

# The Language Teacher

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 #jalt\_pubs

Hello readers, and welcome to another edition of *The Language Teacher*! At this time most of our readers will be in the swing of the 2019 school year, and we hope that you are managing to beat the heat while you do! We also hope that you find this issue useful as you continue to prepare for lessons and enlighten your students.

We have one Feature Article and one Readers' Forum that we are proud to present. We begin with *Teacher–Student L2 Writing Assignments* by Eri Terada, who explains how ongoing teacher feedback on written assignments provides a unique means of both motivating learners to write more and of scaffolding language development. Next, Eric Bray describes how the use of movie journals can make foreign language film-watching projects more educationally productive for learners in his article, *Using Movies in the Foreign Language Classroom: The Movie Journal Approach*.

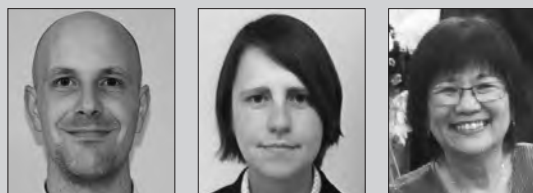
I should also mention that now is a time of change, and I am proud to usher in the first edition of the Reiwa era. This issue is also bittersweet, as it is my last as co-editor. I would like to thank Gerry McLellan and Antonija Cavcic for the invaluable help that they have provided me, and to offer a warm welcome to Nicole Gallagher, who will move from My Share to take over the reins as co-editor. I would also like to welcome Theron Muller back into the co-editor role. It has been a pleasure!

Sayonara,  
Eric Shepherd Martin  
Coeditor, *The Language Teacher*

読者の皆様、最新号の*The Language Teacher*によろこそ！現在、ほとんどの方は2019学年度の真ただ中で、忙しい毎日を冷静に乗り切っていらっしゃると思います。本号の内容が、授業の準備をしたり、学生を啓発するのに役立つことを願っております。

今回は、Feature ArticleとReaders' Forumを1つずつご用意しています。まず、Eri Teradaの*Teacher–Student L2 Writing Assignments*では、ライティング課題に対する教師からの継続的なフィードバックが、学習者にさらに書く意欲を起こさせ、言語発達の足場を作る

Continued over



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The Japan Association for Language Teaching (JALT) is a nonprofit professional organization dedicated to the improvement of language teaching and learning in Japan. It provides a forum for the exchange of new ideas and techniques and a means of keeping informed about developments in the rapidly changing field of second and foreign language education.

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ユニークな方法となることについて説明しています。次に、Eric Brayが、*Using Movies in the Foreign Language Classroom: The Movie Journal Approach*の中で、Movie Journalを用いて外国語での映画鑑賞プロジェクトをもっと教育的に実のあるものにする方法について説明します。

今はまさに変化の時だと言えますが、令和の時代になって最初の号を発行できるのは光栄です。今月号は私にとってほろ苦いものになります。というのも、今回が私の共同編集者として最後の号になるからです。貴重な助力を頂いたGerry McLellanとAntonija Cavcicに感謝の意を表するとともに、My Shareコラム担当から共同編集者になるNicole Gallagherを温かく歓迎したいと思います。また、Theron Mullerがもう1人の共同編集者として戻って来てくれることも喜びです。これまで有難うございました。

Sayonara,  
Eric Shepherd Martin  
Coeditor, *The Language Teacher*

## Our Mission

JALT promotes excellence in language learning, teaching, and research by providing opportunities for those involved in language education to meet, share, and collaborate.

使命 (ミッション・ステートメント) 全国語学教育学会は言語教育関係者が交流・共有・協働する機会を提供し、言語学習、教育、及び調査研究の発展に寄与します。



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# Teacher–Student Interactive L2 Writing Assignments

Eri Terada

Waseda University

This study describes the efficacy of continuous teacher–student interactions through L2 writing practice based on student interests. Essay writing and fluency writing are popular activities in university EFL writing classes, but writing activities that allow students opportunities to continue ongoing discussions with teachers can have unique benefits: eliciting reason-based writing responses in English to questions in teacher’s feedback, broadening students’ perspectives, and providing motivation. This study was conducted during a university EFL writing course over 15 weeks. To illustrate how such responses can be encouraged and how student perspectives can develop, examples of interactions between a teacher and student who had significantly more frequent continuous written interactions than the class average are used to illustrate the benefits of ongoing discussions with the teacher through L2 writing practice.

本論では、第2言語での自由作文課題における教師と学生間の継続したインタラクションの効果について報告する。大学の英語ライティング授業においては、エッセイライティングや流暢さの向上を目指した活動などが取り入れられているが、教師との継続した対話が可能であるライティング活動でのフィードバックには、学生自身の考えや価値観の根拠を引き出し、学生の視野を広げ、さらには、モチベーションを高めるなどの利点が期待される。本研究は、英語初中級から中級者を対象とした大学のライティング授業において15週にわたり行われた作文課題を対象に、教師からのフィードバックに積極的に返信を行い、継続したインタラクションをクラス平均よりも多く行なった学生1名に焦点を当て、第2言語ライティングにおいて教師と対話を続けることの様々な利点を明らかにするものである。

**T**eacher feedback, the importance of which has been acknowledged in the field of L2, is not only crucial for encouraging learners to improve their skills and enhance their learning, but is also an important interaction that provides learners with scaffolding. Scaffolding is vital support given to learners based upon their current learning capabilities and goals, and can facilitate learners moving beyond their current abilities (Vygotsky, 1978). Previous studies on interactive L2 writing activities have demonstrated the various benefits of teacher feedback for students. One interactive L2 writing activity between a teacher and student is dialogue journal writing (DJW). Takahashi (2016) had Japanese medical students use DJW through Google Docs over a period of 10 months. She focused on one student who actively engaged in the activity, and revealed the

process of the student’s learning. Although the aim of the writing activity was to provide medical students the opportunity to write in a second language (L2), the student learned different aspects of medical professionalism and fostered his own professionalism in the medical field due to the interactions with his English teacher. Takahashi discussed how the features of DJW, such as teacher feedback, long-period writing activities, and the use of narrative style promoted the student’s learning.

In the contexts of Japanese as a Foreign Language (JFL) education, Chang (2015) followed participants who undertook continuous written interactions on a Bulletin Board System (BBS) with mentors over seven weeks. She also focused on one student to describe the detailed process of change in the student’s perspective on a topic through continuous written interaction. Chang demonstrated that the student’s mentor’s feedback questions helped the student extract important information to improve clarity. Chang suggested that the changes in the student’s perspective began because the mentor’s questions elicited reason-based responses from the student. Additionally, because the mentor provided her reasons when stating her own opinions, the student gained new perspectives through the interaction. In other words, ongoing discussions on the same or expanded topics using questions in addition to knowing teachers’ opinions and rationales played an essential role in encouraging the student to deepen their learning.

In terms of the significance of questioning, Zhao, Pandian, and Singh (2016) discussed the effectiveness of teacher feedback that includes questions for the purpose of encouraging language learners to think critically. They concluded that the level of thinking and responses produced by learners generally should correspond to the level of teachers’ questioning (Orlich et al., 2013; Zhao et al., 2016). To consider higher-level, probing questions, students need adequate time for cognitive processing as well as for formulating reasoned L2 responses. Therefore, writing assignments that allow students to think about and research information together with frequent, comprehensive high-level teacher feedback are optimal for deepening students’ learning and improving the quality of L2 writing.

The present study investigated the efficacy of teacher–student interactive L2 writing assignments by focusing on Student A—whose interactions were significantly more frequent than the class average—to assess the benefits of continuing ongoing discussions with the teacher.

### Examples of Teacher–Student Interactive Writing

The examples shown here are from the submissions and responses between a Japanese teacher of English at a university in Japan and Student A, who was a female second-year student with a TOEIC score of 396 at the beginning of the semester. Fourteen Japanese Human Science majors, ranging from second-year to fourth-year students, participated in this class. The participant was selected because she responded to 76.9% of the teacher’s feedback, which was far greater than the 10.6% class average response rate, and therefore provided the best chance to evaluate features of continuous written interaction between a teacher and a student in the class. Students were allowed to use dictionaries, online sources, or any other reference materials and they also wrote responses outside of the class. The class met once a week for 90 minutes for 15 weeks. As shown in the appendix, which presents all the topics Student A submitted, her 53 compositions represent 17 distinctive thematic threads and 13 threads among them consisted of more than one composition.

### Encouraging Reason-Based Responses

The following examples of teacher–student interaction show the kinds of questions asked by the teacher and how Student A responded. The following sequence is an example of Student A’s response to probing questions:

#### Composition 5: Fair Trade

Each of us should do a little things for [people in developing countries], for example learning them, buy fair trade food or goods, and so on. People in developed countries should think why goods and food from foreign countries are cheaper. . . . [Opinion]

#### Teacher Response to Composition 5

The basic question of me is if we need so many kinds of goods from outside Japan or a country. [Question 1] . . . Who gets the most profit out of buying goods of other cultures cheaply? [Question 2]

Student A’s answer in Composition 6 demonstrates her use of English to address the teacher’s questions using logical reasoning:

#### Composition 6: Fair Trade

We need goods from outside a country. [Response to Question 1] Goods from outside are novel and help our make new goods, for example mixing outside and original goods. And producing (*sic*) goods more cheaply is treated very important. . . . [Reasoning response to Question 1] However, we must think the profit from other country. People making materials and goods get little profit. Directors get a lot of profit. [Response to Question 2] This is very unfair . . . [Opinion]

#### Teacher Response to Composition 6

What do you think will happen if the people living in developing countries get much money all of a sudden . . . [Question 3]

#### Composition 7: Fair Trade

. . . people will be confused . . . They can buy so many things. This will make the countries changed. However I don’t know whether this makes them happy. We should know the countries well, and we should do fair trade properly. [Reasoning response to Question 3]

As described earlier, probing questions are particularly effective for encouraging critical thinking (Zhao et al., 2016). The teacher gave Student A three probing question prompts, including a hypothetical question (Question 3), all of which guided her to analyze the issue of fair trade from multiple points of view. For Student A, these probing questions not only elicited immediate responses, but also reason-based responses. This demonstrates that the questions posed by the teacher within the activity provided scaffolding for reason-based responses.

### Broadening Perspectives

Student A continued to refer to past conversation throughout her writing. In Composition 41, she wrote about the experience of walking in Tokyo from midnight to dawn for hours with her friend and viewing scenes she could not see from a train or car. In the feedback to Composition 41, the teacher helped her to raise her awareness by paraphrasing her experience and stating his own opinion: “I think it is good to see unusual scenes at unusual time . . . You can see totally different things if you change your perspectives . . .” In Composition 42, Student

A indicated that, as a result of this experience, she realized that she had seen only certain aspects of familiar things or places. Because Student A also wrote in a previous composition that she was taking a web design class during the semester, the teacher tried to connect the idea of “changing perspectives” with Student A’s interests, such as designing and growing food, in the feedback to Composition 42:

### *Teacher Response to Composition 42*

I think designing or making something, even crops or vegetables, requires a sense and creativity. [Opinion 1] . . . Professional creative designers, in my understanding, can create something new and different every day. [Opinion 2] Looking at something usual, they can think in a different way. [Paraphrase of Opinion 2]

### *Composition 43: Views*

. . . Can we improve abilities to think or look in many views? If we think something in a different way, we look at things in more variety views than before.

The teacher stressed the importance of thinking in a different way, referring to abilities of creative designers as an example. As a result, Student A changed the title of Composition 43 to *Views*, which seemed to indicate that she realized the importance of changing her viewpoints and viewing things from diverse perspectives.

By the end of the semester, Student A had begun to integrate several of the ideas which she and the teacher had discussed throughout the term into her writing. For example, in Composition 35, Student A wrote that there were stereotypical opinions toward people living in different regional areas in Japan. The teacher suggested *acceptance* as the key word, stating that a judgment of good or bad was not a correct attitude to have toward something new or different, because the concept of “good and bad” was different in other countries. Later, Composition 49 demonstrated that she realized that she had also had a biased understanding of a farmer’s lifestyle, and accepted that there were diverse values, thereby showing respect for farmers:

### *Composition 49: Farm*

Before having gone there, I had thought farmers do things of farm every time and live so simply. . . . However it was wrong. . . . They enjoy their life and do many kinds of things; doing farm, having pets, and cooking. I feel there are many kinds of people and of live. Also each people enjoy their live.

Through her experience of village life, talking with farmers, and ongoing discussions with the teacher about her experience, she reflected on her own beliefs and values, and became more receptive to other viewpoints. Thus, the changes in her perspectives on different lifestyle happened. By the end, she often wrote about revisiting her past ways of thinking, without the instigation of the teacher.

### *Language Development*

Interactive teacher–student writing activities also create opportunities for language scaffolding. For example, in the feedback to Composition 5, the teacher asked: “Who gets the most profit out of buying goods of other cultures cheaply?” Student A answered by incorporating the word “profit” from the teacher’s feedback: “People making materials and goods get little profit. Directors get a lot of profit.” She also actively integrated phrases from the teacher’s responses. In the feedback to Composition 42, the teacher stated his own opinion about creative designers: “Looking at something usual, they can think in a different way” and in Composition 43, Student A responded: If we *think something in a different way* [emphasis added], we look at things in more variety views than before.”

In addition, as shown in the response to Composition 35, the teacher pointed out *acceptance*, and Student A’s response referred to the importance of acceptance by paraphrasing the teacher’s comment: “I agree with you. *Acceptance* [emphasis added] is the most important to understand other cultures and people.” Through this paraphrase, she indicated her understanding of the language used by the teacher, and incorporated vocabulary from the teacher’s feedback into her own writing, thereby demonstrating second language development. To promote the acquisition of both language and content, multiple exposures to input and revisiting input are crucial (Stoller, 2002). Thus, ongoing discussions on the same or expanded topics have the potential to provide students with the opportunity to use same words and phrases repeatedly and facilitate students’ language learning.

