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GLOBAL ENGLISHES
AND
CROSS CULTURAL EDUCATION

Joint Symposium Proceedings
JOURNAL OF RESEARCH AND PEDAGOGY
OF
OTEMAE UNIVERSITY
INSTITUTE OF INTERNATIONAL EDUCATION
AND KOBE JALT

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City of Nishinomiya, Hyogo Prefecture, Japan
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This spring marks five full years since the Institute of International Education (IIE) was founded on April 1, 2014. With each year, our education and research activities have developed and expanded. This year, we publish the fifth volume of the IIE Journal.

Otemae University established the Institute of International Education (IIE) five years ago as part of the vision of the former Chairman of the Board, Peter (Yu) Fukui, who had passed away the year before his vision was realized. In that sense, this research center is his legacy.

On this fifth anniversary, I would like to describe Professor Peter Fukui’s vision. He established a program which was the basis of the current Language Education of Otemae (LEO) curriculum. He created this new language education in Otemae College in 1998 as a reflection of his beliefs held twenty years ago that students then, and in the future, needed a global mindset and global communication skills. At the time, this vision was a completely novel approach to English language education in Japan, and he pioneered the practice of using interactive English courses to learn English.

The LEO program that begun with a small number of students in Otemae College, currently has more than 2,000 students enrolled annually in its courses. Students include not only junior college and university students, but through Otemae City College our university is also pioneering Continuing Education in the English language for professionals who wish to sharpen their skills. On this fifth anniversary of the Institute of International Education and the twentieth anniversary of the LEO program, I wish to express my gratitude to Chairman Peter Fukui for his vision and to Professor Koichi Ando and Professor Shirley Ando, who have been devoted to the development, establishment and innovations of this LEO program.

In addition to LEO classes, the former Chairman of the Board at Otemae launched the Global Japan Studies (GJS) program in 2012. This program was the beginning of a new curriculum that taught Japanese liberal arts courses in English. This was the first step of a grand vision to have all the courses taught in both Japanese and English. His vision was to set up a new department to teach all its subjects in English, based on that GJS program. This was intended for both international students and Japanese students as part of the plan to develop international education at Otemae through learning in English, a globally shared language.

It was on this basis that he founded the Institute of International Education in order to fulfill his vision. We are part of his legacy and the cornerstone of his vision. We continue to grow, and the research done in the Institute is further developing with each year. And while we have set up a Global Business Studies (GBS) curriculum to complement our GIS program, unfortunately this program is still slightly short of the thirty subjects needed for it to be a major course of study entirely in English. Thus, while we have made great strides, we have not yet reached the vision of Professor Peter Fukui. Without these classes and the opportunity to do research in this area, the value of the Institute of International Education cannot be fully realized. As we face the future, giving due support to research remains a challenge of international education in our university.

The former chairman left us his legacy through not only our program of international education, but also a variety of ideas and accomplishments that form the foundation of the current Otemae University. One of them is the
development and practice of C-PLATS, our work-ready, ability building educational system. This is a new approach to
education that develops problem solving abilities and other skills by teaching students to be independent and gain skills
through revolutionary education that differs from the standard type of knowledge and memory-based Japanese
ever. This kind of skills building education has attracted attention recently, as a pioneer, Otemae University has
received a high evaluation from the Ministry of Education, Culture, Sports, Science and Technology, as well as from
the Japan Universities Association for Computer Education. Our program won an award from this society in 2014. In
fact, the international education program pioneered this educational system; we have been utilizing C-PLATS from the
beginning. We have practiced this type of education to develop problem-solving skills through interactive discussions
and thematic presentations.

In April of last year, our Institute was given a new Japanese name: Kokusai Kyōiku Kenkyū-jo (The International
Education Research Institute). Internationally, however, its name has remained unchanged, the Institute of International
Education. Our researchers include language teaching researchers in both Japanese and English, researchers on national
education, Japanese studies researchers, and international nursing researchers, as well as researchers on other topics
related to international education. International students want to acquire not only English but also Japanese, so that they
can deepen their understanding of Japan. In the academic year 2019-2020, Otemae welcomes students to the first Global
Nursing Department in Japan. We must deepen our research on this groundbreaking new approach to international
education in the field of nursing.

The role that IIE has to play in order to develop future research and practices in international education will
continue to grow. I am excited to present the papers collected here as joint proceedings of a symposium, “World
Englishes, Bilingualism and Cross-Cultural Education in Japan,” that we hosted on October 18th, 2018, with the Japan
Association for Language Teaching (JALT) Kobe Chapter. Taken together, these papers are evidence of important
research into language and pedagogy, and I look forward to supporting our researchers in their future efforts. Otemae
University continues to support cutting edge academic research, the introduction of innovative pedagogical techniques,
and academic collaboration at all levels. I am especially delighted to present this co-edited edition of our journal entitled
Global Englishes and Cross-Cultural Education.

We are pleased to present in this volume qualitative and quantitative research, blending theory, praxis and
considerations of culture and the impact on our classroom. The articles range from high school writing projects, games
in the classroom, world Englishes, and teaching Japanese polysemy to foreign students, and discourse analysis.
Furthermore, included separately in this volume are extra articles by our faculty pertinent to culture and Japan, with a
greater focus on research and pedagogy at Otemae. This includes a brief examination of demotivation, a study of North
Korean discourse through the lens of peace studies, and an exploration of the Japanese practice of suri-ashi, among
other contributions.

Finally, we’d like to acknowledge and thank our peer reviewers, who were involved in the double-blind peer
review process, in particular Armando Duarte (University of Shiga), and Shirley Ando (Otemae University) who helped
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Naoya Ashihara

Institute of International Education Chair
Kitsune Udon, Omotenashi, Dramatic Kabuki: Using Culture to Engage EFL Learners

Susette J. Burton, Noriko Mori & Shirley M. Ando
Otemae University

Reference Data:

Abstract
Cultural scaffolding uses students’ cultures and experiences to facilitate and improve academic and intellectual achievement (Gay, 2002). The case for using culturally familiar and relevant materials in the EFL classroom in Japan has been well researched and documented (Sheridan, Tanaka, & Hogg, 2016). This article summarizes the presentations of three lecturers at Otemae University, Nishinomiya, Hyogo Prefecture, and their experiences in using culture to support students’ learning. The main focus is on the positive and motivational effects of using culturally relevant materials in EFL classes at Otemae University.

The courses involved are 1) “Introduction to Japanology,” an omnibus, or team-taught, content course about Japan taught in English by several instructors, with each instructor teaching for two lessons, 2) an adult continuing education course for advanced level students designed to help improve their communicative ability to discuss various aspects of traditional and modern Japanese culture in greater depth, while learning about other cultures as well, and 3) “English Education,” a second omnibus content course taught by three teachers. These courses were taught in 2017-2018.

Definition of terms
While recent work in Japan has effectively demonstrated that attention to cultural contexts can improve language gains, little attention has been given to the myriad forms culture can take and the way this can be deployed in the classroom. As has been argued, culture is quite broad, and contains elements of shared knowledge as the basis of community: “The
term ‘culture’ has always referred to at least two ways of defining a social community. The first definition comes from the humanities; it focuses on the way a social group represents itself and others through its material productions, be they works of art, literature, social institutions, or artifacts of everyday life, and the mechanisms for their reproduction and preservation through history” (Kramsch, 1996, np).

Culture familiarity can also impact language education. As noted by Gay, while learners are more successful when they are able to make connections between what they already know and what they are expected to learn, there are also some potential problems, one being that in some cases, the ability to explain certain aspects of cultures that have been taken for granted could be challenging (Gay, 2002). Simply put, this means that students who learn culture and language together often struggle to master both. Using Japanese culture to teach English to Japanese language students eliminates some of the potential problems.

Working from these definitions, the authors of this paper sought to use Japanese culture as a scaffolding device to increase student motivation in content-based courses taught in English. In order to demonstrate the broad application of culture and its positive effects on motivation, the authors chose diverse topics, student groups, and lesson plans. This article aims to introduce this broad application.

For the “Introduction to Japanology” class, each instructor is allowed to choose their own lecture topic. This omnibus course is a one semester course with several teachers taking turns, with each teaching two ninety-minute lessons. Students are expected to complete their lessons and discuss these topics in English. The course is centered around Japanese Studies, with each instructor introducing their area of expertise.

Here, we introduce a two-unit lesson that introduces the Japanese performing art of kabuki. In approaching this topic for this course, the instructor begins from the following suppositions: 1) most students have not seen an actual kabuki performance; 2) students’ interest in the topic is very low; and 3) one of the perceived barriers to their interest is that it is only old people who enjoy this particular traditional performing art.

**Operational definition**

As we have seen, scaffolding is the providing of appropriate assistance to students in order they may learn concepts which taken in isolation would have been too difficult for them (Gay, 2002). Furthermore, scaffolding gives a description of the kind of assistance and understanding that a teacher or more knowledgeable peer should provide in order to move the learner into the zone of proximal development (Gay, 2002).

For Burton’s 2 weeks of the “Introduction to Japanology” class, she chose kabuki because she has studied a variety of Japanese traditional art forms, including kabuki. In addition to frequently attending kabuki performances in Osaka and Kyoto, she has spent many years studying the subject.

At the same time, the topic was chosen with the awareness that this is not a popular art form or strong area of interest for university aged Japanese students. Her goal is to awaken their interest, show them this art form in a new light and get them excited about their culture while providing them with the L2 support to be able to think about it, form an opinion, and be able to explain their new found knowledge and interest in the L2 language.
Classroom Procedure

The first lesson of the class began with a simple brainstorming activity, asking students to break into groups and brainstorm words/feelings/images they have when they hear the word Kabuki. Specific questions were asked: what do you know about Kabuki? What is your image of kabuki? Surprisingly, a number of English words came readily, many of them weighted: “boring,” “Japanese culture,” “too long,” “my grandfather likes it,” “for old people,” “difficult to understand,” “too expensive,” “difficult Japanese,” “not interested,” and so on. Clearly students came into the lesson with strong impressions about the nature of kabuki.

Following the group brainstorm, we then moved on to a classroom activity where the groups share the result of their brainstorming. Here, it often becomes clear that many students share a similar view of Kabuki, but some different ideas and feelings also came out. For example, in one iteration of this lesson there was a student who had a very positive opinion of kabuki and who had actually watched a live performance.

To then provide students with a more balanced view of kabuki, the following materials were introduced: a bilingual 30-minute NHK video introducing the history of kabuki, provides a review of the training and work that goes into becoming a kabuki actor, and introduces the definitions of important elements of the traditional kabuki drama. The video also lists standard roles in kabuki, and takes students on a virtual tour of the Kabuki theater. While students watch the video, the instructor often pauses it to add commentary, clarify points, and share her experiences with kabuki. From the minute the video shows that today’s males only kabuki was originally performed by women, students’ eyes widen and some begin paying more attention. Students are also surprised to learn that instead of having to sit through hours of a kabuki performance, there are cheaper tickets available for just one scene or one act of a play. This is a good example of how challenges to their assumptions about their own culture can motivate them to learn more.

The video also introduces some of the more famous Kabuki actors and the roles they are most known for. Some of the students recognize a few of the actors because they also star in TV dramas, movies or commercials. In this way, the video allows students to make connections to their existing knowledge and connect kabuki to their daily lives.

For the second week of the course, students are asked to interview a foreigner and a Japanese person to find out their experience with kabuki. Students are often surprised to note that both groups share similar views about kabuki regarding its difficult language, high cost and outdated storylines. Follow up group discussions include students brainstorming ways in which kabuki can be made more interesting, accessible, and current so to appeal more to a younger generation. These discussions are often one of the highlights of the class as students share their opinions, which often includes suggestions to do kabuki plays based on manga or fairy tales or more current themes such as those shown on weekly TV dramas.

In the end, most students gain a new appreciation and interest in this traditional form of the performing arts.

Omotenashi Course

The word omotenashi found its way into the national and international consciousness in 2013, when the Tokyo 2020 Bid Committee’s appointed ambassador, multilingual television journalist Christel Takigawa, gave a speech to the International Olympic Committee in Buenos Aires “in which she made great play of the word “motenashi” by attaching
the honorific prefix “o” and enunciating it slowly as “o-mo-te-na-shi” (Japan Times, Feb. 28, 2015).

Omotenashi is often translated as hospitality, treatment, reception, and service, but for the Japanese it carries a much more nuanced meaning. Soon after Takigawa’s speech went international, omotenashi became a buzzword seized upon by the media, the tourism industry, the 2020 Tokyo Olympics Committee, and of course, the EFL community. Soon everyone was using it and you could not turn on a TV program or read a newspaper without some talk of omotenashi.

With the word buzzing in their ears, the continuing education program at Otemae University decided to add a class called Omotenashi English to its September, 2017 Spring Semester. Indeed, the course has practical uses as well, as Japan aims to attract 40 million inbound tourists in 2020 when Tokyo will host the Olympics and Paralympics. As part of this effort, “Japan hopes to overcome a language and cultural gap of similar proportions within the next three years (Japan Times, Jan. 6, 2017). The Otemae Omotenashi course therefore fits within larger cultural, economic, and political trends.

The objective of the course is to provide non-traditional students with the L2 skills and knowledge of their culture so that they could have successful exchanges with visitors from other countries either on a local level or possibly as volunteers at the 2020 Olympic Games. With no textbook available, it was up to the instructor to provide all original course materials.

My goal is to help students to delve deeper into their culture. To prepare them to explain specific aspects of such things as visiting temples or shrines, talking more in-depth about traditional performing arts, explaining the cultural significance behind Japan’s various festivals, holidays and also help them look at things more critically while also comparing their culture with those of the foreign visitors with whom they hoped to communicate. The syllabus focused on helping learners acquire the needed vocabulary and expressions that would help them explain specific aspects of Japanese culture as well as building their critical thinking ability.

Of course, before one can teach a class based solely on a concept of hospitality it is necessary to first define exactly what it is. So what exactly does omotenashi mean in the EFL class for non-traditional students? On the first day of the advanced level class, students were asked to give an explanation of what Omotenashi means. Students definition veered from generally it means “Japanese hospitality” to “the spirit of selfless hospitality” to “entertain guests wholeheartedly.”

In the end, for the purposes of this course, omotenashi is mostly just a term that is conveniently used to invoke images of the famed Japanese hospitality. For the students in this class, their definition involves more than just hospitality in the good service sense. For them, it means sharing their culture with others, learning about other cultures and using the interchange to look at their culture in a more critical and balanced manner.

Kitsune Udon and English Education
The topic of kitsune udon is introduced to students of a required omnibus course called “English Education” taught by Noriko Mori. At the beginning of the class, students are asked the question: why do you study English? Answers may include: 1) to make friends, 2) to communicate with people from different places and 3) to learn about other cultures.
Students are then asked: where do you use English? Students answer, “abroad.” The next question is, do you only use English only abroad? Once students are made aware of the large increase in Visitor Arrivals compared to the number of Japanese Overseas Travelers, students are then asked the follow up question (Fig. 4).

Interpreting and answering questions about cultures is the act of bridging between the languages and cultures, and interpreters have to be experts of communication, who are knowledgeable about both languages and cultures (Torikai, 2016). To demonstrate the practical importance of being able to explain and translate culture, Mori asked the students a very simple question: What is kitsune udon? Why is it called that? Together, the students created a power point to explain the origins of this dish, given in Fig. 2-8.

![Figure 1. What do students talk about in English in Japan?](image_url)

**Figure 1. What do students talk about in English in Japan?**

- Eat Japanese food
- Nature/scenery sightseeing
- Shopping
- Bathe in a hot spring

They want to know Japan!

(Source: MLIT 2017年7-9月訪日外国人消費動向調査)
Figure 2. What is Kitsune Udon?

Figure 3. What is Udon?
Figure 4. How is Udon served?

- It’s in soy sauce.
- Is it in just soy sauce? It doesn’t sound delicious at all!
- It’s in DASHI.
- What is DASHI? How is it made? What are ingredients?
- ???

Figure 5. What is the topping?

- AGE.
- What is it?
- TOFU.
- Really? Do you mean this?
- No. It’s fried-TOFU.
- Oh, this is on the top.
- No!
Figure 6. How is AGE made?

How is AGE made?

No idea...

Figure 7. Why is it called KITSUNE UDON?

Why is it called KITSUNE UDON?

Figure 7. Why is it called Kitsune Udon?
Student Responses
Through this exercise, one student commented that she learned that the knowledge of Japanese culture is important for translation. The student recalled the famous movie translator and interpreter Natsuko Toda’s comment in which Toda emphasized that translators should be knowledgeable about their own cultures before they can effectively translate.

Another student wrote, “I thought translating the term ‘Kitsune udon’ would be easy but it is not. There are many mistranslations but I can understand why it is happening now.” Yet another student had this to say: “I didn't know that Kitsune Udon has a story and that Udon in Korea came from Japan. I have to be careful if I will explain a word including some cultural aspects. Tofu is now recognized worldwide. There might be no need to translate. Knowing such information requires a lot of studying.”

Conclusion
Language and culture can both be taught in the EFL classroom with very positive results. By integrating the two, students’ L2 development is linked to their L1 language and cultural knowledge. By learning how to talk about their culture in the L2 language, they are able to find new appreciation and understanding of it while gaining the language that will aid them in sharing their culture on a deeper, more informed level.

Kramsch considers that in the future we may want to define the language teacher not only as experts in teaching language but also as a change agent for increasing critical cultural competence.
Gay (2002) notes that teachers need to know how to use cultural scaffolding in teaching students – that is, using their own cultures and experiences to expand their intellectual horizons and academic achievement. In the three courses covered in this article, the instructors have tried to do just that by using their understanding of the students’ culture to create their original content lessons.

Bio Data

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Fostering Intercultural Competency: The Eye-4C-D Method

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Reference Data:

Abstract
This paper describes an original method created by the author, with the main objective of improving learners’ communicative abilities while fostering traits associated with intercultural competency. The Eye-4C-D method aims to enhance major components associated with intercultural competency such as: curiosity, empathy, perspective shifting, tolerance of ambiguity, active listening, mindfulness, and general communicative skills (Berardo & Deardorff, 2012; Fantini, 2009; Lynch, 2004; Matsumoto & Juang, 2013; Ting-Toomey & Chung, 2012). Some of the features of this method are the ease of use, adaptability to various contexts and themes, and variety of challenges it offers learners. This paper contains a pedagogical description of the method with preliminary participant feedback, followed by brief discussion regarding further use and potential for the Eye-4C-D method.

As the world becomes increasingly intertwined in the 21st century, intercultural competency (IC) has received increased attention across disciplines and in a wide spectrum of fields. Intercultural education and training programs, along with intercultural/international exchanges, have flourished together with technological advances such as those offered by modern travel and the internet. Communication styles have also flourished and diversified; communicating in the virtual and online world is very different than communicating in-person with a native of a foreign land. IC is fast becoming an invaluable personal quality for all humankind, so much so that it is now viewed by many in business as a fundamental quality of global leaders (Caligiuri & Tarique, 2012).
Some frequently mentioned traits of IC include: curiosity, empathy, perspective shifting, tolerance of ambiguity, active listening, mindfulness, and communicative skills (Berardo & Deardorff, 2012; Fantini, 2009; Lynch, 2004; Matsumoto & Juang, 2013; Ting-Toomey & Chung, 2012). In particular, empathy seems to stand out as an important trait to initially foster and may be a potential cornerstone for which IC attitudes, behaviors, skills, and some forms of cultural knowledge can be built upon (Gordon, 2009; Krznaric, 2014). Krznaric (2014) goes further, suggesting empathy is so important that it is “now acknowledged as an essential ingredient of human-well-being” (p. 34). The Eye-4C-D method may offer educators a time-effective technique for enhancing elements of intercultural competency, such as empathy, developed through repetitive face-to-face activities and authentic communication. This paper will provide a detailed procedural description of the Eye-4C-D method and discuss participant’s shared experience with regards to the method and IC. A case will be made for further use and investigation of the Eye-4C-D method.

**Literature Review**

*Intercultural Competency (IC)*

Kawamura (2016) notes from a Japanese educator’s perspective, “knowledge and skills that enable individuals to be sensitive to other cultures and modify one’s viewpoints and course of action are necessary both in and outside Japan today” (p. 17). Indeed, there is mounting evidence that intercultural sensitivity plays a large role in intercultural competency (Bennett, M., 1998a; Bennett & Bennett, 2004; Berardo & Deardorff, 2012; Kawamura, 2016; Ting-Toomey & Chung, 2012). A hallmark of intercultural sensitivity is a mindful shifting of one's worldview from an ethnocentric perspective, to more ethnorelative frames of reference (Bennett, M.J., 1998b). Certain personality traits have also been associated with intercultural competency, such as being open-minded, curious, tolerant of ambiguity, knowledgeable, adaptable, and patient (Fantini, 2009; Ting-Toomey & Chung, 2012).

There also seems to be consensus among many intercultural researchers and practitioners that affective (attitudes), behavioral (skills), and cognitive (knowing) components are all involved in the process of IC (Berardo & Deardorff, 2012; Huber & Reynolds, 2014; Lynch 2004; Matsumoto & Juang, 2013; Ting-Toomey & Chung, 2012; Ward, Bochner, & Furnham, 2001).

Bennett and Bennett (2004) offer a simple and general description of IC as “the ability to communicate effectively in cross-cultural situations and to relate appropriately in a variety of cultural contexts” (p. 149). Emphasis on the communicative component to IC has also given rise to a related concept of intercultural communicative competency (ICC) with more, or equal, importance given to the linguistic and communicative elements in intercultural contact (Byram, 2003; Fantini, 2009 Ting-Toomey, 1999). Aims of ICC involve reaching mutual understanding, valuing equity of each communicative participant, and the collaborative effort (Adler & Gundersen, 2009; Kim, 2002; Ting-Toomey & Chung, 2012).
With this ICC view, Adler and Gundersen (2009) point out "effective cross-cultural communication presupposes the interplay of alternative realities. It rejects the actual or potential domination of one reality over another" (p. 93). Perhaps harkening back to roots in cultural studies, both ICC and IC appear to contain an awareness of power dynamics, identity alignment, and struggle against the privilege of dominant groups, suggesting that there may be a social activist element to IC (Adler & Gundersen, 2009; Byram, 2003; Collier, 2002; Huber & Reynolds, 2014; Kim, 2002; Lynch, 2004; McIntosh, 2003; Matsumoto & Juang, 2013). M. Bennett (1998a) goes further and suggests "this intercultural competence may include the ability to recognize how power is being exercised within a cultural context, and some people may themselves be able to exercise power in ways that are appropriate to the other culture" (p. 29).

More recent definitions see IC as an ongoing developmental process (Berardo & Deardorff, 2012; Ting-Toomey & Chung, 2012). As Fantini (2009) points out, the process is "one that normally evolves over a lengthy and continuing period of time, albeit with occasional moments of stagnation and even regression" (p. 200). Ting-Toomey and Chung (2012) offer a contextual definition of intercultural competence as the "intentional integration of culture-sensitive knowledge, open-minded attitude, and adaptive communication skills in an intercultural encounter" (p. 304). From a counseling perspective Lynch (2004) provides a developmental definition of cross-cultural competency, similar to IC, as "the ability to think, feel, and act in ways that acknowledge, respect, and build on ethnic, [socio-]cultural, and linguistic diversity" (p. 43).

**Empathy**

*Empathy* can be simply defined as "the art of stepping imaginatively into the shoes of another person, understanding their feelings and perspectives, and using that to guide your actions" (Krznaric, 2014, p. x), with cultural empathy defined as "the learned ability of the participants to understand accurately the self-experiences of others from diverse cultures and, concurrently, the ability to convey their understanding responsively and effectively" (Ting-Toomey & Chung, 2012, p. 201). M. Bennett (1998b) states empathy differs from sympathy in that "through empathy, we at least can be aware of how others would like to be treated from their own perspectives" (p. 213). Empathy is viewed by some as the most desirable of personality traits, playing a leading role in personal well-being, social and emotional understanding, and maintaining social networks (Gordon, 2009). Gordon goes on to say "indeed, a plethora of empirical investigations have found that empathy inhibits, or at least mitigates, aggressive and antisocial behaviors" while also drawing attention to "the significance of empathy in enhancing or diminishing the quality of one's social relationships" (pp. 244, 245). Pedersen, Crethar, and Carlson (2008) advocate human service practitioners adapt a model of inclusive cultural empathy as a means of awareness into multiple worldviews and insight into other's internal discussions, thoughts, and feelings. With all this in mind, let us turn to the practical application of the Eye-4C-D method.
Pedagogical Procedure

Overview
The Eye-4C-D method combines one minute of eye contact, eight minutes of one-way communicating and intense listening, followed by a five-minute semi-focused discussion period. The entire method integrates important communicative skills such as: active listening, creative speaking, recognizing and managing facial expressions and body language, (foreign) language usage, and authentic dialogue. Briefly described as follows, the first step in the process is the random partnering of learners and deciding on the order in which they will speak (A & B roles). This is followed by one minute of silent eye contact.

Next, one partner speaks on a topic selected by the method facilitator, while the other partner listens carefully for two minutes. The roles are switched and the process continues three more times, with each partner communicating twice, and listening twice. The last step in the process is a relaxed five-minute discussion period prompted by the four topics previously given. While it is possible to work in triads with modification, the Eye-4C-D method is intended for dyads, leaving ample space between pairs so as to limit ambient noise interference. Other modifications to the method are possible as required, though alterations to the format (1- minute of eye contact, A communicates for 2- minutes, B communicates for 2-minutes, A communicates for 2 minutes, B communicates for 2-minutes, 5 minutes discussion) may vary the results.

The "Eye" is for Eye Contact
Empathy can be viewed as a skill, or even a craft (Krznaric, 2014), and therefore may be possible to develop through training. In the Eye-4C-D method developing empathy, particularly through the use of prolonged eye contact and mindfulness, is the first step of the process. Ting-Toomey (2015) reminds us "overall, a mindful intercultural communicator is an adaptive individual who has a strong present-in-the-moment orientation with cognitive, affective, and behavioral flexibility" (p. 12). One minute of silent eye contact provides opportunity for individuals to become more mindful of themselves, their partner, and their surroundings prior to conversing.

Overlooked facial cues can also come into focus during this initial step of the method, providing clues as to the state of emotion and mind of the individual observed. It is said that humans universally display six, perhaps eight, human emotions similarly across cultures, and they can be recognized through facial expressions (Ekman, 2007; Matsumoto & Juang, 2013). We can use the mnemonic SADFISCH to remember all eight emotions: Surprise, Anger, Disgust, Fear, Interest, Sadness, Contempt, and Happiness. The one minute of eye contact provides sufficient time to gather facial clues as to the state of another’s emotions. Pedersen, Crethar, and Carlson (2008) advise professional counsellors "once you can perceive feelings and thoughts, the next step is to reflect back both sets of messages without stereotyping, judging or classifying" (pp. 155, 156), inferring the use of empathy as an initial means to understanding others. Although the importance of eye contact and how it is valued varies from culture to culture, it is almost universally desired in public speaking situations, and is an important element in active listening (Rogers & Farson, 1987).
Participants in this phase of the model stand face-to-face maintaining eye contact for one minute, timed by the facilitator, and (if necessary) guided by the facilitator. The participants are encouraged to use eye contact in an attempt to discover the feelings of their partner. In my experience, participants will often laugh and break silence during eye contact, techniques like reminding learners to keep stone-faced, or that initially looking through the other may be easier at first then looking at, or looking into.

**Communicate (4C)**

Following eye contact is the second stage of the Eye-4C-D method, communication, involving alternating two-minute intervals of one-way communication, and active listening, for a total duration of eight minutes. There is intentional additional pressure put onto the role of speaker so as to provide opportunity to practice managing stressful intercultural communication experiences as part of what Barna (1983) calls "stress inoculation training." During this stage, participants remain standing so as to make full use of the body to communicate, but also to add another level of discomfort to the situation. The facilitator announces the topic just prior to each communication task so as to appear spontaneous. For example, to introduce the concept of SADFISCH the facilitator may sequence and provide relative topics prior to each communication turn as follows: “speaker A talk about reading; speaker B talk about faces; speaker A talk about happiness vs. sadness; speaker B talk about being surprised or scared”. Another example is for the theme domestic diversity: “speaker A talk about grey; speaker B talk about change; speaker A talk about borders and edges; speaker B talk about majority” (see Appendix A for examples of sequenced topics).

**Speaking twice for two minutes.**

The first component of the 4C section, one-way communication, requires the speaker to continuously speak on a seemingly random topic assigned by the facilitator just prior to speaking. During this step the facilitator has an opportunity to creatively arrange topics or, in the case of foreign language instructors, scaffold (Wood, Bruner, & Ross, 1976) language for learners. Additionally, by surprising the learner with topics the facilitator can foster another IC trait in a stressful, yet controlled context, the learners' comfortableness with ambiguity.

For the speaker the task is challenging. It requires internal access to all known information and vocabulary regarding any given subject, a combination of communicative strategies to express oneself, an ability to articulate thoughts for a sustained time, and in some contexts, the use of a non-native language. The role of the speaker is heavily weighted on linguistic output and communicative expressiveness. The speaker is encouraged to constantly speak regardless of linguistic ability or subject knowledge. Utterances, repetition, or even fillers (interjections) are acceptable fringe strategies for completing the task. Added pressure is put on the speaker by the listener, who is directed not to give any verbal nor nonverbal feedback, but instead maintain an expressionless stare.
Active listening twice for two minutes.

Though the speaker's task seems daunting, it is the role of the listener that may have the more challenging task. Instructed not to nod, smile, laugh, or otherwise intervene in any form, the role of the listener seems passive but this is far from so. The listener must be mindful of their own emotional reactions, control them, and “hide their SADFISCH” while actively listening. The active listener must: listen with purpose, sincerity, and thoughtfulness; attempt to empathize; suspend value judgements; carefully observe body language and other non-verbal clues to understand the speaker's perspective; and listen for the real meaning (Rogers & Farson, 1987). All of this must be done in the context of the activity while outwardly portraying an emotionless facade. Furthermore, the listener must retain information throughout the process and reflect it back with some degree of accuracy during the next phase of the method.

The "D" is for Discussion

In the final stage of the Eye-4C-D method, participants engage freely in a five-minute topic-related discussion with their partners (or larger groups in method variations) with one caveat, guided by the process of active listening (Rogers & Farson, 1987) participants restate in their own words what their partner said before moving forward or giving a personal opinion. To release the pressure and stress felt during the 4C stage, both partners may be seated and are encouraged to "get comfortable" before the beginning discussions. As discussions progress, curiosity can take hold feeding further inquiry, interest, and common ground. Krznaric (2014) points out, "conversation and empathy are intimately intertwined: making the effort to comprehend another person's perspective can help bring an otherwise unremarkable dialogue to life, while conversation itself has the power to forge empathetic connection" (p. 98).

Participant Feedback

Over a thousand written feedback reports have been provided by participants of various backgrounds, differing contexts, and following multiple uses of the Eye-4C-D method in lessons and training sessions. These reports generally suggest positive outcomes with regards to heightened IC awareness, observed appearance of traits believed to be associated with IC, and increased communicative confidence among learners. Though it is too early to speak of significance, these reports point to self-assessed improvement in traits associated with intercultural competency, with noticeable trends across settings, cohorts, and over a period of several years. Many of the participants reported, following multiple method use, improved ability to sustain comfortable eye-contact, and increased ability to maintain sustained discussion on topics with little prior knowledge. Furthermore, the feedback also contained frequent accounts of increased confidence in speaking upon multiple usages of the method, and self-assessed improvement in listening skills, and ability to “understand” others.

A sampling of reoccurring comments illustrates the discomfort with tasks during the initial one or two experiences with the method; participants frequently make comments such as “eye contact was difficult” or that they “couldn’t keep eye contact well,” and “it was difficult talking with [the opposite sex]”. However, there is a noticeable shift in comments following several more experiences with the method, as statements about not being shy and having greater confidence
speaking begin appearing. This could indicate some competency with the method and the tasks therein. Statements like “I could understand [my partner’s feelings],” “I could do eye contact,” “we had good communication,” “today’s speaking was [fun, exciting, difficult but good]” were often cited.

As for the facilitators, one professor who used the Eye-4C-D method for the first time in a university setting claimed:

I used the Eye-4C-D method prior to discussion about ethical issues in international business and was amazed at how active and engaged the students were during this complex discussion. Usually, in my classes, a few students dominate but this method activated all the students’ speaking skills and we had the liveliest discussion that day. I was honestly surprised at how powerful this method was!

Overall, feedback suggests the method provides possibilities of fostering traits presumed to be associated with IC. There also appears to be a general satisfaction with the method amongst those who have experienced the method as participants, and as facilitators.

**Discussion**

Beginning with silence and ending in discourse, the play on the Eye-4C-D method name suggests “I foresee discussion,” and the model certainly delivers a communicative tool that results in discussion. Initial feedback points to the Eye-4C-D method as a plausible means of developing several traits associated with IC, thus raising several questions regarding efficacy and warranting further investigation. While early use of the method has been limited, it appears, particularly with multiple cycles of participation, the Eye-4C-D method could lead to heightened IC and improved communication with others. Systematic and rigorous studies of the method could shed light on value of the individual components, issues in sequencing and usage, participant IC development and/or regression, and general suitability as a communicative method for improving learners’ intercultural competencies.

Questions related to facilitator competency also arise since the method encourages presiding facilitators to be hypersensitive to pedagogical, interpersonal, and intercultural issues. For example, an Eye-4C-D method facilitator in a Japanese context may have to navigate cultural considerations such as high-context communication styles, “respectful communication” and seniority, contextual proxemics, or even sustained eye contact because in Japan it could be mistaken for a sign of aggression or ill manners. The ability to navigate the discomfort of ambiguity is another frequently cited IC skill that could be developed out of the method for both the participant and facilitator. Lynch (2004) states "achieving cross-cultural competence requires that we lower our defenses, take risks, and practice behaviors that may feel unfamiliar and uncomfortable. It requires a flexible mind, an open heart, and a willingness to accept alternate perspectives" (p. 42). Given this description, the Eye-4C-D method holds promise for facilitators and the participants alike to isolate and improve aspects believed to be important to intercultural competency.
Conclusion
The Eye-4C-D method has demonstrated through early use, promise as a versatile communicative tool for fostering and developing IC in formal education settings, and training programs. The method isolates various components of nonverbal (eye contact, body language), and verbal (speaking, active listening, discussion) communication in a face-to-face, authentic, context. This allows for participants and facilitators to focus energy on improving specific traits associated with IC. The method encourages participants to empathize, be mindful, communicative, and curious of others, all meaningful personal traits in most social settings. It could be the method holds a new and effective way to encourage and nurture IC, particularly when used on a regular or semi-regular basis. Continued use in a wide variety of settings would provide valuable information for further investigation into method efficacy. Further use and study of the Eye-4C-D method at this time does seem warranted.

