

# *Langaging!*

The Exploratory Learning and Teaching Newsletter of  
Dokkyo University • No. 12 • Winter 2008



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*Plus JAL T2008 Abstracts, Website Recommendations, The Chatroom and more!*

## Welcome to Languaging! No. 12!

### Welcome to the 12<sup>th</sup> issue of *Languaging!*

*Seasons greetings!* Inside the 12th issue of *Languaging!* **Claudia Hamann** shares a scene from her classes on how movies provide students with language learning opportunities. The opportunity to present at JALT's 2008 conference was too good to pass up for several Dokkyo teachers, and you can catch the abstracts from JALT 2008 on page 6. Or, just ask them in person how you can go about presenting next year. On page 7, **Stewart Fulton** and students share how poetry was conducive to a creative classroom atmosphere. Creativity broadens the mind, and so does travel. Just ask **Yumi Muraishi**. Her experience abroad awaits you on page 9. *Languaging!* regular contributor and translator, **Yuko Iwasaki**, shares her insiders' perspective of the student-teacher experience in Japan. She threatens that it's her last article for *Languaging!* because she is graduating, but just like **Jason White**, page 16, we understand the importance of friends as language learning resources and how groups of friends contribute to cooperative scaffolding. And we don't delete people from our email address list! However, **Christopher Carpenter**, page 19, knows that when groups get together for discussion, remaining on task is sometimes a challenge. He shows us how you can structure your class discussions to be more fun and effective by assigning roles. **Tetsuya Fukuda's** book review, page 23, is not to be missed as it addresses the very serious concern of World Dominance. Can English take over the world? Read on to find out which side you should take. **Johannes Climacus P. Schreber** of the infamous Pied Cow University, sets a challenge for us in this issue's 'The Vent'. Interested? Turn to page 25. All this and a little more is just a page turn away.

### A SPECIAL GOOD-BYE & THANK YOU

A very special and well deserved thank you goes out to Christopher Carpenter. He has been the centre-pin of *Languaging!* for more than his fair share of time, and unfortunately next year he'll be released from the role. Christopher, your patience for the organizing, skill for editing, sweat to operate the manual booklet machine, dedication to *Languaging!* and adding value to your community will be greatly missed. But as we said before, we NEVER delete anyone from our e-mail address list. We wish you the best on your next journey and look forward to our paths crossing again.

*Happy Trails!*

As always, we would like to thank our guest editors, **Takeshi Kikuchi**, and **Tim Murphey** for all of their help.

The editors of *Languaging!* No. 12

Christopher Carpenter  
Paul Doré  
Tetsuya Fukuda  
Yuko Iwasaki

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### Share your learning and teaching explorations!

*Languaging!* is a place to experiment, not just write about experiments. Think about your favorite ways of teaching and learning - fun ways to learn that could help others. Think about the data you might collect and share in our informal newsletter: keeping a journal, recording your changing feelings and ideas, having friends observe your classes, visiting friends' classes, getting feedback from students on your classes, your materials, or the whole education system! Read a good book? Write about it. Have a good idea? Write about it. Had a good conversation? Write about it!

*Get your ideas out in Languaging!*  
*Ask your students to submit their ideas, too!*  
Send submissions for *Languaging! No. 13*  
by May 15<sup>th</sup> to the editors at  
[languaging@yahoo.com](mailto:languaging@yahoo.com)

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**Ye Olde Standard Disclaimer:** The opinions and views expressed in *Languaging!* do not necessarily reflect those of the editors nor of Dokkyo University (and maybe not even of the authors - after all people change their minds all the time!). Nevertheless, we hope you enjoy!

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# Short and Sweet

## Short Movies in the Foreign Language Classroom

Claudia Hamann, Dokkyo University

For two years I have been teaching what I informally call a "short movie class" at Dokkyo University and Tokyo University of Foreign Studies (TUFS) as Advanced German (上級ドイツ語) and German Communication (表現演習) classes respectively. Since students and I have been enjoying the course immensely, I would like to share the lesson outline and my experiences with teaching the class.

### Watching movies in class?!?

Watching films benefits foreign language lessons in a number of ways. First of all, it is a favorite pastime with most students, and they enjoy the sense of doing a leisure activity in the classroom. Since focus is on the content of the movies and personal opinions, the foreign language turns from a subject of study to a means of expressing ideas and thoughts. Terminology and expressions are introduced in natural situations and their appropriate usage can be understood intuitively. Finally, films are unbeatable in conveying many aspects of foreign cultures, from behavioral customs to everyday life routines.

Although I have used feature films in

class, I favor short films, or "shorts," mostly for reasons of practicality. Any film running from 1 to 40 minutes can be classified as a short film. Short films differ from feature films in terms of

**"Films bring the target culture into the classroom and make it tangible in a more immediate way than any other media."**

structure and form. Their plots deal with a small number of characters and events, and are presented in fragments. They jump right into to the story without any exposition and end abruptly, usually at the story climax. For example, I have been using the DVDs *Kurz & Gut* *macht Schule* and *Feine deutsche*

*Kurzwaren*, both collections of critically acclaimed shorts from Germany, many having won Academy Awards.

There are many benefits of using short films for a language class: They can be watched within a class period; absent students don't miss anything; and, as they usually run from 10 to 20 minutes, the risks of students nodding off are low. Because they try to tell a story within a short time span, many short movies make highly effective use of imagery and sound which tends to carry as many information as—if not more than—the dialogue, allowing students to follow the plot without understanding every word spoken.

Usually, they are made by film students and address topics interesting to young adults in oftentimes playful and innovative ways.

Naturally, not every movie is fit for use in class. Good films leave room for speculations and different interpretations; ambiguous character behavior and open endings make fantastic triggers for group discussion and writing assignments.

### **Muzukashikunai – with a little help**

This brings me to another important point: It is not enough to press the Play button and trust that students will somehow "get it". Since unfamiliar words, casual language, and cultural differences can make it hard for language learners to understand what is going on, every movie needs to be analyzed pedagogically to make watching it fun, and not a daunting experience.

Difficult vocabulary, for instance, can be introduced by having students match words with similar meanings. They can arrange movie stills in some logical order and write their own little scripts before watching the "original". Historical background information can be provided with the help of cloze texts. Questions concerning plot development and character behavior help students focus while watching. Surprising plot twists lend themselves to stopping the film and letting students speculate about what is going to happen next.

As movies differ in subject matter, execution, and difficulty of language, there is no formula which applies to all of

them. I come up with a different lesson plan for each short I show in class. It takes time and energy to do that, but I enjoy the creative challenge. Besides, I have been able to use some of the movies in other classes as well.

### **Movies as writing prompts**

Students submit compositions about every movie we watch not only to provide me a sound base for grading, but primarily because I want them to use the new vocabulary they have learned in class. Films provide excellent writing prompts as all forms of writing can be practiced: From plot summaries to reviews to diary entries of characters to personal letters to stories.

Many seem most to enjoy assignments that ask them to use their imagination freely, for instance to make up dialogues between characters of silent movies, or to imagine what would happen to the characters after we left them at the end of the film. For the less imaginative type, I give the option to write plot summaries, reviews, or letters to the director. In general, students can choose from two to four assignments. I ask them to write 100 to 150 words, and grade the homework according to content, style, and correctness.