### *Effects on Motivation*

One year after the class ended, the researcher conducted a follow-up, semi-structured interview in Japanese (L1) with Student A online to assess her experience in the course by focusing on learning outcomes resulting from the interactive writing activity. In the follow-up interview, Student A explained why she wrote so many more compositions (53) than the minimum requirement of 20. Her first

motivation was to improve her English skills. However, as the semester advanced, she said that she enjoyed responding to the teacher's feedback and enjoyed expressing her thoughts in English:

When starting the 100-word writing assignment, I decided to try writing as many compositions as possible to improve my English skills. I wanted to practice as much as possible because it was a good opportunity. That was my first motivation . . . As the semester went on, I realized I had become able to communicate in English. I enjoyed responding to the teacher's feedback and writing my thoughts in English! [Translated by the author]

In focusing on meaning and content, the interactions with the teacher start to have made the student aware of the idea of using English as a tool for communication and not simply a subject to be learned. Students who believe writing as a way to express feelings and ideas as well as to expand learning are likely to be more engaged in writing tasks (MacArthur, Philippakos, & Graham, 2016). Additionally, to respond to the teacher's feedback, Student A researched the topics, thereby expanding her perspective and deepening her understanding:

Sometimes, I didn't understand the feedback well or couldn't answer the questions from the teacher, so I looked them up online. It took me time to go through the feedback and think carefully to delve more into the topics. . . . Each time, the teacher responded to my entries very quickly with many lines of comments and questions! The teacher also wrote his opinions in the feedback, and some of them were totally different from what I had and so were very interesting to me [Underlined by the author]. That brought me to broader perspectives and motivated me to write more. . . . [Translated and underlined by the author]

Student A highly evaluated the teacher's feedback in terms of broadening her perspectives and as a means of motivating her to write more. As shown earlier, knowing teachers' opinions and rationales, students can gain new perspectives and develop their perspectives (Chang, 2015). Furthermore, teachers' active engagement in interactions where students try to express their own thoughts or sense of value in the L2 can motivate students to communicate using the L2 and encourage them to deepen their understanding of their experience (Chang, 2015).

Moreover, the interview revealed that the positive gains in motivation were sustained even after completion of the course. This positive gain in Student A's motivation can be seen as the result of developing self-efficacy. Self-efficacy determines how people

think, motivate themselves, and behave, influencing actions that affect them later in life (Bandura, 1994). This appears to have happened through continuously engaging in interactive L2 writing:

I felt a sense of accomplishment and satisfaction with my engagement in the course when the semester was done . . . I still try to write English and I sometimes write my thoughts or feelings in English in my diary. [Translated by the author]

## Conclusion

Continuous teacher–student interactions through content-focused feedback not only provided the student with the opportunity to improve her English vocabulary usage and gain L2 writing motivation, but also helped her write reason-based responses in the L2 and expand her perspectives. Ongoing discussions with the teacher on the same or expanded topics, rather than disparate topics, seemed to play a major role in this student's development. Furthermore, topic choice played a significant role; that is, by selecting topics that were meaningful to her, Student A was able to reflect on her experience and beliefs and enhance her already established perspectives.

In addition, this research suggests that the role of EFL writing teachers is fourfold. The first role is to provide students with not only form-focused feedback but also constructive meaning-focused feedback by including probing questions to encourage students to reflect on and express their thoughts with reasons. Second, teachers should sometimes state their own opinions and rationales about the students' topics to help them to broaden their perspectives. Third, teachers should actively engage in interactions to motivate students to communicate using the L2. Fourth, teachers should present students with models of English to assist them in developing ways to express their thoughts in the L2. Considering the limited number of samples in this study, further inquiry is required. However, it is hoped that the present findings will provide further insights into effective writing instruction in EFL contexts.

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## Appendix

1	Introduction myself	22	Matsudai ( <i>Name of a farming village</i> )	41	Going around Tokyo
2	Responding #1	23	Matsudai	42	Going around Tokyo
3	Yesterday's mail	24	Today	43	Views
4	My thinking	25	Food industry	44	Views
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6	Fair trade	27	Food industry	46	A book ( <i>responses to 45 included</i> )
7	Fair trade	28	Industry	47	A book
8	Fair trade	29	Disney	48	A game
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10	Culture	31	Twitter and Line	50	Farm
11	Culture	32	Coffee shops	51	Miyadaiku
12	Education	33	The difference of places	52	Miyadaiku
13	Animals	34	The difference of places	53	Albite (sic) ( <i>Part-time job</i> )
14	Animals	35	The difference of places		
15	Animals	36	Tyouzyuugiga ( <i>Scrolls of Frolicking Animals</i> ) ( <i>responses to 45 included</i> )		
16	Animals	37	Cultures		
17	Money	38	Cultures		
18	My brother	39	Cultures		
19	Advertisement	40	Stuff's (sic) attitude ( <i>Staff's attitude</i> )		
20	Comedy				
21	Response ( <i>responses to 17-18</i> )				

Note. The grayed out numbers show a beginning of interactions on a new topic.

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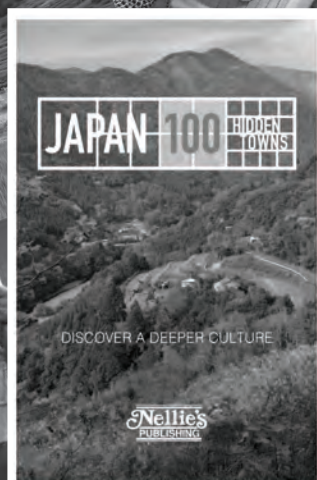
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# Using Movies in the Foreign Language Classroom: The Movie Journal Approach

Eric Bray

Yokkaichi University

Foreign language teachers often want to use movies in the classroom because movies are a rich source of both language and culture and contain themes that can stimulate thought and discussion. However, showing movies to students without doing the time-consuming preparation of tasks for students to do before, during, or after watching the movie can limit the educational benefits. Using a movie journal solves this problem, and contains questions that students answer after watching a section of the movie in class. Writing in a movie journal before discussing the movie leads to more productive discussions as students have a chance to think about what they want to say and how best to express these ideas in the foreign language.

映画は言語と文化の宝庫である。思考や活発なディスカッションを促進させるテーマを含んでいるため、外国語教師はよくクラスで映画を使っている。視聴前・視聴中・視聴後に学生たちが行うタスクを準備して使用している。しかし、その準備には多大な時間がかかる。だからと言って、課題の準備もせずに、ただ映画を見せるだけでは教育的利益は損なわれる。映画のセクション毎に学生が質問に答える形式のMovie Journalは、その問題を解決することができる。映画について話し合う前にMovie Journalで事前学習をすることで、学生たちが何を言いたいのか、自分の考えを外国語でどのように表現すれば一番伝わるのかを考える機会が生まれ、それがより活発なディスカッションにつながる。

**M**any educators and researchers are enthusiastic about the use of movies in foreign language classrooms as movies provide exposure to natural language used in authentic linguistic, pragmatic, and cultural contexts (Baratta & Jones, 2008; Ismaili, 2013; Zhang, 2013). Watching movies in the classroom has been found to help students build vocabulary skills, improve listening ability, and stimulate thought and discussion (Curtis, 2007; Kaiser, 2011). Watching movies has also been found to increase motivation in students to study the foreign language and interact with the target culture (Ismaili, 2013; Luo, 2004; Ruusunen, 2011). In addition, students generally show a positive reaction to the use of movies in their classrooms (Ismaili, 2013; Kabooha, 2016).

However, it is also generally understood that these many benefits will be limited if movies are just shown to students and not combined with effective teaching methods and tasks. This paper

will describe: a) the benefits of using movies in the foreign language classroom, b) some of the common ways teachers optimize the benefits of watching movies in class, c) a movie journal format developed by the author, and finally, d) how this movie journal can be used to help students benefit from movie watching in class.

## Benefits of Movie Use

Many teachers and SLA researchers have written about the benefits to students of using movies in EFL classrooms (Baratta & Jones, 2008; Goctu, 2017; Ismaili, 2008; Kabooha, 2016; Kaiser, 2011; Luo, 2004; Ruusunen, 2011; Zhang, 2013). The following is a summary of the research these authors have conducted and the results of their analyses.

## *Movies Contain Language that is Natural and Contextual*

Foreign language students often study with textbooks and materials created by language teachers that include conversations for listening and speaking practice. These are quite valuable resources, but students often travel abroad and are dismayed by the difference between the language used in textbooks and the actual living language they confront. The speed, vocabulary, pronunciation, and accents used by native speakers can be quite different from that of the language presented in textbooks, and language learners can find it quite difficult to communicate with native speakers (Kaiser, 2011).

Merely watching movies in the foreign language will not solve this problem, although it will at least provide some indication of what learners can expect when talking with native speakers. In addition to watching the movie, the language used in the movie can be studied. In particular, colloquial expressions are often found in movies. Listening abilities can also be improved by watching a movie repeatedly until easily understood, especially if subtitles are used (Ismaili, 2013; Luo, 2004).

### ***Movies Provide a Context for Learning about L2 Culture***

Textbooks can provide information on the L2 culture that might work well with simple rules related to customs such as bathing, dining, and so forth. However, to learn about the values of a culture, it is better to experience the culture directly and deduce from these experiences the values people in the culture tend to hold as important. Although movies cannot provide the direct experience of travel abroad, they can provide valuable indirect experience. (Kaiser, 2011; Ruusunen, 2011).

### ***Movies can Increase Motivation***

For many students in Japan and other countries as well, studying a language in school is required or often done because high test scores will help the student enter a university or get a job. This extrinsic motivation is a good start, but if students can interact with people from the L2 country, the intrinsic motivation to study the language will often increase. Because travel abroad can be difficult due to cost or time restraints, watching movies about the target culture can be a good way to stimulate interest in the L2 country and its people (Zhang, 2013). In addition, studies have shown that students find movie watching in class to be interesting and to enhance their motivation to study (Goctu, 2017; Ismaili, 2008; Kabooha, 2016; Ruusunen, 2011).

### ***Movies Stimulate Thought and Discussion***

Movies contain themes and messages the movie-maker has included to stimulate viewers to think about how characters' personalities interact within the situations they find themselves in and the choices they make. Movies can be a motivator to communicate with others to share and compare understanding of the movie and its characters. Movies, like novels and recorded music, have the power to touch people deeply, and stimulate thought about the world we live in and our role in it (Barrata & Jones, 2008).

### **Commonly Used Tasks for Increasing the Benefits of Watching Movies**

The perception of movies in class as only providing entertainment creates resistance to their use. If the teacher elects to merely show a movie during class and have students discuss it afterwards, the benefits to students will be limited. This is why it is important for teachers to do more than just show the movie in class. Three methods often taught in EFL/

ESL training programs for maximizing the potential benefits are:

1. Pause the movie at key points and ask students to discuss what will happen next in the movie. This simple task has the added benefit of keeping students engaged, as sleepiness can occur when one watches a long stretch of movie.
2. Ask students to do close listening practice with a gap-fill (cloze activity) for a small section of the movie. The teacher can then also have students act out this section of the movie for speaking/listening practice.
3. Create discussion questions that will be used before or after watching a particular section of the movie.

These three common approaches to making movie viewing more valuable to students are quite useful; however, the second and third activities can be especially time consuming for the teacher. Although these approaches are helpful and increase pedagogical value, it is important for teachers to employ strategies to help students gain greater benefit from the movie watching experience. In the following section, an argument will be made for the use of a movie journal to achieve this that will take no more preparation once the format has been decided on and copies have been distributed to students.

### **The Movie Journal—Description**

The basic approach to be discussed here is to watch a movie with students over a series of classes. After watching a section of the movie in class, students will think about and then write answers to some general questions in the movie journal about what they have just seen and then discuss their answers. Each teacher can create movie journal questions according to one's own interests. The following movie journal format was developed by the author and is successful in encouraging students to think more deeply about the movie they are watching and can lead to more interesting and productive discussions (Bray, 2012).

The movie journal format described here contains the following five questions for students to answer. The teacher can put these questions on a B4 sheet (See Appendix), and pass them out to students as a booklet when beginning to watch the film.

1. **Summary**—What happened in this section of the movie?
2. **Reaction**—What is your reaction or opinion about this section of the movie?

3. **Prediction**—What do you think will happen next in the movie?
4. **Culture**—What did you notice about culture in this section of the movie?
5. **Language**—What words or expressions do you want to remember from this section of the movie?

### The Movie Journal—How to Use it

The movie journal is easy to use once the teacher has established a routine. After watching a section of the movie in class, students answer the five questions in the journal and then discuss the movie in small groups while using the journal. If time is short, the movie journal can also be assigned as homework, and during the next class before watching the movie, students can discuss the movie journal questions in groups to help refresh their memories and stimulate thinking about what will happen next. There are other decisions the teacher will have to make about using the movie journal in class:

#### 1. How Much of the Movie Will You Show in One Class?

The recommended approach is to watch a movie section by section over six to ten classes. That translates to watching a new 15 to 20 minute section of the movie with Japanese subtitles in each class. However, first the teacher can show the section watched in the previous class again with English subtitles. This means there will be about 30 to 40 minutes of movie watching time per class. More time than this watching a movie can make students sleepy.

#### 2. Will You Show the Movie With Subtitles?

The movie section can be shown once with Japanese subtitles and then again with the original English subtitles. Including a showing of the movie with no subtitles might also be beneficial if time and student level permits.

#### 3. What Will You Do Before Watching the Movie?

Before watching the movie, you can have students do language development work. For example, the movie journal described here asks students to write a summary, a reaction or opinion, a prediction and about culture. Many students will need help with the language patterns and vocabulary used when answering these five questions in the movie journal. In addition, it is important to teach students movie-related terminology such as, plot, scene, movie trailer, and so forth.

#### 4. How Will You Manage the Discussions?

After students have thought about the movie and written in the movie journal, you can have them make groups of three or four students and take turns sharing their summaries, reactions, predictions, culture points, and language they learned. Teachers should encourage students to speak freely and try to remember what they have written rather than to read their answers. If time permits, ask students to discuss the movie again with a new group but without looking at the movie journal as much as possible.

#### 5. What Movie Will You Use?

Obviously, care must be taken to show students a movie that is appropriate for their age level and interests. You can select a few movies beforehand that you think will work well with your students and show students the movie trailers, letting them vote on what movie they want to watch. Over the years, the author has had great success with the movie “*Bruce Almighty*”. Students have also enjoyed the movies “*Groundhog Day*”, “*The Producers*”, “*The School of Rock*,” and “*Hairspray*.”