Bio Data

Jon Dujmovich has an M.A. in intercultural relations with a CELTA and has been in the field of intercultural communication training for over 25 years. He has been invited internationally and throughout Japan to give workshops on teaching intercultural communication in various contexts and has twice won The Best of JALT award for his workshops. <jon@intercultural.me>

References


# Appendix A

## 20 Example Themes and Sequenced 4C Speaking Topics

<table>
<thead>
<tr>
<th>Theme</th>
<th>Speaker A-1</th>
<th>Speaker B-1</th>
<th>Speaker A-2</th>
<th>Speaker B-2</th>
</tr>
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<tbody>
<tr>
<td>getting to know one another</td>
<td>your hometown</td>
<td>things you like</td>
<td>your family</td>
<td>your friends</td>
</tr>
<tr>
<td>concepts related to compassion</td>
<td>giving</td>
<td>accepting</td>
<td>sharing</td>
<td>agreeing</td>
</tr>
<tr>
<td>past-future tense (English)</td>
<td>tomorrow</td>
<td>yesterday</td>
<td>what you did last week</td>
<td>what you will do next week</td>
</tr>
<tr>
<td>beliefs &amp; behaviors</td>
<td>good manners</td>
<td>bad manners</td>
<td>selfishness</td>
<td>fairness</td>
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<tr>
<td>basic needs</td>
<td>rest (sleep)</td>
<td>shelter</td>
<td>air</td>
<td>water</td>
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<tr>
<td>love</td>
<td>attachment</td>
<td>commitment</td>
<td>romance</td>
<td>compassion</td>
</tr>
<tr>
<td>communication</td>
<td>speaking &amp; listening</td>
<td>reading &amp; writing</td>
<td>direct vs. indirect</td>
<td>verbal vs. nonverbal</td>
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<td>universal values</td>
<td>safety</td>
<td>security</td>
<td>health</td>
<td>family</td>
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<td>traditions &amp; customs</td>
<td>*national traditions</td>
<td>*local customs</td>
<td>*regional customs</td>
<td>your family traditions</td>
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<td>spring</td>
<td>fall</td>
<td>winter</td>
<td>summer</td>
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<td>notions of respect</td>
<td>your parents</td>
<td>your teachers</td>
<td>your heroes</td>
<td>your colleagues</td>
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<td>obligations</td>
<td>what you must do for your school/work</td>
<td>what you must do for your family</td>
<td>what you must do for your friends</td>
<td>what you must do for strangers</td>
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<td>cultural values</td>
<td>beauty</td>
<td>personal space</td>
<td>importance of time</td>
<td>modesty</td>
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<td>places</td>
<td>your room</td>
<td>this room</td>
<td>your favorite place</td>
<td>places you want to go</td>
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<td>emotions</td>
<td>things that make you happy</td>
<td>things that make you surprised</td>
<td>things that make you scared (frightened)</td>
<td>things that make you angry (upset)</td>
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<td>general life</td>
<td>outdoors</td>
<td>indoors</td>
<td>city living</td>
<td>country living</td>
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<td>compare &amp; contrast</td>
<td>dogs vs. cats</td>
<td>running vs. walking</td>
<td>texting vs. talking face-to-face</td>
<td>masculinity vs. femininity</td>
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<td>surface culture</td>
<td>festivals</td>
<td>fashion</td>
<td>flags</td>
<td>food</td>
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<td><strong>sports</strong></td>
<td><strong>people</strong></td>
<td><strong>symbols</strong></td>
<td><strong>geography</strong></td>
</tr>
<tr>
<td>seemingly random topics related to video or article to be used later</td>
<td>chewing gum</td>
<td>dancing</td>
<td>travel</td>
<td>making friends</td>
</tr>
</tbody>
</table>

* specify location ** specify nation or culture
How to teach Polysemy and Synonyms: How to teach “to remember” and “oboeru” from the perspective of Japanese language education

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Reference Data:

Abstract
Looking at the textbook of the Japanese language, the English translation of the Japanese verb "oboeru" has been applied to mean "remember," "learn," "memorize," or "feel." "Oboeru" is a polysemous word, but since it does not have all the meanings represented by these English words, it is hard for the learner to understand what "oboeru" means. Therefore, in this paper, I clarify several meanings of "oboeru" and their relevance, and propose how to explain ambiguous words from the viewpoint of Japanese language education. Also, I consider the synonyms "oboeru" and "remember," and also propose how to explain similarities and differences between meanings of these synonyms.

Foreign students who are Japanese learners study the verb "oboeru" at the beginner level. Looking at Japanese textbooks and reference books, English words such as "remember," "learn," "memorize," "feel," and others are used to explain the verb "oboeru." In fact, the verb "oboeru" is an example of polysemy, but it does not have all the meanings represented by those English words, so learners can find it hard to understand what "oboeru" means. Therefore, this research clarifies several meanings of "oboeru" and their relevance, and it further proposes an explanation of cases of polysemy from the perspective of Japanese language education. Finally, it takes up the specific example of "oboeru" to explain similarities and differences between synonym meaning of "oboeru" and "remember."

This paper is structured into five parts. First, the paper outlines the metaphors ("metaphor," "metonymy," and "synecdoche") which are the theoretical background of analysis in section two. In section three, this paper offers pedagogical tactics on how to teach ambiguous words through the example of "oboeru." In section four, the paper takes
up the case of teaching synonyms by comparing “oboeru” and “remember” as examples. Finally, the last section contains the paper’s conclusion.

Metaphor

The relevance of the word “oboeru” as an example of polysemy must be considered from multiple linguistic functions, in particular those of metaphor, metonymy, and synecdoche. Momiyama (2009, 2010) defines these terms as follows.

First, metaphor expresses an object or concept by using another form of expression (Momiyama 2010: 35). That is to say, metaphor is “a figure of speech in which one thing is described in terms of another” (Cuddon, 507).

Metonymy, on the other hand, is based on “continuity” between two things, and more broadly a similarity within thought and on the conceptual basis of two things or concepts. That is to say, it represents one thing or concept by using the form representing a different thing or concept (Momiyama 2010: 44). A common example of this is using the term “crown” to signify a monarchy (Cuddon, 510).

Finally, synecdoche was originally used to express a specialized meaning through a general form; conversely, it indicates expressing a more general meaning by using a form that has a special meaning (Momiyama 2009: 28). That is to say, synecdoche is a figure of speech wherein a part can stand for the whole. For example, in Japanese “gohan” literally means “rice,” but if a speaker asks “Gohan wo tabemashita ka?” (“Did you eat rice?”) the speaker is literally asking if the listener has had a meal, not only a bowl of rice.

These three figures of speech are directly relevant to the multiple meanings and polysemy of the word “oboeru,” explained in the next section.

How to teach ambiguities: Using the example “oboeru”

Description of previous research

Looking at Nihongo Kihon Doushi Ziten (Japanese Basic Verb Usage Dictionary), “oboeru” is described as follows:

(1) Keep something in mind so that you do not forget it.
(Ex.) Junko wa eitango o 100ko oboeta. (Junko learned 100 English words.)

   Inu ga kainushi no nomaee o oboeru. (A dog remembers the owner's voice.)
   Denwabango o oboeru. (Learn a phone number.)

(2) It is remembered.
(Ex.) Watashi wa gakuseizidai o yoku oboeteiru. (I remember my school days well.)

   Kuruma no number o oboeteiru. (I remember my car’s license plate number.)
   Kare wa mukashi koko e kitanoo oboeteita. (He remembered that he came here a long time ago.

[Usage] In this sense it is used in the form of “oboeteiru”.

- 30 -
(3) Experience a certain thing and learn it.
(Ex.) Iruka ga gei o oboeru. (A dolphin learns tricks.)
Kuruma no unten o oboeru. (Learn to drive a car.)
Sake no azl o oboeru. (Learn the taste of sake.)

(4) I feel some sense and feeling in my body and mind.
(Ex.) Hiroshi wa ashi ni itami o oboeta. (Hiroshi felt a pain in his legs.)
Kokoro ni yasuragi o oboeru. (I feel comforting in my heart.) (p.103)

The *Nihongo Kihon Doushi Ziten* (*Japanese Basic Verb Usage Dictionary*) states that there are four meanings to the word “oboeru.” First, it notes that it means to “keep something in mind so that you do not forget anything,” but the meaning expressed here means to “make an effort to keep certain things in your mind,” to be more precise. This second statement means that a certain thing is remembered in the learner’s head. It relates to the meaning of memorizing, in the case of the meaning of the first and second uses, and relevance and connection is felt between both. However, the third one does not mean only a mental connection like the first or second meaning. It indicates a meaning of to acquire knowledge through the body. The fourth one expresses feelings and senses, and it is difficult to understand what kind of connection it has with the other three meanings.

In general, elementary level Japanese learners study meanings to memorize certain definitions of the verb such as those examples given in first and second. More intermediate or advanced level Japanese learners will learn the third and fourth meanings of the word. They will wonder why the meanings of the verb “oboeru” include the third and fourth definitions. So, how can teachers of the Japanese language to foreign learners explain these four meanings to make it easier for the learner to understand the meaning of “oboeru?”

**Polysemic structure of "oboeru"**

When thinking about the relevance of the four meanings of “oboeru,” the descriptions in the *Kiso Nihongo Ziten* (*Basic Japanese Dictionary*) is helpful. The *Kiso Nihongo Ziten* (*Basic Japanese Dictionary*) describes “oboeru” as follows:

“Oboeru” was derived from an ancient word, “omohoyu.” “Yu” is an ancient auxiliary verb that expresses spontaneity; therefore it corresponds to “seem.” It referred to something that is felt unconsciously by the subject, or that the subject is aware of unconsciously. “Oboeru” originally was an expression of unconscious susceptibility, but it also came to be used for the action of unconscious memorization, and also came to be used in the act of intentional or conscious memory creation through knowledge and memorization techniques. It moved from sensibility to intellectual activity. (p.259)

From the above description, we can see that the meaning of “oboeru” spread from “sensibility to intelligence activity.” From this point of view, considering the four meanings in the *Nihongo Kihon Doushi Ziten* (*Japanese Basic Verb Usage Dictionary*), the polysemic structure of “oboeru” can be described using metaphor, as shown in Fig. 1 below. Here,
The meaning of “feeling some sensation or a feeling in the body and mind” in the fourth definition is used as the basic meaning, and the meaning has shifted to include “to memorize unconsciously.” We can conjecture that the meaning is expanded through metaphor from sensibility memories to unconscious memories. The modern usage of “oboeru” does not include the meaning of unconscious memory. However, when thinking about the meaning structure of “oboeru,” it is easier to understand the relationships between other meanings when we include the definition of the word as it relates to “unconscious memories.” With the use of “unconscious memorization” it means “to remain in memory.” The meaning “to remain in memory,” or “remembering,” is expressed by the word “oboetiru,” with the “teiru” verb ending roughly equivalent to the suffix “ing” in this case. Since the meanings in these two instances are causal, it can be deduced that the meaning has been extended through metonymy. Also, it does not mean only unconsciousness memories but also means to remember consciously. This can be said to represent a semantic extension by metaphor from unconscious to conscious. Furthermore, it can be thought that it extended the meaning to refer to acquire through experience by consciously memorizing something. This can be thought of as a memory by the body including the head, so it can be said to be a meaning extension by metonymy.

By showing the Fig. 1 as given above to the learner of intermediate level Japanese or higher who has learned the basic meaning of “oboeru” as “to remember,” it is possible to explain the meaning of “oboeru” systematically. It is easy for the learner to understand and remember.

With reference to Fig. 1, we can consider the following misuse of “oboeru” by a student of Japanese. The following example is given in the Tagengo bogo no Nihongo gakushū sha ōdan corpus (International Corpus of Japanese as a Second Language: I-JAS).
C: Well, what kind of food did you eat there?

K: Yeah, I don’t remember well, well I don’t remember but… that dish, um, China is, in China, that table, on top of the table, it has lots of food in it, so <Interjection by interviewer: Yes?>, uh, I don’t really remember

C: Oh, really? (CCM 05 - I)

(5) C: Haa, sokode, donna ryōri o tabemashitaka?

K: Nn, yoku oboeru, maa oboeteimasen deshita kedo…, sono ryōri wa, nn chūgoku wa, chūgoku dewa sono teeburu wa, teeburu no ueni, ippai ryōri ga haittemasu kara, (hai), uu, nanka chotto oboetasen desita yone.

C: Aa soudesuka. (CCM05-I)

C is the interviewer, and K is the learner’s remarks. The underlined “I don’t remember” represents the meaning of "unconsciously staying in my head" in Fig. 1. However, in Japanese, this meaning is not expressed as “oboeru,” so it is necessary to express it using the meaning of “having in memory,” which is the result. Therefore, it should be expressed as “oboeitemasen” rather than oboemasen.

How to teach synonyms: “oboeru” and “remember” as an example

Next, consider the similarities and differences between the meanings of “oboeru” and “remember.”

In the Cambridge Advanced Learner’s Dictionary the meaning of “remember” is described as follows.

1. To be able to bring back a piece of information into your mind, or to keep a piece of information in your memory:
   “Where did you park the car?” “I can't remember.”
   I can remember people's faces, but not their names.

2. Remember to do something or to not forget to do that thing:
   Did you remember to do the shopping?

3. Be remembered for something, to be kept in people's memories because of a particular action or quality:
   She will be remembered for her courage.

4. To hold a special ceremony on November 11th to honor a past event or those who have died:
   The British remember those who died in the two World Wars.

5. To give a present or a sum of money to someone you love or who has provided goods or services to you:
   My cousin remembered me in her will.

The polysemy structure described above can be seen in Fig 2. Here, solid arrows represent metaphor and double arrows represent metonymy, while dashed lines represent synecdoche expansion of meaning.
“Remember” has a meaning focused on the point of “remember in the head.” It is important to note that, “remember” does not mean to “unconsciously keep something in your head,” but rather it means “to keep a piece of information in your memory.” These differences can be explained as being caused by metonymy. Also, what is different from “oboeru” is the ability “to be able to recall piece of information to your mind.” The meaning of “unconsciously staying in the head” is extended by the metaphor to mean making a “conscious effort” to “not forget to do something.” The meaning and semantic extensions to that are the same as can be seen in the case of “oboeru.” What is different in the case of “oboeru” is the meaning of “to be able to bring back a piece of information into your mind, or to keep a piece of information in your memory” that expands to specific memories of people. The specialization of this meaning can be explained by synecdoche. Furthermore, it extends to the specific meaning of “to hold a special ceremony to honor a past event or someone who has died.” This can also be explained by synecdoche. In addition, the meaning of “to give a present or a sum of money to someone you love who causes an act by remembering that there is a relationship between them,” can be explained by metonymy. In this way, “remember” does not express the sense of meaning like “oboeru” of meaning to acquire information or memories through experience, but has the meaning of “to be able to recall a piece of information to mind.”

In the following example sentence, the misuse of the Japanese learner is thought to be because the learner misunderstood that “oboeru” has the meaning of “to be able to bring back a piece of information into your mind.”

(6) K: Doing that, uh, a parcel came with my roommate, uh-ummmm, ah, but I don’t want to go to UPS to retrieve up.
Uh, umm… Well, it turned out we had to go, um… well, we went together, um… and… uh…. Yesterday evening… um… a friend from high school, um… who lives in Tuscan, um… was scheduled to come here, but, um, that friend, um, when he got to Phoenix, it was due at midnight, um, he remembered he had an essay he had an essay that he had to turn in. (EUS14-I)

(6) K: Sore o yatte, eeto, ruumumeito ni eeto, nn, aa yūbin de kozuchiumi ga kimashita ga (n), eeto sore o hirou tameni UPS, ni ikana, kereba naranakattu node, eeto maa, issho ni itte (itte), eeto, de, ano kinou no yoru wa eeto tusan ni
Here, “oboemashita” (with the suffix mashita marking past tense) is a misuse of the verb “omoidasimashita,” which more literally means to remember in this case. When explaining the meaning of “oboeru” to learners, it is insufficient to translate it into English by saying “to remember,” but it is necessary to highlight what meanings they share and what meanings the words do not share. It is necessary to teach this. At that time, it is easier for the learner to understand if the teacher utilizes the charts that highlight the polysemic structure.

**Conclusion**

In this essay, I clarified the four meanings of “oboeru” and their relevance, and proposed how to explain them through the use of polysemy. In addition, I gave the examples of the synonyms embedded in “oboeru” and “remember,” and suggested how to explain similarities and differences between the meanings of these synonyms. To summarize my findings:

1. The meaning of “oboeru” spread from sensibility to intellectual activity.
2. The meaning of “feeling some sensation or feeling in the body and mind” of “oboeru” is used as its basic meaning.
3. By showing the above Fig. 1 to Japanese learners of the intermediate level or higher who learned the meaning of “oboeru,” it is possible to explain the polysemic meanings of “oboeru” systematically. It is easy for the learner to understand and remember.
4. The similarities and differences between the meanings of “oboeru” and “remember” are that “remember” does not express sensatory meaning like “oboeru” or carry the meaning of to acquire through experience. Rather, it has the meaning of “to be able to bring back a piece of information into your mind.”
5. When explaining the meaning of “oboeru” to learners, it is insufficient to translate it into English by saying “to remember,” but it is necessary to describe what the words have in common and where they differ. At that point, it is easier for the learner to explain this by using the polysemic structures described in this paper.

**Bio Data**

Eri Kato (PhD) is a lecturer at Otemae University. Her research interests include Japanese language teaching and linguistics, with a focus on feeling, meaning and semantics and language education. In addition to her work in semantics, she has an interest in effective pedagogies for the instruction of Japanese language education for foreigners.

<erikato@otemae.ac.jp>

**References**


Just Clause – Games and Grammar in the English as a Foreign Language Classroom

Laura Ashley Kurotobi
Prefectural University of Hiroshima, Mihara Campus

Reference Data:

Abstract
Games are often utilized in order to bring variety and enrichment into the classroom environment. In language education, games can be an enjoyable way for students to play with various aspects of the target language. They can also provide a creative way for students to explore their interests and culture in a new way. Card games are especially useful as they can be easily adapted to incorporate themes and content that speak to and pique the interest of the members of one’s class. In addition, card games can be played in small groups, which allows for reducing the affective filter and increasing participation. This paper describes a grammar-based card game developed for use in Japanese English as a Foreign Language classrooms. The design, procedures, and student response to the game will be discussed.

ゲームは、教室環境に多様性と豊かさをもたらすためにしばしば利用される。語学教育では、ゲームは学生がターゲット言語のさまざまな側面で遊ぶための楽しい方法である。彼らはまた、学生が新しい方法で彼らの興味や文化を探求するための創造的な方法を提供することができる。カードゲームは、自分のクラスのメンバーに話しかけて興味をそそるテーマやコンテンツを簡単に組み込むことができるため、特に便利である。さらに、カードゲームは小さなグループで遊ぶことができ、それは感情フィルタを減らし、参加を増やすことを可能にする。本稿では、外国語教室として日本語英語で使用するために開発された文法ベースのカードゲームについて説明する。デザイン、手順、およびゲームに対する学生の反応について説明する。

Games are an excellent way to give students opportunities to play with language and skills in unique ways. While some educators may doubt the educational benefit of games (Bennet, Wood, & Rogers, 1997) and those accustomed to lecture and instructor-centered learning may not be aware of the benefits games can bring to the classroom (Gaudart, 1999), games have been shown to have a positive effect on student motivation in language learning (Halleck, Moder, & Damron, 2002). When used correctly, games have many benefits to learning such as lowering the affective filter, promoting interaction and cohesiveness between classmates, building motivation, providing an opportunity to apply skills or knowledge learned in class, and adding variety and fun to the lesson (Lengeling and Malarcher, 1997). Scultz
and Fisher note that student stress may be reduced by games to the point that students forget they are in class due to their level of engagement in the game (1998). This kind of reduction of the affective filter has been shown to provide an engaging environment for students to participate in, leading to students actively working with each other in order to learn and use the content at hand (Huyen and Nga, 2003). For English educators in Japan, such lowering of the affective filter can be a considerable hurdle to pass as Japanese students have a tendency to experience heightened anxiety during activities involving speaking and group work (Koba, Ogawa, and Wilkison, 2000). This is often cited as a difficulty educators experience in the language classroom.

Gardner (1985) describes motivation as “the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity” (p. 21). Through small group games, such as card games, educators can provide their students with a lower-stress environment than that of performing tasks in front of an entire class. This also provides students an opportunity to take note of each other’s difficulties and understanding of the game’s content so that they may have a chance to learn from and teach each other, thus building trust and a sense of classroom community. These factors may contribute to a student’s overall enjoyment of the activity, which in turn may lead to an increase in motivation. This motivation can carry on to other aspects of the class and increase the students’ engagement with the class as a whole.

While games can bring many benefits to learning, it is important to construct games in an effective way. Townsend suggests six components of effective language learning activities: repeated exposure, negotiation of meaning, addresses multiple skills, provides opportunities to communicate, has a purpose, and is fun (2018). These elements help to engage the learner and allow for students to play with the target content in an enjoyable and productive way. Adding to the components outlined by Townsend, games should also be designed with cultural awareness of the students. For example, if a game references a local person or event, this use of local culture heightens the likelihood that one’s students would be familiar with and be able to understand the content. In addition, it prevents adding an extra burden of foreign content, which may distract or stall the student, on top of the linguistic component which the game focuses on. Students also enjoy seeing references from their lives incorporated into classroom activities, leading to a more engaging classroom atmosphere.

**Game Design and Play**

While in-class grammar games are easily found with a quick search online, the games are usually prompt-based, such as a card or space on a board that then will require a student to create a sentence using a particular grammar rule in order to move on or gain points. These kinds of games are difficult for instructors to monitor, especially in large classes, and may result in mistakes being practiced rather than corrected. Some students may also find it difficult to come up with content on the spot, thus stalling their involvement in the game and reducing the exposure they and their group receive to the content. This can reduce engagement with the game and lead to distractions, thus lowering the effectiveness of the game. With this in mind, I decided to come up with my own game to practice grammar based upon the popular card game Cards Against Humanity, keeping in mind the aspects of an effective language learning activity described by Townsend (2018).
The game, “Just Clause,” was made in order to practice making sentences using subordinate conjunctions. It follows a lesson in which students learn to identify and use independent and subordinate conjunctions. In the game, students are put into groups of four to six people. This group size is ideal as it gives each student multiple opportunities to participate in each role, reduces the “audience” for the students’ actions, and allows for easier engagement with each member of the group.

Each group is given two decks of cards: a “black” deck and a “white” deck. Each game set contains 50 black cards and 250 white cards. The cards were created using Microsoft Word and printed out on regular copy paper. The black cards were made with a shaded background to help distinguish them from the white cards. The black cards have various independent clauses followed by a blank line such as “I ran out of toilet paper ______,” “I want to eat Gari Gari Kun _____,” and “I failed my driving test _____.” The white cards have various subordinate clauses such as “since I’m secretly dating Sakurai Sho,” “although I’d rather go to USJ,” “so now I’m in big trouble.” In order to create the white cards, subordinate clauses using the conjunctions “if,” “unless,” “so,” “since,” “as,” “although,” “because,” and “when” were used. Limiting the amount of conjunctions used maximized the amount of possible matches between white and black cards which were affected by consideration of verb agreement. These cards were made with the students’ culture and interests in mind in order to increase engagement. These cultural and interest-based items were generated by listening to student conversations over the course of the semester, initial surveys at the beginning of the semester, and directly asking students about their lives and interests at various times leading up to the creation of the game. Creating cards with local places, celebrities the students talked about, contemporary faces in the entertainment industry, and even the students themselves resulted in surprise and amusement among the students during gameplay.

Students begin the game by drawing five white cards each, which they do not show to their classmates. Each student in the group takes turns being the “judge” for a round. When it is time for a student to be the judge, they take a card from the black deck and place it on the table, face-up, so that their classmates can see. The other members of the group then read the card and choose one of their white cards to complete the sentence. When choosing their cards, students were also told to ensure verb agreement between their selected white card and the black card in play. Upon choosing their desired card, they place it on the table, face-down, and draw another white card from the deck to replenish their hand. Once all the students have chosen their cards, the judge turns the cards face-up and reads the sentences aloud (see Figure 1). The judge then chooses which combination of cards they like the best and awards the black card to the owner of the chosen white card. The role of the judge passes onto the next student and the process repeats. At the end of game play, the student who has collected the most black cards is the winner. I also ask each group to save their favorite card pairing to share with the class at the end of the game session.

While students play the game, the instructor can canvas the room to keep students on track, answer questions, and otherwise monitor gameplay and engagement. Game play can continue for as long as the instructor would like, though the amount of prepared cards may also affect the length of possible game play.
Student Response

Questionnaire

Original questionnaires (Appendixes 1 and 2) were developed in order to measure the students’ impressions of the game and its effect on their understanding of the material, sense of classroom community, and enjoyment of the class. Students answered questionnaires anonymously immediately before and after playing the game in order to ascertain the effect of the game itself as opposed to other in-class activities. The questionnaires were composed of eight items each and delivered to the students in Japanese. Six of the eight items were found on both the pre-game and post-game questionnaires in order to track changes in students’ opinions as a result of the game. Each of the questions utilized a five-point Likert scale.

Participants

The participants were 120 first-year Japanese university EFL students, aged 18 and 19 years old, with an intermediate level of English. They were students from a public university with majors in nursing, psychology, communications, and occupational therapy. All the participants were students in an English class taught by the present researcher.

Results

Table 1. Individual change in response from pre-game to post-game

<table>
<thead>
<tr>
<th>Question</th>
<th>Negative</th>
<th>No change</th>
<th>Positive</th>
</tr>
</thead>
<tbody>
<tr>
<td>I understand the content of today’s lesson. (N=120)</td>
<td>7 (5.8%)</td>
<td>87 (72.5%)</td>
<td>26 (21.7%)</td>
</tr>
<tr>
<td>I feel I can properly write a sentence using a subordinate conjunction. (N=119)</td>
<td>7 (5.9%)</td>
<td>76 (63.9%)</td>
<td>36 (30.3%)</td>
</tr>
<tr>
<td>I believe my classmates support each other. (N=120)</td>
<td>7 (5.8%)</td>
<td>95 (79.2%)</td>
<td>18 (15.0%)</td>
</tr>
<tr>
<td>If I have a question or am unclear about something, I feel I can ask my classmates for help. (N=120)</td>
<td>5 (4.2%)</td>
<td>105 (87.5%)</td>
<td>10 (8.3%)</td>
</tr>
<tr>
<td>Was today’s class fun? (N=120)</td>
<td>8 (6.7%)</td>
<td>78 (65.0%)</td>
<td>34 (28.3%)</td>
</tr>
<tr>
<td>I’m looking forward to the next class. (N=120)</td>
<td>3 (2.5%)</td>
<td>94 (78.3%)</td>
<td>23 (19.2%)</td>
</tr>
</tbody>
</table>

The results of the comparative questionnaire indicate that many students found the game to be beneficial to them with positive increases from pre-game to post-game responses. While the majority of the students indicated no change from pre-game to post-game results, the pre-game survey results (see Appendix 3) indicated a majority of respondents answered positively and the majority of students indicated the game helped them understand the content of the lesson (see Table 2). Therefore, this should not be taken as an indication that the game had no effect on the students who did not change their answers. A handful of students’ responses indicated their opinions fell from pre-game levels after playing the game. Possible causes could be that the students in question are not fond of group work or activities, did not get along with their group, or the student was struggling with the content. However, as the questionnaires were anonymous, these students could not be interviewed to ascertain the reason for this decline in their evaluation.
Over 20% of students indicated increased understanding of the lesson’s content and 30.3% reported increased confidence in their ability to write a sentence using subordinate conjunctions. This is in line with research by Huyen and Nga which indicated that students learn faster and better in the kind of stress-free and comfortable environment that games can provide (2003). Nearly 30% of students indicated an increased level of enjoyment of the overall class and nearly 20% indicated an increase in their anticipation of the next class, indicating a positive effect of the game on the overall classroom experience.

Table 2. Overall impression of game

<table>
<thead>
<tr>
<th>Was today’s game fun? (N=120)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Not fun at all</td>
<td>0 (0.0%)</td>
</tr>
<tr>
<td>Not very fun</td>
<td>3 (2.5%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>16 (13.3%)</td>
</tr>
<tr>
<td>Fun</td>
<td>52 (43.3%)</td>
</tr>
<tr>
<td>Very fun</td>
<td>49 (40.8%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I feel that this game has helped me to understand the content of today’s lesson. (N=120)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>0 (0.0%)</td>
</tr>
<tr>
<td>Disagree</td>
<td>1 (0.8%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>17 (14.2%)</td>
</tr>
<tr>
<td>Agree</td>
<td>81 (67.5%)</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>21 (17.5%)</td>
</tr>
</tbody>
</table>

The results of the final section of the post-game survey indicate that the majority of the students enjoyed the game and found it to be helpful in their understanding of the content. In congruence with the negative points in the previous table, there are a few students who did not enjoy the game nor find it to have helped them. These results indicate that, for the majority of the students, the game was a positive addition to the lesson.

In addition to survey data, classroom observation of gameplay was positive. Students worked together to discover the meaning of the clauses on their cards and to find humor in the pairings. They also shared these humorous pairings with classmates in other groups. Students also enjoyed taking pictures of the pairs of cards, indicating enjoyment and engagement in the game.

Adaptations and Limitations

In addition to the current application of the game to subordinate conjunctions, this format is quite adaptable to other topics and skills. Students can practice such skills as cause and effect, problem and solution or advice, conjunctions, comparatives, and more. It can also easily be adapted into a vocabulary game with the black cards missing simply a word or two in a sentence and the white cards having a variety of vocabulary terms with which to complete the sentences (see Figure 2). Students may also enjoy additional practice of the target skill by making their own card sets in groups.
These student-created sets can be shared with and played by other groups, allowing for feedback from peers and team building as the students work together to come up with content for the cards.

Not just the skill set, but the content of the cards can also be easily adapted for variables such as students’ culture, age, and major. A quick survey beforehand or a running awareness of one’s students’ interests can quickly glean various topics, places, and people to use when preparing the cards. This increases engagement and enjoyment of the game, thus leading to higher motivation.

In order to optimize engagement, it is important to ensure that we not only adjust our lessons, but also the activities in our lessons, to adequately challenge, yet not overwhelm, our students. As such, the design of this game also easily lends itself to various adaptations in difficulty. As mentioned in the game design section, this game set was made using eight conjunctions and not all white cards could match with all black cards due to verb agreement. This created an extra step in game play that, while stimulating for some, could be harder for some students and decrease their engagement and enjoyment of the game. For those who wish to eliminate the element of checking for verb agreement, further limiting the conjunctions in use, such as using only “because” and “so,” is recommended. These limited variables can also help students to practice the targeted skill of making sentences with subordinate clauses without becoming overwhelmed with the various conjunctions. Once students have mastered the simplified game, it is possible to introduce white cards with additional conjunctions in later rounds or upon subsequent uses of the game.

Instructors who wish to increase the difficulty of the game may do so with the use of blank white cards. These cards can be added to or replace the printed white cards entirely. These blank cards can serve as “wild cards” so that students may be able to create their own subordinate clauses. Speaking and listening skills may also take a larger part in the game by asking students to hide their cards from view completely and simply speak and listen to the content of the cards their classmates wish to play.

**Conclusion**

Just Clause was created in order to give students a chance to practice making sentences using subordinate clauses in a fun and unique way. The intent was to reduce the affective hurdles students may experience with grammar games which relied on students producing their own clauses or sentences from scratch.

Students responded to the game positively and reported that it was not only fun, but helped them to understand the content of the lesson. However, as this study was to measure the effects on lowering the affective filter in order to increase enjoyment and engagement, there is no present data on its effectiveness on retention of the content and such data will be examined in further studies. Likewise, as this was not a comparative study, it cannot be said if Just Cause produces more gains in motivation, understanding, and retention than other games or if students would evaluate it as being more enjoyable. Further studies to explore such questions are necessary to gauge the effectiveness of this kind of game in language learning.

With an initial investment of time and effort, educators can create interesting, engaging, and customizable games which can have a positive impact on learning and the classroom environment. Using card games to practice grammatical structures can give students an opportunity to play with language while practicing the rules that govern it, allowing
them to become creative with the skills they have learned. By customizing the games to students’ needs and interests and providing opportunities for students to give feedback, instructors can create games that not only deliver optimal results, but give one’s students a unique experience with which to enrich their learning experience.

Bio Data

Laura Ashley Kurotobi is a lecturer at Prefectural University of Hiroshima, Mihara campus where she teaches English Expression to first and second year students. She has an MA in Education with a focus on TESOL from California State University, San Bernardino. Her research interests include bilingual education, adults in higher education, and game-based learning. <kurotobi@pu-hiroshima.ac.jp>

References


Appendix 1

Pre-Game Questionnaire

1 – In general, I feel nervous about participating in class.
   Strongly disagree Disagree Neutral Agree Strongly agree
2 – I feel nervous about participating in English class.
   Strongly disagree Disagree Neutral Agree Strongly agree
3 – At this time, I understand the content of today’s lesson.
   Strongly disagree Disagree Neutral Agree Strongly agree
4 – I feel that I can properly write a sentence using a subordinate conjunction.
   Strongly disagree Disagree Neutral Agree Strongly agree
5 – I believe my classmates support each other.
   Strongly disagree Disagree Neutral Agree Strongly agree
6 – If I have a question or am unclear about something, I feel my classmates will help me.
   Strongly disagree Disagree Neutral Agree Strongly agree
7 – How fun would you say today’s class has been so far?
   (Please circle one number from 1 to 5)
   Not fun at all Very fun
   1 2 3 4 5
8 – I’m looking forward to the next class.
   Strongly disagree Disagree Neutral Agree Strongly agree

Appendix 2

Post-Game Questionnaire

1 – I understand the content of today’s lesson.
   Strongly disagree Disagree Neutral Agree Strongly agree
2 – I feel that I can properly write a sentence using a subordinate conjunction.
   Strongly disagree Disagree Neutral Agree Strongly agree
3 – I feel that my classmates support each other.
   Strongly disagree Disagree Neutral Agree Strongly agree
4 – If I have a question or am unclear about something, I feel my classmates will help me.
   Strongly disagree Disagree Neutral Agree Strongly agree
5 - How fun would you say today’s class was?
   (Please circle one number from 1 to 5)
   Not fun at all Very fun
   1 2 3 4 5
6 – How fun would you say today’s game was?

