.

C.T.: So the acting is natural enough but the language is still toned down to the level it is aimed at?

R.W.: Oh yes. We aimed at pre-intermediate and that means for people who have done a couple years (200 hours) of English and who have got a basis. The structures in our course are the sort that come up in the first couple of hundred hours in most language programmes. We also chose structures that are problematic conceptually, things like the passive and the first conditional.

CT.: Yes. I noticed the use of 'will' and 'can' in the two sequences you showed in Nagoya and these are two real problem areas for Japanese students. You deal with them in a nice way. with a natural progression of tenses through the situation.

The medium we are dealing with here is so rich that I can imagine it is difficult for the teacher to gauge the amount of information the students are going to get out of it, at any given point in the segment, even at beginner's level. Would you agree?

R.W.: When we were trying this material at Reading, there was a group of Arab students on a six-month preparatory course for studying in Britain. So they had a pretty fundamental set of language needs to meet. We were surprised at what they got out of the material that we had not predicted. Particularly the incident in 'LET 'S WATCH' where Cathy kicks her brother's foot to make him move. Now the Arab students were ahsolutely astounded that a sister could do that to a brother. This to them showed total lack of respect. Now that was a cultural thing and there are a lot of bits of cultural information that people will get out of it which are quite unexpected. We take it for granted in Britain but for a non-western viewer these things are absolutely riveting insights into the way people behave.

C.T.: You say that this course is to supplement an existing course, but do you feel that a course can be built right round video or do you think that it shouldn't really do that'?

R.W.: No. I think you can. but the problem is you then have to fully integrate the video and the textbook/printed material in such a way that you can't use one without the other. This then requires a big commitment on the part of the teacher. You have got to make sure that the video is available when you want to use it. That may not be a problem here as everywhere seems to be so well-equipped. If you are going to base a whole year's teaching around it. it could be difficult but not impossible.

C.T.: How would you go about teaching gesture through video'?

R.W.: It is not so much a cast of getting them to do it as making them aware and giving them an insight into behaviour. Using some of my sequences you can get students to comment on mood through gesture, asking them: "Alright. now how can you tell from the way they are behaving that they are angry or fed up. etc.?" Rather this than get them to copy it because then there is a danger that they become like pantomimc figures. But certainly make them aware or maybe point out to them how people behave in other countries and how. if they don't want to offend, you either avoid behaving like that or you behave as they behave assuming that that is a model.

C.T.: A video course I was viewing recently had such sexist overtones that I couldn't help but react negatively to it and I certainly would never consider using the material in my own classroom.

R.W.: Another thing to do, of course, is to say: "Now let's look at what these people are doing, What sexist stereotypes is this reinforcing" rather than necessarily reject it. It is like people who say to me, "I don't believe in advertising" when some courses we are doing are a study of advertising. That is nonsense because unless you know how advertisers are using language and manipulating you, if you just switch off. then you are being irresponsible as a teacher and as a citizen I think. I mean, the more you know, like the Cinzano commercial you saw during one of my talks, and the more you analyze it and you see how it is being set up. then you are immune to the blandishments of the advertisers, Similarly I think, when you see sexism in a sequence you can say "Now what is this, what attitudes. what views of male/female roles are being presented?" And one could criticise it in that way. The other problem is. of course, is one going to *reflect* behaviour or *lead* and the driving lesson sequence has sometimes been criticised by people as being sexist because it shows fairly stereotyped views of the woman driver and so on.

Now on the whole, our response to that is to say that you can use the material to throw up that point and say: "Well, is this being sexist and if so in what ways'?" Secondly, it is fairly natural in that it is how people behave and we did not write the material with the view to changing the world as such. So as a writer one finds oneself in a difficult position because although I agree that one should not be reinforcing sexist behaviour, if you remove all forms of sexism. you can end up with something that is very bland. We already face that problem with this material: there's to be no sex, no violence. no drinks, no drugs, no gambling and no thievery. And in a word, you have removed most of the interesting things you can do!

C.T.: What do you think about using video for drilling sequences? Do you feel that they are just a waste of video time and misuse of the medium?

R.W.: I think we have yet to crack that particular nut. I feel video has a role for at least guided practice exercises. But I don't think we have quite got the answer to it yet. But I feel if you are simply going to do what you can do on audio tape. well. then it is a waste. On the other hand. one finds that video-cued exercises are received more enthusiastically than one would have predicted from the structure of the exercise and its content. That again may be just the nature of the medium. People are more positive about it as learners. One example of a closely guided video-cued exercise is with the past tense. The students see a snippet from a presentation sequence, then the screen goes blank and they get the verbal cue. Now the idea there is that the actual action they have seen is now in the past. The same can be worked for the future tense: "What is he about to do?" etc.

CONFERENCE REVIEWS:

VIDEO AND COMPUTERS

VIDEO VARIATIONS: LOOKING BEYOND LISTENING COMPREHENSION

By Shari Berman and Alice Bratton

Reviewed by Andrea Charman, BBC-ILS Tokyo

The workshop opened with the presenters asking the 40 participants to identify what they hoped to gain from the workshop. A wide variety of responses were given, ranging from general videodisc interest to the use of off-the-air television for English teaching. The presenters rather than precisely identifying their own aims and objectives for the workshop beyond the session's title (which would have been organizationally useful) went straight into showing how they used video in their teaching of adult learners. Their potpourri of materials, illustrating presentation and practice techniques, general language learning tasks, specific skills emphasis. screen to class transfer and so forth, proved highly successful in stimulating discussion and the exchange of ideas. The chosen video segments had been well edited onto a workshop tape so no time was wasted in unnecessary tape rewinding and searching, resulting in the maintenance 01 participant motivation and interest. All viewing was active, with the formation of groups for various specific viewing tasks and discussion. All the video sequences used were taken from broadcast material and not from programmes specifically designed for language teaching purposes (copyright notwithstanding), a factor which imposed certain parameters on the workshop, but this was a self-imposed limitation.

Examples taken:

1. Body language, kinesics and cross cultural differences were explored by means of a Liza Minnelli "New York, New York" segment. Participants identified verbal stress when matched with body movement to reinforce meaning.

2. The use of the freeze-frame possibilities of the videodisc for exercises. The clarity and precision of the image lends itself to learners exercising their skills of written expression having been given gambits upon which to build (e.g., This reminds me of. . .).

3. The use of part of an American TV series to synopsize the personalities involved in the action and to encourage students to express views on which character they most identified with. The presenters suggested the use of a recall sheet after viewing (the sheet included cues, such as who, what, when, how, where, why, with a central area to write anything not understood or of special interest).

4. Observation exercises. Movie excerpts shown with observation sheets illustrating the "view with a task" principle. *Three Days of the Condor* (for class discussion), *The Goodbye Girl* (with card assignments to note such things as camera angles, character emotion, action details) were two such movies used.

5. *The People's Court: The Canine Charm Snatcher.* Plaintiff/Defendant group discussion followed by reporting. This type of exercise stimulated productive discussion among participants about the most effective way of maximizing the use of classroom time.

6. The use of video segments to practise specific areas of language, e.g.. expectation.

The session used these and other examples Of materials to explore what can be achieved in class beyond the obvious comprehension skills exploitation of video. The variety of ideas and careful planning of the presenters allowed participants concrcte benefits from the workshop and resulted in a lot of useful discussion and exchange of ideas.

MICROCOMPUTERS AND EDUCATION: A REPORT AFTER ONE YEAR

By Hillel Weintraub

Reviewed by Joe Greenholtz

Hillel Weintraub gave a presentation on Sunday, 25th September, on the use of computers in education. He will be the first to admit that no conclusions could be drawn from the presensession.

Mr. Weintraub set about to demystify the world of computers and to put computers in perspective for the layman. He began the session by giving five answers to 'questions that should never have been asked' and then asking the audience to supply the questions.

The answers were:

1. Your mind.
2. Your mind plus a pencil
3. No.
4. Definitely not.
5. By starting.

As you can imagine. some of the answers were easier to put questions to than others but it was a great way to stimulate audience participation.

To put computers in their proper perspective, the question to number I was "What's the most powerful computer in the world?" In the spirit of the presentation I'll leave question number 2 to your imagination.

Question number 3. "Are computers the answer to education'?". led into the main body of the presentation. Mr. Weintraub showed us some samples of the work involving computers hc has been doing with his students. One cxample was a program called "Master Type" which is supposed to teach touch-typing. it is set up like a Space Invaders game. Target words appear in the corners of the screen. The student must type each word and press the return bar in time to destroy aliens advancing upon his/her ship. There are 17 levels of difficulty (length of words. etc.) and the student can learn to control the speed of the advancing aliens. This serves three purposes. It decreases the frustration factor which would be counterproductive in a learning situation and also allows the student to tailor the game to his/her level of proficiency. More importantly it gives the student a sense of mastery over the computer. Mr. Weintrauh felt that it was very important for the child to he the teacher of the computer Instead of the rcvcrse. The realization that one has power over a computer is important. in Mr. Weintraub's view. in learning to relate correctly to the machine view,. His class uses this program for only half an hour a week. This is insufficient in terms of actually learning to type. However. an unexpected benefit from the program was that the students learned how to correctly say numbers into the thousands because this skill was necessary for reporting and exchanging their scores. This was not something that he taught them but rather something they learned themselves because they felt the real need to.

This led us to question number 4, "Are computers an easy answer to anything?" Mr. Weintraub feels that the computer itself is not really the answer to one's problems in education Here he gave a demonstration of Logo, one of the many computer languages in use. Logo, as opposed to Basic for example, is a programming language which uses fairly natural English as a medium. He has his students create interactive games for each other using Logo. One student wrote a quiz game in which such questions as "What's the highest mountain in the world?" were asked. If one didn't know, however, that the correct answer is 'the Evelest' there was nowhere to go from there. This raised a question from the audience concerning the English used in the programs. We saw example: of students' programs where incorrect English was used. both in the program and in instruction to the user, leading someone to ask whethe English practised in this form simply reinforce: mistakes or whether it will eventually lead to an improvement in English ability.

One of Mr. Weintrauh's operating principle: is 'if you think all you're doing is teaching Eng lish you're not giving enough credit to your work.' This was illustrated in his reply that the English we'd seen on the screen was something that his students had generated out of a real desire to communicate in English. This use of English IS reinforced in a non-threatening environment in clear contrast to the classroom where everything is either right or wrong and there is pressure to perform. This comfortableness with English as a medium of communication could conceivably, in his view. generalize.

In addition. operating a computer and writing programs also require a logical, meticulous approach. The computer. as a dumb beast, car do only and exactly what you tell it to do. but its way of doing those things serves as an excellent model of a proper systematic approach This was demonstrated with another program called "Crossword Magic." This program created crossword puzzles hy fitting words into a grid as they are entered into the computer. The computer is able to experiment with various placements for each word and also to determine if no placement is possible. By observing and absorbing its methods. the students learn the importance of logical, systematic thinking. The importance of this skill as a corollary to English proficiency should not be overlooked.

The last facet of computers in the classroom which Mr. Weintraub touched upon was the word processing function. One of the biggest turnoffs in English composition is that a rewrite is required after the original has been corrected. The tediousness and drudgery of this process can be considerably lightened by

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using a word processor. This is borne out by the fact that had this reviewer not had access to a word processor he might not have volunteered to do this review. Funnily enough this, is the computer activity that is least popular with his class despite its demonstrable advantages.

As mentioned above, there were no conclusions made in the presentation as such. It was evident, however, that despite his reservations Mr. Weintraub considers the computer to be a powerful and valuable teaching tool. This brings us to the question for number 5, “How do you get started with computers?” Mr. Weintraub has made this last a bit easier by founding S.M.I.L.E., an organization for people who are interested in using and learning to use microcomputers, in the Kansai area.

I, for one, am looking forward to next year’s presentation at JALT ‘84 on Microcomputers and Education: A Report After Two Years. See you there.

USING EVERYDAY TELEVISION IN ENGLISH TEACHING

By Richard H. Schaepe

Reviewed by Walter Carroll

On the way to and from presentations at JALT conferences, at book fairs, and on numerous other occasions, teachers can be seen looking at the latest in video presentations from a number of publishers. As the unique properties of video – the ability to present both sight and sound, and its immediate impact – are recognized, we have seen more and more videotapes prepared for language teaching. The fact that we can also find video materials suitable for language teaching in our own homes was the focus of the presentation by Dick Schaepe of Tezukayama Gakuen in Nara.

Schaepe uses video as his main text, with bookwork supplementary to it. He has tried making his own video texts, but abandoned that approach out of disappointment with the results. He noted that his did have the advantage of sounding quite natural, however, since they were filled with the false starts and hesitations which mark normal speech. Since then he has concentrated on the adaptation of regular television programming to the classroom, and his presentation was concerned with some of the ways these materials can be exploited.

(It should be noted here that the use of materials copied from broadcast sources may violate copyright laws. In Japan, however, the use of such tapes for educational purposes with no commercial intent is generally condoned.)

Schaepe’s rationale for using material originally intended for the entertainment of native speakers is that TV can show all the processes and social interactions involved in speech; that it sounds like natural speech (though the actors are well paid for being able to simulate ordinary conversations); that conversation is spoken at natural speed, with ordinary vocabulary (often the latest expressions); that pronunciation is natural, with varieties of dialect and register (the same character may talk informally to one person, politely to another, hostilely to a third); that it shows the combination of speech and gesture; and that TV allows for the development of critical judgment that might carry over into the judgment of programs in the native language.

His examples were drawn from American programs as presented through the multiplex channels on Jaoanese TV – *Nancy Drew. Get Smart, Bewitched. I Dream of Jeannie,’* and *Happy Days.* All but the first, a mystery series, are situation comedies. Each of the segments had a different value. The first was used for standard listening comprehension, the second for its strong visual elements, the third to illustrate American households, the fourth to highlight unusual speech patterns in one character, and the fifth for identification with the teenaged hero by teenaged students.

Only short segments of each were shown, though it would be possible to work with longer segments in less depth. Schaepe’s rule of thumb for the length of a segment is to count the number of words which would appear in a normal reading lesson for students at the same level and cut the segment at approximately the same number of words in the dialogue. This will, of course, lead to varying times for the segment as one will have higher ratios of visuals to dialogue than others.

Schaepe had a wide variety of exploitation exercises, involving listening, observation of visual elements, and work on vocabulary, extensions, etc. Half a dozen or more are used with each segment, so that students would end up watching it a number of times, continually reinforcing what they have learned. Students work on these exercises in groups, and Schaepe reports that they are quite enthusiastic – to the point that often they will not let him interrupt them while they are working. He says that he is looking for 70-80% comprehension. Anything higher means they will not feel challenged, while anything lower would be discouraging. He reports that they tend to start slow, increase comprehension fairly quickly, drop off rapidly at vacation time, but rebuild when they return.

Schaepe's goals for his classes include improvement of listening comprehension, reinforcing reading skills (students must read the written exercises quickly), developing vocabulary, critical judgment and critical comprehension skills, and especially providing a model for self-study that the students can turn into a lifelong study habit. Using video presenations which are inherently interesting to the students and which have strong visual and dialogue elements, it would appear he has a good chance of achieving those goals.

EUREKA!

Deprogramming Your Computerphobia

By Steven Tripp and Charles Adamson

Reviewed by Deborah Foreman/Takano

Sometimes it seems like a practical joke of the cruelest kind. After all. many of us got into the language business to *avoid* having to deal with mathematics and machines; now suddenly everybody's a fanatic, telling us if we don't mind our bits and bytes, we're going to be behind the proverbial eight ball.

I certainly would count myself among those who are not particularly interested in mathematics. And although the idea of computers all over the place didn't exactly scare me. I was so ignorant as not to be deserving of even a White Belt. I say "was"; I finally began to feel a bit silly being intimidated by a machine. I decided that my non-use of computers should be by choice and not by default.

Enter Steven Tripp and Charles Adamson at JALT '83 with "Learning Computer Basic," hot on the heels of my decisions as to Step One and Step Two: choose your teacher carefully, and decide on as large a block of time as you think you'll be able to take for your "first immersion." I felt that I could trust Mr. Tripp and Mr. Adamson to make things relatively easy for me, and three hours was the longest period offered for the plunge. (The Conference setting in Nagoya also meant that there would be a lot of people in the same profession listening to the same lecture, some of them maybe even as dumb as I was, who might not be annoyed at the questions I knew I would be asking.)

No sooner had the presentation begun than I realized why the careful choice of teacher is particularly important in this situation. It seems that the lingo of knowledgeable devotees, "Computerbabble," falls somewhere between a language and a disease, and if you happen to get as a teacher someone who has not learned it but "caught" it, you'll probably come out of the class in worse shape than you were in when you were merely terrified of trying. Tripp and Adamson, while obviously sold on the computer and its potential for the language teaching world, forsook speaking in tongues for a no-nonsense, relaxed approach. Not only did they not expect any of us to know anything, they weren't exasperated if we really didn't.

As for the three-hour initial exposure, I would call it the minimum amount of time you should choose. I myself would have been happy with a four- or five-hour introductory session. The problem with taking on the computer world too cautiously at first is that everything, down even as far as basic assumptions, is entirely new (especially for those of us without a mathematical bent). A shorter session would simply provide a lot of confusion without sufficient enlightenment - and there you'd be, staggering as fast as your weak knees could carry you, toward the nearest manual typewriter.

Which brings me to Step Three, and what I think is the key to the whole problem: the Blank Slate. Believe it or not. learning to do all my oven-cooking in a Microwave and all my stove-top cooking in Waterless Cooking Pans prepared me mentally for computer training, to wit: you've got to forget everything Mother ever taught you and start all over again from Square One. The words used in the computer

From "The Colossal Computer Cartoon Book", Creative Computing Press, 1977

"I'd be glad to put your information into layman's language, Mr. Turner, but I don't know any layman's language."

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world, for example, cognates though they are with the English words we know, don’t mean the same thing and aren’t used in the same way. “Computerbabble,” in other words, is a system composed entirely of English *gairaigo.* The term *computer language,* for instance, does not refer to a language, nor *syntax* to a syntax. After all, we are dealing with a machine. As I listened to Tripp and Adamson’s explanations, it occurred to me that if I didn’t stay alert, I could be lulled into falsely believing that 1) I knew all the words that were being used with the computer, like GO TO, and RUN, and things like commas and semicolons; but, somehow this lecture just wasn’t making sense – and thus, that 2) I was confused. In fact, however, all the words you think you know have different meanings, and therefore your confusion is simply an illusion. The trick is to keep on your toes, don’t assume you know anything, and don’t let the instructor get ahead of you, as computer buffs are inclined to do, with the new vocabulary.