#### 6. What Will the Students Do When You Finish the Movie?

When you have finished watching the movie, you can ask students to write a movie review. Tell them that a good movie review should include a summary of the action and themes, a description of the characters, a favorite scene, the movie’s message, a one to five star rating, and a recommendation to see the movie or skip it. Once students are familiar with writing a movie review, it is easy to ask them to watch a different movie on their own that they have not seen before that they choose from a list of movies the teacher recommends. Then you can have them write a movie review and do an oral movie review to a small group or to the whole class on the movie they have seen. This is a good way to finish up the term and can be used in addition to or in lieu of a final exam. Students’ writing in both the movie journal and the movie review can be assessed for the English used as well as the depth of thought about the characters, their culture, and the messages and underlying themes of the movie.

### Conclusion

Watching movies with students in a foreign language classroom is often thought of as being more for entertainment rather than educational purposes. However, teachers have wanted to take advantage of the natural language used in the authentic

linguistic, pragmatic and cultural contexts found in movies, and have developed tasks to help students benefit more from the movie watching experience. Building on experiences with these tasks and previous research, the movie journal was developed as a way to increase student benefits from watching movies in class.

In this paper, some of the more commonly used approaches to optimizing benefits to students have been reviewed, and a new approach using a movie journal has been described. One benefit of the use of a movie journal is that there is little preparation time necessary and it fits quite easily into a teacher's busy schedule. In combination with other activities or used alone, using a movie journal is an easy and effective way to increase the benefits to students of movie watching in the classroom.

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**Eric Bray** has a Ph.D. in Education from the University of Nebraska (USA), and has taught English in Japan (31 years) and in Mexico (4 years). His interests include EFL teaching materials development, and the use of media and technology to increase educational effectiveness and opportunity.



## Appendix

### Movie Journal

1. Summary—What happened in this section of the movie?
2. Reaction—What is your reaction or opinion about this section of the movie?
3. Prediction—What do you think will happen next in the movie?
4. Culture—What did you notice about culture in this section of the movie?
5. Language—What words or expressions do you want to remember from this section of the movie?

Write these words in sentences below



## Torrin Shimono & James Nobis

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## An Interview with Momoko Nakamura

Joanna Hosoya

Seijo University, Tokyo Women's Medical University

Quenby Hoffman Aoki

Seikei University

Welcome to the July/August edition of TLT Interviews! In this issue, we feature an interview with Dr. Momoko Nakamura, Professor of English at Kanto Gakuin University and winner of the 2007 Yamakawa Kiue award. Dr. Nakamura presented an analysis of the features of the gendered language used to translate non-Japanese speech into Japanese at the 2018 JALT plenary. Her fascinating 2014 book, *Gender, Language and Ideology: A Genealogy of Japanese Women's Language*, denaturalises the assumed common sense relationship between language and gender. By taking a historical approach, she explains the role taken by educators, the media and government in forming the Japanese women's language and gendered norms of today. Before her plenary presentation at JALT2018, she was interviewed by Joanna Hosoya and Quenby Hoffman Aoki. Ms. Hosoya teaches at Seijo University and Tokyo Women's Medical University. She has a Masters of Education in Applied Linguistics and has many years of experience teaching English in Japan. She is interested in the various ways gender and language intersect, such as the adaptation and resistance to Japanese language acquisition in foreign women married to Japanese men. She is a long-term GALE member and former editor of the GALE newsletter and journal. Ms. Hoffman Aoki holds degrees from Georgetown University (Japanese Language) and California State University (Education/TESOL). She has taught at universities in Japan since the 1990s, and currently works at Seikei University in Tokyo. Her research interests include intersectional gender, race and social class issues, CLIL/Content-based Instruction, fluency, and the writing process.



She is Coordinator of the GALE SIG. So, without further ado, to the interview!

**Joanna Hosoya:** *Your research is fascinating. We are so glad that you could join us for the interview. During the plenary, you will explain some conventions that are used for translating foreign female and male speech in novels, movies, and on TV. These categorise gender through speech. Why is there a need to categorise gender like this?*

**Momoko Nakamura:** In thinking about the relationship between language and gender, I try to take the perspective of social constructionism. Social constructionism does not deal with reasons but effects. But there are many reasons why a translator has these practises. For instance, the translation company tells them to do it. Or, they are working in a group so they cannot say, "No, I can translate this in a different way." There are many reasons, and if you talk about reasons, it becomes very difficult to get a grasp of the phenomena related to gender. At least I can talk about the effects and the results of such practices. I will mention in my plenary that as for women's language, to translate the speech of non-Japanese women into women's language functions to naturalise Japanese women's femininity, as if women speak like that all over the world—Japanese femininity is associated with the polite, indirect, and soft femininity of Japanese women's language. I will speak about the "cool, laid-back" style of translation of non-Japanese men too, and I will show that it functions to distinguish casual non-Japanese masculinity and potential Japanese masculinities. In other words, by translating non-Japanese speech within a very specific casual style, the translator can tell Japanese people that these are non-Japanese men, and they legitimize acceptable Japanese masculinities which are polite and formal. Those Western men are too casual, and they speak a strange style so those masculinities are not acceptable in Japanese. One of the reasons that non-Japanese men's speech is translated into strange styles is to legitimize the ideal status of polite, formal Japanese masculinity.

**JH:** *Do you think this “cool, laid-back” style of translation is marginalising?*

Yes, exactly. It serves to marginalise Western masculinities and legitimise hegemonic Japanese masculinities. That is one function, but there are more.

**Quenby Hoffman Aoki:** *Nobody actually speaks that way in reality, do they? But when people watch a movie, they don't even consciously notice that this is strange speech.*

Are you familiar with the term *yakuwari go*? Fictional characters are often assigned a set of artificial styles of speech that are associated with specific types of characters. They call this economy of interpretation. The casual non-Japanese male style and Japanese women's language have an aspect of this *yakuwari go*. Stereotypical Japanese women's language is not really spoken by Japanese women anymore. However, in fiction, the way a character speaks is often odd. Western women speaking Japanese women's language is like this. Translators that I interviewed said that they noticed that the translation of the speech of non-Japanese women into Japanese women's language, as it is actually spoken, would seem odd to Japanese viewers.

Those female non-Japanese speakers [the characters being translated] have a very large role in maintaining the Japanese tradition of women's language. Isn't it interesting? Although, previously only white women were translated into Japanese women's language, and women of colour, such as the slaves in *Gone with the Wind*, were translated into Tohoku dialect [a lower status Japanese dialect].

**JH:** *Given what students see of foreigners on TV and the movies, what sorts of preconceptions might they hold about their male or female English teachers?*

It is dangerous to generalise perceptions. Students watch different TV shows and movies. With respect to female English teachers, if students are watching the kind of TV and movies I analyse in my plenary, they expect their non-Japanese women teachers to share the same traditional Japanese femininity, as translations into Japanese women's language make Japanese femininity seem to be something all women are born with. There is the possibility that they see their male teachers as more casual, but it is just a possibility. There are many other ideologies about foreign men and women and also about teachers. Linguistic nationalism, for example, holds that only ethnic Japanese can possess Japanese culture and language. As a result, students may think you cannot understand Japanese. Also, each student has certain expectations of teachers based on their

experiences. Students have had more chances to interact with non-Japanese teachers in recent years. Many of such various preconceptions could be interrelated.

**QHA:** *How much do trends in the popular media influence the way students actually speak and their ideas about gender?*

This question is also very general. Jannis Androutsopoulos said it is getting harder and harder to talk about a one-way influence from the media. Media are participating in SNS. In addition, there is the interesting notion of uptake. Media consumers sometimes use a fragment of language from the media in their own conversation. There is this interaction between media language and speech. From my observation, younger people are much more sensitive than me as to when to use what kind of language.

**JH:** *How can we make students aware of the potential limitations that gendered language places on their lives?*

Gendered language works in two ways: firstly, as a norm, and secondly, as a resource of identity construction. Japanese students can be restricted by norms. Whenever I give a talk, I ask students, “Have any of your parents told you to talk in a certain way?” Secondly, norms work as resources that students can use. They have the knowledge of language features, and they know the appropriate time and place to use it, who to use it with, and how to use it as a resource to construct their identity. So, when we talk about gender knowledge it is not always limiting. For example, a young female student might speak women's language to an old man at a job interview and masculine language talking to her friends.

**JH:** *What sorts of barriers might students experience when they enter the workplace because of the way they are expected to express gender in speech?*

Usually they are not expected to express gender too much at the workplace. But for female workers, there are occasions when expectations for the norms of feminine speech will be added on top of the politeness norm. Being polite is important for both boys and girls, so male language is not the norm at the office. Only women's language can be a norm. Nobody tells the boys, “Oh you are a boy. You should talk more impolitely.”

**QHA:** *Have there been changes this century in the way that Japanese use or think about women's or men's language?*



A survey of attitudes toward language shows that compared to 1995, more people in 2000 felt that differentiating between the genders in speech is preferable. They think that this differentiation is traditional. However, in my book, I claim that these differences were actually created by the Japanese government during war time because it was necessary to emphasise that the Japanese language was distinct and superior, in order to convince people in the colonies to learn it.

**JH:** *How is the knowledge of gendered language taught at schools?*

I studied some of the elementary Japanese *Koku-go* [national language] textbooks. I found a very interesting point. They don't explicitly say that a girl or boy should speak in a particular way. Instead in textbook dialogues for show-and-tell for example, the children use gendered first-person pronouns. Nowhere is there any explanation for this. The differences in first person pronouns are naturalised. If they had explained that they must use different pronouns explicitly, I think students would ask why. Of course, rules for gender equality in textbooks are emphasised nowadays and each textbook must be approved by the education department. But the officials do not notice these differences. In fact, if a boy in a textbook referred to himself as "*watashi*," [I/me, informal or formal, for both genders] instead of "*boku*" [I/me, informal, male] I simply think it would be considered too formal or unnatural and it would be rejected without any deeper consideration. That is why they need linguists like us to do research—to make them aware of the limitations of norms. When a girl calls herself "*atashi*," [I/me, informal, female] she learns all the other norms and limitations, too.

**QHA:** *Does the public familiarity with transgender speech gained from media celebrities such as Matsuko Delux, make it easier or harder for non-heterosexual students to be accepted and participate in class?*

It is better not to generalise. Not all non-heterosexual people like talking using *onee kotoba* [the effeminate speech style of some homosexuals]. But I think such personalities make people aware of gender diversity. The transgender role of TV personalities looms large, as most heterosexual Japanese people have not even had a chance to think about non-heterosexual existence. It is problematic, isn't it? Because you don't see many transgendered people playing normal people. They are often comedians. It is important to show ordinary transgender people living everyday, ordinary lives. That is what TV should show. It is

actually very dangerous to talk about transgender people as one group. Some transgender students love going to *Shinjuku 2-chome* [a gay district] because they can speak *onee kotoba*. Others hate it. Most don't always want to reveal their transgender identity.

**QHA:** *Is this a case of transgender celebrities speaking out and establishing a public presence, but using a voice which could be marginalising because it is very particular?*

Maree Clair writes that it is important to distinguish between the language of *onee talent kotoba* [the language of generally flamboyant male celebrities, often cross-dressing, who claim feminine identities] and *onee kotoba*. Talent use *onee kotoba* to perform a certain character in the media. According to her, talents are depicted in captions as deviant, as monsters, non-normative characters. Other people on the program often make fun of them.

**JH:** *So, the emergence of transgender celebrities does not necessarily indicate greater acceptance of non-binary genders. Yet, many teachers aspire to create classrooms where students feel safe enough to discuss norms, and to think critically. In reality though, when teachers ask for an answer or an opinion on even simple subjects, Japanese students' speech tends to be indirect, hesitant, and shy. This is generally true for students of any gender. Are there Japanese cultural barriers to speaking up clearly in a confident manner?*

In every country, there is a norm concerning how to behave in a class. From your perspective, Japanese students can be described like that. But from my point of view, they are performing according to norms. When giving an opinion, there are many Japanese formulated expressions or clichés which students use to answer. But they are waiting for an appropriate time to say what they really think. There is an appropriate time. These are Japanese pragmatic norms. It does not mean they are not thinking. They are.

**QHA:** *Do you personally find that speaking and writing in English gives you freedom from any of the normative influences of the Japanese language?*

I feel freer using Japanese. I am Japanese, so I need to push to express myself directly when speaking English. I think academic papers in English may come more swiftly to the point, and I prefer presenting at conferences with international Feminist linguists. However, mainly I feel that what makes me feel freer is age. By the way, when I was study-

ing in California forty years ago, girls waited to be asked to dance. “Coupleness” in America seemed to strongly contradict independence. So I did not feel freer there.

**QHA:** *I’m thinking about cultural baggage. Can learning a language give a student a new identity and freedom from some of the more restrictive cultural norms?*

A beginner is busy learning vocabulary and pronunciation, but if they have a higher level or study abroad, they may be able to develop another identity. The largest problem I experienced in California was when I was expected to make a choice—such as how to address my professor, or when I was asked about the choice of dressing or sauce in a restaurant.

**JH:** *Perhaps giving an opinion is also similar to making a choice, as there are so many possible responses. How do we release students from feeling that they can only express opinions in an L1-type formulaic way?*

As I said earlier, formulaic expressions are not necessarily restrictions. Japanese women use these norms as a resource to construct their identity—for example, in a job situation, and it can be creative too. Using forms correctly and appropriately shows their sophistication and ability as a speaker. Then after they establish their credibility, they can give the person their message. But to answer your question, Japanese people like to play a role and they can assume different identities. In the classroom, if you give students a chance to become a teacher (I do that in class), they change. They give orders. I also give them a chance to sing or MC in a karaoke contest and they can really change their personality under the spotlight. I require students to ask questions of guest speakers and give them time to prepare and practise. I think if you tell them the expectations of the teacher and give them the opportunity to do it, they will learn. Did I answer your questions?

*Yes, thank you so much for giving your perspective and for such an enjoyable and informative conversation. We are really looking forward to your plenary talk.*

### Further Reading

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## 30th Annual Gunma Chapter Summer Workshop in Kusatsu

Come to the mountains and escape the summer heat in Japan’s most popular onsen town. Dr. Charles Browne will give a two day workshop introducing corpus-derived vocabulary lists and tools to help teachers utilize them. Price for workshop, meals, and lodging: ¥10,000. For details, visit our website, or send an email to [gunmajalt+workshop@gmail.com](mailto:gunmajalt+workshop@gmail.com).



<https://sites.google.com/site/gunmajalt/>





## Steven Asquith & Lorraine Kipling

We welcome submissions for the My Share column. Submissions should be up to 600 words describing a successful technique or lesson plan you have used that can be replicated by readers, and should conform to the My Share format (see the guidelines on our website below).