<table>
<thead>
<tr>
<th>Not fun at all</th>
<th>Very fun</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

7 – I feel that this game has helped me to understand the content of today’s lesson.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

8 – I am looking forward to the next class.

<table>
<thead>
<tr>
<th>Strongly disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**Appendix 3**

**Questionnaire results**

(Pre-game only) In general, I feel nervous about participating in class. (N=120)

<table>
<thead>
<tr>
<th>Response</th>
<th>N</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>56</td>
<td>46.7%</td>
</tr>
<tr>
<td>Disagree</td>
<td>36</td>
<td>30.0%</td>
</tr>
<tr>
<td>Neutral</td>
<td>20</td>
<td>16.7%</td>
</tr>
<tr>
<td>Agree</td>
<td>4</td>
<td>3.3%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>4</td>
<td>3.3%</td>
</tr>
</tbody>
</table>

(Pre-game only) I feel nervous about participating in English class. (N=120)

<table>
<thead>
<tr>
<th>Response</th>
<th>N</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>43</td>
<td>35.8%</td>
</tr>
<tr>
<td>Disagree</td>
<td>43</td>
<td>35.8%</td>
</tr>
<tr>
<td>Neutral</td>
<td>22</td>
<td>18.3%</td>
</tr>
<tr>
<td>Agree</td>
<td>8</td>
<td>6.7%</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>4</td>
<td>3.3%</td>
</tr>
</tbody>
</table>

(At this time) I understand the content of today’s lesson. (N=120)

<table>
<thead>
<tr>
<th>Response</th>
<th>Pre-game</th>
<th>Post-game</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>2 (1.7%)</td>
<td>1 (0.8%)</td>
<td>-1 (-0.9%)</td>
</tr>
<tr>
<td>Disagree</td>
<td>7 (5.8%)</td>
<td>1 (0.8%)</td>
<td>-6 (-5.0%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>19 (15.8%)</td>
<td>15 (12.5%)</td>
<td>-4 (3.3%)</td>
</tr>
<tr>
<td>Agree</td>
<td>82 (68.3%)</td>
<td>85 (70.8%)</td>
<td>+3 (+2.5%)</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>10 (8.3%)</td>
<td>18 (15.0%)</td>
<td>+8 (+6.7%)</td>
</tr>
</tbody>
</table>
I feel I can properly write a sentence using a subordinate conjunction. (N=119)

<table>
<thead>
<tr>
<th></th>
<th>Pre-game</th>
<th>Post-game</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>6 (5.0%)</td>
<td>1 (0.8%)</td>
<td>-5 (-4.2%)</td>
</tr>
<tr>
<td>Disagree</td>
<td>27 (22.7%)</td>
<td>16 (13.4%)</td>
<td>-11 (-9.2%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>32 (26.9%)</td>
<td>35 (29.4%)</td>
<td>+3 (2.5%)</td>
</tr>
<tr>
<td>Agree</td>
<td>48 (40.3%)</td>
<td>58 (48.7%)</td>
<td>+10 (+8.4%)</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>6 (5.0%)</td>
<td>9 (7.6%)</td>
<td>+3 (2.5%)</td>
</tr>
</tbody>
</table>

I believe my classmates support each other. (N=120)

<table>
<thead>
<tr>
<th></th>
<th>Pre-game</th>
<th>Post-game</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>0 (0.0%)</td>
<td>0 (0.0%)</td>
<td>Null</td>
</tr>
<tr>
<td>Disagree</td>
<td>2 (1.7%)</td>
<td>0 (0.0%)</td>
<td>-2 (-1.7%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>6 (5.0%)</td>
<td>2 (1.7%)</td>
<td>-4 (-3.3%)</td>
</tr>
<tr>
<td>Agree</td>
<td>81 (67.5%)</td>
<td>81 (67.5%)</td>
<td>Null</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>31 (25.8%)</td>
<td>37 (30.8%)</td>
<td>+6 (+5.0%)</td>
</tr>
</tbody>
</table>

If I have a question or am unclear about something, I feel I can ask my classmates for help. (N=120)

<table>
<thead>
<tr>
<th></th>
<th>Pre-game</th>
<th>Post-game</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>0 (0.0%)</td>
<td>1 (0.8%)</td>
<td>+1 (+0.8%)</td>
</tr>
<tr>
<td>Disagree</td>
<td>0 (0.0%)</td>
<td>1 (0.8%)</td>
<td>+1 (+0.8%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>3 (2.5%)</td>
<td>0 (0.0%)</td>
<td>-3 (-2.5%)</td>
</tr>
<tr>
<td>Agree</td>
<td>78 (65.0%)</td>
<td>74 (61.7%)</td>
<td>-4 (-3.3%)</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>39 (32.5%)</td>
<td>44 (36.7%)</td>
<td>+5 (4.2%)</td>
</tr>
</tbody>
</table>

Was today’s class fun (so far)? (N=120)

<table>
<thead>
<tr>
<th></th>
<th>Pre-game</th>
<th>Post-game</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not fun at all</td>
<td>0 (0.0%)</td>
<td>0 (0.0%)</td>
<td>Null</td>
</tr>
<tr>
<td>Not very fun</td>
<td>3 (2.5%)</td>
<td>1 (0.8%)</td>
<td>-2 (-1.7%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>30 (25.0%)</td>
<td>19 (15.8%)</td>
<td>-11 (-9.2%)</td>
</tr>
<tr>
<td>Fun</td>
<td>61 (50.8%)</td>
<td>62 (51.7%)</td>
<td>+1 (+0.8%)</td>
</tr>
<tr>
<td>Very fun</td>
<td>26 (21.7%)</td>
<td>38 (31.7%)</td>
<td>+12 (+10.0%)</td>
</tr>
</tbody>
</table>
I’m looking forward to the next class. (N=120)

<table>
<thead>
<tr>
<th></th>
<th>Pre-game</th>
<th>Post-game</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly disagree</td>
<td>0 (0.0%)</td>
<td>0 (0.0%)</td>
<td>Null</td>
</tr>
<tr>
<td>Disagree</td>
<td>2 (1.7%)</td>
<td>0 (0.0%)</td>
<td>-2 (-1.7%)</td>
</tr>
<tr>
<td>Neutral</td>
<td>20 (16.7%)</td>
<td>8 (6.7%)</td>
<td>-12 (-10.0%)</td>
</tr>
<tr>
<td>Agree</td>
<td>73 (60.8%)</td>
<td>79 (65.8%)</td>
<td>+6 (+5.0%)</td>
</tr>
<tr>
<td>Strongly agree</td>
<td>25 (20.8%)</td>
<td>31 (25.8%)</td>
<td>+6 (+5.0%)</td>
</tr>
</tbody>
</table>

*Figure 1: Game Play  
Figure 2: As a vocabulary game*
Perspective-Taking through Flash Fiction

David Ostman
Sojo University

Reference Data:

Abstract
This paper introduces results from an experimental one-semester class for undergraduate non-English majors in which flash fiction narratives were introduced to facilitate student ability to engage in perspective-taking from the orientation of other cultures. Employing an Intercultural Competence through Literature (ICL) approach, subjects were exposed to a series of short fictive narratives, and asked to engage in empathic, reflective exercises prior to and following readings. Narrative capacity to facilitate perspective-taking was assessed using the Scale of Ethnocultural Empathy (SEE), as well as a student questionnaire. Preliminary results suggest support for the use of short narrative fiction in promoting learner empathic engagement with literary protagonists from other cultures.

Within the field of linguistics, the interrelatedness of culture and language has long been noted. Pioneering these efforts, Edward Sapir (1929) argued that rather than language being an external expression of culture, it is the medium through which culture itself is forged, to the effect that “the ‘real world’ is to a large extent unconsciously built up on the language habits of the group” (p. 209). Given this relationship, within foreign language education support has increased for the belief that language and culture are optimally acquired in unison (Schulz, 2007). Nonetheless, this agreement regarding the need to incorporate a cultural component into foreign language curricula has not resulted in a consensus regarding how culture may be optimally integrated into language education (Dema & Moeller, 2012).

Beginning with Brook’s (1971) harsh critique of the teaching of Olympian Culture (the musical, literary, and artistic masterpieces of a culture), educators have sought to provide language learners with varying combinations of
both high and low (popular) culture, resulting in what Galloway (1985) caustically refers to as The Frankenstein Approach (a disorganized presentation of cultural information), The Tour Guide Approach (a fact-centered, bird’s-eye presentation of culture), and the 4-F Approach (Fold dances, festivals, fairs, and food). While cultural content differs from program to program, such approaches evidence educator belief in the efficacy and applicability of providing language learners with cultural information, by which they may develop an understanding of the target culture.

Within the field of intercultural competence education, information-centered approaches to cultural comprehension have received strong criticism. Byram (1997) asserts that foreign-language training should facilitate not only a cognitive orientation, where learners acquire knowledge and understanding about other cultures, but also an evaluative orientation, where learners develop the ability to reflect on the social norms and values in their own culture, as well as in others. Similarly, Bennett (2005) argues against information-centered approaches, stating that “while such information may be a useful concomitant of intercultural competence, it does not in itself constitute competence. One must know what to do with [cultural] information to make it useful” (p. 5). For Byram and Bennett, information-based approaches leave learners unprepared when engaging in intercultural situations, indicating the need for foreign-language education to specifically target other aspects of learner development, such as critical cultural awareness, the ability to observe, evaluate, and analyze, and the fostering of positive cultural attitudes.

Literature, while previously enjoying a prominent position within foreign-language education, has seen its popularity wane over recent decades. This may be attributable, in part, to criticisms involving the general stylistic difficulty and level inappropriateness of many literary works for learners (Vincent & Carter, 1986), as well as towards the practice of selecting literary texts based on their status as literature, rather than their applicability or accessibility (Buckledee, 2002). Further criticism has been directed at the practice of employing literary excerpts, which when extracted from longer narratives are often robbed of context and stylistic continuity (Cook, 1986).

These criticisms notwithstanding, literary texts have much to offer foreign-language educators seeking to increase critical cultural awareness, foster positive cultural attitudes, and impart cultural knowledge. To begin, literature is often more interesting for learners than other forms discourse (Lazar, 1993), and unlike other textual forms, literary texts often invite learners to draw on their experiences, attitudes, and emotions, thereby personalizing the learning experience (Littlewood, 1976; Choudhary, 2016). Reading literature exposes language learners to authentic material in the target language (Barnett, 1989, Lazar, 1993), and is a highly autonomous and learner-centered activity (Brumfit, 1986). Unlike informational or expository texts, literature engages reader imagination (Bal & Veltkamp, 2013), and has been demonstrated to evoke vivid personal memories (Mar, Oatley, & Eng, 2003). In proposing a cultural model for the use of literature of language education, Carter and Long (1991) indicate the benefit of literature for engendering cultural awareness. According to the authors, a literary text “describes, or is the setting for, a whole series of features which are very different from one’s normal everyday experience. You do not suffer ‘culture shock’ from reading. You must however think your way into another culture” (p. 153). Furthermore, literature has been shown to promote reader reflection (see Keen, 2006; Levitt, Rattanasampan, Chaidaroon, Stanley, & Robinson, 2009), which in turn, has been employed to foster positive attitudes towards members of other groups (see Finlay & Stephen, 2000; DasGupta, Meyer, Calero-Breckheimer, Costsley, & Guillen, 2006).
The present research outlines a literature-based, empathy-centered approach incorporating the objective of intercultural competence acquisition into foreign language instruction. The targeting of learner empathy represents a powerful pedagogical tool for language educators; however, concepts of empathy have suffered from ambiguous understandings, particularly within the field of intercultural competence, necessitating clarification from other fields (see Ostman in print for further discussion). Grounded primarily in psychology research, the approach presented here—*intercultural competence through literature* (ICL)—facilitates learner empathic engagement with literary protagonists from differing cultural backgrounds to develop cultural awareness, provide cultural knowledge, and to foster positive cultural attitudes. Following a brief description of the ICL process, results are presented in which a specific literary genre—*flash fiction*—was employed in a one-semester experimental foreign-language class.

**Intercultural Competence through Literature**

An *Intercultural Competence through Literature* (ICL) approach involves targeting learner empathic ability—specifically the cognitive ability to take alternative perspectives (*perspective-taking*) and the affective (emotional) response of *empathic concern*—for the development of *intercultural competence*, i.e., critical cultural awareness, cultural knowledge, and the fostering of positive cultural attitudes (Ostman, 2018a).

Eliciting empathic concern in learners through perspective-taking represents an indirect method for the fostering positive cultural attitudes in learners. By engaging in perspective-taking, learners gain firsthand access to the mental states of members of other cultures, to experience what life is like from alternate cultural orientations. The product of this understanding can be a genuine concern for members of other cultures underscored by attitudes of respect, openness, and tolerance.

The following model represents a visualization of the ICL process, which is divided into three stages: 1) pre-reading exercises, 2) narrative reading, and 3) post-reading exercises.
Pre-reading activities are performed to give learners the greatest chance to successfully engage in perspective-taking during readings. Grounded in psychology research by Stotland (1969), Krebs (1975), and Smith (1989) demonstrating that learners are more easily able to take the perspectives of people with whom they share similarities, ICL employs pre-reading activities to draw learner attention to similarities shared by the learner and literary characters. This approach borrows from Batson (1991; 2016), who has demonstrated that the degree of empathic concern experienced may be directly influenced by perceived similarities. Pre-reading exercises involve having learners imagine themselves into experiences that are similar to those faced by literary characters. For example, in preparation for reading a narrative set in an elementary school, learners might be asked to recall personal experiences from primary education. Doing so draws attention to learner/character similarities, creating an affinity that facilitates transportation into the narrative in the second stage. This conclusion is supported by Miall (1988) and Kuiken et al. (2004), who found that readers who are able to link their experiences with those of the protagonist are more likely to be impacted by the narrative. In cases where learners lack shared experiences with literary characters (e.g., a character with a physical disability), they may be asked to imagine someone close to them suffering from a disability, and encouraged not only to imagine how the disabled would feel, but also how they would feel in place of the disabled.

The second stage of ICL, narrative reading, employs short narratives to allow learners to benefit from aspects of narrative empathy: reader transportation and character identification. ICL employs narratives due to their ability to assist readers in suspending disbelief, to become absorbed in the world offered by the author (see Brock, Stange, & Green, 2002; Marsh & Fazio, 2006). The narrative medium was also chosen for its ability to develop imagination (see Sadoski, Goetz, & Kangiser, 1988; Graesser & Wiemer-Hastings, 1999), and creativity (Bal & Veltkamp, 2013) as learners construct mental microworlds onto the narrative framework (Graesser & Wiemer-Hastings, 1999). Based in research from Gibson (1980), Gerrig (1993), and Green and Brock (2000), ICL views transportation as a cognitive journey, where readers imagine themselves into narratives to identify with characters, through which genuine concern
develops for characters’ well-being. The result of this experienced empathic concern is the fostering of positive attitudes towards individuals and the groups they are associated with (for examples of studies where empathic concern was targeted to affect attitudinal change towards outgroups see Clore & Jeffrey; 1972; Batson et al. 1997).

The third stage of ICL—*post-reading exercises*—are performed to provide learners with multiple opportunities to engage with narratives. Research has demonstrated the ability of post-reading activities to increase empathy scores amongst subjects (see Ornaghi, Brockmeier, & Grazzani, 2014; Welch & Harrison, 2016). Building on these results, ICL employs post-exercise reading to assist learners in returning to the text to 1) gain a thorough understanding of the plot, 2) analyze cultural aspects of the narrative, 3) take character perspectives to consider their mental states, 4) imagine oneself into the circumstances of characters, and 5) share knowledge and reflections with other learners.

In the ICL process, learners engage in perspective-taking in all three stages, and experience empathic concern during narrative readings and through re-engagement with the narrative during post-reading exercises. This re-engagement is indicated by the process-model’s left arrow (from *post-reading exercises to narrative reading*), signifying a process through which readers repeatedly return to the narrative in order to reflect and re-engage in perspective-taking. Through narratives, learners gain knowledge of other cultures, while empathic engagement with literary characters results in the fostering of components fundamental to the acquisition of intercultural competence: cultural understanding, pro-cultural attitudes, and cultural awareness (see Ostman 2018a for a complete discussion of ICL theory, and a detailed explanation of the ICL process).

**Flash Fiction Narratives**

Ostman (2017, 2018b) reported the efficacy of employing autobiographical and biographical narratives in conjunction with perspective-taking exercises to improve learner favorability towards outgroups (immigrants, refugees). In a continued effort to test literary mediums for use in an ICL approach, the current research utilized a series of flash-fiction narratives, defined as fictional stories within 750 words (Thomas & Shapard, 2006).

Short works of fiction are practical in an educational setting where time is limited (e.g., the foreign-language classroom), as they provide learners immediate access to the thoughts, feelings, and experiences of characters in less time than longer fictional works. Fiction, by its nature, simplifies archetypical human experiences, foregrounding certain aspects while excluding those irrelevant to the plot. This compression is the principal strength of flash fiction, where every sentence—every word—is carefully crafted in service to the narrative. Brevity, which Anton Chekhov has referred to as “the sister of talent” (1924, p. 170), is the strength of this literary genre which, stripped of the unnecessary, strikes directly to the heart of the reader, granting immediate access to a given protagonist’s mental states.

This research theorized that flash fiction narratives set in non-native (non-Japanese) cultural settings could be implemented in an ICL approach to provide learners with opportunities to engage in perspective-taking, through which to experience empathic concern.
Methodology

Instruments.

Two instruments were employed in assessing the efficacy of the flash fiction narratives employed in this study: the Scale of Ethnocultural Empathy, and a four-question student questionnaire.

The Scale of Ethnocultural Empathy (SEE), a 31-question instrument developed by Wang et al. (2003), is “a self-report instrument that measures empathy towards people of racial and ethnic backgrounds different from one’s own” (p. 221). Employing a 5-point Likert scale, the instrument was designed to measure empathy across four factors: empathic feeling and expression, empathic perspective-taking, acceptance of cultural difference, and empathic awareness. The SEE was employed in this research for two reasons. First, it was deemed necessary that a quantitative attempt be made to measure the impact of empathic interaction with narratives on subject empathy. Second, the SEE was considered useful in its inclusion of a 7-item component specifically attempting to measure respondent ability to engage in empathic perspective-taking. Analysis was limited to SEE items in this component, as other components not being directly related to the curricular goals of encouraging learner engagement in perspective-taking.

In addition to the SEE, learners were given a questionnaire asking them to indicate 1) the narratives which had the greatest impact, 2) learner thoughts on encountering other cultures through literature, 3) their opinion on pre-perspective-taking exercises, and 4) thoughts for improving the curriculum. The questionnaire was conducted to gain insight into learner favorability regarding the narratives employed, as well as to obtain feedback regarding the ICL learning process.

Literature

All narratives were taken from an edited flash-fiction collection entitled Flash Fiction International: Very Short Stories from Around the World (2015). A complete list of story titles and descriptions are found in Appendix A.

Participants and Treatment of the Data.

The survey was completed anonymously by 19 first-year students in the Faculty of Environmental and Symbiotic Sciences at a Japanese prefectural university between October 2017 and February 2018. Subjects were informed that they would be participating in a class involving short stories, which they would be asked to read, analyze and discuss. Subjects were additionally told that the stories were set in other countries and cultures, and that they would be asked to engage in perspective-taking in order to gain understanding and insight into the thoughts and feelings of the characters. The SEE was translated into Japanese and was administered at the beginning of the first class, as well as in the final class of the course, followed by the class questionnaire. One subject in the initial survey failed to complete the second half of the SEE (questions 16-31). Informed consent was obtained for participation, and respondent identity was protected. Survey data was analyzed using Microsoft Excel 2010.
Results and Analysis

Results of the empathic perspective-taking component of the SEE and the student questionnaire are variously reported.

The Scale of Ethnocultural Empathy

Table 1 shows the mean scores in both survey groups for each item in the perspective-taking component of the SEE. Higher scores indicate agreement, while lower scores indicate disagreement to statements.

Table 1

<table>
<thead>
<tr>
<th>Item #</th>
<th>Scale of Ethnocultural Empathy – perspective-taking component</th>
<th>Initial</th>
<th>Follow-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>I don't know a lot of information about important social and political events of racial and ethnic groups other than my own.</td>
<td>2.42</td>
<td>2.53</td>
</tr>
<tr>
<td>4</td>
<td>I know what it feels like to be the only person of a certain race or ethnicity in a group of people.</td>
<td>3.16</td>
<td>3.05</td>
</tr>
<tr>
<td>6</td>
<td>I can relate to the frustration that some people feel about having fewer opportunities due to their racial or ethnic backgrounds.</td>
<td>2.84</td>
<td>3.05</td>
</tr>
<tr>
<td>19</td>
<td>It is easy for me to understand what it would feel like to be a person of another racial or ethnic background other than my own.</td>
<td>2.94</td>
<td>3.05</td>
</tr>
<tr>
<td>28</td>
<td>It is difficult for me to put myself in the shoes of someone who is racially and/or ethnically different from me.</td>
<td>3.33</td>
<td>2.95</td>
</tr>
<tr>
<td>29</td>
<td>I feel uncomfortable when I am around a significant number of people who are racially/ethnically different than me.</td>
<td>2.50</td>
<td>2.16</td>
</tr>
<tr>
<td>31</td>
<td>It is difficult for me to relate to stories in which people talk about racial or ethnic discrimination they experience in their day to day lives.</td>
<td>3.28</td>
<td>3.16</td>
</tr>
</tbody>
</table>

With the exception of items 2 and 4, all items in the perspective-taking component of the SEE indicated that subject empathy (subject capacity to engage in perspective-taking) increased following exposure to the curriculum. While extreme changes were not seen, responses in the follow-up survey group indicated that subjects increasingly agreed that they could relate to the frustration experienced by other racial/ethnic groups and that they could easily understand what it was like to be from another group. Furthermore, subjects increasingly disagreed that they felt uncomfortable around other cultural/ethnic groups and that they found it difficult to relate to stories in which culturally/ethnically different characters faced discrimination.

Results for items 4 and 28 would appear contradictory, with subjects reporting increased disagreement regarding their ability to know what it would feel like to be a member of another group, while also increasingly disagreeing that it was difficult to put themselves in the shoes of others. However, a closer look at item 28 reveals a large shift in responses from agree and disagree towards neither.
Table 2

<table>
<thead>
<tr>
<th>Scale of Ethnocultural Empathy: Item 28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly agree</td>
</tr>
<tr>
<td>Pre-class (#)</td>
</tr>
<tr>
<td>Post-class (#)</td>
</tr>
<tr>
<td>Change</td>
</tr>
</tbody>
</table>

Pre-class n=18, Post-class n=19 (One student in the initial survey group failed to provide responses for some items.)

This shift could indicate increased subject realization concerning the difficulty involved in taking the perspectives of members of differing cultural/ethnic groups. Similarly, that subjects in the follow-up group increasingly agreed that they lacked knowledge regarding social and political events of other racial and ethnic groups could indicate that one outcome from the course was to enhance subject awareness of the degree to which they lacked cultural knowledge.

**Student Evaluation of an ICL Approach**

Responses to the student questionnaire indicate subject awareness concerning the need for increased cultural knowledge:

Subject 2: *I like this approach. However, I have too much unknown things about the way foreigners think to understand other cultures.*

Subject 4: *Some things could not understand well. However, I was glad to that I could touch moral things such as sad stories and stories [that] made me think.*

In attempting to take the perspectives of characters from diverse cultural backgrounds, it is possible that subjects gained an increased realization of the necessity of cultivating cultural knowledge for taking alternate cultural perspectives.

**Difficulty of Empathic Engagement**

The difficulty of taking alternate cultural perspectives was a recurring theme in questionnaire responses.

Subject 2: *I imagined what somebody thinks but it was difficult. I have to learn more [about] other culture.*

Subject 14: *Depending on the story I could not imagine the scene well and it was difficult to think.*

Subject 19: *It is difficult for me to think about what I don’t think in ordinary days. But, the more I think, the more interesting because I feel like becoming this person and understanding the story.*

Although generally positive in tone, these comments indicate the level of difficulty involved in taking the perspectives of characters from differing cultural backgrounds. With regards to item 28 (*It is difficult for me to put myself in the shoes of someone who is racially and/or ethnically different from me.*), although the most frequent response was neither, that no respondent selected *strongly disagree* indicates that no subject in the post-class survey group believed it to be excessively difficult.

Despite the perceived difficulty of engaging in perspective-taking, questionnaire responses regarding the course curriculum were overwhelmingly positive, with a number of subjects responding that the literary narratives provided...
cultural encounters unavailable in their daily lives:

Subject 5: I like this approach because we don’t have opportunities to learn other cultures (especially, we live in Kyushu) and we should study it more and be internationally.

Subject 7: I like this approach because it is easier to learn other cultures. We can meet a lot of people from other cultures in a short time. It’s very efficient.

Subject 13: Yes, I did [like this course’s approach]. I have few opportunities to meet people from other cultures, so I think that such an approach should be available.

Other subjects indicated that literature was an effective method for gaining information and understanding of other cultures.

Subject 14: Yes [I liked this approach]. Because I could learn culture unique to the country while learning English.

Subject 19: I liked this approach. In stories, a lot of foreign people live their life. There are various events that happen based on culture. We research about the country’s culture, people, and economic situation, etc. I can understand by doing it.

**Student Evaluation of Perspective-taking Exercises**

Subjects were also asked to give their opinion on the exercises encouraging perspective-taking. Specifically, they were asked: “Did this class help you think about what life would be like if you were someone else?” All 19 subjects responded positively to the question, with some indicating that subjects had been successful in taking the perspectives of members of other cultures.

Subject 1: Yes, it did. By reading the story of people in other cultural spheres, I could replace characters with myself. And, I could understand. I am happy.

Subject 7: I think this class help me. I could learn many life of other cultures in this class. I like imagining it because it is interesting and fresh that imagining life of other cultures. We should try to imagine to understand other cultures.

Subject 8: Yes, it did. Many of these classes made me feel like the characters of the story.

Subject 12: Yes. I could share a lot of people with different sense of values.

Subject 16: Yes, I did. Through this lesson, you can think more from the others.

These comments offer some indication that the readings (supported by pre- and post-reading perspective-taking exercises) resulted in some subjects achieving immersion and character identification.

Some subjects indicated belief in the educational value of the short stories and accompanying exercises.

Subject 4: Because I like to think about myself and the other’s life, the content of this lesson is very interesting and I learned a lot.

Subject 13: I could understand the ways that other people think and feel by reading stories of the people’s lives of different cultures and seeing the pictures on the Internet.
**Reported Impact of Narratives**

When asked which narratives subjects found to be impactful, responses revealed that only one story (*Butterfly Forever*) received five votes. This was followed by *The Snake* and *The Young Widow* with three votes, and *Honor Killing, Love, Amerika Street,* and *The Most Beautiful Girl* with two. Interestingly, the three stories receiving no mention (*Prisoner of War, My Brother at the Canadian Border, The Past*) were covered in the first classes of the course (class # 1, 2, & 4). *The Snake* (story # 3) was the only story from this first quarter of the course that subjects reported to have left a lasting impression.

**Student Suggestions for Improvement**

Finally, subjects were asked to provide advice to improve the class for future learners. One subject indicated that it would be helpful to devote more class time to comparing the cultures studied during the course with Japanese culture.

Subject 2: *I think that it’s better to compare with Japanese culture or the way Japanese think. However, this class was exciting!*

Although small group discussions were a regular feature of the class, one subject indicated a desire for greater thought exchange.

Subject 3: *I think that it is better if we discuss [our] thoughts with people around us and deepen [our] thoughts while talking.*

Two subjects indicated a desire for greater vocabulary support, as well as more support for basic English skills.

Subject 4: *I wanted something that took out some important words and keywords of the novel and made it easy to understand the whole story once.*

Subject 12: *You should innovate more speaking for being skilled in pronunciation.*

A final subject (#17) suggested an extension to the existing perspective-taking exercises. Writing in Japanese, they offered the idea of having subjects work together to create reenactments of the stories, to be performed in front of the class. Additionally, the subject suggested including an exercise in which subjects re-write the stories to reflect how they would have responded in the circumstances depicted.

**Discussion**

In assessing the efficacy of flash fiction in an empathy-centered ICL approach, results from the Scale of Ethnocultural Empathy, while mixed, revealed elevated subject belief in their ability to *relate to* and *understand* members of other cultures. Results suggested that course materials positively impacted learner capacity to engage empathically with literary characters; however, they also indicated that in attempting to take alternate cultural perspectives learners gained an appreciation for the difficulty involved in perspective-taking.

Results from the subject questionnaire provided greater insight into subject interaction with course materials. To begin, that only one of the first four stories was selected as being impactful possibly indicates that the content of the remaining three narratives (*Prisoner of War; My Brother at the Canadian Border; The Past*) was overly foreign and/or inappropriately timed. It is also possible that at the beginning of the course subjects would have benefitted from stories
that contained increased similarity to their lives (i.e., stories involving and/or related to aspects of Japanese culture), and that more efforts were required in pre-reading exercises and post-reading explanations of narrative content. The impact of these three stories may also have been received differently had they been offered in the second half of the course, at which point subjects had sufficient experience engaging in perspective-taking to achieve transportation into the stories. This conclusion is supported by the fact that the narrative reported as having the greatest impact (My Butterfly, set in Taiwan), was of all cultural settings, most similar to that of the subjects, possibly facilitating greater ease in achieving learner immersion into the narrative.

Subject comments noting the difficulty of perspective-taking exercises point to the importance of properly preparing learners for empathic engagement prior to reading. Positive subject response to the narrative The Snake, a story set in a culture extremely foreign to Japanese learners, may be partially attributable to the effectiveness in connecting the events of the story to subject experiences, and to images of snakes in their own culture. Pre-reading exercises (in which subjects are asked to imagine themselves into situations and circumstances similar to those portrayed in narratives) are instrumental in altering reader perception of shared similarities with literary characters, thus influencing the degree to which readers are transported into narratives. It is possible that a reconsideration of pre-reading empathic exercises could increase the impact of stories in which subjects’ narrative immersion was limited.

**Conclusion**

This research attempted to assess the efficacy of employing flash-fiction narratives for subject engagement in perspective-taking in an ICL approach using the Scale of Ethnocultural Empathy and a subject questionnaire. Results from these instruments revealed several findings.

Subject questionnaires revealed overall satisfaction with the curricular approach, with multiple respondents expressing belief in the value of engaging in perspective-taking. Subject responses also indicated specific narratives perceived to be impactful, contributing to 1) the formulation of an increasingly effective corpus of literature for use in an ICL approach, and 2) a consideration of aspects of “failed” narratives (i.e., narratives not indicated to be impactful), aiding in future narrative selection and narrative presentation. In particular, analysis of the first four narratives employed in the curriculum revealed that narrative efficacy may be improved in two areas. First, results suggest the advisability of initially employing narratives bearing similarities to subjects (i.e., narratives including and/or related to learners’ native culture), after which increasingly dissimilar cultural contexts may be introduced. A second area for curricular improvement involves expending more effort in the refinement of pre-reading empathic exercises to provide subjects with maximal opportunity to be immersed in narratives.

An ICL approach represents an attempt to incorporate the objectives of intercultural competence education (i.e., the development of critical cultural awareness, the acquisition of cultural knowledge, and the fostering of positive cultural attitudes) into foreign-language instruction. For an ICL approach to be effective, literary texts must facilitate reader transportation into narratives and identification with literary characters in order to take their perspectives. Further research should seek to evaluate specific literary genres over larger sample sizes.

[Parts of this text are drawn from my dissertation research.]
Bio Data

David Ostman is a PhD candidate at Kumamoto University whose research involves the creation and testing of empathy-centered curricula for learner acquisition of intercultural competence in the foreign-language classroom. A member of the Kon Nichi Haiku Translation Group, he is also involved in disseminating work from contemporary Japanese hiajin to an international audience. He currently works as a lecturer at Sojo University. <d_ostman@hotmail.com>

References


Appendix A

List and Description of Flash-fiction Stories

1. Prisoner of War (Muna Fadhil): An Iraqi soldier captured during the long Iran/Iraq war is repatriated after a lengthy incarceration, to find his wife deceased and his daughter already a grown woman.

2. My Brother at the Canadian Border (Sholeh Wolpé): Iranian medical students stopped at the United States/Canada border are informed, after a lengthy interrogation by Canadian border officials, that they are officially regarded as “white.”

3. The Snake (Eric Rugara): A Kenyan communal tea drinking is interrupted by a dangerous snake entering the house, to which the father heroically acts to protect the inhabitants.

4. The Past (Juan Carlos Botero): A Colombian man wakes to find his wife in tears. Upon hearing his wife confess her infidelity, the man realizes that their relationship was based on falsehoods.

5. The Young Widow (Petronius): Set in ancient Rome, a widow, initially determined to die with her deceased husband in order to demonstrate her virtue, decides to desecrate his dead body in order to save the life of her new love.

6. Honor Killing (Kim Young-ha): A Korean receptionist at a dermatology clinic commits suicide after all attempts to cure an embarrassing skin rash fail.

7. Love (Edgar Omar Avilés): An impoverished Mexican mother resigns herself to an afterlife in hell, after murdering her daughter out of a religious desire to save her young child’s soul.

8. Amerika Street (Lili Potpara): A Slovenian girl struggles to appreciate the sacrifice made by her father, who borrows money to purchase a bicycle that her friends already own.

9. Butterfly Forever (Chen Qiyou): A Taiwanese man watches his fiancé struck dead, as in the rain, she crosses a narrow street to mail a letter to his mother.