“Learning Computer Basic” provided us participants with “language,” “syntax,” “methodology” – a practical introduction to skeletal computer knowledge – no mean feat when one considers, at least in my case, what they had to work with. I’m grateful, not only for learning something, but for finally finding out what it is I don’t know.

This former Computerphobe is ready for the sequel.

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opinion

THE WIDENING GYRE: KAPLAN RECONSIDERED

By Alex Shishin, Aichi Institute of Technology

Robert B. Kaplan’s studies on the influence of culture on rhetorical patterns (1966, 1971) have come under considerable criticism. While we cannot deny the validity of his primary thesis, that culture and rhetorical patterns are linked, I believe his models for the rhetorical patterns of various cultures (English: linear, Semitic: parallelistic, Romantic/Russian: discursive) are too rigid and are based on thinking which lacks historical and political perspective.*

With apparent approval. Kaplan quotes Dufrene (1963): “Peirce said. if Aristotle had been Mexican, his logic would’have been different; and perhaps, by the same token, the whole of our philosophy and our science would have been different” (1966: page 1). This is nonsense. The only way a Mexican “Aristotle” might have altered Western thought – assuming he lived contemporaneously with the Greek Aristotle – would have been for the Aztecs to have conquered Europe. As Kaplan seems not to appreciate that Aristotle was what he was because he was born of an elite in a particular era of Greek history, he also fails to understand that rhetorical patterns, like cultural patterns, being products of circumstances, are not immutable.

Tied to this are Kaplan‘s implied assumptions that a culture’s rhetorical patterns are unilateral and that universal forms don’t exist. The so-called reversed pyramid rhetorical pattern contradicts both assumptions. This form -- essentially linear -- is standard for journalists worldwide, regardless of their languages and cultures. Also, the linear form which Kaplan calls “English” may be a universal style.

First. the origin of the “English” form isn’t English but descends from Greek philosophy -- which didn’t only influence the English-speaking world. Second, whatever one’s cultural loyalties are, it must be admitted that the “linear” form is eminently suited for scientific and scholarly writing, regardless of the language and culture of the writer. (Here one must also admit that in real life the linear pattern seldom appears in its ideal form. Much English writing – from Walt Whitman to George F. Will is as discursive as the “Romantic” form.)

The way one writes largely depends on circumstance. I might write a scholarly paper following the “English” linear form, a wildly digressive personal letter, or a letter of condolence resembling the “Oriental” form. The most decisive- influence on a writer is political circumstance (in the broadest meaning). A case in point is the “Oriental” form – one which should be of particular interest to EFL teachers in Japan.

Misquoting Yeats. Kaplan sees the “Oriental” spiral form as “turning, turning in the widening gyre. He writes: “The circles or gyres turn around the subject and show it from a variety of tangential views, but the subject is never looked at directly. Things are developed in terms of what they are not, rather than in terms of what they are” (1966: page 10). Is this form, which Kaplan says is Korean and Chinese, the product of the mystical “Asian mind” or of something more immediate, more tangible? I’ll suggest why it might be the latter.

Often indirection is produced by fear: fear of hurting someone else or being hurt oneself. Thus, the most scathing social criticism in 18th-century England was veiled under classical allu-

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NELSON
FILMSCAN
IT'S YOUR TURN TO SPEAK
SWITCH ON
ビデオで話そう
FILMSCAN

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sions and hyperbole. The "crooked mirror" tradition in Russian literature, begun by Gogol, is today the primary vehicle which keeps Soviet satirists out of gulags. It's probably no coincidence that the cultures employing the Oriental style are authoritarian or have strong authoritarian traditions. It's safer to be indirect. You can always plead that you've been misunderstood. If you are a speaker, you can use the spiral form to "test" your audience as you gradually work your way to the main point (which can change, depending on the mood of the audience).

In an authoritarian situation, being "linear" – direct – can be an act of rebellion. *Family,* a political novel by the Chinese anarchist Pa Chin, is a good example, its structure being essentially linear and deductive. The central point – that the traditional family structure based on Confucianism is corrupt and rebellion is the only alternative – is elucidated through various specific examples.

Though Kaplan claims that the "Oriental" form doesn't apply to Japan, one dominant element of certain Japanese styles is indirection (Condon and Yousef, 1975; Achiba and Kuromiya, 1983). Like the "Oriental" form, Japanese indirection could be influenced by authoritarianism. Though a democracy, Japan has strong authoritarian traditions which still dominate many aspects of Japanese society.

One authoritarian Japanese institution, the educational system, might adversely affect Japanese students' abilities to write both good Japanese and English expository prose. This system stresses rote learning over critical thought, obedience over scepticism. Students are crammed with "facts" which they regurgitate on examinations. Little, if any, attention is given to teaching disciplined exposition, which demands creative and individual initiative. This can nurture bad writing habits: using cliches, arguing off the point, question-begging. etc. Probably in many cases -what we assume is "Japanese style" (and this rule holds for other rhetorical patterns) is ineptitude resulting from inadequate trammg. Not every English speaker can write like Bertrand Russell; it's fallacious to assume that EFL students are masters of their own languages' writing styles.

Though rhetoric is influenced by culture, how it is is often difficult to define. Many different styles can co-exist in a culture. And since culture isn't static, a new style can abruptly become dominant. English composition teachers should keep this in mind and avoid overgeneralizations of the "You use spirals but we write linearally" variety. Emphasis ought to be put on the target writing style, not on supposed differences of the teacher's and students' respective rhetorics.

We are all of the same species. We can learn any style we want and teach any style if our methods are sound. I've suggested how the "English" linear form can be taught to EFL students (Shishin, 1982) and will presently write more on this subject.

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* I do not discuss another major weakness in Kaplan: mistaking grammatical constructions for rhetorical patterns. His analysis of Russian and most probably of Semitic forms fall into this category.

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FURTHER RESPONSE ON THE USE OF JAPANESE IN ENGLISH CLASSES

By Merinda Wilson, Kushikino Girls' High School

I started working in a private girls' high school, in the south of Japan, last April. Since that time I have developed some particular teaching aims and methods in order to adapt to the needs and emotions of these students. One point I have considered quite carefully is the use of Japanese in (and out of) my classes. I was very interested to read about Mr. Redfield's opinion on this matter and I would like to reply how use of the vernacular has fitted into my teaching situation

First, let me explain the main problems I have observed with regards to learning English at high-school level from the point of view of the students. Initially, they were delighted to have a foreigner in their school, but also highly embarrassed to utter the merest "hello." On being asked to speak in English, they either burst into a fit of giggles, or became terrorised into absolute silence. Of course they are afraid to make a mistake, but it goes further than that; they seem convinced that they cannot, and never will be able to, converse in English. The first problem, therefore, is a psychological one.

The second concerns the method of learning English in high schools. Perhaps this is changing in the larger cities and public schools, but here English is purely an academic study which involves reading long, literary passages and

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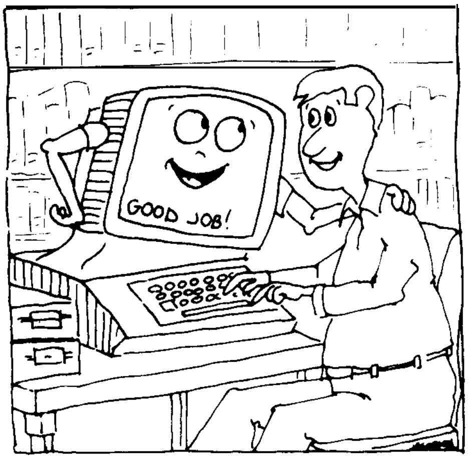
GOOD JOB!

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memorizing complex grammatical structures. Oral work consists of studying the phonetic alphabet and meaningless reading practice of sentences from texts which are dull and old-fashioned. The lessons, for most of the students, do not stimulate much interest. Furthermore, the students are not learning English in order to be able to communicate, but rather as a mechanical exercise for the brain.

But why indeed should they learn English for communication? There are few foreigners living in these parts, and not many students will have the opportunity to travel abroad in the near future. Therefore, most of them have little motivation to learn English, which is the third problem. They may well be better off studying literary passages that at least help them to get through the university entrance exams (which, after all. is what Jananese education is about).

Of course, the usual reasons for learning English for communicative purposes still hold strong. The Japanese English teachers certainly agree with them, and so probably do the students. However, the students have many more immediate things to worry about than being able to contribute to international understanding and co-operation. One of the main aims of my teaching here is that the students should enjoy learning English and to have fun. If they realise that speaking in English is not so impossible. and, at the same time, that English lessons can be more interesting, 1 hope that they would try harder to learn. If speaking English is not such a tedious task, they may also feel more motivated to approach foreigners. To fulfill this particular aim 1 have found using Japanese very useful.

Breaking the ice is certainly an extremely important step to get over. Not only are the students usually in awe of the teachers, but a foreign one seems to be set on an even higher pedestal. Without having tried, the students are sure they will never be able to understand the teacher's English and many of them really hate the idea of having to speak English. By using Japanese at the beginning, the teacher can get off the pedestal and the students can relax about not being able to understand anything. Speaking in Japanese (especially if it is as poor as mine), the students realise that you are not so perfect. Also, if the teacher is prepared to make a fool of herself, then the students may not feel so embarrassed about stumbling over their "broken" English. Added to that, the teacher attempting Japanese can be a great source of amusement and a useful way to draw attention before you get down to the nitty-gritty of the lesson.

But, beware, if the students do not understand your Japanese they may become confused and feel awkward. Generally speaking, though, I have found that using Japanese relaxes the class and gets the students into a more comfortable frame of mind in order to tackle the lesson.

Normally, if the class comes across a new word I would try to make the students work out the meaning from the context or make an intelligent guess as I explain or mime the meaning. However, these students are not used to this kind of activity, as they expect the teacher to provide all the information. I have found that translating unknown vocabulary directly complies with the method of learning the students are accustomed to. If they have a rough idea about the word, then checking with the Japanese translation gives them confidence. Translating can also save time and avoids confusion. For this reason too, I tend to give bilingual instructions until the students are used to hearing them in English. Using Japanese on these occasions seems more appropriate for their way of learning, and progress can be made more easily by fitting it with the system.

Outside the classroom, using Japanese is essential and 1 believe I should make every effort to communicate (in Japanese and/or English) with the students. While inside the classroom it is my job to teach the English language, outside my principal aim is rather to make the students aware of the rest of the world and the fact that different living-styles and opinions exist. More important than getting the students used to hearing and speaking English is to encourage them to approach and exchange ideas with a foreigner, as I believe this is a very valuable experience. The students are afraid that 1 cannot understand Japanese, and so, do not attempt to communicate as they would feel obliged to use English. They do not want to speak in English because they are shy, not interested, or simply hate English as a school subject. However, once they realise that I do understand Japanese a little, and can express myself, the onus of speaking English is taken away, the students feel at ease, and then there is much they have to ask me and to talk about.

I agree with Mr. Redfield that the use of the vernacular is useful to break the ice, but more than that, it also helps to create a more conducive atmosphere for learning English and about English-speaking countries. In my teaching situation it helps to break down the psychological harrier to speaking English. The students feel more confident of being able to cope in my classes and more comfortable knowing that in times of difficulty we can resort to Japanese. Direct translation is a method the students are familiar with. If the students can feel relaxed and enjoy their classes, I believe they will be more motivated, not only to learn communicative English, hut also to acquire some knowledge of the rest of the world which they may not have the chance to get in their usual classes.

APOLOGY

The photo on the front page of the January issue should have been credited to Alex Shishin. The people in the photo are as follows, left to right: Sr. Rosemary Dusheck, Jim White, Kazuko Nishizaki, and Jim Nord.

THE SECOND IN-COMPANY LANGUAGE PROGRAM SEMINAR
(Part II)

By Kenji Kitao

On the 11 th, the seminar reopened with a lecture in English, entitled “In-Company Language Programs from the Viewpoint of Foreign Instructors,” by Mr. Ronald M. Cox of Kobe Steel. He explained what has to be taken into consideration when starting a company language program: administration, program goals, facilities, schedules, content, selection of students, hiring of teachers, orientation and training. and feedback and evaluation. On behalf of the foreign instructors in Japan, he discussed such problems as getting a visa, getting help from companies in renting apartments, installing telephones and arranging for utilities, getting medical care. and registering at the city or ward office. It is necessary to clarify work requirements and hours. office regulations, work in addition to teaching, and status in the company. Foreign instructors have difficulty getting information and feedback. It is also difficult for them to ascertain the company’s priorities in English education and its long-term plans.

In the afternoon. a panel discussion entitled, “What Kind of English is Necessary for Companies?” was moderated by Mr. Mikio Ando of Sumitomo Metal Industries. Mr. Motnmitsu Yamanoue of Kobe Steel and Ms. Kiyoko Kobayashi of IBM Japan. Ltd.

Mr. Ando explained that the English companies need is that with which employees can carry on their business. In addition, cross-cultural understanding is important for any businessman. Thus each company needs slightly different types of English and different language programs.

In Mr. Yamanoue’s opinion. the English which companies need is English for communication. The four major language skills reading. writing. listening. and speaking are important, in that order. Businessmen need to understand what other people arc saying and to be able to give information. They need to understand the differences between the cultures involved, and adapt themselves to the other cultures. They need to carry on discussions with foreign businessmen, exchanging knowledge. techniques, and information. ‘They need to be interested in working with foreigners and must also learn how to supervise them.

Ms. Kobayashi went into the courses offered at the IBM Yasu Plant and how TOEIC is used to place students in different levels of classes. Her explanation of how much students can improve their TOEIC score over six months was interesting; students can improve by almost 100 points in listening and reading, but this does not mean that their speaking ability has improved.

The last presentation was a lecture on “The ABC’s of English Teaching” by Dr. Kenji Kitao of Doshisha University. He said teaching is both a science and an art. It is a complex field involving administrators, teachers. students, materials developers, test developers. It consists of teachers, students, evaluations, methods, teaching materials, facilities, and aids. In the United States, administrators of language programs usually have Ph.D.‘s in language teaching or a related field and are experts on language teaching. However, almost all Japanese company language programs have non-professional administrators who must learn everything by trial and error. At present, even small companies have language programs and many students are suffering. In many cases, students are ignored; but as students’ motivation and participation are the most important factors, any language program will fail if it does not consider the students. Kitao also mentioned that while most language programs for businessmen are taught by non-Japanese, it is not necessarily true that they are better than Japanese teachers. As a matter of fact, well-trained Japanese teachers whose English is good can be effective teachers because they may understand students better. In addition. Kitao pointed out that, once students reach a certain level of English proficiency, they should move away from artificial language practice and learn whatever they need through actually using English. What he emphasized most was cross-cultural understanding; linguistic proficiency without an adequate understanding of cultural backgrounds can cause problems in communication.

At the end of the seminar, half an hour was provided for participants to ask questions of any of the speakers. Discussion mainly centered on what kinds of teaching materials are necessary for teaching businessmen. Each speaker explained what kind of materials his/her company was using. Companies are using many foreign textbooks as well as. in some cases, producing their own materials.

Mr. Hiroshi Inoue of Kinki University. the seminar coordinator, closed by saying that he was very happy to have had so many participants, even from the Tokai and Kanto areas. The next seminar will be held in the Kansai, next May, with the cooperation of TOEIC and Eiken (STEP Test). Its theme will be testing and evaluation.

CORRECTION

James E. Alatis would like to apologize to Ann C. Newton for failing to quote and acknowledge a passage he borrowed from an article written by Mrs. Newton, entitled ‘Current Trends in Language Teaching,’ *English Teaching Forum.* Jan., 1974. The passage in question appears on page 7 of the July issue of the *JALT Newsletter* in Mr. Alatis’ article ‘The Evolving Definition of TESOL.’

KAIZEN KON CONFERENCE

Reviewed by Munetsugu Uruno

The 12th Kaizen Kon (Conference for Improving English Education in Japan) met at Nakano Sun Plaza on Dec. 3 and 4, 1983, attended by 53 representatives from 13 organizations: Goken (Institute for Research in Language Teaching), JACET (Japan Association of College English Teachers), ELEC (English Language Education Council), LLA (Language Laboratory Association of Japan), GDM (Graded Direct Method Association of Japan), Shin Eiken (New Association of English Teachers), Kanto (Kanto Koshinetsu English Language Education Society), Kosen (Council of College English Teachers). JALT (Japan Association of Language Teachers), Chubu (Chubu English Language Education Society), JASTEC (Japan Association for the Study of Teaching English to Children). Kyushu (Kyushu English Language Education' Society), and Shikoku (Shikoku English Language Education Society). Kazuo Amano, Sakae Serizawa. and Hiroshi Araoka were present as special participants. In addition. there were about 10 observers. Michiaki Tabuchi. Kuniko Otake. Minoru Tabata and I represented JALT.

After the opening session at 9:30 a.m.. three group meetings followed: Pre-school English Education. Junior/Senior High English Education, and Senior High/College English Education. We spent the whole day discussing problems and sharing information and ideas.

The second day started with reports from the three groups. The following lists what was covered in each of the three group meetings on the first day.

1. Preschool Group

a. Both language skills and development of personality should be fostered.
b. Learning should be learner-centered rather than teacher-centered. Creativity and understanding should be fostered.
c. Each instructor has his/her own philosophy of teaching. Guidelines will be necessary to make pre-school English teaching more effective.
d. About 2,500,000 children are studying English. Sixty-three percent of the 7th graders in Shizuoka had some pre-school English experience. More strict teacher training programs will make pre-school English programs better.
e. Pre-school English is taught for the following reasons:
   i. English education in junior high school level is not satisfactory.
   ii. Early English education will facilitate development of an international point of view in children.
   iii. Early English education will make the acquisition of language skills easier.

2. Junior/Senior High Group

a. The present system of three class hours a week in junior high school has resulted in various problems. For example, there is no time available for oral drills and teachers have to resort to grammar-centered instruction.
b. English should be made a compulsory subject in junior high school.
c. Shujukudo-betsu (classifying students according to their level of subject acquisition) will lead to segregation of slower learners from advanced.
d. Listening comprehension should be tested on entrance exams to senior high school. At present 28 prefectures give listening comprehension tests,
e. Schools should file an appeal not only with Chukyoshin (Central Council for Education) and Kyoiku Katei Shingikai (Curriculum Council), but also with political parties and the general public.
f. In senior high school, reading-centered instruction is still very prevalent. This is because of reading-centered college entrance exams.