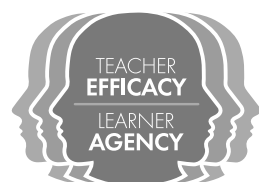
Email: [my-share@jalt-publications.org](mailto:my-share@jalt-publications.org) • Web: <http://jalt-publications.org/tlt/departments/myshare>

Hello, and welcome to the July/August edition of My Share. Nicole Gallagher has now moved on to her new role as Editor of TLT, and I will be stepping into her shoes as co-editor of this column. I am very happy to be working on a column that I have enjoyed for many years, both as a reader, and in my previous role as copy-editor. I am looking forward to working with my old colleague Steven Asquith as we offer practical and inspiring teaching ideas to motivate you throughout the teaching year. All the best to Nicole, and thanks to Steven for his ever-patient support!

In this month's edition, we have four collaborative ideas designed to build language confidence. The first activity focuses on generating and sharing ideas in small groups, and the following three are task-based group projects.

First off, James Bury outlines a way to help students build confidence in coming up with, and sharing opinions. Through brainstorming in small groups, students have a low-risk opportunity to develop and share reasons to agree or disagree with a statement, and thus, make a valued contribution to a class 'bank' of ideas. Next, Ivy Liwa's practical and immersive activity also uses art and group work to provide students a focus for practising topic-specific, procedural language. In this example, students prepare and design a group presentation on food-preparation procedures, developing both language confidence and creativity. For university-level students, Mike de Jong provides an accessible task-based approach to creating a television news report. By working in teams to plan, delegate, and perform the reporting and editing process, the students develop both technical and linguistic skills. Finally, Duangsamorn Haruyama outlines a creative and co-operative lesson that uses design and drawing to help young learners explore the topic of community spaces and roles, and to talk about jobs and future dreams.

We hope these activities will inspire you to get your students working together, and perhaps even to send us some of your own ideas!



#JALT2019 • NAGOYA 11.1-11.4

### JALT2019

45th Annual International Conference on Language Teaching and Learning & Educational Materials Exhibition

WINC AICHI, Nagoya City, Aichi, Japan

November 1-4, 2019

## Stating Reasons to Agree or Disagree

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### Quick Guide

- » **Keywords:** Stating opinions, giving reasons
- » **Learner English level:** Elementary and above
- » **Learner maturity:** Junior high school and above
- » **Preparation time:** 10 minutes (+30 minutes follow-up time)
- » **Activity time:** 30-60 minutes
- » **Materials:** List of statements related to the lesson content

This activity is an effective way of encouraging students to produce reasons to agree or disagree with a statement. It can be used in a number of different contexts, ranging from general English Conversation classes, to Business English, to ESP/EAP lessons. The activity allows students to practice all of the major language skills and exposes them to a variety of opinions and viewpoints. Students often find it easier to state their opinions in smaller groups and this activity provides them with that opportunity. The extension also promotes deeper discussions and debates.

### Preparation

**Step 1:** Prepare a list of connected statements (See Appendix A for an example). The size of the list depends on the number of students in the class.

**Step 2:** Print the statements individually onto a large sheet of paper (ideally B4 or A3 size).

### Procedure

**Step 1:** To demonstrate this activity when it is first used with a class, begin by writing a statement

on the board. The statement needs to be reasonably open so as to encourage students to agree or disagree with it, e.g., 'Children should help with the housework to get an allowance.'

**Step 2:** Divide the class into pairs or small groups. Ask the groups to brainstorm reasons to agree or disagree with the statement.

**Step 3:** After a suitable amount of time, elicit three reasons to agree or disagree from the class and write them on the board.

**Step 4:** Give each group one of the sheets containing a statement and ask them to fold the paper in half. There should be enough statements for each group to have their own, unique statement. Then, the students think of as many reasons to agree or disagree with their statement as they can. Instruct them to write their reasons on the paper, 'Agree' on the left-hand side and 'Disagree' on the right-hand side.

**Step 5:** When ready, the groups pass their opinion paper to a different group. They then read the new statement and the agree/disagree reasons written by the previous group and try to add their own reasons to the list.

**Step 6:** The process described in Steps 4 and 5 is repeated until every group has had a chance to write about every statement, the students are having difficulty coming up with new reasons, or the lesson ends.

**Step 7:** After the activity has finished, collect the reason lists. Then, collate the reasons into tables under each opinion and hand them out to the students in the next lesson (See Appendix B for an example follow-up handout).

### Extension

Once the students have received the handout in the following lesson, the reasons can be discussed and debated.

### Conclusion

Depending on the context, the teacher can vary the level of assistance they give the students, but it is important that the groups see the ideas they write as their own. Perhaps the most important aspect of this activity is that the students realize that their ideas will be kept and used to make the follow-up handout. This shows them that their opinions and ideas are valued, and that they are contributing to a shared collection of knowledge. Once the first follow-up handout for a topic has been made, it can be added to in subsequent courses, which broadens

the range of viewpoints, increases the students' sense of contribution, and decreases the time the teacher needs to prepare.

### Appendices

The appendices are available as a downloadable PDF file from the online version of this article at <<http://jalt-publications.org/tlt/departments/myshare>>.

## English Lesson Made Fun Through Cooking

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### Quick Guide

- » **Key Words:** *Communicative competence, cooperative learning, integration, cooking*
- » **Learner English Level:** *High beginner and above*
- » **Learner Maturity Level:** *Junior high school and above*
- » **Preparation Time:** *5 minutes*
- » **Activity Time:** *30-45 minutes*
- » **Materials:** *Construction paper, scissors, pencil, crayons, pen, illustration board, apron, white hat, artificial cooking set (pots, pans, plates, spatula, burner, and so on).*

For learners of English as a foreign language, explicit instruction in speaking is vital. To acquire communicative competence, spoken language must be learned and practiced through activities that provide specific speaking tasks and preparation roles. Learners must be immersed in an environment where they can experience success and learn a variety of strategies to improve fluency. This practical English activity involves cooperative learning dynamics integrating three learning areas—English, arts, and home economics. Additionally, it aims to improve learners' language-related abilities, develop self-confidence, and enhance creativity. Students will write and talk about their favorite food, a great springboard for English communication. As a final output, each group gives a show-like cooking presentation.

### Preparation

**Step 1:** Orient learners about the day's activity. Assign them into groups of four members. Then place the artificial cooking set in the front.

**Step 2.** Ask all groups to choose a leader and a secretary. Distribute the worksheet entitled “My Favorite Food!” to all members.

### Procedure

**Step 1:** Give students time to answer the worksheet. Then members take turns in reading and sharing their work with the group. Each group must select only one food for the presentation.

**Step 2:** Emphasize that group members should help each other frame the cooking steps of the food. The group secretary is tasked to write down the food name, ingredients, and cooking methods on an illustration board that is to be posted on the blackboard during the group presentation. While the students are working, the teacher moves around and provides assistance to groups that might need help.

**Step 3:** Let all members help prepare the ingredients by using art materials. On construction paper, they must draw, color, and cut the ingredients according to desired sizes.

**Step 4:** Allow a few minutes for each group to practice for the cooking presentation. Each member must be assigned a specific task to do. For instance, **Student A** does the introduction (greetings, group members, food name, and a brief description of the food); **Student B** reads the ingredients (minced onions, chopped tomatoes, shredded chicken, etc.); and **Students C and D** present and explain the cooking procedure step-by-step. The presentation must be like an actual TV cooking show using an artificial cooking set.

**Step 5:** After all groups have finished their presentations, post all illustration boards on the blackboard for checking and proofreading. Emphasize important points, such as: sentence structure, grammar, spelling, vocabulary, word stress, intonation, and so on. Encourage and elicit suggestions from the students whenever sentences need revision.

### Conclusion

Cooperative learning provides students the opportunity to interact, learn from each other, and acquire “a sense of responsibility.” This activity becomes an avenue to apply concepts learned in English, arts, and home economics, which is a good way to improve grammar, increase vocabulary, and develop fluency. The presentation also encourages self-expression and creativity which boost students’ confidence. Consequently, the classroom atmosphere becomes very encouraging for English learning since students experience fun in doing specific

tasks. Finally, this lesson plan is applicable to many activities that require group effort and cooperation, namely: story grammar-making, science experiment presentation, simple research presentation, origami making, and the like.

### Appendix

The appendix is available as a downloadable PDF file from the online version of this article at <<http://jalt-publications.org/tlt/departments/myshare>>.

## Creating a Television News Report

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### Quick Guide

- » **Keywords:** *Media, journalism, communication*
- » **Learner English level:** *Intermediate to advanced*
- » **Learner maturity:** *University*
- » **Preparation time:** *20 minutes*
- » **Activity time:** *Two to three class sessions*
- » **Materials:** *Mobile phones, editing software such as iMovie*

Television and videos are ubiquitous in the lives of many students. But while most learners have seen a news report, few know how such stories are constructed. How are scripts written and interviews done? How does one shoot and edit video into a final product?

Completing a professional-looking news report is not difficult, especially considering the availability of user-friendly editing applications such as iMovie. However, learners still need to follow specific steps to construct a news report properly. In this lesson, students learn the news reporting process by forming reporting teams and turning their mobile phones into cameras and editing stations. All the while, they improve their pronunciation and fluency in English.

### Preparation

Students view several newscasts at home prior to the first session. They should then bring smart-phones to class and have access to free mobile phone editing applications such as iMovie.

## Procedure

**Step 1:** Begin with a brief audiovisual analysis of television newscasts, explaining the various elements of a news report. This would be accompanied by a handout and sample news script, detailing terminology specific to television news.

**Step 2:** Students gather into groups of four and decide amongst themselves who will perform the following tasks in their reporting team: reporter, videographer, video editor, and interview subject.

**Step 3:** Students then determine a storyline featuring their interview subject, under the title: "Life as a University Student." The instructor should check in with each group to ensure the various roles are defined and offer advice on developing effective interviews and story-telling narratives.

**Step 4:** Students begin conducting pre-interviews with the subjects and determining locations for shooting video outside of class. Possible locations could include the subject's residence, part-time job, preferred study location, or favorite places to interact with friends.

**Step 5:** Students set up their cameras and conduct their first interviews. The instructor visits each group to ensure the videographer has framed the subject and is shooting correctly, and that the interviewer is asking effective questions.

**Step 6:** Groups bring the first interviews to class for review. Students show their raw video to their classmates and the instructor for feedback and analysis. The instructor might offer suggestions on creating more fluent interview dialogues at this stage.

**Step 7:** Students continue to shoot more video outside of class. If necessary, initial interviews are re-shot for better sound, locations or video quality.

**Step 8:** The instructor provides a brief demonstration of how to produce a voiceover and edit video with iMovie. Groups are then given time to practice editing their reports.

**Step 9:** Students complete the final voiceovers and editing of their news reports and upload their finished assignments to YouTube.

**Step 10:** Groups share their final reports with their classmates, providing feedback, and reflecting upon language skills developed in this exercise.

## Conclusion

This activity helps students develop language and communication skills, while allowing them to learn technical skills in video and news production. As they complete interesting and enjoyable assign-

ments, students are constantly reviewing and analysing their work. The final product gives learners the opportunity to reflect upon their pronunciation and language fluency, building confidence in their use of English.

## References

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## Appendices

The appendices are available as a downloadable PDF file from the online version of this article at <<http://jalt-publications.org/tlt/departments/myshare>>.

## Learning Occupations and Places through Art

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## Quick Guide

- » **Keywords:** *Community helpers, places, vocabulary learning, team work for young learners*
- » **Learner English level:** *Beginner*
- » **Learner maturity:** *Preschool, Lower Elementary School*
- » **Preparation time:** *30 minutes*
- » **Activity time:** *90 minutes*
- » **Materials:** *Community helpers and workplace pictures with magnets attached, markers/chalk/erasers for the main white or black board, "I want to be\_\_\_\_\_" picture worksheet, crayons or other coloring utensils.*

Introducing cooperative activities into the English classroom for Japanese young learners can be challenging, especially for classes with a large number of children. This activity promotes active cooperative learning as a team. Children help each other with drawing their own town map and together, decide where to set the places. In addition, they are able to share their dreams, talk about community helpers, and learn job and workplace English vocabulary all in one lesson.

## Preparation

**Step 1:** Print out and laminate pictures of community helpers (people who live and work in our communities) and their workplaces, or any other occupations and workplace pictures would be fine. Also, perhaps adding some jobs/places which are common in Japan would be a great idea, for example, a Ramen shop owner and Ramen shop, idols and a TV station, and so on, and then attach magnets

**Step 2:** Make sure that the white/blackboard is blank and markers/chalk/erasers are ready for everybody. You may need chairs or stools for students to reach the higher places while drawing.

**Step 3:** Prepare a “I want to be \_\_\_\_\_” worksheet for drawing. This will be put up on the wall in an art gallery corner.

**Step 4:** Make the art gallery corner in the hallway.

## Procedure

**Step 1:** Go over what the children in class want to be when they grow up and then discuss the jobs and workplaces.

**Step 2:** Introduce the activity and give students 10 minutes to use markers or chalk to draw an easy map of an imaginary town on the board together. For this step, the teacher could help and explain how to draw roads, intersections, parks, rocks, flowers, and so on.

**Step 3:** Give each student a workplace and decide where to place them together. Make sure that there are enough workplace pictures for the students.

**Step 4:** Show each community helper or occupation picture and ask about where each one works. Then, have the children, one at a time put each picture on the board next to the correct place until they finish.

**Step 5:** Review all the community helpers, occupations, and place words.

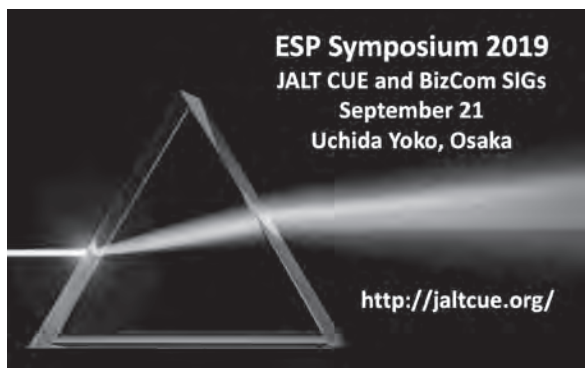
**Step 6:** Praise the students and reflect on how they worked together. Alternatively, the teacher could even discuss any problems that happened during the activity and how to prevent similar ones next time.

