CROSS 言語

CURRENTS

COMMUNICATION/LANGUAGE/CROSS-CULTURAL SKILLS
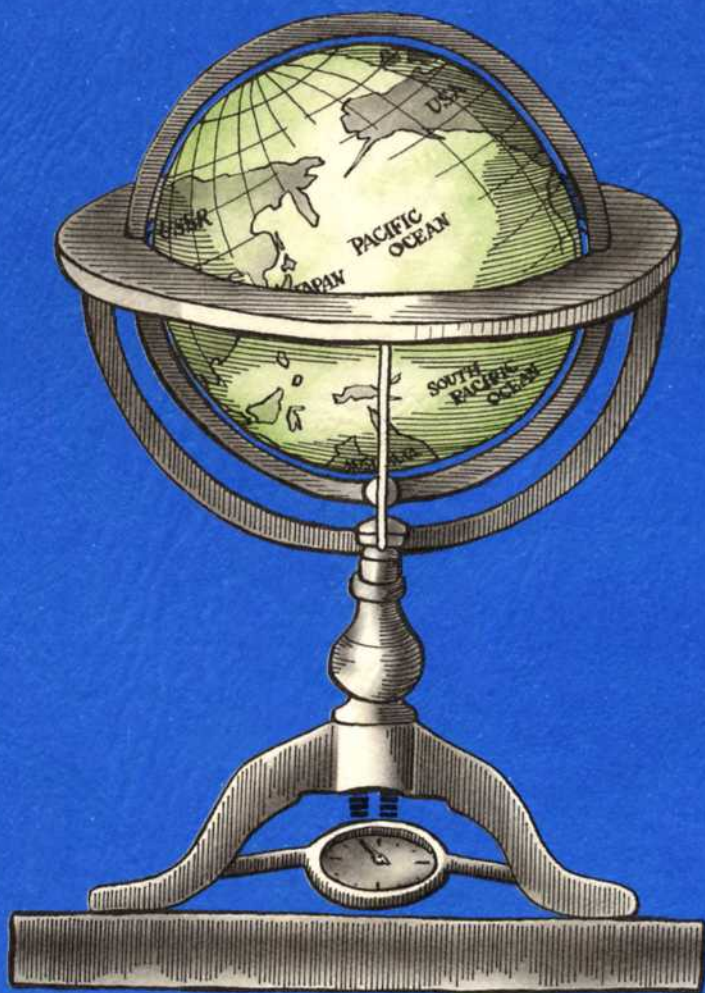
Teachers of English!
For professional books,
check
McGraw-Hill.

CROSS 苔語
CURRENTS

A Journal of
Communication/Language/Cross-Cultural Skills
Volume VII, Number 1, 1980

ABOUT *CROSS CURRENTS*

Cross Currents is a biannual journal published by the Language Institute of Japan in an effort to contribute to an inter-disciplinary exchange of ideas within the areas of communication, language skills acquisition, and cross-cultural training and learning. We are interested in articles covering a wide range of concerns, including these specific areas: 1) Language teaching and learning, especially regarding English as a Foreign Language, 2) Language teaching and learning as they apply to the situation in Japan, and 3) Cross-cultural communication issues. We also welcome reviews of recently published books in these same areas.

Although a large proportion of our articles deal with Japan and Japanese students, we are also concerned with teaching methodologies, techniques, and general issues which are multicultural rather than culture specific. While articles demonstrating solid and thoughtful research are greatly appreciated, always kept in mind is the necessity for readability and practicality for our readers, the classroom teachers. We make every effort to balance abstract and theoretical articles with articles directly applicable to the classroom.

*   *   *

All articles submitted for consideration should be typed, double spaced, and in duplicate, with references placed in the body of the text in parentheses with the author's last name, date of the work cited and page number. Footnotes on substantive matters should appear at the bottom of the page on which the footnote occurs. Please include: 1) a paragraph precis of the article, 2) a short biographical sketch, and 3) a bibliography which should conform to the M.L.A. Style Sheet. Manuscripts should be from 5–20 pages in length. Authors of articles accepted for publication will receive 20 reprints.

Please direct all manuscript correspondence to:

General Editor
Cross Currents
Language Institute of Japan
4-14-1 Shiroyama
Odawara, 250, Japan

TABLE OF CONTENTS
Vol. VII, No. 1, 1980

Summaries of the Articles

The Missing Element in Foreign Language Communication: Self-Disclosure

Gertrude Moskowitz

外国語でのコミュニケーションに欠けるもの—自らを知り、知らしめる事

　外国語学習を通じて様々な異文化への理解を広めて行くことは，外国語の授業の中でその文化に対する理解を深め受容することから始めるのが最良と言えましょう。この目的を果す為には，不安感を抱かせず，何を伝えたいかという明確な話題を有し，人間味のある意志伝達活動を用いることが必要です。学習者が個人的に重要と思っているようなことを話題として取り上げれば，学習者は外国語をもっと気楽に使うようになり，又外国語を話す際の〝不安感〟をある程度克服する助けにもなります。本稿では，そうしたお互いの親近感と，自己尊重する気風を増しながら指導していくという人間味あふれる学習活動の実例が提示されています。

Seven Clocks: Their Ailments and Their Realignment

Paul G. La Forge

7つの時計—それらの齎らす混乱と再調整

　本稿で筆者は，7つの異る時計に類比させて，教室での学習の進み具合に影響を与える時間の観念についての穏れた或いは，言葉以外の形をとって伝えられる情報が如何なるものかを明らかにし，こうした情報が惹起する種々の問題を考察し，それらの問題への解答をCLLを用いて探り提示します。

　時計のアナロジーは，ジューズが母国語の使用に関する法則を説明する際に用いたものですが，第二言語或いは外国語を学ぶ際にあてはめてみると，授業中，学生が刻々受けている明言されていない時間の観念についての情報がどんなものであるのかを，教師が理解する手助けとなり得ます。本稿で言及されている7つの時計とは，文化時計、社会時計、学期時計，意志伝達時計，学生時計，個人成長時計，教師時計で，これらの時計はそのままでは相互に関連せず整然とはしていませんが，SARD（CLLの六要素を表す言葉＊の頭文字から合成された言葉）を用いて，学生個々の成長に，段階を追い焦点を合わせることによって，まとまって整然とさせることができます。

Student Invested Material: Structuring Activities

Kathleen Graves

学生自らが創る教材—学習活動の組立て方

　「教科書なしで,教えるにはどうしたらいいだろうか？」と教師の方々はよく自問し

　＊（Security心理的安定，Attention-Aggression注意力と積極性，Reflection-Retention考察と記憶，Discrimination識別）

ます。教科書の中にある不自然なぎこちなさをどうにかしたいと思ってはいても，その実なすすべを知らないというのが実状のようです。この問いに対する一つの答として筆者は，学生自身に教材を作らせる、換言するば，学ぶ者自身の自発的な任意の表現に基づく教材を作ることであると述べています。すなわち、それぞれのグループの人数や能力に応じて授業内容を組み立てていきながら，学生に言葉の使い方をより深く理解する方法を教え，学生に言葉を正確に然も他に依存しないで自由に使うようにしむけて，学生自身に自ら学んだことについて考察する時間を与えていくことであると説いています。本稿では，学生自身の手になる教材の例として，学生の会話を録音したテープと学生の日記をどのように構成し使用するかについて論及しています。

What's Wrong with Language Labs

Richard Showstack

LLのどこがいけないか

　外国語を学ぶ者の中には、LLを嫌う人が可成りいます。本稿で筆者は現在のLL教授法に見られる8つの問題点を指摘し，筆者が案出した教える側ではなく学ぶ側を念頭に置いた個人別ランゲージラーニングなる方式に基づき，8つの問題点への実践的な改善策を提示します。

Video Studios: The Language Labs for the 1980's

Suzanne M. Griffin

ビデオ・スタジオ──'80年代のLL

　昨今，録音テープやテレビジョンに対する私達の聴視態度は以前と違ってきており，語学教育の面でも，この事実を認識して，それに応じた対策を執るべきです。

　語学学習の際，従前の方法でオーディオラボを使って行う授業を嫌う学生が次第に増えてきており，そうした学生達は，独りで専心好きなテープに耳を傾けるという形の時間の方を好みます。一方，学生達は視覚媒体に対しては，一層の関心を示すようになってきており，語学教育の中へもこうした手段をもっと導入し，活用する必要性があります。本稿で筆者は，語学教育課程を編成し直し，ビデオの利用を基本に外国語学習指導を行うという形で，視覚媒体の利用を提言しています。なお本稿末でとりあげられているビデオを基にした様々の語学学習活動は，サンフランシスコ大学ワールド・イングリッシュ・センターで4年余りに亙って，ビデオテープの使用に依る学習指導の過程で開発されてきたものです。

The San Francisco Trip: Creating a Thematic Context Using Unrehearsed Tapes

Ruth Sasaki

サンフランシスコの旅—主題に沿ったアドリブ会話劇を収録したテープを教材にして

　筆者は，本稿で話の展開に関連した一連のアドリブ会話劇を録音したテープの使い方を論じています。この方式には３つの目的があり，第一は，言葉を状況に応じた使い方をすること，第二に，文章英語でなく会話英語に接する機会を学生に持たせること，第三に一定の言葉を記憶し反復するよりも，情報を処理することを学生に勧め学ばさせること等です。以上の目的に照して，筆者は，テープを如何に構成し作成するか，授業でそのテープをどういうふうに使うか，更に設定した主題が学生の学習経験を如何に実効あるものにするか等について論及しています。

Using Story Squares in the Japanese Classroom

Emiko Kitagawa

ストーリースクウェアズを用いたサイレントウェイの応用——日本の高校での試み

　日本の高等学校で教鞭をとっている筆者は，LIOJで催された「ワークショップ」に参加し，その時知ったサイレントウェイやストーリースクウェアズを用いた語学教授法に強い印象を受けました。本稿では，ストーリースクウェアズを教材にして，サイレントウェイで仮定法を教えた筆者の経験に基づいて，授業からの実例を引き，詳細な授業プランを提示し，更に，実際的な面を重視する立場から，２つの教授法にある長短両所をそれぞれ例示しています。

Teaching ESL Technical Writing Through the Personalized System of Instruction

John B. Keenan & Gayle L. Nelson

個人別指導方式——ESL技術論文の書き方指導への効果的手引き

　本稿は，個人別指導方式（PSI）を応用して，様々の国籍からなる工学部の学生達に専問分野での論文の書き方を教えることに関し論考したものです。科学技術論文を書く際に用いられるPSIには，次のような特色があります。１）学生が学習すべきことを明記した，少量の特定の教材単元に精通すること，２）作文課題を含む単元学習の手引きがあること，３）頻繁に評価を行うこと，４）個人別に学習時間を決定出来る自らに合った学習速度で進められること，５）学生が個別指導を最大限受け得る指導教官の存在があること，PSI個人別指導方式では，学生は自分が書いているものの内容に関し，直ちに批評が受けられます。又段階評価や点数制の様な罰則なしに，どんな問題でも検討し正す機会があり，加えて１対１の個人指導に固有の種々の利点もあります。PSIに関する調査では，PSI個人別指導方式は，学生により良き試験結果をもたら

すし，記憶理解度は高まり，学習態度習慣も改められ，かつ語学学習に対して積極肯定的評価を下す等の事が一貫して明らかにされてきています。

Book Reviews　書　評

Listening Contours. Michael A. Rost. Tempe, Arizona: Lingual House Publishing Company, 1979.

概略を聴取る

ESL教師の手に入る良い教材の数は，今のところ限られていますが，マイケル・ロスト氏の近著は，この分野で貴重な一冊を加えたと言えましょう。

著者の目論の主眼点は，学生の聴取理解力並びにメモを取る技術を高めようとするところにあり，文法や会話そのものよりも伝達される情報の内容を把握することの方に重点を置いています。本教材は，23章からなる短い講義を収めたテキスト，テキストに展開されている講義を録音したカセットテープ2巻と練習問題集から成っています。

本教材には，様々な話題が取り上げられており，背景を異にする学生達それぞれの興味を喚起し得ると思われます。

A First Book of Boardgames. Donn Byrne. London: Modern English Publications Ltd., 1980.

ボードゲーム読本

ダン・バーン氏は，子供達に楽しく言葉の勉強をさせる為の恰好の手だてを教師に提供したと言えましょう。本書で紹介されている7つのゲームは，7才から12才迄の子供達を対象に，その年令の子供達が，色の名前やアルファベットから行動描写や比較表現迄の範囲に亙って，用語や表現方法について学習することを容易にする意図で考案されたものです。ゲームは，わかりやすく，面白く描かれているので，英語を学ぶ子供達の興味を惹くに充分なものがあると思われます。

ABOUT THIS ISSUE

The first three articles of Volume VII, No. 1 call attention to the importance of affective factors in the language classroom and their influence on classroom learning. According to Gertrude Moskowitz in "The Missing Element in Foreign Language Communication: Self-Disclosure," no matter what the culture, people are alike in many ways—in their feelings, reactions and needs. Yet, many of the typical daily communications in life and, therefore, those in foreign language classes as well, are trivial and superficial, resulting in a lack of closeness and knowledge of others. More effective communication consists of self-disclosure—sharing about ourselves what is meaningful and would otherwise be unknown. Humanistic communication activities which are non-threatening and have a positive focus can be used to develop this type of interaction to help students share their true selves. Discussing topics of personal importance to students helps motivate them to speak the target language and overcome some of their fears. The article presents examples of humanistic activities designed to develop closeness and increase self-esteem.

Martin Joos was the first to use a clock analogy to state principles of first language use, and in "Seven Clocks: Their Ailments and Their Realignment," Paul La Forge takes the analogy into the realm of second language acquisition. By defining seven clocks (cultural, social, semester, communicative, student, developmental, and teacher clocks), he explores the hidden and unstated messages of time which influence classroom learning. He then looks at the problems these messages cause and presents solutions through Community Language Learning. According to the author, the clocks are most often in disarray but can be brought into harmony by focussing on the personal development of the students through the use of the CLL formula, SARD.

Kathleen Graves, in "Student Invested Material: Structuring Activities," presents an answer to the often asked question, "How can we teach without a textbook?" Student invested material, or material which arises from a voluntary expression from the students in the target language, can provide an answer to this question. By structuring activities to fit various groups and levels, a teacher can

provide students with a means to develop a deep understanding of how to use the language, give them an opportunity to use the language meaningfully and independently, and provide time for the students to assess their own learning. The article looks at structuring and using taped student conversations and student journals as examples of student invested material.

The next two articles, "Video Studios: The Language Labs for the 1980's," by Suzanne Griffin and "What's Wrong with Language Labs,"by Richard Showstack, examine some of the reasons students are dissatisfied with language laboratories and audio lab classes. According to Suzanne Griffin, we have failed to recognize and accommodate within our language classes the changes in listening and viewing habits of our students. Audio lab classes are being rejected by increasing numbers of language students in favor of private, concentrated listening sessions. Furthermore, students' increased interest in the visual medium needs to be reflected in a greater use of the medium in our programs. This article suggests restructuring language programs to capitalize on the visual medium through the use of video-based second language instruction. The video-based language activities described in the final section of the article have been developed over four years of instruction with videotape at the World English Center, University of San Francisco.

Richard Showstack, in "What's Wrong with Language Labs," outlines problems existing in present-day language laboratories and makes practical suggestions for the solution of these problems based on his concept of the individualized language learning center designed with the student, not the teacher, in mind.

Ruth Sasaki, in "The San Francisco Trip: Creating a Thematic Context Using Unrehearsed Tapes," presents a way of using a series of ad-libbed dialogues which are tied together by a developing plot. The three basic objectives are: 1) to present language in context, 2) to expose students to spoken, not written English, and 3) to encourage students to process information rather than remember and repeat specific words and phrases. Three areas are covered: how the tapes are designed and made, how they are used in class, and how the theme enhances the learning experience.

Our next author, Emiko Kitagawa, a high school teacher in Japan, writes about her experience using non-traditional teaching

methods in her high school class. In her paper, "Using Story Squares in the Japanese Classroom," the author describes how she applies her experiences with Silent Way and Story Squares to teaching the subjunctive to a large class. The emphasis is extremely practical and demonstrates both the advantages and drawbacks of such methods in situations which many teachers have to face: large classes, and requirements for an examination.

The final article of this issue, "Teaching ESL Technical Writing Through the Personalized System of Instruction," by John Keenan and Gayle Nelson, describes an application of the Personalized System of Instruction (PSI) to the teaching of technical writing to international students of engineering. PSI, as used in technical writing, is distinguished by: 1) the mastery of small, specific units of material, 2) unit study guides which include writing assignments, 3) frequent evaluation, 4) self pacing which allows individualized time for learning, and 5) the use of proctors to maximize the individual attention and assistance available to each student. With PSI, the student receives immediate feedback on the quality of his writing, an opportunity to remediate any problems without a grade penalty, and all the advantages inherent in the one-to-one tutorial.

This issue also features reviews of two recently published books, *Listening Contours,* by Michael Rost and *A First Book of Board-games,* by Donn Byrne. Harris Winitz, in his review of Rost's book, claims that *Listening Contours* provides an important addition to the small number of good teaching materials for ESL teachers. The primary goal of this book is to increase the students' skill in listening comprehension and note taking. Emphasis is on understanding the message rather than on grammar or conversation. *A First Book of Boardgames,* according to reviewer John Wilson, offers children's teachers an excellent tool for providing language practice while giving enjoyment at the same time. The seven games included have been developed for 7–12 year olds to help them learn vocabulary and language skills ranging from colors and the alphabet to describing actions and making comparisons.

Our final section in this issue, "Bright Ideas," offers two short, very practical articles based on classroom techniques. In "Daily Duty," Sherraid Scott presents a way of using short presentations of individually chosen topics to help students improve their ability

to listen, restate and clarify. In "Prepared Speeches," Elena Pehlke describes the preparation, implementation and evaluation of prepared speeches as a way to help students develop organizational and public speaking skills.

We hope you enjoy this issue and find it useful. As always, we welcome your comments and contributions.

<div align="right">Cross Currents</div>

CARING AND SHARING IN THE FOREIGN LANGUAGE CLASS
A Sourcebook on Humanistic Techniques

This sourcebook of humanistic techniques is built around a generous collection of activities incorporating recent psychological insights and linguistic principles. Professor Moskowitz has created a library of 120 supplementary techniques which recognize and serve the need for building self-esteem and closer relationships in students. The book offers a rationale for using humanistic techniques and hints for training teachers and writing your own activities.
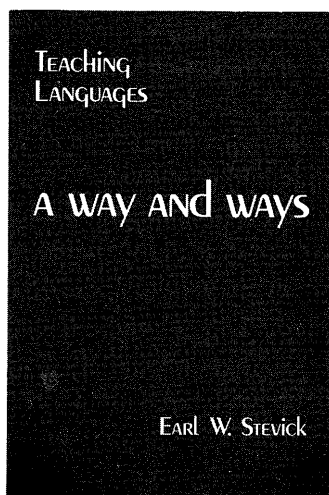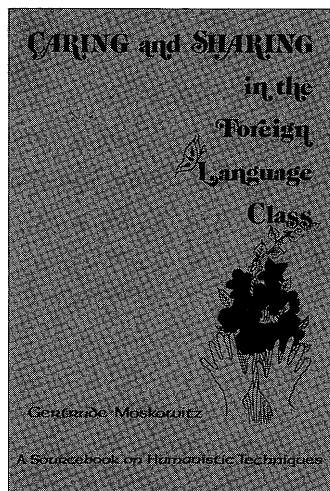
A WAY AND WAYS
Teaching Languages

This new book offers an indepth exploration of the language learning process by the author of *Memory, Meaning and Method*. The book offers an incisive account of language learning based on such thinkers as Becker, Gattegno, Curran, Lazanov and Dostoevsky. It is also a very personal and original statement about the role of the language teacher and the process of learning a language.

Please send your correspondence to:

The Missing Element in Foreign Language Communication: Self-Disclosure

*Gertrude Moskowitz**

As I sat at my desk about to start this article, a memory flashed before me of a time when I was in art class at the age of twelve. The teacher asked us to create a poster to show something that was important to us. Though I have never been an artist, I recall being proud of what I produced: a group of children, smiling, as they held hands forming a complete circle. Each child was from a different country; the globe of the world was in the middle of the group. I labeled the poster "As It Should Be."

Reflecting back, that was probably a belief and a dream I had, for wars were prevalent when I grew up. I have not thought of that poster all these years, but it occurs to me now, as I seemed to know then, that people the world over have so much in common. So often we are conscious of differences among cultures and even stress them in the teaching of foreign languages. What I realized, as a result of my unconscious directing me back to that childhood scene, is that one intent of this article is to focus on how much we

are all alike, you and I and all the others, no matter in what country you may be, sitting with this journal in your hand.

And I found this same truth to exist when I studied classroom interaction for a number of years. Learners from different cultures have similar feelings and reactions to teacher behavior: negative feelings develop toward a critical, rejecting, highly directive teacher, while positive feelings occur when learning from a warm, accepting, understanding teacher. These behaviors and their subsequent effects on students have often tended to affect the achievement of learners (Moskowitz, 1972: 167–170).

Now that I have worked with humanistic techniques of teaching foreign languages for some time, I find myself constantly delighted by once more discovering the universality of people and how much alike we are. Some of the purposes of using humanistic communication activities to teach foreign languages are: to improve self-esteem, to develop positive thinking, to increase self-understanding, to build greater closeness among students, and to discover the strengths and goodness in oneself and one's classmates. These goals are largely satisfied through the process of sharing—sharing of memories, experiences, feelings, wishes, values, and fantasies, along with giving positive feedback to one another. It is through such types of communication that it has become vividly clear to me that people of all cultures do have the same basic psychological needs: the need to have close relations with others, the need to be listened to attentively, the need to know and understand themselves better, and the need to feel more positive in their outlook on life.

I have witnessed the change of atmosphere, the increase in spirit, the growth of closer relationships, and the excitement that prevails as groups relate to one another along these less superficial lines. In addition, many people have shared with me, both verbally and in writing, what very positive emotions they experienced through such communication. These contacts have been during methods courses and workshops I've given in which the teachers participated in humanistic activities. The testimonials are often amazing:

> I came to this conference dejected, yes, very depressed. I can't
> believe I have done a complete reversal in my feelings as a result of

this experience. I made contacts with strangers here, and we remained close friends throughout the rest of the conference. We are already looking forward to a reunion at next year's conference.

As a result of this workshop, I have a new outlook on teaching. I had given up and had lost my enthusiasm. I thought I had tried everything. I can't wait to try these activities with my students.

These are but two of many similar stories told to me. Am. I being egotistical to tell you all this? I think not because the point is that I am not causing these results. It is the use of techniques which fulfill basic human needs in people that deserves the credit.

What does this suggest then? It seems that most of us, teachers included, have not had sufficient positive feedback about ourselves for the person we are (not just for the teacher we are), or enough closeness with enough people, or as much attention as was desired when we needed to share and to be heard. Many contacts with others have been on a more superficial level so that the individual we are is not known by many.

It is exciting to me to have foreign language teachers report the positive results they get when using humanistic activities with their students. It is equally rewarding to note that the convictions of their worth stem from the teachers themselves experiencing the very feelings such activities are intended to promote. How needy we all can be, teachers included, in such basic areas. How fitting it is too that in school, in our foreign language classes, we can help satisfy such important components to sound emotional growth and health through the vehicle of truly meaningful communication.

I had no idea when I planned this article that I would be sharing some of my personal thoughts and experiences along with the informational aspects. However, it strikes me as being in keeping with the theme of this article since sharing is at the heart of it.

Personalization Has Not Been Personal Enough

You may wonder what is special about the sharing in humanistic activities that does not take place in our typical interaction, let alone in the foreign language class. Generally, when we meet someone, superficial bits of information are exchanged: Where are you from? Whom do you know? (Do we both know the

same person?) A timely topic such as the weather, the high cost of living, a news event, or a current illness that is spreading may be discussed. Since a good amount of "typical" communication consists of trivia and time fillers, often these are the themes students in foreign language classes are taught to discuss.

For a long time foreign language teachers have recognized the importance of personalizing the content. A dialogue is learned or a story is read. Based on this content, the teacher asks personalized questions of students. The dialogue deals with school; the teacher asks: "What are your favorite subjects in school?" The story is about going to a restaurant; the teacher inquires: "What are your favorite foods?" Though the principle of personalization is a good one, in practice the questions posed often lack interest value for the student responding as well as those who may be listening. Many personalized questions used in foreign language instruction elicit information that is factual, superficial, and unimportant. The result is that students do not learn things that are relevant about one another and so they do not actually get to know one another.