### **Learning from mistakes**

Students e-mail me their homework. I don't correct the errors, but highlight and specify them according to a list of error categories which I hand out to students. In the following class, students correct their mistakes in pairs or groups

of three. When they are finished, I have a look at their corrections and give them feedback. They send me the corrected version once more before the next class.

This way, students are forced to think about their mistakes and become aware of individual weaknesses (e.g. in spelling or sentence structure). Generally, they are very interested in reading each other's compositions, and serious about improving them together. More than once I have been astonished to see students who handed in rather poorly written assignments excel at correcting the errors of their classmates.

Checking the students' efforts to correct their mistakes gives me the opportunity to interact with each of them individually and to get to know them better. Students on the other hand seem to enjoy my attention to their work and their specific questions.

### The Dos and Don'ts

- Chose different genres, topics and styles to meet differing tastes.
- Chose films that are interesting and relevant to students.
- Chose movies which you really like as you will have to watch them several times while developing a lesson plan and later in class.
- Make copies of homework for correcting partners.
- Have quite a detailed list of error categories, as students are often not able to identify what exactly is incorrect. "Grammar mistake" will be too general, better specify "wrong tense", "wrong or missing auxiliary verb", "definite/indefinite article", etc.

### Conclusion

In my eyes, a lack of authenticity is one of the biggest problems in foreign language instruction. Especially here in Japan, students know very little about the far-away countries of their Western target languages. Films bring the target culture into the classroom and make it tangible in a more immediate way than any other media. Cultural differences, as well as surprising plot twists, ambiguous character behavior, or unconventional artistic treatment of a topic never fail to engage students emotionally and intellectually. They actively respond both as individuals who are exchanging ideas with peers about a shared experience, and as language learners using the foreign language to express themselves. This is why teaching the class is so satisfying to me, and what, I believe, students appreciate too. Although feedback on the class rarely was more specific than "楽しかった" or "面白かった", the three times someone wrote that this was their favorite class were among the proudest moments of my teaching career.

### About the writer

Claudia Hamann is currently teaching German as a Foreign Language at Dokkyo University, Tokyo University of Foreign Studies, Chuo University, and Goethe Institute Tokyo.



## ***Dokkyo Abstracts from JALT2008***

This year the JALT national conference was held in Tokyo in the first week of November. Below are some of the abstracts (from the JALT2008 Conference Handbook) for presentations given by Dokkyo teachers. *It was a great conference again this year. Hope to see you next year in Shizuoka!*

### **Reading profile of Japanese university students**

*Atsuko Ueda & Takayuki Nakanishi* 

To teach reading, and especially extensive reading, it is very important to know students' reading profiles. We will introduce Japanese students' attitudes toward EFL reading, their reasons for reading, their reading frequency, and other factors that may influence their reading. We will show results of regression analysis to draw students' profiles clearly. We will also discuss reading habit transfer from L1 to L2, making comparisons with earlier studies.

### **Teacher's views on teaching pronunciation**

*Kikuchi Takeshi* 

Research shows that despite significant changes in EFL education in Japan in recent years, many high school graduates feel they did not get enough instruction on English pronunciation in junior and senior high school. Through analysis of questionnaire responses given by Japanese high school EFL teachers, the presenter will discuss how teachers' view are changing and how they compare to those of students.

### **Students' strategies for remotivation**

*Maria Trovela, Joe Falout, Tim Murphey, Christopher Carpenter*  *& Tetsuya Fukuda* 

In this exploratory study, we seek to answer the question: "How can demotivated students remotivate themselves?" Over 300 students were asked to chart the ups and downs of their EFL learning motivational history and then completed a questionnaire in which they explained the causes of their demotivation and how they were able to remotivate themselves. We will discuss the various strategies reported as well as how reflection and group dynamics can support remotivation and motivation maintenance.

# Poetry in an English Writing Class

Stewart Fulton and His Students, Dokkyo University

Writing is an essential part of communication in everyday life, but is especially important to the university student. Almost every subject the student is faced with requires a demonstration of knowledge and opinion in writing. However, while English students often study syntax and paragraph structure, they are rarely given guided practice in expressing themselves in writing. The poem allows students to let go of grammar rules temporarily and grab ideas and language they would not normally explore. This encourages a creative atmosphere; emphasizing and utilizing all five human senses to generate ideas. The aim is to transfer this to other forms of writing tasks that students are given, urging the students to think, listen and feel, essentially use their senses together when writing anything.

Poetry can be taught as a warm up, a closing activity, or the main focus of a class. The focus of the class was subject/verb agreement with the *be* verb, and the poem was a final activity. The instructions given were to fill out these themes with two or three nouns and other words:

- hobbies or interests
- food or dishes you ate when you were a child
- things or places in your neighborhood
- sports, activities, or games you play
- important people in your life
- special family customs
- favorite TV shows, movies, books, or music
- family vacations, trips, or holidays
- family values

**“The poem allows students to let go of grammar rules temporarily and grab ideas and language they would not normally explore.”**

The following was written by a student of mine in a basic writing class, who I somewhat underestimated:

*I am from ping-pong, cycling, and bowling,  
And I am from peach, spaghetti, and my  
mother's curry,  
I am from shrines, Mt. Fuji, and the river,  
And I am from shopping with my mother  
and eating out with my family,  
I am from my friends, my parents,  
and my grandparents,  
And I am from star festivals, fireworks,  
and smiles,  
I am from J-pop music CDs and novels,  
And I am from karaoke and going to Tokyo  
Disney Resort,  
I am from Shizuoka, and I am from Japan,  
But most of all, I am from love.  
~ Yurina Mochizuki - 2nd year*

Here is another style which is easily taught

and can be placed anywhere in the structure of a lesson. The instructions are simple. Students choose a word that is of interest to them, and in order, include one letter from that word in each line of the poem. The result is something like this, where the student chose 'money':

*If you were a Millionaire  
What would yOu do?  
I would go to another plaNet  
And Enjoy jumping in a world without  
gravity as we know  
And Yell to the people on Earth  
~ Kei Okubo - 3rd year*

Or 'noises':

*No matter how hard I try to listen  
On the earth there are so many sounds  
I want to hear the birds singing but  
Sunday morning they flew away while I was  
sleeping or  
Everybody missed them because of the  
sound of traffic  
Songs of the neighborhood children are  
heard regardlessly.*

~ Yukiko Matsuura - 3rd year

The difficulty of this style can be varied with the instruction to place each letter of the chosen word anywhere in each line ('Money'), the beginning of each line ('Noises'), or the most difficult, at the end of each line.

Poetry, like any writing, and contrary to common misconception, is not difficult. It can be used in a class struggling to be creative, and likewise, in a highly creative class. Furthermore, when students can choose to write about what they are familiar with, writing becomes much easier. When they have choice and tangible context, their writing skills develop. If you have not tried any poetry exercises in your writing class, I encourage you to do so, and if you personally don't have much experience with poetry, give it a shot - you might enjoy it and even surprise yourself!

#### About the writer

Stewart Fulton tries to look tough, but he's really just a sensitive, poetry-loving romantic.