10. The Most Beautiful Girl (Peter Stamm): A solitary traveler on the Dutch Frisian coast finds the name “Alien” scratched into the sand. He later learns that Alien is the name of the most beautiful girl on the island, who also happens to be unable to find love.
Reactions of Japanese Students to a World Englishes Approach in a University Speaking and Listening Course

John Rucynski
Okayama University

Reference Data:

Abstract
English language education in Japan has traditionally focused on inner circle English, particularly American or British English. Considering that a majority of English interactions now occur between fellow non-native speakers of the language, many teachers and researchers have argued that a World Englishes approach is more appropriate, especially for English language teaching in EFL contexts. Much of the existing literature on the teaching context of Japan, however, centers on administrative preferences for native English. There is still limited research reporting on learner perspectives or preferences. This paper summarizes the results of a pilot survey designed to gauge Japanese students’ reactions to a World Englishes approach in a university speaking and listening course. At the completion of a course including listening exercises with English speakers from 11 different countries, 62 participants completed the survey. Results suggest that Japanese students had a positive reaction to a World Englishes approach. In particular, participants qualitatively and quantitatively responded that exposure to varieties of English was valuable and that they view English as a tool for global communication and not only with native English speakers.
As in many EFL contexts, English education in Japan has traditionally focused on native English, particularly the American or British variety, as both the model for and ultimate goal of English study. English conversation schools, or Eikawa, have long used the employment of native English speakers as a marketing tool. Such marketing can convey two highly questionable messages to Japanese learners of English. The first message is that native speakers of English are naturally the most qualified teachers of the language. The second message—and the main focus of this pilot study—is that the ultimate goal or test of English language acquisition is the ability to use it to converse with actual native speakers of the language.

This emphasis on native English has also extended to English language education at the secondary and tertiary levels. American English has traditionally been the dominant variety in secondary school English language teaching (Fukuda, 2010; Matsuda, 2003) and the largest number of Assistant Language Teachers (ALTs) has come from the United States. For the 2017-18 school year, 5,044 ALTs from 31 different countries were employed through the JET (Japan Exchange and Teaching) Programme (http://jetprogramme.org/en/countries/). Despite this seemingly impressive diversity, 2,889, or 57 percent, of these ALTs were from the United States, along with 532 from Canada, 484 from the United Kingdom, 337 from Australia, and 226 from New Zealand.

In addition to this focus on native English at the secondary level, previous research at the university level also suggests a preference for native English. An extensive survey of English majors by Kubota (2004) revealed that they view native English speakers, particularly American or British, as their model English speakers. A great majority of students reported that their model English speaker speaks without a foreign accent. In a similar study by Chiba, Matsuura, and Yamamoto (1995), students rated native English accents more positively.

World Englishes Approach to English Language Teaching

It may seem natural for students of a foreign language to view native speakers of that language as model speakers. In the field of English language teaching, however, there has been a growing rejection of the idea that the ultimate goal of learning English is to communicate with native speakers of the language. With the continuing expansion of English as the world’s lingua franca, the reality is that non-native speakers of English are more likely to use English with fellow non-native speakers and thus encounter a great range of English varieties and accents. Kachru’s (1985, 1992) division of English speakers into inner circle, outer circle, and expanding circle speakers has had a major impact on English as a second or foreign language pedagogy. In inner circle countries (e.g., Australia, Canada, and the United Kingdom), English is the main mother tongue. In outer circle countries (e.g., India, Pakistan, and Singapore), English is not the dominant native language, but it has strong historical or institutional roots. Finally, in expanding circle countries (e.g., China, Japan, and Russia), English has no official status, but is studied widely as a foreign language.

Kachru’s Three-circle Model of English has caused many to examine the reality of English language communication and reconsider English language teaching pedagogy. Researchers (Canagarajah, 2005; Crystal, 1997; Jenkins, 2006) have pointed out that the majority of cross-cultural interactions in English are actually between fellow non-native speakers of the language, with one estimate as high as 80 percent (Finster, 2004). Many teachers and researchers (McKay, 2002; Sharifian, 2009) have thus questioned the traditional ELT approaching of using inner circle...
countries as the model for instruction. Bieswanger (2007) argued that current English language learners “need to be linguistically, sociolinguistically and pragmatically equipped to be able to communicate with native and non-native speakers of English from various regional, social and cultural backgrounds” (p. 405). Designing English courses to give learners exposure to a wide range of varieties of English has been called a World Englishes (WE) approach. Matsuda (2003) has described such an approach as “more inclusive, pluralistic, and accepting than the traditional, monolithic view of English in which there is one correct, standard way of using English that all speakers must strive for” (p. 727).

**World Englishes Approach in the Context of Japan**

As English language teaching in Japan is an EFL context, researchers (Galloway, 2013; Matsuda, 2002, 2003) have similarly questioned the traditional inner circle English focus of English education here. As with other EFL contexts, Matsuda (2003) argued that Japanese English users are just as likely to have English interactions with fellow non-native English speakers. If English language instructors take the approach that English is a subject to be learned for communication particularly with native speakers of the language, we “may not adequately prepare EIL (English as an International Language) users for their future interlocutors from other English-speaking contexts” (Matsuda & Friedrich, 2011, p. 332).

In her 2003 study, Matsuda took a critical view of introductory English textbooks approved by Japan’s ministry of education, considering that they almost exclusively focused on inner circle English speakers, with a particular emphasis on American English. Textbooks have evolved since this time, however, at least at the university level, where English teachers generally have more freedom with regards to textbook selection and curricular goals. An increasing number of textbooks designed for university English courses include DVDs featuring speakers from a wide range of English-speaking contexts, including speakers from all three circles of English. In addition, teachers and their learners also have easy access to an enormous number of internet English listening sites. It has thus become much easier for university English instructors to take a World Englishes approach in their classes.

At the university level, future English use of our students, especially non-English majors, is fairly unpredictable. If they do go on to use English for work, however, it is becoming more and more likely that their interlocutors will include fellow expanding circle speakers. It thus makes pedagogical sense to expose them to a wide range of varieties of English in English language courses. In contrast, at the secondary school level much emphasis is placed on preparing students for the type of English they are likely to face on university entrance examinations or English proficiency tests such as TOEIC. When it comes to university-level English education, the recent emphasis is on preparing students to enter the global society. However, there is likely a great variety in the context and frequency of our students’ future English use. Again, Japan is an EFL, not ESL, context, making the traditional focus on inner circle English questionable. With the current global reality of English use, English language instructors need to consider that their students’ future interlocutors may include speakers from all three circles of English (Bieswanger, 2007, 2008; Matsuda & Friedrich, 2011).
Research Questions

There has traditionally been a preference for inner circle English in English education in Japan. According to much of the available research, however, this preference may mostly be a result of administrative hiring policies or MEXT-approved textbooks. While there is some research showing that students also prefer inner circle English, this research is either somewhat dated (Chiba, Matsuura, & Yamamoto, 1995) or more specifically refers to students’ own speaking goals (Fukuda, 2010; Kubota, 2004; Matsuda, 2003). Considering the lack of research examining Japanese university students’ perceptions of a World Englishes approach in English language courses, a pilot survey was constructed based on the following research questions.

RQ1. To what extent were current Japanese university students exposed to varieties of English in their secondary school English language classes?

RQ2. Do Japanese university students find a World Englishes approach in their university English courses valuable?

RQ3. Do Japanese university students prefer listening instruction with an inner circle English or World Englishes focus?

RQ4. To what extent are non-English major university students interested in working in an English-speaking country in the future?

Method

Participants

A pilot survey was administered to 62 second-year students taking a required integrated speaking and listening course at a large national university in Japan. The class met once a week for two hours for a total of 16 lessons. The 62 students were divided over two separate sections of the same course (31 students per section), but the syllabus, materials, and method of instruction were identical for the two sections. Students from both sections consisted of a mix of economics, education, law, and literature majors. The mean TOEIC score for both sections was 510. All students were Japanese.

Teaching Approach and Materials

For the listening component of this course, the instructional approach was to expose students to a wide range of varieties of English for listening exercises. To fit this approach, Working in Japan (Gordenker & Rucynski, 2015) from Cengage Learning was selected as the course textbook, as it includes DVD interviews with speakers from more than 10 different countries, including speakers from all three circles of English. Generally speaking, a theme-based approach was implemented, with the first hour of each class focused on listening exercises and the second hour consisting of follow-up speaking activities based on similar topics introduced in the DVD interviews. Not all of the 14 units in the textbook were completed, as some class periods were needed for review lessons, student presentations, and exams. Overall, however, students listened to interviews with 11 different English speakers, including speakers from inner circle (New Zealand, U.K, and U.S.A.), outer circle (India), and expanding circle (France, Germany, Italy, Japan, Taiwan, Turkey, and Vietnam) countries.
Procedure
The survey was administered at the end of the final lesson of the course. It consisted of 16 Likert-scaled questions (1 = I strongly disagree; 6 = I strongly agree), two open-ended short response follow-up qualitative items, and one multiple choice question. The survey items were given in Japanese and students were free to write their short answer responses in Japanese or English, with a great majority writing in Japanese. These Japanese responses were then professionally translated into English.

Results and Discussion

Table 1. Exposure to Varieties of English in Secondary School English Language Classes

<table>
<thead>
<tr>
<th>Item</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In my junior and senior high school English classes, the focus was on English from native-English speaking countries, such as the United States.</td>
<td>4.90</td>
</tr>
<tr>
<td>2. My junior and senior high school English teachers introduced me to different varieties of English, including English used by non-native English speakers.</td>
<td>2.76</td>
</tr>
<tr>
<td>3. In my junior and senior high school English classes, I had many opportunities to develop my speaking skills.</td>
<td>3.48</td>
</tr>
<tr>
<td>4. In my junior and senior high school English classes, I had many opportunities to develop my listening skills.</td>
<td>4.84</td>
</tr>
</tbody>
</table>

Items 1 through 4 on the survey are connected with RQ1. The first two items were included to confirm whether current Japanese university students received exposure to varieties of English in their secondary school English language classes. As the course described in this paper was an integrated speaking and listening course, items 3 and 4 asked learners to report how heavily these skills were focused on in their secondary school English language education.

As previously mentioned, Matsuda (2003) reported a strong focus on inner circle English with regards to English education at the secondary school level in Japan. The results of item 1 suggest that there is still a fairly strong focus on inner circle English, as participants rated this item 4.90 out of 6. Still, the results also suggest that there has been at least some progress in introducing varieties of English, as while the mean response on item 2 was only 2.76, some students did strongly agree with this statement. As this item asked for only a quantitative response, however, we cannot gauge at what level of education (junior or senior high school) or in what way their English teacher introduced them to varieties of English. Still, responses suggest that at least some students received an exposure to varieties of English in their secondary school English language classes.

Although different varieties of English can of course also be illustrated through written English, features such as accents may make it easier to note differences in spoken English. For this reason, in items 3 and 4 students were asked whether they did a lot of English speaking and listening practice at the secondary school level. While the 4.84 response on item 4 shows that they did receive a fair amount of listening instruction, the results of items 1 and 2 suggest that the focus was still primarily, but not exclusively, on inner circle English.
Table 2. Student Reactions to a World Englishes Approach

<table>
<thead>
<tr>
<th>Item</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. It was valuable for me to practice listening to English spoken by non-native English speakers in this course.</td>
<td>5.21</td>
</tr>
<tr>
<td>6. This course made me more aware of different varieties of English, including English spoken by non-native English speakers.</td>
<td>5.06</td>
</tr>
<tr>
<td>7. This course increased my confidence in understanding different English varieties and accents.</td>
<td>4.66</td>
</tr>
<tr>
<td>8. This course increased my motivation to speak English with people from many different countries.</td>
<td>4.35</td>
</tr>
</tbody>
</table>

Items 5-8 on the survey are connected with RQ2. The items were included to gauge whether students found a World Englishes approach valuable. In addition, did such an approach increase their confidence and motivation in understanding and using English on a global scale?

Participants strongly agreed that exposure to a variety of English was valuable to them (item 5), with the 5.21 mean representing the second-highest rated response on the entire survey. In addition, participants generally agreed ($M = 5.06$) on item 6 that the course increased their awareness of varieties of English. This section of the survey shows positive results in Japanese students’ reactions to a World Englishes approach in English courses and illustrates that many students have had limited previous exposure to varieties of English. The results of item 5 are also somewhat in contrast to previous research (Chiba, Matsuura, and Yamamoto, 1995; Fukuda, 2010; Kubota, 2004; Matsuda, 2003) in which Japanese students expressed their preference for inner circle English. It must be pointed out, however, that item 5 merely asked students if they found exposure to different varieties of English valuable. It did not ask them to choose a preferred variety of English. In addition, much of the previous research is concerned more specifically with students’ goals for their own English speaking and pronunciation, whereas the listening component of the English teaching approach detailed in this paper was more focused on learners being exposed to and comprehending different varieties of English.

Unfortunately, students rated item 7 ($M = 4.66$) about confidence and item 8 ($M = 4.35$) about motivation lower than items 5 and 6, but they were still rated on the agree side of the scale. It is understandable that item 7 was not rated higher, as it was only a 16-week course, with about one hour of each class period devoted to listening practice. While students did not rate their increased motivation so highly, items 13 and 15, to be discussed later, suggest a lack of intrinsic motivation with regards to English study.
Table 3. Focus of English Listening Instruction

<table>
<thead>
<tr>
<th>Item</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Listening exercises in English classes should only use English spoken by native English speakers.</td>
<td>2.10</td>
</tr>
<tr>
<td>10. Listening exercises in English classes should also include English spoken by non-native English speakers.</td>
<td>4.94</td>
</tr>
<tr>
<td>10b. Please explain why you rated number 9 or number 10 higher. You can write your answer in English or Japanese. (short answer item)</td>
<td></td>
</tr>
<tr>
<td>11. I particularly see English as a tool for communicating with people from countries where English is the native language, such as the United States, Australia, and England.</td>
<td>2.87</td>
</tr>
<tr>
<td>12. I also see English as a tool for communicating with people from many countries in the world, regardless of the native language.</td>
<td>5.11</td>
</tr>
<tr>
<td>12b. Please explain why you rated number 11 or number 12 higher. You can write your answer in English or Japanese. (short answer item)</td>
<td></td>
</tr>
</tbody>
</table>

Items 9-12 on the survey are connected with RQ3. These items were included to gauge whether students prefer an inner circle English or World Englishes approach to listening instruction. Furthermore, do students perceive English as a tool for particularly communicating with native speakers or as a tool for communicating with people from all circles of English? In addition, this section included two short answer follow-up questions, giving participants the opportunity to express their opinions about the issues in a qualitative manner.

Items 9 and 10 were reverse-scaled items and students much more strongly agreed with the statement (item 10) that listening exercises should also include non-native speakers ($M = 4.94$). Overall, only four out of 62 participants agreed (response 4 or higher on the Likert scale) with the statement (item 9) that only native English speakers should be used for English listening exercises. Again, while previous research has shown some indication that Japanese learners prefer inner circle English, the results of this survey suggest that learners now understand the importance of exposure to varieties of English. It must be stated again that students were not directly asked if they had a preferred variety of English (in contrast with previous research), but they did fairly strongly agree that listening exercises in English courses should include non-native English speakers.

Items 11 and 12 were also reverse-scaled items and participants much more strongly agreed with item 12 ($M = 5.11$) that they view English as a tool for communicating with people from many countries and not only native speakers of the language. Participants only rated the statement that they particularly view English as a tool for communicating with native speakers (item 11) at 2.87. The much higher rating for item 12 suggests an increased awareness of English as a tool for global communication rather than the traditional view in Japan of English as a tool for particularly communicating with native English speakers.

In this section of the survey, participants were also given two opportunities to write qualitative responses. For item 10b, they were asked to explain why they rated Item 9 or 10 higher and for item 12b they were asked to explain why they rated Item 11 or 12 higher. While only four out of 62 participants rated item 9 higher than item 10, two of the four respondents also clarified that they considered this inner circle English approach best only for students “starting
out in English.” Another respondent mentioned the importance of “exam preparation” and the “standard English” usually used on English proficiency exams. This further suggests that, at least at the university level, participants approve of a World Englishes approach in listening instruction.

Sixty-two of 66 participants rated item 10 higher than item 9 and in item 10b a majority of participants mentioned the reality of English use in our globalizing world. Considering the variety of English spoken globally, one student stressed the importance of “engaging with many kinds of English,” while another student mentioned the possibility of work projects between fellow non-native English speakers among different Asian nations. One participant referred to the increased awareness of varieties of English from the listening exercises in the course, admitting surprise at “the difference in pronunciation of different speakers.” Finally, one participant even reported increased confidence through exposure to different varieties of English, noting that “Thanks to the use of English by non-native speakers, my own English is recognized as legitimate, which gives me confidence.”

Again, participants rated item 12 much higher than item 11, so short responses to 12b also frequently made mention of the current global reality of English use. Sample responses from participants who rated item 12 higher referred to English as “a perfect means for having conversations with people from all over the world” and “not a tool for just speaking with people from a limited region.” This further suggests that current Japanese university students are aware that English is much more than just a tool for communicating with native speakers of the language.

Table 4. Future English Use

<table>
<thead>
<tr>
<th>Item</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>13. I want to use English in my future career.</td>
<td>3.54</td>
</tr>
<tr>
<td>14. I would prefer to get a job in which I only need to use the Japanese language.</td>
<td>3.44</td>
</tr>
<tr>
<td>15. I would like to work in an English-speaking country.</td>
<td>2.76</td>
</tr>
<tr>
<td>16. I believe I can get a better job if I have strong English skills.</td>
<td>5.32</td>
</tr>
<tr>
<td>17. If I continue to study English in the future, my main motivation will be (check one):</td>
<td></td>
</tr>
<tr>
<td>a) communication/friendship (38%) b. work (34%) c. international travel (26%)</td>
<td></td>
</tr>
<tr>
<td>d. other (less than 1%)</td>
<td></td>
</tr>
</tbody>
</table>

Items 13-17 on the survey are connected with RQ4. They were included to get a deeper understanding of how non-English major Japanese university students view their future English use. For example, do they actually want to use English in their career? Furthermore, would they like to work in an English-speaking country? Responses to such items can hopefully inform best approaches to listening instruction in university English courses.

Items 13 and 14 were reverse-scaled items with almost identical results. Overall, students did not indicate they have a strong desire to use English in their future career, as there was only a 3.54 mean for item 13. Item 15 (I would like to work in an English-speaking country) was rated even lower (M = 2.76), suggesting an overall lack of interest in
actually working in an English-speaking country. Item 16 was the highest-rated item on the entire survey (M = 5.32), with students strongly agreeing that English skills are important in helping them get a better job.

The one multiple choice item (item 17) on the survey was included to gauge motivation—either intrinsic or extrinsic—for possible future English study. Students were given the options of communication/friendship, work, international travel, or other as the main motivation for potential future study. Friendship (38%) actually scored slightly higher than work (34%), with international travel (26%) being the least popular option. Only one student chose the other option, with the answer being an interest in the “fine arts” (美術).

This general lack of interest in working in native English-speaking countries (item 15) makes a focus on inner circle English in university English courses questionable. While there is a strong possibility that current university students will need to use at least some English in their future careers, future interlocuters are just as likely to be fellow non-native English speakers. It is important to consider the context when choosing appropriate English listening materials. Students preparing for study abroad in a specific country, for example, will have vastly different needs from students taking required English courses with far less clear future English usage and interlocuters. The results of items 13-17 suggest that a World Englishes approach is suitable for the type of required university English speaking and listening course described in this paper. On item 17, participants were fairly evenly divided about whether their main future motivation for English study would be friendship or work. In either case, however, students would benefit from a World Englishes approach and a greater understanding of varieties of English.

**Limitations and Future Research**

As this was a pilot survey, several limitations must be noted. First, the survey was administered to only 62 students at a single university. While participants in this survey did generally show a positive response to a World Englishes approach, more data is necessary to conclude whether this is a common trend among Japanese university students. Second, there was not an experimental and control group. All participants in this survey received the same instruction with a World Englishes approach to listening exercises. Third, more open-ended qualitative items could have been included. Items 10b and 12b were connected to the same research question (RQ3) and responses to the two items thus tended to be somewhat redundant. A separate qualitative item for each research question could result in more insightful responses about students’ language learning experiences and perceptions. Finally, some items were vaguely-worded. For example, item 15 merely asked participants if they would like to work in an English-speaking country, but gave no indication of duration. Participants might respond differently if it stressed whether this means temporarily or long-term.

**Conclusion**

Considering the current reality of English as the world’s lingua franca, English language learners could benefit from a World Englishes approach in English courses. In the EFL context of Japan, it is difficult to predict our students’ future English interlocuters, but they are just as likely to include fellow non-native English speakers. It is therefore recommended to expose our students to a wide range of varieties of English, especially when choosing listening materials. While previous research suggests a preference for inner circle English in English language instruction in
Japan, the results of this pilot survey indicate that current university students are aware of the global reality of English language use and find a World Englishes approach valuable. Galloway (2013) pointed out that previous studies about World Englishes pedagogy have focused more on teacher than student attitudes. In addition, much of the traditional focus on inner circle English has been the result of administrative preferences. This pilot study is one attempt to add to the research regarding Japanese university students’ reactions to a World Englishes approach in their English courses.

Bio Data

John Rucynski is an associate professor in the Center for Liberal Arts and Language Education at Okayama University. His research interests include content-based instruction, the integration of language and culture teaching, and the role of humor in foreign language acquisition. He is the co-author of several EFL textbooks with an integrated language and culture teaching approach. <rucyns-j@okayama-u.ac.jp>

References


**Appendix A**

Survey Questions (Japanese version)

1. 中学、高校の英語の授業では、アメリカなど英語を母国語とする国の英語を重点的に学んだ。
   全くそう思わない 1 2 3 4 5 6 非常にそう思う

2. 中学、高校の英語教師は、ノンネイティブが話す英語を紹介したり英語の多様性を教えてくれた。
   全くそう思わない 1 2 3 4 5 6 非常にそう思う

3. 中学、高校の英語の授業では、スピーキング力を高める機会が多くあった。
   全くそう思わない 1 2 3 4 5 6 非常にそう思う

4. 中学、高校の英語の授業では、リスニング力を高める機会が多くあった。
   全くそう思わない 1 2 3 4 5 6 非常にそう思う

5. このコースにおいて、ノンネイティブが話す英語を聴く練習は貴重だった。
   全くそう思わない 1 2 3 4 5 6 非常にそう思う
6. このコースにより、ノンネイティブが話す英語など、英語の多様性をより意識するようになった。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

7. このコースにより、英語の多様性や異なるアクセントについての理解が深まった。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

8. このコースにより、多くの異なる国の人と英語で会話する意欲が高まった。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

9. 英語の授業におけるリスニング練習は、ネイティブが話す英語だけを使うべきだ。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

10. 英語の授業におけるリスニング練習は、ノンネイティブが話す英語も使うべきだ。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

10b. 問9の回答の数値が問10の回答よりも大きい場合、理由を書いてください。また、問10の回答の数値が問9の回答よりも大きい場合も理由を書いて下さい。回答は下記に英語または日本語で書いて下さい。

11. 私は特に、英語はアメリカ、オーストラリア、イギリスなど英語を母国語とする国の人たちとコミュニケーションをとるためのツールだと思う。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

12. 私はまた、英語は母国語に関係なく世界各国の人達とコミュニケーションをとるためのツールだと思う。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

12b. 問11の回答の数値が問12の回答よりも大きい場合、理由を書いてください。また、問12の回答の数値が問11の回答よりも大きい場合も理由を書いて下さい。回答は下記に英語または日本語で書いて下さい。

13. 将来仕事で英語を使いたい。
全くそう思わない 1 2 3 4 5 6 非常にそう思う

14. 日本語だけ使う環境で仕事がしたい。
全くそう思わない 1 2 3 4 5 6 非常にそう思う
Appendix B

Survey Questions (English version)

1. In my junior and senior high school English classes, the focus was on English from native-English speaking countries, such as the United States.

2. My junior and senior high school English teachers introduced me to different varieties of English, including English used by non-native English speakers.

3. In my junior and senior high school English classes, I had many opportunities to develop my speaking skills.

4. In my junior and senior high school English classes, I had many opportunities to develop my listening skills.

5. It was valuable for me to practice listening to English spoken by non-native English speakers in this course.

6. This course made me more aware of different varieties of English, including English spoken by non-native English speakers.

7. This course increased my confidence in understanding different English varieties and accents.

8. This course increased my motivation to speak English with people from many different countries.

9. Listening exercises in English classes should only use English spoken by native English speakers.

10. Listening exercises in English classes should also include English spoken by non-native English speakers.

10b. If your answer was higher for question 9 than question 10, please explain why. Also, if your answer was higher for question 10 than question 9, please explain why. Please explain your answer in English or Japanese below.

11. I particularly see English as a tool for communicating with people from countries where English is the native language, such as the United States, Australia, and England.

12. I also see English as a tool for communicating with people from many countries in the world, regardless of the native language.
12b. If your answer was higher for question 11 than question 12, please explain why. Also, if your answer was higher for question 12 than question 11, please explain why. Please explain your answer in English or Japanese below.

13. I want to use English in my future career.

14. I would prefer to get a job in which I only need to use the Japanese language.

15. I would like to work in an English-speaking country.

16. I believe I can get a better job if I have strong English skills.

17. If I continue to study English in the future, my main motivation will be (check one)

   ___ work       ___ communication/friendship       ___ international travel

   ___ other (please write: __________________)
The Effect of Smartphones on the Quality of EFL Oral Presentations

Kevin Reay Wrobetz
Kobe Gakuin University

Reference Data:

Abstract
In this research, the effects of utilizing smartphones for in-class oral presentations in EFL classes designed to improve proficiency in speaking, listening, and intercultural competency at a Japanese university are analyzed. The smartphone application Wivia was employed to allow students to display photographs, PowerPoint presentations, videos, and other types of computerized documents via projector. Quantitative and qualitative data were collected over a duration of three semesters in order to ascertain the potential pedagogical benefits of utilizing smartphones for EFL oral presentations. The data collected in this research suggest that utilizing smartphones in the EFL classroom to aid in oral presentations increases the quality of oral presentations, motivates students to produce more in-depth oral presentations, improves overall public speaking skills, and increases students’ abilities to both communicate about aspects of their own culture in English as well as comprehend elements of the various cultures addressed during the presentations through English.

The history of integrating technology as a pedagogical tool in the second language acquisition (SLA) classroom is necessarily intertwined with the history of the technological innovation of the pedagogical tools themselves. In the modern SLA classroom, personal computers, word processors, electronic dictionaries, language software, and basic internet access could all be described as being as basic of pedagogical tools as textbooks, notebooks, and pencils.
However these technological tools have not always been as universally perceived as being pedagogically viable teaching materials. Indeed, the technological limitations of some of the first commercially produced personal computers necessarily limited their pedagogical application to their technological capabilities. Whereas modern personal computers might be perceived as being invaluable SLA tools to instruct on a range of touchstone learning checkpoints such as culture (internet), grammar (grammar check software), vocabulary (electronic dictionaries), speaking (recording features), listening (audio/visual features), reading (universal file formatting) and writing (word processing), the first commercially available personal computers were simply not technologically capable of accomplishing the same tasks. Only through technological advancements and a veritable army of technological pioneers researching and experimenting with the pedagogical capabilities of computer-assisted language learning (CALL) has the personal computer been able to establish itself as a language learning tool nearly as common as a textbook (Levy and Hubbard, 2016). Although not as universally recognized as a beneficial language learning tool, the perceptions of mobile technology by both academics and students alike has begun to shift thanks to a similar evolutionary process in the technological capabilities of mobile devices.

The first mobile device was made commercially available in 1984 by Motorola (Reyes, 2016). The Motorola DynaTAC was a simple cellular telephone with no more functional technological prowess than a common landline telephone. Similar to the Apple II computer released in 1977 (Reimer, 2005), the Motorola DynaTAC was not very conducive to a wide variety of pedagogical applications in the language learning classroom. However, just as the technological evolution of the PC provided new possibilities for early CALL researchers to experiment with, the technological evolution of mobile devices has helped create new functions for researchers to experiment with in SLA environments such as text messaging, dictionaries, software applications, MP3 file compatibility, telecommunication functions, game-based learning, and internet access. Just as research in the field of CALL increased in tandem with the technological innovation of the PC, so too has research in the field of mobile-assisted language learning (MALL) increased in tandem with the technological innovation of such devices as cellular telephones, personal digital assistants, MP3 players, tablets, and smartphones. The amount of research being conducted in the field of MALL (see Koole, 2016; Stockwell, 2010; Gromik, 2012; Stockwell & Hubbard, 2013) has steadily been growing in step with the technological innovation of mobile devices.

The smartphone, in particular, with its technological capabilities being functionally comparable to those of a standard PC, has started to shift the perceptions of mobile devices in the language learning environment (Shin et al., 2011; Gikas & Grant, 2013). It is the smartphone that this research concerns itself with. With their highly developed technological capabilities and 84% market penetration in Japan as of 2016 (Fujii, 2016), smartphones present unique English as a foreign language (EFL) learning opportunities that can be conveniently implemented in the average university classroom in Japan. This study examines the effects of smartphone utilization for oral presentations in a communicative English class at a Japanese university and utilizes quantitative and qualitative analysis to gauge said effects on student motivation, presentation quality, and intercultural competency. This study seeks to answer the following questions: 1) What are the measurable linguistic effects of utilizing smartphones to conduct oral presentations in the EFL classroom? 2) How does the use of smartphones affect the quality of how students are constructing oral
presentations in the EFL classroom? 3) How does the use of smartphones and the software applications introduced by the methodology of this study affect the level of exposure to a variety of multicultural English use?

**Methodology**

**Research Timeline**

All data pertaining to the present study were collected over three semesters in a communicative English class at a Japanese university. Data collection began in the spring semester of 2017 and continued with the same students to the end of the fall semester of 2017/2018. The study continued to collect data longitudinally using the same research parameters with a different set of students throughout the spring semester of 2018. Data collection for this study is ongoing, however the data presented throughout this study is restricted to the abovementioned three semesters.

**Class Details**

The courses participating in this study, entitled Communicative English I/II, are designed to be introductory English courses focusing on increasing speaking and listening skills, however they also focus on reviewing basic English grammar literacy acquired during compulsory English lessons in high school. The course meets triweekly for an hour and half throughout the academic semester (a total of fifteen weeks). Communicative English I/II are compulsory courses for students majoring in a specific college, and the student roster therefore remains unchanged throughout one academic year.

There were thirteen students enrolled in Communicative English I/II for the three semesters analyzed in the present study. Five students comprise the sample size from the spring 2017, fall 2017/2018 academic year, and eight students comprise the sample size from the spring semester of 2018. All students throughout all three academic semesters had TOEIC scores between 250-500 at the time of enrollment, therefore their overall English proficiency level may be classified as being between advanced beginner to pre-intermediate. All thirteen students were first year university students, and none of the students had any study abroad experience nor had spent any significant amount of time abroad upon commencement of this analysis.

**Presentation Details**

As a part of the overall grade for Communicative English I/II, the students had to give five oral presentations set at triweekly intervals throughout the semester. These oral presentations were scored on a 100 point rubric split into five categories of 20 points each (see Appendix A). Category one grades the language used during the presentation stipulating that only English can be used during the presentation in order to receive the full 20 points. Category two grades the length of the practice presentation recording (recorded by the students on their smartphones and submitted to the instructor before presentation day) stipulating that the practice presentation recording must be at least five minutes in length in order to receive the full 20 points. Category three grades the length of the actual presentation on presentation day stipulating that the presentation must be at least five minutes in length in order to receive the full 20 points. Category four grades the relevancy of English videos based on the students’ individual presentation topics, researched by the
students, and submitted to the instructor prior to presentation day stipulating that the submitted research video must be in English and relevant to the students’ presentation topics in order to receive the full 20 points. Category five grades the total number of subtopics included in each presentation stipulating that there must be at least four subtopics in each presentation in order to receive the full 20 points. Finally, each presentation must utilize photos or a PowerPoint presentation to aid in the presentation delivery. The students were given the option of using either their smartphones or a laptop computer in order to construct their visual presentation aids. All of the students in all three semesters analyzed in this study made use of their smartphones to construct visual aids for their presentations.

Hardware Utilized

In order for the students participating in this study to be able to project their visual aids from their smartphones, three pieces of hardware were utilized: an HDMI enabled projector, a Wivia wireless router, and in-built smartphone cameras and microphones. The HDMI compatible projector was necessary in order to connect with the wireless router, however outside of this one necessary function, any projector would have sufficed to carry out this study. The Wivia wireless router, however, was instrumental in enabling the students to be able to project their presentation aids from their smartphones. The Wivia wireless router is a simple routing device that allows for the wireless connection to other devices (in this case, a projector) connected to the Wivia router via a Wi-Fi signal. Due to the fact that smartphones are capable of connecting to Wi-Fi signals, the students were able to utilize their smartphones to present visual aids via the classroom projector. Finally, the in-built smartphone cameras and microphones were utilized in two distinct ways. First, the photos shot by the students and saved to their smartphones were utilized to create the bulk of the visual aids used during each student’s presentation. Second, the smartphone cameras and the microphones were utilized to create practice presentation recordings to be submitted prior to the actual presentation day.

Software Utilized

Throughout the present study, four smartphone applications were utilized: Wivia Presenter, Line, YouTube, and Google Earth. First, in order to project certain types of files (e.g. jpgs, PDFs, and PowerPoints) from the students’ smartphones to the projector, Wivia utilizes a free smartphone application for both android and iOS smartphone operating systems. Second, the smartphone SNS application Line was used to create a class group. After joining the Line group, the students would then be required to submit their research videos about their individual presentation topics and their practice presentation recordings. Furthermore, the use of Line has allowed for communication regarding how students can improve their oral presentations before the actual presentations themselves. Third, YouTube was utilized as the search engine for the students to research English language videos made about their presentation topics. In order to submit the research videos, the students simply copied and pasted the URL into the Line group, whereby the video link would automatically be uploaded onto the Line group’s conversation feed for everyone to see. Finally, the application Google Earth was utilized for content based presentation topics (see Table 1). In particular, the application was used in two presentations: “Where I Would Like to Visit,” and “Giving Directions.” During the presentation, the students would
employ the application to engage the audience, also equipped with smartphones and the Google Earth application, to explore the topic’s destination.