Outside of school, relationships built on exchanges like this would not be close ones. They would be people whom we might call our "acquaintances." Perhaps much of the loneliness which exists in many people is in part due to the lack of contact with others which is sufficiently personalized. What then does more personalized humanistic communication sound like and how does it change communication?

A Model for Communication

An element that is missing in typical interaction is self-disclosure, revealing to others things about us which are meaningful to us and which they would not otherwise know. Among these would be the sharing of experiences, memories, feelings, values, wishes, daydreams, fantasies, insights, and strengths. What happens during this type of communication will be clearer, if we look at a model called the Johari Window (Luft, 1969). This model is a communication window through which information is given and received. There are four parts to this window, so picture a large square divided into four squares. The first square is the Public Arena, which consists of information both you and I and others

know about me. This is therefore public knowledge. The second area, the Blind Spot, contains those things you know about me but that I am not aware of myself. The Hidden Area is the opposite of the Blind Spot; it consists of what I keep to myself so others do not know this at all. The Unknown Area is made up of those things neither others nor I know about. Some of these may still be at the unconscious level.

Ideally, the largest area should be the Public Arena, where both others and I know a great deal about me, while the other areas should be small. The way this can happen is through my sharing things about myself with others and by others giving me feedback about myself. In that way my Blind Spot and Hidden Area will become smaller as my Public Arena gets larger. As a result of the sharing and feedback, I may gain some new insights about myself which were previously buried in the Unknown Area. If I now share these with others, they will further increase my Public Arena. This kind of interaction in relationships is much sounder, healthier, and more satisfying than one where people keep to themselves and reveal little to others, where the Public Arena is very small and the Hidden Area and Blind Spot are large.

Humanistic communication activities help increase the Public Arena while decreasing the other three areas. It is in the process of self-disclosure, of sharing oneself, that feelings of warmth, closeness, and caring develop as students get to know one another at a deeper, far more interesting level, one which becomes an exciting adventure in discovering oneself and others. It is important to note that the teacher is included in the sharing as well.

The Importance of Self-Disclosure

Noted therapist and teacher Sidney M. Jourard spent many years conducting research on self-disclosure because he believed it to be the most important thing in the world that can be studied. In his book, *The Transparent Self* (1964), Jourard makes a number of pertinent statements about the effects of self-disclosure. He says that the best way we get to know ourselves is through others and how they respond to us. Therefore it is important to disclose our true self to others so we can see the results of how others respond to how we actually are. Individuals who present a false self to

others get the falseness responded to and feel that others do not know them. On the other hand, those who do not disclose themselves to others at all have an "unknown" person reacted to by others. Their lack of self-disclosure is therefore responded to, with the persons becoming more and more removed from being their real selves. Others can know us only to the extent that we disclose ourselves and can respond accurately only to the extent that we have let them know us as we are. The title of a work by Culbert cleverly reflects these insights: *The Interpersonal Process of Self-Disclosure: It Takes Two to See One* (1968).

In his work, Jourard developed self-disclosure questionnaires for getting pairs of people who do not know each other deeply acquainted, rather quickly, through interacting with the questions they contain. The questions are rated according to their level of intimacy: low, medium, high. A fascinating thing to note is that any question on these forms which one would typically find asked in foreign language classes was always rated low in intimacy value, e.g., "What are your favorite hobbies and interests?" "How many brothers and sisters do you have?" "Where would you like to go on a trip?" (Jourard, 1971: 206, 215, 229). This is not to suggest that teachers of foreign languages should be expecting students to reveal the most intimate details of their lives in class, but it does suggest that we have often done just the opposite, sharing little that serves to make closer bonds of understanding, empathy, and awareness in our students—some of the very purposes we so freely give for learning someone else's language. Our concern has been how to communicate in another language. It is time now to focus on what to communicate in that language.

A goal of foreign language study is the understanding and acceptance of other cultures. But spreading acceptance of different cultures may best begin right in the foreign language class by learning to understand and accept oneself and those who meet there daily. Then foreign language teachers can more easily facilitate the understanding of other people—other worlds.

Guidelines to Observe

There are two important guidelines I strongly recommend when humanistic communication activities are used: focus on the positive

aspects and use low-risk activities. The first refers to such things as sharing pleasant memories, identifying one's strengths and those of others, and focusing on the positive occurrences that happen to us each day. Conversely, conversations would not deal with unpleasant memories, pointing out what one considers to be his/her faults or those of others, or dwelling on the negative events that happen to oneself.

Selecting low-risk activities means that the themes should be safe rather than too personal or threatening. Examples of high-risk topics, to be avoided, would be sharing things you have done which make you feel ashamed or times when you have failed. These are not only high-risk but also focus on the negative. Reversing these themes changes them to low-risk activities: things you felt proud of that you have done or times when you have met with success.

Although a number of humanistic activities have been developed that go into negative aspects of life, I recommend dealing only with the positive aspects because the feelings developed in class will then be positive too, emotions the teachers and students can handle more readily. The teacher must have far greater skill and training to handle effectively what can happen when students deal with negative topics, experiences, and feedback. A climate of trust and closeness develops from a positive focus, while a single negative encounter may erase the effects of many positive ones. There is no need to nurture the negative aspects that students may see in themselves or their lives since they are generally already convinced of them. The positive focus is an attempt to break through the negative ways students may think, feel, or believe about themselves and change them into more positive views.

Examples of Humanistic Communication Activities

And now I would like to present a few examples of humanistic activities to give you some more specific ideas of what they are like. The following activities were selected because they illustrate different ways of self-disclosing or sharing oneself as well as what is meant by a positive focus.

Childhood Favorites[1]

Humanistic purposes:
  To recall pleasant childhood memories
  To exchange these memories with others
Linguistic purposes:
  To practice nouns and possessive adjectives
  To practice asking and answering questions
  To practice the past tense(s)
Levels: All levels
Size of groups: Two
Materials needed: Dittos with questions to be asked and answered
Procedures:
  Begin the activity by talking about childhood memories:
  "We all have a number of childhood memories that made us happy in some way. As we get older, we tend not to think about them very much. Yet to do so helps us relive the good feelings we had at the time.
  "Today we're going to recall some of our favorite things from childhood. You will each have a handout listing some categories and a partner to work with, someone you do not know very well yet. The first person will ask the second person a question, such as 'When you were a child, what was your favorite candy?' After the second person answers, s/he asks the first person the same question. Do the same with each question, rotating who answers the questions first. Always start each question with the statement 'When you were a child, what (who) was your favorite . . . . .?'
  "In some cases, your answers will be brief. For other questions, they will be longer. You can ask each other additional questions or make comments, if you wish. As your partner answers, you will find other memories will come back to you. When you finish all of the questions on the handout, add some of your own categories to the list and take turns answering them."
  Pass out the ditto. If the students can handle it in the target language, tell them to add "Why?" after each question is asked. Here are some possible categories that can be used:
  When you were a child, what (or who) was your favorite:

---

[1] Moskowitz, 1978: 119–121. Reprinted with permission.

1. Toy? Why?	10. Friend? Why?
2. Candy?	11. Grown-up (other than family)?
3. Holiday?	12. Teacher?
4. Play activity?	13. Relative (Not a parent or
5. Book or story?	guardian)?
6. Place to go?	14. Memory of snow?
7. Song?	15. Memory at a beach or pool?
8. Outfit?	16. Thing to do that was scary?
9. TV or radio pro-	17. Birthday?
gram?	18. Comic Strip?

When the exercise is completed, ask the students what their reactions to this experience were and what they learned from it. They will often say that it was fun and made them feel good. Ask what other categories the groups thought of. The groups may wish to have a few more rounds based on the categories their classmates thought of. This seemingly simple activity creates a very pleasant atmosphere and smiles on students' faces as they recall happy times they have not consciously thought of for some time. (I invite the reader to try this activity with a family member, a friend, another teacher, etc., to experience its effects.)

How Strong I Am[2]

Humanistic purposes:
     To have students assess their own strengths and share these
     To have students give one another positive feedback
Linguistic purposes:
     To practice the first person singular in the present tense
     To practice the second person singular in the present tense
     To practice the use of adjectives describing positive qualities
Levels: All levels
Size of groups: About six
Procedures:
     Introduce this awareness exercise like this:
     "We all have many strengths. Some of them we are aware of.

---

[2] Moskowitz, 1978: 87–88. Reprinted with permission.

However, other people may see strengths in us that we do not
realize we have.

"Take a piece of paper and write down the names of everyone
in your group. Below the names, write two of the strengths you see
in each person in your group. Then write your own name and list as
many of your strengths as you can think of. You will have (length
of time) five minutes to write down a number of your strengths and
two for each person in your group. You will be sharing what you
write later."

After the class finishes this part of the exercise, continue:

"You will then focus on one person at a time. When it is your
turn, read all of the strengths you have written about yourself.
Then the others in the group will share what strengths they see in
you while the student to your right writes them down. When
everyone has had a turn, give the list of strengths to the owner of
them to keep."

When the activity is done, ask students to discuss in their small
groups and/or the total group:

1. Did anyone say something that surprised you?
2. Which strengths that someone else said you have meant the
   most to you?
3. To what extent was your list of strengths similar to or
   different from the one others in your group find in you?
4. What reactions do you have to this activity?
5. What did you learn from this exercise?

Conclude the activity by discussing at least one or two of the
above questions in the total group. This exercise should be used
once the students are well enough acquainted to know a number of
strengths of their classmates.

Cherished Object[3]

Humanistic purposes:

   To develop a deeper level of closeness among students

   To encourage students to think about and decide what is

---

[3] Moskowitz, 1978: 143–144. Reprinted with permission.

precious and meaningful to them

To enable students to see one another in a more intimate light

Linguistic purposes:

To practice the past tense(s)

To practice the structure "It is important to me because. . ."

Size of groups: About six to eight

Levels: Intermediate to advanced; beginning groups could do this exercise if provided with simple open-ended statements to complete

Materials needed: A "cherished object" from each student

Procedures:

Tell the class to look over all their belongings at home and to decide out of everything they have, what is the most significant and personally meaningful object they own. Ask them to think of why the item is so valuable to them. You can request that they write the answer to this question and bring the object and what they have written to class.

Place the students in groups of six to eight. Have one person at a time in each group show the precious object to the others and share the significance of the item with them. The object, if not too delicate, can be passed around for each to see. Members of the group can ask questions or comment about the object.

When the groups are finished, a display is made of all the objects. The students ask questions about items of interest to them and the owners explain the special significance of their "cherished object." If there is not enough time to carry out the activity so fully, after the groups finish sharing, ask for one or two volunteers per group to tell the entire class about their objects and to hold them up. The groups can be asked to volunteer these people themselves. They will tend to select those which were the most unique or sentimental or touching. A display can still be made of the objects with the paragraph each person wrote beside them. (The paragraphs can be turned in ahead of time so you can make corrections and have students recopy their papers.) The class can then read what the students wrote to learn about the special meaning of the objects.

Benefits of Humanistic Techniques for Students

When learning a foreign language, students are often hesitant,

reluctant, or even fearful of speaking the language. Teachers who
have been using humanistic exercises have been pleasantly surprised
to discover that their students become motivated to participate,
putting aside their usual inhibitions to speak the language. Here are
samples of what teachers have reported in logs they kept during
course work from me on methods of teaching humanistic tech-
niques:

> In my two years as their teacher, I have never seen these
> students as excited or vocal in my classes.
>
> No more fighting with students to have them converse in
> Spanish. The subject of the conversation has become relevant to
> them—themselves and their friends. They are now eager to share
> and participate.

And entries in the logs in which teachers recorded written
statements of student reactions to humanistic activities give further
evidence of these feelings:

> Sometimes it's hard to talk in Italian, but through this activity
> it became so easy. I couldn't wait to talk!
>
> I found I spoke German without trying to think about it.

Are there certain age groups with which humanistic activities
are best used? The answer is "No," for at every age we have the
same basic needs. It may be that the older we get the "needier" we
become if these are not met. Suffice it to say that it is never too
young to provide humanistic experiences for students nor is it ever
too old to start to satisfy such unfulfilled needs. Furthermore,
awareness strategies can be used to teach any language at any level
and with any curriculum.

Two research studies, conducted in 22 language classes in grades
7–12, reveal further benefits of humanistic exercises.[4] Students of
six different languages, ESOL, French, German, Hebrew, Italian,
and Spanish, spanning levels 1 through 4, were in the studies. For

---

[4] The results of this research are being reported in a paper I am preparing entitled
"The Effects of Humanistic Techniques on the Attitudes, Cohesiveness, and Self-Concept
of Foreign Language Students.

two months their teachers interspersed humanistic activities into the regular curriculum. Three questionnaries were answered by the students before they experienced humanistic activities and again after working with them for two months. A number of statistically significant findings resulted in both studies, indicating that the students improved in their attitudes toward learning the foreign language, their self-image, and their acceptance of classmates. This research supports the impressions teachers have of changes that occur in students when awareness activities are introduced in the language class.

And what about the teachers themselves? I have found them equally enthusiastic, not only about the effects of such strategies on their students, but on themselves in their growth as a teacher and a more fulfilled human being. Here are a couple of sample quotes:

> I now understand a creative means of teaching a foreign language and have formed a better self-image.

> I am now a better teacher and a more feeling person.

People from a variety of countries have been in the groups and classes I have instructed in humanistic techniques. Among those who have reported very favorable reactions to participating in these exercises are teachers from Argentina, Ecuador, Guatemala, Mexico, Peru, Spain, Brazil, Portugal, England, France, Haiti, Germany, Russia, China, Japan, Korea, Iran, Egypt, Israel, French Canada, British Canada, Puerto Rico, and the United States—certainly a diverse cross-section of cultures. From now on when I work with a group consisting of people from a variety of cultures and see how enthusiastic, friendly, and close they become through humanistic communication, I shall be reminded of my seventh grade poster and be aware that children's visions can come true. Yes, this is the way it should be.

REFERENCES

Culbert, Samuel A. *The Interpersonal Process of Self-Disclosure: It Takes Two to See One.* New York: Renaissance Editions, Inc., 1968.

Dimond, Richard E., and David T. Hellcamp. "Race, Sex, Ordinal Position of Birth and Self-Disclosure in High School Students," *Psychological Reports,* 25 (1969), 235–238.

Halverson, Charles F., Jr., and Roy E. Shore. "Self-Disclosure and Interpersonal Functioning," *Journal of Consulting and Clinical Psychology,* 33 (1969), 213–217.

Himelstein, Philip, and Wilson W. Kimbrough, Jr. "A Study of Self-Disclosure in the Classroom," *Journal of Psychology,* 55 (1963), 437–440.

Jourard, Sidney M. *Self-Disclosure: An Experimental Analysis of the Transparent Self.* New York: John Wiley and Sons, 1971.

_____ . *The Transparent Self.* New York: Van Nostrand Reinhold Co., 1964.

Luft, Joseph. *Of Human Interaction.* Palo Alto, Calif.: Mayfield Publishing Co., 1969.

Melikian, Levon H. "Self-Disclosure Among University Students in the Middle East," *Journal of Social Psychology,* 57 (1962), 257–263.

Moskowitz, Gertrude. "Interaction Goes International," *TESOL Quarterly,* 6, No. 2 (June 1972), 167–178.

_____ . *Caring and Sharing in the Foreign Language Class: A Sourcebook on Humanistic Techniques.* Rowley, Massachusetts: Newbury House Publishers, 1978.

Seven Clocks: Their Ailments and Their Realignment

Paul G. La Forge*

According to Hall (1973: 1), time talks. Time speaks more plainly than words. Because time is manipulated less consciously than other messages, it is subject to less distortion than the spoken message. An understanding of the non-verbal dimension of time in teaching-learning is necessary for any educator no matter what he teaches. Hall (1976: 2) has recently written in a more forceful way, "The future depends on man's transcending the limits of individual cultures. To do so, however, he must first recognize and accept the multiple hidden dimensions of the non-verbal side of life." The purpose of this article is to explore the hidden and unstated messages of time which influence the progress of class-room learning, to look at the problems these messages cause, and to discover solutions to these problems through Community Language Learning (CLL).

The clock analogy was used previously by Martin Joos (1967) as a "linguistic excursion into the five styles of English usage." Joos employed the clock analogy in order to state five principles

*Father La Forge received an M.A. in Clinical Psychology from Loyola University in Chicago and an M.A. in Education (TESOL) from the University of Michigan in Ann Arbor. He has taught English at Nanzan Junior and Senior High Schools and is currently Assistant Professor at Nanzan Junior College in Nagoya, Japan. He has given numerous presentations on community language learning at professional conferences in Japan and has published a book, *Research Profiles with Community Language Learning* (The Apple River Press, 1975), as well as numerous articles in professional publications. His current interests are in the application of counseling and group dynamics to English education.

concerning first language use. First, Joos recognized the complex
way in which a native speaker adjusts his language to the various
social contexts in which he employs it. Second, Joos saw that the
repetitive nature of the linguistic adjustments could be described in
specific and systematic terms by the clock comparison. Third, the
linguistic clock has alarms. Joos recognized that grammatical usage
is connected with negative affective reactions such as guilt when a
speaker deviates from accepted norms (Central Standard Time).
Fourth, the members of the same language community share the
same clock and know how to read its messages. Grammatical usage
serves to define an individual as a member or non-member. Joos
(1967: 8) wrote as follows: "Beneath their cant, the members of
the community are unconsciously familiar with those other values:
that is, in fact, what it means to 'be a member of' a community.
The unaware familiarity is what makes the values effective and gives
the individual his profit from them." Fifth, Joos stressed strongly
that the learner built and adjusted the clocks for himself with more
hindrance than help from schooling.

If accommodated and applied to second language acquisition,
the five principles of Joos will help us to understand the implicit
time messages which we are sending to students in our classrooms.
The first three principles of the clock analogy will be applied in Part
I. In the classroom, students of a second language adjust their
conduct to time messages from interpersonal learning contexts
(principle one). If we examine the interpersonal context, not five
but at least seven clocks are ticking away in our classrooms and our
awareness of the covert messages being received and sent is, at
present, minimal (principle two). Three of the clocks are not even
under the control of the teacher. The cultural clock, the social
clock, and the semester clock stem from the context of the
historical age and the time limitations under which we work.
Although we might not be able to alter them, we can become more
aware of their effects and attempt to alleviate the detrimental
messages which are being sent to the students. Something can be
done, however, to alter the messages of the other four clocks, the
communicative clock, the student clock, the developmental clock,
and the teacher clock. As they operate in our classrooms, the seven
clocks are in disarray and, consequently, our students are receiving

confused messages. The negative effects of the repetitious messages will be formulated in terms of a problem with each clock, and an "alarm bell" when the problem causes a more acute obstacle to learning (principle three).

The last two principles of the clock metaphor will be applied in Part II. The student of second language has to acquire the linguistic values of another community which operates within a different time framework. This means that the learner has to acquire the skill of sending and receiving not only the correct, but also the appropriate message at the right time (principle four). While the learner is struggling to acquire the linguistic skills necessary for functioning in a new community, an inner time clock of the new world must be constructed by the learner himself and not merely imposed by the teacher (principle five). The teacher of second language can be greatly assisted by a time-related learning mechanism called SARD (a crytonym which refers to six elements of CLL, namely, Security, Attention-Aggression, Reflection-Retention, and Discrimination). The problems outlined in Part I will be addressed and solutions within the time framework of the SARD mechanism will be suggested. SARD works like a key which realigns the seven clocks. When all the clocks are functioning in harmony; the result is a consistent message, an appeal for dedication to the difficult task of acquiring a foreign language. Even if CLL is not employed, the key is available to any teacher of a foreign language who can use it to deepen awareness of the influence of time on learning.

PART I: SEVEN CLOCKS AND THEIR AILMENTS

The Cultural Clock

The first clock is the cultural clock. The cultural clock refers to the basic attitudes of a people toward time. All societies allot time according to a set of underlying values which evoke commitment when the time schedule is followed or resistance when it is broken. According to Kluckhohn (1971: 348), all societies at all times must deal with three time problems. All have some conception of the

past, all have a present, and all give some kind of attention to the future dimension. They differ, however, in their emphasis on these time periods. American attitudes toward time tend to be oriented toward the future dimension; whereas in Japan, the present and past are more emphasized. Consequently, if cultural clocks from these two language backgrounds are ticking in the classroom, there is bound to be a clash from the underlying values connected with time. In a more general way, the problem posed by the cultural clock might be formulated as follows: How are differences in values reconciled in the classroom?

In this connection, Hall (1976: 7) has distinguished between "monochromatic" and "polychromatic" time systems. Americans generally operate on monochromatic time; that is, they prefer to do one thing at a time, which requires one kind of implicit or explicit scheduling. Japanese, on the other hand, operate in both mono-chromatic and polychromatic ways. Time is subject to negotiation. The Japanese are willing to wait and allow a decision to emerge when the time is ripe. Until the whole group is ready to make a decision together many different kinds of activities will be occurring in a polychromatic way. However, once the decision is reached by common and unanimous consensus, the time system becomes rigidly monochromatic. The schedule will be carried out in a very mechanical way. The Japanese group will even become highly self-critical if the schedule is not carried out exactly as decided beforehand. A more specific problem with reference to Japanese culture might be posed as follows: How does the teacher schedule activities so as to accommodate both monochromatic and poly-chromatic time systems in the classroom? Because of the close relationship in attitudes concerning time and values, the influence of the cultural clock can not be understimated. In its most powerful function, it produces all the other clocks. The social, semester, and communicative clocks are products of the cultural clock. Even the reactions of the teacher, student, and developmental clocks are dictated to a great extent by the cultural clock. Clark has written:

> One's consciousness is inextricably bound up in the unconscious network of
> ideas, opinions, and presuppositions that one brings to any social encounter.
> For most people, this reality is never questioned nor even, perhaps, recog-
> nized as potentially different from reality as perceived by others. (1976:384)

The Social Clock

The social clock relates to reality outside the classroom. In the social world, time is divided in a variety of ways by the rotation of the earth around the sun, by the rotation of the moon around the earth, or in a popular way by changes in climate and season. The seasonal calendar with its summer, winter, spring, and fall brings social events which constitute a lure for the interests of our students. The progress of learning inside the classroom is influenced by the turn of social events outside. The problem posed by the social clock is how to relate the events of the classroom to the social demands of the real world outside.

The Semester Clock

Most language learning takes place today in the context of a school, which is a time-learning arrangement devised arbitrarily by modern culture. The "school year" is divided into two or three semesters, or into four quarters. The semester, in turn is divided into a number of days and class hours. At the base is the "credit hour" which is purely a fiction. The semester clock is set with an alarm bell which sounds out the time for examinations. After the examinations, the "evaluation" occurs in terms of low or high grades on a competitive scale. The problem posed by the semester clock is how to build a learning community in such a competitive situation.

The Communicative Clock

The communicative clock designates an important task already described and first proposed by Joos (1967) in reference to first language acquisition. The native speaker shifts from one style of speaking to another, like the hands of a clock, with each different social environment. However, the communicative clock ticking away in our second language classrooms has become stuck because of our reliance on grammar, textual materials, and on the analytic aspects of teaching and learning. The textbook has been organized into units which fit into the requirements of the semester clock rather than the needs of the learner of the foreign language. With the advent of values clarification and discourse analysis, we are beginning to see a welcome change. Discourse analysis, according to

Larsen-Freeman (1977: 173-4), is a linguistic methodology which looks at the semantic and communicative functions of a structure, the structural unity at the suprasentential level, the input to the learner, and the input/product interaction. First, the student learns how to converse, then how to interact verbally. Out of these interactions, the grammatical structures grow and develop. This is the exact opposite of the chronological events of most classrooms which proceed from textbook to social interaction. If educators could only perceive that analytic structures and ideas also have to grow and mature, we would see some significant changes in the teaching of grammar. However, though textbooks based on values clarification contain series of exercises for social interaction, they contain no pattern practice sentences for memorization and are, therefore, difficult to use. Thus, the problem remains: How does the learner acquire the flexibility to shift his style of speaking, as a native speaker does, with each change in the social environment?