**Step 7:** Have the students draw a picture of what they want to be when they grow up on the drawing worksheets and color them.

**Step 8:** Display the artwork, the “I want to be \_\_\_\_\_” worksheet” of each child in the hallway like a gallery.

## Conclusion

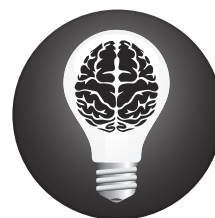
This English activity helps children learn vocabulary in a more creative way. It also promotes a student’s sense of self-worth by letting them share their dreams through their artwork. Equally important is the idea that everybody is a piece of a jigsaw puzzle needed to complete the task. The role of the teacher for this lesson is to be a facilitator by providing the materials, and a guide by leading the conversation and reflecting upon the students’ work. Finally, children are able to memorize words better if they use them creatively.



## 2019 ESP Symposium

CUE and BizCom SIGs  
 September 21, 2019  
 Uchida Yoko, Osaka  
 Registration opens July 1  
<http://jaltcue.org/content/cue-esp-symposium-2019>

The JALT Critical Thinking Special Interest Group is still accepting submissions for the *Critical Thinking and Language Learning* journal.



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## Edo Forsythe & Paul Raine

*In this column, we explore the issue of teachers and technology—not just as it relates to CALL solutions, but also to Internet, software, and hardware concerns that all teachers face. We invite readers to submit articles on their areas of interest. Please contact the editor before submitting.*

Email: [tlt-wired@jalt-publications.org](mailto:tlt-wired@jalt-publications.org)

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## Bring the Back-row Students to the Front of the Class with Flipgrid

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Meio University

**A**uthenticity, meaningfulness, and engagement in learning are the goals of every language teacher. However, in striving for these goals, teachers are often battling against various challenges. Amongst other factors, insufficient time for communicative activities, large class sizes, and students' lack of confidence in using oral English in class, can potentially affect the success of second language learners (Nguyen, Warren, & Fehring, 2014). Evidence shows that through Computer Assisted Language Learning (CALL) methods, the language produced in learning activities is qualitatively better, more coherent, and more expressive compared to the language that learners produce in face-to-face communication (Lamy & Hampel, 2007; Liu, Moore, Graham, & Lee, 2002). Flipgrid <<https://flipgrid.com>> uses asynchronous videos recorded by learners, allowing the learners the extra time they need to process the language input without the tension of having to give an immediate response (McInain, 2018). By sending and receiving pre-recorded videos rather than communicating in real time, this CALL tool provides learners time to think, organise, and elaborate their production. Flipgrid is a powerful tool that allows teachers to bring their back-row students to the front and have their voices heard. Although there are many functions embedded in Flipgrid, this is just a brief guide to help teachers get started in using Flipgrid in their classrooms.

### Flipgrid in a Nutshell

The concept of Flipgrid is similar to that of an internet forum or message board: a user-friendly, online discussion site where people hold conversations in the form of posted messages. In the case of Flipgrid, teachers post topics to trigger conversations for

students to respond, and the typed messages are replaced with short videos. As long as the students have access to a mobile device with a camera, they can get started. Flipgrid provides every student a chance to speak without the anxiety of being in front of the class. From my experience, in the beginning, some students may feel equally anxious about having their voices recorded. However, they soon got over this once they started viewing each other's videos. The wide range of users, from PreK to PhD students, attests to its versatility, depending on the creativity of the teachers in integrating it into their classroom activities. In 2018, Microsoft acquired it and made it free for all users.

### The Big Picture and Basic Flipgrid Lingo

The Flipgrid website allows you to create a community of learners for your class, called a *Grid*. Once you've set up your Grid, you are ready to facilitate video discussions among your students by posing questions, discussion starters, or prompts, called *Topics*. Students respond to the Topic by recording video responses and uploading them. Each Grid can hold an unlimited number of Topics and each Topic can hold an unlimited number of responses. If you share a class with other teachers, you can invite them as CoPilots. You will own the Grid but as CoPilots, they can edit the Grid, create Topics, review responses, and provide feedback. They cannot delete the Grid—only the owner can do that. Finally, the Flip Code is a code you share with your students for them to access your Grid.

### Getting Started

To sign up for a free teacher account, teachers will need to have either a Google or Microsoft account. Go to <<https://flipgrid.com>> and fill in the required fields: name, country, name of organization, the age of learner community and the area or subject of expertise. Lastly, check the terms of use and agreement box and the registration is complete. It should take less than a minute to complete the process. Once you have signed up, the Educator Dashboard will appear, which is where you can start adding



your first Grid. Students do not need to create accounts. Teachers only need to provide students a Flip Code, which is automatically generated along with a shareable QR code and URL when every Grid or Topic is created. Students can then enter the code on the Flipgrid app or website.

## Creating a Grid

Remember, the Grid is your classroom or community of learners. Click on the *Add New Grid* button to set up a new Grid. Figure 1 shows the screen to begin a Grid. There are three Grid Community Types, providing different options on how you want your learners to access your grid. They are: *School Email Domain*, *Student ID List*, and *PLC and Public Grids* (Figure 2).

Figure 1. Create a Grid screen.

## School Email Domain

Use the *School Email Domain* option if your school has a common Microsoft or Google school email account for each student. Firstly, with *School Email Domain*, students will need to enter a Flip Code and then verify their school email using Microsoft or Google. You can add multiple domains if your students have different email domains.

## Student ID List

Secondly, if the students do not have Microsoft or Google accounts, teachers can use the *Student ID List* option. They can either manually add students by entering their names (both first and last names are required) and adding an identifier for each

student, which can be the student IDs, their lunch PINs, names, or something else that is easy to remember. If left blank, a random ID will be generated. Instead of adding the list manually, teachers can also choose to upload a CSV file by using the template provided by Flipgrid. Once done, teachers can print the list in the form of a card for each student, each card has the student's name, the identifier and a QR code which students can scan using their devices and enter their IDs to access the grid. A maximum of 250 students per Grid can be added.

## PLC and Public Grids

Lastly, the *PLC and Public Grids* option allows anyone who has a Flip Code to view the videos in the Grid. However, to participate in the discussion by recording a video, participants first have to verify their email address via Microsoft or Google. There is an optional security feature, teachers can add a Grid password. Flipgrid recommends participants be above 16 years old or have parental permission to participate in *PLC and Public Grids*.

My students do not have Microsoft or Google school email accounts, so to set up the grid, I use the *Student ID List* option and it takes less than 10 minutes. In my experience of using *PLC and Public Grids* option in workshops, participants had no difficulty accessing the Grid as long as they have either a Microsoft or Google account.

Figure 2. Selection of Community Type.

## Start a Topic and Spark off the Discussion

To add a topic, teachers need two things: a topic title and a topic description or question. Click *Create*

*Topic* and you are ready to spark off the discussion amongst the students. Teachers can choose the response duration, which can be as short as 15 seconds or up to five minutes long. Teachers can also allow students to record replies to their classmates' video responses. There are a variety of moderation features that can be used per topic. For example, the status of each topic can either be *active*, *frozen*, or *inactive*. If topics are frozen, videos can be viewed, but no new videos can be recorded. If they are inactive, students can no longer have access to that topic. To help students locate the topics easily, clicking on *Pin Topic* will ensure that it appears at the top of the rest of the topics in the grid. Now, you are ready to make classroom learning authentic, meaningful, and engaging with Flipgrid!

### Resources

There are 5-minute tutorials that consolidate all the above information, available at <<https://goo.gl/Tccs1S>>. There is also a 38-page manual, *The Educator's Guide to Flipgrid*, available at <<https://goo.gl/wVnxZs>>.

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**Editor's Note:** We hope that you will now try to add FlipGrid to your lessons as you look toward the end of the semester and plan for future classes. Many other tools for making your lessons more engaging were recently shared at the PanSIG and JALT-CALL2019 conferences. If you shared your experience at these conferences or have put new CALL tools into practice and want to share how your students have benefitted, please consider contacting us about submitting a manuscript to help other readers make their lessons Wired!

## [JALT PRAXIS] YOUNGER LEARNERS



### Mari Nakamura & Marian Hara

The *Younger Learners* column provides language teachers of children and teenagers with advice and guidance for making the most of their classes. Teachers with an interest in this field are also encouraged to submit articles and ideas to the editor at the address below. We also welcome questions about teaching, and will endeavour to answer them in this column.

Email: [younger-learners@jalt-publications.org](mailto:younger-learners@jalt-publications.org)

## Technology Resources That Work with Young Learners

Barbara Hoskins Sakamoto

[barbsaka@gmail.com](mailto:barbsaka@gmail.com)

**T**echnology resources have found their way into most foreign language classrooms. In some schools, students have individual tablets or

laptops; in others, the teacher's personal smartphone or tablet is the only tool available. Most teachers recognize that technology tools are among the resources they can choose from when planning lessons. As with any other learning resource, teachers are in the best position to decide how and when technology tools should be used. What teachers do with technology is more important than which devices they have available. Technology is most effective when it is an integral part of the lesson rather than an isolated activity (Sakamoto, 2015).

Let's examine several effective ways of using technology resources, with suggestions for keeping

students safe while using them. Weblinks to the student projects introduced in the following sections are provided at the end of the article.

## Technology Tools Can Extend Student Contact Time with English

The time students are exposed to English in regular language classes is far less than the time required to develop fluency in a language, but technology can extend the amount of time students interact with English. For example, some teachers create YouTube playlists for their students to use at home. Others use the online practice resources which often come bundled with course books. Some teachers create their own videos for students to watch at home; others have students create their own *show and tell* videos about their favorite things, which can also be watched at home. Teachers even use messaging apps like LINE (with parental cooperation) to have students send videos of themselves reading each day.

**Cyber safety tip:** Create a YouTube channel for your school and subscribe to the channels you want students to watch so they can find playlists easily. Use (and encourage parents to use) the “restricted mode” setting on YouTube. It filters out inappropriate content and hides comments on videos. For younger children (under 12), YouTube Kids is effective in filtering out anything inappropriate.

## Technology Can Extend Learning Beyond Classroom Walls

Webcams allow students in one part of the world to connect with students in a classroom elsewhere. Using English to communicate with real people makes learning meaningful.

Communicating across time zones can, however, be a challenge for live exchanges. Apps that allow asynchronous communication, like VoiceThread, enable students to create multimedia presentations with images or video, and receive written or voice comments from students in other parts of the world. My students created their first VoiceThread, an alphabet book, in 2010 (Figure 1). They added the phonics words they had learned for each letter sound as voice comments and made their presentation public. Students and teachers in other countries added more words. To date, their alphabet book has been viewed nearly 5000 times, and has collected more than 300 comments. By sharing their alphabet book online, my students were able to collaborate with other students who were also learning to read, and had opportunities to hear English spoken with a range of accents.



Figure 1. Digital alphabet book with student content and comments.

Free VoiceThread accounts let teachers create separate identities for students to use for commenting, under one teacher account. VoiceThread also has paid K-12 educator licenses that allow teachers to create individual student accounts and private presentations.

**Cyber safety tip:** Working directly with teachers in other countries is one of the safest ways to connect your students with others. You can monitor their online activity, and coach them in limiting the amount of personal information they share. For example, “My name is Akira and I like baseball” is a safe level of sharing, while “Every Sunday I play baseball at Hinomine Park in Kitakyushu” is unsafe because it identifies where a student will be at a specific time. Students will need to create an avatar to represent themselves when interacting with others online. Student-drawn self-portraits or cartoon characters created with tools like DoodleMe generate avatars that protect young learners’ online privacy. They often feel a strong psychological connection to their chosen avatars (Whitaker & Bushman, 2009).

## Technology Tools Can Give Students a Chance to Feel Capable

Very young learners can develop fine motor skills while using a keyboard or tapping a screen to play a game or create an object. Older students can learn how to create presentations, videos, or teaching materials for younger students. When older students create listening tests for younger students using PowerPoint or Keynote, they’re not just practicing their own pronunciation and critical thinking skills but also providing motivating role models for the younger learners.

It’s important to choose apps and programs that are developmentally and linguistically appropriate for your learners. Touch screens are easier for young children than using a mouse. Spoken or graphic in-

structions are easier for non-readers. Many free web tools and games not designed for language learners can still be useful. However, teachers should always explore apps and websites first to understand the experiences children might encounter.



Figure 2. Student-created listening test.

**Cyber safety tip:** Both PowerPoint and Keynote allow students to embed voice narration into slides and enable them to work offline, limiting security risks. There are also products like LoiloNote that help teachers create private networks, so students can collaborate, create, and share multimedia presentations without the risk of going online. These work well for larger classes with more devices and access to smart boards.

### Technology Makes it Easy to Personalize Language Instruction

Teachers can search for content that is personally motivating for specific students and turn student-generated stories into digital books. A series of cat photos from Morguefile became the motivation for writing and revising stories. We added the images and text to PowerPoint slides, and students recorded themselves reading their stories. The digital stories could then be uploaded and shared with parents, friends, and students in other classrooms.

Student blogs encourage students to write for an audience, and to interact with each other in the comments section. Blogs can be platforms for writing assignments or serve as a sort of personal diary, or both. Platforms like Edublogs will allow you to create both public and private blogs. What students write in their personal blogs can only be seen by parents and others who have the URL. Posts such as book reviews are shared on our public class blog so

that others can see and comment. My students find blog comments to be very motivating.



Figure 3. Student-created digital book.



Figure 4. Student blog post and comments.

**Cyber safety tip:** While Edublogs works fine for small classes, sites like KidBlogs might work better in larger classes or at schools. KidBlogs enables teachers to set up, monitor, and control access to multiple blogs from a single dashboard in a private environment. Students can read and comment on student blogs from classrooms around the world, with moderation and filtering for safety. Teachers can also use KidBlogs to create a private class blog to keep parents informed about school news, or to create a portfolio of student accomplishments.

### Technology Creates Opportunities for Teachers to Learn Together With Students

When teachers and students learn how to use new tools together, teachers have a chance to model their own learning process. With very young learners, teachers can nurture an attitude of play and adventure in English, asking “I wonder what will happen if we tap this picture?” Searching for images

to help explain new vocabulary can also model good search strategies. Testing out translation apps gives both teacher and students a chance to learn how to evaluate the quality of translations, and strategies to get the best results.