## Call for Book Chapter Contributions

### Tentative Book Title: **TESTING INNOVATIONS IN ASIA (TIA)**

The purpose of this volume is to present recent innovative testing practices in many Asian countries and bring them to light so that other testers might model them and adapt them to perform better in their own contexts. Testing procedures that are already within the Asian contexts may often be more appropriately adapted to other Asian contexts than practices imported from afar. We are looking for innovative practices on wide scale national or international testing, entrance exam testing to schools and universities, as well as school-based testing. We are also interested in innovative classroom based testing that might lend itself to wider use among schools and institutions.

### FIRST SUBMISSION OF PROPOSALS DEADLINE: April 2009

Please send a short abstract and outline of what your innovative testing idea is and what would be included in your chapter, what has been done and a brief history of it, (list previous publications about the innovation). Let us know what remains to be done with any supporting documents (1000 to 2000 words). This may be submitted to: Tim Murphey (mits@kanda.kuis.ac.jp) or Siwon Park (siwon@kanda.kuis.ac.jp) by email or sent to Kanda University of International Studies.

**Timeline:** Notification of tentative acceptance of chapters June 2009. Finished chapters by October 2009.  
Book to be published in 2010.



## ***Tips to Enjoy Studying Foreign Language Abroad***

Yumi Muraishi, Dokkyo University

Hello everyone. My name is Yumi Muraishi, and I'm a student of Dokkyo University. My major is German. This summer vacation, I went to Dresden in Germany to take part in a German summer course. Although this course was only for three weeks, I experienced a lot and got various things and had a lot of fun. In this article, I would like to suggest to

while you are traveling. Such memos will give you some hints for your next opportunity, and they will be good memories of staying in a foreign country. During my stay in German, I wrote a lot

of memoranda. I believe that those memos will support me strongly when I go abroad again.

Third, I would say that time is limited. You must come back to



*Photo: The author in Germany with other international student friends.*

beginners the following three measures to enjoy

studying abroad for a few weeks.

First, you should prepare most things by yourself. By doing so, you are able to know what to do in order to solve a problem, if anything happens. For example, you should reserve your airline ticket, enroll in your study course, and so on. Even if you use a package tour, you still need to collect information, for instance the history of the areas you will visit, the geography, the train schedule, and so on.

Second, I recommend you to write down whatever happens to come to mind

Japan a few weeks later, so it's important that you

don't idle away your precious time in a foreign country. In addition, you should make many friends with people besides other Japanese students, people who come from various countries in order to study hard like you. One reason is that friends will invite you to events after school or on the weekend. You will have more fun and more chances to practice the language if you go places with friends rather than alone. Another reason is that you can continue studying after the course. Both you and your friends want to make progress in your foreign language.

So if you keep in touch with them, you can improve your language skill without using Japanese.

Whoever goes abroad for the first time will be worried about various things. But if you take a step forward, there will be a large, new world. From my experiences, I recommend the above three ways to enjoy your stay in a foreign country. Of course, there may be many

other tips. In the other word, different people may give you different advice. So it's good for you to ask for other people's ideas too. I hope you will make good use of your language course and have a great time. Good luck!

#### About the writer

Yumi Muraishi is 3rd year student in the German Department at Dokkyo University.

## The Chatroom!

**Quit studying English and start USING it!!!**

Every evening at the Chatroom you will ...

- discuss the themes and topics that **you want** to talk about
- build your **confidence** in English conversation through successful practice
- meet teachers who will **encourage and inspire** you
- **make friends** who can show you how to make English a part of your life

Every evening, **Monday through Friday**, during 5<sup>th</sup> period, the Research Institute for Foreign Language Teaching sponsors **free**, small group **conversation sessions** in **English** moderated by native speakers from all around the world. **French, German, Spanish, and Chinese** are also offered on regular schedules. All sessions are 45-minutes long, **starting at 4:45 and 5:30**. They are open to all Dokkyo students on a voluntary, first-come, first-serve basis, until they fill up (12 max per session). Interested students should go to the International Communication Zone (ICZ) on the **3<sup>rd</sup> floor of Amano Hall** for more information and to sign up for today's *Chatroom!!!*

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## チャットルーム！

**英語は勉強せずに使いましょう!!!**

毎晩開催されるチャットルームでできること

- **あなたの話したい**テーマやトピックについて話せます。
- 成功体験を通して、英会話に**自信**をつけられます。
- あなたに**勇気を与えてくれる**先生方に出会うことができます。
- 英語を生活の一部として扱っている**友達**が作れます。

月曜日から金曜日までの**5限**の時間帯に、**無料**で外国語研究所が開催しています。小人数の**グループ**で、英語で行われています。世界中のネイティブの先生が担当となり、英語の他にも**フランス語、ドイツ語、スペイン語、中国語と韓国語**が定期的に行われています（英語と違って、毎日ではありませんが）。どれも45分間が1区切りで、**4:45からと5:30からの2セッション**が行われます。当日用意される予約シートに早い者順で最大12人分が埋まるまで、獨協の学生であれば誰でも参加できます。興味ある学生は、**天野記念館3階**の国際コミュニケーションゾーン（ICZ）へ質問、そしてその日に行われるチャットルームのために名前を書きに来て下さい!!!

## ***Making it to 100%: Student-Teaching at Kasei Gakuin***

Yuko Iwasaki, Dokkyo University

I major in English and this is my 4<sup>th</sup> year at Dokkyo University. I am taking a teaching license curriculum to be a Junior High School (JHS) or High School (HS) English teacher. In June 2008, I went to my former school, Tokyo Kasei Gakuin, a girls' only private school in Ichigaya, to teach English to JHS 2<sup>nd</sup> grade for three weeks (Jun. 2<sup>nd</sup>~Jun. 21<sup>st</sup>). I gained more appreciation for the job that teachers do through this experience. Teachers are amazing. In this paper, I would like to share my experiences.

In May 2007, I went to Tokyo Kasei Gakuin to meet the principal for an interview about student teaching. He asked about my major and university. He agreed to let me do student-teaching there. Later, I received letters indicating the date of student-teaching practice, what grade I was going to teach, who else is coming to do student-teaching practice, their universities, and the teachers who will be the main instructors. Usually the instructor's homeroom (HR) class was the same as the student-teacher's. I was assigned to work with the second-year JHS classes.

I returned to Kasei for a meeting one

month before teaching practice began. There were 15 student-teachers in all and four of us were English student-teachers. At the meeting, we got a book indicating what we would do during the teaching practice and had brief explanations from the teacher who is in charge of student-teaching.

After that, I went back a few times before student-teaching to learn what class period to teach and so on. My instructor, Mr. Tachibana, has eight classes

of reading, one class of special reading and three classes of Language Lab (LL), which he teaches with Mr. Palmer, who is a native English teacher from England. He is the Assistant Language Teacher at Tokyo Kasei.

Kasei has classes six days in a week, except for Sunday. The general schedule for student-teaching was to observe the instructor's classes in the first week, and teaching practice weeks were the second and third week. On those weeks, I taught most of his classes, except for one special reading class. Also I had Kenkyu-Jugyo which was planned on the last reading class for my HR class. On this day, many teachers for the subject and

**“One thing I learned was that even if I made teaching plans, it might not work as I thought when I had class.”**

the principal came and evaluated the class.