The Student Clock

The student clock refers to the presence and participation of the students in class. The participation of the students can be compared to a clock which has two hands indicating physical or psychological presence. Psychological presence means interest and dedication to the tasks of learning. The student clock is sensitive to alarm bells which stem from the semester and teacher clocks. If the alarms signal loudly and cause a high level of anxiety, then the hands of the student clock move rapidly from psychological to physical presence. The expressions often heard from the students themselves are, "He shut me off," or "I got turned on." The student may be physically present in the classroom, but his interests and dedication follow directions outside the classroom dictated by the social and cultural clocks. Without any real investment in learning, the student may operate to defeat the system and make it through school with a minimum of effort. The problem for the teacher is involving the students in classroom activities.

The Developmental Clock

The developmental clock refers to the inner needs of a learner for personal development in learning together with others. Ideally,

the student and developmental clocks should be fused in whole-person learning. Because of the overemphasis on the analytic process of memorizing and repeating sentence patterns, the developmental clock suffers from neglect and it runs in a confused way. From the viewpoint of the student, one message is read (and likely to be followed) on the cultural and social clocks, the semester clock encourages competition with others on a grading scale. The teacher may suggest verbally that the students use English in class, then proceed to fill the gap caused by the silence of the students with lengthy explanations of the grammer and phraseology of the foreign language. The confusion of the clocks contributes further to the inefficient functioning of students in class. Realignment of the clocks is made more difficult because of another value difference in relation to time. Because their concentration span is brief and many conflicting social and cultural events compete for their available time, students tend to observe polychromatic time schedules. Teachers, on the other hand, present a more limited scope of activities and fairly narrow goals. Teachers operate on mono-chromatic time schedules. Consequently, the problem posed by the developmental clock remains: How can we promote the personal development of the learner within the foreign language classroom?

The Teacher Clock

The teacher clock is generally more attuned to the semester clock and its requirements than to the student or developmental clocks. The teacher steps into the classroom with a lesson plan that might be a number of pages from a textbook to be taught in a given class hour. If there is no feedback or response from the students, the lesson plan becomes nothing more than an arbitrarily devised time-learning schedule which is blindly imposed on the students. Such a schedule might be necessary for younger learners, but the resistance which develops from adult learners of college age and beyond may become counterproductive to learning. Periodic quizzes and examinations on the teacher clock function like an alarm system which produces anxiety in students. In this way, the teacher clock requires the physical presence, not necessarily the psychological presence, of the students who also must meet the semester clock's requirements. If the teacher were more attuned to

the developmental clock of the students, lesson plans would not be based on the completion of tasks within a given time but on students' needs. The serious problem presented by the teacher clock is: If the teacher has no definite plan or syllabus to follow, then what is the function of the teacher?

Eight Questions

Thus, the seven clocks have posed serious questions for the teacher: First, how are differences in values reconciled in the classroom? Second, how does the teacher schedule class activities so as to accommodate both monochromatic and polychromatic time systems? Third, how can we relate the events of the classroom to the social demands of the real world outside? Fourth, how can we build a learning community in the competitive situation produced by the semester clock? Fifth, how can we help students learn to shift communicative styles according to changing social situations? Sixth, how can we get students not only physically but psychologically involved in classroom activities? Seventh, how can we promote the students' personal development within the language classroom? And, eighth, if we give up the traditional lesson plan, what is the function of the teacher? The answer to these eight questions, or at least the way they are handled within CLL, will be the subject of Part II.

PART II: THE REALIGNMENT OF THE SEVEN CLOCKS

Commitment Mechanisms

As was pointed out in the introduction (principle four), the student of a second language has to acquire the linguistic values of another community which operates within a different time framework. The function of the teacher (question eight) is to assist the learner in this task by using what Kanter (1972) called "Commitment Mechanisms." Commitment mechanisms are specific ways of ordering and defining the existence of a group. Examples of commitment mechanisms are property, work, social boundaries, recruitment, group control, leadership and ideology. These diverse pieces of social organization can be arranged to promote collective unity, and provide a sense of belonging and meaning to the

members of a group.

> These issues can be summarized as one of commitment, that is, they reflect
> how the members become committed to the community's work, to its
> values and to each other, how much of their former independence they are
> willing to suspend in the interests of the group. Committed members work
> hard, participate actively, derive love and affection from the communal
> group, and believe strongly in what the group stands for. (Kanter, 1972: 65)

The CLL teacher fosters dedication to learning through a system of commitment mechanisms called "SARD" which stands for Security, Attention-Aggression, Reflection-Retention, and Discrimination. SARD is made up of repetitive contractual units which lead to self-investment. First, SARD is made up of units which are incomplete in themselves. At the base of SARD is a psychological contract which consists of a learning experience together with its reflection period. The experience may be very broadly applied to include any kind of group learning activity such as listening, speaking, reading, writing, and so on. In addition to experience, the SARD mechanism includes reflection as essential to learning. Both experience and reflection, when employed in the context of group learning, provide a learning system whose timetable is determined by the needs of the learner. As was pointed out in the introduction, the learner constructs and adjusts his own inner clock as he adopts the time system of another language (principle five). Second, the SARD mechanism repeats itself again and again like a clock mechanism. The repetition allows the teacher to use time in either a monochromatic or polychromatic way, as will be shown later. The careful monitoring of affective reactions of the students leads to the discussion of mutual interests. The flexibility of the SARD system enables the CLL teacher to plan activities which the teacher has decided are necessary or to implement activities which have been suggested by the students during reflection periods. Differences in values can then be negotiated as part of the learning contract (question one). The result, in the fourth place, is a consistent appeal to the students for self-investment in learning. Curran has written strongly on this point as follows:

> But, in addition to the process of taking or absorbing meaning and signifi-
> cance in experience, there is also an urge in man to give, to invest in other

> persons and things. In giving, there is first of all the giving of himself. In a
> way different from knowing which takes into himself, there is the invest-
> ment of self, the giving of self in a complete way to what is somehow
> known. This is a personal intro-susception involving the whole self—soma,
> instincts, emotions, as well as the knowing and choosing functions. It is to
> stand committed to some aspect of what one knows by the singular invest-
> ment of the whole self of the knower. This is the pursuit of value—this is to
> make knowledge a personal value. This is to go beyond knowing to loving.
> (1969: 40)

Lastly, the students gradually assume responsibility for the smooth functioning of the class community. The SARD system works like a key which brings order into the disjointed elements of time which characterize our classrooms. The remaining problems of part one will be addressed within the SARD framework.

Security

The problem posed by both the cultural and semester clocks is how to develop a supportive atmosphere in the classroom which is beset with potential cross-cultural misunderstandings and the anxiety of competition. According to Stevick (1977:19), the first task of the teacher is to establish relative security, a security in which the students are able to function with responsibility for their own learning (question eight). The security of the students is never absolute; otherwise, no learning would occur. A further distinction can be made between interpersonal and cultural security. Inter-personal security refers to the supportive atmosphere among the participants, which is fostered by the teacher. Cultural security refers to a learning atmosphere characterized by learning exercises which are unique to groups composed of students from different racial or ethnic backgrounds.

Interpersonal security can be established in many ways. The threat of evaluation can be reduced by substituting forms other than competitive examinations (shutting off a few alarm bells), by proposing communication goals such as those based on clarifying issues in the group which arise from doubts or questions by the students. In place of activities based solely on the memorization of grammar patterns and pronunciation drills, the teacher initiates activities based on human interaction or discourse. The correction of errors is postponed so that the students are encouraged to speak

freely. The teacher begins a series of time-limited group learning experiences, each with its reflection or self-evaluation period. The time limit contributes to security because the experience is placed in the framework of an agreement which is easy for the students to grasp. The students find the painful experience of speaking a foreign language less threatening if it is to last for ten minutes rather than for an undetermined time span. All of these steps contribute to the smooth functioning of the communicative clock because the activities are diverse enough to encourage the development of many linguistic skills.

Cultural security can be established by adopting learning exercises which are unique to the background of the learners. An example is self-introduction, which is characteristic of both Japanese and American cultures. In American culture, the self-introduction is a rather informal ritual to be gotten through as quickly as possible. The purpose is to spend more time on the goals of the group. In Japanese culture, self-introduction is a protracted and highly formalized ritual. Every detail about each participant is considered important. American teachers of Japanese groups would provide more security if self-introduction were handled more slowly and systematically. A group of teachers from England, on the other hand, were very anxious during a self-introduction exercise which was being held in a CLL group between American and Japanese members. According to their explanation, the person does not introduce him or herself in British culture, but is presented to the group by the introduction of another. Each culture has its unique forms which provide for acquaintance upon forming new groups. These must be carefully adapted so as to provide cultural security for the students of foreign language. By establishing both interpersonal and cultural security, the teacher has plugged into the student clock and appealed for psychological over mere physical presence. Curran has described the effect as follows:

> As 'whole persons,' we seem to learn best in an atmosphere of personal security. Feeling secure, we are then freed to approach the learning situation with an attitude of willing openness. Both the learner's and the knower's level of security determines the psychological tone of the entire learning experience: it is the foundation on which the other elements of Sard are built. (1976: 6)

Attention-Aggression

Within the secure environment, the next task of the teacher is to engage the student's attention in the learning experience. According to Curran (1976: 7), learning takes place somewhere on a continuum from uniqueness to boredom; something too new is too strange for us to hold in memory. It can also be highly threatening. On the other hand, something too familiar can deteriorate into boredom before it can be learned adequately. The ideal learning experience set up by the teacher strikes an area of interest which is balanced between newness and boredom. Values clarification exercises are an example of the kind of activity that can compel student attention within a secure classroom environment (question six). While receiving support from their fellow students as well as the teacher, students can talk about feelings and experiences that are important to them. Many of these exercises can be found in Moskowitz (1978), Hawley & Hawley (1975), and Simon, Howe, & Kirschenbaum (1978).

The problem of the semester clock was how to build a supportive classroom community in a competitive situation (question four). In the CLL class different kinds of large, small and pair group experiences help build a community of students. The teacher's role is to outline the purpose of the learning experience and to set the time limits. The students are then free to take the initiative to act. This initiative has been called "Learner-Aggression" by Curran and has been toned down to "Assertion" by Stevick. Either of these terms is appropriate to characterize the attack on the problems of learning displayed by the students. Even though the teacher may need to remind the students of the necessity of mutual support in learning rather than the urge to defeat one another or merely to display knowledge, the students still possess the freedom to assert their efforts toward the learning goal.

The problem posed by the communicative clock was the need for the ability to shift linguistic styles with each new social environment (question five). The different social structures of the CLL class afford the student an opportunity to adopt a different style in a natural way. The teacher can facilitate shifts in social environment through his participation in large group activities and his absence from small group activities when students are function-

ing by themselves. The speaking style of the students shifts
natually from the formal style used in the presence of the teacher
to an informal or intimate way of speaking when the students are
conversing among themselves (cf. Joos, 1967: 11).

The flexibility of the CLL contracts allows for the use of time
in either monochromatic or polychromatic ways (question two).
According to the needs of the students, the teacher may implement
a monochromatic time schedule with the whole class engaged in a
single learning activity. The goals are focused rather narrowly on a
restricted scope of foreign language skills. The demonstration of
correct pronunciation skills may be held for the whole class, for
example. The teacher may employ a polychromatic time schedule
with the class divided into smaller groups, each with a different
type of learning activity. The goals may be loosely fixed allowing
each student the freedom to pursue personal goals. Both kinds of
time schedule are necessary if we are to hope for gradual
development in foreign language.

The communicative clock now begins to tick in harmony with
the semester and cultural clocks. So far, five clocks have been
synchronized: the teacher clock, the student clock, the cultural
clock, the semester clock, and the communicative clock. The
teacher and student clocks were harmonized by listening and
waiting on the part of the teacher. Supportive group activities left
the students some scope for action. Alarms on the teacher and
semester clock were toned down and the emphasis was placed on a
supportive cultural atmosphere in the classroom where communica-
tive activity could occur. As a result, the communicative clock
became unstuck and began to function.

Reflection-Retention

According to Curran (1976: 8), retention is the final process of
absorbing what is studied into one's self and being able to retrieve
and use it later with ease. Retention is supported by reflection,
especially if the reflection occurs in the foreign language. The CLL
reflection period consists of two parts: a period of silence and a
time for mutual reporting. During the silent portion, the individual
is asked to reflect upon his performance during the group learning
experience. During the time for mutual reporting, the individual is

asked to express, in English, his thoughts about his performance. The period of silence cannot be underestimated for its impact on learning. The silence helps the individual focus on the learning forces of the past hour, to assess his present stage of development, and to re-evaluate future goals. The developmental clock, which spans the three time dimensions—past, present, and future—is activated by the student himself as he consults with himself about his needs and goals in relation to the events of the class (question seven). The time components of learning can be clearly seen in the following example of student reflection, "Today, I spoke a little. I have not yet overcome my anxiety in speaking in the large group, but I am going to keep trying."

During the reflection period, the teacher helps the students to become free from the negative affects, doubts, and difficulties which impede learning. The teacher's clarification through counseling responses of what the student is trying to say supports the development of the student as a person as well as a second language speaker. Whole-person development occurs when the student can clearly see his own progress or areas of deficiency. In planning subsequent class activities, the teacher can tune himself with greater precision to the needs of the students by taking into account the feedback in the reflection periods.

Discrimination

When the students have retained a body of material, they are ready to sort it out and see how one thing relates to another. This discrimination, as the SARD mechanism repeats itself, becomes progressively more refined and enables the students to use the language for purposes of communication outside the classroom. Many Japanese speakers of English shy away from communicating in English with foreigners. On the contrary, the members of a CLL group are likely to become motivated to establish speaking relationships with foreigners outside the classroom, because they are using the language for communication in the classroom rather than memorizing a set of pattern drills. Though non-CLL classes might have the same effect, the difference occurs later in the unifying effect in-class reports of such attempts have on the group. Reports of success encourage other members of the class to try out

their English. This encouragement, along with diverse classroom experiences, helps the students apply their knowledge to new social encounters outside. The barrier between the real world and the classroom begins to diminish and the social clock constitutes a positive reinforcement for classroom learning rather than an obstacle (question three).

Summary

The purpose of this article was to explore the hidden and unstated messages of time which influence the progress of classroom learning, to look at the problems these messages cause, and to discover solutions to these problems through Community Language Learning (CLL). The clock analogy, as presented by Joos (1967) was used to state five principles concerning first language use. As accommodated and applied to second language acquisition, the five principles can help us to understand the implicit messages of time which are being sent to students in our classrooms. When we applied the first three principles in part one, at least seven clocks could be found ticking away in our classrooms. The cultural clock, the social clock, and the semester clock stem from the context of the historical age and time limitations under which we work. The communicative clock, the student clock, the developmental clock, and the teacher clock are more subject to our control. The clocks are in disarray and present eight questions which must be resolved if we are to hope for more effective teaching-learning.

The last two principles of Joos were applied in Part II. The teacher uses a series of "commitment mechanisms" (Kanter, 1972) called SARD (a cryptonym for six elements of CLL, namely, Security, Attention-Aggression, Reflection-Retention, and Discrimination). The eight questions of Part I were answered in the framework of SARD, a time learning system which is focused on the personal development of the participants. When all the clocks are ticking in harmony, the result is a consistent appeal for dedication to the difficult task of teaching and learning a second language.

REFERENCES

Clark, M. "Second Language Acquisition as a Clash of Consciousness." *Language Learning,* 26 (1976), 277–390.

Curran, C. A. *Counseling-Learning in Second Languages.* Apple River, Ill.: The Apple River Press, 1976.

Curran, C.A. *Religious Values in Counseling and Psychotherapy.* New York: Sheed & Ward, 1969.

Hall, E. *Beyond Culture.* Garden City, New York: Anchor Books/Doubleday, 1976.

Hall, E. *The Silent Language.* Garden City, New York: Anchor Books/Doubleday, 1973.

Hawley, R., and I. Hawley. *Human Values in the Classroom.* New York: Hart Pub. Co., 1975.

Joos, M. *The Five Clocks.* New York: Harcourt, Brace & World, Inc., 1967.

Kanter, R. *Commitment Community: Communes and Utopias in Sociological Perspective.* Cambridge, Mass.: Harvard University Press, 1972.

Kluckhohn, F. "Dominant and Variant Value Orientations." In *Personality in Nature, Society, and Culture.* Ed. C. Kluckhohn, H. Murray, and D. Schneider. 2nd ed. New York: Afred A. Knopf, 1971.

Larsen-Freeman, D. "A Rationale for Discourse Analysis in Second Language Acquisition Research." In *On TESOL '78, Teaching and Learning English as a Second Language: Trends in Research and Practice.* Ed. H. Brown, C. Yorio, and R. Crymes. Washington, D.C.: TESOL, 1977.

Moskowitz, G. *Caring and Sharing in the Foreign Language Class.* Rowley, Mass.: Newbury House, 1978.

Simon, S., L. Howe, and H. Kirschenbaum. *Values Clarification: A Practical Handbook of Strategies for Teachers and Students.* New York: Hart Pub. Co., 1978.

Stevick, E. "Summary Statement on Counseling-Learning and Community Language Learning." *The Journal of Suggestive-Accelerative Learning and Teaching,* 2 (1977), 17–19.

Student Invested Material: Structuring Activities

*Kathleen Graves**

"How can we teach without a textbook?" is a question often asked by teachers who want to free themselves of the artificial constraints of a textbook and yet are at a loss as to how to do so. Part of this dilemma arises from the belief that the framework provided by the textbook is the framework for learning in the classroom. The textbook outlines a set of goals—learning the material and/or structures in the book—and by teaching that material, we can meet the goals. A kind of panic sets in when we realize that by giving up the textbook we are giving up the security of having pre-planned goals. However, the initial insecurity is followed by the realization of the tremendous freedom—and responsibility—we have in setting our own goals.

Our goals grow out of our own experience and understanding. For the purposes of this article, I would like to list the three overall goals that have served as a guide for me in my teaching. The first is to provide the students with the means to develop a deep and lasting understanding of how to use the language. The second is to provide them with the opportunity to use the language meaningfully and independently. The third is to provide a time for the students

*Kathleen Graves has a B.A. in Oriental Studies from Barnard College, Columbia University and is a candidate for the M.A.T. in ESL from the School for International Training in Vermont. She has had teaching experience in the U.S. and Taiwan and has taught both ESL and Chinese. She is currently an instructor at the Language Institute of Japan.

to assess their learning and to answer these two questions: Does what we are doing in class meet my needs in learning this language? How am I progressing and what do I need to do to make further progress?   Different approaches to teaching have developed different methods for working toward these goals. One of them is   the   Counseling   Learning-Community   Language   Learning®️ (CL-CLL) approach. The basis for language learning in this approach is student investment in the learning process and the invested material which results from that. In this article, I propose to look at how we can work with invested material in ways which will enable us to meet the above-mentioned goals. We will examine the criteria which can guide us in deciding how to structure activities based on the invested material. The criteria suggested are based on my own experience in the classroom, as well as my own understanding and application of Community Language Learning.

What is invested material? It is material which arises from a voluntary expression from the students in the target language; it comes from some part of their world of experience; in addition, it is understood and agreed to by the students that this material is going to be the basis for their study of the language. The term "expression" here includes questions, answers and statements, either spoken or written. It is voluntary in the sense that the students are never obligated to express anything, but rather are given the opportunity and the choice to do so. It comes from their world of experience because the content of what they express is entirely of their own choosing and is in no way determined by the teacher. This is quite different from textbook dialogues and paragraphs. In classes where the language ability of the students is low, the actual language used to express what they want to say can be provided by the teacher; at higher levels, it can be provided by the students themselves, or by a combination of students and teacher. An example of invested material follows. It is a tape of an interview of one of the class members by three others. The student herself chose the topic she wished to be interviewed about: her family. The students recorded their questions and answers directly onto the tape without asking for the help of the teacher. The verbatim transcript of the tape is given here along with the corrected version in italics. It is followed by instructions for an activity which

requires use of the tape, not of the transcript.

1.   Norie, how many families do you have?
      Norie, how many people are there in your family?
A: My family has five persons.
      Five.

2.   Five persons? What kind are there in your family?
      Five? Who are they?
A: Father, mother, elder brother, younger sister and I.
      My father, my mother, my elder brother, my younger sister and I.

3.   Please tell me first name each of your family.
      What are their names?
A: Father's name is Yoshio, mother's Taka, brother's Kenji, sister's Junko.
      My father's name is Yoshio, my mother's name is Taka, my brother's is Kenji, and my sister's is Junko.

4.   Do you live together?
      (same)
A: Yes, I live with my family.
      Yes, we do.

5.   Does your father have a job?
      (same)
A: Yes, he has. He has a job.
      Yes, he does.

6.   Does your father works for company?
      Does he work for a company?
A: He has his company.
      He has his own company.

7.   Is he the owner of his company?
      (same)
A: Yes, he is. He is the boss of his company.
      Yes, he is.

8.   Does your brother work in father's company?
      Does your brother work in your father's company?
A: No, he isn't. He isn't working in my father's company.
      No, he doesn't.

9.   What name is your father's company?
      What is the name of your father's company?
A: My father's company's name is Kyoo-Ritsu Sashu Kogyo company.
      Kyoo-Ritsu Sashu Kogyo company.

10.   Where is his company situated?
      (same)

A: It's located in Yokohama.
      In Yokohama.

Activity Instructions:

Part I: I'd like all of you to listen to the tape again together. Stop
it after each sentence and say the sentences as fast and as naturally
as you can, so that you use reduced speech. Remember to use the
short answers we have on the transcript. If you want to check your
pronunciation, please feel free to ask for my help. Let's take
fifteen minutes to do this.

Part II: After that, we'll go to the beginning of the tape and for
each sentence, I'd like a volunteer to say it aloud the way you've
been practicing it. Then I will say it. I will say it as many times as
you like, as long as one person tries to say it first. Let's take five
minutes to do this.

In deciding how to structure the activity described above, I was
guided by two overlapping sets of criteria. The first are the im-
mediate criteria which apply to any activity: the activity should
involve the community; it should focus on definite linguistic goals;
it should be preceded by clear instructions which set limits that ap-
ply equally to both the students and the teacher. The second are
the criteria governing the overall framework in which we plan the
activities: the interplay of the elements of SARD®

Immediate Criteria: Community

Invested material, both because it is "communication" from
one person to another or others and because it serves as the "text"
for the whole group, represents an investment in the community. It
follows naturally that the students should work with the material
together. In doing so they can help each other out, they can benefit
from each other's insights, they can learn to offer and accept peer
correction. Group work encourages people to learn from each
other, to become self-sufficient and to become less dependent
on the teacher. It helps to build and maintain a supportive
environment and encourages further investment. Even activities
which are done alone, such as reflective ones, are of benefit to the
community because, in the sharing periods which follow, the whole
group can benefit from the insights of each member.

The activity described above asked the group to work together as a whole. Other activities might ask the students to work together in smaller groups. Another example of invested material and the instructions for an activity based on the material follow. It is the transcript of the tape of the first conversation among students with little or no knowledge of the target language, Mandarin Chinese. The students said what they wished to say in English. The teacher provided the equivalent in Chinese. The activity asks the students to work together in groups of three.

1.   先　生　晚安你好嗎
  Inoue xiān shēng, wǎn ān ni hǎo ma?
  Inoue Mr. evening peace. You good?
  Good evening Mr. Inoue, how are you?

2. 我好　你呢
  wó hǎo. ni ne?
  I well, you?
  I'm fine. And you?

3. 你的老家在哪里
  ni de lǎo jiā zài nǎ li?
  Your old home at where?
  Where are you from?

4. 我 的 老 家 在 佐渡 島
  wǒ de lǎo jiā zài Sado dǎo.
  My old home at Sado Island.
  I'm from Sado Island.

5.   你 有　空 的 時 候 喜 歡　做　什麼
  Noriko, ni yǒu kōng de shi hoù xi hūan zùo shén ma?
  Noriko, you have free time, like do what?
  What do you like to do in your free time, Noriko?

6. 我 喜歡　彈 鋼　琴
  wó xi hūan tán gāng qin .
  I like play piano.
  I like to play the piano.

7.   你　想　睡 覺　嗎
  Masahiko, ni xiǎng shùi jiao ma?
  Masahiko, you think sleep?
  Masahiko, are you sleepy?

8.　　不　想　　睡　覺
　　　bù xiaug shùi jìao.
　　　Not think sleep.
　　　No, I'm not sleepy.

9.　　　　　　　你喜歡　喝酒 嗎
　　　Katsumi, nì xi hūan hē jǐu ma?
　　　Katsumi, you like drink wine?
　　　Katsumi, do you like to drink?