3. Senior High/College Group

a Information-sharing meetings held in Kobe over the last 16 years by junior/senior high teachers and college professors have been very informative. Similar meetings should be started in different locations all over Japan.
b We need to come to a consensus about what level of English is expected in college/senior high school.
c. More than 80% of all colleges think listening comprehension should be tested on college entrance exams. Fifty-two percent of college English teachers think reading is most important, while the rest (48%) think communication is more important.
d We must be prepared for the situation where English is not tested on college entrance exams.
e. Many of the students who hate school cite poor-quality teachers as their reason for not liking school.
f. Studies should be made as to whether students will fail college entrance exams if they are given communication-centered instruction in high school.
g. High school teachers should indicate what improvements are necessary on college entrance exams, giving details.

After the reports of the group discussions, we had a plenary session to discuss what appeals to make to improve English education in Japan. We agreed on the following:

1. We should express our concerns about the recommendations compiled by the Education Personnel Training Council.
   a. Classifying teachers into three categories will bring an adverse effect,

b. The recommended teacher certification system will make it extremely difficult for students at universities without faculties of education to become teachers.

2. We should request at least 140 English class hours a year or four class hours a week for junior high school. We should support this request by giving appropriate data.

3. English must be made a compulsory subject.

4. We should express our concern about the suggested Shujukudo-betsu (acquisition-based classifying) system of the students.

5. Listening comprehension should be tested on entrance exams both for senior high schools and colleges.

6. We should send our appeal to many different councils and organizations such as the Curriculum Council, the Central Council for Education. the Education Ministry, the Chairman of each Educational Committee of various parties, the Chairman of the Board of Education in each prefecture, parents. etc The Sewanin-kai will decide where to file our appeal.

The last session of the two-day conference was a discussion on Kaizen Kon Rules. The following are some of the rules that will take effect immediately.

1. Each member organization can send up to six representatives (including presenters, secretaries. etc.) to the conference.

2. The Sewanin-kai (Administrative Committee) will consist of one representative from each member organization, and it will organize and manage conferences. Each member organization will take turns and serve on the Secretariat.

3. Other rules are the same as reported in the January. 1983. issue of the *JALT Newsletter.*

ADDITION

The December issue of the *Newsletter,* due to printing deadlines, did not include a complete index of everything published in the newsletter for 1983,

As such. we want to add the following items under the category Book Reviews:

A Training Course for TEFL. Hymet Jones, Barbara Thornton and Rod Wheeler. rev. Scott Petersen. VII: 12, 47.
Writing Skills. Norman Coe. Robin Rycroft and Pauline Ernest. rev. Dr. R.K. Singh. VII: 12. 49.

Chapter Reviews

KANTO

CURRICULUM DESIGN FOR WRITING PROGRAMS IN JAPANESE COLLEGES AND UNIVERSITIES

By Curtis Kelly and Ian Shortreed

Reviewed by Michiko Nishio

If you are teaching English composition, you have probably been frustrated at times over the amount of time it takes to correct the students' compositions. You might have carried the same batch of papers in your briefcase for quite a while hoping that the batch would somehow disappear, but it doesn't. If you are teaching English composition and happen to be a non-native speaker of English, the situation is worse; you never know whether your corrections are indeed correct or not. The more conscientious you are, the greater the frustration.

On Sunday. Oct. 30, Curtis Kelly and Ian Shortreed gave a presentation on 'Curriculum Design for Writing Programs in Japanese Colleges or Universities' at the Kanto chapter meeting held at Tokai Junior College. The speakers, who are teaching at the Kansai Junior College of Foreign Languages, introduced ideas which would solve both of the aforementioned problems and which would help move the students from fluency to expository writing.

The methods used for building fluency are twofold: sentence combining and diary-keeping. In sentence combining, you give students sentences like the following:

> The bell rang.
> It was one hour late.
> Naomi gathered her books.
> Naomi gathered her exercise sheets
> Naomi left.
> She left by plodding.
> She went to her next class.
> She flipped something.
> It was her composition.
> Her composition was full of red slashes.
> It was flipped into the garbage can
> It was done on her way out.

You ask the students to combine the sentences and as a result they acquire exposure to a variety of ways of doing this. Results of sentence combining are compared in class to see which are better. rather than to find errors in them. This can he handled by an instructor who is a non-

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native speaker, as you can infer from the example above.

In the traditional approach, a great deal of attention is paid to whether a piece of writing is grammatically correct or not. This tends to make students rigid in their writing. Sentence combining allows students to more freely manipulate syntax and to be more creative.

The other element is diary-keeping. The students are told to keep diaries in English, which will be graded on the basis of quantity rather than quality of writing. In other words, massive writing is encouraged. This is done based on the belief that writing in quantity is a very effective way of making the students good at writing. Here again, no error correction takes place.

According to the speakers who are prepared to supply bibliography where requested. error correction, which takes much of the instructor's time, is not very effective unless correction takes place very near the time when the error is made. It may also instill in the students the fear of making mistakes, hence writing English.

These two methods allow the students to be freer to write in English what they feel. Also, the number of errors they make in writing per unit (e.g., a page) is shown to decrease as the students get used to writing and they come to be able to express fairly sophisticated thoughts. Thus a certain level of fluency is obtained; they are ready for ideas about organizing their writing.

Techniques leading up to expository writing are introduced step by step. Not too much time was spent on the explanation of this part, but the process can be followed through a textbook in which the students are asked to look around them and report and describe what they see, or they are asked to explain, for example, what takes place in an *omiai* and how. The concepts of topic sentence and outlining are also covered.

All in all, the methods discussed sounded well worth looking into and trying on your own to see if they work for your classes.

SHIKOKU

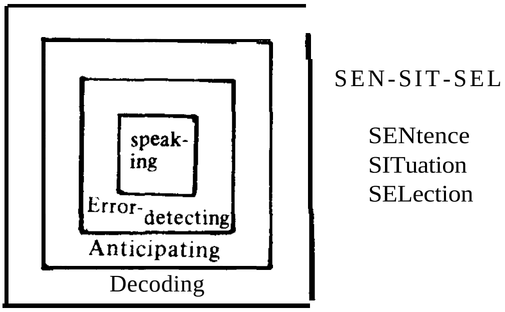
SOME PRACTICAL APPLICATIONS OF THE SENS-IT-CELL MODEL

By Dr. James Nord

Reviewed by M. Thorstenson

Joining forces with the several linguists who in recent years have brought the audio-lingual method of language instruction under fire is Dr. James Nord from Michigan State University, presently Director of the Language Center at Nagoya University of Commerce. In his presentation to the JALT Shikoku chapter, Nord explained that the audio-lingual method, which focuses on the production of grammatically correct speech utterances taught through pattern/response drills, can actually impede the development of language learning and should therefore be replaced by a curriculum in which a solid background of listening comprehension skills precedes oral speech.

Nord turns upside down the traditional notion that listening is a passive skill and speaking an active one. Aural comprehension, he asserts, is an active skill which takes place in the brain, where it is 'grown' and 'nurtured.' According to his reputed 'Sens-it Cell Model,' growing a language in the brain begins when the learner develops a 'selective filing system' to decode the language. This leads to anticipation of speech structures, then to error detecting; actual speech is but the final outcome of the process.



Aural comprehension is actually inhibited by response-oriented speech drills, because the amount of listening input is restricted to selected vocabulary and grammatical structures; the type of language is repetitive and unnatural. and the rate of listening comprehension is slowed down by efforts to produce a correct speech utterance. Nord reminds us that in reality, speaking, even in the vernacular, is only the 'tip of the iceberg' of natural communication, the foundation of which is aural comprehension, Thus students will not have a solid grasp of the language if the instruction they receive hastens the development of speaking skills.

To make another analogy, Nord included in his collection of visual aids some Gestalt figure-ground illusions which appear as distorted fragments until the outline of the picture is pointed out to the bewildered observer. Once enlightened, the observer easily internalizes the subject of the picture and has no trouble distinguishing it again. Similarly, listening comprehension provides the learner with a framework around which language takes on meaning and form. Teaching methods which focus on mimicking sounds rather than actual comprehension of sentence structures leave the student unable to grasp the structure within the confusion.

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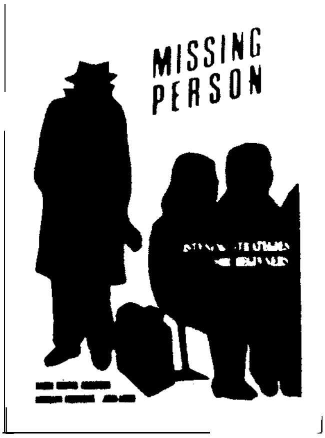
SMALL TALK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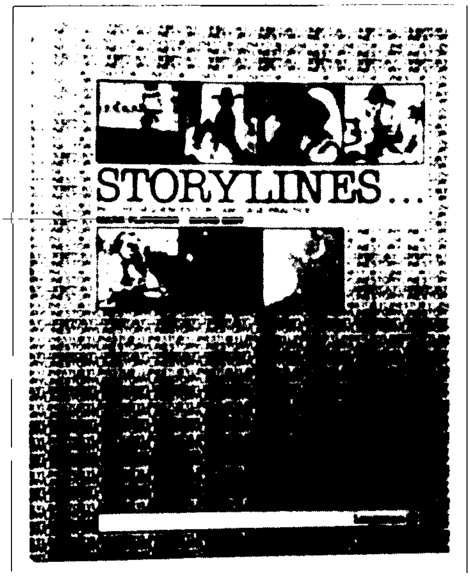
STORYLINES...

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Recent brain research lends credencc lo Nord's philosophy. Learning to speak and learning to comprehend aural sounds involve different brain mechanisms. and Nord demonstrated how .[brain research] helps us to understand how the transfer from listening to speaking is readily achieved while transfer from speaking to listening involves no direct brain connection.'[1]

Hence wc should be aware that the development or growth of a second language may be retarded by excessive speaking practice. Response-oriented drills can be futile. just as. in yet another analogy. Nord's wind-up puppy fell to the ground when it couldn't 'comprehend' the edge of the table. To apply the theory. Nord recommends using push-button devices or other visuals to teach manipulative sentence structures at a fast, translation-saving pace.

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[1] Nord. James R. "Listening Fluency Before Speaking: An Alternative Paradigm." Document Resume available from Michigan State University Learning and Evaluation Service. (April 1977). Quotation from p. 13.

HOKKAIDO

CREATIVE USES OF DRILLS

By C. A. Edington

Reviewed by Torkil Christensen

JALT Sapporo was lucky to have Ms. Edington. a teacher at the Asahi Culture Center. to talk about the creative uses of drills at the well-attended November mcetmg.

After a brief introduction explaining her background.we were introduced to the first drill, saying hello to our neighbors: with 30 people to keep the relay going. we were given good examples of Ms. Edington's philosophy in using drills: drills must have impact and be meaningful.

Ms. Edington didn't always like drills; she had however reflected on her own experiences in studying Japanese and had come to appreciate the security. comfort. and organization they provide. Still. she considers simple parroting inefficient.

Thc impact of a drill can help to make material vivid (provide surprises. humor. etc.) and when connected to an image it wilt help the student in acquisition. Meaningfulness should involve problem-solving (discovery). it must permit student manipulation of the material. and it will become real by personatization. Ail these elements are important. and a drill must contain one or more before Ms. Edington would consider it acceptable.

In evaluating the language produced by the students, Ms. Edington stressed the importance of respecting student utterances. An utterance may not fit in exactly with what the teacher was expecting but it must be accepted when it makes sense. Ms. Edington sees her role as a facilitator and takes pains to keep the classroom atmosphere non-threatening. The stress on discovery rather than explanation is justified as discovery will make material stick even when the acquisition takes longer and progress with a class seems slower.

At this point. the attendants must have been getting restive as Ms. Edington felt a need to restore the non-threatening atmosphere by stressing that it is only her thinking, and just because it suits her doesn't necessarily mean that it is universal and fits any teaching situation or teaching style.

As an illustration of a meaningful drill, she used rods to make a clock. and providing only single words she elicited (drilled) the different ways of telling the time. She used other rods tc check that all the different ways had beer; elicited and the number of different ways of telling a single time strained the faculties of the attendants considerably; using rods to check that all the different ways had been provided was very efficient. After the communal clock she would. in the classroom, provide individua! clocks for group practice. The cycle in a drill would be to teach words to let the student5 discover the patterns, then get out of the way to let them practice with each other rather than to get to depend on the teacher.

We saw a further application to meals, and here rods were used to represent the words in the patterns and the word order. Ms. Edington wrote single words on the blackboard and we were left to discover those that would fit the number of rods she had laid out. In the class room this would be turned over to group or pair practice once the patterns were well established Then the verb 'give' was drilled, first with rod passing hither and yon in various numbers before applying the patterns to real objects and elicitin, student questions.

The cues need not be rods; words. pictures. anything that will help the students visualize would do. In drilling superlatives she used pictures; the one we saw had Napoleon and assorted objects emerge from the top of a hat. The importance lies in getting the students to know what they can say. For superlatives the students may work out their time budget to personalize the contributions. A family tree would also be suitable here, as it would further establish family relations vocabulary and could become a good problem-sovling drill. We then passed around heavy. sticky. hot, and tiny things and saw the possibilities of manipulating objects while giving and taking,

For communication drills in general, Ms. Edington uses the principle of one student obtaining knowledge from another student. For

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example, in using rods to drill prepositions, it is possible for one party to give orders, getting the listeners to construct geometrical shapes that can be checked for accuracy. The final configuration can then be reported back and described as can the way it got how it is. Another way is to use maps of the same city with different information. or to give instructions to get others to draw plans of our own living quarters. In this way a pattern is established by drilling (the rods). applied to a real situation (the map), and then personalized (our rooms). making it a meaningful learning experience.

Ms. Edington had made the ‘Simon says’ game palatable by replacing the introduction with ‘Would you please?’ or some other polite form.

Ms. Edington ended by stressing the slowness of the direct method she advocates. a slowness that results in better acquisition than the seemingly speedier translation method. Ms. Edington has found the following texts useful:

1) Judy Defilippo and Michael Walker. *New Horizons In English. Lifeskills I.* Addison-Wesley Publishing Co.. 1982.
2) Carolyn Graham. *Jazz Chants.* Oxford University Press. 1978
3) Leo Jones. *Functions of English.* Cambridge University Press. 1977.
4) Philip Prowse. Judy Garton-Sprenger and T. C. Juhh. *Exchanges.* Heineman Educational Books, 1980.
5) Judy E. Winn -Bell Olsen. *Communication Starters.* Pergamon Institute of English. 1977.

■

OSAKA

TECHNIQUE ASSESSMENT

By Shari Berman

Reviewed by Jack L. Yohay

A “school” named Shari Berman appeared on a bright October afternoon (the 23rd) at Osaka’s Umeda Gakuen with an abundance of teaching techniques harvested from a rich, fertile imagination. Before setting out her grapes. persimmons. and pears for them to grade and pick. the eclectic founder of the Japan Language Forum, Tokyo, supplied assessment sheets to the 50-odd “teaching merchants“ present, who, seated according to area of interest (schools, universities, business settings. etc.), were asked, in groups of three or four, to evaluate the various techniques for use in their own situations. The assessment was to contain: (1) name of technique, (2) size of group(s). (3) level range, (4) materials. (5) time, (6) goal(s) of the activity, (7) procedure, (8) variations stated by the presenter, (9) original adaptations made by the assessor. (10) comments. and (1 1) the source of the technique.

By presenting two techniques consecutively and then asking the groups to assess whichever of the two they felt would be more adaptable to their own sitaations. Ms. Berman sought to inject a realistic element of choice. However. this two-at-a-time approach seemed to slow down the participants, who had formed their groups virtually at random and could not have been expected to possess the sort of working consensus enjoyed by peers actually on the job. Even where. in spite of this, a group quickly decided which technique to analyze. there did not seem to be enough time to pinpoint the goals or think up original adaptations. Some groups lost even more time trying to discuss both techniques.

Just the same, Ms. Berman did succeed in impressing upon the participants the need to evaluate -- to make choices and know why. The knowhow is with the teacher.’ she asserted. By example more than by explicit urging she seemed to be saying that this knowhow should be exercised and broadened by trying things out in class Using 3 techniques may give you another idea. The question is not so much whether as how

She first showed a video clip of Lisa Minnelli singing New York, New York,' first silently (to draw attention to the body language. particularly that accompanying ‘wake up’ and ‘melt away.’ stage language vs. everyday body language. and cross-cultural aspects). then with sound. An example of a task using the written language was to find in the lyrics all expressions meaning ‘number one’ or ‘the best.’ (They are ‘king of the hill.’ ‘head of the list,’ 'cream of **the** crop.‘ and ‘top of the heap‘)

Next came a video excerpt from Family Ties. In advance. the audience was given the names of four of the characters. one of whom does not appear but is talked about by the others. and asked to be ready to discuss their personalities in such terms as ‘Which character is most like you?’ Other possible exploitations: What are the relationships between family members? Classmates’? Teacher and student? What will happen next’! What will happen if .? Write a scenario continuing the story. Or isolate a segment of the film clip shown. Ms. Berman has found this kind of activity useful with advanced students who have reached the point of diminishing returns as far as additional formal instruction in elements of the language is concerned.

The Minnelli and ‘Family Ties’ videotapes were paired for assessment.

The next two activities were a rod exercise and a video excerpt (from ‘The Rockettes’) about a young man’s first date with a young woman and first encounter with her family.

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Watch the camera angle, the participants were told. How do the various characters feel and what do they expect? The presenter's associate at Japan Language Forum, Alice Bratton, stopped the tape at several points and the viewers were asked what they expected to happen next. Suggested procedures for the rods were (a) competitive TPR, (b) sector analysis, and (c) using a small white rod as a movable insertion for final 's' in such verb forms as 'speaks,' 'passes,' 'does.'

Ms. Berman next briefly demonstrated: (1) a board game she had developed. Players drawing one kind of card are required to 'compliment someone,' 'speak in a loud voice,' 'act out. .(silently).' 'ask someone to. .' And (2) a photo essay: assemble your own photos, three to an album page, and write a story linking them.