The student-teaching began on June 2<sup>nd</sup>, Monday. In the morning at the teachers' meeting, I delivered a short speech to thank teachers for allowing us to do student-teaching there. After that, we went to listen to a short lecture about student-teaching by the principal. He told us about the time he experienced teaching practice as a Social Studies teacher, and advised us what we should be careful of during these three weeks. For example, he told us that we should plan a good lesson, but first of all, we should build good relationships with students. If not, we won't be able to have a good class since the class is what the teacher and students cooperate and make together. He said, "The teaching plan is just 70% of your job, and you have to make it to 100% in the class with the students."

After the lecture, we started observing our instructors' classes. Mr. Tachibana has classes every day except for Saturday and Sunday. He had two reading classes on Monday. I went to the first class with him. That was our HR class and it was the first one after the mid-term test, so after I gave a brief self-introduction, he began returning exams to the students. He called me and asked me to return the rest of the tests. He said, "This is one way to remember students' names".

There was a JHS 2<sup>nd</sup> year English teachers' meeting for the LL class with Mr. Palmer in the third period every Wednesday. In the LL class, the main

teacher was Mr. Palmer and I was an assistant for him. In every class, Mr. Palmer asked me to watch students carefully, and tell them not to be noisy and to concentrate.

Other than class time in the first week, I prepared materials and made teaching plans for my classes on the second and third weeks. Mr. Tachibana told me that just writing on the board would not interest students, so I made many word cards, picture cards and so on. Also I prepared two activity sheets related to animals, since the topic of the lesson was going to be about animals (see Appendices A & B. Can you find the answers?).

This was the biggest thought I had after my first class. I began teaching reading classes on the second Monday. Afterwards, Mr. Tachibana asked me how I felt having the first class. I answered that I felt the class didn't go as I had planned. Then, he gave me some feedback about what was good and bad about my lesson. He said that I took too much time for the introduction, which was the first activity, 'Hidden Animals'. I only planned to spend 5 minutes on it, but when I did it, it took 15 minutes. The good thing was that I asked the students how to spell words when I wrote the answers on the blackboard. He talked mostly about my voice volume and timekeeping in my first week of teaching. I was not very confident, and my voice was often too quiet. Also as for the timekeeping, he said I had taken more time than we had planned.

During the second week, my seminar teacher at Dokkyo, Mr. Jost, came to see one of my classes. That was my 4<sup>th</sup> class. I was pleased when Mr. Jost said, "Nice to meet you, everyone", and one student replied, "Nice to meet you, too!" I was worried that no one would react to Mr. Jost. I wanted Mr. Jost to know that we had a good atmosphere in our class. I thanked the girl after he had left.

The day before the Kenkyu-Jugyo, I was anxious and worried about finishing as planned because the observers would all have copies of my lesson plan. On this day, I had my worst class. One bad thing I did was I forgot what to say during the class and I became silent for a moment. I got feedback from a teacher who came, but she was so kind that she said that was fine for her and she cheered me up. After that, I met Mr. Palmer by chance and I told him about the class. Then he also cheered me up. He said to me, "Even if today was bad, tomorrow is a new day. I know how you feel. You're upset, but forget about it. I'm sure you'll do better tomorrow." These words helped me a lot!

The Kenkyu-Jugyo was on the next day. I think this class went better for me. I didn't feel so nervous. In this class, we had many activities including an onomatopoeia activity (see Appendix 2). Teachers said that the activity was good, but it would be better if I did it at the beginning of class. The principal also visited during the class. He said that I should have told students to pay attention to me more. When students became noisy, I couldn't make them concentrate well and Mr. Tachibana

helped me. The principal's feedback was severe, but I think he was right, and I really appreciated his feedback.

In the second week, I was able to advise HR students when they practiced chorus for the 'Chorus Contest' that would be held on the next day. When I was a student there, I played the piano for the contest twice. So I talked with the conductor and the piano player about the speed and the key. This is the first and only school event we had during student-teaching. Students had practiced every day in the morning, at lunchtime or after school. All students from JHS 1<sup>st</sup> to HS 3<sup>rd</sup> grades join the event and class competitions begin from JHS 2<sup>nd</sup>. So for my class, a JHS 2<sup>nd</sup> year class, this is the first time to compete with other classes. There is a prize given each year called the 'KVA prize' which is awarded to the class which sang best in each grade. My class won the prize for 2<sup>nd</sup> grade! I was really pleased with it. This is one of the best memories!

In all, I had seven reading lessons for two different classes and seven LL classes, 21 classes in total. It was tough but I enjoyed the days of the student-teaching. I thought that teachers are amazing!! When I was a student, I thought teachers did almost the same things when we went on the new lesson or section, but it was hard to do the same things for every class. When a class is different, teaching style becomes different. For this reason, I thought teaching can be challenging but rewarding

at the same time.

During student-teaching, I got a lot of feedback and advice from teachers, especially from Mr. Tachibana and Mr. Palmer. First, they told me that my voice volume was so low and that it should be louder. I remember one day when Mr. Palmer called Mr. Tachibana and me to the LL room, before LL class in the second period. When we went there, Mr. Palmer said he wanted to make sure we both understood what we were going to do together. We checked what we were going to do. Then, Mr. Palmer and Mr. Tachibana asked me to say something and they went to the back of the room. That was to know my voice volume. After checking and correcting my volume, Mr. Palmer said to me, "Control students. Don't be controlled by them. We have to be bosses at the LL class and you have to be a boss when you have a reading class. It may be difficult at first, but try to do it." When I wrote this to my student-teaching diary, Mr. Tachibana commented that Mr. Palmer was concerned about me. I was glad to hear that. After the last LL class, teachers praised me that I did a very good job. They said that I became more confident as time went by.

The principal had said, "The teaching plan is just 70% of your job, and you have to make it to 100% in the class with students." I didn't know the meaning of his words at first, but after experiencing some classes, I understood what he meant. Even though I made teaching plans, I couldn't just follow them, but I

had to be flexible for students' reactions. Even if they were unexpected, I had to respond to each of them. This part was the toughest for me.

On the last day, I got thank-you letters from my HR students. I was very pleased! I think there is a lot of room for improvement in my teaching, but it was really nice to do student-teaching at Tokyo Kasei Gakuin!!

Thanks a lot to everyone who helped and encouraged me!

### About the writer

Yuko Iwasaki is a 4th year student in the English Department at Dokkyo University. She will be graduating in March.

### A special note from Yuko:

This is the 5th and last article for me while I'm student at Dokkyo. All articles were about my own experiences, but I hope you enjoyed reading them.

When I wrote my first article, I was 2nd grade. At first, I was worried if I can write an article for this magazine since most writers are university teachers and students at graduate school. But thanks to teachers and friends around me, I enjoyed writing them! Especially I appreciate Chris Carpenter who advised me about the articles many times.

I hope I can continue writing in the "Langaging!" issue after graduation! This was one of the most precious experiences I've had during university days. I'm lucky that I could be one of the writers for these issues!!