10.　　當　　然
　　　dāng rán.
　　　of course.
　　　Of course!

Activity Instructions:

Part I: Please work in groups of three. Make three new sentences using only the words on the transcript. Please work for 15 minutes. I will come around and help you with your sentences.

Part II: After that, I will ask you to choose two of the sentences to say to the others. First, I'd like you to say it and then let's leave a pause and then I'll say it. The others can ask you to repeat it as many times as they need to hear it so that they can understand it. I will write them on the board and you may copy them afterward if you wish.

Linguistic Objective

Each activity should have a definite linguistic objective or objectives. The first activity with the tape allows the students to work on ease of delivery, reduced speech and pronunciation. The activity with the Chinese transcript allows the students to manipulate the structure of the language. It allows them to test their own hypotheses about the language. A third example of invested material follows. The activity based on the material asks the students to work with the functional skill of seeking and confirming clarification as well as the skill of getting relevant information. This example is a selection of journal entries written by students with an intermediate knowledge of English.

November 18, 1979   Student A

I'm writing this journal in the Shinkansen No. 3 train from Kyoto to Odawara. It is 7:45 PM when I take the train. I'm surprised that nobody takes the train beside me. I'm free, so I can sing a song, turn the seat in the train. But I'm afraid that lack of energy in Japan and too expensive foods which we buy in the train. JNR has to consider about the fact.

                                       Student B

Today, I got a TOEFL result. Of course that's not high score but no problem. I'm very happy. After dance party, I drunk beer until 1:00 AM. I had a everyday hard schedule like VIP. I never gone to bed before midnight since I came to LIOJ. And I drink more whisky than at home. But of course, I study twice as much as drinking. Don't worry.

November 15, 1979   Student C

This evening, I played dance with Odawara citizens class. It was very happy hour for me because I didn't grasp ladies hand since coming to LIOJ. It was a long time since I grasp my wife. Talking of my wife, I talked to wife over the telephone. According to my wife, my son who is 1 year-old became spoke a few words such as "papa (daddy)", "mama" "bus" . . . Oh, he can speak English.

November 16, 1979   Student D

As today I have a touch of cold, feel a little sore throat. I interview Bill about how does Japanese car import affect American's economy. Although economy is out of my specialty, I think it's very important for we and international relations. During interview I used a tape recorder of put out of sight. It's good for checking after interview.

Activity Instructions:

Please work in pairs. Take your journal paragraph and give it to your partner to read. After you have finished reading each other's paragraph, one of you should ask the other questions about his paragraph. The purpose of these questions is to make sure you have understood what your partner was trying to express. You would probably use questions like those which begin with "Do you mean . . . ?" When you are sure you have understood exactly what the other person wanted to say, take a little time to think about questions you could ask him to get more information about what he

wrote. Then ask him those questions. Try to do all of this in about
fifteen minutes. I will tell you when the fifteen minutes are over.
Then the other person will ask you about your paragraph in the
same way. First, he will ask questions to check his understanding
and then he will ask questions to get more information. This
should also take fifteen minutes.
If you have any difficulty understanding or finding appropriate ex-
pressions, or if you have questions about what you're saying, please
ask me and I will help you.

The objective we choose depends on the skill or area we wish to
help our students develop. When deciding our linguistic objectives,
there are two pitfalls to avoid. The first is the tendency to set too
many goals in one activity. This does a disservice to the students
because it does not give them enough time to work on each
particular skill and it also confuses them. The second is the tendency
to see the goal as more important then what is actually happening
with the students. For example, if the students don't seem to be
getting the point fast enough, we shouldn't try to hurry them to the
goal, but rather look at why they are having trouble. Perhaps they
don't have enough time; perhaps the activity is too difficult.

Setting Limits
In deciding our linguistic target, our time limit and the size of
the groups, we are determining the limits of the activity; we are set-
ting up a contract with the students. These limits are not simply an
aspect of planning but are a fundamental part of the contract. The
limits tell the students exactly what is expected of them in terms of
group, time and objective. In this way, the limits free the students to
concentrate all their energy on that task. The students need not
wonder what the focus of the task is, how long it will last, or who
they are supposed to work with. In order to set clear limits,
obviously, we ourselves have to be very clear about what they are.
Our instructions have to be very clear so that once given, the
students will know exactly what to do.
It is not enough, however, at least the first time an activity is
introduced, that our instructions be clear. A contract cannot be
implemented if one of the parties does not understand the terms.
We need to ask the students to let us know what they have

understood by our instructions. The instructions for the activity with the journal are somewhat complicated. It may take a few minutes of "understanding" from the students before everyone knows what they must do. Giving an example is helpful, when it is possible. In any case, the contract is binding for both the teacher and the students.

In our role as teacher, we need to set the limits and ensure that they are understood and adhered to. How do we know which limits to set? The nature of the material is one factor that can help us. A tape, for example, lends itself to oral fluency and pronunciation exercises. Transcripts lend themselves to a variety of activities. They can be used for understanding the grammar of the language in a meaningful context; if the language is informal, it can be changed to formal, and vice versa. The private nature of a journal suggests pair work, which is more personal. The students' level of proficiency is another factor which can help us. Asking advanced students to make five sentences using only the vocabulary on the transcript would not be very useful, but asking them to find equivalent expressions for each sentence would be. Our assessment of our students' needs is another factor. Some classes might need more work on their pronunciation while another class might need to develop their ability to respond appropriately to questions. The students' assessment of their own needs is a major factor in planning and modifying activities and will be discussed in detail further on in the article.

Long Term Criteria: SARD

Up to this point we have been talking about activities as units, that is, as activities which aim at one linguistic objective. In our classes, of course, we don't plan activities as separate units; we plan a variety of activities which help us to meet our overall goals. The success of the activity depends not only on a specific goal and clear instructions, but also on how it fits into our overall framework. The six elements in SARD can provide us with that framework because they encompass the elements that need to be present so that learning can occur. If we plan activities that have a variety of linguistic goals, that are clearly understood, and allow for the interplay of the elements in SARD, we have laid the ground for successful learning.

The first element, security, has been defined as "the foundation on which the other elements of SARD are built" (Curran, 1976: 6). Because it is the foundation, we need to be conscious of it all the time and yet it does not lend itself easily to definition. It is the quality of a class in which the students—and the teacher—feel free to be themselves. The students feel secure enough to contribute or not to and to try new things. This is because they know their contribution will be valued first, because it comes from them, and second, because it is useful for the class. As such, they are not judged, but understood, not compared to a standard, but encouraged to set their own standards. Invested material depends on the students feeling secure enough to invest. In subsequent activities, we need to consciously provide support and understanding for our students. We also need to give them the choice to invest or not. If the activity with the tape in which the students work on the naturalness of their speech required each student to say a certain sentence aloud, security could easily be impaired. The student might not feel confident about that particular sentence or might not want to speak in front of the others at all. Each of the activities described earlier provide security because they take place in groups in which the students can work together in a supportive way. The teacher is not the judge but the helper. The students have the choice to seek the teacher's help or to work on their own.

Attention, the second element in SARD, addresses the issue of the interest of the activity. Activities that involve a task that is too difficult might threaten the students because they would feel incapable of doing them and consequently might lose interest. In the activity with the Chinese transcript, had the students been asked to make five sentences, they might have given up before they had even tried to make one. Activities that are not challenging enough will probably bore the students. If, in the exercise with the journal the students had been asked simply to ask questions whose answers were already in the information given in the paragraph, they would probably have become bored very quickly. Attention also includes the element of time. Too little time would not allow for adequate exposure, too much would bore the students. Experience, as well as the students' feedback, can help us judge the right time limit. We can offer the students a choice of activities which, depending on their

level as well as areas of need and interest, will challenge them and keep them interested.

Aggression, the third element, means taking action. It does not mean interpersonal aggression, but participation in the activity. For us this means that we need to structure activities that will allow our students to participate if they choose to; that will allow them to use the knowledge they already bring to the classroom and to build on it. In the exercise with the tape, the students are building on their knowledge of reduced speech which they have encountered in another context. This exercise allows them to apply it to their own speech. Had I asked them to repeat after me, they could not have done that. In the exercise with the Chinese transcript, the students can make sentences to find out how Chinese is similar to or different from a language they already know. Had I simply given them the sentences, there would have been no active participation, just passive acceptance.

The fourth element, retention, is exactly that: retaining the material so that it can later be retrieved from memory. We need to plan activities that expose the students to the subject thoroughly enough for them to retain what they are learning. This means giving them the opportunity to use the material in a variety of ways so that they can absorb it. In addition, we need to plan activities that test retention. These activities tend to be more structured. They might be cloze activities in which words from the transcript have been blanked out at regular intervals; they might be activities in which the students are asked to change the pronouns on the transcript from first to third person. In order to do the activity with the tape, the students need to have retained the various forms of reduced speech appropriate to the questions and answers on the tape.

Reflection, the fifth element, is of two kinds. The first could be called "cognitive reflection." This is time allowed the student to sort out the content of the material. It is literally a period of time in which the students can be in contact with the material on their own and at their own pace. These reflection periods are important, not only for absorption of the material, but also as a balance to group activities. People need time for themselves. After transcribing any material, I allow for a short period of reflection on the transcript. In the activity with the journal entries, the students have a short

reflection period to read and reflect on the paragraph before they ask questions.

The second kind of reflection might be called "affective reflection" and consists of two parts: reflection and feedback. The first is a period of time during which the students can answer such questions as: "How does this activity meet my needs?" and "How am I progressing?" They can sort out the areas that are difficult, confusing, or no longer challenging. During the feedback of the second part, the students can tell the teacher and the other students what they have been thinking during the reflection. This feedback is crucial for two reasons. First, it provides the teacher with an understanding of how the activity has affected the students: whether they enjoyed it or not, whether they found it useful or not, whether they found it difficult or not, and why. If, in fact, we act on our students' feedback, then the feedback is important for a second reason: it helps to bind the students together into a community which can change and direct the process of its learning. For example, during a feedback period following the correction of the transcript of a taped interview, some of the students said they found the transcribing and correcting process took too much time. (Up to then, I had been transcribing the tape on the board; then they had reflected on it, discussed it in small groups, and corrected it as a whole group, with my help.) They said they were ready to correct directly from the tape as a whole group. The others agreed and so the next time we tried it that way. It worked very well, and we followed that procedure for the remainder of the term. With the first several tapes, the transcribing and working in small groups on the correction before working as a whole group was important because the students did not know each other very well and would have felt somewhat insecure giving their opinion to the whole group. As they worked together more and came to feel comfortable with each other, they became less self-conscious and so this suggestion could be implemented successfully.

For the teacher, the three important issues in the reflection-feedback process are how the feedback is introduced, maintaining those limits, and giving understanding responses to the statements the students make. I have found that reflection is best introduced by a question which can help the students to focus. When they have

done the activity for the first time, it might be a general question such as "How do you feel about the activity we just did?". If the activity is one they have done often, the question might be more specific: "You mentioned the last time we did this that you felt you needed to work on your pronunciation. Do you feel you have improved or not?" If the students respond with a generalization such as "It was difficult," I find it helpful to ask them why they thought it was difficult. This helps them to understand what areas they need to improve because it gets them to look at the cause of the difficulty. By the same token, if they say "It was confusing," the answer to the question "why" is helpful for me because I can see whether the problem is one they need to solve or whether I need to modify the activity so that it will be more effective.

The final element of SARD, discrimination, is essentially that deep and lasting understanding of how to use the language. It means the students can accurately identify the various elements of the language in their appropriate context: the sounds, the meanings, the structures, the functions, etc. At an elementary level, this could simply be the ability to distinguish between the various sounds of the language. As the discrimination becomes more refined, the students cannot only identify the various elements, but also use them appropriately. Discrimination is different from retention because it requires insight and understanding. It's the difference between having retained the conjugation of a verb and knowing how and when to use it.

Discrimination extends also into the area of self-assessment. As the students become accustomed to assessing their needs and progress, they become better at it, and in this way, become better learners. If they can learn to identify their problems, they can take the next step towards figuring out how to solve them.

For the teacher, this means we need to provide time for the students to test their insights. This can be a period in which they can state the conclusions they have reached about the language; it can be a period in which they ask questions about the language based on their insights; it can be activities which test discrimination such as those which ask the students to think of equivalent expressions for the material. The second part of the activity with the journals asks the students to discriminate between relevant and

irrelevant questions concerning the journal entry. The activity with the Chinese transcript asks them to discriminate among the various characters on the transcript. The activity with the tape asks the students to use their discrimination to identify the word clusters which merge together in reduced speech. In each case we are asking our students to apply their past experience, their intelligence and their understanding to the activity.

Ultimately, the answer to the question, "How can I teach without a textbook? " depends on our recognizing that the source of learning is the learners, not the textbook. Learners are people who bring to the class not just their minds or their bodies, but their imagination, their feelings, a wealth of past experience and a capacity for understanding and for directing their own learning process. The more we can allow our students to bring their "whole persons" to the learning process, the richer, more lasting and more meaningful the experience will be.

REFERENCES

Curran, C.A. *Counseling-Learning in Second Languages.* Apple River, Ill.: The Apple River Press, 1976.

La Forge, P.G. "Seven Clocks: Their Ailments and Their Realignment." *Cross Currents,* 7, 1 (1980).

Video Studios: The Language Labs for the 1980's

*Suzanne M. Griffin**

Students Are Showing an Increased Interest in Video-based Class Sessions

When we began using video-taped classroom instruction in our intensive program at the World English Center, University of San Francisco, in the Fall of 1976, we used the medium primarily as a means of capturing "culminating experiences" in our conversation classes (now called usage classes). We found that the chief value for using video in these classes was the playback/feedback capability of the video medium. Students were able to get feedback on their total language performance (both verbal and nonverbal) while receiving the positive reinforcement of seeing themselves speak the target language. Finally, we saw the students become increasingly skilled at finding and correcting their errors during the playback session. They had become "their own best critics" (Griffin, 1976: 31–32).

Since 1976, video-taped classes with playback sessions have become a regular feature of all our usage classes at the World English Center. Students now spend at least one hour per week in a

*Suzanne M. Griffin is one of the founding instructors of the World English Center, University of San Francisco, where she has specialized in the teaching of reading and conversational skills. She has also served on the faculty of Arya Mehr University in Isfahan, Iran. Ms. Griffin has given presentations at CATESOL and TESOL conferences on the improvement of conversational skills through the use of puppetry, task-oriented lessons, drama, and the video medium. She is the editor of *ESL Video Newsletter* and author of *Reflections* (Newbury House, 1979). She is currently working with associates on a video series for ESL students written in a soap opera format.

video-recording session and an additional hour or more in playback/feedback sessions. We have noted over the past four years that the skepticism which we originally encountered among the students about the value of this procedure has disappeared. The "pep talk" which was given to the usage classes at the beginning of each semester about the value of video as a learning tool is no longer necessary. Students seem to take the video medium for granted as a valuable aid to language learning. Their increased interest in the video-based usage classes has been manifested through much better class attendance, increased participation and attentiveness to the playback sessions.

Many Students Are Bored in the Audio Language Laboratories

A simultaneous development in student behavior at our Center has been an increased criticism of their language lab classes over the past two years. Attendance at these classes has been dropping off, despite the fact that we have improved the quantity as well as the quality of the tapes available and despite the fact that we have redefined our laboratory classes to include a wider range of activities (such as pronunciation practice and extended listening exercises). Rather than attend the classes, a number of students are using the lab on their own time for private listening sessions with the tapes on file. Still more are bringing in blank tapes to have copies made for listening sessions on cassette recorders of their own.

When we began introducing "canned" video tapes and films in the laboratory classes to give our students another means of refining their receptive language skills, students responded positively. Those who seemed bored by audio tapes in the lab (no matter what the content or length) were often entirely engaged by a video tape or film. Moreover, their listening comprehension (as tested by worksheets and comprehension questions following the presentations) appeared to be much better when watching a video tape or film than when listening to an audio tape whether or not the visuals directly supported the narration.

Professional reading (e.g., Taylor, 1979: 229-230) and discussions with instructors in other ESL/EFL programs lead me to believe that the changing behavior of our students towards the video and

audio mediums is not unique. Moreover, an examination of the sociological and sociolinguistic causes for their changing attitudes towards these mediums leads us to some important considerations for the restructuring of our language learning programs.

Listening Has Become a More Sophisticated, Private Experience

In days gone by, listening was a group experience for many people. We listened to radio programs, records, correspondence tapes from the family "back home," and to live music: rock concerts, pop concerts, jazz concerts, and symphony performances. We did not care that we were not hearing every tone and nuance; we expected and accepted a certain amount of outside inter- ference noise. Moreover, we did not expect any visual spectaculars at live concerts. The music was enough.

With the advent of headphones and better stereo equipment, with the shift from phonograph records to highly sensitive recording tape, and with the introduction of more sophisticated recording equipment, we have become very critical listeners. We no longer tolerate interference noise; in fact, we use headphones to block it out. It is not surprising then that students are very critical of a group language lab class in which the volume, tone, and speed of the master tape is controlled by the teacher or lab monitor. Moreover, it is understandable that they are extremely intolerant (in fact, are quite resentful) of outside noise interference in their listening activities. Finally, their preference for private listening sessions with second language tapes is very much in keeping with their preference for private listening to music through headphones. In forcing them to attend group language lab sessions, we are asking them to retreat to a social listening mode which has not been part of American experience in recent years, nor has it maintained the same importance in other cultures that it once had.

Television and Film Are Group Experiences Characterizing Our Age

On the other hand, group visual experiences are very charac- teristic of our age. We watch television with our friends and families; we attend movies in enormous theatres; we even expect to be treated to visual phenomena at music concerts. Even symphony performances have begun including dancers, multi-media backdrops

and "more colorful conductors." We literally experience much of our world, these days, through multi-media events in living color. Our sense of sight has perhaps become our dominant sense. We feel increasingly handicapped if we cannot see what is going on. We listen to programs and special events on the radio only if we cannot get to a television set.

Our Language Programs Should Reflect Changing Listening and Viewing Habits

Since our students have been born into the age of television and into a world of increasingly sophisticated visuals, we cannot ignore the implications of this fact for our language programs. Since watching television is an authentic group experience for them and since the visual element is an increasingly important dimension of communication, it seems logical that this medium should become a prime means of language instruction. It makes good sense to have students reacting to a video tape which they have both seen and heard rather than to an audio tape which they have simply heard.

Why, then, shouldn't our group laboratory classes become video labs instead of audio labs? Why not capitalize on this medium through which our students have become accustomed to receiving and analyzing their information—particularly the information they usually absorb in a group setting. And why not, at the same time, convert our audio labs to private listening booths where students can listen at their own pace to the taped material of their choice?

Many Japanese language programs have acknowledged this trend toward the video medium by installing language laboratories equipped with individual video screens. Most American programs, on the other hand, remain undecided about the value of the video medium as a tool of instruction. Some argue that video hardware is too expensive and therefore not a realistic alternative for them. Yet audio materials—in the form of updated hardware and an expanded range of software—continue to account for large percentages of the annual budgets. The fact is that most American program administrators regard video equipment as a sophisticated frill and have yet to be convinced of its value in language learning instruction.

For those fortunate enough to have video equipment available

on a regular basis and for those believers in the medium who must justify the purchase of this equipment for a language program, it might be helpful to review the numerous language activities which capitalize on the video medium now being used at the University of San Francisco. It should be noted that we have developed these activities for the language classes with a very simple video setup. One of our classrooms is permanently equipped with a black and white VTR unit, a large monitor, a microphone on a stand, a single sun lamp, two black and white cameras on tripods and a special effects generator. While such a basic setup limits classroom production to simple recording and playback sessions, it is sufficiently uncomplicated to allow teachers to use it after a very few hours of orientation to the equipment. Consequently, all of the students in the program are able to benefit from this medium rather than just the few who have media-oriented instructors. Our in-house production of color tapes is done with the facilities and assistance of the University's Instructional Media Center.

The remainder of this article is a detailed description of the kinds of video-based language activities presently in use in our program and the rationale for their development. The activities discussed are divided into two groups: those which use the video medium primarily to improve students' verbal and nonverbal production skills and those which focus on improving the students' reception language skills. Neither use, of course, ignores or excludes the development of the complementary language skills.

Language Activities Which Stress the Production Skills in the Target Language

1. *Informal reports to the class.* We ask the students to share with each other impressions of a television show, a weekend experience or reports of encounters with Americans in particular settings. Students can either sit in a chair at the front of the classroom and talk to the entire class or remain at their individual desks and share with a small group as they are taped. The emphasis in this taping session is on informality and naturalness. The camera acts almost as a patrolling eye catching candid language interaction in English. This is a very good activity to introduce the students to the presence of video cameras in their classes. During the playback

session students often see themselves on television for the very first time. The teacher simply asks them to comment on how they feel when they see themselves speaking English.

2. *Impromptu speeches.* The teacher lists two or three topics on the board which are related to one of the lessons the students have studied during the week. Students are called in rapid succession and asked to speak for one to two minutes on one of the topics. Low level classes often perform better in this activity if the teacher encourages them to brainstorm for key vocabulary to be listed under each topic on the board before the speeches begin.

A variation of this activity is Mark Rittenberg's Pro/Con exercise (Rittenberg, 1980: text forthcoming). A controversial topic like "Smoking" is written on the board. Under the "Pro" column, the teacher records students' points in favor of the topic. Under the "Con" column, the teacher lists all the points against the topic. Students are then called in succession to begin speaking in favor of the topic. After 15-20 seconds, the teacher gives a handclap. At this point, the speaker switches to a "Con" position on the topic. This procedure is repeated two or three times with the student switching position at each handclap. After a minute or two the student sits down and the next student is called. Students speak in rapid succession until all class members have spoken. When the tape is played back, the teacher notes how smoothly the students were able to make the transition from "Pro" to "Con" and back to "Pro". Students are encouraged to perfect this activity until they can switch mid-sentence without the aide of such transition words as "but" and without starting new sentences.

3. *Prepared speeches.* These can range from two minute self-introduction speeches to twenty minute lectures on topics that the students have researched. If shorter speeches are assigned, give the students a choice of two or three topics plus about five questions per topic which they must answer in the course of their speeches. The questions help the students structure their remarks as well as give the listeners a common basis for evaluating the content of the speeches. If the students are to give lectures, they should turn in their topics and brief outlines a week ahead of time.

Students should know in advance how their speeches will be evaluated. They should also know the minimum and maximum

length of the speeches assigned and whether or not they will be able to use written notes to help remember what they intend to say. A checklist such as the one below is used to evaluate the speeches:

LISTENER EVALUATION CHECKLIST

a. Did the speaker use notes too much?   (   ) Yes (   ) No
b. Was the speaker well prepared?   (   ) Yes (   ) No
c. How would you grade the following points?
    — Pronunciation   Excellent Good Fair Poor
    — Grammar   Excellent Good Fair Poor
    — Gestures   Excellent Good Fair Poor
    — Posture/Appearance   Excellent Good Fair Poor
    — Facial Expressions   Excellent Good Fair Poor
    — Eye Contact   Excellent Good Fair Poor
    — Your comments on this speech:

Checklists are handed to all members of the class at the beginning of the class session. Students are called to speak in rapid succession. After each speaker there is a short pause during which class members as well as the teacher mark their checklists and give them to the speaker. Each speaker is encouraged to review the evaluations of his/her classmates before the playback session so that he/she can focus on specific points while viewing his/her performance.

After all the speeches have been given, the video tape is played back. The tape is stopped after each speech so that the speaker, other members of the class, and the teacher can comment on the presentation. The teacher focuses on a single area of the checklist when offering suggestions for improvement, thus giving the speaker a realistic objective for the next round of speeches.

4. *Dramatic readings and memorized cuttings from plays.* This activity is appropriate only to advanced intermediate and advanced level students. The teacher brings in a selection of play cuttings in modern English from which students select the monologues or scenes they wish to work on (*More American Scenes for Student Actors* by Handman, [Bantam Books], and *The Spoon River Anthology* by Edgar Masters have proved to be good source books for this activity). Students should confer with the teacher after making their individual selections about the length and difficulty of

the pieces.

At least two class periods should be devoted to small group work on the dramatic selections before they are delivered. In these class periods, students work on pronunciation, stress, intonation and rhythm under the guidance of the teacher. Students should mark their selections for stress word-by-word and should determine the places in each line where pauses and changes in intonation should be marked.