In 'You said,' each student records a one-minute tape on an assigned subject and brings it in. The teacher, after listening to it privately, records corrections and suggestions, such as: 'You said 'almost days' but we'd say 'most days'.' The goal is to provide psychological distance while offering individual correction.

Next big sheets of paper went up on the board. On them was written material of the kind students might generate. The 'class' was told to focus quietly. Anyone spotting what he thought was an error was welcome to go up and underline the offending word or point of omission. After this, the 'teacher,' back turned, took suggested oral corrections and wrote them in, using color coding and parentheses to help identify the kind of correction and whether she approved of it, and whether alternatives, including no correction at all, were possible.

Shari Berman, concurrently National Program Chairperson and chief executive of the Kanto chapter, earned an M.A. at the School for International Training in Vermont. She has taught and done teacher training at the University of California Extension at Riverside and at Berkeley. She is now doing freelance consulting. teacher training, and teaching in Tokyo. She was the curriculum director and founder of the Aoyama Language Academy.

◆

CHUGOKU

GRAMMAR, CULTURE AND VOCABULARY IN 25 WORDS OR LESS: THE MONOLINGUAL DICTIONARY AS AN ESL TOOL

By Deborah Foreman-Takano

Reviewed by Laurence Wiig

With an abundance of materials, methods, and equipment available for use in ESL classrooms in Japan, teachers might easily overlook the monolingual "English-to-English" dictionary as an important supplement in their teaching. Hiroshima Jogakuin College instructor Deborah Foreman-Takano gave Chugoku chapter members a presentation at our November, 1983 meeting on a lesson she has developed for introducing the *Longman Dictionary of Contemporary English* to her students.

Longman's is a good example of a 'learner's dictionary,' that is to say, a dictionary designed specifically for students and other persons with only a limited ability in the target language. Definitions in a learner's dictionary are written in controlled language; *Longman's,* for instance, limits to the 2000 words of 'Basic English' the words it employs in the great majority of its definitions. Although the dictionary entries number in the tens of thousands, they are filtered through a carefully constructed linguistic mesh into fairly easily understood English.

An example from Foreman-Takano's handout should suffice to demonstrate the difference between a learner's dictionary and a dictionary designed for adult native speakers:

Kaleidoscope – 1. A tube fitted at one end with mirrors and pieces of coloured glass which shows many coloured patterns when turned. *(Longman's)*

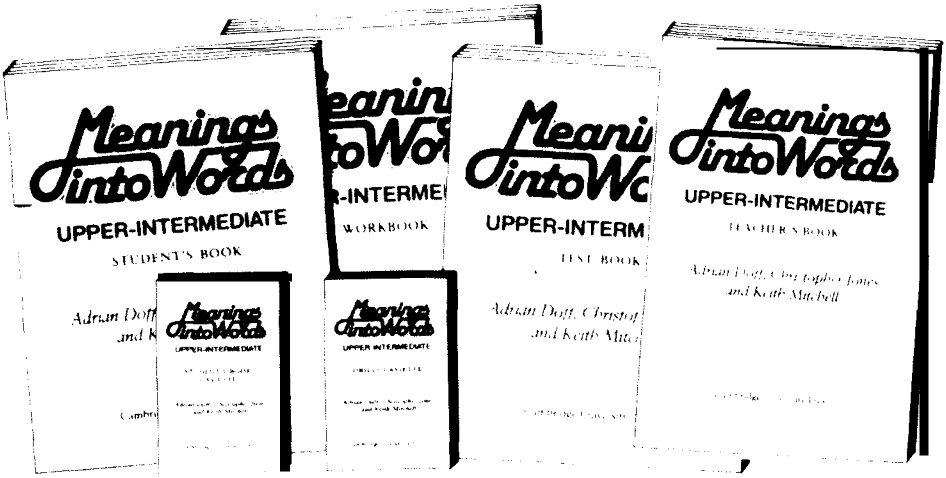
Compare the above definition with that in the *American Heritage Dictionary of the English Language,* which might be an excellent reference book for native speakers but which would probably gather dust if owned by a Japanese student of English.

Kaleidoscope 1. a small tube in which patterns of colors are optically produced and viewed for amusement, especially one in which mirrors reflect light transmitted through bits of loose colored glass contained at one end, causing them to appear as symmetrical designs when viewed at the other. *(American Heritage)*

Foreman-Takano is an aficionado of dictionaries. She feels that the introductory pages of a dictionary, often overlooked by students and teachers alike, comprise, so to speak. a tree full of delicious fruit waiting for the picking by alert language teachers. The speaker explored at length, as she does for her students, a simple chart labeled 'Short forms used in the dictionary,' which is located in the front of the *Longman's* dictionary. Amongst a variety of abbreviations are 12 indicating different kinds of English in the world:

AfrE	African English
AmE	American English
AustrE	Australian English
BrE	British English
CanE	Canadian English
CarE	Caribbean English
IndE	Indian English
IrE	Irish English

(cont'd on p. 30)


Meanings into Words
UPPER-INTERMEDIATE
STUDENT'S BOOK
WORKBOOK
TEST BOOK
TEACHER'S BOOK

(cont'd from p. 28)

NZE	New Zealand English
PakE	Pakistani English
SAfrE	South African English
ScotE	Scottish English

This correspondent feels that a teacher of even average cleverness could build an hour-long lesson around these various 'Englishes,' locating examples in the dictionary. which would be both interesting and practical for students in Japan who frequently are ignorant of the great diversity of English-speakers around the planet. Foreman-Takano helped open whole new areas for her colleagues to explore.

One other such area, to be found in the same chart, is that of the different appropriate uses of words defined in *Longman's*. 'Wouldn't it be well for your students to know what the following abbreviations mean?' she asked her audience.

euph	euphemistic
pomp	pompous
dial	dialect
sl	slang
obs	obsolete
infml	informal
lit	literary

With humor and good nature, Deborah Foreman-Takano took her listeners through a student's first classroom experience with a monolingual dictionary, perhaps, in the case of *Longman's*. more appropriately termed an 'English-to-Basic English' dictionary.

In conclusion, this writer would like to suggest that *Newsletter* readers. if they have not already done so, spend 15 or 20 minutes perusing the learner's dictionaries' section of their local English-language bookshop. If the opportunity arises, they should also listen to Ms. Foreman-Takano give a presentation on the use of monolingual dictionaries in foreign and second language learning.

CHUGOKU

CONVERSATION AND COMPOSITION

By George Isted

Reviewed by Catherine Linnen

On Sunday, 4th Dec.. Mr. George Istrd, Assistant Professor of English at International Buddhist University in Osaka, spoke to the Chugoku chapter about 'Conversation and Composition.'

Mr. Isted began by discussing the Japanese idea that conversation and composition are different worlds. However, he feels that they can be brought together. In his own classes, he has proved this.

In one course, he has his students write diaries, and in another, reports or compositions on specified topics. In both cases, Mr. Isted doesn't give grades during the first semester. This is in order to build up the students' confidence. He encourages students to grade each other's work.

Some of his activities to encourage conversation, using the diaries and reports, are as follows.

One is to choose one student's paper, copy it (with the name erased), underline mistakes (and sometimes correct words) and hand out the copies. The students go into groups and discuss the mistakes, and then sign the paper.

Another activity is "Report Discussion." The students divide into groups of three. Each student reads his/her report and the others note errors to be discussed after the reading. Each student, after having had his/her paper signed. hands it in. This is the students' last chance to correct their errors.

The last activity we were shown is "Diary Contest." The students form groups of four. Each writes the other members' names on the back of his/her own paper. The first student to read his/her diary automatically gets a 5. The others get more or less depending on how interesting the contents are. compared with the first person. After they have finished. they total the points and write their place (e.g.. 1st. 2nd. .) Diaries are judged on their contents and reports on their English errors.

During the presentation. we all tried these activities, and everyone appeared to enjoy the exercises.

NEW OFFICERS CHOSEN BY THE CHUGOKU CHAPTER

After a talk by George Isted (on Dec. 4th). a business meeting was held during which the past officers presented reports of the Chugoku chapter's accomplishments during 1983 and offered a slate of candidates to run the organization in 1984. By voice vote, the slate was accepted. Officers for 1984 are as follows:

Executive Secretary	Deborah Foreman-Takano
Program Director	Charles Wordell
Treasurer	Kazuko Ichikawa
Membership	Catherine Linnen
Publicity	Taeko Kondo
Recording Secretary	Laurence Wiig
Internal Affairs	Katsuko Egusa
S.I.G. (Special Interest Group)	Kumiko Sakoda

Interested persons are requested to make a note of this new contact address for Chugoku JALT:

JALT – Chugoku Chapter
c/o Deborah Foreman-Takano,

Executive Secretary
Hiroshima Jogakuin College
4-13-l Ushita Higashi
Higashi-ku, Hiroshima City 730
Tel. 082-228-0386

HAMAMATSU

LARGE GROUP ACTIVITIES

By Gary Wood

Reviewed by James Tiessen

On Dec. 11th. the JALT Hamamatsu chapter held a Christmas party at which all learned a lot without having the impression that they were participating in a seminar. The meeting was a very successful event on two accounts. As a new chapter. a social event was necessary in order to bring the membership together, and the well-planned and practical presentation by Gary Wood helped achieve thw. along with the work of Mrs. Hongo and Mrs. Ishikawa, who provided us with a well-decorated hall full of holiday fare suitable to palates of all persuasions. The success of the workshop in breaking the ice, in English, provided participants with proof of how effective the demonstrated activities could be. The official program. consisting of five activities, held more than sufficient interest to fend off our appetites. After the presentation, we enjoyed the food and drink and ended with a gift exchange and carol sing.

The first “ice-breaker” began as we were handed sheets on which were printed a list of statements beginning with “Find someone who ” The purpose of the game is to circulate. find and write down the names of people who respond affirmatively to the “yes-no” interrogative forms of the statements. With limits on time and the number of times you can write one person’s name on the sheet beside the appropriate statements (3), the winner is the person who has collected the most names.

The sentences were completed by such endings as “. .eats quiche.“ “. .dislikes the Grants,” "_ is smarter than Ronald Reagan,” and “. is smarter than a slug.” Fortunately. neither a slug nor the President attended and we were spared the scene which might have ensued should a dispute have occurred.

The activity was expanded when people were put in pairs. asked to change five of the statements, create five new ones, and repeat the exercise using these questions.

The next activity involved a matching process where all were given cards on which one-half of two famous quotations or proverbs were printed. Participants then had to find the other halves of their expressions. As people searched for the corresponding cards, they discussed the nuances of not only their, but of other sayings as well.

Following this a large group activity, demonstrated here earlier this year by Yoko Nomura, was shown. People were put in pairs and told to decide on a sentence which both could remember. The pairs were divided and sent to opposite sides of the room. Then. thev closed their eves. repeated their sentences ‘and -located their partner. The absurd experience of being in a group, all having the same task, wailing unrelated sentences, appeared to relax the most uptight person.

Next, everyone participated in an advanced role-play called “Turpania.” Basically, this role-play is to elicit critical questions and creative responses from students. The group was divided in two: one, diplomats from the fictional country of “Turpania," and the other, reporters from other countries who wish to gather information about that country. The activity was started by suggesting possible questions concerning geography, industry and customs. at which point new vocabulary could be introduced. The questioning then began with a reporter being assigned to each diplomat. The key to this activity was revealed when the reporters returned and compared, as a group, the answers received while the diplomats attempted to reconcile the inevitably contradictory information they had given, After this, an interesting press conference was held in which the government representatives showed the imagination of politicians in trouble as they evaded or explained away the difficult points raised by the ruthless journalists.

The final exercise, of a small-group variety, was called “Pet Peeve.” The meaning of this expression (a special source of irritation), was explained and members wrote down their “Pet Peeve” on a slip of paper. These were collected, read and others had to guess whose peeve was read. Though we did not have a lot of time, it was clear that this was a good discussion-generating device as people could freely voice opinions regarding daily irritations without fear of offending others.

As it can be seen, Gary Wood efficiently put us through an array of group activities. The success of the exercises demonstrated their potential for classroom situations while serving to bring our new chapter together for the new year.

KANTO

CONTEST CONVERSATION

By Richard Freeman

Reviewed by Walter Carroll

Working at a university, and faced with the nearly impossible task of teaching "English Conversation" to very large classes, Richard Freeman has found himself in a constant search for techniques for opening students' mouths – getting them to speak in class. At the December Kanto meeting, Freeman presented one result of his years of searching, adapting and refining, a technique he calls "Contest Conversation."

The debt to speech or recitation contests and the like is obvious, but where these formal contests allow one person at a time to speak after what is often a long period of preparation, good performance here may have little to do with that person's ability to communicate, and taking *one* person at a time is hardly an efficient use of previous class time. Freeman's inspiration came from a colleague who put two students in front of a tape recorder, gave them a topic and a short time limit, and told them to have a conversation. Tapes would then be used for analysis of what had been said. Freeman's idea was to turn this into a contest-like activity by having the rest of the class score the conversations, initially on a rather subjective scale.

Developing a more objective scale for scoring involved a process of analyzing what makes a good conversation. Who takes the initiative by questioning or commenting? Is the response more than just yes or no? Is it appropriate? Does the initiator actually listen to the response and make a good follow-up? Do both parties contribute to the conversation or does one monopolize it? These are some of the standards that have been developed to measure classroom conversations against.

As an illustration of how we can judge natural conversations, Freeman tells the story of how he tried to enter into conversation with someone at a church social gathering. His comments on the weather, on the church service, and on the coffee were met with monosyllables, and he quickly went off in search of other partners. The problems began with what he admits were poor questions! compounded by poor responses and multiplied by a lack of cooperation. The judging process shows students clearly and quickly the areas they will need to improve.

Just as important, Freeman moved the conversations away from the embarrassingly public forum into the less stressful atmosphere of the small group – usually three, but sometimes four or more. Away from the pressures of being watched by the whole class or by the teacher's critical eye, students are able to concentrate more on their own conversations or on judging what the other two in their group are saying. Topics are initially assigned by the teacher, but they can be suggested by the class, come from the judges, or arise out of other classroom work. While Freeman has a system of assigning points, complete with scorecards so that judges only have to check off the scores achieved, he emphasizes that keeping track of points or determining winners is not his main interest. The judging process itself becomes a learning process while also serving to maintain diligence. This is one reason for reversing the order of the title.

The technique seems to be easily adaptable to classrooms of any size, its strength being that students concentrate on a particular task while actually they are developing and practicing the conversational skills that will be most useful to them in real conversation.

JALT NAGASAKI'S MINI-CONVENTION DECLARED A GREAT SUCCESS!!

Introduction

JALT Nagasaki held its first Mini-Convention on Dec. 10th and 11 th in the very picturesque surroundings of Shikimi Heights overlooking the East China Sea. We had over 40 people in attendance, including five who became members while at the Mini-Convention. Perhaps the fact that it enticed five more people to join JALT should label it something of a mini-success, but the Mini-Convention's success was more than that. Atmosphere, camaraderie, much good fun at the Bonenkai, all combined with a reasonable and balanced program attuned to the needs of the Nagasaki chapter, a program presented with enthusiasm by each of the lecturers and received with the same by the participants, left all of us with the impression that we had been involved in a very worthwhile experience, both professionally and humanly.

The Bonenkai, which got underway at 6:00 p.m. on Saturday evening, officially ended three hours later, but only after all the food and drink in sight had been devoured (gulped and guzzled?). Unofficially, it lasted past midnight for most, past two in the morning for some and for a few it never really did end.

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As was pointed out during the Opening Ceremony, if each participant were to leave the Mini-Convention with just one new idea that he or she could use effectively and have just a bit more toleration for the human condition (read: our students), and if each were to maintain this feeling in the classroom while implementing his or her newly gained idea. then most definitely JALT Nagasaki's efforts would have been a success in the truest sense.

The four reviews that follow convey a fairly clear idea of the content of the presentations, the dynamism with which they were delivered. the enjoyment with which they were received and something of the atmosphere that prevailed throughout the Mini-Convention.

PHONIC READING

By Prof. Paul V. Griesy, Ph.D., Kumamoto University, and Ms. Yoshiko Yanoshita, Nishihara Jr. H.S. & Kumamoto University

Reviewed by Gertrude Kazlov, Ph.D., University of Wisconsin (retired)

For a Mini-Convention, JALT Nagasaki's Dec. 10-l1, 1983 meetings generated maxi-enthusiasm and interest. One reason was the three-part presentation of *Phonic Reading* by Dr. Paul V. Griesy of Kumamoto University and Ms. Yoshiko Yanoshita of Nishihara Jr. High School. They have the energy and flair of performers ("I should have been in the circus," admitted Dr. Griesy) and the zeal of evangelists who have solved some of the initial English learning problems indigenous to Japan and its large classes. But they also have a coherent logical system and an impressive record with Kumamoto Prefecture students in average classrooms who have taken more than their share of prizes in English-speaking contests. The awards include a national first place by Mr. Hando. who attended the Dec. 1 lth sessions and gave his prize-winning speech as a demonstration.

The intensive sessions condensed what is recommended to be taught over a period of 18 or more classroom hours. "If you use this kind of time at the very beginning of your English class, you can predict that your students will learn English better by the end of their junior high years." (Griesy) In a private conversation. Ms. Yanoshita compared the initial time investment to the long runway needed hy a jet plane for takeoff.

The critical gap now is the leap from learning the alphabet to initial reading. This 'Sound-and-Spelling Harmony.' as it is called, provides a bridge for that gap. it is an adaptation of a method in use for over 25 years elsewhere and developed by Dr. Robert Allen and Dr. Virginia Allen of Columbia University, with whom Dr. Griesy studied.

By charting the frequency of sounds and spellings in English books used in Japan during the junior high years, they found that the majority of sound/spelling combinations are regular. Those pronunciations which are consistent with the regularity table and free of dialect variations are the prescribed pronunciations which are taught.

The bulk of the teaching time (12-l 5 hours) is spent in teaching alphabet FAMILIES. As one says the 26 alphabet letters, one can hear that the sound /ei/. for example, is heard in a, h. j. and k. These are one "family" with h. j and k seen as siblings of the pure sound, a, which is pictured - literally -- as the mother. There are seven such families based on the sounds /ei/, (i/, /ai/, /ou/. /u/. /ɛ/ and /a/.