## Appendix A

### Hidden Animals

～隠れている動物はなんだろう？～

それぞれの文章には、動物が各1種類、隠れています。それは一体何でしょうか？語群ヒントを元に探してみよう。また、分かる人は( )内に動物名を書いてください。

Ex. **Marc owns** a sporting goods store. → cow (ウシ)

語群：

cat ( ) goat ( ) bear ( ) deer ( ) owl ( )  
lion ( ) dog ( ) kid ( ) hen ( ) camel ( )

1. Sheryl, I only have 50 cents in my pocket. \_\_\_\_\_
2. The teacher made Ernie stay after school. \_\_\_\_\_
3. Paul ate a whole bowl of popcorn. \_\_\_\_\_
4. Noah entered the ark with his family. \_\_\_\_\_
5. "Ski down the beginners' slope," said the instructor. \_\_\_\_\_
6. I can go at 7:30. \_\_\_\_\_
7. We will leave for the picnic at 11:45. \_\_\_\_\_
8. They do good work. \_\_\_\_\_
9. She doesn't like to be around the cigarette smoke. \_\_\_\_\_
10. Susan came late to the party. \_\_\_\_\_

## Appendix B

### Onomatopoeia

～動物の鳴き声～

英語と日本語では、動物の鳴き声の表現が違います。下にあげる動物と動物の鳴き声は、ばらばらになっています。それぞれ線で結んでみましょう。どれが何の鳴き声か、分かるかな？

|       |   |   |                    |
|-------|---|---|--------------------|
| cat   | • | • | baa baa            |
| duck  | • | • | squeak squeak      |
| mouse | • | • | oink oink          |
| goat  | • | • | moo                |
| dog   | • | • | neigh              |
| pig   | • | • | cock-a-doodle-doo  |
| horse | • | • | meow               |
| bird  | • | • | bow wow, woof woof |
| cow   | • | • | quack              |
| hen   | • | • | chirp chirp        |

## ***Friends: A Student's Best Resource***

Jason White, Saitama University

There are certain common sights one sees when riding the train system in Japan: the exhausted commuter sleeping, the bored or busy person absorbed in cell-phone emailing or Internet usage, the music lover lost in his music, and the language student—be he junior high, young professional, or elderly hobby-seeker—furiously and often hopelessly trying to commit to memory what he is reading in his text. As one who would operate his mobile phone or listen to music, the language learner is often a solitary creature, alone in his struggle to conquer the mountain of words, phrases, and grammar before him.

One need not fancy himself a critical pedagogue to know that there is something lacking in the educational approach of the lonely student armed with only a textbook and dictionary. These are fine tools, of course, but they are only the first step, the beginning of language learning, and if one wishes to master the language which he has set out to learn, one must understand this. Let us not downplay the importance of these tools—without a grasp of vocabulary and grammar, one cannot hope to advance to any respectable level of proficiency in a foreign language. A teacher should advise his students to always go armed with a dictionary, for it is the first weapon against linguistic ignorance. The textbook and the dictionary, however, will not alone win the war.

**“As language is in itself dynamic and ever-changing, language learning should be the last subject in school that puts students to sleep.”**

We must understand that language is very unlike other fields of study. We can study immutable facts in science and math: two plus two always equals four; chlorine is always searching for another electron because it desperately wants to become argon. Learning these indisputable principles may be as easy as cracking open a book. However, even the scientist and the mathematician do not stop at simple textbook-learning. They move into the laboratory or practical field-work, respectively. Language learners must follow this example and take what they have learned from their primary sources (book and dictionary) and begin either experimenting with their knowledge or applying it

practically to their lives and their situations. The language learner's needs would be best served by engaging in *cooperative scaffolding*, that is, verbal interaction during cooperative learning (Gillies & Boyle, 2005). Cooperative scaffolding most often refers to a student-teacher dynamic, but let us explore this mode of learning as it might apply to the student-student dynamic.

Foreign language students have many resources at their disposal: textbooks, audio, video, native teachers, dictionaries, and the Internet. The best resource, however, is fellow students. One might assume that the teacher is the most important resource, but once one finds that special teacher, how much can one truly learn from him outside the classroom? Teachers cannot be with the students at all times, and with their busy



schedules, they do not always have time for after-class activities or sessions of Q&A. Some textbooks are clearly better than others; dictionaries come in different models and memory sizes; the quality of audio and visual resources varies widely. The one resource that remains constant and is readily available is the fellow language learner.

Language is like a living organism: it moves, grows, reproduces, and dies. There are regional shifts, known as *synchronic or regional variation*, in language, especially a global one like English. Depending on student interest, current events, or media exposure, certain terms, expressions, and topics receive peculiar attention. The popular speech of any given time-period spawns either a backlash in the next generation or a legacy upon which is built an entirely new lexicon. Slang is a good example of this. But some words and expressions simply die; they fall out of use. Media sometimes artificially extends or shortens the life of a certain lexicon. Only dead languages, like Latin, never change, and trying to force a language to maintain the status quo is an exercise in futility and may very well be a transgression against the nature of language. The foreign language student can learn these concepts from a textbook, but to practically apply them, he must practice. He can practice with his teacher or other native speakers. If he has foreign friends, he can avail himself of their expertise.

Often, however, the student finds himself alone, especially in Japan, where people are so busy that it is difficult to arrange schedules. He has only his textbook, dictionary, and a vain hope that he will one day become proficient. Although educators often promote foreign language learning as a means of intercultural communication, students often experience loneliness in

language learning due to the sense of not belonging and a lack of shared learning experience with their peers (Mantero, 2006). Rare is the student who can succeed alone. Although it would take no small amount of effort, it would behoove language students to develop and maintain a network of fellow, like-minded students. One should not underestimate the power of a study group and peer support. Language learning can be frustrating, so would it not be nice to know that there is a group of people just like you, similarly discouraged and often despairing? Just knowing that there are others who feel as you do is often enough to keep motivation strong.

Furthermore, if a student is confused by a certain grammar point, he may consult his dictionary or textbook, but how much easier is it for him to simply turn to his friend and ask for help, and vice-versa? In TOEIC classes, for example, the teacher can have all his students sit there with their books and dictionaries and, in complete silence, force them to study by rote memorization, but how much more effective would it be if that same teacher broke his class into small groups and had them discussing their answers? In a group of four, three students may have selected choice B, but the fourth student chose C. Who is correct? The three students will probably assume they are, but they should kindly point out to the fourth student why they think B is correct. The fourth student, however, might be a rare, brave type and challenge his group's verdict, successfully defending his answer. When the teacher gives the correct answers, the lone student would be justified. This integrative method of learning not only facilitates the development of communicative competence but also makes possible a high degree of individualization (Baker, 1976).

Some students enjoy this kind of playful competition. The teacher should make sure he keeps the atmosphere lighthearted and non-judgmental, allowing students' emotional needs to be filled rather than having the experience become negative and hurtful (Baker, 1976). Many students, however, have real problems with expressing different opinions, so it would be best in these cases to have the groups work together from the start and come to a consensus. Students working together in groups in class—and study groups outside of class—are engaging all three modes of learning: visual, auditory, and kinesthetic. Their visual aides are their textbooks and dictionaries; their auditory support comes from discussing the language matter with one another; and the small group dynamic keeps students physically active. As language is in itself dynamic and ever-changing, language learning should be the last subject in school that puts students to sleep. As our own native languages engage our minds and our bodies, so can a foreign language connect with us on levels much deeper than the impersonal textbook. This connection, or *internalization*, is much more evident when it involves oral interaction in small groups (Bygate, 1988).