The selections are first presented as dramatic readings, with each performer being evaluated by classmates through the checklist procedure described under speeches. During the playback sessions, individual presenters are asked to offer suggestions for how they might alter their presentations when they perform the same work from memory. The teacher helps with these suggestions by offering comments on eye contact, gestures, facial expression and total body language that would support the dramatic "message" of the work.

In the second round of presentations, the same works are presented without the aid of a written text. Student evaluations and playback session comments focus on how well the performers communicated the meaning of their dramatic pieces through nonverbal as well as verbal means.

5. *Role play situations to practice "survival English."* Beginning and intermediate level students who need opportunities to practice English in controlled contexts are given role play situations to act out before they are asked to improvise or move into free conversation. After being introduced to the vocabulary necessary for handling situations such as a banking transaction, a predictable social exchange (such as responding to an invitation to a party), or a direction getting/giving situation, students are given model dialogues (written by the teacher) to study and practice reading aloud. The following class hour, they are given situations similar to (but not identical to) the ones covered in the dialogues. They role play these situations on video tape. During the playback session, they analyze the "naturalness" of their responses in terms of appropriate language and nonverbal behavior. The teacher also notes instances where students did not respond appropriately because they didn't understand the other speaker(s).

If "in-house" video tapes on survival situations are available,

students can compare their own role play interpretation of these rather predictable interchanges in American culture with the manner in which the situations are portrayed by native speakers. Such culturally specific nonverbal behavior as speaking distance, tone of voice and manner of greeting can be isolated and compared.

6. *Improvisations on crisis situations in human relationships.* These situations differ from those identified for role play in that the responses of the participants is only generally predictable and their behavior is more related to the relationship of the speakers than to the situation. These situations have resulted in successful improvisations for our students: parent/child conflict over a parent rule threat that is regarded as unreasonable; a landlord/tenant quarrel over the rent; and a husband/wife quarrel over the in-law who has caused friction in the household.

The playback sessions of the improvisations allow the teacher to introduce information about the target culture which might not otherwise be discussed in class. Students can also contrast appropriate behavior in America in a particular relationship with the behavior they have learned in their own cultures. To emphasize the importance of nonverbal behavior in communication, the teacher can play back the improvisations the first time without the audio track. Students can try to determine how the actors feel and what they might be saying.

A variation on improvisation is Rittenberg's Two Scenes exercise. The classroom is divided in half, with an improvisation taking place on each side. At a signal from the teacher, improvisation A continues in silence, with the actors being forced to mime their interaction. Improvisation B continues, meanwhile, with both verbal and nonverbal interaction. A second signal from the teacher frees the verbal interaction in improvisation A while silencing improvisation B. During the playback session, students should note an increase in energy and nonverbal activity in the silent sessions of the improvisations. They should then decide whether the scenes were more powerful and the communication better when the scenes were silent or when there was verbal interaction.

7. *Paired interviews.* Students can practice for job interviews or admissions interviews by dividing into two groups and making lists of questions that they expect the interviewers to ask (Group

A) and the applicants to ask (Group B). The students can then pair up and role play the interviews.

More interesting interviews and more natural speech result, however, when students act as investigative reporters and interview each other on assigned subjects on camera. In general, the interviews are most interesting when the topics chosen are very controversial among the class members.

The playback session comments can focus upon the appropriateness of speaking distance and manner of the speakers for that situation as well as whether or not there was good communication between the interviewer and the person being interviewed. Viewers should be encouraged to cite specific verbal and nonverbal incidents to support their viewpoints.

A variation on the paired interview is a group panel discussion. Here the relationship of the individual speakers to the group should be analyzed during the playback session.

8. *Group drama exercises.* Single camera video taping is usually not very successful if more than four people are moving around the "stage area." However, we have found that a few of Mark Rittenberg's *English Through Drama* group exercises lend themselves very well to "pan shots" with the camera. Some of these are Circle of Feeling, The Bus Stop, Progressive Improvisation and Shapes (Variation II with phrases). All of these exercises require that students coordinate some body movement with their verbal message. The playback sessions give students an opportunity to check their progress in their ability to do something active while speaking the target language.

Language Activities Which Stress Reception Skills in the Target Language

The use of video tapes to improve receptive skills has proved most successful with our advanced level students. Our intermediate level students are able to benefit from some of the "in-house" tapes on campus services and survival situations while the beginning students find nearly all of the tapes beyond their listening comprehension ability. The types of video tapes which we use regularly in our advanced and high intermediate classes include the following:

1. *Lectures on video tape.* Our students attend a live lecture in conjunction with a topic studied in their classes nearly every week. We have video taped some of these lectures so that the students can review them in conjunction with an analysis of their notes from the live lecture. Video tape lectures are also available from the general tape bank kept in the Instructional Media Department. The lectures in various discipline areas give the students exposure to various lecture styles as well as to vocabulary of specific university disciplines. The teacher is able to work on the note-taking problems of the students in a systematic manner through the use of a series of taped lectures.

2. *Documentary films and information tapes.* These tapes increase the students' vocabulary range, expand their understanding of specific topic areas, and teach them how to use the visual medium to fill the gaps where their aural comprehension fails. The teacher should prepare the students for these tapes with a list of key vocabulary and either a set of comprehension questions or an outline of the material that will be presented. Our students have responded particularly well to documentaries on sociological problems in America, particularly the problems of minority groups — Blacks, Chicanos, and Native American Indians.

3. *Dramatic Productions.* These tapes are obtained by taping live productions of our university student performances or by getting permission from the local educational television stations to tape copies of their dramatic productions for television. In general, foreign language students cannot be expected to understand a full length production in one sitting. By having the plays on video tape, we can show them a scene at a time and check their comprehension before proceeding to the next scene. Beyond the obvious value to the students in expanding their vocabulary, their understanding of the target culture, and their appreciation for the role of nonverbal behavior in communication, viewing dramatic productions in the target language gives them an appreciation of the use of that language in an artistic form. Moreover, students who have given dramatic readings and short memorized scenes or monologues for the class bring to these viewing sessions a deeper appreciation of the dramatic process. The ultimate reinforcement of this activity is having the students attend a live production of a play they have

seen on video tape.

    4. *In-House survival English tapes*. If facilities are available to
produce "model tapes" using native speakers of the target language,
teachers can use the tapes in much the same way that they use audio
tapes in the traditional language laboratory setting. They can study
the tapes for appropriate cultural behavior patterns, nonverbal cues,
language registers and idioms specific to the situations portrayed.
They can then compare their performances in role play situations to
these tapes.

    Our present bank of in-house tapes include orientation to
campus services such as the student health clinic, the university
library, and the public safety office. We have also made model tapes
of native speakers using services close to the campus such as the
supermarket, a delicatessan, the California Department of Motor
Vehicles and a series of banking transactions. We attempt to show
these tapes early in the semester so that students feel more
confident when they are using these services on their own.

    5. *Cultural assimilators and cultural capsules*. We have shown
students only a few tapes in this genre. The tapes feature foreign
students making behavior errors in specific situations in the target
culture, an explanation of what cultural misunderstanding took
place, and a replay of the foreign student behaving appropriately in
the same situation. While such tapes are received well by inter-
mediate level students, our more advanced students react negatively
to them. Having the cultural misunderstandings presented so
blatantly on video tape seems to offend them, particularly when
live, native-speaking teachers are available to explain the same
information to them in the classroom. Such tapes might be received
better, however, in a foreign culture where a native speaker of the
target language is not readily available.

    Below is a checklist that might be used in guiding the analysis of
video tapes featuring native speakers. Since classes cannot be
expected to attend to all of the items at once, the teachers choose
two or three items from the list for the students to focus on in each
viewing session.

A CHECKLIST FOR ANALYSIS OF NATIVE
SPEAKER PERFORMANCE

SPEECH PRODUCTION

1. Articulation of sounds
2. Rhythm, stress, and intonation patterns
3. Grammatical patterns
4. Idiomatic expressions
5. Language register

NONVERBAL BEHAVIOR

1. Eye contact
2. Gestures
3. Body movement
4. Physical distance between speakers
5. Facial expression
6. Nonverbal cues and responses
7. Apparent relationship between the speakers
8. General behavior patterns which seem culturally different
   from those of the viewers

CONTENT

1. Situation or environment of the speakers
2. Type of information being presented
3. Organization of material presented
4. Manner of presentation

Through the video-based activities just described, the instructors
at WEC/USF have been able to expand our students' linguistic
competence in English by allowing them to use all of their
perceptive capacity to master both the verbal and nonverbal aspects
of language use. The students' scores in both the Ilyin Oral
Interview and the Michigan Listening Test reinforce our conviction
that the increased role of the video tape medium in our program has
been beneficial to their language learning process. Aside from the
test scores, however, we feel very strongly that it would be a great
disservice to our students to ignore the development of their
nonverbal communicative skills in this age of television and frequent
communication across cultural boundaries. We hope that more
traditional language educators will soon recognize the necessity of

developing the total communicative competence of their students
and capitalize on the many uses of the video medium to achieve this
end.

REFERENCES

Griffin, Suzanne. "Let Your Students Be Actors" in *CATESOL Occasional Papers*. No. 3
     (Winter, 1976-77), 29-34.
Kettering, Judith. *Developing Communicative Competence: Interaction Activities in
     English as a Second Language.* Pittsburgh: University of Pittsburgh Press, 1975.
Rittenberg, Mark. *English Through Drama, Vol I.* Mill Valley, California: John Dennis and
     Associates, Inc., May, 1980.
Spolin, Viola. *Improvisation for the Theater.* Evanston, Illinois: Northwestern University
     Press, 1963.
Taylor, Harvey. "A Viable ESL/EFL Language Lab" in *TESOL Quarterly,* 13, No. 2
     (June, 1979), 229-239.

What's Wrong with Language Labs

*Richard Showstack**

I hate language labs. In fact, ever since I was first herded into one in my high school Spanish class, I have put language labs in the same category in my mind as prisons and cattle slaughter houses. As soon as I enter a language lab and settle down in one of those square booths, my mind is immediately filled not with thoughts in the foreign language but rather with feelings of dread, discomfort, and a need to escape as soon as possible to the freedom of the real world.

The language lab (and the electronic technology it was supposed to take advantage of) was once heralded as the forerunner of a revolution in language learning. Unfortunately, this was yet another revolution that never lived up to its potential.

The idea of a language lab is basically a sound one: build a special room where students, using various electronic equipment, could work individually on their language study. The problem, however, is that language labs have been designed more with administrators and teachers in mind rather than with the people who will use them.

So, for the benefit of language lab designers of the future, I would like to describe my own reaction to most present-day lan-

*Richard Showstack has a Master's degree in Teaching English as a Foreign Language from San Francisco State University. He has studied Spanish, French and Japanese, and has taught English as a foreign language. Presently he is teaching at International Christian University, the American School in Japan, and English Academy Ryugakukai in Tokyo. He also appears on the Japan National Broadcasting Company's English program, "Watch and Listen."

guage labs from the point of view of a foreign language student by listing eight things I hate about language labs. Then I will offer some suggestions as to how to improve the design and function of language labs. (Some of these points may seem trival but what is the sense of spending $500,000 to equip a language lab if it is not used by students because of some $5.00 oversight?)

Point 1

The first shock is when you first enter the room. Language labs are usually built with rows of uniform "booths," all identical and all facing the same direction. The walls of the lab are often a drab institutional "grey-cream" color.

I would not be surprised if a man from Mars who peeked into such a room reported back to his superiors that this was obviously a room used for the punishment of wayward students.

There is not a trace of anything warm or human about the normal language lab set-up. In fact, it can only be described as Kafka-esque and dehumanizing with a touch of 1984-ish uniformity thrown in. Rather than accomodating each individual student and his/her learning style, the effect is just the opposite: The individual student must accomodate himself or herself to the language lab. Instead of individualizing language learning, the effect is to make it even less individualized than the classroom, where the students can assert their individual personalities in various ways. In addition, students are often "scheduled" to use the lab not when they feel like using it but at the convenience of the lab.

Point 2

As soon as you sit down, you realize the next problem: The chairs are uncomfortable. To make good use of a language lab, one must spend many (perhaps hundreds or thousands of) hours there, and yet, sitting in one of those chairs, one feels like leaving after 15 minutes.

Point 3

The next thing you notice is the lack of visual stimulation. I know of no other experience free people go through in their daily lives where they are expected to cut themselves off so completely

from visual stimulation for such long periods of time. Most people would not voluntarily submit to such a situation even if you paid them to. Why do we expect language students to do so? And why do we assume that this will facilitate language learning?

Point 4

The fourth step is to put on the earphones, and again you immediately notice the discomfort. Some labs will spend thousands of dollars to buy language tapes but will not spend a few more dollars to provide the users of the lab with earphones that don't give them a pair of sore ears after a half hour's use.

Point 5

Then it comes time to listen to the tape.

Apparently somewhere back in history all the language lab designers in the world got together and agreed that it was to be Rule Number One of their society that "language lab tapes must not be intrinsically interesting." Ninety-nine per-cent of the native speakers of a language would immediately switch stations if they heard most language lab material on their favorite radio station.

Why can't language lab be interesting, diverting, amusing, creative? Does it have to be dull?

The problem may be that language lab tapes are normally "created" to accompany a written text. Wouldn't it be more interesting (and a better way to learn a foreign language) if tapes were more spontaneous and the written text were the accompaniment?

Also, users of language labs often have very little choice concerning the material they hear. How would you react if you were asked to listen to something in your native language that you had expressed no desire to hear? Why do we expect foreign language students to put up with this treatment?

Point 6

Next it comes time to speak and you reach the next stage of this Kafka-esque experience for, you see, in a language lab, unlike the real world (Thank God!) some people may be listening to you and then again they may not be listening to you and you don't know

when they are and when they aren't. In another context this situation might be called something like "brainwashing" or "mindcontrol" with its purpose to weaken the will of the speaker to speak. In a language lab, however, it is called "monitoring."

It seems to me that being subject to this "secret listening" at the very time when we are most unsure of what we are saying does nothing to improve our confidence in using the foreign language. On the contrary, I feel it tends to make us associate speaking the language with various negative feelings of nervousness and/or humiliation.

Point 7

Next you realize that you are not alone in the lab but rather all around you are other students going through the same mindless ritual of parroting whatever they hear in their earphones. It would be hard enough to concentrate on most language lab material in your own language even if you were all alone. It is doubly hard to concentrate while sitting among a bunch of other geese quacking out various strange sounds in various languages.

Point 8

Finally, after what seems like too long a time, you have managed to sit through another language lab session and it is time to escape. Does anyone come up to you and say "Well done"? Does anyone recognize your efforts? Normally not. You walk out of the lab having received no positive feedback or reward at all. It feels like maybe it doesn't make any difference that you went there at all.

Now I would like to review these points and suggest ways to alter or improve the situation in each case.

Points 1, 2, and 4

Why do language labs have to be dull, sterile, uniform, uncomfortable environments? Instead of building more language labs like those that have already been built, why not build language learning centers instead?

A language learning center could be in a large room decorated with warm colors, carpets, posters, with individual study cubicles

scattered around in various irregular and interesting patterns. And why not provide each student with a comfortable chair and earphones and let him choose the cubicle that "feels" right to study in. (Or, better yet, why not sound proof the cubicles so that earphones are not necessary?) And why not let the students use the learning center at their own convenience rather than at the convenience of the teacher or monitor? In fact, why not let the students who will be using it help design, construct, and decorate the language learning center?

Point 3

Why not provide the user with more visual stimulation? Why not put up interesting signs and posters and change them regularly? And why not give each student a workbook to use to accompany the tape, a workbook that includes not only language exercises but also photographs and cartoons and puzzles and charts, etc. Why not stimulate the student's eyes as well as the student's ears?

Point 5

Why not design interesting tapes, tapes that the student will want to listen to in spite of the fact that they are in a foreign language? And why not give the student the freedom to decide which tapes to listen to (or not to listen to)? And not just tapes about "History" or "The Post Office" or "The Past Tense," but why not tapes about music and sports and romance and other things people are really interested in? And why not base the written lessons on tapes made of real-life situations and sources rather than create artificial tapes which are only artificially interesting?

Points 6 and 7

Why not let the student listen to the tapes alone, separate from anyone else, and let the student ask for help when needed? Of course, this would make it harder for a teacher/monitor to "oversee" (control/spy on) each student's activities, but should learning facilities be designed with the learner or the teacher in mind?

Point 8

Why not give the language student definite performance objectives before entering the language learning center and give rewards when the objectives are performed successfully? Why not give academic credit for completing certain activities in the language learning center in addition to (or instead of) work done in a formal classroom environment? Why not have a contest in the language center where a different clue is given every hour (in a foreign language) and give a prize to the first person to come up with the answer? Why not have regular parties there? Why not make the language learning center a comfortable, friendly, inviting, enjoyable, exciting place to study and to learn? And why not hire some creative non-teachers to design language learning centers (and language programs) with the language learner in mind?

Unfortunately, the answers to these last questions may be answers that few people in Education would like to admit because spending more money on a language learning center would not only leave less money to spend on teachers' salaries, it would also make many teachers redundant for many of the things language teachers now do in the classroom could be done more efficiently in an individualized language learning center.

The final question we must ask ourselves, then, is: Should we design language programs with language teachers and administrators in mind or with language learners in mind? The answer to this question will determine the future course of language education in the world.

The San Francisco Trip: Creating a Thematic Context Using Unrehearsed Tapes

*Ruth Sasaki**

The San Francisco Trip was developed in response to the questions, "What should we teach?" and "How does what we teach on Tuesday relate to what we taught on Monday?" These questions were being asked by a group of teachers who had abandoned textbooks in favor of a more eclectic approach to teaching. Textbooks are generally sequenced grammatically, with each chapter organized around a topic ("talking about work," "talking about hobbies," etc.). So that while the teacher might see continuity in terms of a grammatical progression, from the students' perspective there is really no context relating these discrete segments to each other. The language itself becomes the context (Harshbarger, 1975). With an eclectic approach, though methods may be diverse, the same problems of content and sequencing must be faced. In an attempt to provide a meaningful environment for language class content and activities, three teachers at the Language Institute of Japan (Phillip Knowles, Mary Taylor, and Barry Costa), came up with the idea of taking their class on an imaginary trip to San Francisco through the use of a series of plot-building dialogues.

The class was told that they were going to take a trip to San Francisco as the guests of CBS Television. They would stay at the

*Ruth Sasaki has a B.A. in English from the University of California, Berkeley, and is enrolled in the M.A. program in Creative Writing at San Francisco State University. She has taught ESL in the U.S. and Japan, and has recently co-authored an ESL text, *Story Squares: Fluency in English as a Second Language* (Winthrop, 1980). She is currently an instructor at the Language Institute of Japan.

Hilton Hotel and sightsee, and at the end of four weeks (the length of the language program) they would be interviewed by CBS on a program called "Meet Japan." Beginning with the preparations for the trip, each dialogue took the class through further adventures, such as a conversation with a stranger on the plane, losing their baggage, changing money at a bank, visiting wine country, and even being mugged. Each day a new dialogue would further the story, refer to previous dialogues, and generally serve to create a common experience about which the students could communicate. At the end of the program, a guest teacher would be invited in to conduct the CBS interview, which was videotaped and reviewed, and which usually served as a rather exciting way to conclude the trip.

Originally, the dialogues were prewritten, then read onto tape. In further work, Phillip Knowles and myself began to experiment with the use of spontaneous, unrehearsed dialogues, which added the dimension of "real English" to the classroom. We looked at the series of tapes in terms of the variety of semantic concepts and functions (Wilkins, 1976) that were contained in them. Equally important, however, were considerations of what made one dialogue appropriate and another not, and the factors affecting the difficulty of the dialogues.

In this paper I will describe the San Francisco Trip in its current stage of development, using unrehearsed dialogues, by covering three areas: 1) Making the tapes (overall curriculum design—what to put into them; the criteria we use—what makes a "good" tape/what makes a "bad" tape; how to adjust them to different levels), 2) Using the taped dialogues in the classroom (how they can be used, what can be done with them), and 3) Using the theme (how the theme works to enhance the classroom experience; how to "flesh out" the theme and make it come alive).

Making the tapes

The tapes should not be too long—thirty second to a minute and a half tapes have worked the best. If the tape is too long, it tends to contain too much information, and students must bear the burden of remembering information as well as understanding it.

Before making the tape, the situation and content should be clearly defined. How many people are there? Who are they? Where

are they? What are their objectives? For example, two of the students have arrived at San Francisco International Airport dead tired; they have gotten their baggage and want to go to the Hilton, but they don't know how to get there. They ask a passerby, who suggests either a taxi or the airporter bus, and he recommends the airporter bus because it's cheaper. So they decide to take the airporter bus.

At this point, the situation should be examined in terms of what kinds of linguistic functions or concepts would most naturally be called into play. In this example, there is a great deal of opportunity for natural use of time concepts (frequency, duration), quantity (cost), comparing, suggesting, advising, expressing preference, asking for/giving opinions, asking and giving directions. It's a good idea to think this out beforehand even if all the concepts or functions are not used in the actual tape; this preparation primes the speakers, increases their awareness of the possibilities available to them where otherwise they might tend to stick to the same function, or the same pattern.

Once the situation is clearly in mind, the tape should be made, with the speakers ad-libbing. This is the same task that the students will later be asked to accomplish. Having definite objectives in mind, they must communicate in order to achieve those objectives. The speakers must listen to each other because they never know what question or response will come next. They should speak at natural speed, and all mistakes, aborted sentences, interruptions, and overlapping dialogue should be retained. The language is therefore as real as possible. The following is a transcript of an unrehearsed tape using the scenario of arrival at the airport presented two paragraphs back:

A: Boy, I'm tired. How do you feel?
B: I'm tired, too. I don't like flying at all.
A: I especially don't enjoy it when I end up sitting next to a—people who've been drinking too much.
B: Oh, yeah?
A: There was this real obnoxious guy next to me the whole flight—I couldn't get to sleep at all.
B: Oh, that's too bad. I was lucky. I was sitting next to a nice-looking lady. She lives in San Francisco.

A: Uh-huh. Figures. I always get this kind of luck. Say, how are
we gonna get from here to downtown?

B: Oh, I don't know; why don't we just take a taxi—that's
probably the easiest thing.

A: Taxis are so expensive. Let me ask somebody. Excuse me...

C: Yeah?

A: We're new to San Francisco and we need to get downtown.
Can you tell us the best way to do that?

B: Well, you could either take a taxi or you could take the
Airporter Bus.

A: The Airporter Bus . . . what's that?

C: It leaves from the airport and goes downtown—where do you
want to go?

A: Um . . . right in the center of downtown.

C: That's where the bus goes. If you wanted to save yourself
some money, that would be the way to do it.

A: It's quite a bit cheaper than the taxi?

C: Right. Taxi's about seven dollars, and the bus is only a buck
and a half and you can pick up a taxi right at the station.

A: How often does it run?

C: Thirteen or fourteen minutes, this time of day.

A: Oh, that's terrific. Does that sound good?

B: Sounds good to me. Thank you very much.

C: Sure, you're welcome. Good luck.

A: Thanks a lot.

(Note: The beginning of this dialogue makes references to the
dialogue used previously in the class, in which "B" struck up a
conversation with a woman who was sitting next to him on the
airplane.)

This tape meets the criteria outlined: it is of manageable length;
the amount of information contained in it will not put too much of
a load on the students' memory; the situation is clearly visualized; it
contains "real" language (a sentence changes in mid-stride, people
speak at the same time); and it contains the concepts of quantity,
frequency, location, option, and the functions of suggesting,
comparing, asking directions, giving advice.

The practice of listing the semantic concepts and functions
contained in each tape is useful as a way of insuring that all the
tapes are not essentially the same. The situational approach to
dialogue-making may vary the setting of each dialogue, but all too

often the functions are the same: polite requests at a restaurant, polite requests at the post office, etc. In the thematic-trip dialogues we attempt to cover a spectrum of linguistic concepts and functions. The following is a transcript of a dialogue which focuses on sequence. Two students are trying to decide how to spend their first day in San Francisco:

A: Man, I'm hungry. How about some breakfast?

B: Okay, that sounds good to me.

A: Oh, gee—wait a minute. I don't have any money. We'll have to wait until I can change some money.

B: I don't know; I don't think the banks are open yet. We can go have breakfast here in the hotel, and put it on our bill.

A: Oh, that's a good idea. Yeah—let's do that.

B: Then we can go change the money later.