These alphabet families are retaught four times. once in each style of printing and writing: First block capitals. second - block lower case, third cursive lower case. and cursive capitals last since their frequency is least. By the time they are finished. the students have a thorough grounding in the alphabet families.

The alphabet is now re-ordered according to the visual FORM of the letters, first the print (capitals, lower case) and then cursive (lower case, capitals), as before. But now one can use the kinesthetic sense as well as the visual and aural. writing large in the air the various form groups; verticals plus horizontals, for instance. make T, H. F. F, 1. and L. whereas verticals plus diagonals make A, K. M. N, V. W, X. Y and Z. etcetera. In all these steps, the student is constantly active hearing. speaking. moving and every conceivable device has been utilized to aid in understanding and to provide variety and interest. Many of the visual aids are made by the students themselves. Any writing by the students is cursive since reading always uses print,

Only now is the ORDER taught as a practical necessity for alphabetizing.

Consonants anti digraphs arc introduced next in this sequence:

1. Consonants close to Japanese: b. d, g, h, j, k, m. n, p, s, t, w, y, z. For these, the bulk of the consonant sounds, a Japanese word is chosen where the sound appears initially followed by /a/ and is a word that can be pictured. Thus. *bara,* rose, is used for /b/. The sound is called the "nickname."

2. Consonants not in Japanese: r, 1. Interestingly, these have not presented a problem. Students are aware of the tongue position and air flow with the aid of illustrations. And c with

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the "nicknames" of the k or s sounds, g with the hard g or j "nickname."

3. Digraphs in Japanese – ch. sh, ng.

4. Digraphs not in Japanese -- th. th_wh. qu. x, ph.

It is vital to successful phonics teaching that teachers use gestures, body English. humor and imagery as Griesy and Yanoshita demonstrated.

But we must teach the harmony between the sounds we hear and the way they are related to each other in the words we read. This systematic teaching makes the point that English is not arbitrary or whimsical, but does have pattern and discoverable rules. There are four segments here.

I. Basic vowels – those most frequently heard are each assigned a number:

o	u	i, y	e	a
0	1	3	4	5

II. *Alphabet* sounds which "say their name":

/i/	/ei/	/ou/	/ai/	/u/	/jui/
22	42	86	02	66	y66

The double number indicates tenseness as opposed to the lax short vowel sound with its single number.

111. Five special sounds, least frequent:

7	*u* as in g*oo*d, p*u*ll
99	*uu* as in saw, tall. dog, taut, song
92	*oi, o,y* as in coin, boy
06	*ou, ow* as in sound, now
R	r-controlled vowels as in offer. fir. fur

IV. At this point all the sounds have been taught with many examples of the spelling rules which express the regularities. Now lateralization or slippage is taught.

Since this writer only learned this last concept in a graduate linguistics course it came as a shock to realize that junior high school students could learn it. too.

The mastery of sound production and understanding the correlation of sound and spelling by learning phonics rules results in an independent learner who does not require mimicry of a teacher but who can decode for him/herself. It is not surprising. then. that a much higher percentage of students taught this way like English than is generally the case.

However, printed materials alone will not be adequate to retrain the teacher who wants to learn this method. A workshop in which the teacher role plays the beginning student and experiences the same 12-l8 hours of work, under experienced teachers like Dr. Paul V. Griesy or Ms. Yoshiko Yanoshita. would seem desirable.

READING EXERCISES USING JR. AND SR. HIGH SCHOOL TEXTBOOKS

By Prof. Richard Ulrych,
Fukuoka Tokai University

Reviewed by Mr. Yukitaka Mikuriya,
Nagasaki Nishi High School

Taking into consideration the present circumstances under which most of the Japanese junior and senior high school students are placed. Prof. Ulrych presented a very practical way of overcoming the difficulties in comprehension activities in a class with many students. If we follow his advice. we needn't worry too much about the number of students in a class. Most of the Japanese participants thought highly of his approach and appreciated its practicality. We learned that there are so many ways of checking or evaluating a student's comprehension ot reading material.

First he talked about how our memory works and explained such important factors as cognitive and emotional depth and vividness of an impression. Referring to effective ways of strengthening our memory, he touched on five criteria of choosing the text:

1. Thc completion of the exercise should require a response that is less linguistically complex than the reading.
2. The completion of the exercise should require comprehension of the text.
3. The completion of the exercise does not requlrc a word-for-word translation.
4. The exercise focuses on a skill that is needed for efficient reading.
5. The cxercisc is easy for the teacher to make up.

Then he showed us 12 exercises, each one of which has its own aims and different approach to material chosen from junior or senior high school textbooks. He referred to the strategies we can use in leading students to the right answers such as equivalence, contrast, cause, consequence, purpose or function, generalization and spedification as a hint.

I was very much impressed by his presentation and hoped that more and more Japanese English teachers would have a chance to listen to him and put his approach into practice in their daily teaching.

AN EXPERIENCE IN COMMUNICATING IN ENGLISH

By Prof. Richard Dusek, Kyushu
Institute of Technology
(Kita Kyushu City)

**Reviewed by Ronald Gosewisch,
Nagasaki University**

Prof. Dusek's presentation consisted of a number of activities to be used in the classroom, a collection he calls, 'An Experience in Communicating in English.' Before his late arrival, we were wondering whether Dick had survived the Bonenkai and was still able to breathe, let alone communicate. When he did show up, however, though seemingly a bit worse for wear, he proceeded to put us through a series of exercises that really got us talking to one another, really communicating.

Before beginning the activities themselves, Prof. Dusek told us a bit about himself, his education (including the fact that he had first studied to become a priest), how he happened to come to Japan, and about his wife and children (four, including the twin boys). This set the mood for the rest of the morning and, I believe, helped us all to open up to each other.

'Introductions' was the first activity, an activity designed to 'break the ice' at the beginning of a new term. There were three steps involved. 1) Find someone in the class with the same blood type, naturally by asking in English. Some of us did not know what our blood type was, so in addition to A, B, 0 and AB, a 'don't know' category was used. (This is usually the case with his classes at university, he told us.) He also mentioned that some of his students have never heard of the word 'blood,' so he explains by pointing to the veins in his wrist and saying, 'It's the blue stuff that runs in my blood vessels here. Most people think blood is red, but it's actually blue. You can see that it's blue.' Then he sighed, 'Do you know that about 10% of my students believe me!' 2) After finding someone with the same blood type, we were given seven minutes to interview each other, during which time no note-taking was allowed. The information had to be memorized. 3) Finally, the partners teamed up with another pair, forming groups of four. Then each had to introduce his or her partner to the other two members of the newly formed group. Only a few minutes were allowed for each person to do this, but that was more than enough because we were all working from memory.

The second activity is called 'Sentence Hangman.' Students take turns guessing at any word that might fit in a subject sentence. Each person had only five seconds to make a guess before losing his/her turn. (In a large class, this activity works better if groups of four or five are formed, each group getting one turn at a time vis-a-vis individuals, though every member of a given group can assist the group's speaker by giving that person ideas. This will bring in an element of competition between the groups and the activity becomes something of a game, a pleasant activity for the class.) The sentence that Prof. Dusek used with us was:

______ ______ h_____ ______ c______

a______ o_______ _______________

l______ t______ a______.

which, after going around the room about fiv times, was decoded as:

> Mr. Dusek has four children
> and one wife and
> loves them all.

This exercise is usually done with three o four sentences, each one being erased from th chalk board as it is completed. Then the class i asked to recall all the sentences, thus bringin in an element of recall to the activity. If this done with related or consecutive sentences, can also teach coherence as well as develo anticipating and recall skills. Prof. Dusek co eluded this activity by noting that guesses shoul be exactly correct, e.g., 'have' is not acceptab if the answer is 'has.' neither is 'love' if th answer is 'loves.'

The third activity is called 'Pyramid' as begins with the individual, moves to a group an then, finally, the entire class. The first ste requires that everyone write down as man ways as they can think of to do some activity e.g., teaching English. The second step bring the individuals together in groups where a attempt at some sort of consensus is made (a activity very culturally apt for a class of Jap nese students). During the last step the group share their consensus with the entire class.

The class came up with some 20 or 3 different ideas, but one word we all seemed t agree upon was 'extensive,' i.e., extensive pra tice in all the language skills that we want o students to acquire.

There were several other activities still o Prof. Dusek's list left undone as time began run out, so he skipped to the last activity the morning, something that could be calle "Round the Room Discussion." First we place our chairs in two rows facing each other. Ner we discussed a given topic (how to best lear a foreign language) with the person sitting i front of us. Three to five minutes were given fo this and then everyone in the class would shit one place so we all ended up with new partner Then we took up the topic with our new partners. The three or four people 1 talked with a agreed that the best way to learn a foreig language is to have a love affair with a nativ speaker, a true affair of the heart, whether th person be 8 or 80, male or female, as long a the learner takes a real interest in that perso as a living, warm, loving human being, that' all that's necessary. After all, what could bette motivate one to learn? And Prof. Dusek heartil agreed.

As time finally did run out, Prof. Duse said that he hoped we all knew him a bit bette

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were more familiar with each other, and will have a bit more confidence in ourselves as users of English and will pass this confidence on to our students. We did, we are. we have and. hopefully. we will.

Speaking of 'passing' on leads me to say in conclusion that we had a passing good time with a passing good presentation from a more than just 'passing good old boy.' a presentation practical, effective and enjoyable.

NEWSPROGRAM: A WORKSHOP PROJECT FOR STUDENTS

By Prof. Francis Noji, University of Hawaii (on leave at Kanazawa Institute of Technology)

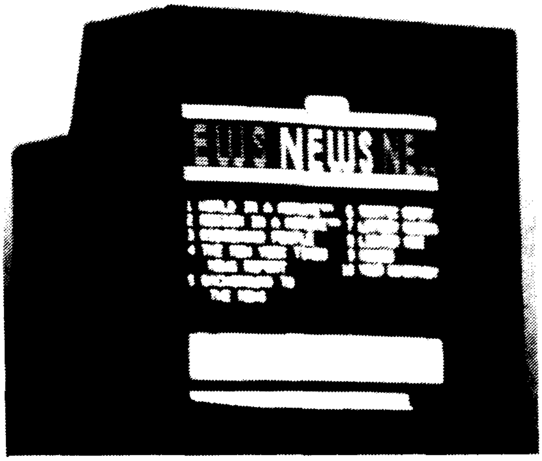
Reviewed by Prof. Marion Carr, P.B.V.M., Junshin Jr. College, Nagasaki

Scheduled as one of the concluding speakers, Frank Noji gave a personable and practical session that didn't allow for end-of-the convention doldrums. A presentation that was crisp, clear, comprehensive and catalytic.

A native of Hawaii and a graduate with two degrees from the University of Hawaii, Prof. Noji initially described his development of this journalistically-oriented course. He had been ESL/EFL-trained in audio-lingual methods; consequently, his first teaching experiences incorporated the audio-lingual methodology and techniques, including hours of substitution drills. Often finding a passive response to these drills. Prof. Noji searched for a more affective and effective approach. The result has been the "Broadcast Workshop," which he is currently using with students (for the most part, engineering students) at K.1.T. The course focuses in on a number of problem-solving situations in six major units structured in a broadcast-journalism mode: 1. Commercials; 2. Sports- News; 3. National News: 4. School News: 5. Feature Stories; and 6. Local News.

Not only did Prof. Noji offer the JALT Nagasaki Mini-Convention participants an overview of these units, he also worked thorugh a complete unit as a model.

Each unit has a major task or goal to be accomplished through a number of preparatory and supporting activities. Behind each task there is tri-fold purpose: The task must provide opportunities and direction for obtaining background information about the subject (e.g., commercials); the task must provide language learning (Prof. Noji chose *adjectives* as a grammatical focus for commercials); and the" task must culminate in a production (thereby requiring productive skills of the students).



Among the background activities for the unit on commercials. Prof. Noji has developed an 'ad' rating activity which asks students to examine different commercials on T.V. for their appeal, their comprehensibility, and their effectiveness. Another activity in this unit examines the language used in commercials. And the performance activity is a group-produced, 30-second commercial. One might think the latter is simple, but from my experience in a video-production course, a 30-second 'spot' for T.V. consumed 14 hours of preparation of sound. graphics for the spot. filming and editing. Prof. Noji's 11 activities preceding the 30-minute finished product are progressive and students should be well prepared for the culminating activity.

Though Prof. Noji only presented Unit One. Commercials. in detail, his presentation also included sample activities for each of the subsequent units and a sample video-cassette of the finished product (which, unfortunately, the participants could not view because of video equipment incompatibility).

After students in the 'Broadcast Workshop' have performed the six major tasks in small groups, they choose the best of the performances in each unit for the culminating activity of the course. a 30-minute broadcast on video-cassette.

This leads to a comment which emerged from the discussion after the presentation. If one does not have such elaborate audio-visual equipment (video camera, recorder and screen), then such a course as Prof. Noji outlined is not practical for the majority of teachers. Prof. Noji and other participants pointed out the adaptability of the structure of the course to many levels and many instructional skills, e.g., writing and reading classes. Some of the activities preliminary to the culminating unit task -- that of videotaping the 30-second commercial -- could be accomplished without equipment other than the audio-visuals many teachers

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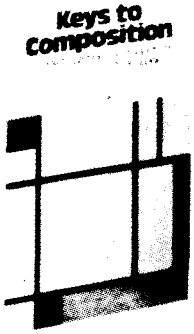

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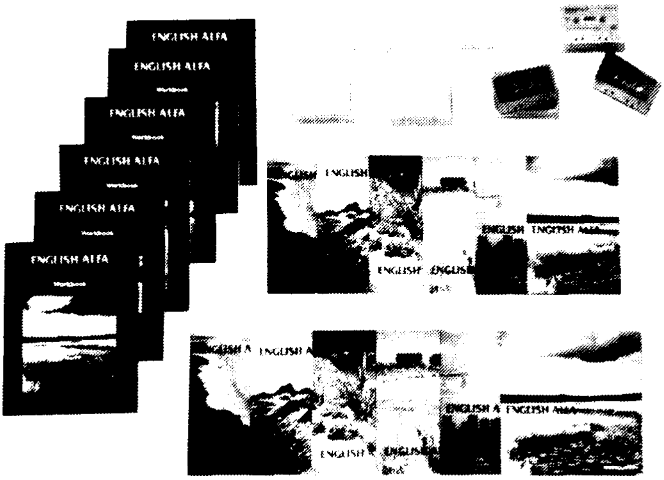

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currently use, e.g., pictures from magazines. Even the unit-culminating activity could be adapted from videotaping to cassette recording (audio) or even classroom-*simulated* drama about videotaping a commercial.

Prof. Noji's course and the JALT presentation reveal careful preparation, sound educational theory, and functional use of language. This is a program well worth hearing about. It is clear and comprehensive and it can continue to act as a catalyst, creating new reactions and versions depending upon the size of the class, the level of student ability and the equipment at hand.

Conclusion

QUIZ: 1) Which lecturer guzzled beyond capacity -- several times beyond? 2) Which young lady made a wrong turn and ended up in the men's bath? 3) Did the participants have fun or not?

All those getting the right answers are invited to attend JALT Nagasaki's next Mini-Convention!

JALT Undercover

ENGLISH FOR NEGOTIATING. Jim Brims. E.J. Arnold and Son, 1982. 64 pp.

Reviewed by Edward John, Mitsui Engineering and Shipbuilding

English for Negotiating by Jim Brims is made up of two hooks. **A** and **B**, designed to give Intermediate and advanced students practice in spoken English skills. Each text includes information not contained in the other and must be used together. Students are expected to discover the missing information not included in their text through pair and group work. The central points of each unit are the *Information Sharing* session. during which students exchange missing information in pairs; *Faction Meetings,* in which students meet in two groups, **A**s with **A**s, **B**s with **B**s, to discuss this new information; and the final *Negotiating Session,* in which pairs bargain and try to reach an agreement.

The texts consist of seven units entitled *The Takeover Bid, Industrial Relations, Oil. An Environmental Problem, The Bank Loan, The Computer Expert,* and *Transport. EFN* is particularly relevant to those who need English for professional purposes and it can be recommended especially for in-company programs. According to Brims, the main purpose of these texts is to provide a situation through which students practice spontaneous self-expression (p, 4). Brims' method is to pressure students "to exchange, understand, and negotiate on the basis of, certain information." (p. 4) Brims believes that by putting the student under sufficient pressure to communicate, he will grasp the new language offered to him, and develop already existing skills enough to make good progress in English for his career. The author pressures the students in his method by limiting the amount of time they are allowed to complete one of the activities. This point will be raised again later.

The sequence of activities follows. First, there is an outline of the situation which is the theme of the unit; for example, transport or pollution (a maximum of 5 minutes). This is followed by exercises on vocabulary and structure, functional expressions, and a cloze test (about 20 minutes). Next is the preparation for *Information Sharing.* It is at this stage that students are assigned a role (e.g., "You are Jonathan Snodgrass, solicitor, engaged by Highland Wool Ltd. to represent them." (p. 11). There are only two roles, **A** and **B**. As confer with **A**s regarding their role and likewise for **B**s (5 minutes). After the students are prepared, they begin the *Information Sharing* session. Students pair off, **A** with **B**, and are required to find out certain information from their partner. The information each is looking for was presented in the preparation phase (10-15 minutes). The teacher should try recording pairs at this time and use the tape later for feedback on mistakes. Since some students may not be able to get all of the necessary information, a *Faction Meeting* follows, in which students separate into **A**s and **B**s to compare the new information (10-15 minutes). A dialogue follows. The dialogue contains additional information concerning the situation. The dialogue is the same in both texts. The dialogue is practiced in pairs and more exercises follow (about 30 minutes). **A**s and **B**s regroup to read and discuss their *Brief for Negotiating,* which outlines the points each side is to negotiate on and sets out what each wants out of the deal. In groups, **A**s and **B**s must discuss how far they are willing to compromise their wants and set upper and lower limits. This is done before pairs begin bargaining. Students are not allowed to deviate from the limits set by the group while they negotiate (10 minutes). At last, **A** and **B** pair off, negotiate on all points, and try to make a deal. Tape recordings of this phase will come in handy later (10-15 minutes). A de-briefing session allows **A**s and **B**s to find out what was in the other's brief and a feedback session using the taped recordings goes over mistakes and corrections (1 hour).