<table>
<thead>
<tr>
<th>Topic 1</th>
<th>Topic 2</th>
<th>Topic 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where I would like to visit</td>
<td>My hobbies and interests</td>
<td>Different English speaking countries</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic 1</th>
<th>Topic 2</th>
<th>Topic 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where I am from</td>
<td>My life at university</td>
<td>Giving directions in Japan</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Topic 4</th>
<th>Topic 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current events and how they affect me</td>
<td>Where I would like to work</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic 4</th>
<th>Topic 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recipes from around the world</td>
<td>Tourism in Japan, pros and cons</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Topic 4</th>
<th>Topic 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current events and how they affect me</td>
<td>Where I would like to work</td>
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<tbody>
<tr>
<td>Current events and how they affect me</td>
<td>Where I would like to work</td>
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</tbody>
</table>

Quantitative Data Analysis

In order to objectively gauge the effectiveness of the smartphone oral presentation methodology presented in this study, quantitative analysis was administered upon the following areas: complexity and personalization of visual presentation aids, relevancy of submitted research videos to the students’ individual presentation topics, total average time of both practice presentation recordings and actual presentations, and total average score (see Appendix A for the objective grading categories) achieved on the presentations according to the rubric introduced in the presentation details subsection of this analysis. First, in order to measure the complexity and personalization of visual presentation aids, the total number of slides used per presentation was averaged per academic year, and the total number of slides that used photos or video content taken by the student was averaged per academic year. As the students were instructed to not produce scripts of their oral presentations, thus eliminating other methods of objectively measuring the linguistic complexity of each oral presentation such as word count and syntactical analysis, the total number of slides featuring use of the target language is used as a method to gauge the relative complexity of the oral presentations. Second, in order to measure the relevancy of submitted research videos to their individual topics, the total number of topics covered in any given submitted research video that were also touched on in that particular presentation were averaged per academic year. Third, in order to measure the average time of the presentations per academic year, the time of each practice presentation recording and of each presentation given on presentation day were recorded by the instructor. Finally, in order to measure the average score, the students’ scores based on the abovementioned rubric were averaged together. It is the position of this analysis that any quantitative increases in the abovementioned categories equate to relative improvements in the quality of the participating students’ oral presentation abilities as a result of the methodology employed. The results of the abovementioned quantitative analysis are analyzed in the following section.
Results

**Complexity and Personalization of Visual Presentation Aids**

Throughout the two academic years analyzed in the present study, there was an overall rise in complexity in and personalization of the students’ presentations as per the quantitative analysis method. The average number of slides in each student’s presentation increased from 4.6 to 9.1 in the 2017-2018 academic year and from 3.9 to 6.3 in the 2018-2019 academic year (see Table 2). Furthermore, the number of photos/videos taken by the students themselves included in each student’s presentation increased from 2 to 5.7 in the 2017-2018 academic year and from 2.4 to 7.9 in the 2018-2019 academic year (see Table 3). These increases had no impact on the overall score of the students’ presentations, however, with the increasing complexity of the presentations, so too did the level of English used to communicate the content of the presentations.

<table>
<thead>
<tr>
<th>Table 2: Average Number of Slides Per Presentation Topic</th>
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<tbody>
<tr>
<td><strong>Topic 1</strong></td>
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<tr>
<td><strong>Topic 2</strong></td>
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<tr>
<td><strong>Topic 3</strong></td>
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<tr>
<td><strong>Topic 4</strong></td>
</tr>
<tr>
<td><strong>Topic 5</strong></td>
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<tr>
<td>(\mu=4.6, \sigma=1.6)</td>
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<table>
<thead>
<tr>
<th>Table 3: Average Number of Personal Photos/Videos Used Per Presentation Topic</th>
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<tbody>
<tr>
<td><strong>Topic 1</strong></td>
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<tr>
<td><strong>Topic 2</strong></td>
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<tr>
<td><strong>Topic 3</strong></td>
</tr>
<tr>
<td><strong>Topic 4</strong></td>
</tr>
<tr>
<td><strong>Topic 5</strong></td>
</tr>
<tr>
<td>(\mu=2, \sigma=1)</td>
</tr>
</tbody>
</table>

**Research Video Relevancy**

There were also increases in the level of relevancy of the submitted English videos to the students’ individual presentation topics. In both academic years, there were increases in the average number of topics discussed in both the submitted research videos and the presentations upon which they were based. In the 2017-2018 academic year, the number of topics covered in the research videos and discussed in student presentations saw an average increase from...
0.8 to 3.4. In the 2018-2019 academic year, there was an average increase from 0.4 to 2.9 topics touched on in both research videos and student presentations (see Table 4). These increases in research video relevancy to the students’ individual presentation topics had an overall positive effect on the presentation scores.

| Table 4: Average Number of References to Researched Videos Per Presentation Topic |
|--------------------------------|--------------------------------|--------------------------------|
| Topic 1  | 0.2 references | Topic 1  | 1.1 references | Topic 1  | 0.4 references |
| Topic 2  | 0.4 references | Topic 2  | 2 references | Topic 2  | 1.9 references |
| Topic 3  | 0.3 references | Topic 3  | 3.4 references | Topic 3  | 2.2 references |
| Topic 4  | 1 reference | Topic 4  | 5 references | Topic 4  | 4.9 references |
| Topic 5  | 2.1 references | Topic 5  | 5.5 references | Topic 5  | 5.1 references |
| μ=0.8, σ=0.8 | μ=3.4, σ=1.9 | μ=2.9, σ=2 |

**Presentation Length**

The length of the presentations in both academic years analyzed in this study increased in two specific areas: the length of the practice presentation recordings submitted prior to the delivery of the actual presentation, and the length of the presentations themselves. As there were no scripts made for any of the presentations analyzed in this study, the average length of each presentation is used to gauge the relative increases in presentation fluency as opposed to simple word counts. The average length of the practice presentation recordings increased from 2.6 to 4.5 minutes, and the presentations increased from 3.3 to 5.1 minutes in the 2017-2018 academic year. In the 2018-2019 academic year, the average length of the practice presentation recordings increased from 3.6 to 4.8 minutes and from 3.7 to 4.9 minutes for the presentations themselves (see Table 5). These increases in average presentation time had an overall positive effect on the presentation scores.

| Table 5: Average Length of Presentations Per Presentation Topic |
|--------------------------------|--------------------------------|--------------------------------|
| Topic 1  | 1.9 minutes | Topic 1  | 2.7 minutes | Topic 1  | 3.3 minutes |
| Topic 2  | 2.2 minutes | Topic 2  | 3.9 minutes | Topic 2  | 4.9 minutes |
| Topic 3  | 1.8 minutes | Topic 3  | 4.9 minutes | Topic 3  | 5.2 minutes |
| Topic 4  | 3.4 minutes | Topic 4  | 5.2 minutes | Topic 4  | 5.9 minutes |
| Topic 5  | 3.7 minutes | Topic 5  | 5.8 minutes | Topic 5  | 6.2 minutes |
| μ=2.6, σ=0.9 | μ=4.5, σ=1.2 | μ=5.1, σ=1.1 |


**Average Presentation Score**

Throughout both academic years, there were a number of quantitative increases in the overall quality of the presentations analyzed in the present study. In particular, the quantitative increases seen in both the relevancy of submitted research videos and in the average time in both the practice presentation recordings and in the actual presentations all positively affected the average presentation scores. While there were no significant increases in the remaining two categories on the scoring rubric (language used and number of presentation subtopics), the increases seen in these three categories were enough to drive significant increases in average presentation scores. In the 2017-2018 academic year, there was an increase in average presentation score from 70.2/100 to 83.5/100 and from 65.8/100 to 77.3/100 in the 2018-2019 academic year (see Table 6).

<table>
<thead>
<tr>
<th>Table 6: Average Score of Presentations Per Presentation Topic</th>
</tr>
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<tbody>
<tr>
<td><strong>Topic 1</strong></td>
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<tr>
<td><strong>Topic 2</strong></td>
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<td><strong>Topic 3</strong></td>
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<tr>
<td><strong>Topic 4</strong></td>
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<tr>
<td><strong>Topic 5</strong></td>
</tr>
<tr>
<td>$\mu=70.2$, $\sigma=3.5$</td>
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</table>

**Discussion and Qualitative Observations**

These quantitative increases in the abovementioned areas may be interpreted in a number of ways. One interpretation is that these quantitative increases may mean that the students became better able at constructing longer and more detailed presentations and better at identifying English language videos relevant to their individual topics through simple practice and repeat procedures. Another interpretation is that the methodology presented in this research has had a direct effect on the quality of the participating students’ presentations. The position of this analysis is that the methodology has had a direct impact on the quality of the students’ presentations.

Although it is also a reasonable assumption to make that giving regular oral presentations throughout the academic year should have an overall positive effect on presentation quality, there are a number of qualitative observations that can be made which would seem to indicate that the use of smartphones in the methodology of this study is responsible for increases in overall presentation quality. First, the use of the software Line, YouTube, and the in-built camera/recording hardware has allowed students to receive appraisal of their practice presentation recordings and submitted research videos prior to the delivery of the students’ presentations. This situation afforded by the use of smartphones has provided the students with the opportunity to improve their overall scores before the actual presentation day. Second, utilizing smartphones as the base medium for the oral presentation methodology presented
Increasing Intercultural Competency

Communication Regarding Native Culture

One manner in which utilizing smartphones has qualitatively increased intercultural competency in the present study is through the students using their smartphones (and the subsequent data stored on them) in their presentations. As mentioned in the complexity and personalization of visual presentation aids subsection of this study, there were quantitative increases in both the number of slides per presentation and in the number of personal photos/videos utilized from the students’ own smartphones. By allowing the students to access the vast amounts of personalized data stored on their smartphones about their lives in Japan (their native culture) for use in oral presentations in a communicative English course, the students are being given practical training on how to communicate about not only themselves, but also about their native culture in English. These practical scenarios have not only qualitatively increased their ability to participate in intercultural linguistic exchanges in English, but have also qualitatively increased their motivation to provide more and more detailed information about themselves and their cultures in the artificial confines of the oral presentation. This oral training would ideally lead to higher quality intercultural exchanges mediated by the English language should these same students find themselves in real life scenarios where they must communicate information about themselves and their culture (e.g. study abroad programs).

Exploration of Target Culture

Another manner in which utilizing smartphones has qualitatively increased cultural competency in the present study is in how the students conduct research on their presentation topics. As mentioned in the methodology section of this study, the students used a number of smartphone applications throughout the academic year in order to fully participate in the oral presentation section of the course curriculum. Two specific smartphone applications utilized were YouTube and Line. These applications were not only able to expose the student who conducted the research to a wide range of English language use and English speaking culture, but they were also able to expose the other students in the same class to that same information.

This process of target language and culture exposure took place in a synergistic fashion regarding how both smartphone applications YouTube and Line were utilized. First, the students used YouTube to research the topics on which they were to give their presentations by searching for English language videos about the same topics they wished to discuss. Second, the students posted these videos to the class Line group in order to receive the 20 possible points as stipulated by the scoring rubric. In doing so, the students are being exposed to not only their own research videos, but also to the research of the other students. This double exposure could very well be the reason for the quantitative increases seen in the research video relevancy score in both academic years. Moreover, the amount of English speaking culture that the students were self-exposed to was significant.
As of 2013, the Japanese Ministry of Education, Culture, Sports, and Technology (MEXT) has set forth new English education guidelines indicating that there is to be a shift from grammar focused education to communicative training (Tahira, 2012). Communicating in the English language, however, demands that learners familiarize themselves with the wide variety of cultures, accents, and speaking styles associated with the international status of the English language. With that being said, it is all too often the case that the material presented by a single EFL instructor is biased towards the culture from which he/she hails. However, only focusing on native English from the “major players” (e.g. the USA, the UK, Australia, etc.) ignores the reality that many Japanese learners of English find themselves in when using English: English is the world’s universal language of communication and is not always the same type of English spoken amongst native speakers of English. The submitted research videos presented in this study reflect this linguistic reality. Naturally, the majority of the submitted research videos were English language videos made by native English speakers from countries in which the primary first language is English (in this study: the USA, the UK, and Australia) and expose students to native English use and native English speaking culture. However, roughly a third of the submitted research videos presented in this study were English language videos produced by speakers from countries in which English is used as a second language (in this study: Japan, Malaysia, Korea, the Philippines, and Germany). This means that by allowing students to explore their topics in English on YouTube, and subsequently sharing that information with their classmates on Line, students are not only being exposed to native English, but they are also being exposed to a host of other cultures through the use of English as a tool of universal communication.

Conclusion
This study has presented the methodology, quantitative results, and qualitative observations of utilizing smartphones for EFL oral presentations in a communicative English course at a Japanese university. The methodology presented in this study has yielded quantitative improvements in presentation quality, student motivation, and speaking skills. Although some of these quantitative improvements cannot fully be attributed to the sole use of smartphones, certain features of the smartphone presentations (e.g. use of personal photos/videos and practice presentation recordings) are certainly enabled by the use of smartphones, and there is therefore a relevant connection between any improvements seen in presentation quality and the specific methodology presented in this study. Additionally, qualitative observations in how the research for the students’ individual presentation topics was conducted suggest that by utilizing the interconnectivity, technological features, and personal nature provided by the use of smartphones has provided students with the opportunity to express thoughts about themselves and their own culture in English. Furthermore, the manner in which smartphones have been utilized in this study have exposed students to a wide variety of English and, subsequently, to differing cultural views mediated by the English language. Although this study is limited in focus and cannot provide any broad generalizations about the pedagogical effectiveness of utilizing smartphones in the EFL classroom, the pedagogical potential that smartphones have been observed to have on EFL oral presentations in communicative English environments as presented in this study is well worth further investigation.
Bio Data

Kevin Wrobetz is an English instructor at Kobe Gakuin University in Hyogo, Japan. His research focuses on improving pedagogy in SLA classroom environments through visualization of linguistic/literary processes and technology. The research he is conducting recently focuses on computer-assisted language learning (CALL) and mobile-assisted language learning (MALL). <krwrobetz@gmail.com>

References


## English Speech Rubric (100 points)

<table>
<thead>
<tr>
<th></th>
<th>0 (4 pts)</th>
<th>1 (8 pts)</th>
<th>2 (12 pts)</th>
<th>3 (16 pts)</th>
<th>4 (20 pts)</th>
<th>5 (20 pts)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Language (20 points)</strong></td>
<td>All in Japanese</td>
<td>Mostly in Japanese</td>
<td>A lot of Japanese</td>
<td>Some Japanese</td>
<td>Almost no Japanese</td>
<td>All in English</td>
</tr>
<tr>
<td><strong>Presentation Practice Recording (20 points)</strong></td>
<td>Less than one minute / None at all</td>
<td>Less than two minutes</td>
<td>Less than three minutes</td>
<td>Less than four minutes</td>
<td>Less than five minutes</td>
<td>Five minutes or more</td>
</tr>
<tr>
<td><strong>Time (20 points)</strong></td>
<td>Less than one minute</td>
<td>Less than two minutes</td>
<td>Less than three minutes</td>
<td>Less than four minutes</td>
<td>Less than five minutes</td>
<td>Five minutes or more</td>
</tr>
<tr>
<td><strong>Research Videos (English) (20 points)</strong></td>
<td>Highly irrelevant research videos</td>
<td>Irrelevant research videos</td>
<td>Slightly irrelevant research videos</td>
<td>Slightly relevant research videos</td>
<td>Relevant research videos</td>
<td>Highly relevant research videos</td>
</tr>
<tr>
<td><strong>Construction (20 points)</strong></td>
<td>Incomprehensible</td>
<td>Zero points</td>
<td>One point</td>
<td>Two points</td>
<td>Three points</td>
<td>Four or more points</td>
</tr>
</tbody>
</table>
A Survey on Cultural Meaning of suri-ashi in Japan

Yuri Nonami
Otemae University

Reference Data:

Abstract
Suri-ashi, a walking style shuffling over the ground, has been commonly utilized as a basic physical expression in martial and traditional performing arts in Japan for centuries. Suri-ashi is also practiced in Ogasawara riho, a law of etiquette, sado, the Japanese traditional tea ceremony. Why do these arts utilize suri-ashi? This paper examines how suri-ashi is inherited and preserved in relation to cultural as well as the practical meaning in Japan. Regarding cultural meaning of suri-ashi, some artistic and cultural critics, and practitioners of martial arts and performing arts, argue from the viewpoints of Japanese agricultural culture, religion, nature and nihonjinron (Takechi 1969, Tada 1978, Uchida 2014, Nonami 2017). There is also some research from the practices of walking (Kidera 2004, 2010). In the anthropology of sports, martial arts are examined in relation with body manipulation and Eastern thoughts (Sogawa 2014). However, there are no surveys on the cultural meaning of suri-ashi in Japan. This paper helps to fill this gap. The fieldwork data of questionnaires and interviews on suri-ashi conducted in 2017, are examined. Finally, I argue that suri-ashi is accorded to the Japanese aesthetic sense and Japanese recognize it as having cultural meaning, regardless if they are practitioners of suri-ashi in martial or traditional performing arts.
Suri-ashi, a walking style shuffling over the ground, has been commonly utilized as a basic physical expression in martial and traditional performing arts in Japan for centuries. In Japanese martial arts, for example, it is practiced in kyudo, kendo, judo, aikido, sumo and karate-do, and in traditional performing arts, Noh and kabuki. It is also practiced in Sado, the Japanese traditional tea ceremony. Why do these arts utilize suri-ashi?

Regarding cultural meaning of suri-ashi, some artistic and cultural critics, and practitioners of martial arts and performing arts, argue from the viewpoints of Japanese agricultural culture, religion and nature (Takechi 1969, Tada 1978, Uchida 2014). There is also some research from the practices of walking (Kidera 2004, 2010). In the anthropology of sports, martial arts are examined in relation with body manipulation and Eastern thoughts (Sogawa 2014). Yuri Nonami (2017) examined how suri-ashi is utilized in relation to nihonjin-ron (Befu 1997[1987], Funabiki 2010 [1990]). However, there is no survey on the cultural meaning of suri-ashi by practitioners. This paper helps to fill this gap. Furthermore, this paper examines how suri-ashi is inherited and preserved in relation to the cultural as well as practical meaning in Japan. How does suri-ashi embrace Japanese cultural importance in relation to the body and mind?

To answer the questions, the second section starts with an examination of the historical background of Japanese martial arts and traditional performing arts. Then, the previous research about suri-ashi are discussed. In the third section, the fieldwork data collected in 2017 through questionnaires and interviews, are examined.

Suri-ashi in Japan

Suri-ashi is a walking style that involves shuffling over the ground; the act of walking without lifting the feet, but by sliding the bottom of the feet across the floor. All over the world, it is usually utilized by children, senior citizens, or the ailing. Children, who start practicing walking, cannot walk smoothly and shuffle their feet. Senior citizens, who have difficulty raising their feet because of aging, shuffle their feet. Patients of Parkinson's disease also shuffle. Recently in Japan, the suri-ashi of senior citizens has been examined by professionals in the medical field because they easily stumble and fall down; there is a possibility to get hurt. Thus, suri-ashi is treated as a physical ailment. However, the meaning of suri-ashi in Japan culture is different.

Suri-ashi in Japanese culture

Suri-ashi in traditional performing arts

In traditional performing arts such as Noh, Kyogen, kabuki and Japanese dance, the practice of suri-ashi is utilized. Here, the practice of suri-ashi in Noh is discussed as an example.

Noh is the oldest performing art in Japan, begun in the 14th century and still performed regularly today. Noh is performed with masks, costumes and some props. It is said that Noh developed out of sara-gaku and den-gaku which were performed in the temples and shrines of farming villages. Sara-gaku (monkey music) was entertainment involved in acrobatics and juggling, and den-gaku was rustic celebration accompanied with music and dance from around 11th century. Noh was established by Zeami and was protected by the shogun, Ashikaga Yoshimitsu (1358-1408), as the shogun’s favorite performing art beginning in the Muromachi period(1336-1573) in the 14th century. Because of this, it was not only considered a performing art but also held in as a highly esteemed grace and an important accomplishment
Konparu Kunio (1980) describes that *suri-ashi* as a basic walking style in Noh. In Noh, the walking style is called *hakobi*, and Noh actors begin their step moving from the hip, keeping their posture without swinging vertically or horizontally. Without showing the sole of foot, the performer slightly lifts one toe when one foot moves forward and returns to the floor and the other foot moves forward at the same time. *Suri-ashi* is utilized in every movement, both quick and slow when performing on the stage (Konparu 1980:203).

A Noh actor, Kawamura Harumichi (1960-) describes the expression of every move of form as part of the aesthetics of Noh (Kawamura 2008:560). The forms of the body are called *kata*, and these movements consists of *kamae* and *suri-ashi*. *Kamae*, body posture, is filled with energy (*chi*) in the body and is completely controlled (*suki wo misenai*). Along with *kamae* and *suri-ashi*, the form enables space movement without swinging vertically and horizontally. It preserves the stability of the body and aesthetics of movement. Thus, *suri-ashi* is integral to Noh plays and gives aesthetic inflection to physical movement. This use of *suri-ashi* in Noh was inherited from traditional performing arts such as *kabuki* or Japanese dance.

**Suri-ashi in budo**

One branch of traditional performing arts, called *budo*, evolved from the experienced feudal warrior class known as *bushi* or samurai, whose rank in Japanese society persisted until the Meiji period (1868-1912). There are nine kinds of *budo* nowadays: judo; *kendo*; *kyudo*; sumodo; karatedo; aikido; shorinji-kenpo; naginata; iaido. The basic common footwork associated with *budo* is *suri-ashi*, shuffling. Here, *kyudo*, *kendo* and judo are taken as examples to illustrate the use of *suri-ashi* in *budo* arts.

*Kyudo* is the Japanese martial art of archery; it literally means the way of the bow. There are rules about the ritual process that is undertaken in order to release an arrow from the bow. In kyudo, *suri-ashi* is performed from the entrance to the Japanese archery court to the point of setting the posture for releasing an arrow. Shiraiishi Akira (1984) describes the technique of *suri-ashi* as follows: “They step forward without lifting their toes, slipping across the floor without showing the sole of their feet. They step with the whole sole and begin walking with inhaling” (Shiraiishi 1984:83).

*Kendo* is a modern Japanese martial art of sword-fighting similar to fencing, descended from swordsmanship. It uses bamboo swords and protective armor from the 18th century. *Suri-ashi in kendo* is different from that used in *kyudo*. Tsuboi Saburo (1992) explains that there are some moving and stepping techniques used in *kendo*. This consists of “*ayumi-ashi* (walking steps), *okuri-ashi* (shuffling), *hiraki-ashi* (sliding) and *tsugi-ashi* (connected step)”. The center of gravity is kept low so the athlete can move horizontally from the hip without raising the feet. This allows the athlete to move as smoothly as they would with *suri-ashi*. It is important to avoid stepping on the floor and jumping from the floor (Tsuboi 1992, 84).

Judo was created as a physical, mental and moral pedagogy in Japan in 1882. It was generally categorized as a modern martial art and later evolved into a combat art and an Olympic sport. Daigo Toshiro (1970) notes that *suri-ashi* is used together with *ayumi-ashi* and *tsugi-ashi*. The body should be stabilized by the avoidance of putting body weight on one foot for a long time. The feet, hips and upper body should be moved together, and there should be no vertical
movement as the athlete shuffles along the tatami. The step length should be always the same, about the length of one foot size, and center of gravity should not be put over the toe. The foot should not be lifted high off the tatami, and the feet, hands and hip should not be far apart (Daigo 1970:49).

Thus, suri-ashi is commonly used and passed down in both performing and martial arts as physical techniques. But why is suri-ashi so important in budo as a physical movement? A scholar of physical therapy, Matsuda Masahiro, examined the balance of suri-ashi exercises in kendo. He points out that the characteristics of suri-ashi is that, “the center of gravity is low. The athletes walk without their feet leaving the floor. This enables the athletes to move right and left, forward and backward while at the same time retaining free movement of the upper body. One is able to fight and protect themselves in response to the movements of one’s opponent, to keep posture stable, preserve the body’s condition and allow the athlete to move freely.” (Matsuda et al. 2012:63).

On the other hand, in the study of sports and old bujutsu (old martial arts), suri-ashi is referred to as a double spindle; it is a walking style that allows for switching center gravity over each foot smoothly when walking. It uses less energy and is the most rational walking style (Kidera 2004:16). Recently, it has also been recommended as a healthy way of walking in order to train the psoas major muscle (Yasuda 2006, Gen 2011, Ogasawara 2014). Its physical benefits are therefore clear. At the same time, however, suri-ashi is unique in that it also has special culture meaning. A scholar of budo and sports culture, Kato Hiroshi, describes as aesthetics of suri-ashi. Kato (1994) explains that in Edo period (1603-1868) around the 17th century, there were reduced opportunities to practice martial arts as Japan was at peace. As part of this aestheticization of martial arts, warriors began to value dignity and character. The pursuit of the aesthetics of suri-ashi after fighting on the floor or tatami was part of this (Kato 1994:236,237).

The Cultural Meaning of suri-ashi
In addition to martial and aesthetic meanings, in later times suri-ashi also became invested with cultural meaning. After World War II, the meaning of suri-ashi was redefined by Takechi (1989 [1969]), Tada (1978) and Uchida (2014).

Takechi Tetsuji, a theater critic, play and movie director, was an influential artist in Japanese performing arts after World War II. He incorporated suri-ashi in traditional performing arts using his original viewpoint (Takechi 1989 [1969]). He suggested that suri-ashi was derived from labour productivity in Japanese agricultural culture. He explains that it enables one to prevent one’s feet sinking in muddy rice fields when cultivating the field. So it was a working posture for productivity improvement. He also points out that practically, suri-ashi does not disturb the germination of the seed because it does not tread the soil down. He suggests that ancient people found suri-ashi as a way of reviving of life (Takechi 1989 [1969]: 27, 208).

Then, suri-ashi was utilized as part of the rituals for the dead in the performance of funerals. In the era of Yamato imperial court, suri-ashi was used when carrying stone coffins of members of the imperial family from the temporary imperial mortuary to the Imperial mausoleum as part of the elegy. During the funeral, sumo wrestlers had the role of carrying the coffins. Takechi argues the common ideas of the traditional posture between agricultural techniques and budo (originally sumo) was based on the agricultural techniques and then the carrying of the coffins in the funeral with
Next, Tada Michitaro, a scholar of French literature and publisher of a number of books about Japanese culture, argues that *suri-ashi* as used in religion was also a part of the ritual meaning described by Takechi (Tada 1978). He explains that *suri-ashi* is utilized as part of the preparation to develop strong legs for giving repose to the soul and also for *henpai*. *Henpai* is one of the ceremonies to allow repose of the soul, and includes dance steps inspired by the ceremony. He also explains the meaning of *suri-ashi* in this context as a movement between the sacred and the mundane. He suggested *suri-ashi* held a sacred meaning in *henpai* that was designed to prevent the appearance of spirits by utilizing *suri-ashi* in daily life (Tada 1978: 162-163, 166-167).

The third person who explored the cultural meaning of *suri-ashi* is Uchida Tatsuki, a scholar of French literature, philosopher and also a Noh theater performer as well as a martial artist. He argues that *suri-ashi* is a vital action of communication with the spirits of the earth through touching the sole of the foot with the highest sensitivity in order to sense the ground warmly and intimately (Uchida 2014). Originally, the purpose of traditional performing arts is to devote the body to the spirit of the earth as an offering. He explained that *suri-ashi* is body application derived from a sense of religion for touching the earth in the warm weather of the Japanese temperate monsoon region (Uchida 2014:29).

Finally, Nonami (2017) explored how *suri-ashi* was correlated with *nihonjinron* by analyzing the history of *suri-ashi* in Japanese traditional performing and martial arts, and the previous works of *suri-ashi* in three scholars as mentioned above. *Suri-ashi* was implicated with the basic working posture in Japanese characteristic climate and the symbol of ritual behavior from Yamato period. The article points out that the discourse of *suri-ashi* started to be correlated with the discourse of *nihonjinron* in the period of reviewing Japanese culture when it was denied after World War II. The article concluded that the Japanese interest for *suri-ashi* correlated with the Japanese social characteristic producing *nihonjinron*.

Thus some scholars or thinkers were interested in the cultural meaning of *suri-ashi* and they put forth their own original ideas. Although their way of thinking about *suri-ashi* are their own unique ideas, they were all united in considering *suri-ashi* as a fundamentally Japanese cultural phenomenon.

The question of how *suri-ashi* is understood in popular Japanese culture, both by practitioners and those who have not practice it is not explored. To fill this lacuna in the research, I conducted a series of surveys and research.

**Research**

**Overview**

The questionnaires and the interviews were conducted in 2017 in the Kansai area in Japan. The participants of this pilot study included university students, lecture attendees, and people recruited from around the Kansai area. In terms of general information, we did not ask about education and salaries, but we did ask about biological sex, occupation, ages, and the experiences the person had of *suri-ashi*. 115 completed surveys collected. Although the number of female respondents was twice that of the men in the data collected, out of the 115 respondents, the number of people who experienced *suri-ashi* as part of Japanese performing arts and *budo*, *reiho* and Japanese tea ceremony was 59 (49%).
In the case of 27 respondents, the surveys were followed up with questionnaires. Out of the 27, 19 had experienced Noh performers, *budo* or tea ceremony was 19 (70%) and 8 had not experienced any of these. Although these questionnaires and interviews were not statistically significant, I qualitatively assessed the result to examine the ideas of *suri-ashi* between the experienced and the inexperienced. Most of the analyses below were distinguished the experienced and the inexperienced of *suri-ashi*.

Table 1 Overview of Questionnaires of *suri-ashi*  

<table>
<thead>
<tr>
<th></th>
<th>number (%)</th>
<th>number (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men</td>
<td>35 (30%)</td>
<td>80 (70%)</td>
</tr>
<tr>
<td>Students</td>
<td>58 (50%)</td>
<td>57 (50%)</td>
</tr>
<tr>
<td>Teenagers and twenties (18-29)</td>
<td>67 (58%)</td>
<td>Over thirties (30-69)</td>
</tr>
<tr>
<td>Experience of <em>suri-ashi</em></td>
<td>59 (49%)</td>
<td>No experience</td>
</tr>
</tbody>
</table>

Table 2 Overview of Interviewes of *suri-ashi*  

<table>
<thead>
<tr>
<th></th>
<th>number (%)</th>
<th>number (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>10 (37%)</td>
<td>17 (63%)</td>
</tr>
<tr>
<td>Students</td>
<td>10 (37%)</td>
<td>17 (5063%)</td>
</tr>
<tr>
<td>Teenagers and twenties</td>
<td>15 (56%)</td>
<td>Over thirties</td>
</tr>
<tr>
<td>Experience of <em>suri-ashi</em></td>
<td>19 (70%)</td>
<td>No experience</td>
</tr>
</tbody>
</table>

Results of Questionnaires and Interviews

The images of *suri-ashi*

First, the respondents were asked about their image of *suri-ashi* in a questionnaire, with 22 possible association words given and multiple answers to a single question allowed. In Table 3, the answers was divided into those given by the experienced and those with no experience of *suri-ashi* and the items were arranged in descending order. Regardless of whether the respondent was experienced or no, the words static, beautiful, old, difficult, and heavy were highest in rank. As Table 4 shows that these 5 words were included for 57% of those with experience, and in the case of 60% of those with no experience. It indicates that these words are often associated with *suri-ashi*. 
Table 3 shows the result of a question: “what is the images of suri-ashi?”

<table>
<thead>
<tr>
<th>Experience of suri-ashi (N=59)</th>
<th>No experience (N=62)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Static</strong></td>
<td><strong>Static</strong></td>
</tr>
<tr>
<td>32 Gorgeous</td>
<td>20 Regular</td>
</tr>
<tr>
<td>21 Easy</td>
<td>4</td>
</tr>
<tr>
<td>16 Hard</td>
<td>3</td>
</tr>
<tr>
<td>13 Dangerous</td>
<td>3</td>
</tr>
<tr>
<td>11 Dark</td>
<td>2</td>
</tr>
<tr>
<td><strong>Quick</strong></td>
<td><strong>Old</strong></td>
</tr>
<tr>
<td>10 Bright</td>
<td>13 Developed</td>
</tr>
<tr>
<td>9 Developed</td>
<td>0</td>
</tr>
<tr>
<td>7 Ugly</td>
<td>5</td>
</tr>
<tr>
<td>7 Free</td>
<td>0</td>
</tr>
<tr>
<td>7 Others</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td><strong>Slow</strong></td>
<td><strong>Difficult</strong></td>
</tr>
<tr>
<td>4</td>
<td>13 Basic</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>13 Dynamic</td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>Tough</strong></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Light</strong></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Basic</strong></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Regular</strong></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Dynamic</strong></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
<tr>
<td><strong>Tough</strong></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Light</strong></td>
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<td>9</td>
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<tr>
<td>7</td>
<td></td>
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<tr>
<td><strong>Basic</strong></td>
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<td>7</td>
<td>4</td>
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<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Regular</strong></td>
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<tr>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Dynamic</strong></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

Table 4: The Images of suri-ashi

<table>
<thead>
<tr>
<th>Experience of suri-ashi</th>
<th>No experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Static; beautiful; old; difficult; heavy</td>
<td>93(57%)</td>
</tr>
<tr>
<td>Static; beautiful; old; difficult; heavy</td>
<td>84(60%)</td>
</tr>
<tr>
<td>Quick</td>
<td>10(6%)</td>
</tr>
<tr>
<td>Quick</td>
<td>4(3%)</td>
</tr>
<tr>
<td>Slow</td>
<td>9(6%)</td>
</tr>
<tr>
<td>Slow</td>
<td>14(10%)</td>
</tr>
<tr>
<td>Total</td>
<td>162</td>
</tr>
<tr>
<td>Total</td>
<td>140</td>
</tr>
</tbody>
</table>

A word that was chosen at different rate between those with experience and those without was the word “quick.” Ten people with experience chose this word in contrast to only four people without experience who picked it. On the other hand, the opposite word “slow” was chosen by nine people with experience, and fourteen people who reported no experience. This indicates that the perception of the speed of suri-ashi changes according to one’s experience of it. The 10 people who stated suri-ashi was quick were not exclusively practitioners of budo, but 3 people practiced tea ceremony. Quick was not only related to budo.

As the physical movement of suri-ashi, the expression of static, heavy, slow are valid compared with “run” or “walk.” However, it seems that old, beautiful, difficult and quick were not directly related to physical expression. Therefore as shown above, Japanese performance and martial arts were originally related to suri-ashi and the aesthetics. The result of the questionnaire also showed the relation between suri-ashi and beauty both in the experienced and the inexperienced.
Suri-ashi and aesthetics (beauty)

Next, in relations between suri-ashi and aesthetics, the respondents were asked to provide free descriptive comments and images. The results are below, with answers related to Japanese culture highlighted.