A: Oh, okay. Uh . . . what would you like to do after that?

B: Oh, nothing in particular, I guess.

A: Well, uh, why don't we go to Fishermen's Wharf, or something like that?

B: Sounds okay.

A: I think we've got until about 12:30 to sightsee or mess around in San Francisco.

B: Well, that call from CBS isn't until 3:00, so we can even stay out later than that.

A: Hmm . . . I guess we can do anything we want, so long as we're back by three, then.

B: Yeah.

A: Hmm.

The dialogues can be as quiet as this one, or as dramatic as the following one, which focuses on narrative and description:

A: Out of the way! Are you all right??

B: Ohhh . . . I think so.

A: What happened?

B: I've just been mugged!

A: Yes, well tell me what happened, in detail. Now take it easy . . .

B: Ohhh . . . I was walk—I just came out of the bar down there, the topless bar, right down the street . . . I came out of the bar, and I was going back to my hotel, walking along this street here—Broadway—when some guy stopped me and asked me for a light. And as I was reaching into my pocket to get it, he hit me with something, he hit me with something!

A: Did you see what it was?

B: Uh—no, but it hurts like—oh, Christ! Look at this blood!

A: I see some glass on the pavement there . . .
It must have been a bottle.

B: It must have been a bottle or something.

A: It looks like it.

B: But good god it hurt!

A: So what did he look like?

B: He was short, definitely he was short; uh, medium build; and
he had curly hair and a beard.

A: Did you see what color his hair was?

B: No, it was too dark, too dark.

A: Did he wear glasses?

B: Uh, no; definitely, he did not wear glasses, no.

A: I see. Could you recognize him if you saw him again?

B: Uh—I might. I might—I don't know.

A: Okay. And, uh—what did he take?

B: He took my wallet—and all my money.

A: What was in it?

B: My money—all my money. That's a couple of hundred dollars.

A: Weren't you carrying travellers' checks?

B: No. The travellers' checks were at the hotel. And my credit
cards too, which is . . .

A: That's too bad—yeah. Okay, well just wait here, and . . .

B: Yeah—could you get me to a hospital or something . . .

A: Yeah, sure.

B: I think I'm going to need some medical attention.

A: We've called the ambulance. It should be here any minute.

B: Oh, okay. Okay.

The way in which the various dialogues are tied together will be discussed later.

Several variables affect the ease or difficulty of a tape: (1) The information load (e.g., How much information is the student being required to process?), (2) The amount of redundancy within the tape (e.g., the more opportunities the student has to "get" an item of information, the better his/her chances will be of getting it (Rost, 1979)); and (3) The nature of the information (e.g., is it "bound" to the rest of the conversation in a predictable way or is it "free"—dropped casually from "out of the blue"?).

A one-minute tape with four main ideas or items of information and lots of redundancy is going to be easier to comprehend than a

twenty-second tape containing the same four ideas. On the other hand, if a twenty-second tape has one main idea, it may be the easiest of the lot. In making tapes for different levels these variables should be kept in mind. A sequence of questions and answers that follow logically would be an example of "bound" information, and appropriate for lower levels. For example:

A: Are you going to San Francisco?
B: Yes—I'm going home. I'm from San Francisco.
A: Oh really? How long were you in Japan?
B: I was there for about two years.
A: What were you doing?
B: I was teaching English in Odawara.

A more difficult version of this same conversation might go like this:

A: Are you going to San Francisco?
B: Yes—I've been teaching English in Odawara for the past two years, but I'm on my way home now. I'm from San Francisco.

A tape is about the right level of difficulty if a class, working in small groups, can piece together ninety percent of the information after two or three listenings.

Using the dialogues in the classroom

The way that we have used these tapes requires students not only to listen and understand, but to process and use the information they have understood. In line with this thinking, two points should be stressed: 1) Students should be encouraged to listen for meaning—that is, they should focus on the content, the information, on what is happening, not on the language. They should not try to recall verbatim what they heard. 2) Students should be encouraged to paraphrase; they should use whatever language they have to communicate the ideas or information in the tape, which may have been expressed in entirely different words. These are the "ground rules" to bear in mind throughout the following steps.

Listen/reconstruct: Divide the students into small groups of

three to four. Stress the ground rules, then play the tape. After
listening to the tape once, have the students discuss what they
heard within their groups; alone, a student may have understood
fifteen or twenty percent of the dialogue, but working together, the
group may come up with fifty or sixty percent. Give each group a
piece of chalk and a section of the blackboard so that they can put
up notes. Encourage them to put down whatever they think they
heard, even if they are not sure—tentative information can be
checked in later listenings. Discourage the writing of complete
sentences, as too much energy spent on grammatical accuracy at
this point will detract from the focus, which is listening comprehen-
sion. Key words jotted down in note form will spare the teacher the
dilemma of either having to correct sentences (a time-consuming
process) or leaving incorrect sentences on the board. A group's
notes might look like this:

> A, B — students   C — stranger   at airport
>   (tired)
>
> → downtown (hotel)
>
> ask C   taxi/airport bus
> cost?   taxi — $7   bus — $1.50
> Bus   bus — every 13-14 minutes

During this process of discussion and note-taking, the teacher
should remain outside of the activity. Intruding with grammatical
corrections at this point would probably distract and intimidate
students. When the students have produced all that they can
remember, play the tape again, and have the students reconvene for
further discussion and adjustment or refinement of their notes.
Repeat this process again, if necessary. A tape that can be
reconstructed in two or three listenings is about the right level of
difficulty.

  Role-play: When a reasonably accurate reconstruction has been
achieved, the teacher might ask some quick comprehension ques-
tions; this period will reinforce or clarify for some students, and
give others a chance to "catch up." Then, divide the students into
pairs and have them role-play the same situation, encouraging them

to use their own language. One set of notes should be on the board to help students remember details or names. While the pairs are working, the teacher should circulate from pair to pair, providing feedback when students make errors, pointing out problems with politeness, wording, etc. The students should change roles and do the role-play again. It's a good idea to then change the partners and have them do it again. The idea behind changing partners is that each student will be using his/her own language, so instead of repeating the same exchange and falling into set patterns and responses with the same partner, the students will have to listen and respond to different approaches. During this process, the students should be encouraged to communicate—to keep their objective in mind and to say whatever they have to say in order to achieve it. Therefore if a partner fails to offer certain information, the student should get it by asking a question. Likewise, if a student forgets to ask something, his/her partner should check in a real way (e.g., "Do you know what time the bus leaves?, rather than, "You're supposed to ask me what time the bus leaves."). If one student is unusually taciturn, the other will simply have to work harder to get an exchange going.

Expansion: Once the dialogue has been practiced with at least two partners, the teacher might role-play with one student in front of the class. The teacher can play it straight, or take advantage of the opportunity to add variations, e.g., to be extremely taciturn so that the student is forced to elicit information, or to be very talkative and to throw in unexpected questions or small talk. Then, pairs of students who have not previously worked together can be called on to do the role-play before the class. After each role-play, students should be invited to make observations or comments about the role-play—did they listen to each other? Did they achieve their objectives? Were they polite/impolite? A way of varying the role-play each time so that it doesn't become too repetitive is to change the context in which the dialogue occurs. (For example, if the situation is issuing an invitation by telephone, one pair might be asked to role-play two good friends; another pair a salesman and a potential customer; another, a persistent man and an indifferent woman. One person might have had an argument with a spouse that morning, another might have just been given a raise.) The change in

social relationships or emotional circumstances will call for dif-
ferent language, while retaining the same content.

Intensive listening: After the students have gotten the informa-
tion by listening, and gone through the process of struggling to
express the same functions and concepts using their own language,
they are usually curious to hear the tape again. They want to have
the exact words the native speakers used in solving the same prob-
lems. Some kind of intensive listening exercise might be done at this
point, for example, a cloze. Now that the students understand what
is being said, they can guess the meaning of unknown words or
expressions. It's a valuable lesson for students to realize that they
were able to understand the dialogue without knowing all the
vocabulary.

An optional step is to do a follow-up role-play, changing the
information. This will enable students to practice expressions or
structures that may have been discovered in step (4). However, it's
important to stress that the language that they used in their original
role-plays is just as valid as that used by the native speakers on the
tape.

Using the theme

Setting the adventure in a real city adds to the feeling that the
students are encountering "real" English. Instead of making
reservations at a hotel, they are making reservations at the Hilton
Hotel, in downtown San Francisco, on the corner of O'Farrell and
Mason, next to the downtown Airlines Terminal. Instead of going
to a restaurant, they can go to Alioto's at Fishermen's Wharf, and
to make a reservation they can look in the San Francisco telephone
directory to find the phone number. They can figure out how to get
there using a street and transportation map of San Francisco. They
can take BART (San Francisco's subway) to Berkeley to hear a
concert at U.C., and be delayed when it breaks down. They can go
wine-tasting in the Valley of the Moon, and be arrested for drunk
driving. Utilizing the characteristics of a well-known and loved
locale adds a great deal of authenticity and fun to the curriculum.

The greatest advantage of having a curriculum that is themati-
cally tied together is that each lesson can build on previous lessons,
in terms of plot and character development. If possible, names and

personalities of students in the class should be used. Romanticism, tight-fistedness, laziness, seriousness, can all come through in simple conversation. There is always a student with a great sense of humor who will head straight for North Beach (the night club area) and get mugged while leaving a topless bar. The theme can be developed as the class progresses; each class has a different personality. The following plot can be created by a series of dialogues, and is an example of how the theme can be built and can serve to enhance communication: On the plane to San Francisco from Tokyo, Kiyoshi sits next to an American woman who lives in San Francisco. They strike up a friendly conversation (personal information) and exchange business cards. Perhaps the woman offers to show him around the city sometime. About a week after arriving, Kiyoshi calls her up and invites her to go driving in wine country (inviting, making a phone call). She accepts. He rents a car (opportunities for comparatives—he wants the biggest car he can get without sacrificing good mileage). They go on the weekend, but he is a terrible driver (nervous suggestion?—"It might be a good idea to stay to the right of the yellow line"), and they get in a car accident (surprise, confusion, pain, urgent requests). She ends up in the hospital with a concussion (describing one's physical condition). Two of Kiyoshi's fellow students discuss the accident (sequence of events, relative assertion—"he should have let her drive", reported speech). Kiyoshi visits her in the hospital to apologize. The weekend after she gets out of the hospital, he calls her up and invites her to go driving down the coast. She is very polite but is terribly busy and can't seem to make time (making excuses, refusing). This last would be a normal, everyday dialogue, if heard in isolation, but within the context of the theme it is extremely humorous. Understanding of what is going on beneath the surface of language is "built in" by the use of a theme. Perhaps this series can be concluded by a friend's advising Kiyoshi that in the future he had better use public transportation or walk.

Other activities besides work with the tape can be used to embellish the experience. Role-plays over real telephones can be tied in to the theme and serve to broaden the plot. At LIOJ we have used segments of San Francisco Eyewitness News on videotape, for listening comprehension exercises. Events or characters in the news

can be tied in to the theme—perhaps a student witnessed the fire on Russian Hill, or the mugger could have been someone who is wanted in conjunction with a bank robbery in the East Bay. Sometimes we have had the students produce an evening of "CBS News." The camera provides a natural motivation to rehearse and perfect. Summarizing events that have happened in the theme (the mugging, a BART breakdown, a bank robbery), and doing on-the-spot interviews is a good way of reviewing material and approaching it from different angles. It's also fun. The CBS program "Meet Japan," coming at the end of the language program, is another change of pace, and gives the students an opportunity to talk about their culture. Each student chooses a question s/he would like to address: for example, "What do Japanese people do in their free time?"; "What is the situation of women in Japan today?"; "What are the Japanese people doing to conserve energy?"; or a subject area to explain, for example, "Tea Ceremony," or "The Life Employment System of Japanese Companies." A wide variety of activities can be brought together to bring life to the thematic trip concept. Students have found the San Francisco Trip to be a fun and useful way of learning English.

REFERENCES

Harshbarger, William C. "Context in Foreign Language Teaching." *Cross Currents*, 3, 2(1976), 78–94.
Rost, Michael. "The Role of Redundancy, Function and Paraphrase in Listening Comprehension." *Cross Currents*, 6, 1(1979), 1–11.
Wilkins, D. *Notional Syllabuses*. London: Oxford University Press, 1976.

Using Story Squares
in the Japanese Classroom

*Emiko Kitagawa**

People often say, "In a Japanese high school, teachers do not speak English but speak about English." Before experiencing the Silent Way during the Language Institute of Japan's Summer Teachers Workshop in 1979, I had only half understood this statement, thinking the criticism was directed at Japanese teachers who cannot or do not speak English in their classrooms. Afterwards, I fully understood what is meant by speaking "about" English.

I have been teaching English in a senior high school for three years. I try to do my best in teaching, but looking back at what I had been doing, it seems as if it were merely a struggle to find better explanations of English. Teaching was explaining English words, idioms, and grammatical points, and not a way of letting students speak English or listen to it. Therefore, in spite of my efforts, my students did not seem to improve. Neither thought-out explanations nor well-organized handouts helped them. Memorization of textbook sentences at home seemed to improve students' comprehension and test scores more than my teaching in class.

My experience of the Silent Way was a shock. With this method, the teacher did not just expose us to the target language, French, by

*Emiko Kitagawa has been teaching English at Minakuchi Senior High School in Shiga Prefecture since 1977. As well as teaching, she has been active with English clubs. She is planning to attend Millersville State College in the U.S. this September. Miss Kitagawa is a graduate of Kyoto Prefectural University, where she studied British and American literature.

explaining it or speaking it himself; he let each student learn and use what he was capable of learning. I enjoyed speaking French every minute of the lesson, being assured of my pronunciation and my new knowledge of grammar. By making slightly challenging sentences, I could clarify my understanding and broaden the horizons of my French. I am not exaggerating when I say the Silent Way was a shock to me because I noticed, for the first time, that what I had been doing in my English classes was the exact opposite. That is, I had been exposing my students to English but not letting them learn.

I decided to try the Silent Way. When I say I applied the Silent Way to my lessons, I neither mean that I used rods and fidels (color charts for pronunciation), nor that I did not speak a word. What I mean is that I tried to give my students every opportunity to speak English, emphasizing target grammatical points. In the example which follows, the target grammatical point is the subjunctive. By speaking English for themselves, the students could understand the structure of the verb and auxiliary required by the subjunctive mood.

Why I Used a Story Square

At the LIOJ workshop, I was also happy to learn of Story Squares, a technique developed in a new book by Ruth Sasaki and Phillip Knowles. Story squares are large charts containing different pictures that make up a story. The squares can be used to help solve pronunciation and grammatical problems. To teach the subjunctive, I chose the Ru-Lou Story Square. That square had three advantages for my purposes. First, sentences telling the story are not written on the square, so students have to make sentences by themselves after looking at the pictures and not by repeating after their teacher. Second, although the Ru-Lou Square has only nine pictures, it allows for a variety of sentences using the subjunctive. The pictures are all related through a single story. The story allows the students to use their imaginations in making sentences while developing their ability to use the subjunctive. In spite of the variety of work possible in using the square, the vocabulary which students have to manipulate is limited. The students have to familiarize themselves with only the words related to these nine

pictures. The advantages of this will be discussed later.

   In traditional grammar lessons, students have to solve problems in different sentences, one by one, after listening to a general explanation. Consider the following examples:

> Convert the word in the blanks into the best declension.
>   Ex. 1   What would you do if a fire (break) out in your neighborhood?
>   Ex. 2   If you (hear) her give a speech in French at that time, you would have taken her for a French woman.

For teachers who have mastered English and who have only taught quick learners, these exercises may seem easy. But there are many problems students encounter before they can even deal with the problem of the subjunctive itself. Judging from my experience, almost all the students who have trouble with these exercises and cannot understand the use of the subjunctive through the explanation of the abstract rule do not know the word "neighborhood" nor the idiom "to break out" in Example 1. In Example 2, students have to be familiar with the rule S (hear) O verb-infinitive. Nine out of ten completed the exercise but didn't notice this pattern until it was pointed out to them by their teacher. It is unreasonable to expect them to understand the idiom "take ... for" in this sentence. Even the phrase "give a speech" puzzled some students. Therefore, the most excellent explanation might help the students understand the subjunctive, but understanding it is one thing and being able to give the right answers to the above exercises is another.

   If a teacher tries to explain everything, it simply takes too much time. Moreover, students cannot tell whether they are studying new idioms or the subjunctive. Teaching too many things at a time lessens the effectiveness of learning. On the other hand, if the teacher explains nothing but the subjunctive for fear of confusing students with additional explanation, the students will probably not understand the sentence or the correct answer. And they will probably hate English for this sort of instruction.

How I Taught in Class

   To teach the subjunctive, I used the Ru-Lou Story Square (see Appendix B) in different ways in three consecutive fifty-minute class

periods. For the first period, I brought two sizes of squares to class, a big one that all the students could see on the blackboard for working with the entire group and a small handout to be used in pairs. To lessen the difficulty of pronunciation, I changed the names of the people and places. I explained that I would do something different for the next three periods so that they could learn the subjunctive well. First, I introduced the square. I said the basic sentences and explained new words. Next, I explained that the nine squares tell one story. I told them the story in English and helped them understand the story as well as possible in English. Afterwards, I explained it once again with the help of Japanese, sometimes encouraging students to describe it in my place. Next, I worked with students one at a time, asking *who, what, when* and *how* questions. Then I paired them and asked them to repeat the same exercise with each other, first saying the basic sentences for each picture and then asking and answering questions. While they were doing this, I walked among them, helping them and checking their English.

Because it was difficult to move the chairs and desks in the classroom to make space, I held the second period in the library which has more space and a movable blackboard. After we reviewed the basic sentences, I gave them a comprehension quiz to focus their attention on the story sharply. Then I divided the 45 students into two groups. One group made a half circle close to the blackboard while the other group sat behind and watched. I explained the following two subjunctive patterns, first in general terms and then using an example from the square.

If + *S* + *past* + . . ., *S* + *aux.-past* + *verb-inf.* + ...
If + *S* + *past perfect* + . . ., *S* + *aux.* + *have* + *verb-p.p.* + ...

As an example, I pointed to the appropriate pictures and told the students in Japanese that we want to express the hypothesis that if Kathy had not drunk two bottles of California wine and a martini, she would not be drinking orange juice now. The first group of students and I worked together to decide which of the two subjunctive patterns would be best for example A (see Diagram) and which for example B. After deciding which pattern we should

use, we made the sentences. We then made ten more hypotheses. Even though the students had some difficulty, when most of them were able to do it, I paired them and let them continue to make sentences.

I then went to the back of the classroom with the movable blackboard. The observers became the students and I repeated the process, only more briefly this time. While the first group was working in pairs, I worked extensively with the second group on making subjunctive sentences from the square.

At the end of the second period, I stressed to the whole class the importance of remembering these two subjunctive patterns. I said that other aspects of the subjunctive would be easier for them to understand once they understood these two patterns. If we return to these two patterns, other aspects such as the future subjunctive, the present subjunctive, and idioms ("as if . . . ," "without . . . ," "but for . . . , "for . . .") will be clearly distinguishable from each other.

For the third period, we returned to the classroom. We reviewed the work of the previous period and I gave them a handout containing eleven hypotheses about the square in both English and Japanese. In the English sentences, the verbs were blanked out and the students had to fill in the proper verb forms (see Appendix A). I then gave them the correct answers. For the remaining hour and a half of the class, we returned to the textbook to study other aspects of the subjunctive and to do the textbook exercises.

Advantages and Disadvantages

Applying the Silent Way through the use of Story Squares has had both good and bad points. Thinking back over these three class periods, I can say that the students participated much more in these lessons than in the usual lessons based on textbooks. I feel the students understood the use of the subjunctive more clearly and thoroughly than if I had used only the textbook explanations and exercises.

One likely disadvantage, however, is related to term examinations. Although students participated actively in the lesson, this does not necessarily mean that they they will score well on their term exams, especially seniors. Because there are. many factors

related to getting high scores that are not related to knowledge of English (for example, whether a student's entrance exam for an institute of higher education even includes English or not), we should not be too quick to judge the effects of this method. If it leads to even the slightest improvement, it's worthwhile.

There are many other grammatical points that can be taught by this method. Encouraged by the good reaction of these third-year high school students, I applied the Silent Way by using pictures to teach nouns and prepositions. This time I drew my own pictures. Through a few experiments with my lessons and my own experience of the Silent Way, I have come to the conclusion that this technique is very useful, especially when the target grammatical rule is too complicated to understand and use after only an explanation.
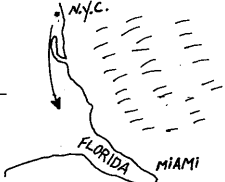
APPENDIX A
Hypotheses about the Square in Japanese and English

1. *Moshi Kay ga sakujitsu nihon no California wine to ippai no whiskey o nonde inakattara, ima orange juice o nonde inai darō ni.*

1. If Kay (had not drunk) two bottles of California wine and a glass of whiskey, she (would not be drinking) orange juice.

2. *Moshi Patty no chichi ga bimbō naraba, futari no kagekiha wa Patty o yūkai shinakatta darō ni.*

2. If Patty's father (were) poor, two radicals (would not have kidnapped) Patty.

3. *Moshi futari no kagekiha ga Patty o yūkai shinakatta naraba, kanojo wa ginkō ni oshiitte inai darō ni.*

3. If two radicals (had not kidnapped) Patty, she (would not be robbing) a bank.

4. *Moshi Bob ga takushi o unten suru no de nakereba, kare wa jōkyaku o New York kara Florida made hakobanakatta darō ni.*

4. If Bob (did not drive) a taxi, he (would not have driven) any passengers from New York to Florida.

5. *Moshi Bob ga taikin o morawanakatta naraba, kare wa Miami de kyūka o tanoshinde inai darō ni.*

5. If Bob (had not gotten) a lot of money, he (would not be taking) a vacation in Miami.

6. *Moshi Bob ga jōkyaku o New York kara Florida made hakobanakatta naraba, kare wa taikin o morawanakatta darō ni.*

6. If Bob (had not driven) any passengers from New York to Florida, he (would not have gotten) a lot of money.

7. *Moshi futari no kagekiha ga Patty o yūkai shinakatta nara, Patty wa University of California de benkyō shite iru darō ni.*

7. If two radicals (had not kidnapped) Patty, she (would be studying) at the University of California.

8. *Moshi Bob ga Kay ni "sayonara" o iwanakatta naraba, kanojo wa Suntory Beer o nonde iru de arō ni.*

8. If Bob (had not said) "goodbye" to Kay, she (would be drinking) Suntory Beer.
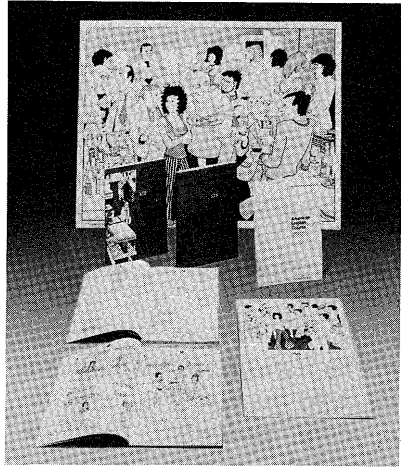
APPENDIX B

	KAY	PATTY	BOB
usually	Suntory	U.C. Berkeley	N.Y.C.
yesterday	CAL CAL		N.Y.C. FLORIDA MIAMI
now	O.J.		MIAMI

(Adapted from Phillip L. Knowles and Ruth A. Sasaki, *Story Squares: Fluency in English as a Second Language,* Cambridge: Winthrop, 1980.)

LTS

LINGUAPHONE TEACHING SYSTEM

American
English
Course

The Linguaphone Teaching System

The Linguaphone Teaching System is designed to encourage the development of communication ability in the target language, in a classroom situation, where the learners' communication strategies develop under the guidance and control of the teacher.
The syllabus includes a carefully selected progression of functional language items and extracts, which help to activate the learners' communication strategies through the integration of language items into imaginatively chosen, authentic contexts.

However LTS is not just a functional or communicative course. The LTS materials have been developed by combining the best features of accepted methodologies, making the course eclectic in the best sense of the word. We have endeavored to incorporate into these materials the effectiveness of the Direct Method, and the most useful pattern presentations of the Audio-Lingual Method with the strong pictorial support of the Audio-Visual Method.