In general, I think *EFN* is on the whole a

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the classroom. It offers a lot of new vocabulary

quite a few functional expressions, all polite, that can be used to conduct business. The exercises are rather basic but provide the kind of work students need to internalize the new

I do, however, have some reservations concerning the roles to be played and the time-pressure technique. Regarding roles, role plays which assign a student a role with lengthy character descriptions are just too overwhelming for most students. *EFN* gives students a very detailed description of who they are supposed to be. For example: "You are Jonathan Snodgrass, solicitor, engaged by Highland Wool Ltd. to represent them. Highland Wool was established in- 1830. ." (p. 11) and on and on. The students are required to memorize a vast amount of information to assume the role. If memorization of material is not complete, students will have a difficult time carrying out the oral exercises smoothly. If the roles were not quite so detailed. or if they were merely outlined, then students would be guided into the role. but would be allowed a certain amount of freedom to use their own imagination and develop into the role. If students could contribute to the role more, then the burden of memorization would be relieved and they would feel more for the role they are in. Assuming the roles as they are in the text is made even more difficult when a time limit is attached to it.

At first glance, the pressuring technique by limiting time for each activity sounds good; however, in practice I felt that it did not work well. Students also complained about the lack of time to complete oral exercises thoroughly. If students are not given enough time to read the situations, role assignments and briefs for negotiating, they can not understand the situations and who they are supposed to be sufficiently to carry out the oral exercises effectively. For the slower readers, this time limit causes a lot of problems in the oral work because they must continually refer back to the text, re-reading parts of the passages they are unsure of. Students tend to become overly book-bound and this interferes with the flow of conversation greatly. Also. I did not feel that time-limiting oral work pressured students into using the new language offered, nor did it help to develop existing skills.

Another drawback with *EFN* concerns negotiating strategies. The text offers a lot of good vocabulary and expressions but does not touch on negotiating strategies at all; for example, the *hard* versus *soft* approach to bargaining.

The oral exercises are fairly good and relatively realistic if one can overcome the role playing and time problems, but even though the book claims to develop speaking skills, the majority of alloted time for each unit is spent on reading and writing.

Last of all, as it takes about two 2-hour classes to work through a unit, for classes which have erratic attendance, this text could turn out to be a failure. In the first class, students are assigned roles, but if several students are absent in the following class, the negotiating session will not work successfully.

In conclusion, though this text is a little difficult and it has some problems. students enjoyed working through the units and they appreciated the change from the core text, *The Sadrina Project.* Students commented that the exercises were very valuable for them and provided an interesting way to study English. All in all, *EFN* is a well organized start and a useful text to supplement courses and to introduce students to English for negotiating.

Reference

Mclver, Nick. *The Sadrina Project.* BBC English by Radio and Television, 1979.

SIDE BY SIDE: ENGLISH GRAMMAR THROUGH GUIDED CONVERSATIONS, BOOKS 1 A, 1 B, 2 A 2B.

Steven J. Molinsky and Bill Bliss. Englewood Cliffs, New Jersey: Prentice-Hall, 1980. 104pp., 91 pp., 101 pp.

Reviewed by Suzan Hutton, Ashiya University

Here is the good news about Steven J. Molinsky and Bill Bliss's, *Side By Side: English Grammar Through Guided Conversations* books One and Two: These books are visually interesting grammar conversation texts which give the students exercises. pictures. and topics to practice grammar structures in meaningful contexts. This type of book does not attempt to give grammar explanations, but rather guided exercises and topics for discussion using the grammar. This could be useful for Japanese "false beginners" who have studied grammar rules for years. but cannot yet incorporate them into spoken or conversational English.

But there is bad news. and it is that although much creativity has gone into the cartoon-like illustrations and situations for supposed "real-life" contexts. the exercises for practice are basically audio-lingual drills, and during use in the classroom, the age-old problem of students' repeating and plugging in the new item without thinking is still present. This thoughtless repetition may be inherent in these types of drills. but luckily, *Side By Side* does not end the practice with drills. but goes on to give freer contexts for use of the grammar in other guided exercises.

The new edition of *Side By Side* now consists of four books: Book 1A, lB, 2A, and 2B. Tapes are available for all lessons. According to the authors, Books 1A and 1B are intend-

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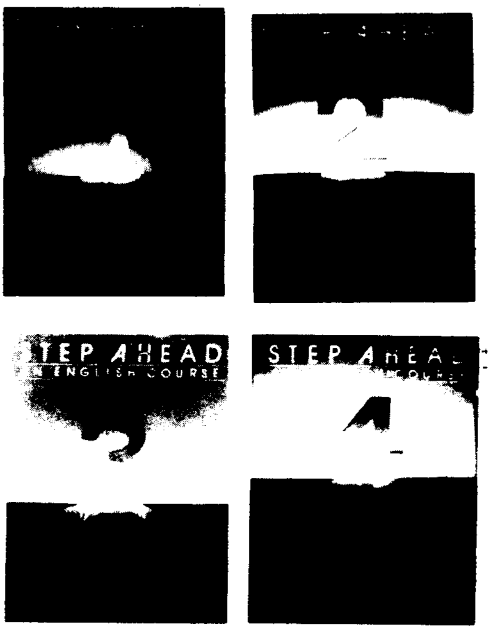

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ed for adult beginning students of English. They can also be used for non-beginning students for a rapid review of the basic foundation of English grammar. They are conversational grammar books with each chapter aimed at practicing one or more grammar structures.

Book 1A consists of 17 chapters, going from the verb *be* in Chapter 1 through the past tense in Chapter 17. Book 1B begins with Chapter 18, a review of tenses covered in IA, and continues through Chapter 30, which covers *some/any*, a pronoun review, and a verb tense review. All books include an index and a word list at the end.

In every chapter, each structure is introduced first in the form of a grammatical paradigm. This is followed by cartoon-like illustrations, model dialogues, and what the authors refer to as "guided conversations." These "guided conversations" take the form of questions and answers or a "skeletal dialogue" where the students are asked to "plug in" new information from written or picture cues given in the book. Suggested use of these exercises is that students be put into pairs to practice them, and then be given a chance to perform the dialogues for the rest of the class. An important part of each chapter is the *On Your Own* activity, in which the students enlarge upon what they have just practiced, giving them a chance to add what they know to the context and use a freer situation to practice the structure. These activities take various forms: questions about the students' lives or experiences, extended guided conversations, interviews, or role-plays. Sprinkled throughout the text are *Classroom Dramas,* which are full-page comic strip dialogues to be used to practice the specific grammatical structure in that chapter in a short, classroom conversation.

Books 2A and 2B are aimed at intermediate level adult students and include a review of the basic structures, including the simple past, past continuous, and the future tense, then proceed through more difficult structures such as conditionals, gerunds, embedded questions, and others. There are 10 chapters in each book. Each book includes an appendix with a list of irregular verbs, besides a word list and index. The format of each chapter in Books 2A and 2B is basically the same as in Book 1 with a few changes. The *On Your Own* exercises include topics for classroom discussion and debate besides the questions, extended guided conversations, and role-plays which appear in Book 1. *Classroom Dramas* do not appear in Book 2.

There are many good points about the *Side By Side* books. The first is that they are useful in any size class because the format which uses pair practice gives even the students in a large class an opportunity to speak and practice English. Second, although *Side By Side* uses adudio-lingual drills for practice, the chapters and exercises are put into contexts which include many functions and situations. For example, in Book 1 students practice grammar while learning how to state likes and dislikes, express feelings, describe and compare two people, etc. Situations such as looking for an apartment, going to a restaurant, shopping for food or clothes: asking and giving directions, and making a TV commercial are some of the contexts used for specific grammatical structure practice. Book 2 includes functions such as *asking for a favor, stating opinions, inviting,* and *apologizing,* and situations such as *going to the doctor, going shopping.* and *buying a car.* Perhaps the best part of these books is the creativity that went into making the humorous and witty cartoon-like illustrations. At first glance students are usually pleased with the books because they are visually attractive and look like fun. The pictures provide meaning to the exercises and serve as a mnemonic aid for the students when practicing the dialogues. Besides the illustrations. another excellent feature of the books is the *On Your Own* section of each chapter. which allows students to use the grammar they have learned in real conversations or other less controlled situations.

Although this book has many good points. as with any ESL textbook there are some problems. As mentioned above, there are times when the students are asked to plug in new information into a given format, and they unthinkingly plug in the information without understanding what they have said. Also, even though Molinsky and Bliss use pictures to provide meaning in the grammar exercises, there are times when these pictures cause confusion and make the exercise less meaningful. For example, in Book IA, Chapter 2, there is an exercise in which the verb *be* is being practiced. The authors give *Where* questions with picture cues for the students to answer. However, in order to cover all the declensions of the verb, the following questions appear: *Where are you.?, Where are Bill and Mary ?, Whcrc's Tom ?.* etc. Since the students are given a picture of a person or people in various places, and are then asked such questions as *Where are you?* or *Where are you and Tom ?* this causes confusion. The student is obviously in the classroom. but the person in the picture is in the bedroom. for example. Students in my class have answered "*He* is in the bedroom." or have not answered at all because the question *Where are you?* obviously has no meaning associated with the picture of *another person* in the bedroom. Perhaps asking *Where are you?* with no picture would be an improvement to maintain "meaningful contexts." Another criticism of Books 1 A and 1 B is the inclusion of the *Classroom Dramas.* These are just another example of ESL authors stretching a point to practice a grammar rule. Although the cartoon pictures are cute, the content of some of the so-called "dramas" is obviously manipulated to use the grammar of that chapter to the point of insulting the student's intelligence. For example, in Chapter 5 a *Classroom Drama* appears, which is designed to use short *yes/no* answers and questions. The conversation is nothing more than a simplistic *Yes, you are,* *No, I'm not* argument in a less than intelligent, contrived situation. Such "dramas" could be left out in order to improve the book, and luckily, in Book 2 they do not appear. Thirdly, since the *On Your Own* sections allow the student to break away from manipulative drills and put the grammar to some communicative use, both books could be improved by the addition of more of these looser activities to allow the student to advance from the "listen and repeat" stage to the stage in which they are actually incorporating these structures into use in real conversations.

In conclusion, the good news outweighs the bad news about these books. The main weakness of *Side By Side* is that it is up to the teacher to provide more activities and less guided practice to fully ensure that students incorporate the grammar rules into their active, personal interlanguage and can go from the "listen and repeat" stage of manipulative drills to use of correct grammar in conversation. However, if you are looking for a book that uses grammar as a basis for organization, it could be one answer to giving students oral or conversational English practice in a well-organized grammar-based form, using many contextually rich situations. Because of the pair practice format of the exercises, *Side By Side* is easily adaptable to large classes. With some creativity by the teacher to expand upon the lessons and bring in more communicative supplementary material, *Side By Side* books are a good basis for an oral grammar or conversation course.

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READINGS IN ENGLISH AS AN INTERNATIONAL LANGUAGE. Larry E. Smith (ed.). Oxford: Pergamon Press, 1983. 179 pp. $11.95.

Reviewed by Dr. R.K. Singh, Indian School of Mines, Dhanbad, 826004, India

The contributors to Larry Smith's book, recognizing the plurality of Englishes and a poly-model approach "based upon pragmatism and functional realism" (Kachru, 1983) for its teaching across cultures, concentrate on a vital *functional* aspect of English in world context, i.e., *English as an International Language* (EIL).

Readings in English as an International Language addresses itself to both the native and non-native speakers of English from the point of view of cross-cultural, cross-linguistic interactions in international communication contexts. Although a good command of English grammar, lexis, and phonology is necessary to facilitate international communication, it is not sufficient. In his preface to the book Larry Smith notes:

> Information and argument are structured differently in different cultures, the place of silence, appropriate topics of conversation, and the expression of speech act functions, e.g. suggestions and refusals are not the same. Levels of politeness, irony, and understatement are frequently misinterpreted when the speakers come from different cultures. Thus, native as well as non-native English users need training in how to recognize and cope with these communication barriers and how to develop strategies to overcome them. (pp. v-vi)

The geographical spread of English and its present status as the *lingua franca* of the world have made it imperative to view the language not from the native speaker's stand but from *any* speaker's stand. Like Braj B. Kachru and others, Smith pleads for a change in attitude and assumptions of the native speakers of English. He is critical of the concepts of EFL/ESL/ESOL in English language education because English, like Sanskrit, Greek or French in the past, has now become an *international auxiliary language,* and in order to accurately present the state of English language usage around the globe, he prefers the term *EIAL* (English as International Auxiliary Language), or more functionally, *EIIL* (English as an International and Intranational Language), which may or may not be parallel to the national language but one of the languages of the country. With a world view of English, he pleads for its denationalization, shunning all linguistic chauvinism.

The 16 articles published from 1976 to 1982 collected in the present volume, seek to explain, among other things, the concept of *EIL,* and, based on empirical studies, discuss: the questions of intelligibility, comprehensibility, and social' acceptability of English in an international setting; the problems of materials and method for teaching EIL; and contrastive discourse,

The first three articles, by Larry Smith, introduce the concept of *EIL,* which basically refers to functions of English across cultures, and not to any given form of English. *EIL* is a language, not a corpus; it is reformative in character, and conceptually distinct from Basic English; it aims at preparing students to operate with English in unknown situations by teaching them a range of skills of adaptation; it seeks to develop both verbal and non-verbal aspects of inter-cultural and inter-varietal communicative competence. It is in no way an ESP, which seeks to develop language skills for restricted purposes: international communication cannot be reduced to the limited range and patterns of ESP.

According to a pilot study by Donald Campbell. et al. (the fifth article in the book). skills for *ESP* are not perceived to be greatly desired in either *EFL* or *ESL* situations. Willard D. Shaw's empirical study, "Asian Student Attitude Towards English" shows the Indians', Thais', and Singaporeans' greatest preference for the utilitarian uses of English and acceptance of local models of English. These two papers indicate the consequences of the *EZL* approach.

The authors of the following four papers

(cont'd on p. 47)

ACQUISITION LANGUAGE LEARNING TEACHING

PRINCIPLES AND PRACTICE IN SECOND LANGUAGE ACQUISITION

Stephen Krashen, *University of Southern California, USA*

Professor Krashen applies what is known of the process of second language acquisition to what actually happens in the language classroom. Current modes and methods are scrutinised from the point of view of theoretical justification, and the author draws conclusions about methods and materials that have far reaching significance for every teacher and are likely to influence both theory and practice for the foreseeable future.

CONTENTS

I Introduction: The relationship of theory to practice. II Second language acquisition theory. III Providing input for acquisition. IV The role of grammar, or putting grammar in its place. V Approaches to language teaching.

218pp Spring 1982
0 08 028628 3 f ¥4,120

SECOND LANGUAGE ACQUISITION AND SECOND LANGUAGE LEARNING

Stephen Krashen, *University of Southern California, USA*

This book presents the first comprehensive theory of adult second language acquisition, Stephen Krashen's "Monitor Theory". Based on the important acquisition -learning distinction which Earl Stevick has described as *'potentially the most fruitful concept for language teachers that has come out of the linguistic sciences during my professional lifetime...* '

Krashen's theory provides new insight into all areas of second language research and practice. Topics covered include the acquisition of grammatical structures, the role of affective variables, aptitude, individual variation, age differences and, most important, teaching methodology.

'...it is one of the most comprehensive and persuasive theories that has been devised to account for second language acquisition... the book is commendably short, coherent and readable. "

BAAL Newsletter 1981

160pp
0 08 025338 5 f ¥3.280

THE NATURAL APPROACH

Language acquisition in the classroom

Stephen Krashen and Tracy Terrell, *University of Southern California, USA*

On the basis of research evidence the authors examine the contribution to a coherent approach to language teaching provided by 10 hypotheses:
monitor theory; acquisition learning hypothesis; natural order; input; attitude acquisition; aptitude learning; first language; routine and patterns; individual variation; age differences. Having examined the implications of these hypotheses, they follow a step by step programme of planning a curriculum, defining goals and developing listening comprehension and oral production, when speech emerges. Techniques for encouraging oral communication are analysed in detail with other sources of input leading to reading and writing, and finally the problems of testing and classroom management and testing. A full bibliography is given.
It is no exaggeration to claim that this book makes it necessary to reexamine the assumptions underlying many current teaching practices.

160pp available Jan. '84
0 08 028651 8 f ¥3.820

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(6-9) study the native and non-native varieties of educated English from the point of view of intelligibility, comprehensibility and acceptability. Their conclusions may be summed up as follows:

a. Since native speaker phonology does not appear to be more intelligible than non-native phonology, there seems to be no reason to insist that the performance target in the English classroom be a native speaker (Smith and Rafiqzad);

b. Students need active exposure to both native and non-native varieties of English in order to improve understanding and communication (Smith and Bisazza); and

c. The concept of "Standard English" is necessary to maintain an unbiased, non-cultural, non-parochial, non-localised, neutral model, at least as a reference, for international intelligibility, comprehensibility, and acceptability, or as appropriate educational target for teaching (Peter Strevens).

There are three articles (10-12) that deal with the questions of materials and method for teaching *EIL*. N. Kirshnaswamy and Salim Aziz discover that most textbooks produced by native speakers of English tend to reflect their "linguistic imperialism and cultural colonialism" (p. 100) which hampers international/intercultural education. They also emphasize the need for research in the area of understanding values. James Baxter demonstrates, with particular reference to interactive listening, how subscription to an *EIL* approach leads to a re-appraisal and re-formulation of teaching materials.

> The key concepts in interactive listening are diversity and adaptation: the diversity which will be encountered by the users of English in international situations, and the adaptive stance which they will need if they are to succeed. (p. 110)

Larry Smith and Richard Via discuss the usefulness of drama techniques in *EIL* teaching which includes exercises in relaxation, observation, Talk and Listen, and improvisation.

The last four articles concentrate on the important issue of contrastive discourse. George Renwick's paper explores the particular points on which Australians and Americans differ from each other, specially in their commitments to friendship and work. Christopher Candlin, in his lengthy presentation, focuses attention on communication and discourse in general and explores certain relationships between discoursal patterning and learners' interpretive strategies in the process of English language learning. Michael Clyne's two papers deal with communicative competences in contact, and culture and discourse structure: the first is an interesting contrastive survey of Italian-, Greek- and German-speaking immigrants' responses *(vis-a-vis*

German-speaking immigrants' responses *(vis-a-vis*

the Anglo-Americans in Australia) to 15 communication rules; the second deals with such aspects of discourse as degree of linearity, verbality and formalism, and the rhythm of discourse. However, he indicates the need for much more research of contrastive nature to make English-teaching programs relevant and purposeful at the international level.