**Cyber safety tip:** Use “safe” search engines to protect students from inappropriate results. Kiddle is an image-based search engine that is designed for young children, but the images also provide support for older children and teens who are learning English as a foreign language. If they type in the word “dog” the results will include images of dogs, along with links to child-appropriate articles.

Keeping students safe online and teaching them how to become good digital citizens is now one of our responsibilities as teachers. This concern sometimes holds teachers back from incorporating digital teaching resources in their lessons. However, by showing students the steps we take to keep them safe online we are also modeling how they can keep themselves safe. Students will be using messaging apps and social media in their personal lives. Teachers have an opportunity to model safe online behavior to prevent students from developing unsafe habits.

One way to model the importance of protecting privacy is by showing students how we handle their personal data and photos. Schools often upload photos of students on websites, and teachers sometimes share photos of students on social media or in presentations. Be sure to get permission from parents before sharing photos. While not legally required, it models respect if you also get permission from students before sharing their photos. Ideally, keep signed release forms that give explicit permission to use photos in various ways. Be sure to delete location information from photos of students before sharing online (Higgen, 2017; Morris & Waters, 2018). To do this, either change camera settings so location is turned off, or use an app like RIOT (Radical Image Optimization Tool) to delete location information.

Technology resources let students use English in meaningful ways with real people around the world, engage with English outside of class time, and develop capability in dealing with new experiences and tools. They also allow students to collaborate and create their own content in ways that were not previously available. Working online also creates new safety risks to navigate. However, teachers are in an ideal position to model ways to stay safe while still enjoying online connections. The use of technology isn't new. Audio and video recordings were once new resources, and teachers found innovative and effective ways to incorporate both in their lessons. While the addition of Internet connectivity

creates concerns for student privacy and safety online, teachers are already finding innovative and safe ways to make the ever-growing range of technology resources an integral part of their teaching.

### Where to View Student Projects Mentioned in the Article:

- Alphabet Book VoiceThread: <https://voicethread.com/share/856240/>
- Listening Test: <http://www.authorstream.com/Presentation/barbsaka-1551393-satoshi-listening-test/>
- Digital Book: <https://youtu.be/PxZDgENojWc>
- Student Book Review: <https://mycorneroftheworld.edublogs.org/2010/04/22/pirate-adventure-a-book-review-by-satoshi/>

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**Barbara Hoskins Sakamoto** holds a US English teaching license and an MA in TESOL, and has taught Language Arts, ESL, and EFL.

Barbara is a co-author of one of the world's best-selling textbook series for children learning English, *Let's Go* (Oxford University Press), co-author of the online course, *English for Teachers* (International Teacher Development Institute), and author of the chapter, *The role of technology in early years language education*, in *Early Years Second Language Education* (Routledge, 2015). She is an English Language Specialist with the United States State Department and is Course Director for International Teacher Development Institute (iTDi.pro).





## Robert Taferner & Stephen Case

If you are interested in writing a book review, please consult the list of materials available for review in the Recently Received column, or consider suggesting an alternative book that would be helpful to our membership.

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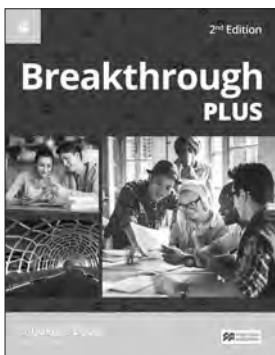
This month's column features Tanja McCandie's review of Breakthrough Plus: Revised Edition, Level 4.

## Breakthrough Plus: Revised Edition, Level 4

[Miles Craven, London: MacMillan Education, 2016. pp. iii + 119. ¥2,700. ISBN: 9781786329363.]

Reviewed by Tanja McCandie, Meijo University

**B**reakthrough Plus is a five-level, communication-focused classroom textbook series that covers all four skills: reading, writing, speaking, and listening. The Introduction textbook is geared towards CEFR A1 learners, and students' progress to CEFR B2 by the end of the series. Each level includes a student book, teacher's resource pack with a test generator, digital book (digibook 2.0) for interactive whiteboards, audio CDs, and websites for both students and teachers.



Each book in the series contains 12 thematic units with grammar focus, pronunciation practise, vocabulary development, and a quiz. Every third unit includes a review and accompanying test. At the back of the book, there are word lists, grammar references, and pronunciation sections.

Units start with a warm-up that familiarises students with the theme. This is accompanied by the *Language Box*, which outlines the grammar targets for the unit. After completing these introductory activities, students proceed to vocabulary development, which usually consists of matching and/or fill in the blank activities. The textbook then moves on to short cloze listening activities that focus on

vocabulary and/or phrases heard in conversations. In the *Language in Action* section, students are given visual prompts, such as a picture or manga-styled scenario about the theme of the unit, and are first asked to talk about the visual prompt and then their personal experiences. This is followed by a listening section—usually a monologue on the theme. Students complete activities such as true-false or cloze exercises. After each listening activity, students progress to a personalized speaking activity that asks them questions about their experiences and beliefs, most often based on the listening topic. There are expansion activities on the final two pages: vocabulary and listening sections are usually matching and true or false activities, reading is often a short paragraph with follow-up questions, and the writing activity asks students to write a short paragraph based on the unit theme.

There are many positive attributes to this series. Teachers can download the digibook 2.0 and utilize interactive whiteboards. Scaffolding of the activities offers support throughout each unit, and students review target structures or vocabulary. Students know what to do because activities are repeated throughout the book. Most interactions in English are between non-native speakers, so it is notable that listening activities take a World Englishes approach by relying on outer circle and expanding circle (Kachru, 1997) speakers rather than the standard American accent many textbooks seem to favor.

Students commented that they liked the themes, word lists, and grammar activities. They appreciated the interactive whiteboard because they could see answers clearly. I have used books three and four, and not much preparation is necessary. Review tests help identify areas that students could improve upon, and most teachers I surveyed agree that a test generator is useful when it comes time to create final exams.

However, there are shortcomings. Students commented that the website is difficult to navigate and lacks Japanese support, so no one used it. From a teacher's perspective, new vocabulary often lacks context and does not appear to be based on any corpus or word list. To develop vocabulary, students need a critical mass of new words (Thornbury,

2002) which need to be recycled (Waring & Takaki, 2003). Unfortunately, there appears to be very little recycling or new vocabulary introduced. In addition, supplementary activities seem short and lack examples. The textbook also attempts to address many topics, which leads to superficial coverage of content and a lack of opportunity to expand skills.

Despite the supplementary materials, the user-friendly outline, and interesting themes, accessibility to the teacher resources with this edition is disappointing. The previous edition had supplementary materials in the digibook 2.0 software that were much easier to access and use. This edition has removed this ease and accessibility. The previous edition also offered downloadable tests, quizzes, and supplementary materials. This edition has taken that all away, and teachers must log in to the website or download everything at once. The teachers' website is not user-friendly because teachers must wade through numerous links to find what they need. Users of the current edition report

software issues, and many of my colleagues have either reverted to the old digibook or downloaded materials from the website but rarely use them because locating them is time consuming.

Overall, the textbooks and CDs are user-friendly and well-designed if teachers just want to cover the basics and do not need extra resources. Digibook 2.0 software issues and the website interface require improved accessibility. If the publisher addresses these concerns, this series would improve greatly.

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two parts. First, participants go out to report on an aspect of Japanese culture. This is followed by a studio discussion where people from different countries talk about the differences between Japanese culture and their own. In addition to exposing learners to several varieties of global English, this coursebook also develops the ability to convey Japanese culture to the world in English. It comes with mid-term and end-of-term tests as well as mini-tests for each chapter. CD, DVD, and teacher's manual available.]

**! Flow: Building English Fluency** — Jackson, J. Leicester, England: Eurasian Editions, 2017. [A 14-unit speaking textbook that shows students how to build on short answers and develop extended conversations. Additional materials and activities are available online.]

**New connection** — Corsini, M., Dubinsky, A., Hall, C., Kadoyama, T., Keane, D. E., & Scooter, M. Tokyo: Seibido, 2017–2018. [A four-skills text series featuring familiar topics and a variety of exercises to keep students engaged. Teachers' materials include end-of-semester exams and practice tests, scripts for listening exercises, and supplementary materials to hand out in class. Book 1 is suitable for CEFR A1-A2, Book 2 is suitable for CEFR A2-B1, and Book 3 is suitable for CEFR B1-B2.]

**Pocket Readers**—The following are by Boon, A. Tokyo: Halico Creative Education, 2018.

*The job interview: Book 1.* [A graded reader in a business context. Book 1 begins with the job hunt.]

*The first week on the job: Book 2.* [A graded reader in a business context. Book 2 follows you, a new employee in the product marketing department of a chain of convenience stores.]

*The presentation: Book 3.* [A graded reader in a business context. In Book 3, you, the new employee gives a presentation explaining the company's new partnership deal.]

\* *The meeting: Book 4.* [A graded reader in a business context. In Book 4, as the new employee, you are going to chair your first business meeting.]

\* *The email: Book 5.* [A graded reader in a business context. In Book 5, you have to deal with many emails in

## Recently Received

Julie Kimura & Ryan Barnes

pub-review@jalt-publications.org



A list of texts and resource materials for language teachers available for book reviews in *TLT* and *JALT Journal*. Publishers are invited to submit complete sets of materials to Julie Kimura at the Publishers' Review Copies Liaison address listed on the Staff page on the inside cover of *TLT*.

## Recently Received Online

An up-to-date index of books available for review can be found at: <<http://jalt-publications.org/tlt/departments/recently-received>>.

\* = new listing; ! = final notice — Final notice items will be removed on August 31. Please make queries by email to the appropriate JALT Publications contact.

## Books for Students (reviews published in *TLT*)

Contact: Julie Kimura — pub-review@jalt-publications.org

**! Complete guide to the TOEIC® test (Fourth edition)** — Rogers, B. Boston, MA: National Geographic Learning, 2018. [Fully updated for the new TOEIC test. Provides learners with a clearly organized, step-by-step program for maximizing their test scores.]

**! Discover conversation** — Boon, A., & Harrington, D. Tokyo: Halico Creative Education, 2018. [A 13-unit coursebook that helps break down the complexity of real-life interactions into small, manageable chunks. Free audio download available.]

\* **Discovering cool Japan** — Tsuda, A., Kinshi, K., & Valvona, C. Tokyo: Seibido, 2019. [This text has been adapted from the NHK program Cool Japan. The units are structured in

your inbox. You are invited to attend an email training workshop.]

\* *Entertaining overseas visitors: Book 6.* [A graded reader in a business context. In *Book 6*, you are going to look after and entertain two business guests arriving from the United States.]

\* *Speaking for Presentations* — Robinson, L. Tokyo: Try-alogue, 2019. [2-level coursebook featuring a wide variety of speech topics with well-ordered activities which that allow speakers to organize their ideas and prepare their presentations. Useful sentence structures are provided and high-frequency vocabulary is frequently recycled. There are QR code links to videos of sample presentations. The series is suitable for CEFR A2-B1.]

! *Wide angle* — Carlson, J., Jordan, N., Craven, M., Pathare, G., Donnalley, Sherman, K., Scanlon, J., Watkins, F., Adams, K., Vargo, M., Santamaria, J., Sadownick, J., Koyadinovich, L., Gordon, D., Santamaria, J., & Blundell, R. Oxford, England: Oxford University Press, 2019. [6-level American English coursebooks that empower adult learners to join any conversation and say the right thing at the right time. Includes online practice.]

! *Widgets Inc.: A task-based course in workplace English* — Benevides, M., & Valvona, C. Tokyo: Atama-ii Books, 2018. [A business-themed communication course using a task-based approach to language learning. Video download available.]

! *Winning presentations: 8 types of successful presentation* — Morita, A., Harada, S., Kitamura, K., Sugimoto, S., & Benfield, B. Tokyo: Seibido, 2018. [A 3-part, 14-unit coursebook covering basic knowledge for presentations, how to make informative presentations, and how to make persuasive presentations. Audio download available.]

## Books for Teachers (reviews published in *JALT Journal*)

Contact: Greg Rouault — [jj-reviews@jalt-publications.org](mailto:jj-reviews@jalt-publications.org)

*Doing SLA Research with implications for the classroom: Reconciling methodological demands and pedagogical applicability* — DeKeyser, R. M., & Prieto Botana, G. (Eds.) Amsterdam, The Netherlands: John Benjamins, 2019.

*Early language learning and teacher education: International research and practice* — Zein, S., & Garton, S. Bristol, England: Multilingual Matters, 2019.

*Teaching through peer interaction* — Adams, R., & Oliver, R. New York, NY: Routledge, 2019.

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## ATTENTION: Part-time Foreign Faculty in Japanese Universities We want to hear from you!

Our research survey on the work-life experiences of part-time foreign faculty is open ... and we are looking for your participation!

This survey is intended for foreign instructors teaching part-time at Japanese universities. The objectives of this study are to investigate instructors' employment and workplace experiences, choices regarding work-life balance, and job security.

The survey will take about 20-25 minutes to complete, and can be accessed at the link below or via the QR code at the right:

<http://www.surveymonkey.com/r/japan-adjunct-survey>

Data collected in this survey will be kept strictly confidential, and findings will be made available to participants at the conclusion of the project.

Share your voice in this important research, and spread the word to your colleagues and on social media networks. We appreciate it!

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## David McMurray

Graduate students and teaching assistants are invited to submit compositions in the form of a speech, appeal, memoir, essay, conference review, or interview on the policy and practice of language education. Master's and doctoral thesis supervisors are also welcome to contribute or encourage their students to join this vibrant debate. Grounded in the author's reading, practicum, or empirical research, contributions are expected to share an impassioned presentation of opinions in 1,000 words or less. Teaching Assistance is not a peer-reviewed column.

Email: teach-assist@jalt-publications.org

In this issue's Teaching Assistance, a graduate student shares her views on language teaching methodology. Hikaru Hirata notes how students who are training to be teachers can be easily influenced by the preferred teaching methodology practiced by their teachers.