The educator can do his students a valuable service by asking them to make small study groups, immerse themselves in the language, and use it as often as possible. There is plenty of time for textbooks and dictionaries when one is at home studying alone. When the student is with his fellow classmates, he should put all those things away. If the student must have some prop or tool, let it be nothing bigger than note cards. The student should, in small-group oral interactions, keep his resources portable, and he should avail himself of the best

resource available to him: other like-minded students.

### About the writer

Jason is an English lecturer at Saitama University.

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### Website Recommendation

## LANTERNFISH

<http://bogglesworldesl.com/>

**Teachers! Looking for great holiday worksheets? Try LANTERNFISH (formerly called Bogglesworld)!**

“Lanternfish ESL is maintained by a group of ESL teachers in Asia and North America. Our aim is to bring printable quality resources to teachers and parents.”

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For more website recommendations see

***Languageing!Links*** online at  
<http://www.geocities.com/languageing/links.html>

## ***Increasing Student Investment in Classroom Discussions***

Christopher Carpenter, Dokkyo University

For me, one of the most challenging aspects of communicative language teaching, especially in a foreign language context, has been the transition from pair work to small group discussions (three to five students). I feel very comfortable pairing my students up for various tasks, and my lessons reflect this—more than 50% of the time students in my class are engaged in some type of pair work. But I've found that group discussion presents special challenges.

Experience negotiating the pragmatics of a group discussion is an essential element of developing communicative competence in a language (Canale & Swain, 1980). Group discussion should be an opportunity for students to engage in the language creatively, to express and hear a diversity of opinions, and see agency and competence modeled by their peers (Murphey & Arao, 2001). Also, group discussion should scaffold students into more interesting and productive whole-class discussions in which learning and practice are consolidated. Unfortunately, this is not always the reality.

For various reasons, group discussions often fail. Certain students tend to

dominate their groups. Others refuse to participate. The target language is quickly abandoned. Group discussions should be a positive, confidence building experience, supporting improved group dynamics (Dörnyei & Murphey, 2003) and the cultivation of the cultural capital of the classroom group (Wenger, 1998). Instead they often lead to the opposite: diminished group harmony through negative evaluations of self and peers, less willingness to take risks and less tolerance for the ambiguity of authentic interaction. This can happen

just as often in classes of advanced, motivated learners as in required classes.

Part of the reason for the failure of small group discussions may be the added social pressure to perform. More risk taking and investment is required when negotiating a discussion. Students feel more vulnerable to the judgment of their peers. For these reasons, some teachers avoid discussions all together, or they contrive elaborate game-like schemes to force participation of group members. Often, discussion activities take the form of debate or argument. But as Penny Ur (1981) suggests, a discussion doesn't need to be "controversial" to be

**"Group discussion should be an opportunity for students to engage in the language creatively, to express and hear a diversity of opinions, and see agency and competence modeled by their peers."**

interesting. In fact, if all classroom discussions are run as debates, students are often forced to defend ideas they don't believe or express themselves in contrived ways, missing the opportunity to express themselves creatively and authentically and to develop key components of their communicative competence as well as their investment in the imagined community of speakers of the target language. After all, what percentage of your discussions are arguments?

Most students intuitively feel that discussions are valuable and wish to be part of a group in which they make the most of their discussions experiences. By tapping into the students own agency and assigning clear roles to group members, simple discussions can become much more productive and interesting for everyone. Dörnyei & Murphey (2003) suggest that classroom dynamics can be improved by assigning specific roles. Penny Ur (1981) has also recommended such an approach to facilitating group discussions. I was finally inspired to try this approach by simple discussion activity in a textbook (*North Star Listening and Speaking*, Solorzan & Schmidt, 2004) which called for a group leader and which scaffolded the role by providing language for such things as starting the discussion, getting people to speak, etc. Taking this initial cue, I developed my own handout that outlines specific tasks and language needed for 3 different roles:

- A discussion leader
- An English helper
- A group reporter

(Below I include the handout, which describes each role in simple language.)

Immediately, I began see more participation, more target language use, and more engagement in the topics. Comments in my student's journals supported my own observations. One student wrote:

*I like this [discussion] style! I could speak more than last class. I want to continue that.*

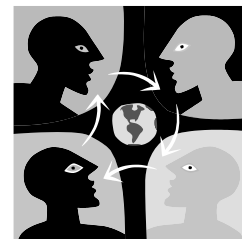
In another class (more advanced) a student wrote:

*Today's discussion was very smooth and exciting. Our discussion leader was a bright person, and he made this discussion interesting with good leading, good helping, sharp questions, and so on. Group members had various opinions.*

The comment above gives implicit support to theories of learning which emphasize the socially constructed nature of knowledge and self-determination (Ushioda, 2007). Assigning roles helps create a more collaborative aspect to the discussion task. The structure of roles, while not authentic in itself, helps students invest more fully in the discussions by keeping performance goals in mind while at the same time diminishing competitiveness. Somewhat ironically, the structure also seems to allow students to express themselves more freely. This may be because the structure gives room for making mistakes.

# Group Discussion Roles

During our group discussions, we want to speak English as much as possible. Also, we want to give everyone in the group a chance to express their ideas. We can help each other with these goals if each person has a specific "role." Here are three roles that can help your group have better discussions.



## Discussion Leader

In a group discussion, it is useful to have a leader. The leader can help the group in many ways: Starting the discussion, reading the questions, getting people to speak, etc.

Starting a Discussion

*Today we are discussing ...*

*Let's talk about the first question, ...*

Getting Everyone to Speak

*What do you think, (name)?*

*Do you agree?*

Staying on the Topic

*Let's keep talking about ...*

*Let's get back to the topic. What do you think about ...?*

## English Helper

The English helpers can help people in the group discuss their ideas in English. If someone answers a question in Japanese, they can help them express their ideas by looking up words and expressions in the textbook or in a dictionary. Each group can have more than one English monitor. *Note: You don't have to be the best at English to help your group look up words or rephrase their answers in English.*

*(Name), do you mean ... ?*

*I think (name) means ...*

*What is the word for \_\_\_\_\_ in English?*

*How can we say that in English?*

## Group Reporter

The group reporter listens closely during discussion. Maybe they will write some brief notes to help them remember (Don't write every word!). Then after the discussion, the reporter summarizes the group's ideas for the group and for the class.

*To sum up ... (Summarize the ideas from the discussion.)*

*In our group, we talked about ...*

*We all thought/felt/agreed/disagreed ...*

*Some people thought/felt/agreed/disagreed ...*

*One person had an interesting comment: ...*

The role of the English helper assumes that people will have difficulty expressing their idea but supports them in their efforts.

Reframing discussions as a collaborative task where everyone's opinion is valued and supported naturally leads students to a deeper sense of investment in the task and hopefully in the class as a whole. Perhaps some teachers will find my epiphany to be a bit too obvious. But for other teachers like myself who have struggled to engage students in meaningful discussion, I urge you to give discussion roles a try.

### **About the writer**

Christopher, language-teacher-cum-pirate, hopes to be aboard the 66<sup>th</sup> voyage of the Peace Boat when it embarks from Yokohama on April 8<sup>th</sup>.