The *EIL*ists on the whole point to the dual need for specific training of (i) non-native users of English for communicating with other non-native speakers, and (ii) native users of English for interacting in English with non-native or other native speakers who use a different national variety. Both groups need to learn how to produce appropriate, socially acceptable and naturally correct sentences; the organization of verbal means for socially defined purposes and the sensitivity of language for situations, relationships, intentions, etc.; the paralinguistic (facial and gestural), proxemic (spatial) and language organizational patterns in cross-cultural communication (Lovedav. 1982). It is fallacious and self-defeating to adopt or maintain the normative ideology of the target community in teaching English internationally.

A teacher placed in an interlingual or intercultural setting can possibly prove the value of variety and diversity, and appreciate the need for de-racializing English, which the biased monolithic speaker of the language of wider communication can hardly sense. The local varieties, howsoever "deviant," must be institutionally adopted, if they pose no difficulty in mutual interaction and satisfy learners' needs. To achieve effective communication, the traditional norms in L2 teaching must be replaced by the new norms developed around the non-native varieties, integrating the sociolinguistic research and themes. The teacher, native or non-native, without imposing himselt, can help develop learner's instruments of knowledge and can assist him to master the medium, which ultimately contributes to the growth of his consciousness.

Smith's book is a plea for greater understanding from language teachers for the social nature of language learning and using in a wider, international context. The volume is seminal to the teaching and understanding of *EIL*, a movement which needs support from both the native and non-native practitioners of English all over the world.

Readings in English as an International Language is not only impressive and stimulating as an introductory to *EIL* but also a valuable reference book, offering a series of articles that deal with the sociolinguistics of learning and using English as a non-native and/or international language. At the end of the book are given a useful bibliography and notes about the authors of the articles, though regrettably, no index.

References

Kachru, Braj B. (ed.). *The Other Tongue: Eng-*

(cont'd on nexf page)

(cont'd from preceding page)

lish Across Cultures. Oxford: Pergamon Press, 1983.

Loveday, Leo. *The Sociolinguistics of Learning and Using a Non-native Language.* Oxford: Pergamon Press, 1982.

RECENTLY RECEIVED

The following materials have recently been received from publishers. Each is available as review copy to any JALT member who wishes to review it for the *Newsletter.* Dates in parentheses indicate the first notice in *JALT Undercover;* an asterisk (*) indicates first notice in this issue.

CLASSROOM TEXT MATERIALS/ GRADED READERS

*Allan. *Come into my Castle* ("Pattern Readers" series). Macmillan. 1964.

Allsop. *English for Cambridge First Certificate* (teacher's book, student's book). Cassell, 1983. (Jan. 84 issue)

Bowers & Godfrey. *Decisions* (teacher's edition). Dominie Press, 1983. (Jan. 84 issue)

*Clarke. *The Turners at Home* ("Pattern Readers" series). Macmillan, 1966.

Colyer. *In England.* Macmillan. 1983. (Dec. 83 issue)

Jones. *Progress Towards First Certificate* (student's book). Cambridge University Press, 1983. (Jan. 84 issue)

*Lofting. *The Story of Doctor Dolittle* ("Delta Readers" series, 600-word level). Oxford University Press, 1983.

Mundell. *Banking* ("Career English" series; textbook and cassette). Macmillan, 1984. (Dec. 83 issue)

Mundell & Jonnard. *International Trade,* ("Career English" series; textbook and cassette). Macmillan, 1984. (Dec. 83 issue)

TEACHER PREPARATION/REFERENCE/ RESOURCE/OTHER

*Allen. *Techniques in Teaching Vocabulary* ("Teaching Techniques in ESL" series). Oxford University Press, 1983.

*Kenning & Kenning. *An Introduction to Computer Assisted Language Teaching.* Oxford University Press. 1983.

*Madsen. *Techniques in Testing* ("Teaching Techniques in ESL" series). Oxford University Press, 1983.

* Raimes. *Techniques in Teaching Writing* ("Teaching Techniques in ESL" series). Oxford University Press, 1983.

The *JALT Newsletter* also welcomes well-written reviews of other appropriate books or materials not listed above. but please contact the book review co-editors in advance for guidelines. Japanese is the appropriate language for reviews of books published in Japanese. All requests for review copies or writer's guidelines should be in writing, addressed to:

Jim Swan and Masayo Yamamoto
Shin-Ohmiya Green Heights l-402
Shibatsuji-cho 3-9-40
Nara. 630

IN THE PIPELINE

The following materials are currently in the process of being reviewed by JALT members for publication in future issues of the *Newsletter:*

Allsop. *Cassell's Students'English Grammar.*
Anderson *et al. Missing Person.*
Appel *et al. Progression Im Fremdsprachenunterricht,*
Berman *et al. Practical Medicine.*
Berman *et al. Practical Surgery.*
Bowen. *Look Here! Visual Aids in Language Teaching.*
Brims, *Camden Level Crossing.*
Comfort *et al. Basic Technical English.*
Connelly & Sims. *Time and Space: A Basic Reader.*
Doff *et al. Meanings into Words.*
Gabriels. *Rhyme and Reason.*
Harrison. *A Language Testing Handbook.*
Holden (ed.). *New ELT Ideas.*
Johnson & Morrow. *Functional Materials and the Classroom Teacher*
Jones. *Simulations in Language Teaching.*
Jones & von Baeyer. *Functions of American English.*
Kingsbury & O'Shea. *"Seasons and People " and Other Songs.*
Kinsella (ed.). *Language Teaching Surveys I.*
Ladousse. *Personally Speaking.*
Molinskv & Bliss. *Line by Line.*
Morrison. *Word City.*
Murray & Neithammer-Stott. *Murder for Breakfast.*
Norrish. *Language Learners and their Errors.*
Pereira (ed.). *Japalish Review.*
Rixon. *Fun and Games.*
Roach. *English Phonetics and Phonology: A Practical Course.*
Rossi & Gasser. *Academic English.*
Seaton. *A Handbook of ELT Terms and Practice.*
Steinberg. *Games Language People Play.*
Walter. *Authentic Reading.*
Wharton. *Jobs in Japan.*

MY SHARE

By Marc Helgesen

Nearly all of us use dialogues in our language classes. They can be a very useful way for students to practice language in situations that approximate real life. Too often, however. the practice becomes boring and meaningless drill. To combat this, I've compiled the following list of ways to vary dialogues. By introducing elements beyond those traditionally used. the students relax, have more fun. and become more involved (invested) in the activity.

The list is divided into three sections: (1) written, (2) voice and (3) physical variations. These groupings are. of course. not mutually exclusive. You may wish to include an item from each section while having your students practice a single dialogue.

1 Written variations

Standard Both (all) parts appear on each copy

Talk and Listen (type 1) Only the speaker's part appears on his/her copy. students (S's) must listen to their partners to understand the whole dialogue.

Talk and Listen (type 2) Two choices appear for each response. S's must listen to determine which response is appropriate.

2 Voice variations

I high. 1 low

1 last. I slow

I loud, 1 soft

Overstress the important words.

Use voice like musical scale. pitch steadily rising or dropping.

Take one step back with each line: voice naturally gets louder.

Echo your partner's line
(e.g. A: You look tired.
B: I look tired'? Yes. I guess I am.
A: You are (tired), Why'? (etc.)

Echo effect in lines: S's in two lines and start at slightly different times. creating an echo effect.

Each student changes one line: other S must react appropriately.

Add a third (impromptu) part: it should agree with some information and disagree with other.

Discuss the situation beforehand: try naturally to move into the dialogue.

With emotion:
Use Robin's reaction cube.
Identify certain situations where given emotions occur (this is more likely to work than saying "be angry," etc.).

Change to own words.

invent the next scene.

3. Physical variations

Throw a ball with each verbalization; the ball becomes a visual symbol of communication and requires eye contact.

Touch partner while saying line.

Shadow boxing

Groups of 4: Al and Bl say the lincs. A? and Bl do the actions.

Groups of 4: A1 (reading for dialogue) whispers the line to A2. A2 says it to B1 B2 (reading) whispers response to B 1. B I says to A2.

Do an appropriate unrelated activity while speaking (e.g., drinking coffee).

1 person has a cough. the hiccups or a tic (e.g.. biting lip).

Do the dialogue with no words: mime the meaning. (Helps students develop body language.)

Do the dialogue in "gibberlsh" (nonsense words). (Helps students develop body language.)

One person tries to make eye contact. the other tries to avoid it.

The ideas for these variations came from many sources. Among those I found the most useful were the following:

English in Three Acts, R.A. Via. 1976. U. of Hawaii Press.

Pinch and Ouch, Yoko Nomura, 1982. Lingual House.

English Through Drama, M. Rittenberg. 1981. Alemany Press.

* * *

We all come up with our share of new ideas and we all use ideas from other teachers. **MY SHARE** *is your opportunity to share your ideas and activities with teachers throughout the country. Articles should be submitted to the* MY SHARE *editor at the following addrcss: New Day School, Cornpany Bldg. 5F, 2-15-16 Kokubuncho, Sendai 980.*

* * *

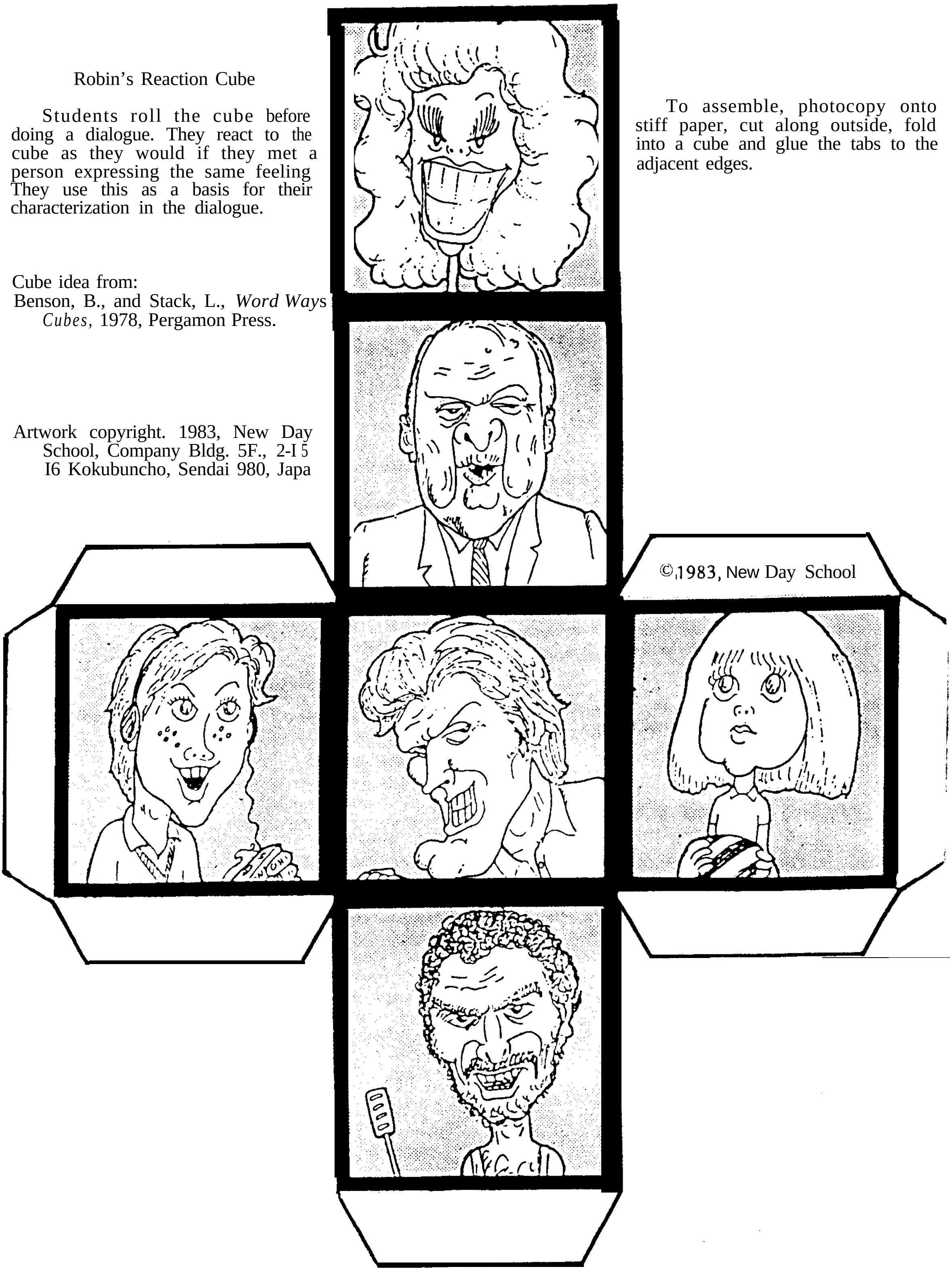
Robin's Reaction Cube

Students roll the cube before doing a dialogue. They react to the cube as they would if they met a person expressing the same feeling They use this as a basis for their characterization in the dialogue.

Cube idea from:
Benson, B., and Stack, L., *Word Ways Cubes,* 1978, Pergamon Press.

Artwork copyright. 1983, New Day School, Company Bldg. 5F., 2-15 16 Kokubuncho, Sendai 980, Japa

To assemble, photocopy onto stiff paper, cut along outside, fold into a cube and glue the tabs to the adjacent edges.



Positions

(CHIBA) Private high school in Yachiyo-shi. Chiba Prefecture. is seeking a native speaker of American English for a two-year position as English instructor, beginning April 1. 1984. M.A. in TEFL or a related field required. Teaching toad is 16-18 hours per week plus club activities. Sponsorship available. Salary is Y300,000 per month plus a furnished apartment. Letters of application with resume should be addressed to: Dr. Charles W. Gay. Apt. 705. 12-7 Komagome 4-chome. Toshima-ku, Tokyo 170.

(TOKYO & OSAKA) The Simul Academy of International Communication, an affiliate of Simul international and The Simul Press. wit1 have openings for the Spring term, starting in April. 1984, for both the Tokyo and Osaka branches. Simul seeks qualified instructors in EFL (with an M.A. in TEFL or related field, plus teaching experience); in Business Communication (with an M.B.A. and/or business experience); and in Public Speaking/Debate (with appropriate training and/or experience). The Simul programs emphasize the study of English for specific purposes. Send a cover letter and resume to The Simul Academy. 1-5-17, Roppongi. Minato-ku. ‘Tokyo 106. Tel. (03) 582-9841.

Bulletin Board

GOING TO TESOL IN HOUSTON?

Linda Viswat of the West Kansai chapter of JALT is a consultant for the Japan Institute for International Study and has made arrangements for a group fare to get people to Houston at a reduced rate; ¥250.000 return from Osaka to Houston with a group of 15.

Anyone interested should contact either Linda or her colleague, Natsumi Onaka. at the JIIS office, (06) 374-001-S.

TESOL’S OREGON SUMMER

TESOL Summer Institute and Meeting
Oregon State University
Corvallis, Oregon
June 25 – August 3, 1984

Crossing Bridges

Quick List of ‘84 TSI Courses

1. Consultants-in-residence
   Wilga Rivers and Henry Widdowson
2. 2nd Language Acquisition
   Larry Setinker, Elaine Taron and Russ Tomlin (team-taught)
3. Theoretical Foundations of TFSOL
   H. Douglas Brown
4. Perspectives on Communication
   John Fanselow
5. FSL for Children
   Carol Urzua and Nancy Hansen-Krening
6. Computers and ESL
   David Wyatt
7. Theory and Practice in Adult ESL.
   Jodi Crandall
8. Psycholinguistics
   Jan Uljin
9. Split Brain Theory & ESL
   J. Nice
10. Developing Communicative Activities
   Judy Winn-Bell Olsen
11. Linguistic Pragmatics
   Jan DcCarrico
12. E SL Testing & Measurement
   Frank Chaplen
13. ESL Organization & Management
   Tom Grigsby, Allen Sellers and Deborah Marino

and more –

ENGLISH WORLD-WIDE
A Journal of Varieties of English

Aim and Scope

English World-Wide. published from 1980 on in two annual numbers of ca. 160 pages each. contains scholarly articles. research in progress. short annotated texts. bibliographies and reviews on regional and social variation in Fngtish around the world, such as: English as a native. second. additional and international auxiliary language. descriptions of structures of Englishes: pidgin, creole/broken English. Social significance. attitudes. evaluations. domains of varieties of English. Emerging standards and usage problems, language planning. bi-/multilingualism: language communities. Types of texts and their uses (including the media. administration. the schools. literary uses); types of interference and code mixing.

Teaching problems are normally excluded except where very general and connected with topics as listed above. But it is intended to provide important background information for all those involved in teaching English throughout the world.

Editors: Manfred Gorlach (University of Heidelberg:). Braj B. Kachru University of Illinois. Urbana). Loreto Todd (University of Leeds).

Editorial Address: Manfred Gorlach, Anglistisches Seminar der Universitat, Kettengasse 12, D-6900 Heidelberg 1, Germany.

Cambridg 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 high intermediate and advanced levels who need to learn to communicate effectively with the English they have acquired.

FUNCTIONAL ORGANIZATION

Students learn how to *do* things with English. After each function is” presented, they learn to *understand* some ways it is expressed. and then how to *perform* it themselves.

COMMUNICATIVE APPROACH

Students practice the functions using a whole range of activities from teacher-controlled exercises to specially designed *Communication Activities* involving role-play, problem-solving and discussion.

SKILLS

Students practice all the skills, but particular attention is focused on developing listening comprehension and speaking.

Student’s Book, Teacher’s Manual, Cassette

Inspection copies and further information from Mrs. Lola Caldeira, U.P.S. Ltd., Kenkyu-sha Bldg., 9 Kanda Surugadai, 2-chome, Chiyoda-ku, Tokyo 101.

CAMBRIDGE UNIVERSITY PRESS
The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU, England

JALT SEMINAR ON TESL & APPLIED LINGUISTICS

Discourse Analysis in Second Language Instruction: Theory, Research & Practice

DATE & TIME:

Saturday. February 11th, 1984 9:30 a.m. - 6:30 p.m.

Sunday, February 12th. 1984. 9:30 a.m. 5:30 p.m.