## My First Class was Inspired by *Dead Poets Society*

Hikaru Hirata

I've been inspired by several people to become a language teacher. The 2014 Nobel Peace Prize winner Malala Yousafzai (2013) suggested, "One child, one teacher, one book, and one pen can change the world." It made me think that junior high school students might be happy to hear a principal announce that they don't need books or pencils, and they won't have regular assignments or final exams. Principal Kudo (2018) at Kojimachi Junior High in Japan did just that when he declared, "My school has neither regular examinations, nor assignments, nor class teachers." His new system looks quite different from traditional schools. Kudo has tried to change the education system in order to nurture his students more effectively. While watching the film *Dead Poets Society* (Haft, Witt, & Thomas, 1989), which is about a traditional American high school undergoing change, I reflected on how influential my former high school principal and teachers had been. My homeroom teacher had said to me, "Please choose the way that you really want to go. You can shine wherever you are." During my high school days, I tried to get high scores on my final exams. My goal was to pass the entrance examination for a top university in Japan. I wasn't sure what career path I wanted to follow once I got in, but I don't think that was unusual. Thanks to the inspiration of several people along the way, I was finally able to reach that decision. Realizing that education can open up vistas of discovery, when I began university, my goal was to become a language teacher.



Figure 1. The author teaching a Japanese class.

While studying education theory, I tried to update and adapt several traditional teaching methodologies to the current needs of students. In this essay, I compare and contrast two teaching methodologies based on observing the film *Dead Poets Society* and my practical teaching experience. I will start by explaining how the Grammar-Translation Method (GTM) and Community Language Learning (CLL) differ in purpose and influence.

The purpose of GTM is to memorize words, learn grammatical rules, and translate language from

the learner's mother tongue. In the case of my high school in Japan, we regularly had vocabulary and idiom tests at the beginning of each English class. When I couldn't achieve full marks, I was instructed to correct the mistake and copy the correct word on a handout sheet at least ten times. During class time, we copied English sentences from the textbook, translated them on the blackboard, and individually checked the answers. Almost every day, we had to submit our translation homework to the teacher. This homework was given a score. These steps improved my translation skills, but didn't seem to improve my speaking, writing, and listening skills. On the other hand, CLL is intended to improve all 4 skills (reading, writing, speaking, and listening) and it focuses on communication. In the inclusive CLL classroom, each student can play an active role. For example, the teacher could play the role of counselor and students could be clients. The teacher empathizes with the clients' feelings. Those with similar feelings would be arranged into learning groups. Groups could share both a sense of achievement and of common struggles.

Students can be easily influenced by the preferred teaching methodology practiced by their teachers. In *Dead Poets Society*, students were encouraged to study Latin by repeating grammatical forms in a smooth, mesmerizing manner. The Latin teacher proactively drilled grammar. The teacher wrote words in a phonetic arrangement on the blackboard. Students individually memorized word forms and grammatical rules and constantly referred to the English to Latin dictionaries on their desks. GTM seems to work well for a class of 30 or more students, and it continues to be popular for language classes at high schools in Japan because it fits the concept of one teacher lecturing to a large, quiet class. Peering through the windows of these classes, one might believe that students look uncomfortable and seem to be bored because of the monotonous style of GTM. I decided to find out by talking with the university students I teach in a remedial class. These students, many in their freshman year, can't keep up with regular classes. According to my interviews though, 18 out of 33 students responded that they thought English grammar class was the one of most influential classes in their junior high school and high school years. Even though they sometimes thought that the class was boring, they believed in the importance of grammar. In addition to that, 15 out of 33 students confirmed that they wanted to improve their grammar knowledge.

Grammar is one of the basics of language, so I feel that it is essential for me as a teacher to contrive

a way of teaching it that incorporates ideas from CLL. For example, in *Dead Poets Society*, Professor Keating whispered, "Carpe Diem, seize the day," in the ears of his students at the end of his first class. The students felt that his style was strange. After the class, they talked to each other saying, "He is unique." I suggest that being "unique" is the first step that a teacher can take to exert influence and to include all the students in the class. CLL is effective for awakening students' interest in English and helping them think by themselves. CLL requires that students react positively. If students can work together to achieve one common goal, that is a successful goal. In the CLL class, students don't have much pressure because they study with their classmates. Each student has a role to play. CLL is one of the humanistic approaches. Advocated by Charles Arthur Curran in the early 1970s, the method underlined the importance of alleviating anxiety in students. Stress-free students can think creatively. Students who learn by CLL take exceptionally well to peer-correction and working together in groups. For example, I remember role-playing the learning activity "fake election" when I was studying abroad at Georgian College in Canada. Classmates from China, Columbia, and Mexico formed groups to represent a political party in Canada. We were instructed to make brochures and videos to announce our election promises to get support from voters (Figure 2). Students needed to cooperate to form a political party that could attract votes from classmates. We had to perform peer-checking, too. The Chinese students didn't really understand such political activities, but they opened up to criticism. The South Americans, on the other hand, were passionate in declaring manifestos to the student body. The teacher's role was a consultant. She provided advice on how to proceed with the fake election. She later explained that our classroom was a diverse community of students.



Figure 2. Brochure made by the author for roleplaying the CLL activity "fake election."

GTM and CLL both have good points, and I hold a special fascination for these methods in which teachers choose to instruct students either on an individual or a group basis. In Japan, and in the film *Dead Poets Society*, students passively accept any technique that the teacher uses to conduct a class, but I strongly believe that teachers should choose methodologies to match the needs of each of their students. Even in large or diverse classes, such as my remedial class, teachers can group students with similar needs and motivations. Having students communicate with each other to pursue and obtain their mutual goals is a worthy process.

In conclusion, in this essay I have shared some ideas about how to update and combine teaching methods. From my personal experience, I was initially disappointed because I didn't pass the entrance exam for my first choice of university. But now, as a remedial teacher with my own class of 33 students, I don't think students and teachers have to be restrained by traditional education systems in Japan. The film *Dead Poets Society* inspired me to think about what type of teacher can have a positive influence on students.

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#JALT2019 • NAGOYA 11.1-11.4

## JALT2019

45th Annual International Conference on Language Teaching and Learning & Educational Materials Exhibition

WINC AICHI, Nagoya City, Aichi, Japan

November 1-4, 2019

## International Communication and Community Development Conference

### 国際コミュニケーションと地域社会の発展大会

November 16-17th, 2019 • Notre Dame Seishin University, Okayama, Japan

Held in cooperation with SIETAR Japan, JALT's Global Issues in Language Education SIG, Intercultural Communication in Language Education SIG, and Okayama JALT.

Teachers and researchers can present their research connected to the Global Issues and the Intercultural Communication communities to review the current status in these fields, and to explore future possibilities in growth and awareness.

Undergraduate and graduate students can showcase their work (thesis, research, fieldwork or service work projects) related to the conference theme.

Participants can present their ideas or findings this as a formal talk, a poster, photo gallery, art display or a documentary movie.

Keynote : Miki Sugimura — *Sophia University*

Featured Speakers: Kathryn Tanaka — *GILE Speaker*  
Joseph Shaules — *ICLE Speaker*  
Stephen Ryan — *SIETAR Speaker*

Conference website: <https://tinyurl.com/NDSU-2019>



## Jerry Talandis Jr. & Theron Muller

*The Writers' Workshop is a collaborative endeavour of the JALT Writers' Peer Support Group (PSG). Articles in the column provide advice and support for novice writers, experienced writers, or nearly anyone who is looking to write for academic purposes. If you would like to submit a paper for consideration, please contact us.*

Email: [peergroup@jalt-publications.org](mailto:peergroup@jalt-publications.org) • Web: <http://jalt-publications.org/psg>

## Turning Dissertations Into Conference Presentations

Tiffany Ip

*The University of Hong Kong*

In this column I will share some advice for turning your dissertation into a conference presentation, starting with the question of why present at a conference in the first place.

### Why Should You Present Your Dissertation at a Conference?

If you are a final-year undergraduate or graduate student, you may be looking forward to submitting your dissertation and not having to read it again. However, after all you have poured into your work, you may also want to take your academic journey further, especially if you are proud of your final product.

Researchers often disseminate their work through conference presentations, conference proceedings, and publications in journals and books. Giving conference presentations is a great opportunity for novice researchers to consider. Presenting at a conference has numerous benefits, including opportunities to “contribute to and learn about the most recent advances in your field,” “learn how to talk about your data,” “contribute to your overall research profile,” and “meet other researchers in your field and potential contacts for future positions” (Dunn, 2007, n.p.; see also Moore, 2017). These are some of the reasons why even established scholars regularly join conferences but for someone newer in the field participating in them contributes to resume building and can be essential to growing as an educator and researcher. Through interacting with attendees from all over the world, you can share ideas and learn the latest trends, which could inspire your next research project.

In this article, I offer two pieces of advice to help you think about how to turn your dissertation into a conference presentation.

### Select a Suitable Conference

It does not really matter whether you join a regional, national, or international conference. Some universities offer opportunities for students to present their research work and share their developments with fellow teachers and students through internal university-run conferences. If you want to get the most out of a conference, it is important to know how to find a suitable conference to present your dissertation work.

Conferences which invite leading scholars in the field are vital, as their ideas can help improve and strengthen your research. They should also provide networking opportunities, or a platform for people to discuss their work and to develop possible future collaborations. Some conferences publish a post-conference proceedings – a published record of a conference – which would be an additional benefit if you want to publish part of your dissertation (the topic of my next column). Publishing your work in a proceedings is an excellent opportunity to begin your academic writing career. Annual conferences like the JALT International Conference and the JALT PanSIG Conference (both held in Japan) are examples of conferences that fit the criteria listed above. They could present a nice first step for students who have (almost) finished their dissertations on topics related to language teaching and learning to get further involved in the academic community. In particular, the JALT International Conference includes a *Graduate Student Showcase* where students from various universities can present their work. Ask your university teachers if this might be an option for you.

It is also worth cautioning that there are ‘predatory’ conferences that are largely money-making ventures for the organizations that hold them. How can you tell if a conference is predatory? One red flag is receiving an unsolicited email inviting you to submit an abstract. Another is an overly broad conference theme, such as “educational research.” If you’re not sure about a conference, please ask a faculty member about it. The conferences run by national language teachers’ associations such as JALT, JACET, KOTESOL, and CamTESOL are generally safe to submit your work to.

## Select the Best Examples and Data from Your Dissertation

After deciding which conference suits you, the next challenge to consider is how to present your complicated dissertation at a conference. The most popular type of conference presentation, oral presentation, usually lasts less than half an hour. You can also submit a poster presentation proposal, but it is still impossible to squeeze every piece of information from your dissertation into a single A1- or A0-sized poster.

These two principles should help: First, a conference abstract is not the same as your dissertation abstract. Second, a conference paper and a dissertation are two different genres of communication. This means that your conference abstract should at most be based on one or two of your dissertation chapters. A good 20- to 25-minute presentation is focused, concise, and (most important of all) understandable to your audience. You may have documented all primary and secondary sources of research that you conducted in your dissertation, on top of detailed literature reviews, methodology, and data analysis. But you do not need to do the same for your conference presentation. It is enough to simply choose a few interesting, original, and coherent ideas from your dissertation, setting aside much of the background and context to the arguments you make. This is especially the case for a conference abstract, which is typically used to let conference attendees choose which presentations to attend. A lengthy and complicated abstract is therefore generally undesirable.

Many people worry about not mentioning enough background information to demonstrate their scholarship. You can do this strategically by giving a verbal or written summary of the necessary background information in your conference presentation. After all, if you were in an audience, you would likely want to hear much more about the presenter's examples and data rather than getting a lecture on the literature. If your audience finds the ideas in your paper or presentation compelling, they can always go on to read more of your research from your completed dissertation or upcoming journal articles.

## Conclusion

Presenting at conferences is sometimes undervalued by the wider community. One reason is that not everyone can gain access to what is disseminated at a conference, unlike published books and journal articles, which are generally more widely available. Another reason is that the credibility of

the information presented in presentations can be preliminary or tentative, with conference presenters' fuller findings published in manuscripts that undergo a peer-review process.

In turning your dissertation into a conference presentation, you can share your findings, receive direct feedback from attendees working in a similar field, and get ideas for further improving your research. It can especially provide an experiential foundation for students aspiring to continue their academic research journeys through future peer-reviewed publications.

Finally, if you would like more advice on writing a conference abstract proposal, you'll be pleased to know there is a lot of good literature on this topic. The references below are a great place to start, as are previous editions of this column.

## References

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**Tiffany Ip** teaches at universities in Hong Kong. She gained a PhD in neurolinguistics and strives to utilize her knowledge to translate brain research findings into practical classroom instructions.

## Write an article for CUE Circular

The newsletter/magazine-style  
publication from the  
College and University Educators SIG



Share your  
ideas and  
experiences  
as a teacher  
in Japan's  
university  
sector.

[jaltcue.org/cuecircular](http://jaltcue.org/cuecircular)  
[cuecircular@gmail.com](mailto:cuecircular@gmail.com)





## Joël Laurier & Robert Morel

JALT currently has 26 Special Interest Groups (SIGs) available for members to join. This column publishes an in-depth view of one SIG each issue, providing readers with a more complete picture of the different SIGs within JALT. For information about SIG events, publications, and calls for papers, please visit <http://jalt.org/main/groups>.

Email: [sig-focus@jalt-publications.org](mailto:sig-focus@jalt-publications.org) • Web: <http://jalt-publications.org/tlt/departments/sig-news>

## Teacher Development SIG

**G**reetings *TLT* reader! In this column, we will provide an overview of our group, in order to familiarize you with our activities, and hopefully inspire you to get involved with our SIG.



### Our Focus

First formed in 1993, the TD SIG has a dedicated following of approximately 150 members. As the name of our group suggests, our SIG is committed to helping ourselves and our peers to become more effective language teachers in order to better serve learners. As such, our varied interests include continuing professional development, teacher research, and reflective practice. We understand that all JALT's SIGs are concerned with helping members develop as professionals too, so we therefore believe that one of our main aims is to provide a space for networking and collaboration with other groups and specialisms. Our membership is diverse, and our events attract a range of different teachers, from junior high school to college and university educators. Our SIG offers opportunities for different teachers to come together, for careful and critical reflections and explorations of their practice, with a view to developing as professionals.

### Our Programs

Our SIG organizes and cosponsors various activities throughout the year. Our biggest event is the annual *Teacher Journeys* conference held in June at different venues throughout Japan. This year's conference was held at Sojo University in Kumamoto. We also coordinate forums annually at both the PanSIG, and the JALT International conference. At the 2019 JALT international conference, we will be cohosting a PechaKucha style forum with the CUE SIG. Additionally, TD also hosts various work-

shops related to Teacher Development throughout the year. Finally, TD encourages its members to organize local reflective practice sessions. Members interested in organizing events are encouraged to contact the SIG directly. We strive to help connect with our members through the various events held throughout the year, and are also open to non-TD SIG members.