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## **Languaging! Readers Forum**

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In the subject line, write "Readers Forum." Please tell us which articles you are commenting on.



## ***The Myths and Truths of English Dominance***

Tetsuya Fukuda, Dokkyo University

A Review of *English Next* by David Graddol, published by the British Council, 2007 (128 pages).

First, please have a look at these commonly cited statements concerning the English language. Which do you believe to be true?

- (a) On the internet, English is becoming more and more dominant.
- (b) It is because of English dominance that the number of languages in the world is decreasing.
- (c) The number of Chinese students studying in English-speaking countries is rising rapidly.
- (d) Many countries are trying to introduce bilingualism and they want the USA, not the UK, to be the model of English.
- (e) If you include speakers of English as a second language or a foreign language, the proportion of English speakers is more than 50 % of the world population.

If you agreed with any of the statements, you would be wrong. According to *English Next* by David Graddol, they are all myths. The truths are as follows:

- (a) The proportion of internet users for

whom English is a first language and that of web content in English are both decreasing fast. In 2000, 51.3% of internet users were people whose first language is English, but in 2005, it was 32%. (pp.44-45)

- (b) It is sure that the number of languages is decreasing, but it has been true all through modernity. It is supposed that in 1500 C.E., there were more than 140,000 languages in the world, but the number has been decreasing rapidly since then. It is unlikely that the decrease has been due to the recent dominance of English. (pp.60-61)
- (c) The number of Chinese students who study in the UK, Canada, the USA, Australia and New Zealand decreased dramatically from 2002 to 2005. Competition for those international students is increasing fast. (pp.76-77)
- (d) It is true that many countries in the world, such as Colombia, Mongolia, Chile, South Korea, and Taiwan, are trying to become bilingual in English, but they are not seeking either the UK or the USA as a model. In fact, they are looking to Singapore, Finland or the Netherlands, which have

already succeeded as a bilingual country. (p.89)

- (e) Now more than 5 billion people in the world do not speak English as either their first or second language, which means only 20% of the world population speaks English. Actually, the number of children who do not study English is expected to rise slowly and peak in 2030. (p.100)

This book is in response to Graddol's own book *The Future of English?* (1997), which was translated into Japanese in 1999. Though many people doubted the future of English he predicted in it, Graddol proved himself to have been correct in *English Next*.

If you are interested in this aspect of sociolinguistics and would like to listen to the author speak, I have good news and bad news. The bad news is that you missed a great chance to listen to him when he came to Japan for the JALT 2008 National Conference that was held at the beginning of

November. He gave two excellent presentations on this topic. The good news is that *English Next* and *The Future of English?* are both downloadable for free from the British Council website (<http://www.britishcouncil.org/learning-research-englishnext.htm>). If you search for the title of the books using any search engine, you will have no trouble finding the PDF files.

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### About the writer

Tetsuya Fukuda teaches English at Dokkyo University. He is interested in English learning in the Japanese context.



## Have you read Southland?

Jinko Kurematsu, Dokkyo University

Southland was written by Nina Revoyr. She was born in Japan and went to USA to live there at the age of five. Her father is a Polish American and her mother is Japanese. The family lived in a Japanese and Black community. She wrote about a girl student who is going to be a lawyer. She happened to search her grandfather. This is the beginning of this story.

Are you Japanese? If you are, then you can be empowered as a Japanese person. If you are not a Japanese, then you can learn about the Japanese history in USA. This is a very page-turner book and you think what the love is. You can also read Japanese translation 『ある日系人の肖像』.

*Southland* is a biographical novel by Nina Revoyr, published by Akashic Books, 2008 (350 pages).



## The VENT

Editor's Note: *The following piece demands dedication and patience of its readers. For those of you lacking such traits, you might be satisfied with the following game you can play instead: How many popular English textbook titles can you find hidden in the author's prose?*



### ***The destruktion of communicative competency***

Johannes Climacus P. Schreiber,  
University of Pied Cow

Le Globish est-il le dialecte planétaire du troisième millénaire et la solution intégrée aux problèmes de communication internationale. Something indeed of dark unprecedented quantities beckons from the thixotropic futural mist; a particular *vorhandenheit* entreaty. Slap-happily plying a trade, hammering away at the nuts and bolts of the universe, enamoured with machinic interlock, unbeknownst to the wielder, the tools gradually erode in use; ever-so-slightly almost imperceptibly, a hairline rupture appears. Quite out of the ether, a crack-up, *thisness* in question.

Concreteness thrown into doubt, everydayness revealed as utmost folly; a paradox of molar complexity. This moment of pulverising clarity comes from understanding the nature of the house of being. It is no longer one's own, more of *the they's*. On the thither side of the other. Language deterritorialisised from one's own most refuge and sanctuary. Unfettered, exempt from provincial law and custom, one shops around, buys into a new *toolbox* of concepts and ideas - consuming for any absurd purpose the vision of Jean-Paul Nerrière, former

executive at IBM. Perhaps a pretext to ward off the black hole of immolation, one aspires cunningly for a little excrescence, a little absurd outgrowth. The result: globish. A language for the 21st century and beyond. *Get Ready to Interchange* as idle chatter pervades the metropolises of cultural exchange, production and consumption (Nerrière, 2005 & 2007). We hedge our bets on the future - go *Fifty-Fifty* with Nerrière's anti-Coca Cola English vitriol, an invocation of *un certaine forme d'anglais perversi*.

Except it is not *English Firsthand* but borrowed, redrawn, scaled-down, broken and botched; a portmanteau to debate the issues. What is the final goal of Le Globish? To write and speak English as a native speaker? Understand and be understood everywhere in the world? Non. It is to build walls from the *pollution* of Anglo-American dominance. Nerrière is panicked by the mongrelisation and the resultant bout of infection, contamination, disease and degeneration of his own beloved French language, his own *mother tongue*. His *animus* toward the other's hold on language resonates with the famous remark in *Der Spiegel* of Martin Heidegger (Wolin, 1993), who writes of the terror of the uprooting of man. What is left after man leaves the planet are technological, purely instrumental relationships. Says

Heidegger: "I do not know whether you were frightened, but I at any rate was frightened when I saw the pictures coming from the moon to the earth. We don't need an atom bomb. The uprooting of man has already taken place. The only thing we have left is purely technological relationships. This is no longer the earth on which man lives."

As one roams and idles in the interstices, and as we rummage in the mix of language and economics, let us take two beacons of possibilising for this forlorn homecoming, this final moment of cessation. First, in Ridley Scott's 1982 magnum opus, *Blade Runner*, Deckard, the Sushi master and the cops chatter sprawlingly in what appears to be a botched assemblage of Japanese, English, French, Hungarian and German

Sushi Master: ...akimashita, akimashita. Irasshai, irasshai. Sa dozo. Nani ni shimasho-ka.

Deckard: Give me four.

Sushi Master: Futatsu de jubun desuyo.

Deckard: No, four: two, two, four.

Sushi Master: Futatsu de jubun desuyo.

Deckard: And noodles.

Sushi Master: Wakatte kudasai yo.

Deckard : Sushi, that's what my ex-wife called me. Cold fish.

Cop: Hey, idi-wa.

Gaff: M'sieu, aduanon kovershim angam bitte.

Sushi Master: He say you under arrest, Mr. Deckard.