Comments related to Suri-ashi and Beauty (experience of suri-ashi)

- Japanese original culture
- Japanese budo (3) and tradition, Teaching of bu, kata, karate, judo, aikido, kendo, sumo, ninjutsu, kobudou, nihon-kenpo, syorinji-kenpo, ju-jutsu
- Japanese traditional performing arts (4) (dignity), Japanese dancing
- women in the old days, beautiful kimono lady (5), drama of Ohoku
- Japanese good old things (5)
- beautiful Japanese mind and behavior (4)
- streaming, tranquil movement, movement of wa (2)
- very Japanese, opposite to Western movements (2)
- trained behavior
- Japanese traditional beauty, Japanese beauty (2), modest, Japanese culture, image of yugen, part of Japanese scene
- half sitting posture, nanba running of athletes

Comments related to suri-ashi and beauty (no experience of suri-ashi)

- part of Japanese scene, good old things, Japanese old tradition, classical lady
- beautiful behavior, Japanese peculiar image, dignified Japanese
- Japanese traditional beauty, elegant, grace, Japan
- I feel sexy in refinedness
- beauty of traditional performing arts (2), Noh, Noh and kabuki on the stage
- behavior when wearing kimono (3), maiko in Kyoto
- traditional, grace but not suited to daily life
- hard and ugly when young people walk with suri-ashi
- “The Japanese old traditional beauty. But when I heard my fifties’ husband’s suri-ashi going to the toilet at night, it was harsh on my ears. When I pointed out to the husband the behavior, he said to the excuses that it is inevitable because I practiced judo when my elementary school. So suri-ashi is not good image for me recently.”
Table 5. *Suri-ashi* and the Aesthetics

<table>
<thead>
<tr>
<th>Contents</th>
<th>Sum</th>
<th>Experience of <em>suri-ashi</em></th>
<th>No experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Answered</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Relate to beauty</strong></td>
<td>69</td>
<td>51</td>
<td>31</td>
</tr>
<tr>
<td>Traditional, good old days, kimono</td>
<td>29</td>
<td>17</td>
<td>12</td>
</tr>
<tr>
<td>(traditional only)</td>
<td>(13)</td>
<td>(8)</td>
<td>(5)</td>
</tr>
<tr>
<td><em>Suri-ashi</em> and beauty</td>
<td>15</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Other related to Japanese culture</td>
<td>12</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Beauty</td>
<td>9</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Good posture</td>
<td>6</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td><strong>Cannot relate to beauty</strong></td>
<td>4</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Don’t know</td>
<td>5</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>No answer</td>
<td>37</td>
<td>37</td>
<td>14</td>
</tr>
<tr>
<td>Total</td>
<td>115</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In Table 5, the free descriptions of *suri-ashi* were calculated. The number of answers of free description was 78 out of 115. Out of 78, only five of them answered “I don’t know.” “I cannot relate to *suri-ashi* and beauty” or the opposite answer, was four. Most of the people, in spite of their experience with *suri-ashi* or not, had more cultural images than physical expressions.

Regardless of experience with *suri-ashi*, 69 people, or 60% of the people, related *suri-ashi* to beauty. From this, answers related to Japanese culture were 41 (traditional, good old days, kimono: 29. Other related to Japanese culture:12). Overall, 36% related *suri-ashi* to Japanese culture. The experienced was 21, and the inexperienced was 17.

The words such as “traditional”, “good old days”, “*wafuku*”, “kimono”, “original Japanese life style before the westernized life style” were given by 29 people, with 17 from the experienced, and 12 from inexperienced. In these words, 13 people (eight experienced, five inexperienced) answered “traditional”. Thus the experienced tends to answer about the aesthetics of *suri-ashi* more than the inexperienced. Regardless of experience or not, the responses indicate that the aesthetics of *suri-ashi* is related to traditional costumes symbolized by kimono and traditional Japanese culture.

Next, I introduce the comments of *suri-ashi* and aesthetics from the interviews.

“*Suri-ashi*” and “Aesthetics” from the interviews (experience of *suri-ashi*)

- “In karate, *suri-ashi* is used to show *kata* beautiful. *Kata* is judged by *kire* (sharpness) and beauty” – Karate practitioner of nine years, second dan, female, 20s.
- “*Suri-ashi* makes the good posture. I think it leads to aesthetics. Japanese dance is beauty of static, on the other hand, western dance is dynamic” - *Kendo* shodan, female, 40s.
- “*Suri-ashi* is beautiful. I think the movement is beautiful. I feel *suri-ashi* is beautiful. I would like to move
by which enchants other people” - Karate fifth dan practitioner, female, 40s.

- “Beautiful and completely guarded. There is no unnecessary movements” - Noh player, 20 years of experience, male, 40s.
- “In Noh, **kamae** is the most important. In order to show **kamae** beautiful, we use **suri-ashi**” - Noh player, 45 years of experience, male, 49.
- “If the foot was raised in **kata** in karate, it is ugly. Shuffling, touching the sole of the feet on the floor. I feel beauty in **kire** and **merihari**” - Karate shodan practitioner with 10 years of experience, male, 20s.
- “**Suri-ashi** makes the good posture. It leads to aesthetics. Japanese dance is beauty of static, on the other hand, western dance is dynamic” - Kendo shodan practitioner, female, 40s.
- “**Suri-ashi** is beautiful. I think the movement is beautiful. I feel **suri-ashi** is beautiful. I would like to move by **suri-ashi** which enchants other people” - Karate fifth dan, female, 40s.
- “**Suri-ashi** is beautiful because of the static” - Judo and sado practitioner, female, 50s.
- “**Suri-ashi** is beautiful. Static and dynamic. There is aura from it. In kendo. **Umai** associate beauty” - Kendo shodan practitioner with six years of experience, male, 50s.
- “In **kyudo**, **suri-ashi** and aesthetics is integral. It is required **Yousiki-bi**” - Kyudo fifth dan practitioner, male, 30s.

“**Suri-ashi**” and “**Aesthetics**” from the interviews (no experience)

- “I haven’t thought I associate **suri-ashi** with beauty” - female student A, 20s.
- “I cannot associate **suri-ashi** with beauty, especially modern Japanese people. I can imagine female in good old days walk very softly without no sound. I can imagine **onna-gata** of kabuki but I cannot associate **suri-ashi** with **budo**” - female student B, 20s.
- “In animation movie, **miko** walked with **suri-ashi**. It was beautiful. **Suri-ashi** reminds me the woman wearing **yukata**” - male student, 20s.
- “I think **maiko** in Kyoto walk with **suri-ashi**. I think women in old days walked with **suri-ashi** very calmly, or **ninja** walking without no sound and calmly” - female student C, 20s.

For the experienced, the beauty of **kata** of karate, posture, and static movement was expressed. They recognized the movements of **suri-ashi**, so there were many answers about the movements.

On the other hand, for the inexperienced, they used the image words more than the movements themselves. For example **budo**, Japanese culture, the people who wears kimono like **miko** in shrine, **maiko** in Kyoto, **ninja** and before the westernized lifestyle in Japan. The inexperienced who could not relate **suri-ashi** and aesthetics were mainly in their twenties. Thus, the experienced tends to relate the concrete movements. **Suri-ashi** and aesthetics were also related to kimono lifestyle in Japanese culture. The words, which are not related to physical expression, were “old”. It is supposed that “old” is selected because **suri-ashi** is related to Japanese culture, especially traditional Japanese culture before Western culture was introduced.
Thus, suri-ashi and beauty is summed up with the comment as follows: “I feel beautiful when the people wear Japanese traditional costumes and walk with suri-ashi. Suri-ashi and beauty is something peculiar to Japan.” Many Japanese perceive the movements of suri-ashi as aesthetics.

**Differences between Suri-ashi and normal walking.**

In the question of the image of suri-ashi, its physical movement has been described as “static”, “heavy” and “slow” when compared with “run” or “walk”. However, it seems that “old”, “beautiful”, “difficult” and “quick” were not directly related to physical expression. In Table 4, the word “quick” is selected by the experienced (10) more than the inexperienced (4). In order to analyze the differences, I examine what are the differences between suri-ashi and normal walking. The free comments of images about the difference between suri-ashi and normal walking were divided into physical and mental expression, and the experienced and the inexperienced.

<table>
<thead>
<tr>
<th>Table 5 Sum: How is Suri-ashi different from normal walking?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>sum</strong></td>
</tr>
<tr>
<td>Answered</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Physical expression</td>
</tr>
<tr>
<td>Mental expression</td>
</tr>
<tr>
<td>No answer</td>
</tr>
</tbody>
</table>

In summary, there was 48 answers of free description and 67 none responses. The physical expressions were 29, with 23 from the experienced, and six from the inexperienced. The comments of the inexperienced were only nine. This is because the free comments were asked only of the experienced. If the comments were asked even in the experienced, they may have answered more.

<table>
<thead>
<tr>
<th>Table 6 How is Suri-ashi different from normal walking? (Physical expression)</th>
</tr>
</thead>
</table>
| **Experience of suri-ashi** | Quiet movement, can walk without noise (8).  
I can keep good posture (6).  
I can react quickly to the opponents reaction(5).  
I can keep center gravity the lower half of the body (4) .  
I have a wide perspective; It is difficult for opponents to predict my next movement; easy because I do not need to raise feet; I use different muscle; have a wrong posture, heavily-footed; can prevent the dress from coming loose.  |
| **No experience** | Quiet; I am conscious of the soles of feet, make center gravity lower; image of clear movement of static and dynamic; quick movement and then stop sharp.  
It is not a good image because suri-ashi makes me remind senior age and dementia people from my job of caring.  
Suri-ashi is the first symptom of dementia; easy to fall down; mind not to fall down.  |
Table 6 examines the physical expression. There were eight comments related to quiet movements such as “walking quietly”, “walking with pay attention”, “walking carefully”, and “walking without noticing from others”. There were six comments related to good posture, five to quick and rapid reaction, and four related to physical balance, such as the stability of the body and the center of gravity. These physical expressions were recognized as important in the performing arts and budo.

On the other hand, three experienced people answered with opposite comments, such as “looking at downwards”, “difficult to walk” and “bad posture”. However, they answered with positive expression about suri-ashi and the aesthetics. Therefore, it seems that the comment, “difficult walk”, was the practicing process to reach the suitable suri-ashi. These comments indicate that the suri-ashi in the performing arts, budo and the reiho, and tea ceremony is not easy to accomplish and has some ideal forms.

Next, the word “quick” is further examined by those with budo experience.

“Quick” from the interviews (experience of budo)

- “In karate, suri-ashi is used to move instantly. It is required high speed. How much they can move quickly, completely guarded. It can avoid to shock body. We can move forward without motion” – Karate practitioner with 50 years of experience, seventh dan, male, 70s.
- “In kata of karate, Sharpness and high speed are important, So we use suri-ashi” - Karate practitioner with nine years of experience, second dan, female, 20s.
- “In kendo, the image of suri-ashi is quick, quick motion to move forward” - Kendo shodan, female, 40s.
- “In karate, suri-ashi is static and dynamic” - Karate practitioner, fifth dan, female 40s.

In the interviews of those with budo experience, “quick” in suri-ashi is thought to create the movement without unnecessary movement. For example, the man with 50 years of karate experience said we can step forward without motion with suri-ashi. This means that they can move without noticing from the opponents. It is crucial in the practice of budo.

From the viewpoint of physical movements of suri-ashi, it is reasonable to express the words such as “static,” “heavy,” and “slow” compared with “run” and “walk.” However, those with budo experienced described suri-ashi as something that enables them to move in a moment from the state of static to dynamic. It is then understandable, as described by the karate practitioner in her forties with fifth dan in black belt, that suri-ashi is “dynamic and static”.

As shown in part two, suri-ashi, when examined from the science viewpoint, is seen as body manipulation. The experienced answered “Center gravity is low,” “Without leaving feet from the floor, one enables to move right and left, before and behind freely” and “Walking style with switching pivoting foot, lower loss of energy; rational physical movement.” These answers seem to indicate that the rational advantage is expressed as “quick” in the practice.

Next, the mental expressions are examined.
Table 6. How is suri-ashi different from normal walking? (mental expression)

<table>
<thead>
<tr>
<th>Experience of suri-ashi (16)</th>
<th>feel tense (9), mindfulness (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>conscious and concentrated (2)</td>
</tr>
<tr>
<td></td>
<td>solemn, clean, quiet, feel calm, pay attention</td>
</tr>
<tr>
<td></td>
<td>able to keep center (core), decrease of troubles</td>
</tr>
<tr>
<td></td>
<td>filled with strength in Tanden</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No experience (3)</th>
<th>I can think things more politely and pay attention to the way one moves</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I can concentrate mentally</td>
</tr>
<tr>
<td></td>
<td>Mindfulness but when something is wrong or I have difficulties something wrong coming out. I walk with suri-ashi when I am accountable to disclose something in my mind</td>
</tr>
</tbody>
</table>

For mental expression, the people with suri-ashi experiences answered with similar ideas such as “feel tense” (9), “mindfulness” (5), “conscious” and “concentrated” (2). Other answers included “solemn”, “clean”, “quiet”, “feel calm”, “pay attention”, “able to keep center (core)”, “decrease of troubles”, and “filled with strength in Tanden”.

The experienced seem to express the psychological (mental) state which they feel in the practice of suri-ashi. Especially in budo, it is associated with completely guarded, carefulness, concentration and the stable psychological state during the match (competition).

Thus, body manipulation of suri-ashi in budo is associated with a fixed psychological state. It is the state itself, rather than the ideal state, in the match. The comments of the same mental state were answered by not only the experienced practitioners of budo, but also those of sado. There is a mental state associated with suri-ashi as the way one moves in budo and traditional Japanese culture.

**Suri-ashi: the cultural and practical meaning in Japan**

From the questionnaire and interview results, it emerges that suri-ashi is associated with aesthetics and traditional Japanese culture, regardless of experience with suri-ashi. This traditional Japanese culture is the kimono culture, before the westernized culture in Japan. It also remains in budo and sado, which many are able to experience as hobbies and club activities in schools and universities. This indicates that suri-ashi is widely recognized as a unique beauty, represented in a walking style in budo, traditional performing arts and reiho in contemporary Japan (Kato 1994: 326).

As shown in Table 2, in the related words of suri-ashi, the experienced chose “quick” more than the inexperienced. The word is similar to shuffling, with walking with foot almost touching to the floor. The experienced also answered that suri-ashi can produce the moment movement without unnecessary movement. This statement is examined as a rational physical movement in the science of sports (Ohtsubo 1992, Kidera 2005, Matsuda et al. 2010). The experienced knew the rational movement, which is important in budo. “The moment movement without unnecessary one”, which is created by suri-ashi, is the one from static to dynamic. It is described as the conflicting words “static and dynamic” from experienced practitioners (see table 6).

Kato (1994) points out that the skilled suri-ashi user enables to keep beautiful walking posture with trembling less and a stable upper body (Kato 1994:236). The practitioner experiences the moment change from static to dynamic...
In this walking posture.

In the question of the difference between normal walking and suri-asah, there were some comments about mental expression. Especially, the experienced practitioners associated it with completely guarded, carefulness, concentration and a stable mental state. It seemed that they recognize it as the mental efficacy as well as rational body manipulation. This mental state is crucial in Zen, which influenced traditional Japanese culture related to suri-asah.

The influence of Zen and suri-asah through history is also important to examine. Japanese performing and martial arts, reiho (a law of etiquette), and Japanese tea ceremony were gradually established from the 14th century, in Muromachi and the Warring State Period in the 14th century. In this period, people were influenced by Zen. Daietsu Suzuki, a scholar of Buddhism, wrote a great book called Zen and Japanese Culture (Suzuki, 2005).

Suzuki examines mushin (no-mind-ness) of Zen in relation to kendo, which is quoted in “On Immovable Intelligence”, originally written by Monk Takuan (Suzuki 2005: 113). He describes mushin as a means to go beyond the dualism of life and death in Buddhist phraseology, to be regarded as the unconsciousness, and “to be unconsciously conscious” (Suzuki 2005:113).

Takuan describes that “the mind of mushin is original mind, which knows no fixation, no ‘stopping’, no deliberation, no discrimination; it, however, pervades the entire being and is very much alive …” (Suzuki 2005:128). This is the free mindset without clinging (adherence) to anything. Suzuki points out that the state of mushin leads all the arts to Zen (Suzuki 2005: 113). In other words, all the arts are Zen because they can reach the mindset aiming for Zen.

Sogawa Tsuneo, an anthropologist of sports, points out that “On Immovable Intelligence” contributes to the transformation mental training has on fighting skills. He indicates that honshin (one’s right mind), mushin, free, with jizai (complete control) are the exchangeable ideas of “Immovable Intelligence.” Moreover, he argues “Immovable Intelligence” as follows:

Monk Takuan states that Immovable Intelligence is the mindset of Zen-shin and isshin that is released, with training, from the mind of hesitation, clinging, and worldly desires, to the freed mindset. It is exactly the mindset with which one overcomes the enemy (Sogawa 2014: 77).

Thus the mindset in budo is the same mindset as enlightenment in Zen. Therefore, the training of fighting skills can be transferred to the training of the mind. The mental states such as completely guarded, carefulness, concentration and a stable mind, which the experienced suri-asah respondents pointed out, were different from the normal mental state of mind. Therefore, a positive evaluation is found.

The state of Immovable Intelligence aimed at budo is the free mindset without any adherence. The mindset enables one to pay careful attention to all angles, with a high state of concentration, without any disturbance, and within a stable mindset. It is thought that the comments of the suri-asah practitioners above is a naturally effective mindset based on their own experiences. Moreover, it is possible that the positive evaluation of suri-asah by the experienced is caused by the similar mindset to Immovable Intelligence by Monk Takuan. The reason why suri-asah makes them have
such a mindset could not be examined. It is the next subject for the future study. However, it is thought that one of them is related to the culture of Zen.

Thus suri-ashi adopted by traditional Japanese culture as a basic movement is not only the movement itself, but also the mental mindset. It seems that the background of the mental mindset is influenced by Zen culture. It is noted that the background in relation to suri-ashi and the aesthetics is also influenced by Zen culture.

Suzuki (2005) describes the aesthetics of Zen in relation to Japanese art culture as “… cognate ideas making up the most conspicuous characteristics features of Japanese art and culture – all those emanate from one central perception of the truth of Zen which is ‘the One in the Many and the Many in the One’” (Suzuki 2005: 39). Zen masters relate the intuition, which was gained by the training, to the feeling for art, and to “create things beautiful, that is, to express the sense of perfection through things ugly and imperfect” (Suzuki 2005: 45).

Most of the traditional Japanese arts are influenced deeply by Zen, as Suzuki pointed out in Zen and Japanese Culture (Suzuki 2005). The aesthetics of Zen are reflected in these arts. Suri-ashi is thought to be related to the aesthetics because suri-ashi was important as a style of beauty in traditional Japanese culture (Kato 1994:236). The act of “dynamics (movement)” in walking holds the quality of “static” at the same time. Static and dynamic are compatible. It is Zen itself. Japanese people feel a beautiful walking posture, composed of a static and good posture movement of the upper body, is created by suri-ashi and part of the Japanese aesthetic.

Conclusion
This paper examines how suri-ashi is inherited in relation to the cultural, as well as the practical meaning, in Japan. From the result of the questionnaires and the interviews conducted in 2017, suri-ashi in the performing arts and budo is used not only for its physical aspects, but also the mental meanings in relation to traditional Japanese culture, especially aesthetics.

From the result of the survey, the characteristics of completely guarded, carefulness, concentration, stable mindset, and rationality of movement, were recognized by the experienced practitioners of suri-ashi, especially those of budo. These practitioners noted the importance of it in contemporary Japan. It is clear suri-ashi continues to be an important part of traditional Japanese culture such as budo and sado. Furthermore, the mindset of suri-ashi is thought to be related to the same one as enlightenment in Zen. The reason why has not been examined in this study, but will be studied in the future.

Meditation in a sitting posture is usually practiced in Zen. However, there is another practice, walking meditation. Walking meditation was spread by a well-known Vietnamese Buddhist priest, Thich Nhat Hanh. He is now famous for a lectures about mindfulness at Google. He says that “Walking meditation is a live training to keep your mind in the present moment. To keep your mind in the present moment and enlightenment is the same” (Hanh 1995:37). He insists the importance between walking with keeping in mind in relation with the enlightenment. The mindset of suri-ashi itself is thought to the same mindset of this walking meditation.

In the contemporary, globalized Japan, there is an ever increasing amount of new cultural experiences on offer to Japanese people. At the same time, budo such as judo and sado, continue to be practiced outside Japan. In this
situation it is interesting to know how suri-ashi is recognized, and used, as the movement changes in the future.

**Bio Data**

Yuri Nonami is a professor of the Department for the Study of Contemporary Society at Otemae University. Her research interests include medical pluralism, medical diversity in different society and culture; mind and body therapy and practice from social and cultural anthropological viewpoints. <nonami@otemae.ac.jp>

**References**


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Nonami, Y. (2017), Suri-ashi to nihonjinron [Suri-ashi and Japanology], Seikatsu bunkashi. 72, 3-23.


**Appendices:**

A. Permission to the research project

B. Questionnaires

**Appendix A:**

July 1, 2017.

Otemae University

Department for the Study of Contemporary Society

Yuri Nonami

To whom it may concern,

Permission for the Research Project of ‘Suri-ashi and the Japanese’

We believe that you are healthy in mind and body.

I conduct a research project for “Suri-ashi and the Japanese.” I would like to ask you to cooperate with my project after understanding its purpose as follows.

Overview of the research project:

1) The purpose of the project

Cultural anthropological research about the body and cultural significance
2) Methods of the research
   ① Participant observations of Japanese traditional and martial arts, and reiho
   ② Questionnaires
   ③ Interviews

3) Informants
   Coaches, leaders, practitioners, performers, audiences of Japanese traditional and martial arts, and reiho.

4) Period of implementation and place
   July 1, 2017-Sep 30, 2017 (the first period), there may be follow up after the dates.
   The place will be decided depending on the requests of the informants.

5) Contents of the research
   Survey of suri-ashi; suri-ashi and Japanese body view, etc.

6) Deal with personal information
   The contents collected were dealt with anonymously. I explain the detail before the research consent form was signed.

7) Publication of survey result
   Presentation in the conferences and the articles

8) Contact information
   Yuri Nonami: mail address and mobile number

Appendix B:
July 1, 2017.
To whom it may concern,
Otemae University
Department for the Study of Contemporary Society
Yuri Nonami

Request for the questionnaires of ‘Suri-ashi and the Japanese’

Thank you very much for cooperating with the questionnaire.
I conduct research on ‘Suri-ashi and the Japanese’ in relation to the body and cultural significance from cultural anthropological viewpoints. This questionnaire surveys how the Japanese recognize suri-ashi. Everyone can answer the questionnaires and answer freely whether he/she experiences suri-ashi or not.

The result will be presented at anthropological conferences and finally as an article.

Please circle the applicable section.
1. Information about you

1-1 Sex (   ) male  (   ) female

1-2 Age (   ) 10's (   ) 20's (   ) 30's (   ) 40's
(   ) 50's (   ) 60's (   ) 70's (   ) 80's

1-3 Occupation
(   ) students (   ) office worker (   ) office manager (   ) public official
(   ) housewife (   ) unemployed (   ) self-employed (specifically   )
(   ) profession (specifically   ) (   ) others( specifically   )

1-4 Have you ever experienced traditional and martial arts, reiho or sado?
(   ) Yes (   ) No
★ If answered ‘Yes,’ please answer below:
  • What have you experienced specifically? (   )
  • How many years? (   ) within 1 year (   ) 1~3years (   ) 3~5years (   ) 5~10years
(   ) more than 10 years

2. Have you ever heard about the word, suri-ashi?
(   ) Yes (   ) No
★ If answered ‘Yes,’ please answer below (multiple answers allowed):
(   ) suri-ashi is the characteristics of walking style of aged people.
(   ) suri-ashi is the posture used by budo.
(   ) suri-ashi is the posture used by Japanese performing arts.
(   ) suri-ashi is the posture used by Japanese reiho.
(   ) suri-ashi is the posture used by Shinto priest and miko.
the other answers (specifically   )

  • What kind of budo do you imagine for suri-ashi? (   )
  • What kind of traditional performing arts do you imagine for suri-ashi? (   )

3. What do you have the image of suri-ashi?
Choose the answers below (multiple answers allowed)
light, heavy, beautiful, grace, bright, hard, quick, slow, difficult, easy, basic,
developed, old, new, dark, stressful, dangerous, ugly, free, regular, dynamic,
static, Answer (   )

4. Have you ever practiced suri-ashi?
(   ) Yes (   ) No
★ If answered ‘Yes,’ please answer below.

① How did you teach suri-ashi? Please refer concretely.

② How do you feel walking with suri-ashi compared with the normal walking?
   (ex.) When walking suri-ashi, feeling tense, careful, good posture, etc.

5. What is the image of ‘suri-ashi and the aesthetics’?

※ If you can cooperate with the interviews, please write the contact information. I will get in touch with you later.
   Name: email address: phone number:

Thank you very much for the corporation.
Zines as a Final Project in Content and Language Integrated Learning Courses

Kathryn M. Tanaka
Otemae University

Reference Data:

Abstract
Zines have a long history in Japan, one that is associated with both artistic creation and appreciation as well as revolutionary content. This paper introduces the history of zines in order to demonstrate the way this form of media can be effectively used in classrooms as a final project. Building on feminist research, it argues that zines provide a unique way to combine course content with personal experience and material production. Finally, the paper introduces guidelines for the project, examples of work by students from English as a medium of instruction courses, and evaluation rubrics. Overall this paper provides a map for adapting this engaging project in many different classroom contexts.

In this age of digital engagement, educators focus increasingly on ways to effectively incorporate technology into the classroom. In Japan, where almost every student has a smartphone and is often active on several social media sites, the topic of technology in the classroom is in some way a part of almost every professional conference on English language education (for example, the Japan Association for Language Teaching 2018 featured over 50 presentations on technology in language teaching). Educators are looking for increasingly creative ways to incorporate technology into their classrooms. Many courses include elements like blogging, or reading and testing online. Some courses include videos or web based activities for student final projects.
This paper departs from this technology-oriented approach to education to argue for a return to a media form that many scholars say peaked in the 1970s: the coterie zine. When I was a graduate student at the University of Chicago, I took a course entitled “Feminist Struggles in Modern Japan,” taught by Professor Tomomi Yamaguchi and Professor Norma Field. Part of the course involved looking at dōjinshi, or coterie zines, from feminist movements in the 1970s. As an aside during the course, Professor Yamaguchi mentioned she was using zines as a project in another class; she later clarified that in fact this idea had originated with her students (Yamaguchi, 2018). This idea intrigued me; it seemed to me to be a productive way to take a historical and politically active form of print media and make it contemporary and immediately relevant to students’ lives. It struck me as a powerful tool to teach students and encourage them to engage with content while being aware of the importance of media and form as well. In fact, the utility of zines as a classroom tool to unite content with personal experience has been the subject of a thread of feminist research (Marshall & Rogers, 2017; Licona, 2005; Piepmeier 2008; O’Brien, 2012).

The idea stayed with me, and I began reading zines as part of my own research into Japanese literature, struck by the broad array of topics they covered and their ubiquity in Japanese literature and politics. In 2014 when I began teaching my own classes, I wanted to try to incorporate the idea of using zines in some of my classes. To date, I have assigned a class or group zine project to students as their final project in several of my classes with enthusiastic responses from students. This paper introduces the concept and history of the zine in Japan, its use in education, and how it has been used in several English as a medium of instruction courses I teach. In particular, I focus on two courses in which the zine has been very successful: a course on Japanese popular culture (2015-present) and a course on comparative culture (2014-present). I have also used the zine as fan art, or literary coterie magazine, in courses on literature. After presenting the structure of the zine, grading rubrics, and how it was used in my classes, I give student feedback to the project and offer assessments that allow this project to be broadly adapted.

Many scholars have highlighted the potential of zine making as a form of active learning that allows students to extend the social and political issues raised in class to their own lives and communities (Etengoff, 2015; Miller, 2018). Zines often focus on issues that are at once personal and political, a point Etengoff makes: “Zines are self-published, often autobiographical narratives that offer opportunities for authors to make meaning of contentious and challenging issues” (212). In my classes, students explore issues of minority identity, gender, education, class, and more through their zines.

The History of the Zine in Japan

A zine (in Japanese, dōjinshi) is typically defined as a small-circulation, fan or coterie group produced magazine or fanzine. They are independent, self-published, and non-commercial, integrating print culture and new media in a do it yourself fashion free from censorship (Graybeal & Spickard, 2018). The handmade, tactile nature of the zines, the intimacy they create between the authors and the readers, have been one of the reasons for their enduring popularity in the age of the internet (ibid).
The modern origins of the zine are often traced to the late nineteenth or early twentieth century, when small-circulation fan magazines or activist magazines began to be produced and circulated in small numbers. They were initially part of literary and art coteries; in their history of zines in Japan, Barubora and Nonaka (2017) state the first Japanese zine was a coterie literary magazine, Garakuta bunko (Miscellanea) founded by Meiji literary giant Ozaki Kōyō (1868-1903) and his coterie, the Ken’yusha (Barubora & Nonaka, 17). These coterie magazines served as a way for artists to communicate their ideas about the place of art in the modern world.

Barubora and Nonaka list a handful of major zines and popular books and articles published about zines between 1885 and 1948 (ibid). In Japan by the 1920s, there was a rich cottage industry of zine production that included small literary coteries, cinema fans, and other groups that were publishing. Indeed, as early as 1923, Nakano Ōka wrote about the explosion of coterie zines in Japan (Nakano, 1923). According to Nakano, in Japan, a zine was a publication that started with one or two people, and gradually grew to thirty or more as their audience and popularity grew.

The content of these small-circulation publications ranged from original art and fiction, to articles, to polemic declarations. The contributions would be collated by a small editorial team, and then the issue would be mimeographed or printed in small runs, bound, and circulated in small numbers. By the 1960s and 1970s, the magazines were mimeographed or copied, stapled together, and then circulated. Topics covered by zines ranged from politics to art to counterculture revolutionary polemics (Barubora & Nonaka; Capous Desyllas & Sinclair, 2014).

Zines were an important part of literary and art culture, in particular during the late Meiji (1868-1912), Taisho (1912-1925), and early Showa (1925-1989) eras. Globally, by the 1930s, the coterie zine expanded to include fan magazines, or fanzines, in particular zines by science fiction and comic book fans as a way to share their own works and their reactions to storylines and features of major works within these genres (Capous Desyllas & Sinclair), a trend that was echoed in Japan (Barubora & Nonaka).

It was in the 1960s that zine production became more widespread in Japanese pop culture. Barubora and Nonaka argue that the rise of zines, or “mini-media,” was a direct response to the increasingly invasive presence of mass media such as television, radio, and newspapers in daily life during this time. The sudden proliferation of zines in the 1960s was also due to the rapid growth of the economy, and the increasing awareness of social inequity caused by poverty, war, and discrimination. The zines of the 1960s were primarily a grass-roots, mini-media phenomenon that was often explicitly political.

Yet, it was also during the late 1960s and early 1970s that zines became an indispensable way to create fan communities around particular subcultures. Today, zines are most often associated with anime, manga, or fan art. The zines that many fans of Japanese popular culture are familiar with have their roots in the zines published by aficionados of subculture communities (Barubora & Nonaka). This was in part because zines were fundamentally a way to create communities
and circulate news and ideas within that community. Thus, it is no surprise that communities that had no representation or limited representation in mainstream mass media would find their own mini media vehicles. Many zines focused on local music scenes (Barubora & Nonaka) or manga subcultures (ibid).

It is also no surprise that many zines were allied to social movements, in particular over the conflict surrounding the renewal of the US-Japan Security Treaty in the late 1960s (Anpo tōsen) and second-wave feminism in the 1970s and 1980s (Barubora & Nonaka). Zines proliferated as part of the anti-Vietnam war protests, and some zines even published counterparts in different countries, seeking to unite communities of anti-war activists in different countries. Among the many examples Barubora and Nonaka give is the We Got the Brass, Asian Edition No. 1, published in the fall of 1969 by Behein, Mouvement de la Parix, and the American Deserters Committee. For these political activists, zines provided a space to have their voices heard. For feminists, zines were a way to garner support in their fight for gender equality, employment, access to birth control, and other battles fought by the second wave feminists.

Today, zines are most often associated with anime and manga fan subcultures, and as noted in the introduction, the publishing space of zines seems to have been usurped by internet blogs and online community spaces. Yet, the political and coterie function of zines can engage students in a way that the internet cannot. Feminist scholar Alison Piepmeier echoed my own experience as a student of Professor Yamaguchi when she wrote: “Every time I teach a class about zines, a significant percentage of the students begin making their own. Many of them have never heard of zines, but when I bring in a pile for them to flip through and take home, they become inspired” (p. 213).

Piepmeier argues that students have a more immediate and personal connection to the amateur publications, a closeness between the producers and their readers that it is impossible to replicate in mass media publications or on the internet. In contrast to Benedict Anderson’s vast, national imagined community, Piepmeier argues, “the imagined community of the zine world is intimate rather than extensive, and linked to the body rather than simply to an imagined other… Zines’ materiality creates community because it creates pleasure, affection, allegiance, and vulnerability” (pp. 229-230).

These are the qualities that make zines a powerful final project for Japanese Studies or English as a medium of instruction culture classes. They help create classroom community, allow a space for students to be open, and connect social, political, or economic issues to the materiality of their bodies and daily lives (Capous Desyllas & Sinclair).

Zines as a Final Project

As stated at the beginning of this article, I have used zines as a final project in several of my classes. Below, I give the general guidelines I adapt depending on the number of students and the course I am teaching. The example given below is for my class on Japanese popular culture. These guidelines are adapted from the University of Pittsburgh Teaching Center Teaching Support Knowledge Base. I also use a rubric adapted from the same website, although I also ask students for a self-evaluation and an evaluation of work of their group members.
Final Zine Project
Each student team will write, design and print a magazine of at least ten pages. Each student is responsible for at least two articles. This is the final project for the class, and is the most difficult and challenging assignment this semester. It is worth 20% of your final grade for the course.

Format
AT LEAST twenty pages, must be at least 21 cm by 15 cm. (the size of A4 paper folded in half).
Students may want to create a different shape for their zine, and may do so, as long as the finished zine is at least 10 pages long, and no larger than A4 paper. Smaller than half of A4 is not acceptable.

Color is ENCOURAGED. You can hand color, and you may use colored paper, include original artwork. This is encouraged!

Any combination of digital and analog media is allowed. Go nuts. Be creative. Engage with the material in fun and interesting ways.

Content
Your zine may have text, images, or both--any combination. It must have at least two articles by each student that develop areas of pop culture we covered in class. It must demonstrate the importance of your topic as a social and cultural text. If you can do this through a series of emoji, OK! But you need to make a thoughtful contribution to an area of pop culture we have covered in class. If you want to do something we haven’t covered, you must check with me first.

Any subject that we covered in class is allowed. Any topic, any image, and your sources may be any language, although your articles should be in English. Be prepared to discuss your motivations and vision for the zine with the class. Make sure to include a bibliography of your sources at the end of your critical article.