FEES:

Members: ¥3.000 for 2 days; ¥2,000 for 1 day
Student Members: ¥2,000 for 2 days: ¥1,000 for 1 day
Non-members: ¥5,000 for 2 days; ¥3,000 for 1 day
Student non-members: ¥2,500 for 7 days: ¥1.500 for 1 day

PLACE:

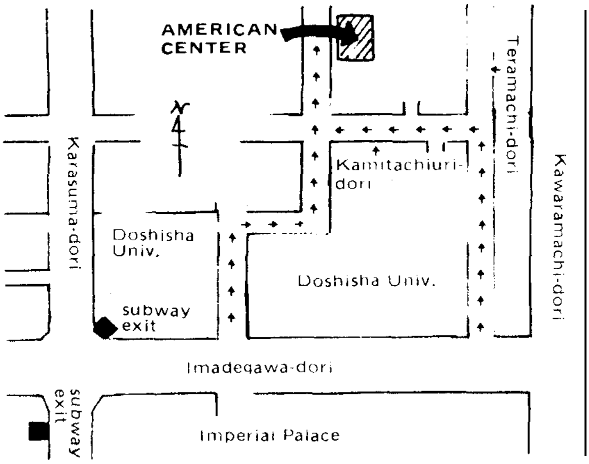
Kyoto American Center, 657 Sokokrrji Higashimonzen-cho. Kamigyo-ku,
Kyoto 602. Tel. (075) 241-1211

TRANSPORTATION:

From Kyoto Station – Take the subway to Imadegawa-dori. Leave the subway station using the south-east exit. Walk east on Imadcgawa for approximately 3-4 minutes. Turn left at the street separating the two campuses of Doshisha University. Follow the JALT signs (posted on route) to the American Center.

From Hankyu Karasuma Take subway from Shijo (Karasuma) station to Imadegawa-dori. (Follow directions as above.)

From Sanjo Keihan Take Bus No. 1 or 37. Get off at Imadegawa and Kawaramachi intersection. Walk west on Imadegawa-dori to Teramachi-dori. Turn right on Teramachi-dori and follow the JALT signs (posted on route) to the American Center.



INFO ON SEMINAR:

Contact either David Hale. 49 Saikata-cho. lchijoji. Sakyo-ku. Kyoto 606, tel. (075) 711-5397. or Ian Shortreed, 47-7 llinokitoge-cho. Shugakuin. Sakyo-ku, Kyoto 606, tel. (075) 711-0079.

INFO ON ACCOMMODATION :

Contact the Japan National Tourist Office (Kyoto Branch), tel. (075) 371-0480 (English, French & Spanish spoken). Information and reservations for hotels and lower-priced ryokans available through this office.

SEMINAR SCHEDULE

Saturday, February 11th

9:30 – 10:45	Registration
10:45 - 12:00	Keynote Address -- Michael H. Long (University of Hawaii) Classroom Discourse & Second Language Acquisition
12:00 - 1:00	Lunch
1:00 1:45	Michael Rost Cohesion Markers in Academic Lectures
1:45 2:30	Alex Shishin Letters to the Editor: A Structural Analysis
2:30 3:15	Virginia LoCastro – Conversational Routines & Cross-cultural Communication
3:15 4:00	Hisao Minami Toenetic Features & Information in Discourse
4:00 4:45	Steven Ross ~ Peer Talking & Task-centered Communication in the Classroom
4:45 – 5:30	Eichi Ehira – Conversational Fillers
5:30 6:15	Naoko Ando- Interlanguage Discourse in Japanese
7:30 - 9:30	Banquet Dinner

Sunday, February 12th

9:30 10:00	Registration
10:00 10:45	Eloise Pearson "I Know You Mean But. . .": Agreement & Disagreement Links
10:45 11:15	William Harshbarger Context Analysis of Non-verbal Reciprocals
11:15 12:00	David Dinsmore -- Conversation in 'Waiting for Godet' and the EFL Classroom
12:00 1:00	Lunch
1:00 1:45	Curtis H. Kelly - Teaching Discourse Structure: A Necessary Part of TESL
1:45 2:15	Mary Sullivan Taylor ~ Telling Anecdotes
2:15 2:45	Lisa Pullman --- Newspaper Headlines: They're Not What They Seem
2:45 3:30	Ian Shortreed Topic Negotiation in Native/Non-native Speaker Interaction
3:30 4:15	Research Roundtable: Discussion of Future Research Projects in Japan Chairperson – Michael H. Long

Books on Discourse Analysis & Applied Linguistics will be on sale through booksellers.

Meetings

FUKUOKA

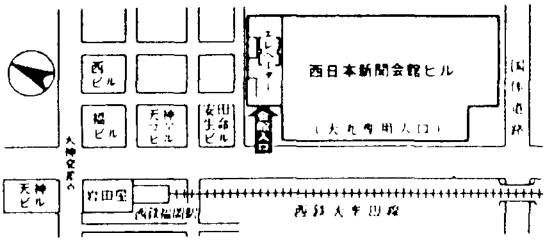
(1)

Topic:	Interpretation and Comprehension of Spoken English
Speaker:	Michael Rost
Date:	Sunday, February 19th
Time:	2-5 p.m.
Place:	Fukuoka Kokusai Hall (Nishinihon-Shimbun Kaikan Bldg. 14F). 4-1. I-chomc. Tenjin. Chuo-ku. Fukuoka
Fee:	Members, free; non-members, ¥1,000
Info:	Etsuko Suzuki, 092-76 l-38 l1

This presentation will deal with some aspects of teaching listening skills in a language classroom. The presentation will be divided into three segments: (1) ways of analyzing spoken discourse (with an emphasis on phonological features), (2) types of listening strategies, (3) a demonstration of classroom exercises (including pair work listening).

Michael Rost has been teaching in Japan for the past four years, He has done numerous workshops and presentations on language acquisition. curriculum design, and listening comprehension and is the author of five listening comprehenslon textbooks. including *PAIRalels* (Lingual House. 1984). He is currently working on a Ph.D. degree at the University of Lancaster.

●福岡国際ホールへお越しの方は西日本新聞会館玄関のエレベーターを御利用下さい(16階)



(2)

Topic:	Teaching Fnglish Grammar Through Guided Conversations
Speaker:	Catherine Tansey
Date:	Sunday. February 26th
Time:	2 - 5p.m.
Place:	Fukuoka YMCA Tenjin
Fee:	Members. free

A lively and practical way to teach English grammar structures will be demonstrated. This presentation may be of particular interest to senior high school teachers.

Ms. Tansey has an M.A. in TESOL from the School for International Training. She has taught English as a foreign language in the United States, Morocco, and Japan, and she served for two years as the director of the American Language Academy at Bahson College in Boston. Massachusetts. She is currently a sales representative for Prentice-Hall in Japan.

HAMAMATSU

Topic:	Pronunciation Workshop
Speaker:	David Hough
Date:	Sunday, February 19th
Time:	1 p.m.
Place:	Seihu Kominkan. Hirosawa I-21-1. Hamamatsu. 0534-52-0730
Fee:	Members, free; non-members. ¥1.000; students, ¥500

This three-hour workshop will he divided into two and a half-hour segments. Part one will be concerned with setting goals and teaching pronunciation in a variety of settings. Part two will present the basics of phonetics, phonemics and contrastive analysis. The workshop is designed for those with relatively little background in phonology. or those non-native speakers of English who would like to review the sound systems of the two languages.

David A. Hough is Executive Director of International Communication Research Associates and Prcsident of Teachcr Training Seminar. He holds an M.A. in Linguistics from the University of Oregon.

KANTO

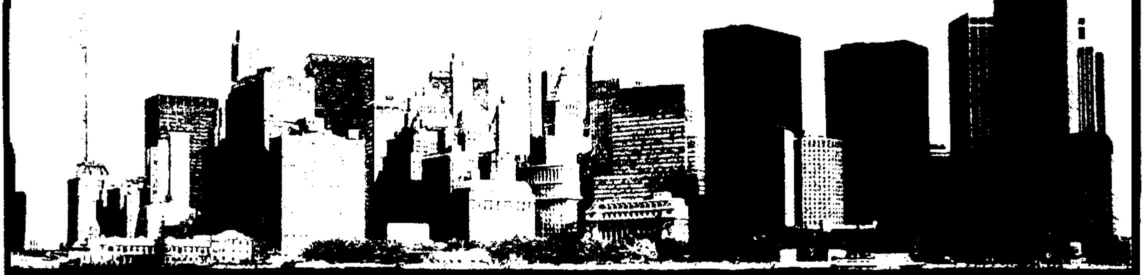
Topic:	Applying discourse analysis and second language acquisition
Speaker:	Michael Long
Date:	Sunday. February 19th
Time:	1 - 4 p.m.
Place:	Tokai Junior Collcgc, near Sengakuji station. Asakusa line. Tel. 44 1-1 171
Fee:	Members. ¥500: non-members, ¥1.500
Info:	Philip Hall, 03-201-7211 (officc)

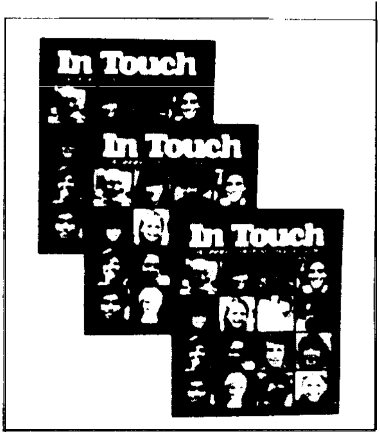
Michael Long has a Ph.D from UCLA and has taught there as well as at the University of Pennsylvania and at the TESOL Summer Instltutc. He is the editor of the Newbury House “Studies in second language acquisition” series. He is the featured speaker at the Kyoto Discourse Seminar. (See the Kyoto announcement) The content of the Kanto presentation will. however, bc different but on a discourse-related topic. At the time of writing. a specific abstract was not available.

KANTO SIG for Teaching English to Business People

Topic:	Simulations and Management Games

(cont'd on p. 58)




In Touch
In Touch
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(cont'd from p. 56)

Date: Sunday. February 19th
Time: 2 - 4 p.m.
Place: Kobe Steel Language Center, Tatsunuma Bldg. (5F), 1-3-19 Yaesu, Chuo-ku Tokyo 103, 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 Aeroflot (Soviet Airlines) office. which is in the same building. at street level.
Info: Stephen Turner, 03-281-4105 (Mon.-Fri., 1-5 p.m.)

KOBE

Topic: Language Learning Theory and the Classroom Teacher
Speaker: Michael Redfield
Date: Sunday, February 12th
Time: 1:30 - 4:30 p.m.
Place: St. Michael's International School. 1 l-2, Nakayamate-dori, 3-chome, Chuo-ku. Kobe. 078-221-8028
Fee: Members, free; non-members. ¥500
Info: Jan Visscher, 078-453-6065 (Mon.-Thur.-Fri., 9-11 p.m.)
Kenji Inukai, 078-431-8580 (9-10 p.m.)

Micheal "Rube" Redfield will present an overview of some pertinent language learning theories and discuss their relevance for classroom techniques. Possible topics will include L1 and L2 acquisition, child and adult language learning. and Krashen's learning/acquisition distinction.

We will have the opportunity to examine the effectiveness of various classroom activities in the light of these theories. Mr. Redfield will also make suggestions regarding the teacher's role and for creating a more life-like atmosphere in the language classroom.

Michael "Rube" Redfield has a Master's degree in TESOL from Stanford University. He has taught in countries in Europe, the Middle East and South America, as well as in the United States, Indonesia and Japan He is fluent in French, German. Spanish and Japanese. Mr. Redfield is now completing a project at Kobe Steel on behalf of Language Resources.

NAGASAKI

Date: Sunday, February 19th
Time: 1:30 4:30 p.m.
Place: Nagasaki University, Education Faculty. No. 63
Fee: Members. free; non-members, ¥500
Info: Satoru Nagai, 0958-44-1697

The meeting will be divided into several parts, all designed to bring members and newcomers as well as their problems in their actual class.

OKINAWA

Topic: How I learned Japanese as an Oceanographer
Speaker: Dr. Catharine Music
Date: Sunday, February 12th
Time: 2 - 4 p.m.
Place: Language Center
Fee: Members. free; non-members. ¥500
Info: Dan Jerome. 0988-97-3805
Fumiko Nishihira. 09889-3-2809

Dr. Music has been living in Okinawa for two and a half years as a Suntory Biology Institute Researcher. She is the highest authority in Okinawan Corals. She speaks perfect Japanese, even Okinawan dialect.

OSAKA

Topic: A Major Modern Model of an Intense Intensive Institute
Sneaker: Mr. William J. Teweles
Date: Sunday, February 26th
Time: 1 - 4:30 p.m.
Place: Umeda Gakuen (St. Paul's Church), 2-30 Chaya-machi. Kita-ku, Osaka
Fee: Members; free; nonmembers. ¥500
Info: V. Broderick. 0798-53-8397
T. Cox. 0798-7 l-2272

Mr. Bill Teweles has been in Japan before and will speak about his experience at JJ-ELS. an English language school in Taipei. Taiwan.

The courses there were 8 weeks in length and 120 hours per course. with a total of 9 levels. The aim of his talk will be to explore ways to apply certain aspects of intensive programming to English language classrooms in Japanese institutes and colleges.

SHIKOKU

Topic: Teaching English Through Drama 'Pinch and Ouch'
Speaker: Yoko Nomura
Date- Sunday. February 17th
Time: 2 - 5 p.m.
Place: Shiminbunka Center. Room 3

SENDAI

Topic: Shut Up and Listen: The Sens-it Model
Speaker: Dr. James Nord
Date: Sunday. February 12th
Time 4 - 7 p.m.
Place: Sendai New Day School (Jozenji-dori at Inarakoji-dori. one block west of Ichibancho)
Fee: Members. ¥500; non-members. ¥1000
Info: Dale Griffee. 47-8016 or 67-491 1
Marc Helgesen. 65-4288 or 47-7445
Hiroko Takahashi. 62-0687

TOKAI

Date: Sunday, February 26th
Time: 2 – 5 p.m.
Place: Aichi Kinro Kaikan
Info: Kazunori Nozawa, 0532-47-0111 x414
Andrew Wright, 052-762-1493

This meeting will be an Open Forum for the discussion of teaching/learning materials. Please bring any type of material that you use, and that particularly appeals to you, and join one of our discussion groups. The meeting will end with a plenary session.

KYOTO

Kyoto Chapter Committee 1984

President – David Hale, 49 Saikata-cho, Ichijoji, Sakyo-ku, Kyoto 606, 075-711-5397
Vice President – Ian Shortreed, 47-2 Hinokitoge-cho, Shugakuin, Sakyo-ku, Kyoto 606, 075-711-0079
Membership – Carmen Carrion, 102 Run-Shirakawa, 71 Tsukuda-cho, Ichijoji, Sakyo-ku, Kyoto 606, 075-721-4485
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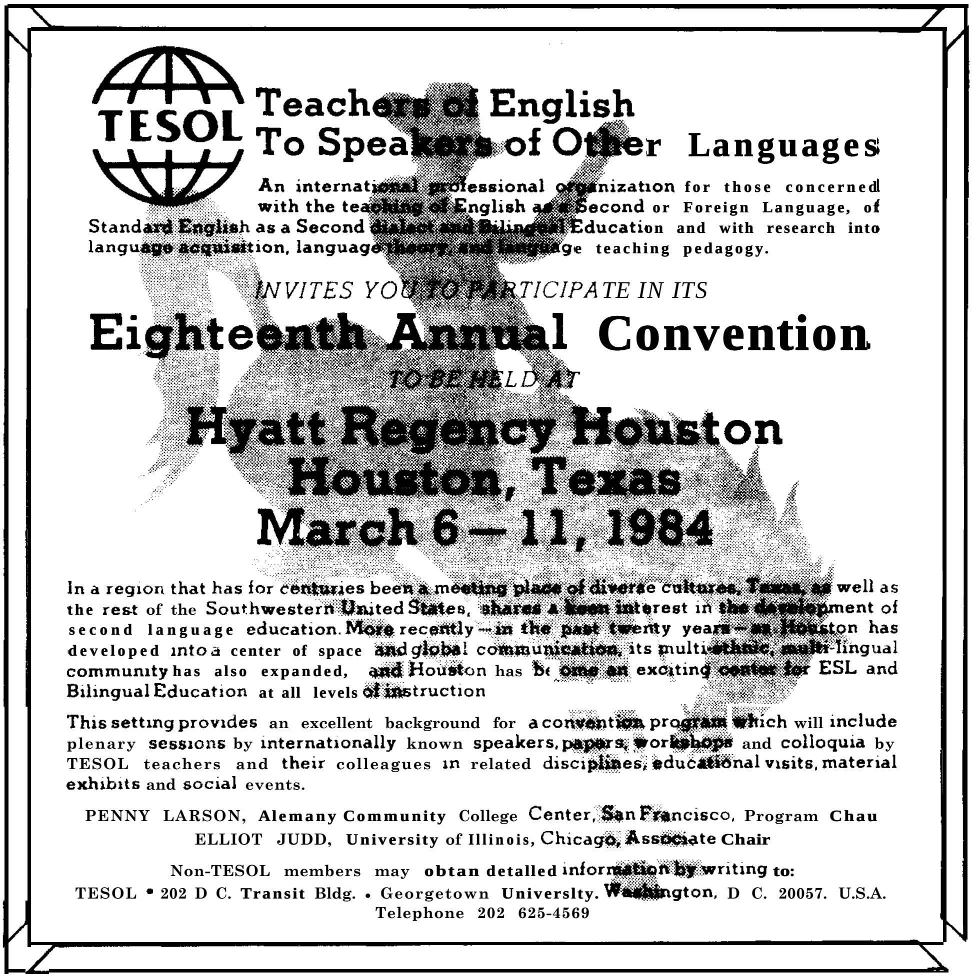

TESOL **Teachers of English To Speakers of Other Languages**

An international professional organization for those concerned with the teaching of English as a Second or Foreign Language, of Standard English as a Second dialect and Bilingual Education and with research into language acquisition, language theory, and language teaching pedagogy.

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Eighteenth Annual Convention

TO BE HELD AT

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PENNY LARSON, Alemany Community College Center, San Francisco, Program Chau
ELLIOT JUDD, University of Illinois, Chicago, Associate Chair

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