Features

a) Wallcharts — 8 large, 97.6 x 71cm illustrations for use by the teacher in establishing learning and practice situations.

b) Tapes — Tape practice should occupy about half the lesson time. The recorded practices include not only the usual closed drill exercises with only one correct response, but also practices where the student must supply an 'individual' reply, which only he can give. These replies are evaluated by the teacher who can comment or not as he wishes, as the tape practice progresses. This stage, where the student first begins to express himself, is in fact, one of the most important in learning a language.

c) The teaching programme in the Teacher's Manual is designed in such a way as to give full guidance to the teacher inexperienced in these teaching techniques, and to minimize preparation time for those accustomed to them.

d) Each Unit consists of Review, Structure, Dialogue and Oral expression sessions.
Structure — In these sessions, students are encouraged to look at the illustrations in their texts or wallchart guides while listening to the listening, question and answer, choral, and dictation practices recorded on the tapes.
Dialogue — The dialogues are presented for general comprehension, choral speaking practice, detailed comprehension, and role playing.
Oral expression — This is where expressions learned in the structure and dialogue sessions are applied to new, realistic situations, using wallcharts, props, and role play.

e) Tests — There are tests for checking progress half way through and at the end of the course.

LINGUAPHONE

Contact   Linguaphone Institute (Japan) Ltd. TEL (03)585-3521
TAMEIKE MEISAN BLDG, 1-12, AKASAKA 1-CHOME, MINATO-KU, TOKYO, JAPAN 〒107

Teaching ESL Technical Writing Through the Personalized System of Instruction

John B. Keenan & Gayle L. Nelson

Introduction

In the early 1960's, Drs. Fred S. Keller and J. Gilmour Sherman, two American psychologists, were invited to participate in the development of a Department of Psychology at the new University of Brasilia in South America. Along with two Brazilian colleagues, Drs. Rodolfo Azzi and Carolina Martuscelli Bori, they faced the arduous and exciting task of creating this new department.

They began with the development of the introductory course of study. While quickly agreeing upon the content of the course, the method of instruction to be used posed a problem. All were disenchanted with the traditional system of lecturing. Each recognized that students would enter the course with different degrees of skill and relevant knowledge. The importance of active student participation in the learning process was acknowledged, as was the crucial role of feedback. Finally, after drawing upon their

*John B. Keenan, Graduate Research Assistant in the Department of Psychology at West Virginia University, is an Associate Staff Member of the Center for Personalized Instruction at Georgetown University, Washington, D.C. He has conducted numerous workshops on PSI and is currently engaged in research on the development of effective instructional materials and the extension of PSI to new disciplines.

Gayle L. Nelson is an EFL Instructor at West Virginia University, where she has been instrumental in creating and implementing a comprehensive EFL program. She studied at the School for International Training, taught in Uganda, Lebanon, and Mexico, and is senior author of *ESL Operations: Learning While Doing* (Newbury House, 1979). Currently, she is on leave at the College of Engineering's Language Centre, Kuwait University.

collective and individual experience, a new method of instruction emerged. The product of their efforts has come to be known as the Personalized System of Instruction (PSI). This paper describes the use of PSI to approach problems similar to those it was first designed to solve.

In recent years, engineering has become the most popular field of study among international students at colleges and universities in the United States (*IIE Reports,* 1978: 1, 5). In fact, approximately 30% of all engineering Ph.D.'s from American academic institutions are earned by international students *(The Chronicle of Higher Education,* 1979: 19, 143). The enrollment at West Virginia University's College of Engineering reflects this increase in the number of international students. At present, the College instructs approximately 350 international engineering students, about half of whom are graduate students.

During the summer of 1977, the EFL faculty began to investigate the need for expanding the range of services provided by its English as a Foreign Language program. Both faculty and international students were interviewed regarding their ESL needs. Due to the heavy concentration of international students in the College of Engineering, these students and faculty were interviewed in depth.

The results of this interview were not particularly surprising. The international students consistently reported writing difficulties, particularly in achieving conciseness on essay exams and laboratory reports. The comments of the engineering faculty reflected these same problems. These instructors invariably noted the students' low level of English skills, particularly in written lab reports, research papers, letters, and theses. Noting the importance of a clear, concise writing style for a professional engineer, the faculty expressed their concern about the students' performance upon entering the profession, in spite of their impressive technical expertise.

In the fall of 1977, representatives from each of the engineering departments met with the EFL faculty to discuss the development of a technical writing course for international engineering students. The faculty cooperated in the development of the course by supplying samples of previous students' reports, course requirements, and textbooks; all of which were eventually utilized in the

design of the course materials. They also reviewed technical writing textbooks, commented on course construction, and eventually agreed to advise their students to take the course.

In the selection of an appropriate course design, several factors had to be considered. First, and foremost, was the realization that the English proficiencies of the various students would vary widely. Thus, the course had to be designed to accommodate various levels. Next, for many of the international students, this course would most likely be considered as being of secondary importance to their engineering courses. Hence, the technical writing course had to be directly related to their engineering courses so as to facilitate a rapid, obvious improvement in the quality of their writing. Based primarily on these considerations, the Personalized System of Instruction (PSI) was chosen as the most appropriate instructional method.
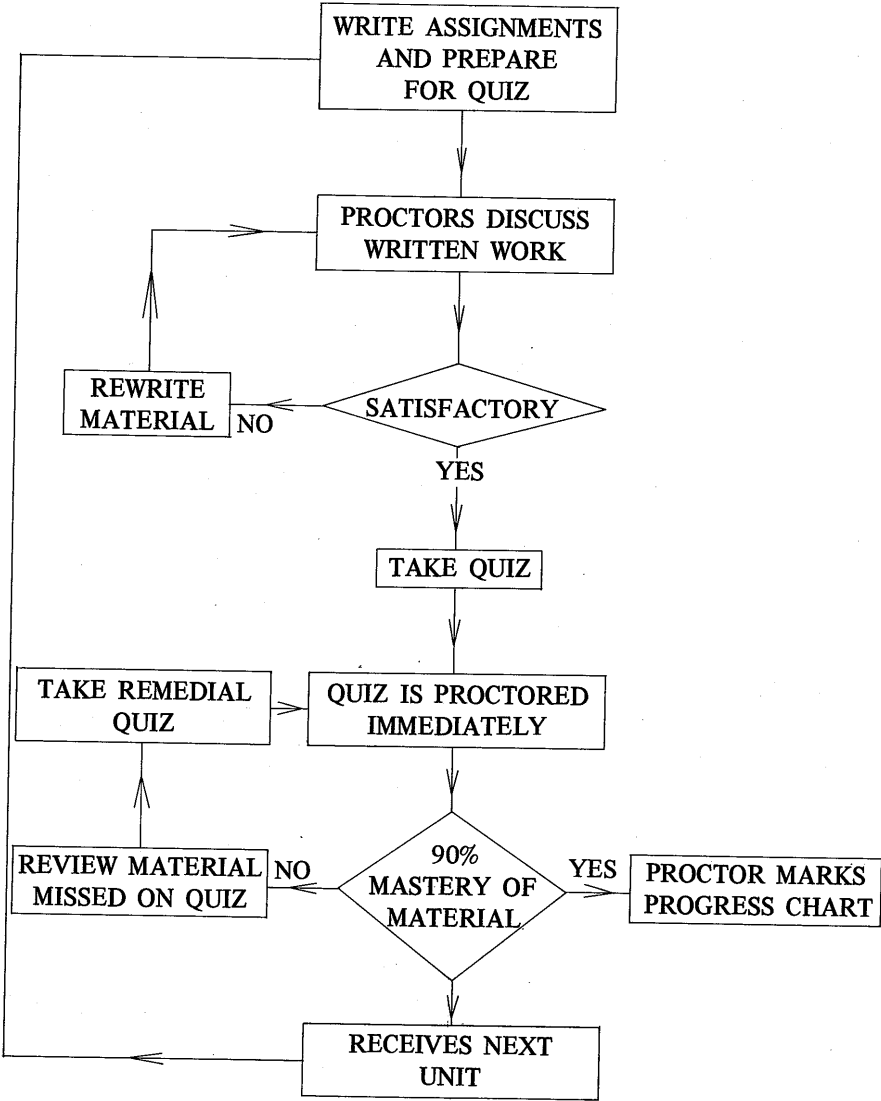
PSI, as used in technical writing, is distinguished by: 1) the mastery of small, specific units of material, which specify what the student is to learn, 2) unit study guides which include writing assignments, 3) frequent evaluation, 4) self-pacing which allows individualized time for learning, and 5) the use of proctors to maximize individual attention and assistance available to each student. Through the use of proctors, students receive individual help on their particular problems, thus meeting the first concern of differing English levels. The self-pacing component of PSI also allows for differing English levels; the advanced student can finish early and the less advanced student can progress more slowly and receive additional help from the proctor. In writing the study guides, material from the WVU College of Engineering was used so that the questions and writing assignments related to the students' engineering courses, thus meeting the second concern. Finally, the unit mastery component contributes to both concerns. It ensures that each student attains a high level of competence with the subject matter in each unit, thus eliminating the problem of "cumulative failure" encountered when students' failure with early course material inhibits their success with later material. Given the concern for rapid, noticeable improvement, the requirement of unit mastery provides an assurance of improvement in quality through the high mastery criterion and frequent performance evaluations.

PSI has been the topic of hundreds of published research articles, and the overwhelming majority of these studies provides convincing evidence that PSI has been significantly more effective than traditional approaches. Several reviews have indicated that average student performance ranges from 9-15% better than student performance in traditionally taught courses (Hursh, 1976: 91; Kulik, Kulik, and Smith, 1976: 23). Research has demonstrated that students in a PSI course retain more material when tested months later. In addition, it has consistently been shown that although students report that a PSI course requires more work, they also report enjoying the course more than others (Kulik, Kulik, and Smith, 1976: 23). PSI has been used successfully in a wide variety of disciplines, from the "hard science" disciplines of engineering and physics to fields such as poetry, philosophy, and English (Hursh, 1976: 91).

Course Construction

The technical writing course is divided into twelve units—four grammar units and eight units based on the text, *Reporting Technical Information* by Kenneth Houp and Thomas Pearsall (1977). Each unit is composed of a reading assignment, 20-30 study questions on the reading, appropriate writing assignments, and three equivalent forms of a unit quiz with corresponding answer keys. When students complete both the written assignments and the study questions, they take a quiz. If they obtain 90-100% on the quiz, they have mastered the material, and this mastery is indicated on a cumulative progress chart which is attached to the students' quiz folders. If they do not obtain 90%, they resume studying and, when ready, take a different, although content equivalent, form of the quiz without penalty (Figure 1).

Figure 1: Procedure for Student Progress Through Course

```
                    ┌──────────────────────┐
           ┌────────│  WRITE ASSIGNMENTS   │
           │        │     AND PREPARE      │
           │        │      FOR QUIZ        │
           │        └──────────┬───────────┘
           │                   │
           │        ┌──────────▼───────────┐
           │    ┌──▶│  PROCTORS DISCUSS    │
           │    │   │    WRITTEN WORK      │
           │    │   └──────────┬───────────┘
           │    │              │
           │ ┌──┴─────┐   ╱────▼────╲
           │ │ REWRITE │◀─  SATISFACTORY
           │ │MATERIAL │ NO ╲─────────╱
           │ └─────────┘        │
           │                   YES
           │              ┌─────▼─────┐
           │              │ TAKE QUIZ │
           │              └─────┬─────┘
           │                    │
    ┌──────────────┐   ┌────────▼────────┐
    │ TAKE REMEDIAL│──▶│ QUIZ IS PROCTORED│
    │    QUIZ      │   │   IMMEDIATELY    │
    └──────────────┘   └────────┬─────────┘
           ▲                    │
  ┌────────────────┐      ╱─────▼─────╲         ┌───────────────┐
  │REVIEW MATERIAL │  NO │    90%      │  YES   │ PROCTOR MARKS │
  │ MISSED ON QUIZ │◀────│  MASTERY OF │───────▶│ PROGRESS CHART│
  └────────────────┘      │ MATERIAL  │         └───────────────┘
           │              ╲───────────╱
           │                    │
           │            ┌───────▼───────┐
           └───────────▶│ RECEIVES NEXT │
                        │     UNIT      │
                        └───────────────┘
```

flow chart

Study Guides

In using PSI to teach ESL, quiz mastery marks a student's passage to the next unit, but it is not the sole focus of the course. An essential component is the student's written work in the study guide. Each study guide contains 20-30 questions and problems from the unit reading assignment that necessitate student implementation of material, not memorization. An example of such implementation is:

> Your company has recently developed a new deep water oil rig which utilizes a completely new system of drilling. Your job is to write a report on the subject which will be read by the president and board of directors. How much can you assume these people know about deep water drilling? Why? What specific things about the new oil rig would you want them to know?

Each study also includes several writing assignments that students complete and discuss with a proctor before taking the unit quiz. The following writing assignment from the unit on prose elements of a technical report serves as an illustration:

1. On a separate sheet of paper, write a letter of transmittal to one of your professors to whom you are submitting a paper. You may use the form in the textbook or check the form that your department recommends. Show this letter to a proctor before taking a quiz. The letter should be neatly written.

2. Write a descriptive abstract for a paper that you have written. You may refer to your departmental guidelines. Show the abstract to a proctor before taking a quiz.

3. Write a statement of purpose for a report that you are writing or for a report that you plan to write. Show the statement of purpose to a proctor before taking a quiz.

The study guide moves from tight control of student responses to little control, from rule identification to rule implementation, from defining an abstract to writing an abstract. As such, the students' work on the study guide prepares them to master the

related activities which appear on the quiz. (Examples of the relationship between study guide and mastery quiz are provided in the Appendix. Note the variety of ways in which the student must demonstrate an understanding of the concept of the lay person audience.)

Proctors

The proctors for the course are graduate and undergraduate native English speakers who are studying to become EFL instructors. They are reimbursed for their assistance with academic credit in fields such as EFL methodology, English, or Education. (Other PSI courses use students currently in the course to proctor students on units they have already mastered.) As evident in Figure 1, the proctor has a vital role in the functioning of the course. The proctor (a) immediately scores and evaluates the student's performance on the unit quizzes, (b) indicates to the student any portions of the unit material that have not been mastered, (c) discusses any difficulties the student has with the material before and/or after the quiz has been taken, (d) encourages the student to maintain steady progress through the course, and (e) adds a "personal touch" to the instructional process.

Discussing the student's written work is perhaps the most important and often the most difficult aspect of the proctor's role. The proctor is not a teaching assistant in the traditional sense. Rather than act as a source of critical course information, the proctor functions to monitor the student's progress through the course and to provide continuous feedback on the student's performance along the way. The instructor, the text, and supplementary information in the study guides serve as the main sources of course content information. Assisting the student in attempts at understanding and mastering the course content is the proper role of the proctor.

In serving this function, the proctor refrains from simply telling the student the correct answer when a question has been asked or an error has been made. In response to situations such as these, the proctor asks questions to assist the student in discovering the answer to the question himself. Examples of such questions would be:

> Can you think of another way to state this? What tense are you
> using? Is this a countable noun? Read the question again carefully.

In the event that the student is still unable to give the correct
answer, the proctor directs the student to the appropriate part of the
course material. In this manner, it is the student who exerts the
effort in acquiring and using the information. Research has shown
that this type of question asking increases both immediate quiz
performance and later retention of the material (Johnson, 1978:
230).

Proctors also function as agents of course quality control. They
make note of confusing and/or ambiguous study guide and quiz
questions and also help in the rewriting of these questions. Thus,
the quality of the instruction is continually upgraded. In addition,
the proctors also help the engineering students in their writing of
papers and project reports for other classes. In general, we have
found that a proctor/student ratio of 5 to 7:1 to be quite adequate.

Discussion

The impact of the personalized technical writing course was
evaluated with student and faculty evaluations, the course per-
formance of the students, and the students' writing in their
engineering courses. The course has now been taught three times
with approximately 20 students in each class. Student evaluations
of course method and content have been consistently positive.
In particular, the students have responded quite favorably to the
self pacing and frequent evaluations of small amounts of material.
They also invariably comment on the large amount of information
learned and the variety of writing forms (e.g., reports, letters, etc.)
they have mastered. These evaluations are consistent with the
published research on PSI. For example, Johnson and Ruskin
(1977: 63) note that positive evaluations are a very common
finding in investigations on PSI.

Course performance was examined with a pre-test and a
post-test. Both tests included one question from each of the twelve
course units and required the students to write a letter applying for
a graduate assistantship. A simple t-test for repeated measures
indicates a significant increase (p < .01) in scores between the

pre-test and the post-test. A comparison of the letters written prior to the course with those written at the end of the course shows a considerable improvement. There are markedly fewer grammar mistakes, including fewer errors in the use of tense, agreement, articles, prepositions, and even spelling. Also highly noticeable is the use of conventions, such as the appropriate form of the letter, spacing, dates, capitalizations, abbreviations, and style.

Following the initial course offering, the engineering faculty were asked to comment on any improvement they had observed in student writing and their replies were overwhelmingly positive. The Department of Chemical Engineering, for example, began requiring all of their international graduate students to take the course and, at present, other departments are considering the same action.

Finally, an additional feature of this endeavor warrants brief comment. Often, when faced with a problem of an instructional nature, sources of assistance external to the specific school or department are ignored. The success of the PSI technical writing course at West Virginia University is largely attributable to the collaboration of three typically unrelated disciplines: English as a Second Language, Engineering, and Instructional Psychology. By incorporating knowledge from each of these fields, the content, design, and relevance of the course were greatly improved. The potential of this interdisciplinary approach would seem particularly important to university ESL instructors who are teaching English to students whose primary field of study is something other than English.

REFERENCES

Alden, John D. "Foreign Enrollments in Engineering." *The Chronicle of Higher Education*, XVII, (January 22, 1979), 19.

Houp, Kenneth W., and Thomas E. Pearsall. *Reporting Technical Information.* Beverly Hills, California: Glencoe Press, 1977.

Hursh, D. E. "Personalized Systems of Instruction: What do the data indicate?" *Journal of Personalized Instruction*, (1976), 1.

IIE Reports. "A Communication from the Institute of International Education." New York: April, 1978, 1, 3.

Johnson, K. R., "Proctor Training for Natural Control." *Journal of Personalized Instruction*, (1977), 2, 4.

Johnson, K. R., and R. S. Ruskin. *Behavioral Instruction: An Evaluative Review*. Washington, D. C.: American Psychological Association, 1977.

Kulik, J. A., C. L. Kulik, and B. B. Smith. "Research on Personalized Systems of Instruction." *Programmed Learning and Educational Technology*, (1976), 13.

APPENDIX

(Authors' Note: These study guide and quiz exercises are samples drawn from a unit on "Audience Analysis" from the Houp and Pearsall (1977) text. Although representing only a portion of that unit, they were chosen to illustrate a typical set of items written for a single concept; the layperson audience analysis.)

STUDY GUIDE - UNIT B-3

Reading assignment: Houp and Pearsall, Chapter Four

In this unit, you will learn the skill of audience analysis. After you have chosen your topic and gathered some information on it, the next step is to identify the type of people for whom you are writing the report and their reasons for reading it. As you must already realize, different types of people have different areas of interest relating to your topic and vary in the amount of relevant knowledge they already possess. Answering the question, "Who is going to read this report and why?" is an essential step in writing an effective report.

After reading the assignment for the second time, you should be able to complete the following exercises correctly.

1.   What must the successful technical writer know about his or her audience? What is the only thing that your audience brings to its reading?

2.   When is an audience considered to be a lay audience?

3.   Assume that you have decided to write a report presenting the design of an ethane-ethylene separation unit. Give four original examples of people you would consider laymen if they were to read your report.

4.   Which, if any, of the following people would you consider laymen if they were to read a report entitled, "Effects of Sodium Chloride on Setting Properties of Oil Well Cements" and explain why.
   a.   A high school student interested in the corrosive effects of salt
   b.   A civil engineer interested in the life expectancies of several cement boat piers in her community
   c.   A chemical engineer working for Sin Oil Company who is investigating oil well structure
   d.   A government physicist interested in the energy crisis

5. Jane Cho, a junior power engineer employed by Cold Steel Co., has been assigned to write a report explaining nuclear reactor function to navy submarine personnel. Since she is limited in the amount of space she is allowed, she decides to provide definitions of the more basic terms in the article and leave the reader to discover the meaning of the more specialized terms. What type of audience is she writing for? What do you think of her decision? What, if anything, would you do differently?

6. Describe the lay audience in terms of:
   a. the type of job they do
   b. educational background
   c. reasons for reading most technical reports
   d. the implications of a, b, and c for the way you should write for this audience

7. Mr. Grand, a pollution systems engineer, has been assigned the task of proposing a new emission control device to a certain committee of the Nuclear Control Commission. As he prepares the report, he decides to provide definitions for all technical terms, symbols, and abbreviations and to use several analogies to everyday situations to explain the more complicated parts of the device. What type of audience is Mr. Grant writing for? How do you know?

8. Dr. Schmid is developing a report on the university solar energy project for a group of high school science students. Realizing that their background in this area is limited, he decides to eliminate all technical terminology and write in simple, everyday language. What do you think of his decision? Would you do anything different? If so, explain in detail.

9. Is the lay audience generally considered an easy or a difficult audience to write a technical report for? Explain your answer and summarize the suggestions Houp and Pearsall provide to help you in writing for this audience.

10. Select a technical report you have written for one of your class projects. Now, take and rewrite the abstract of the report for your proctor. (Remember, your proctor is not an engineer!) Show the rewritten abstract to your proctor before taking the unit quiz.

QUIZ - UNIT B-3

1. Which of the following strategies would be appropriate to use when writing a technical report for a lay audience?
   a. Supplying a definition for each specialized term you use in the report
   b. Using analogies as explanatory devices

    c.   Providing a good amount of background information
    d.   Explaining a concept in mathematical terms
    e.   Eliminating all technical terminology from the report
    f.   Writing short sentences and paragraphs

2. You have written a report on, "A particulate-sensitive electronic smoke-detection device." Now, identify the audience *type* of each of the following individuals who might read this report. Explain each of your identifications.
    a.   Mark Jones, an electrician who has worked for Detection Systems Inc. for about a year
    b.   Juan Ramos, a civil engineer with 3 years of federal government employment
    c.   Christina Wesolowski, an electrical engineer working as a state industrial safety inspector

3.   Identify, and describe in technical terminology, 2 processes, principles, procedures, etc., in engineering with which you are familiar. Now, as if you were decribing them in a technical report, explain each of these to a lay audience. (Your proctor should be able to understand them.) Use an everyday analogy to explain each.

4.   Estelle Butler is a chief civil engineer working on a local construction project. You have been asked to write a technical report detailing the structure and functioning of the new cooling system to be used in one of the buildings. What type of an audience is she? List and describe each of the guidelines you would follow in writing this report. *BE COMPLETE.*

5.   Imagine that you have completed the report to Estelle Butler described in question #4. What is the best strategy you can use to ensure that she will be able to understand the report? (Hint—this strategy is useful only *before* you send it out.)

Book Reviews

LISTENING CONTOURS. Michael A. Rost. Tempe, Arizona: Lingual House Publishing Company, 1979, pp. 100.

Through his text, *Listening Contours*, Michael Rost has provided an important addition to the small number of good teaching materials for ESL teachers. The primary goal of *Listening Contours* is to increase the student's skill in notetaking and listening comprehension. Emphasis is on understanding the "message" rather than on grammar or conversation. This goal is an admirable one, for "input" is often not emphasized enough when in fact it may be the most important ingredient in second language learning.

From psycholinguistics we learn that native language is acquired by reorganizing and internalizing the language of the community. This process is primarily perceptual and has little to do with an explicit understanding of grammar or practice in the mechanics of speaking. One theory, called analysis by synthesis, is built on the premise that language is understood by internally constructing (synthesizing) linguistic patterns (sentences or parts of sentences) from rules and vocabulary available to the listener. This means that comprehension provides the basis for production because internal production is part of the listening process.

Listening Contours focuses on listening to understand the message. The program includes a book of twenty-three short lectures, two cassette tapes containing the lectures and a workbook. The topics included in the lectures range from making peanut butter, the concept of the mean and median and sports material to "Dizzy Gillespie." The interest level of the lectures will vary depending on the second language learner's background and fields of interest. However, the variety of topics is general enough to interest most individuals. In addition, most second language learners will display an interest in this program because students enjoy material which they can understand. The tapes, each approximately ninety minutes long, are clearly recorded by native speakers with varying American dialects. As should be the case, the speakers talk

naturally, but not necessarily with "radio-pure" voices. The workbook is attractive and contains activities based on the lectures.