Only original content-Definitely no cut and paste from the web, and preferably no photos or illustrations from the web. You must make the entire Zine by yourself.

Collaboration: You may use another person's work, or image, but only if you get written permission to use their words or images. Also, you must make it clear in your zine who did what. Credit all images and text to the original creator. Make sure the article each student contributes clearly identifies them as the author.

Your Two Articles: One article must be a critical analysis and expansion of a topic covered in class. Examples from the past: Write about gender play in pop music. Write about Japanese traditional culture in
advertising. Write about the image of Japan abroad. Write about anything we covered, but make sure you extend it and introduce your own original material into the piece.

The second article must be a creative engagement with a topic we covered in class. It must demonstrate an understanding of what we covered. Examples from the past: Draw some Kumamon fan art. Write your own keitai shosetsu. Bake some pop-culture cookies or sweets and include the photo guide. Sew your own gender-neutral clothing or perform your own visual kei song and link us to the video. Anything is fine as long as it is creative and expands upon what we studied in class.

Make sure your content is complimentary and not repetitive. Make sure you cite the original if you are doing a tribute. If two members of your group both want to write about pop music, of course you can—but make sure your articles are in dialogue with each other. They should not cover exactly the same material, but should complement each other and expand our in-class dialogue about pop music.

Your magazine must include some advertisements or news you think your readership would be interested in.

You are responsible for all printing/binding costs. Binding can range from staples, to sewing, to hardback binding.

You must make a digital copy to share with the class and two print copies for Kathryn. Questions, problems, concerns? Contact k.tanaka@otemae.ac.jp.

Fig. 1: An example Zine assignment sheet using examples from previous years

I have used this assignment with classes ranging from eight to 90 students, having students create Zines in groups of four to groups of ten. The classes were invariably a mix of Japanese students with intermediate to high level English skills and foreign exchange students studying in Japan, whose native language was sometimes English, but often a different language. The courses in general were taught in English, but the homework utilized texts with translations available in both English and Japanese.

When I used the zine in my Japanese literature class, rather than my pop culture or cultural studies courses, I treated it as a fan zine, with informative articles on literary works and “fan art” tribute pieces. Similar to the popular culture magazine, students created an analytical piece that took up serious issues raised in the readings we did for the class. They then produced a piece of “tribute art,” which has included everything from a video game based on Edogawa Rampo’s chilling story “The Human Chair” to interactive literary maps based on Murakami Haruki’s “Firefly,” shown in Fig. 2, to examinations of haiku contests sponsored by a tea company that the student entered (Fig. 3).
Fig. 2. Literary map based on Murakami Haruki’s “Fireflies”
Haiku Contest

Since 26 years ago, making haiku has been popular among young people in Japan. In 1995, most people didn’t have opportunities to show their short poems to the public. To make their dreams come true, the company that sells green tea has decided to hold the haiku contest every year.

(From Raroinia 46)

Useless guidebook
a pair of tourists stop
to admire the rainbow

Haiku as the part of high culture and criticism of current haiku

I think other Japanese high culture, such as kabuki and nōte are a bit difficult for young people to try, because it’s so hard to learn. However, compared with them, haiku is much easier to start. That’s why today haiku is so popular among young people.

However, the traditional role of haiku is ignored. Many people prefer to make haiku freely without any strict rule. Tradition is so important if we are Japanese. We have to protect it.

My haiku

Summer fireworks are set off with my heart-pounding

(From Raroinia 46)
These guidelines are therefore broadly adaptable and can be used to create zines that use a counterculture or analytical approach to culture, or they can be assigned as fanzines that cover the content of the course.

The zine project culminates in the final week of the course, when each group presents their work to the class. If their zine includes links to online content such as videos, those are shared with the class during their presentations. This final presentation of the zine gives students a chance to explain their content and have other students ask questions. It is an engaging and exciting way to end the course, with much discussion and many questions. I find that through their zines, students highlight the main points of the course, and often bring forward new connections and materials that extend what we learned in class in ways that many students enjoy.

**Student Zines and their Feedback**

As can be seen from the guidelines, students have relative freedom to create what interests them. Some students make their zines and the covers using photo editing software, as is the case with the example in Fig. 4. Other zines take more personal approaches, with hand drawn covers or photos of the group that created the zine. Some groups have used print club stickers (purinto kurabu or purikura), or stickers from an arcade photo booth that features designs with the faces of the students, to create their covers.
The content also varies. Some zines streamline their publication so that all the articles follow a certain format, where other zines allow variation between formatting of the contributions.
Fig. 5. An example of some content in a Zine
Some zines are printed in color on glossy pages, aiming for the feel of a commercial magazine. Others rely more on the intimate connection between the producer and the reader through handmade and manually copied content. Again, this varies by group, but many groups do use online tools in their zines to some extent.

Finally, one of the elements of the zine that students enjoy most are creating advertisements that appeal to their imagined readership. While advertisements are not typically part of a zine, students themselves began including them in the assignments. They enjoyed this element so much that I incorporated it into the assignment. Typically, I find the advertisements allow for tongue-in-cheek, more humorous commentary on cultural content we touch upon in class (Fig. 6).

![Fig. 6. Examples of student advertisements](image)

Because students can choose their own topics out of what was covered in class, the zines are often personal reflections on content that interested students most. The analytical piece and creative piece can be in dialogue; as can be seen in the table of contents given in Fig. 7, one student covered Food Culture in popular culture for their critical essay, and then the creative piece was a step-by-step guide to making Character Bento, or lunch boxes shaped like popular characters. At the same time, many students chose to do very different things for their critical essay and creative piece. The creative piece often becomes a piece of fan art, something the class interacts with as they watch it. The creative pieces that include performance have been presented both as video via link in the zine and as a live performance with “tickets” for the in-class performance included in the zine.
The student response to the zine project has been very positive. While there have been occasional problems with group work, such as exchange students needing to return to their home countries before the end of the semester, or issues with language gaps, overall the students report enjoying the final project and creating the zine. A sample of student feedback is given in Fig. 8.
“The final project of making a magazine was great! We learned so much about the topics and could talk so much together.”

“I really liked the idea of doing a magazine and was able to adopt some new skills like In-Design. I loved it.”

“The Zines let everyone say their opinions.”

“The Zines were my favorite assignment here at XX University. Some important issues were explored in the Zines that need to be talked about more in universities here, such as LGBTQ representation.”

“The Zines made me want to learn more Zine history. It would be better if you bring some papers or documents so we can see!”

“The group work was difficult sometimes. I did more than my team mates. It was difficult.”

“Zines helped me understand themes from many perspectives.”

“I wish we had project like this in our country.”

“I love how everyone is represented.”

**Fig. 8 Student Feedback**

**Zine Assessment**

Grading the zines is a two-part process. First, I give the students a peer assessment sheet and ask them to grade themselves and each other (Fig. 9). Taking their assessments into account, I then use the rubric given in Fig. 10 to assess each zine.
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Fig. 9. Peer Assessment Sheet Adapted from a peer evaluation form developed at Johns Hopkins University (October, 2006)
On the back of the Peer Assessment sheet, I ask the students the following questions:

1. How effectively did your group work?
2. Were the behaviors of any of your team members particularly valuable or detrimental to the team? Explain.
3. What did you learn about working in a group from this project that you will carry into your next group experience?
4. Are you happy with the way your zine turned out? Why or why not? Explain.

These questions help the instructor grade both the zine as a whole and individual contributions to it.
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<td>Marginal</td>
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Grading Rubric for Zines

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<td>Content</td>
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<td>Organization and Contractor</td>
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<td>Graphics and Labeling</td>
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<tr>
<td>Overall Presentation</td>
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Fig. 10. Overall Grading Rubric for Zines. Adapted from Fumiko Jōo.
**Conclusion**

Students reported the zines made the class content personal to them and their group. They enjoyed being able to share ideas and talk about the topics covered in class while they created the zine. They also enjoyed using the zine as a vehicle to highlight the issues they found most important. Overall, the benefits and positive responses to the zine far outweigh the challenges of teamwork or different language abilities of students. They also enjoyed the way the format allowed them to work individually and as a group.

Zines also provide a way to make content personal to the students. They have to critically engage with the course content on several levels in order to complete all the elements of the assignment. This ensures student engagement and representation. It further allows students a space to have their own analysis and opinions heard. Zines are broadly adaptable and can be used in almost any course. As so many feminist scholars of zines have argued, zines help the course culminate with a strong sense of community that may extend beyond the classroom.

**Bio Data**

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Yamaguchi, T. 11 December 2018. Personal Correspondence.
Positive Peace, Peace Linguistics, Critical Theory and the Democratic People’s Republic of Korea (DPRK)

Daniel Tang
Otemae University

Reference Data:

Abstract
International relations improved between the Democratic People’s Republic of Korea (DPRK), the United States of America and South Korea in 2018. However, obstacles remain in the way – nationalistic and conservative factions are skeptical, nuclear weapons remain, and the Identities and Discourse of the DPRK remain skewed. Hence, in this exploratory essay, the author argues for a renewed, interdisciplinary approach incorporating Critical Theory, Positive Peace and Peace Linguistics. The DPRK has changed its representation of Other identities, and this change needs to be acknowledged and reciprocated. The article starts with a review of theories and normative benefits. Next, examples of DPRK discourses from official newspapers are presented. Utilizing poststructuralist discourse analysis, the author argues a more accurate and balanced approach will allow authentic Identities to be portrayed and increase mutual understanding, and therefore, the likelihood of peace.

The recent negotiations between the DPRK’s Supreme Leader Kim Jong Un, South Korean President Moon Jae-in and American President Donald Trump have resulted in, strangely, perhaps the best chance for peace in the Korean Peninsula since an armistice was signed in 1953. What has forced the parties into negotiations? Has it been sanctions, or displays of military strength? Hard power has failed to find a solution after more than half a century. What has changed are South Korean and American leaders, and their attitudes, towards the DPRK and Kim Jong Un. These
changes, according to poststructuralist discourse analysis, are reflected in transformations in Identities and Discourses that are traceable through official texts. The DPRK has also changed its representations of the Other; this article focuses on how American identities have been recently represented in the DPRK’s leading newspaper, the *Rodong Sinmun*, and how they reflect a North Korean foreign policy shift towards engagement and a peaceful outcome. However, the western media has not reflected such a shift, as many government officials and elites remain unconvinced. It is therefore important to use poststructuralist discourse analysis, Critical Theory, Peace Studies and Peace Linguistics to address these inaccuracies.

**Literature review**

This essay focuses on three theories from different schools, all of which share an ideological commonality: to improve humanity. I shall start with Critical Theory, as the term is used in the field of International Relations (IR), in particular Andrew Linklater’s *The Transformation of Political Community*. Published in 1998, it sets out what Critical Theory in IR should be – an ideological basis that advocates action towards the emancipation of global humanity. As Robert Cox famously said “theory is always for someone and for some purpose” (Cox, 1996:87), a charge critical theorist Andrew Linklater has built on to advocate critical theory in IR as the universal emancipation for all of humankind, eventually creating a post-Westphalian international realm where citizens are free of the constraints of national sovereignty in a society of diversity and universality (Linklater, 1998:176-178). This is distinct from Realism in IR, which believes in perpetual competition between countries through military power, or neoliberalism, which believes countries can cooperate to achieve mutual economic gains. As applied to relations with the DPRK, historically, the discourse has always been of the need to have overwhelming military power to contain North Korea (and by extension, China). It is pertinent to remember that the U.S. first broke agreements when it introduced nuclear weapons onto the Korean peninsula in 1958, and kept them there until 1991 (Pincus, 2018). What is clear, then, is that since the armistice of 1953, security conditions and the level of violence, as defined by Peace Studies theory, has not improved.

I will now provide a summary of Peace Studies research and pertinent definitions for this essay. Johan Galtung (1969) described “violence” as anything that inhibits a human from reaching their potential. The elimination of this definition of violence leads to “positive peace”. The current armistice in the Koreas is not “positive peace”, but rather “negative peace”, which is defined as the absence of violence. Positive Peace is when all policies/actions are addressed to ensure humans reach their potential. It is, unabashedly, normative. If we contrast this, then, to realist policies of continued military build-up, compulsory military service and economic sanctions that affect the general population and not the ruling elite (Taylor, 2017), we can see that current U.S. foreign policy has failed to improve the security situation in East Asia. It has merely maintained, or indeed exasperated it, as the DPRK continues to develop nuclear weapons and intercontinental missiles. Positive and sustainable peace can only be achieved once underlying issues are resolved.

Finally, I would like to touch on Peace Linguistics and the role teachers can play in affecting discourse and identities. Peace Linguistics is a normative approach that stresses the importance of conciliatory and peace building language in
second language acquisition. The school emerged in the 1990s among language teachers as a way to use linguistic methods, principles and applications to promote human rights and peace (Curtis, 2017). The philosophy behind Peace Linguistics can also be found in many schools and organizations. For example, the Japan Association for Language Teaching has a group called Global Issues in Language Education (GILE), whose approach is to use language teaching “while empowering students with the knowledge, skills, and commitment required by global citizens for the solution of world problems… such as war, hunger, poverty … peace, justice, human rights, sustainable development, social responsibility, and international understanding” (GILE 2019). If we change our language, we can change identities and discourse around conflict and the DPRK.

Discourse analysis theory
The poststructuralist discourse analysis framework used in this essay comes from Lene Hansen’s *Security as Practice: Discourse Analysis and the Bosnian War*. As the name suggests, the poststructuralist approach has been applied to security studies and how American and British politicians viewed the Bosnian War. The book shows the poststructuralist view of the relationship between identity and foreign policy, as well as an in-depth discussion of the methodology of poststructuralist discourse analysis. Hansen details varying identities of the Balkans and its residents in western minds, before illustrating how these identities influenced official discourse and ultimately foreign policy. For example, in the lead-up to military intervention, Hansen records how the Balkan Other shifted from a romanticised ideal to one that was historically savage (Hansen, 2006). This textual analysis included a historical genealogy of the Western construction of the Balkans, readings of official British and American policies, debates in the US Senate and in the House of Commons, autobiographies, academic debates and even travel writing. The influence of identities on foreign policy was actively shown – as popular representations of identity changed, so did foreign policy. Importantly, it is the discourses of the elite that can control and drive these changes.

This is relevant for DPRK newspapers, television reports and other discourses produced by the government – they are treated as an accurate representation of the nation state and its foreign policy. In the DPRK, this is somewhat easier to accept, given the one-party government and its control of all media. In democracies, because the ruling party/government is elected by the population, the discourses produced by the government are indicative of the general population (Hansen, 2006). Thus it is important for western media, elected officials, and other elites and gatekeepers of discourse, to accurately report and reflect these changes. Examples of DPRK discourse from the historic June 2018 will now be examined.

DPRK discourse examples - the 2018 Singapore Summit and a speech
The 2018 Singapore Summit, or the 2018 North Korea–United States Singapore Summit, was held on June 12 in Singapore. It was the first time in history that leaders from the two countries met. I will present and analyse a story from the *Rodong Sinmun*, official newspaper of the Central Committee of the Workers’ Party of Korea, and North
“Noting that it was not easy to get to where they were, Kim Jong Un made the meaningful words there was a past that gripped their ankles and prejudice and wrong practice covered their eyes and ears, but they overcame all that to come to this place and stand at a new starting point…There was a comprehensive and in-depth discussion over the issues of establishing new DPRK-U.S. relations and building a permanent and durable peace mechanism on the Korean Peninsula at the talks.”

This was speech attributed to Kim acknowledging the past difficulties and the desire to build a permanent and durable peace. The story continues:

“Kim Jong Un said in order to achieve peace and stability of the Korean Peninsula and realize its denuclearization, the two countries should commit themselves to refraining from antagonizing each other out of mutual understanding, and take legal and institutional steps to guarantee it…Kim Jong Un clarified the stand that if the U.S. side takes genuine measures for building trust in order to improve the DPRK-U.S. relationship, the DPRK, too, can continue to take additional good-will measures of next stage commensurate with them.”

I could not find these comments reported in Western, mainstream media. Instead, comments like these from DPRK official government sources are often not reported, dismissed as propaganda by the media. However, this approach is too simplistic. North Korea News (NK News) columnist Alek Sigley was in the DPRK when the summit occurred. He noted the change in discourse around the summit was remarkable. “I was struck by how optimistic the language was…70 years of enmity between the United States and North Korea would be “ended” (적대감을 끝내고), a “full stop” (종지부 찍고) would be put to it, the past would be put behind and a new era in relations would begin. I’ve been following North Korean media for some time and I’ve never seen discourse like this being used” (A. Sigley, personal communication, January 6, 2019). The North Korean desires and actions for peace are often ignored in mainstream media, and American aggression and failures overlooked. Michael Pembroke, author of Korea: Where the American Century Began, notes: “Contrary to popular perception, the core issue to be resolved at the June 12 summit ... is whether the US is prepared to give North Korea the guarantee of its security which is its main demand” (Pembroke, 2018). The key term here is popular perception – the DPRK’s dominant identity in the West is still a nation-state that can’t be trusted and a constant antagonist, despite multiple contrary examples. Indeed, evidence of the DPRK’s peace effort go all the way back to the 1953 armistice. Tourists to the DPRK often find the Panmunjom Peace Village on the itinerary. The museum and surrounding area has further evidence of these peaceful and multilateral discourses and Identities, as shown below.
I’ll now provide one example of the irrational and aggressive identity, as reproduced in the western media.

An example of selective quoting in the western media is shown in the coverage of the speech containing the word “dotard.” Kim Jong Un released the speech on September 22, 2018, and, surprisingly, several mainstream news services published significant parts, if not all, of the speech (Guardian, 2018). However, most focused on one word, “dotard.” It set off viral memes and spiked Google searches for the archaic term. Notably, only aggressive, antagonistic or humorous DPRK discourses are reproduced in significant amounts – peaceful, rational and serious discourses do not receive the reproductions. Sadly, the use of “dotard” also encapsulated the situation facing the country – outdated vernacular, an antiquated term reflecting the stagnant economy, and outdated educational lexicons, and their relative isolation from global linguistic and intellectual trends. As shown in a North Korean-English dictionary below, “dotard” indeed remains an official translation of the Korean word, “nukdari” (늙다리).
Discussion and limitations

I hoped to show that there are significant rational and peaceful discourses originating from North Korea. These discourses come from official party departments, akin to the State Department or the Foreign Ministries of other countries. However, these discourses are grossly under-reported in mainstream western media and only discourses that fit the current imagination of North Korea as a perpetual Other for the west and Japan– North Korea as unstable, irrational, antiquated – are reproduced. Hence, western audiences reinforce an inaccurate and unhelpful Other identity of the DPRK, inhibiting citizens and elites from forming an accurate understanding of the nation. This, of course, affects foreign policy. An example of this is the full reproduction of the antagonistic speech containing “dotard”, and the non-reproduction of the peaceful and constructive statements from the 2018 Singapore Summit. However, there are many more examples of discourse that need to be evaluated.

This is only the first part of a greater study into DPRK discourse, identities and its effects on foreign policy. I chose to examine only a few instances, but in the future, I want to expand my poststructuralist discourse analysis to cover a couple of years and expand the number of Western, English media outlets. In this way, I will be able to more clearly show the changes in discourse, identities and foreign policy.

Conclusion

The DPRK Other remains unfairly represented in the minds of the majority of English speaking, Western citizens. Mass media outlets, elites and other gatekeepers of discourse consistently ignore constructive and rational DPRK discourses, while reproducing instances of irrational, aggressive and antiquated. This has occurred since the 1953 armistice. However, as human beings and teachers interested in improving the conditions of all humankind, we can affect how our students view these themes and ideas. If we adopt the principles of Positive Peace, Peace Linguistics and Critical
Theory, we can expose our students, and the next generation of decision makers, to the possibilities of a future where we all fulfill our potential, free of the constraints of violence.

1 Wight (1991:9) also earlier noted this form of international society as a "family of nations" with one cultural and moral whole.

ii This is, of course, a broad overview of the theories. There are many resources available to explain the background. A good starting point is Kenneth Waltz's classic, Theory of International Politics.

iii For an international relations enthusiast or historian, this may not be a surprise, but to an average citizen in a western country, this will likely be the norm based on the images and discourse in the mass media. For example, how many Americans would be aware that in 1957 the US abrogated clause 13(d) of the armistice, and then deployed nuclear weapons to South Korea in 1958? This was just the first of many unilateral American moves that have contributed to distrust in the region. From the Japanese perspective, much enmity remains with both North and South Korean neighbours (BBC, 2018).

Bio Data

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References


Student Demotivational Factors in a Japanese University Language Learning Context

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Abstract
Demotivation within students can negatively affect attitudes, lower classroom dynamics, and become detrimental to learning outcomes. It is a critical factor closely linked to variables in education such as teaching practice, curriculum design, cultural awareness, motivation, and psychological well-being. In this study, 194 English language learners from a Japanese university immersive English program were surveyed to identify the most salient demotivating factors in their language learning. Possible demotivating components were categorized into two groups: 1. teacher demeanor, 2. curriculum and materials. Differences in perspectives between levels and genders were then examined, correlated, and ranked. The paper concludes by presenting questions for further study and contending that a better understanding of student demotivational factors can help lower demotivation and facilitate remotivation.

学生内の学習意欲喪失は態度に悪影響を及ぼし、教室内のダイナミクスを低下させ、学習成果に悪影響を及ぼす可能性がある。それは、教育実習、カリキュラムデザイン、文化的意識、動機、心理的幸福感など、教育における変化と密接に関連している重要な要素である。本研究では、日本の大学没入型英語プログラムから194人の英語学習者を調査し、彼らの語学学習における最も顕著な動機づけ要因を特定した。可能性のある動機付けを解除する要素は、2つのグループに分類した：1 教師の態度、2 カリキュラムと材料。次に、レベルと性別の間の見方の違いを調べ、相関付けし、ランキング付けした。本稿は、さらなる学習のための問題を提示し、学習の動機減退要因をよりよく理解することで、動機減退を減らし、動機づけを促進することができると結論する。

Motivation is like fuel that helps us to reach our goals and desired destinations. At the start of a learning journey, students and teachers alike may be full of optimism and ambitions to attain specific aims, only to run out of gas before realizing their original targets and intentions. It is essential, therefore, to determine what causes demotivation and take such factors into account to halt a loss of incentive toward teaching and learning. When students have low self-esteem and inhibition, their level of motivation declines. Additionally, teachers with a negative demeanor towards their students and working environments can impair students’ willingness to receive and acquire new knowledge.
Consequently, fewer positive reinforcements result in negative learning and teaching experiences. It is imperative to understand the sources of demotivation to reach a mutual understanding between teachers and learners to help retain the desire to teach and learn. The primary goal is to establish a more positive and motivating learning environment to achieve better learning outcomes.

The study of motivation in language learning has been investigated extensively for decades (Ellis, 2001), but demotivation in areas of individual differences has only gained traction in recent years (Han & Yin, 2016). Moreover, significantly less research has been directed on what demotivates students in contrast with what motivates them. Much can yet be learned concerning why many university ELLs lose their underlying enthusiasm to learn through the span of time. Therefore, the heart of this study attempts to determine some of the leading internal and external factors for demotivation to gain a better understanding so that negative trends in learning motivation can be addressed and hopefully reversed.

What exactly is demotivation, and why is it pertinent to learning? Dörnyei (2001) defines demotivation as external forces that negatively reduce learners’ willingness to study a language. Rastegar, Akbarzadeh, & Heidari (2012) add that it can be viewed as the adverse counterpart of motivation and that demotivators could be considered as the negative equivalent of motives. For this paper, however, demotivation is characterized as a condition that hinders an initial desire to obtain knowledge and a purpose for learning. It is at the crux of language acquisition because the more passion and purpose diminish, the less chance there is for positive gains and learning outcomes.

It is not uncommon for classes to have high attendance levels at the outset of a semester only to see a steady decline over the term. In the context of this study, enrollments for elective English courses have had notable decreases observed between the first and second semesters of year-long courses. For example, between the years of 2015 and 2017, the language program, which includes both university and junior college students, had an average retention rate of 67.2% between the spring and autumn semesters (Rishushasu hyo, 2018). In 2017, university students alone had a retention rate of 56.31%. Spring enrollment of first-year university students between 2015 and 2017 consistently averages at 692 whereas combined enlistment of second, third and fourth-year students averages 232 and dropped by 26.7% since 2015 (Rishushasu hyo, 2018). (See Appendix A.) Many factors can play into such declines such as schedule conflicts, personal problems, financial difficulties, and illness. There are also cases where students have simply met their curriculum requirements and choose to devote their time to subjects other than an elective English course. Whatever the reasons may be, however, a downturn in motivation cannot be wholly factored out as part of the cause for the consistent declines in enrollments and class attendance. Therefore, this study set out with the intent to identify student perceptions of their English language-learning environment so that a better understanding can help teachers enhance intrapersonal and teaching skills, promote pedagogical improvement, and ultimately improve student retention.

**Literature Review**

Early explorations into motivational factors widely recognized the importance of motivation as being a key factor to successful language acquisition (e.g., Bacon & Finnemann, 1990; Clément & Kruidenier, 1985; Dörnyei, 1990;
Gardner, 1988; Oxford & Crookall, 1989; Oxford & Shearin, 1994; Strong, 1984). However, initial research on motivation alone tended to employ statistical methods to measure motivation and language achievement (Sugino, 2010). Such mechanisms were apt to measure student progress by universal applications with little consideration toward intrinsic factors such as personal experiences, learning context, and individual needs. Contrariwise, the study of demotivation over the last two decades has centered more on various external and internal influences that negatively influence students’ attitudes toward learning. According to Brown (2008), determining and gaining a deeper understanding of these factors can help change students’ negative perceptions and increase their attention, motivation, and sense of connection to English.

Among the early researchers to cross over from motivational to demotivational studies, Dörnyei (1998, as cited in Dörnyei and Ushioda, 2013) conducted structured interviews with 50 Hungarian secondary school language learners who were identified as being demotivated by their learning environment. The evaluation resulted in the emergence of nine factors for demotivation: (1) instructors’ personalities, teaching methods, and competence, (2) insufficient school facilities, (3) decreased confidence due to prior learning experiences, (4) negative attitudes toward language learning, (5) foreign language learning being compulsory, (6) interference from another foreign language being learned simultaneously, (7) a negative view toward the community of the target foreign language (8) adverse demeanors of fellow co-learners, and (9) texts used in classes. These nine factors provided the basis for further research that followed similar patterns with comparable results that identify the leading influences on the demotivational process.

In a Japanese context, Kikuchi and Sakai (2009) followed Dörnyei’s model by examining demotivating factors in 112 Japanese high school seniors who participated in an online survey. Following a pilot test with a small group of university students, a final version of the questionnaire consisted of 35 items with three parts: inquiries about the learners’ backgrounds, demotivating factors in learning, and open-ended questions about their experiences. A five-point Likert scale was applied with one being the least and five being the strongest demotivating factor. By employing a principal axis factor analysis, five top demotivating factors emerged: (1) textbooks, (2) insufficient school facilities, (3) test results, (4) non-communicative teaching methods, and (5) instructors’ competence and teaching styles. The five factors were then compared using a one-way ANOVA analysis of variance which showed statistically significant differences among the determinant. Notably, the comments in the open-ended section consistently revealed that non-communicative learning was a crucial factor in decreased motivation as it emphasizes grammar and benchmark tests. Moreover, learners cited that there are rare opportunities to use a foreign language outside the classroom.

Falout and Maruyama (2004) created a study among 164 Japanese college students to determine any differences in demotivating factors between lower and higher-proficiency learners of English. A 49-item questionnaire based on Dörnyei’s nine demotivating factors were distributed to 78 higher-proficiency and 86 lower-proficiency students. The results revealed that lower-proficiency students tended to be negatively affected by internal factors such as a lack of self-confidence attitudes toward English itself. The higher group was more apt to attribute demotivation to external factors such as teaching styles and course content. However, both sets cited that personal performance, sentiments toward course content, class pace, and teacher performance attributed to demotivation. This study is consistent with observations made by Ushioda (1998) that found that lower-proficiency students tend to get caught in a reoccurring
pattern of reduced self-confidence, self-criticism, and poor performance due to internalizing negative learning experiences.

Tsuchiya (2004a, 2004b) administered a 26-item questionnaire to three groups of university engineering students. The first group consisted of 204 first-year university engineering students with limited English proficiency, a second cluster of 90 second and third-year English majors with average competency, and a third faction of 163 proficient and highly motivated International Relations majors. Tsuchiya’s work resulted in identifying six major demotivating factors: a sense of English uselessness, sense of incompetence, little admiration, inconsistent studying styles, sense of discouragement, and lack of acceptance (2004a).

Tsuchiya (2006) furthered previous research (Tsuchiya, 2004a, 2004b) by integrating it with Dörnyei’s nine factors of demotivation (2001) and the work of Falout and Maruyama (2004). A new investigation comprised of a 37-item questionnaire was distributed to 129 first-year university students. Through the use of an English proficiency test, 57 high-proficiency students were placed into one group and 72 low-proficiency learners in another. Using ANOVA, the researcher analyzed the mean scores for each factor in the survey. Results revealed that the lower proficiency group rated higher on all demotivating factors than their more proficient counterparts. Moreover, the rank order of demotivating factors differed between the two groups. The most significant demotivating factors for lower proficiency students were reduced self-confidence and the obligation to learn English as a compulsory subject. The higher group rated teachers and class content as higher than their counterparts. Rather than a lack of desire to become proficient, however, the greatest negative effects for the less skilled learners resulted from experiences of failure and a feeling of self-inadequacy.

Research Questions

While much research on language learning centers on motivational factors, motivation alone may not be an adequate explanation for dealing with deficiencies and shortcomings in learning outcomes. Negative experiences in learning may suggest that demotivation, rather than motivation, could be a significant problem that requires further study and investigation. Likewise, instructors who experience troublesome circumstances in the classroom can lose their initial passion and motivation to teach. Therefore, the principal objective of this study was to identify and document some of the underlying sources of demotivation experienced by students and the role that demotivation can play in impeding language learning. Thus, the questions addressed in this study are:

(1) What are potentially demotivating professional and personal behaviors of the non-Japanese language teachers?
(2) What are the most potentially demotivating factors of curriculum, content, and materials?
(3) Do demotivation determinants differ between proficiencies and genders for students?

Method

The study comprised of 194 voluntary respondents (56 males and 138 females) from a pool of 271 students that were dispersed between four levels of an elective English program. Twelve classes were selected from 30 two-semester
courses so that three groups from each of the four levels could be represented. None of the courses in the curriculum are compulsory for graduation. However, four of the selected classes count as elective credits for English Communication and International Relations majors. Students were enrolled in prospective levels according to school entrance placement tests and/or after advancing to a higher level after completing a lower tier. Students were enrolled in prospective levels according to school entrance placement tests and/or after advancing to a higher level after completing a lower tier. Most participants had a minimum of six years of English instruction before the survey. The subjects’ ages were 17 (n=1), 18 (n=78), 19 (n=68), 20 (n=35), 21 (n=8), 22 (n=2), 27 (n=1), 28 (n=1). The highest number of people came from levels One and Three due to larger class sizes. In all, Level One learners numbered at 64, Level Two at 34, Level Three at 53, and Level Four at 43. The Level One group was categorized as Low Proficiency learners. Level Two learners were classified as Medium Proficiency, and the upper two levels both considered the High Proficiency learners due to similar placement scores as well as a significant number of English scholarship students within both groups.

From its conception, the curriculum has always taught English through immersion with non-Japanese teachers. The absence of Japanese English instructors in this study is not an intent to draw comparisons with non-Japanese teachers. Rather, the setup of this program presented a unique situation for internal reflection and to examine any possible factors that can play into student demotivation.

The surveys distributed were modeled in part after questionnaires from three previous studies designed by Sugino (2010), Kikuchi & Sakai (2009), and Falout & Murayama (2004). Mirroring these previous works, the questions included both internal and external factors and were modified to fit the context of this study. The most prominent demotivators listed in earlier research (Sugino, 2010; Kikuchi & Sakai, 2009; Falout & Murayama, 2004; Tsuchiya, 2004; Dörnyei & Ushioda, 2013) that deemed most applicable to this setting were adopted and used for informal interviews with students and teachers. Additionally, five areas of demotivation identified by Dörnyei (2001, as cited in Kikuchi & Sakai, 2009) were considered as follows: 1. Teachers’ personalities, commitment, competence, teaching methods, 2. Inadequate school materials, 3. Reduced self-confidence due to experience of failure, 4. Negative attitudes toward the foreign language studied, and 5. Compulsory nature of the foreign language study. The most frequent factors that emerged in talking to faculty and students were sentiments linked to teachers’ personalities, instructional methods and preparedness, favoritism, partiality toward sexes, class sizes, appropriate levels for textbooks, a balance between speaking skills versus grammar and syntax, and teacher expectations toward class participation.

The survey was composed in both Japanese and English to ensure that the questions were clearly understood. The Japanese translation was proofread and modified by two qualified native Japanese speakers with high English competency. Twenty-six questions were divided into two categories: (1) Teacher Demeanor (16 questions) and (2) Curriculum, Content, and Materials (10 questions). (See Appendix B.) For the first category, students were instructed to consider their non-Japanese English teachers by and large and not any particular instructor while answering the questions. Five questions in the Teacher Demeanor section were related to cultural perspectives. All items were applied on a non-neutral 6-point Likert scale: 1. strongly disagree, 2. disagree, 3. slightly disagree, 4. slightly agree, 5. agree,
and 6. strongly agree. Accordingly, the greater the number, the stronger the demotivating factor. The end of the survey included an open-ended comment section to allow students to write any additional thoughts on motivation.

Students filled in the questionnaires during class time and were instructed to consider only the teachers who teach the elective English courses. If they had not experienced some of the determinants presented, they could simply disagree with the question. Those who had already taken the same survey in another class were asked to refrain from participating a second time. However, three questionnaires were discarded for coming from people who filled out the survey twice. Two more forms were not included for being incomplete. All data were input into Excel/CSV spreadsheet format for descriptive and factor analysis.

Results

Repeated measures ANOVA tests were run for two separate categories. The first was for Teacher Demeanor and the other for Curriculum, Content and Materials. The results revealed significant differences between the determinants. The outcome variable within-subject effects was found to be significant based on the results of Levene’s test (F (3,15) = 30.044, p = .001). There was also a statistically significant difference between English levels (F (3,45) = 1.713, p = .002) and between genders (F (1,15) = 2.707, p = .001). The outcome variable between-subject effects for levels was not significant (F (3,45) = 1.390, p = 0.247). However, there was significance between genders (F (1,15) = 14.569, p = 0.001).