Deckard: Got the wrong guy, pal.

Gaff: Lo fa, ne-ko shi-ma, de va-ja Blade ... Blade Runner.

Sushi Master: He say you Blade Runner.

Deckard: Tell him I'm eating.

Gaff: Captain Bryant to ka, me ni omae yo.

Deckard: Bryant, huh?

Sushi Master: Hai

Is this the weapon we must wield? Use what is at hand to conspire with capital for momentary gain? Infatuate ourselves with a dark precursor of things to come and embrace the Sirens' call to purge the deviant machinic becoming of strange entities? As Globish intends to undermine the Anglo-American hold in the business world, at the liminality of mendaciousness, Nerrière's wants native speakers of English to learn globish to communicate.

Or is there something more surreptitious, something more gangly, underhand and deadly? Take Edward Yang's masterpiece *Yi Yi* or "A One and a Two" (2000) in English. In this beautiful film, there is a moment of pure linguistic thralldom as businessman NJ (Nien-Jen Wu) and Ota (Issei Ogata) discuss their collaboration.

Father NJ (Nien-Jen Wu),

*Yes, we are very impressed. But you know... we think your proposal is very advanced. So, my company need more time to...*

Ota (Issei Ogata)

*You are like me. We can't tell a lie. My company, last year lost big money... Not successful... Because we tried to repeat the old way so, too many same products, too many competition, almost not profit. That is why I suggest to you we try at new way. It's okay. If we don't sign, I understand. Risk is high, when you do*

*anything for the first time. No problem.  
Just let me know when your company  
makes any decision. Ok? Let's toast.  
Thanks. Sakana kana... Strange! Why are  
we afraid of the first time? Every day in  
life is first time. Every morning is new.  
We never live the same day twice. We  
never afraid of getting up every morning.  
Why?*

Although riddled with errors, it matters little almost nothing to the interlocutors. There is always one's mother tongue to reterritorialise upon, a little piece of land to evade this pure line of abolition.

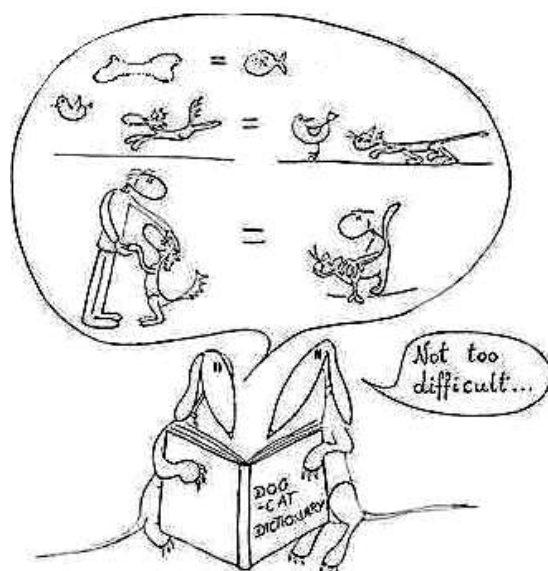
Not so with *moi*. My house of being is invaded by squatters, claiming territorial rights. I have no legal redress except one final act of terrible curettage, a final thrust of micro-fascist self-immolation. To copyright one's mother tongue! To force users to acknowledge the supremacy of regional English, to compel even those closest to the imagined community of home (such as those desiring machines desiring repression - the Scots, the Welsh, Irish) to tip a cap to its honour and majesty. Alas, this perhaps is the first and final task of Le globish - to expel the white mythologies from our heads, to begin afresh with our own portmanteau. As those most mellifluous of thinkers - Deleuze and Guattari (1983) - state: You haven't seen anything yet! "It should therefore be said that one can never go far enough in the direction of deterritorialisation: you haven't seen anything yet - an irreversible process" (p. 321).

### About the author

Johannes Climacus P. Schreiber is quite clearly revolted by the brutal facticity of the universe. In 1998, after his beloved pie shop closed down, this working class hero followed Norman Tebbit's injunction and got on his bike as the lack of *ready-at-hand* monosodium glutamate demanded a fundamental reassessment of his subjectivity. MSG is aplenty in Japan.

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# The Efficiency Column

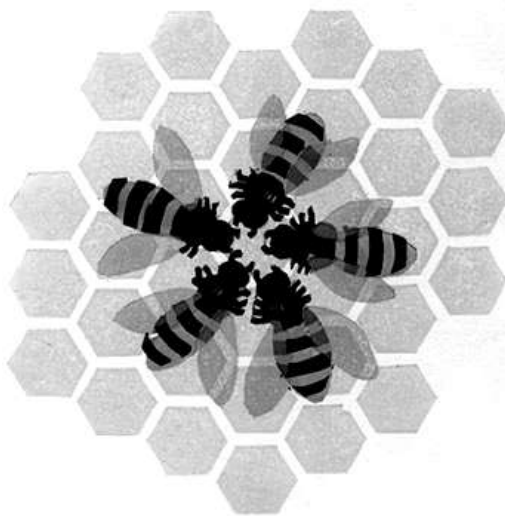
## Note from Christopher Carpenter, *Languageing!* Editor:

The first semester I began working at Dokkyo University, I discovered copies of an informal, newsletter called *Languageing!* sitting on the tables in the Dokkyo teachers' room. It had been obviously laid out by hand (literally cut and pasted), photocopied, and stapled together. Inside I found various short articles by teachers at Dokkyo and elsewhere, and quite a few by some guy named Tim Murphey. Immediately I thought, now that is a good idea. Shortly after, I submitted my own short article for the second issue. I have been participating in one way or another with this community access periodical ever since.

Really, it has been more like a hobby. It's been a way to get to know people, including teachers and students at Dokkyo and contributors from other universities and even other countries! We have received interest and positive feedback from all over the world. Other universities have begun to copy the format of *Languageing!* Soon, we may even have affiliated newsletters in Brazil and Europe. Why? Because *Languageing!* has efficiently served a need that many teachers feel, a need to share ideas with like-minded professionals in your community without spending six months researching and writing up an article for a scholarly journal.

On the other hand, once people have shared their ideas, they often expand them in to pieces that are appropriate for more formal publications. *Languageing!* is a site of idea building in our

teaching/learning community which scaffolds people into the larger professional community. And in this way it has played and continues to play a simple but important role every semester when the new hand-stapled copies get spread out on the tables in the teacher's room.



I've learned a lot being part of *Languageing!* And I hope to keep reaching out, keep taking risks, keep sharing ideas, and all the other things that *Languageing!* stands for. It's been a great community to be a part of, and though I will not be on campus next year, I hope to remain part of the community and stay in touch with it through these pages.

As my old friend Reggie used to always say, Thanks for the fun, everyone!

## Announcing: The Formation of a New *Languageing!* Team

Next semester Paul Doré will be taking over as Worker Bee Number One. But don't worry, he's got no sting! He'll be looking for the continued support of all the teachers, students, and staff of the collaborative hive at Dokkyo. Paul is only here on Mondays, so he hopes to create a network of people willing to help out and keep the sweet honey flowing! All those who have contributed and collaborated before, who wish to see *Languageing!* continue to grow and flourish, or who wish to get involved for the first time, please send Paul an email at:

languageing@yahoo.com