My subjective impression is that, due to the sophisticated grammar and vocabulary contained in the lectures, the material would be suitable for second language learners whose proficiency level is equivalent to that of an American junior high school student.

Listening Contours reflects a growing trend by ESL teachers to concentrate on meaning, comprehension and understanding of messages. To this end, ESL teachers should seriously consider Michael Rost's material.

—Harris Winitz*

---

*Harris Winitz is currently a professor in the Psychology-Speech and Hearing Science Laboratory at the University of Missouri in Kansas City. He is the developer of a programmed set of language laboratory comprehension lessons designed for ESL/EFL students entitled *The Learnables*.

A FIRST BOOK OF BOARDGAMES. Donn Byrne. London:
Modern English Publications Ltd., 1980, pp. 16.

Today, a children's teacher not using games is certainly rarer
than one who is. And the teacher who belongs to the majority is
probably trying to fulfill the same aims that Donn Byrne sets before
his *Boardgames*: "to provide language practice and to give enjoy-
ment . . . simultaneously."

Most children have played games like these and know the rules,
and this cuts down on the amount of explanation necessary to play
the games (at least the first few games). This is a boon to the multi-
tude of EFL/ESL teachers who don't have the native language of
their students under command. The fundamentals for every board-
game are the same. The games are played with a throw of dice and
subsequent move (as in "Monopoly"), and all but one of the games
can include penalties and bonuses. The procedure changes, however,
as one progresses from the first and simpler games to the last and
more complex ones.

The Color Game, The Alphabet Game, and The Zoo Game (the
first three games) are for beginners or the youngest of the 7—12
year olds for whom the boardgames have been devised. The Alpha-
bet Game seems the most useful and endurable of the three. The
nine colors in The Color Game and the twenty animals in The Zoo
Game won't continue to teach children much for very long, though
the children may enjoy playing them. They can be used, as is sug-
gested in the *Teacher's Guide,* to teach concommitant language
("I'm on blue," "I'm on red," "Where's the zebra," "I saw the lion,"
"I want to see the elephant," and so on); but once the children
know the names of the colors and animals their interest may wane.
The Alphabet Game, however, should prove useful and fun for a
longer time. The board is composed of fifty numbered squares that
pass by twelve trees, each with letters hung like fruit from the
branches. And each tree has one or two ladders leading to it from
the squares. When children land on a square with a ladder, they can
"climb" it and "pick" the letters. They get practice in both reading
and pronouncing numbers and letters, and the game can be used in
many ways at different levels. For the older children it might be
especially effective in teaching them spelling.

Of the last four games—The Association Game, The White Horse Game, The Shopping Game, and The Money Game—the first two are the best. If teachers actually use The Association Game as an *association* game, then there's a leap in level since The Zoo Game. The 64 concrete nouns on the board can be used free of association for vocabulary, but that would take the fun and true value out of the game, which lie in connections that can be made between two objects (e.g., both are heavy, both have wheels, they're the same color, same shape, etc.). To play the game as an association game, children have to make an association to move. The Association Game teaches one of the most fundamental kinds of expression in any language: how to say that one thing is like another. Teachers who can't explain the procedure in the children's native language may have some difficulties getting started, but these will hardly be insurmountable.

The White Horse Game is a journey from a sinister castle through treacherous pitfalls (e.g., a dragon, a pack of wolves, a forest fire) and strokes of good luck (e.g., a horse to ride, a boat to cross a river) to a golden castle at the end. To some of us rather jaded adults this may sound hackneyed and hokey; but children like this sort of thing. There's an element of excitement in this game which could make even the older children forget that they're in an English class. And the possibilities for their learning English in this game are many, especially in describing important actions. Like The Association Game, it will be a little difficult to explain and should, in my opinion, be used with the older students.

I've already mentioned in passing that *Boardgames* is accompanied by a *Teacher's Guide*. The guide is a good one. It's clearly written; describes the aim of each game; lists essential vocabulary, details preparation and procedure; and suggests variations for each game as a way to make adjustments for students at different levels. The author suggests ways to use the boardgames for writing and reading as well as for speaking, though they are meant primarily for development and practice in speaking. The illustrations are not flashy or hallucinated like so many these days; neither are they works of art. They serve the purpose. I particularly like Amanda Wood's animals in The Zoo Game. One copy of *Boardgames* is recommended for each 4—8 students, but if your students are like

my students, I recommend one copy for every four.

—John Wilson*

---

*John Wilson has an M.A. in English and is presently a Ph.D. candidate in English at the University of Santa Barbara, California. He has taught a variety of courses in English and Japanese literature at the University of Santa Barbara and has also written and published poetry. He is presently an instructor of children's and adult classes at the Language Institute of Japan.

CROSS CURRENTS BACK ISSUES

Single Issues

(1972-4) Vol. I No. 1 — Vol. III No. 1 (4 issues)   each ¥   500 (U.S.$ 2,50)

(1976-7) Vol. III No. 2 — Vol. IV No. 2 (3 issues) each ¥   800 (U.S.$ 4.00)

(1978)   Vol. V Nos. 1 — 2   each ¥1,000 (U.S.$ 5.00)

(1979)   Vol. VI No. 1   ¥1,000 (U.S.$ 5.00)

(1979)   Vol. VI No. 2   ¥1,200 (U.S.$ 6.00)

Sets

Set I (Vol. III No. 2 — Vol. VI No. 2, 7 issues)   ¥6,000 (U.S.$28.00)

Set II (complete set of 11 issues)   ¥7,000 (U.S.$32.00)

Please address all subscription correspondence to:

Cross Currents
c/o School Book Service
F.I. Building
26-5, Takadanobaba 1-chome
Shinjuku-ku, Tokyo 160

* All prices include surface rate postage.

THE LANGUAGE INSTITUTE OF JAPAN
ANNOUNCES
The 12th Annual Summer Workshop
for
Japanese Teachers of English

A week-long residential workshop which includes language study, special lectures and programs, and seminars on a variety of teaching methods and techniques. The workshop is conducted by the LIOJ faculty and invited lecturers.

Past presentations have included:

★ CLL Theory and Practice
 ★ Silent Way Theory and Practice
  ★ Student Created Media
   ★ Drama Techniques
    ★ Culture Topics
     ★ Values Clarification
      ★ Cue Cards
       ★ Story Squares
        ★ Writing
         ★ Contrastive Analysis

DATE: August 10–16, 1980

Tuition includes participation in the workshop, room and board at Odawara, Asia Center.

For further information contact:

Language Institute of Japan
4-14-1, Shiroyama, Odawara,
Kanagawa 250, Japan
Telephone: 0465-23-1677
0465-23-1688

Bright Ideas

Daily Duty

Sherraid Scott*

Starting with the assumption that students are more interested in learning when they actively participate, feel responsible for class content, and learn from their peers, I developed "the Daily Duty." Each student was assigned a general topic (local news, the weather, local gossip, international news, sports, etc.) and asked to present something to the rest of the class. I wanted students to get used to reading English newspapers to pick up new vocabulary, to learn to talk about interesting topics in a natural way, and finally, to listen when someone else was speaking.

There were a few problems with the first attempts. The students making the presentations took their efforts seriously, but the listeners often became glassy-eyed in boredom as their classmates read briskly through some wordy news article. Others kept glancing at their own reports and rehearsing vocabulary and pronunciation. I was often the only one listening, nodding politely, and definitely the only one understanding.

So I outlawed reading with the rationale that naturally spoken words are easier to understand, but I had not bargained on the Japanese ability to memorize large quantities of material and rattle them off quite quickly and naturally. Another difficulty that emerged was that the student who now had the center of attention would not give it up, talking on and on while cheerfully unaware of his classmates' disinterest. The speaker needed to think of his audience and the audience needed to participate and not just leave

*Sherraid Scott has a B.A. and an M.E. from Antioch College, Yellow Springs, Ohio. She has taught ESL at the School for International Training in Vermont and worked as the Coordinator of the Self-Instructional Language Program at Wilmington College in Ohio. She is presently an English instructor at Japan Overseas Cooperation Volunteers.

the speaker talking to himself. My pleas for audience participation drew a few questions for each speaker to answer. However, this lengthened Daily Duty time and often an hour or more was used by a class of eight "advanced" students. I was able to cut down the time by reducing the number of speakers to four a day, but still something was lacking.

I decided to try another approach. While in a CLL discussion group at the 1979 Language Teaching in Japan conference, I noticed how one of the leaders listened to us and then reworded and summarized what she'd heard. Then, she asked the speaker if she had understood what had been said. Being "counseled" like this made me feel that what I said was not only understood, but worth repeating. This made me slightly self-conscious at first, but left a good feeling in the long run. I decided to try this in my Daily Duty. In deciding who should do the counseling, I decided against doing it myself because, though the speaker and I might feel great, the rest of the class would still be on the outside watching. It was a good skill for all to learn and would help improve listening, so I had all the listeners counsel the speaker.

This is the way we now use Daily Duty. The news reporter (who may report on anything of interest to him—news, dreams, math problems, etc.) memorizes or remembers a brief summary. He speaks one sentence at a time and pauses, waiting for one of his listeners to summarize or repeat what he's just said. He might say, "Today I'm going to talk about wild animals in Northern Japan." A voluntary (random) listener answers either, "You said you wanted to talk about animals in Japan," or, "He says he's going to talk about wild beasts (or something) in Japan." The following is an example of a brief news report.

A: Today I'm going to talk about wild animals in Japan.
B: You said you were going to talk about animals.
A: Yes, wild animals. Most of the wild animals in Japan are carnivores.
B: What's a carnivore?
A: Carnivore means meat-eating. The animals eat other animals, not plants.
B: Oh, I see. You said that most of the animals in Japan ate meat.

A: Yes. There are two kinds of bears living in Hokkaido.
E: You say there are two types of bears in Hokkaido, the northernmost island.
A: Yes.

Students are encouraged to use reported speech, to paraphrase, and to add bits of information. This is very difficult work and the listeners begin to tire in 30 minutes, so it seems best to limit the number of reporters to two or three a day. Of course, in the beginning, some of the students counseled more than others. As they became aware of this, however, they held back and gave the quieter ones turns.

The news reporting is voluntary. Each week's selection is made on Monday, so that students who feel too shy or nervous to speak up as counselors become the reporters and are forced to talk more. During Daily Duty time, I sit outside the student circle and take notes on what is said, which I later type up. I try to stay out of it as much as possible. The notes I take become the vocabulary study for the evening for everyone. At the end of the week, each reporter makes up a few multiple-choice questions about each of his news reports and gives them to me for a Monday morning quiz and vocabulary review. On quiz questions, I correct only grammar and allow anything else (e.g., "What's a carnivore? a) rice pudding b) meat eater c) teacher's elbow"). This is a good lesson for everyone on the problems of test-making, and students soon learn what kinds of questions are useful and which ones are impossible to answer.

Though Daily Duty still has some wrinkles, what has made me happy with the whole process so far is that it gives me a chance to step outside the class circle and yet leave some structure to the activity. It gives the students a chance to be original and select the English they learn. It helps everyone learn to listen, and, finally, it gives me a chance to stick my hand back in with the written summary and then step out again with the student created quiz. The long-run payoff, for me, is hearing my students counsel people they're speaking to and having a difficult time understanding. Isn't that the whole point? Getting something in the classroom that's useful outside.

ESL Listening Courses from Lingual House

Prepared Speeches

Elena Pehlke*

Speeches on subjects interesting to students can be a fun, effective technique for working on communication skills. The following ideas were developed during a month-long residential program for intermediate-advanced level classes of seven to nine students. Variations can be made to meet the needs and demands of other teaching situations.

One type of speech, the prepared speech, provides a way to work on organizational skills, writing, oral presentation skills, and language skills such as grammar, vocabulary, useful phrases, and sentence construction. The basic steps for this activity are: 1) the topic is given and the time limit for the oral presentation is set (5 to 10 minutes), 2) the tasks and objectives are explained, 3) preparation time is given (1 to 5 days), 4) the speeches are presented and recorded on video equipment or on cassette tapes for future review, and 5) evaluations are done.

The tasks and objectives coincide with the skills previously mentioned. In preparing the speech, students must make use of organizational skills. The speech should progress smoothly and logically from opening to body to conclusion. Ideas or experiences may be chronologically or contextually organized to form a whole, cohesive speech. This will enable the listeners to follow the theme easily. Students should be aware that presenting random, unrelated ideas or incidents would cause the main points of the speech to be lost.

The students can develop organizational skills by first learning how to make an outline, and then how to expand the outline by adding supporting comments, facts, and relevant thoughts and experiences. Each student can then write his speech from this outline, or transfer the outline to notecards for use in the oral

*Elena Pehlke received her B.A. in Psychology from Occidental College in Los Angeles and her M.A. in Education from the University of Southern California. She has taught English to multicultural groups in the U.S. as well as teaching in American public schools. She is a former instructor of the Language Institute of Japan.

presentation. Feedback on the organization of the speech can also be given by the teacher and/or the class after the speech is presented. For example, the other students might tell what they understood to be the story or the main ideas, or answer comprehension questions about the speech.

Presentation skills focus on the actual delivery of the speech: eye contact, use of note cards, ability to control nervousness, and the general impression they make while giving the speech (for example, is the speech intended to be serious, humorous, or informative?). These skills are subjective and each teacher must decide on his or her own method for evaluation. One useful method is a checklist itemizing various points for evaluation on a scale from one to ten. For example, for the item "eye contact," the range might run from "No eye contact; you read your note cards" worth one, to "Excellent eye contact; you looked at different people while giving your speech, and seldom used your note cards" worth ten. The teacher and/or students can complete a checklist for each speech. These provide feedback on presentation skills. If video equipment is available, the speeches can be reviewed so the students can see the basis for their evaluation.

In working on language skills, review and correction of the speech can take various forms. The speeches can be taped and then parts of them transcribed and listened to for error correction by the entire class. Working out better phrases, thinking of alternative expressions, and vocabulary building can be additional exercises. Or, each speech can be recorded on a different cassette to allow individual students to listen to and correct just their own speeches outside of class. If a tape recorder is not available, the teacher can jot down awkward sentences as the student is speaking so that each student has a personal sheet of phrases for review and correction. Another method is to correct a written speech beforehand so that the oral presentation has fewer errors. The focus of these speeches during a review session is not error correction but listening comprehension for the other students. Before these speeches are presented, the teacher prepares a worksheet of questions which the other students answer while listening.

Finally, the students are evaluated on the content and presentation of their speeches. These evaluations can be written or oral.

Criteria for the evaluation of content might include effectiveness of the opening and closing remarks, organization of the body of the speech and support of points through explanation, expansion, or illustration, and selection of a topic. Criteria for the evaluation of the presentation focus more on the actual delivery skills previously mentioned.

Possible speech topics are limitless; personal experiences, current events, descriptions, explanations ("How to . . ." speeches), and opinions and feelings about issues are a few examples. In one particularly interesting assignment, each student was asked to choose a subject that personally evoked strong feelings. The students' task was to persuade the listeners of the strength and sincerity of their opinions on the subject. The selection of this topic naturally reflected the personal interests of the student and ranged from the use of nuclear energy to keeping pets in apartments.

Though public speaking skills or simply expressing ideas are important and necessary, students in English classes don't always have a chance to do so in the form of an oral presentation. By including this type of activity in class, initially hesitant or shy students can gradually become more relaxed and self-confident. This experience can help all students become more adept at using some of the skills necessary for public speaking, or simply for presenting themselves well in everyday communication.

Publications Received

BBC Modern English. Vol. 5 Nos. 9–10, Nov.–Dec. 1979. Vol. 6 Nos. 1–5, Jan.–May 1980. London: Modern English Publications Ltd.

Blosser, Betsy J. *English for Adult Living.* Book One. Silver Spring, Md.: Institute of Modern Languages, 1979.

Byrne, Donn. *A First Book of Boardgames.* Student Book and Teacher's Guide. London: Modern English Publications Ltd., 1980.

Castro, Oscar, and Victoria Kimbrough. *In Touch, A Beginning American English Series.* Student's Book 1. New York: Longman, 1979.

C-L/CLL Newsletter. Vol. II Nos. 4–5, Dec. 1979. East Dubuque, Ill.: Counseling Learning Institutes.

ELEC Bulletin. Nos. 68–69, Winter 1979-Spring 1980. Tokyo: The English Language Education Council, Inc.

English for Specific Purposes. Nos. 30–35, Sept. 1979–Feb. 1980. Corvallis, Oregon: Oregon State University.

ESL Video Newsletter. Vols. 10–12, Spring 1979-Winter 1980. San Francisco: World English Center, University of San Francisco.

Holden, Susan, ed. *Teacher Training.* London: Modern English Publications Ltd., 1979.

JALT Journal. Vol. 1 Nos. 1–2, Nov. 1979. Tokyo: Japan Association of Language Teachers.

JALT Newsletter. Vol. III Nos. 11–12, Nov.–Dec. 1979. Vol. IV Nos. 1–4, Jan.–Apr. 1980. Tokyo: Japan Association of Language Teachers.

Kitao, Kenji. "Administration of a Language Laboratory in College." In *Essays of Commercial & Cultural Sciences in Commemoration of the 30th Anniversary 1979.* Kyoto: Department of Commerce, Doshisha University, 1980.

————. *Difficulty of Intercultural Communication Between Americans and Japanese.* Doshisha Literature, No. 29. Kyoto: Doshisha University, 1979.

————. *The Test of American Culture.* Doshisha Studies in English, No. 22. Kyoto: Doshisha University, 1979.

Language Learning. Vol. 29 No. 1, June 1979. Ann Arbor, Michigan: University of Michigan.

Michi, A Journal for Cultural Exchange. Vol. 1 Nos. 1–2, Spring–Autumn 1978. Vol. 2 No. 1, Spring 1979. Kyoto: Yamaguchi Shoten.

Modern English Teacher. Vol. 7 Nos. 1–3, Sept. 1979–Feb. 1980. London: Modern English Publications Ltd.

Modern Language Journal. Vol. 63 No. 8, Dec. 1979. Omaha, Nebraska: The National Federation of Modern Language Teachers Associations.

Molinsky, Steven J., and Bill Bliss. *Side by Side. English Grammar Through Guided Conversations.* Book One. Englewood Cliffs, N.J.: Prentice-Hall, 1980.

NAFSA Newsletter. Vol. 31 Nos. 1–6, Oct. 1979–March 1980. Washington, D.C.: National Association for Foreign Student Affairs.

Osman, Alice H., and Jean McConochie. *If You Feel Like Singing. American Folksongs and Accompanying Activities for Students of English.* New York: Longman, 1979.

RELC Journal. Vol. 10 No. 2, Dec. 1979. Singapore: SEAMEO Regional Language Centre.

————. Supplement No. 1, June 1979. "Guidelines for Communication Activities."

————. Supplement No. 2, Dec. 1979. "Guidelines for Teaching Reading Skills."

Rost, Michael. *Listening Contours (a course in controlled listening for students of English as a second language).* Tempe, Arizona: Lingual House Pub. Co., 1979.

Sikiotis, Nicholas. *Structures in Context.* New York: Longman, 1980.

SLANT. Vol. IX No. 2, Dec. 1979. San Francisco: San Francisco State University.

Taylor, Ronald, ed. *College English. A Comprehensive Textbook for Japanese Students.* Tokyo: Taishukan Pub. Co., 1980.

Announcements

JALT International Conference on Language/Teaching (1980) Call for Papers.
The Japan Association of Language Teachers (JALT), an affiliate of TESOL,
will sponsor the conference from November 22–24 at Nanzan Junior College,
Nagoya. Over 600 participants from Japan and abroad are expected to be in
attendance.

Papers, demonstrations, and workshops are encouraged in areas relevant to
second language teaching and learning. The topics with particular interest
would be concerned with the "newer methodologies" and practical instruc-
tional techniques.

When submitting a conference proposal, please observe the following
procedures:

a) Prepare two copies of a 200 word typewritten abstract, one
with your name ON, and one with your name OFF.

b) Immediately below the abstract, and on the same page, in-
dicate the primary audience/s for whom your presentation is
intended. Also, list all the equipment that may be necessary
(from blackboards to complex equipment)

c) On a separate sheet of paper include a 50–75 word bio-data
statement.

d) The abstract and bio-data statement should be prepared as you
wish it to appear in the program.

After the above procedures have been observed, send your proposal to one of
the following addresses, no later than August 1:

Paul G. La Forge
English Department
Nanzan Junior College
19 Hayato-Cho
Showa-Ku
Nagoya, Japan 466

Raymond Donahue
Modern-Language Center
Nagoya Gakuin University
Seto, Japan 480-12

**The Guam CAP/SIETAR Intercultural Communication and Education Con-
ference.** The conference is the annual meeting of the Communication Associa-
tion of the Pacific, co-sponsored by SIETAR, and will be held on the island of
Guam in Micronesia on July 28–30, 1980 at the Guam Hilton Hotel. Among

the general session tracts, workshops and special sessions to be offered are: "Intercultural Communication," "Intercultural Perspective," "Sexism in Intercultural Relations," and "Business Communication Across Cultures." For further information, write Dr. Tom Bruneau, Center for Advancing Intercultural Communication, University of Guam, P.O. Box EK, Agana 96910.

SIT Summer Institute for Language Teachers. The School for International Training, through its Master of Arts in Teaching Program, is pleased to announce its third annual Summer Institute featuring a series of one and two-week workshops devoted to recent advances in language teaching methodology. The School is the academic arm of the Experiment in International Living and is known for its extensive experience in teaching languages and training language teachers. Graduate level credit is offered for all Institute workshops.

To receive a brochure with complete information, write to Michael Jerald, Summer Institute Coordinator, SIT, Brattleboro, VT. 05301.

The Stanford Institute for Intercultural Communication will present an expanded series of workshops this summer. Three training sessions, varying in duration and level of advancement, are designed to meet the needs of a wide range of professionals in multicultural environments: government, education, social service, business and health care. The Institute, led by 20 leading educators and trainers from many disciplines and work experience, will run from July 19–August 8, 1980, at the Stanford University School of Education.

Registration, which is limited, can be completed through Clifford Clarke, Director, Stanford Institute for Intercultural Communication, P.O. Box 1–D, Stanford, CA 94305, phone (415) 497-4921.

The Second Annual TESOL Summer Meeting. Teachers of English to Speakers of Other Languages will hold their summer meeting, "English as a Second Language: Who's Teaching What to Whom?" July 18–19, 1980 at the University of New Mexico-Albuquerque. For more information, write or call:

> Patricia Irvine or Herta Teitelbaum
> Department of Linguistics
> Humanities 526
> University of New Mexico
> Albuquerque, New Mexico 87131
> U.S.A.
> Tel: (505) 277-6353

ABOUT THE LANGUAGE INSTITUTE OF JAPAN

The Language Institute of Japan (LIOJ) is a nonprofit language school located in Odawara, specializing in intensive, month-long residential English programs for Japanese businessmen and professionals. In addition, the school offers classes to the citizens of the Odawara area in English and occasionally Spanish and French. Annually, the school also offers a week-long summer workshop for Japanese teachers of English. All of the programs at LIOJ are designed to help promote better cross-cultural communication and to encourage international understanding. Inquiries concerning LIOJ should be directed to: The Language Institute of Japan/4-14-1 Shiroyama/Odawara, 250, Japan.

CROSS CURRENTS SUBSCRIPTION INFORMATION

SUBSCRIPTIONS
Inside Japan   : Single Issue/¥1200 1 Year/¥2000 2 Years/¥3600
Outside Japan : Single Issue/$6.00   1 Year/$10.00 2 Years/$18.00

REMITTANCE
Payment within Japan may be made to School Book Service, F.I. Building, 1-26-5, Takadanobaba, Shinjuku-ku, Tokyo 160:

(1) by a postal transfer form (yūbin furikae) to School Book Service, Tokyo Account No. 9-86192, or

(2) directly to School Book Service via a special delivery cash envelope (genkin kakitome).

Payment outside Japan may be mailed directly to *Cross Currents* (LIOJ), 4-14-1, Shiroyama, Odawara 250, Japan. Checks should be made payable to *Cross Currents* (LIOJ), must be in U.S. funds, and drawn on a U.S. bank. Payment should accompany order.

Current issues will soon be available in major Japanese bookstores through **Yohan**, our sole agent for bookstore sales in Japan.