A post-hoc was run to confirm exactly where the differences occurred between all questions. Using a Bonferroni adjustment, the alpha level was set at .05. Demeanor questions were labeled as D1 through D16. The rankings of all the factors had a significant difference between mean scores. D5 (“I feel agitated when teachers give unfair grades”), had the highest mean item score of 4.513 and the most significant differences of p = .001 with 11 of the 16 questions. Question D4 (“I feel agitated when teachers show favoritism toward some students”) followed with a mean of 3.921 and nine significant differences. D3 (“I feel agitated when teachers don’t respect students”) had a mean score of 3.82 and seven significant differences. The least demotivating question with just three significant differences was D1 (“I feel agitated when teachers call on the same students for answers.”) with a mean score of 2.439. Seven of the other means scores ranged from 3.053 to 3.635 which are on the “slightly disagree” side of a 6-point scale. Six items ranged from 2.439 to 2.878, showing that they were not strong demotivators.

Descriptive tests enabled the researcher to identify and rank teacher demeanor demotivational factors for all levels combined by comparing the mean squares and standards of deviation as shown in Table 1 below. Note that the most salient demotivator, D5, is ranked at the top (M = 4.513, SD = 1.785) and the least demotivating factor, D1, is ranked at the bottom (M = 2.438, SD = 1.377). Figure 1 follows with a graph of the descriptives plot for all levels combined.
Table 1

Ranking of Teacher Demeanor Demotivators

<table>
<thead>
<tr>
<th>Rank</th>
<th>Question Number</th>
<th>I feel agitated when teachers…</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>D5</td>
<td>give unfair grades.</td>
<td>4.513</td>
<td>1.785</td>
</tr>
<tr>
<td>2</td>
<td>D4</td>
<td>show favoritism toward some students.</td>
<td>3.921</td>
<td>1.765</td>
</tr>
<tr>
<td>3</td>
<td>D3</td>
<td>don’t respect the students</td>
<td>3.820</td>
<td>1.704</td>
</tr>
<tr>
<td>4</td>
<td>D8</td>
<td>just read from a textbook or PowerPoint.</td>
<td>3.635</td>
<td>1.621</td>
</tr>
<tr>
<td>5</td>
<td>D10</td>
<td>are uninteresting and lack a sense of humor.</td>
<td>3.619</td>
<td>1.585</td>
</tr>
<tr>
<td>6</td>
<td>D6</td>
<td>favor males over females.</td>
<td>3.603</td>
<td>1.782</td>
</tr>
<tr>
<td>7</td>
<td>D9</td>
<td>seem unprepared.</td>
<td>3.497</td>
<td>1.563</td>
</tr>
<tr>
<td>8</td>
<td>D7</td>
<td>favor females over males.</td>
<td>3.455</td>
<td>1.791</td>
</tr>
<tr>
<td>9</td>
<td>D14</td>
<td>expect me to speak when I am not ready to do so.</td>
<td>3.238</td>
<td>1.509</td>
</tr>
<tr>
<td>10</td>
<td>D12</td>
<td>expect me to participate in all activities enthusiastically.</td>
<td>3.053</td>
<td>1.398</td>
</tr>
<tr>
<td>11</td>
<td>D2</td>
<td>talk or lecture too much.</td>
<td>2.878</td>
<td>1.516</td>
</tr>
<tr>
<td>12</td>
<td>D13</td>
<td>expect me to engage in pair or group work.</td>
<td>2.873</td>
<td>1.460</td>
</tr>
<tr>
<td>13</td>
<td>D11</td>
<td>have a poor physical appearance.</td>
<td>2.857</td>
<td>1.542</td>
</tr>
<tr>
<td>14</td>
<td>D15</td>
<td>display their feelings and emotions.</td>
<td>2.757</td>
<td>1.503</td>
</tr>
<tr>
<td>15</td>
<td>D16</td>
<td>do not understand Japanese culture.</td>
<td>2.550</td>
<td>1.464</td>
</tr>
<tr>
<td>16</td>
<td>D1</td>
<td>call on the same students for answers.</td>
<td>2.439</td>
<td>1.377</td>
</tr>
</tbody>
</table>

Figure 1. Descriptive Plot for Levels 1-4 Combined

The individual mean scores of all four levels follow a similar pattern. As depicted in the descriptive plot in Figure 2 below, the most prevalent demotivators for all levels are D3, D4, and D5 which all relate to teachers’ attitudes towards students. The least outstanding factors are D1, D15, and D15 which are generally connected to cultural differences.
Conspicuously, however, High Proficiency learners from Level 4 sharply jumped on questions D8, D9, and D10 which related to teacher competency and preparedness. Moreover, High Proficiency learners from Level 3 and Level 4 consistently gave higher scores of demotivation than the lower two groups. In contrast, Intermediate Proficiency learners from Level 2 gave the lowest overall scores of demotivation with Low Proficiency learners from Level 1 following on a close track.

![Teacher Demeanor Questions](image)

**Figure 2. Descriptives Plot for Individual Levels**

As previously mentioned, the mean scores between gender within subjects (F (1,15) = 2.707, p = .001) showed significant differences between males and females. Figure 3 below reveals that the means scores among all levels follow an almost identical pattern. However, females have higher mean scores of demotivation than males on all accounts. Further study may be able to offer an explanation for such discrepancies between genders, but males tend to “slightly disagree” or “slightly agree” on all points while female responses range from “slightly agree” to “strongly agree” on all factors consistently among all four levels. A possible explanation could be that female enrollment outnumbers male by almost three to one (Rishushasu hyo, 2018). Furthermore, they and tend to take multiple elective English courses throughout the semester. Therefore, they may have higher exposure to the teachers and more experiences on which to base their responses.
Student Curriculum, Content & Materials questions yielded separate results. The outcome variable within subject effects was found to be significant based on the results of Levene’s test ($F (3,9) = 9.522, p = .001$). There was also a statistically significant difference between genders ($F (1,9) = 2.902, p = .002$). However, there was no significance between levels ($F (3,27) = 1.234, p = .182$) and gender and levels combined ($F (3,27) = 1.024, p = .0431$). The outcome variable between subject effects for levels was not significant ($F (3,27) = .1633, p = .183$). However, there was significance between genders ($F (1,9) = 13.492, p = .001$) and between levels and genders ($F (3,27) = 3.162, p = .026$).

Curriculum, Content & Materials questions were labeled as C1 through C10, and a post-hoc analysis was run to confirm the differences between all items. The combinations of all questions had one to four significant differences between each. Question C4 (“I lose motivation when courses emphasize communicative skills over grammar and syntax”) had a mean score of 2.672 and was ranked as the least salient demotivating factor. It also had the most significant differences between the other questions. All ten items had mean scores between 2.672 and 3.772 which were on the “slightly disagree” and “disagree” side of the six-point scale, indicating that they were not strong demotivators.

Curriculum demotivational factors were identified and ranked through descriptive tests for all levels combined by comparing the mean squares and standards of deviation as shown in Table 2 below. Note that the most salient demotivator, C10, is ranked at the top ($M = 3.772, SD = 1.610$) and the least demotivating factor, C4, is ranked at the bottom ($M = 2.672, SD = 1.324$). Figure 4 follows with a graph of the descriptives plot with a comparison of the levels.
Table 2

Ranking of Curriculum, Content & Materials Demotivators

<table>
<thead>
<tr>
<th>Rank</th>
<th>Question Number</th>
<th>Question</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C10</td>
<td>I receive little or no feedback on my performance or assignments.</td>
<td>3.772</td>
<td>1.610</td>
</tr>
<tr>
<td>2</td>
<td>C7</td>
<td>textbooks and materials are too difficult.</td>
<td>3.677</td>
<td>1.486</td>
</tr>
<tr>
<td>3</td>
<td>C8</td>
<td>a class lacks clear goals and objectives.</td>
<td>3.423</td>
<td>1.595</td>
</tr>
<tr>
<td>4</td>
<td>C1</td>
<td>classes consist of mixed English levels.</td>
<td>3.413</td>
<td>1.512</td>
</tr>
<tr>
<td>5</td>
<td>C3</td>
<td>courses emphasize grammar rather than communicative English.</td>
<td>3.175</td>
<td>1.535</td>
</tr>
<tr>
<td>6</td>
<td>C2</td>
<td>class sizes are too large.</td>
<td>3.138</td>
<td>1.541</td>
</tr>
<tr>
<td>7</td>
<td>C6</td>
<td>the content has little or no relevance to me.</td>
<td>3.101</td>
<td>1.559</td>
</tr>
<tr>
<td>8</td>
<td>C9</td>
<td>I have little or no learning autonomy.</td>
<td>3.079</td>
<td>1.444</td>
</tr>
<tr>
<td>9</td>
<td>C5</td>
<td>textbooks and materials are too easy.</td>
<td>2.905</td>
<td>1.495</td>
</tr>
<tr>
<td>10</td>
<td>C4</td>
<td>courses emphasize communicative skills over grammar and syntax.</td>
<td>2.672</td>
<td>1.324</td>
</tr>
</tbody>
</table>

Figure 4. Descriptive Plots – Levels 1-4

In congruence with teacher demotivational factors, High Proficiency students from Level 3 and Level 4 had consistently higher mean scores than their Intermediate and Lower Proficiency counterparts. Their descriptive plots follow a similar pattern with a notable jump that occurs on Question C5 (“I lose motivation when textbooks and materials are too easy”). At this point, High Proficiency students in Level 3 and Level 4 move into the “agree” side of the scale as opposed to the Intermediate and Lower-proficiency groups which remain on the “disagree” side.
The mean scores between gender within subjects (F (1,9) = 2.902, p = .002) shows significant differences between males and females. Figure 5 below reveals that the mean scores among all levels follow an almost identical pattern. As with teacher demotivational factors, females consistently have higher mean scores of demotivation for curriculum and content than males. Again, the purpose of this analysis does not intend explanation for such differences between genders, but males tend to “slightly disagree” on most items while female responses from all levels “slightly agree” to “agree” on all factors. As mentioned earlier, a possible reason could be that females have more experiences on which to base their responses due to the fact that they take more elective English courses and outnumber their male counterparts by almost three to one (Rishushasu hyo, 2018).

Figure 5. Descriptives Plot Between Gender – Levels 1-4

Summary
This analysis has attempted to define some of the demotivating aspects that university ELLs have toward learning in an English classroom. Through the process, leading demotivators listed in the survey were identified and differences noted between levels and genders. The first research question sought to identify the most salient demotivating professional and personal behaviors of teachers. Results revealed that demotivators connected to teacher demeanor were not particularly high. However, the most distinguished factors across levels and genders were related to grades, favoritism, and respect toward learners. Some students elaborated by mentioning a need for approval, recognition, and constructive criticism from teachers. One learner identified as S130 writes, “If I could receive more praise from the teacher, my motivation will increase.” Student S89 adds, “Teachers should pay more attention our good parts and what we like.”

As for the second research question related to curriculum, content, and materials, the highest demotivators were a deficiency of feedback given by instructors, the levels of difficulty with textbooks, and a lack of clear goals and objectives. Although course syllabuses state general goals such as increasing student's confidence to communicate and
enhancing skills and new thought processes through reading, writing, listening, and speaking, a student labeled S131 writes, “The class should have clearer goals and objectives. For example, upping TOEIC scores, vocabulary, or GCA, etc.” Student S19 adds, “I don’t think about motivation deeply, but I think make the class point is so important.”

The third research question set out to find out whether demotivation determinants differ between proficiencies and genders among students. Mean scores between levels for female learners were significantly higher than their male counterparts in all areas across all levels. Moreover, teacher demeanor inquiries found significant differences between levels, showing that High Proficiency students tended to have higher mean scores than their Intermediate and Lower Proficiency counterparts. Further investigation is required, but one factor for higher demotivational scores for both females and higher-proficiency students could be related to the high ratio of females enrolled in the upper-level classes.

Finally, a sub-motive for this study was to gauge a degree of cultural sensitivity and awareness in the classroom. The last five questions of the demeanor categories for both surveys were intentionally created with cultural undertones that pertained to displays of emotion and perceived expectations for student participation. Table 1 above shows that these factors were among the lowest demotivators of the survey. When students were directly asked if they felt agitated when teachers do not understand Japanese culture in question D16, the response ranked second to last in the study. Such an outcome could either be a positive indicator that teachers show strong cultural literacy and appreciation toward Japanese culture or that misunderstandings do occur but are of little concern or significance to the students. Further studies could inquire deeper into this issue as culture is a general term that could be perceived in different ways.

Limitations and Recommendations for Future Research

There were limitations to this study. First, the analysis was conducted within a specific elective language program at a single university in one country. Moreover, only a group of 14 non-Japanese language instructors were considered. Future studies could include a variety of institutions and a broader spectrum of English learners and language teachers. Second, some of the survey questions could be interpreted somewhat differently between students. Future analysis could articulate some of the more subjective questions such as on Japanese culture or teachers being uninteresting. Third, internal factors such as previous learning experiences and self-confidence play into demotivation have not been investigated. There could also be other internal and external factors of demotivation that were not included in the survey. Future exploration is necessary to examine any relationships between subjective and objective factors and how they play into lowering motivation. Fourth, it was beyond the capacity of this study to investigate how ELL’s motivation and demotivation might change over their academic careers, which can only be done through a long-term approach. Finally, most existing studies focus on either student or teacher demotivational factors separately, but scant research has merged the two simultaneously for comparison and recommended action. Therefore, future research could also include a lateral study of the teachers’ demotivational factors to compare with the students’ results.

Conclusion

Motivation is tied to the attitudes and behaviors that students carry into the language classroom. Many are positive, but this study aimed to determine some of the negative factors both in and outside of the participants’ control with the
purpose of developing a better understanding of learners and how they perceive their instructors. By recognizing that
demotivation is a modifiable state, both students and teachers alike can make changes to alter their conduct and mindset.
Students can reflect on their points of view to become more aware of how their actions can influence the climate of
their classes for the better, as well as for the worse. Instructors can also examine what discourages their learners and
adjust their curriculum and teaching approach. Considering the students’ top demotivator of perceived unfair grades,
teachers can make a better effort to clarify how their learners are appraised and judged. Delivering better clarity over
expectations can help learners understand what is expected, how they will be evaluated, and how they can prepare
accordingly. Moreover, instructors can continually reflect on their classroom disposition to ensure that they are
approachable and do not display an air of favoritism or bias.

Being aware of the elements that hinder learning can be instrumental to reversing demotivation and turning it
around into remotivation. It is imperative, therefore, to establish a psychologically positive and supportive environment
that can increase students’ willingness to acquire new knowledge. A heightened readiness to learn can, in turn, become
a powerful means for learners to achieve goals once thought beyond their reach. As a result, students can develop more
positive attitudes towards themselves, their teachers, and the learning experience.

Bio Data
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interests include CLIL and service learning. <gordy@otemae.ac.jp>

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## Appendix A

Language Education of Otemae University Enrollment

### 2017

<table>
<thead>
<tr>
<th></th>
<th>“Itami” Campus (First-year Students)</th>
<th>“Shukugawa” Campus (Second to Fourth-year Students)</th>
<th>Both Campuses Combined (First to Fourth-year Students)</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>University Students</td>
<td>Jr. College Students</td>
<td>Total</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>554</td>
<td>142</td>
<td>696</td>
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<tr>
<td><strong>Autumn</strong></td>
<td>312</td>
<td>126</td>
<td>483</td>
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<tr>
<td><strong>Retention</strong></td>
<td>56.31%</td>
<td>88.73%</td>
<td>62.93%</td>
</tr>
</tbody>
</table>

|                      | University Students | Jr. College Students | Total | University Students | Jr. College Students | Total | University Students | Jr. College Students | Total |
|----------------------|-------------------------------------|----------------------------------------------------|------------------------------------------------------|
| **Spring**           | 751                   | 143                   | 894    | 227                  | 1                      | 228    | 772                   | 147                  | 919    |
| **Autumn**           | 464                   | 126                   | 590    | 155                  | 3                      | 158    | 772                   | 147                  | 919    |
| **Retention**        | 61.78%                | 88.11%                | 65.99% | 68.28%               | 300%                   | 69.29% | 772                   | 147                  | 919    |

### 2016

<table>
<thead>
<tr>
<th></th>
<th>“Itami” Campus (First-year Students)</th>
<th>“Shukugawa” Campus (Second to Fourth-year Students)</th>
<th>Both Campuses Combined (First to Fourth-year Students)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>University Students</td>
<td>Jr. College Students</td>
<td>Total</td>
</tr>
<tr>
<td><strong>Spring</strong></td>
<td>545</td>
<td>146</td>
<td>691</td>
</tr>
<tr>
<td><strong>Autumn</strong></td>
<td>356</td>
<td>90</td>
<td>446</td>
</tr>
<tr>
<td><strong>Retention</strong></td>
<td>65.32%</td>
<td>61.64%</td>
<td>64.54%</td>
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<table>
<thead>
<tr>
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<th>Jr. College Students</th>
<th>Total</th>
<th>University Students</th>
<th>Jr. College Students</th>
<th>Total</th>
<th>University Students</th>
<th>Jr. College Students</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Spring</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
### Autumn Retention

<table>
<thead>
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<th>Spring</th>
<th>Autumn</th>
<th>Retention</th>
</tr>
</thead>
<tbody>
<tr>
<td>511</td>
<td>93</td>
<td>66.19%</td>
</tr>
<tr>
<td>63.26%</td>
<td>65.72%</td>
<td></td>
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</table>

2015

**“Itami” Campus (First-year Students)**

<table>
<thead>
<tr>
<th></th>
<th>University Students</th>
<th>Jr. College Students</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring</td>
<td>553</td>
<td>137</td>
<td>690</td>
</tr>
<tr>
<td>Autumn</td>
<td>422</td>
<td>78</td>
<td>500</td>
</tr>
<tr>
<td>Retention</td>
<td>76.31%</td>
<td>56.93%</td>
<td>72.46%</td>
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</table>

**“Shukugawa” Campus (Second to Fourth-year Students)**

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<th>University Students</th>
<th>Jr. College Students</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring</td>
<td>270</td>
<td>0</td>
<td>270</td>
</tr>
<tr>
<td>Autumn</td>
<td>171</td>
<td>0</td>
<td>171</td>
</tr>
<tr>
<td>Retention</td>
<td>63.33%</td>
<td>-%</td>
<td>63.33%</td>
</tr>
</tbody>
</table>

**Both Campuses Combined (First to Fourth-year Students)**

<table>
<thead>
<tr>
<th></th>
<th>University Students</th>
<th>Jr. College Students</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring</td>
<td>823</td>
<td>137</td>
<td>960</td>
</tr>
<tr>
<td>Autumn</td>
<td>593</td>
<td>78</td>
<td>671</td>
</tr>
<tr>
<td>Retention</td>
<td>72.05%</td>
<td>56.93%</td>
<td>69.89%</td>
</tr>
</tbody>
</table>

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Appendix B
Student Demotivational Survey

Student Background Information

Please circle the information that applies to you.
以下、該当する内容の番号に○をつけてください。

Gender 1名(性別) 女 男
Age (年齢) _____
Grade (等級) ________年生
LEOのクラス ________________
Department (学部) ________________

Survey

The following statements contain factors that may affect the way that students feel about their classes and teachers, resulting in demotivation. Please circle the numeral which indicates the degree that best fits your feeling.
次の選択肢には、学生が授業や教師についての受け取り方に影響を与え、モチベーションの低下をもたらす要因が含まれています。あなたの気持ちに最も適した程度を示す数字に○をつけてください。

KEY:

<table>
<thead>
<tr>
<th>強く同意しない</th>
<th>同意しない</th>
<th>少し同意しない</th>
<th>少し同意します</th>
<th>同意します</th>
<th>強く同意します</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

I feel agitated when teachers… (Teacher Demeanor)
私がイライラするときは…

- call on the same students for answers 1 2 3 4 5 6
- talk or lecture too much 1 2 3 4 5 6
- don’t respect the students 1 2 3 4 5 6
- show favoritism toward some students 1 2 3 4 5 6
- give unfair grades 1 2 3 4 5 6
不公平な成績を与えられた時
• favor males over females 1 2 3 4 5 6
教師が女子より男子をひいきすると時
• favor females over males 1 2 3 4 5 6
教師が男子より女子をひいきする時
• just read from a textbook or PowerPoint 1 2 3 4 5 6
教師が教科書やパワーポイントをただ読むだけの講義を受けた時
• seem unprepared 1 2 3 4 5 6
教師が授業の準備が出来ていないように見える時
• are uninteresting and lack a sense of humor 1 2 3 4 5 6
興味深くなく、ユーモアも無い講義を受けた時
• have poor physical appearance 1 2 3 4 5 6
教師の外見が悪いと感じる時
• expect me to participate all activities enthusiastically 1 2 3 4 5 6
教師がすべての活動に熱狂的に参加することを期待しているように見える時
• expect me to engage in pair or group work 1 2 3 4 5 6
教師が私にペアワークやグループワークを積極的にすることを期待している時
• expect me to speak when I am not ready to do so 1 2 3 4 5 6
教師が私が準備ができていないときに私に話させようとする時
• display their feelings and emotions 1 2 3 4 5 6
教師が自分の感情をオーバーに表示する時
• do not understand Japanese culture 1 2 3 4 5 6
教師が日本の文化を理解していない時

I lose motivation when (Curriculum, Content & Materials)
私のモチベーションが下がるときは…
• a class lacks clear goals and objectives 1 2 3 4 5 6
クラスに明確な目標と目的がない時
• class sizes are too large 1 2 3 4 5 6
クラスの人数が多すぎる時
• courses emphasize grammar rather than communicative English 1 2 3 4 5 6
科目内容がコミュニケーションよりも文法を重視している時
• courses emphasize communicative skills over grammar and syntax 1 2 3 4 5 6
科目内容が文法よりもコミュニケーションを重視している時
● textbooks and materials are too easy 1 2 3 4 5 6
教科書や資料が簡単すぎる時

● the content has little or no relevance to me 1 2 3 4 5 6
科目内容の内容が私にあまり関係ない時

● textbooks and materials are too difficult 1 2 3 4 5 6
教科書や教材が難しい時

● classes consist of mixed English levels 1 2 3 4 5 6
クラスメイトの英語レベルが混在している時

● I have little or no learning autonomy 1 2 3 4 5 6
学生による自主的な学びがほとんど無い時

● I receive little or no feedback on my performance or assignments 1 2 3 4 5 6
提出課題や発表についてのアドバイスをほとんどくれない時

Please comment on any thoughts that you have on motivation.
あなたがモチベーションについて考えていることについてコメントしてください。
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________

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Coping with the Challenge: Communicating the Critical Content 
in Core Subjects of Senior High School

Jerome C. Hilario 
Mayamot National High School

Reference Data:

Abstract
The investigation of how senior high school teachers communicate the critical content to learners, how they plan the lesson as a critical content, and how they can contribute in the formulation of suggested activities across grade levels in different subject areas are the purposes of the study. Participants were five senior high school teachers who participated in both an interview and a focus group discussion where thematic analysis was used to make the meanings identified to be more explicit. Results indicated that the identification of critical content is an essential skill among the teachers. Teachers must set clear and easy lesson objectives, make the students aware of the forthcoming information as critical, and translate experiences into a schema. Also, giving opportunities to students through meaningful activities and the necessary planning of the lesson give the students opportunities to use the information they acquired meaningfully. Thus, meaningful activities like using advance organizers, verbal cueing, and dramatized instruction are deemed practically useful.

Teachers, after the lesson, have to identify if the students have mastered the lesson they presented. They provide assessment, either formative or summative, after the lesson to assess whether teachers meet the learning objectives. If the students failed to meet the mastery of the subject matter, it is the teacher’s responsibility to provide necessary
actions. Thus, according to Pavericio (n.d.), the teacher can make decisions on whether to review, re-teach, remediate, or enrich lessons and subsequently when to move on to the next lesson. On the onset, the teachers could already identify the success of his teaching during his planning of the lesson. However, it would be necessary if the teacher can already identify if a learning competency or a topic *per se* is a critical content and if identified, can be able to provide appropriate teaching and assessment strategies to meet the learning competencies/objectives set. Critical content is any content that is difficult for a teacher to teach or requires many other topics as its prerequisites. Once a teacher could identify if a learning competency is a critical content, he/she will no longer be re-teaching, reviewing, remediating nor enriching the lesson. His or her time preparing the materials is not worthless. Thus, if appropriate strategies are employed, appropriate materials are used, and appropriate assessment techniques are utilized, and once the topic or the competency has been identified as a critical content, the learners, as well as the teachers, is not desecrating any time; thus, teachers could provide more meaningful learning activities. Hence, if the teacher already identified the learning competency or the topic as a critical content, he or she would make sure that the strategies, techniques, and materials he/she is using in the class are appropriate and meaningful to the learners.

In the context of teaching the students new and unfamiliar information, identifying content is one strategy teachers should begin doing and practicing. Consequently, according to Senn, Rutherford & Marzano (2014), as teachers become more skilled in this strategy, they see remarkable changes in their students' abilities to process and understand new content because teachers can identify which content is critical and understand how learned content scaffolds in complexity. Thus, if teachers are expert at identifying and conveying critical content to their students, the students will benefit. The skill of determining critical information from that which is not critical is essential to becoming successful in the field of teaching. Hence, for Senn, Rutherford, & Marzano, identifying critical content is a useful strategy that reaches beyond helping students know what is critical in the classroom; it prepares the students for a lifetime of being able to identify critical information.

It is necessary for the teacher to unpack first the standards, translate learning competencies into topics/lessons, and make learning goals concrete (Jackson, 2009). Thus, it would also be necessary if the teacher could provide appropriate yet meaningful activities to make the students attain the set learning goals. The strategy of identifying critical content can be risky; hence, the identification of strategies or activities to tackle critical content requires good judgment and cautiousness. Therefore, the goal of the research is to determine how teachers determine critical content and how they articulate the identified critical content to provide students with meaningful opportunities and experiences.

This study is limited only in the investigation of how the senior high school teachers of Mayamot National High School communicate the critical content in the different core subjects to learners and in the formulation of suggested activities that can be used by teachers across grade levels in different subject areas. This study was qualitative, mainly phenomenological and made use of five (5) SHS teachers teaching the Core Subjects of the English discipline to answer the research questions (open-ended questions) set. Thus, the study happened during the School Year 2017-2018.
The study aimed to investigate how the teachers in the senior high school level address critical content in the different core subjects to learners and contribute in the formulation of suggested activities that can be used by teachers across grade levels in different subject areas.

Specifically, it sought answers to the following questions:

1. How do teachers identify the critical content from a chapter or a unit before they begin to teach?
2. How do teachers communicate the importance of critical content in compelling and memorable ways that work best for the content or the students?
3. How do teachers give opportunities to students to do something with the information?

Methodology

The sources of data are the five (5) senior high school teachers of Mayamot National High School who are teaching the Core Subjects considered in the English discipline during the school year 2017 - 2018 of the study. These teachers were selected for they are teaching one of the following Core Subjects of the English discipline.

The study is qualitative and made use of phenomenology as its procedure for the researcher to focus on the meaning of an experience or a narrative. An unstructured interview and a focus group discussion (FGD) were used to gather the participants’ description of their experience in the classroom. To get at the essential meaning of the experience, the researcher abstracted out the themes. The techniques used was thematic analysis as the technique to make the meanings identified to be more explicit as possible. Thus, the data gathered were then analyzed thematically to derive broad categories for organizing and conveying the findings.

Results and discussion

Identification of the Critical Content

Teachers have to be very careful in identifying the critical content in the subject he/she is teaching. Thus, the following are some of the measures teachers identify the critical information in his/her subject matter.

Through Exposure to the Subject Matter

Most teachers can already identify critical content based on what they see as a crucial topic to discuss. Also, since they are the ones who communicates the content, the teachers can quickly determine if a particular topic is tough for the learners to grasp and if they are having a hard time thinking of ways to communicate the critical information to learners. The teachers, for them, have to learn to read and search more about the critical information from different materials and different sources to make them familiar. Since no one could provide the teachers meaningful ways to understand the critical information, they have to find and make ways to make themselves accustomed to the information and later, not be critical for them.
Learning the Strategy through Experience

The teachers are very honest about saying that the identification of critical content in the subject is from their experience in teaching the subject. The strategy, for them, could only be learned if they have experienced seeing failed scores from their students. Also, not thus, some teachers are first timers in teaching most of the subjects in senior high school because of its first implementation; hence some of the critical information in the subject are already identified after the lesson proper based on the unacceptable scores from the formative and summative assessments provided.

Communicating the Importance of Critical Content

Teachers could identify, but they fail in communicating its importance to their students in practical and memorable ways that work best both for the content and the students. Hence, teachers have to communicate critical content as relevant to the learners.

Setting Clear and Easy Lesson Objectives. Learning outcomes or objectives help students plan their studies because they provide students with explicit information on what they learn (Zhou, 2017). Based on this definition, it is essential to set clear and easy lesson objectives or learning outcomes. Any learning competency has to be translated behaviorally to make them achievable to learners. Hence, it is a necessity to translate the critical content into chunks and formulate learning objectives that are SMART – specific, measurable, attainable, realistic, and time-bounded (Morrison, 2010) and comfortable for the students to achieve.

Making the Students Aware of the Forthcoming Information as Critical

The learning objectives, for some teachers, have to be stated to learners especially if the objectives talk about the critical information. These have to be stated clearly so the learners would know how they should prepare themselves for the upcoming information. Also, it would be necessary for the teachers to highlight the critical information as integral and mention its significance to learners so learners could know what needs to prepare and achieve after.

Translating Experiences into Schema

For Brown (2015), to make learning more meaningful to students, the teacher has to connect information with the old (good schemata building). Teachers must link new knowledge to previously learned knowledge through a preview activity, i.e., KWLs and anticipation guides which the primary purpose is to activate prior knowledge and give teachers an idea of what students know so they can chunk the information appropriately (Cleary, Morgan, & Manzano, 2018). Thus, for content to become critical, a learner has no or limited prior knowledge to the content. In making the critical content more relevant and meaningful to the students, the teacher has to provide activities that will not just address the topic to be delivered but also provide an experience which the learners later manipulate as they connect it with the critical information and make it more meaningful.
Giving Opportunities to Students with the Critical Information

Facilitation of learning is not enough when teaching the lessons considered as critical content. Thus, necessary planning and innovations in the curriculum are essential to give the students opportunities to use the information they acquired meaningfully.

On Spiral Progression

Mantiza (2013), as mentioned in the study of Resurreccion & Adanza, (2015), the learner “spiral upwards” after the mastery of the prerequisite competencies and the new competencies is introduced in the next lesson, enabling the reinforcement of what is already learned. In the end, the learners achieve a rich understanding of knowledge. However, if teachers fail to deliver critical information from any lower level, the learner is facing a problem in dealing with the lessons in the next grade level. Thus, the teachers believed that the skill, identifying the critical content, should always be practiced and a must to every teacher both in elementary and secondary levels to avoid such a dilemma.

On Differentiation

In terms of differentiation, according to Tomlinson and Allan (2000), demonstrating teachers should always be clear about the learning goals to make time, materials, modes of teaching, ways of assessing learning, and the use of other classroom elements in a variety of ways to promote individual and whole-class success. Teachers should clearly state the learning goals translated from the learning competencies as critical content for them to make appropriate strategies and materials for the learners to enjoy while understanding the upcoming information or content as critical.

Helping Students Interact with New Knowledge

The teachers believed that the students should be the one to process new information to retain it actively, and in doing so interact with other students, the teacher, and the content. Cleary, Morgan, & Manzano (2018) mentioned that teachers must provide instruction that allows students to construct knowledge through their interactions, an essential step in moving up the ladder to self-directed learning for this moves education from the old ways were teachers were the one processed the content, shared it through a lecture, and had students repeat it back on a test. Also, teachers have to create activities that enable students to use the new knowledge they had learned in the class and make learning more significant to the learners.

Meaningful Activities in Practice

The teachers have cited the following activities as strategies in identifying and presenting the critical content in class. (1) Verbal Cueing, like pausing, raising the tone of the voice, or directing the students to listen to the information, is one way to prepare the students for the incoming information as critical. By doing so, the teacher is allowing the students not to miss the critical information and is giving oneself the idea to proceed to the next lesson or competency with making any re-teaching or reinforcement. (2) Using Advance Organizers is one strategy the teachers are utilizing in the classroom, i.e., KWL chart, Venn diagram, fishbone diagram, and the like, which in any means can make use of
the prior knowledge of the students. (3) Dramatized Instruction is a strategy where the teacher needs to provide the experience to the students especially when the content can be presented or observed via dramatization in front of a live audience in the classroom. This strategy includes role plays, skits, chants, coordinated movements, and chamber reading where the teacher could ask for the help of the artistically and theatrically-inclined students. Thus, the teacher would make the students relate the dramatization to the critical content of the lesson or summarize/narrate the critical content in the dramatization.

**Conclusion**

Since the study aimed to investigate how the teachers in the senior high school level address critical content in the different core subjects to learners, the study realized that the identification of critical content is an essential skill among the teachers. Thus, it could be achieved through thorough exposure to the subject matter and learning the strategy through experience. The study also identified that teachers should communicate the critical content and its importance to the learners by setting clear and easy lesson objectives, making the students aware of the forthcoming information as critical, and translating experiences into a schema. Also, providing opportunities for students with critical information where a teacher should always take note spiral progression and differentiation is essential.

Moreover, teachers have to help learners interact with new knowledge. Hence, teachers should do the necessary planning and innovations in the curriculum to give the students opportunities to use the information they acquired meaningfully. Lastly, when the teacher identifies the critical content, meaningful activities could be used like using advance organizers, verbal cueing, and dramatized instruction which is deemed practically useful. Teachers are responsible for making the learners understand critical content and the teachers should do necessary measures to make the learning of the critical information or content more meaningful to the learners.

The present study gives an overview to teachers especially those who are new in the field to take precautionary measures in dealing with topics or learning competencies in any curriculum guide. Thus, this also gives them the idea of what other teachers in the field think of critical content and how do they deal with them. Teachers should as well be careful with the critical information they are going to present in class. Hence, they must provide, as much as possible, meaningful experiences in the classroom by providing appropriate materials, assessment tools, teaching strategies, and varied activities.

The school administrators could also utilize this study by ensuring that teachers are applying the strategy of identifying the critical content and by making sure that teachers are aware of the importance of delivering the critical content accurately to avoid a waste of time, effort, and other assets.
Bio Data

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