### Our Publications

TD SIG has published *Explorations in Teacher Development* (ETD), a journal for teachers, by teachers, for around 25 years. Our journal is currently published twice yearly and includes peer-reviewed narrative and action research articles and reflective explorations of practice by teachers. Submissions include papers from presentations given at our forum at the JALT national conference and from our annual *Teacher Journeys* conference. The journal also includes non-peer reviewed sections, with less formal teacher reflections, such as accounts of a typical or an extraordinary incident; or reflections on career paths and the decisions involved in them, and conference reports. SIG Members receive the journal in PDF format as part of their SIG membership, with back issues made available on our website to all shortly after. I invite you to explore our archive to see the full range of what ETD includes.

### Our Publicity

We keep an active online presence through our monthly newsletters, Facebook and Twitter posts, and our YouTube channel. Our newsletter is distributed via email to all our SIG members and it comprises detailed information on upcoming SIG events, reports of past workshops and events, JALT activities, TESOL conferences throughout Asia, special member requests, and more. On Facebook and Twitter, information is shared in a more bite-sized format. We also use these sites to interface directly with our members and those interested in our group. Our YouTube channel is our most recent addition, and currently hosts recordings of featured speakers' presentations from our *Teacher Identities and Emotions* workshop earlier this year, with plans

to add more content soon. On our website, visitors can learn more about our various SIG activities, and find links to all our social media and event pages.

We would love to welcome you as a member (or an officer) of our SIG, see you at future events, or receive an article or presentation proposal from you. We're a flexible group, open to new ideas and potential collaborations. Feel free to get in contact with us for more information.

**Our Contact Information:**

- Email: [jalt.td.sig@gmail.com](mailto:jalt.td.sig@gmail.com)
- Twitter: @JALT\_TD\_SIG
- Facebook: @TeacherDevelopmentSIG
- Website: <https://td.jalt.org>
- YouTube: 'Teacher Development SIG' channel

## [JALT FOCUS] NOTICES



### Malcolm Swanson

*This column serves to provide our membership with important information and notices regarding the organisation. It also offers our national directors a means to communicate with all JALT members. Contributors are requested to submit notices and announcements for JALT Notices by the 15th of the month, one and a half months prior to publication.*

Email: [jalt-focus@jalt-publications.org](mailto:jalt-focus@jalt-publications.org) • Web: <http://jalt-publications.org/tlt/departments/jalt-focus>

### JALT NEC and Director of Public Relations Election 2019

Dear JALT members,

On behalf of the NPO JALT Nominations and Elections Committee (NEC), I am happy to announce that following the 2019 elections, Marybeth Kamibeppu was elected as NEC Chair Designate, and Jeffrey Martin and Chris Piroto were elected as NEC Chair Alternates. William Pellowe was elected as Director of Public Relations. Please see below for a summary of the results.

I would like to remind you that these election results are subject to the approval of the NPO JALT Ordinary General Meeting (OGM). An email with the OGM absentee ballot will be sent to each JALT member shortly.

Thank you very much for your participation in the elections.

Respectfully submitted,

Oana Cusen, *NPO JALT Nominations and Elections Committee Chair* <[nec@jalt.org](mailto:nec@jalt.org)>

Total number of votes cast: 650

#### For NEC Chair Designate

Number of votes cast	629
Necessary for election (majority)	316
<b>Marybeth Kamibeppu</b>	<b>471</b>
Jeffrey Martin	82
Chris Piroto	69
Other	7

(Jeffrey Martin and Chris Piroto will serve as NEC Chair Alternates)

#### For Director Of Public Relations

Number of votes cast	636
Necessary for election (majority)	319
<b>William Pellowe</b>	<b>494</b>
Prateek Sharma	139
Other	3

### 2019 JALT Research Grant Proposal Application Period: June 1 to September 30

Each year, JALT awards up to three grants for a maximum of ¥100,000 each for research on language teaching in Japan. Only JALT members who have no outside funding sources to conduct research are eligible to apply. The goal of the grants is to support language teachers in their professional development and to encourage teachers to engage in classroom-based research. Grant applications are collected each summer and vetted by the JALT Research Grants Committee. Winners of the grants receive funding before the start of the following school year during which they conduct their studies, provide quarterly reports, and receive guidance from the committee. Following the completion of the research, winners are invited to give presentations on their projects at the JALT international conference and to publish a paper in *The Language Teacher*. The deadline for proposals for projects starting in the 2020 school year is September 30, 2019.

Details and application can be found on the JALT Research Grants website:

<https://jalt.org/researchgrants>



Scott Gardner [old-grammarians@jalt-publications.org](mailto:old-grammarians@jalt-publications.org)

## A Bird in the Hand Is Worth All Your Eggs in One Basket

A language textbook I use quotes the cryptic proverb *A stitch in time saves nine*. Every semester when I think about explaining its meaning to my class I wonder, “How hard will it be this time?” I used to think it might be cool to dramatize the point by coming to class wearing one of my torn flannel shirts and attempting to sew it up right there in front of students. But I never got around to actually doing that, and last spring vacation my wife threw away all my old shirts. Luckily the book itself has turned into a suitable example since its binding started splitting a few years ago. I can provide a good image of the value of timely problem-solving by just picking up the book and allowing a few pages to fall out.

I sympathize with my students, because when I was a child I had a hard time myself figuring out what “stitching in time” was supposed to refer to. I think I remember some well-intentioned friend telling me: “It’s about baseball: keep your glove webbing laced up tight and win the game for your team...of nine players...or was it the ninth inning?” Even more confusing was the title of a popular young adult novel at the time, *A Stitch in Time*, which grammatically twisted the phrase to imply that time itself had been torn. I wondered how an idiom whose efficacy depended on science fictional rips in the space/time continuum could be so well regarded.

I don’t know if I was over-analytical—or just dim—but I also struggled with other sayings that everyone else seemed to take for granted. Every time I heard *A friend in need is a friend indeed* I thought: What’s so wonderful about needy friends? If my neighbor bums \$20 off me then says, “Thanks, you’re a real friend,” does that mean I wasn’t his friend until I gave him the money? It took me a while—and a few friends—to figure out that the proverb in full means *A friend in YOUR TIME OF need is a friend OF YOURS indeed*. So, it actually applies to my needy neighbor instead of me. He gets a true friend and 20 bucks. What do I get?

As with *stitch in time*, this ambiguity about friends in need has been exploited for creative purposes

(much like my neighbor exploited me). A few years ago, one of my favorite American rock bands, the Melvins, wrote a song called “A Friend in Need Is a Friend You Don’t Need.” (The Melvins are well known, if not for the quality of their music, at least for their interesting, relevancy-challenged song titles, like “Gluey Porch Treatments” and “Barcelonan Horseshoe Pit”.)

My point with these abbreviated axioms is that advice-giving clichés like these that have been reduced to shorthand seem to be part of the definition of *culture*. Different societies have functioned inside their own maxims for so long that no one needs to explain them fully to each other anymore; they become something that everyone just *knows*. It’s like that joke about the prison inmates who assign numbers to all the jokes they know and entertain themselves by shouting numbers at each other. Or like all those snipped loanwords that people in Japan throw around blithely but outsiders can’t fathom, like *kosupa* (コスパ = cost performance), *fande* (ファンデ = foundation), or *waahori* (ワーホリ = working holiday visa—the first time I heard a student say she was “going *waahori*” I thought she was talking about *turning into Andy Warhol*).

So one aspect of culture includes all that good advice that we no longer have to give each other in plain language. To people within a certain culture it goes without saying that *No news is good news* means world leaders should stop holding daily press briefings; that *Even Homer sometimes nods* means *The Simpsons* TV show isn’t as good as it used to be; and that *Minu ga hana* (みぬが花 = not seeing is a flower) means...I have no idea what it means.

Being able to understand these contextually cropped quips is part of participating in culture. We can interpret all kinds of shorthand within our own culture—in actions as well as in words—but we can easily miss what is being conveyed inexplicitly in someone else’s. So could someone please explain for me the epigrammatic import of ritually throwing out your spouse’s favorite flannel shirts en masse?



# New addition to the JALT international conference experience

## JALT2019 Professional Development Workshops

### Friday, November 1, 2019

A key facet of JALT's mission is "...providing opportunities for those involved in language education to meet, share, and collaborate." The main JALT international conference provides attendees with a wide variety of opportunities to do just that. The three main days of the conference have something for everyone—so much so that over the past few years we have decided to take a piece of that experience and bring it to the Friday before the conference with a special **Technology in Teaching (TnT)** program focused on presentations and workshops involving technology.

This has been a success. And, with that success, we would like to expand our Friday offerings with workshops that focus on professional development for language educators—**TnTPlus**.



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The Plus workshops are not particularly focused on using technology in the classroom. Instead, the vision is to help develop skill sets such as writing for publications, understanding research methodologies, improving abstract writing, figuring out ways to expand one's research base, or expanding one's teaching repertoire using research based methods, etc. The intention is not for these to be lectures or forums to disseminate research results, but be places of knowledge sharing and creating.

Watch this space, as more information will be coming regarding the Friday afternoon program. If you have any questions or comments, send them to [program@jalt.org](mailto:program@jalt.org). Thank you!

*For all things JALT2019 go to <https://jalt.org/conference/jalt2019>*



## Explorations in Teacher Development

The Teacher Development SIG is currently accepting submissions for our publication—*Explorations in Teacher Development*. Submissions of narrative or action research papers, as well as reflective explorations of practice by teachers are encouraged. Papers are accepted on an on-going basis, and open to both members and non-members of our SIG. For more information, visit <http://td.sig.org>

Other Language Educators (OLE) • CALL FOR PAPERS  
The 7th JALT OLE SIG Conference  
St. Mary's College, Kurume City, Fukuoka Pref.  
Focusing on Intercultural Communication  
October 5-6, 2019

*This conference will offer a chance for teachers of any language to share their ideas and research results with colleagues. However, for the sake of mutual understanding, English or Japanese would be preferred as the language of the presentations. Although the main focus of this year's conference is intercultural communication, other topical themes, such as active learning, e-learning, plurilingualism, the application of the CEFR, are also encouraged. Presenters are free to present on any other topic as well if it is related to the teaching/ learning of languages other than English or Japanese.*

- Proposals should be between 150-250 words in English or in Japanese.
- Length of presentations: 30 mins including discussion
- Deadline for proposals: Midnight, July 31st, 2019.
- Please send proposals or enquiries to: [jaltolesig@gmail.com](mailto:jaltolesig@gmail.com) Notifications of acceptance: By e-mail by the end of August.
- Please consult our website for more information: <https://sites.google.com/view/jalt-olesig/ole-7-kurume>

# JALT MEMBERSHIP INFORMATION

## The Japan Association for Language Teaching (JALT)

- A professional organization formed in 1976  
- 1976年に設立された学術学会
- Working to improve language learning and teaching, particularly in a Japanese context  
- 語学の学習と教育の向上を図ることを目的としています
- Almost 3,000 members in Japan and overseas  
- 国内外で約3,000名の会員がいます

<http://jalt.org>

## Annual International Conference

- 1,500 to 2,000 participants  
- 毎年1,500名から2,000名が参加します
- Hundreds of workshops and presentations  
- 多数のワークショップや発表があります
- Publishers' exhibition - 出版社による教材展があります
- Job Information Centre  
- 就職情報センターが設けられます

<http://jalt.org/conference>

## JALT Publications

- *The Language Teacher*—our bimonthly publication  
- 隔月発行します
- *JALT Journal*—biannual research journal  
- 年2回発行します
- JALT Postconference Publication  
- 年次国際大会の研究発表記録集を発行します
- SIG and chapter newsletters, anthologies, and conference proceedings - 分野別研究部会や支部も会報、アンソロジー、研究会発表記録集を発行します

<http://jalt-publications.org>

## JALT Community

Meetings and conferences sponsored by local chapters and special interest groups (SIGs) are held throughout Japan. Presentation and research areas include:

Bilingualism • CALL • College and university education • Cooperative learning • Gender awareness in language education • Global issues in language education • Japanese as a second language • Learner autonomy • Pragmatics, pronunciation, second language acquisition • Teaching children • Lifelong language learning • Testing and evaluation • Materials development

支部及び分野別研究部会による例会や研究会は日本各地で開催され、以下の分野での発表や研究報告が行われます。バイリンガリズム、CALL、大学外国語教育、共同学習、ジェンダーと語学学習、グローバル問題、日本語教育、自主的学習、語用論・発音・第二言語習得、児童語学教育、生涯語学教育、試験と評価、教材開発等。

<http://jalt.org/main/groups>



## JALT Partners

JALT cooperates with domestic and international partners, including (JALTは以下の国内外の学会と提携しています):

- AJET—The Association for Japan Exchange and Teaching
- IATEFL—International Association of Teachers of English as a Foreign Language
- JACET—The Japan Association of College English Teachers
- PAC—Pan-Asian Consortium of Language Teaching Societies
- TESOL—Teachers of English to Speakers of Other Languages

## Membership Categories

All members receive annual subscriptions to *The Language Teacher* and *JALT Journal*, and member discounts for meetings and conferences. *The Language Teacher*や*JALT Journal*等の出版物が1年間送付されます。また例会や大会に割引価格で参加できます。

- Regular 一般会員: ¥13,000
- Student rate (FULL-TIME students of undergraduate/graduate universities and colleges in Japan) 学生会員(国内の全日制の大学または大学院の学生): ¥7,000
- Joint—for two persons sharing a mailing address, one set of publications ジョイント会員 (同じ住所で登録する個人2名を対象とし、JALT出版物は2名に1部): ¥21,000
- Senior rate (people aged 65 and over) シニア会員(65歳以上の方): ¥7,000
- Group (5 or more) ¥8,500/person—one set of publications for each five members グループ会員(5名以上を対象とし、JALT出版物は5名ごとに1部): 1名 ¥8,500

<http://jalt.org/main/membership>

## Information

For more information please consult our website <<http://jalt.org>>, ask an officer at any JALT event, or contact JALT's main office.

## JALT Central Office

Urban Edge Building, 5th Floor, 1-37-9 Taito, Taito-ku, Tokyo 110-0016 JAPAN

JALT事務局: 〒110-0016東京都台東区台東1-37-9  
アーバンエッジビル5F

t: 03-3837-1630; f: 03-3837-1631; [jco@jalt.org](mailto:jco@jalt.org)

## Joining JALT

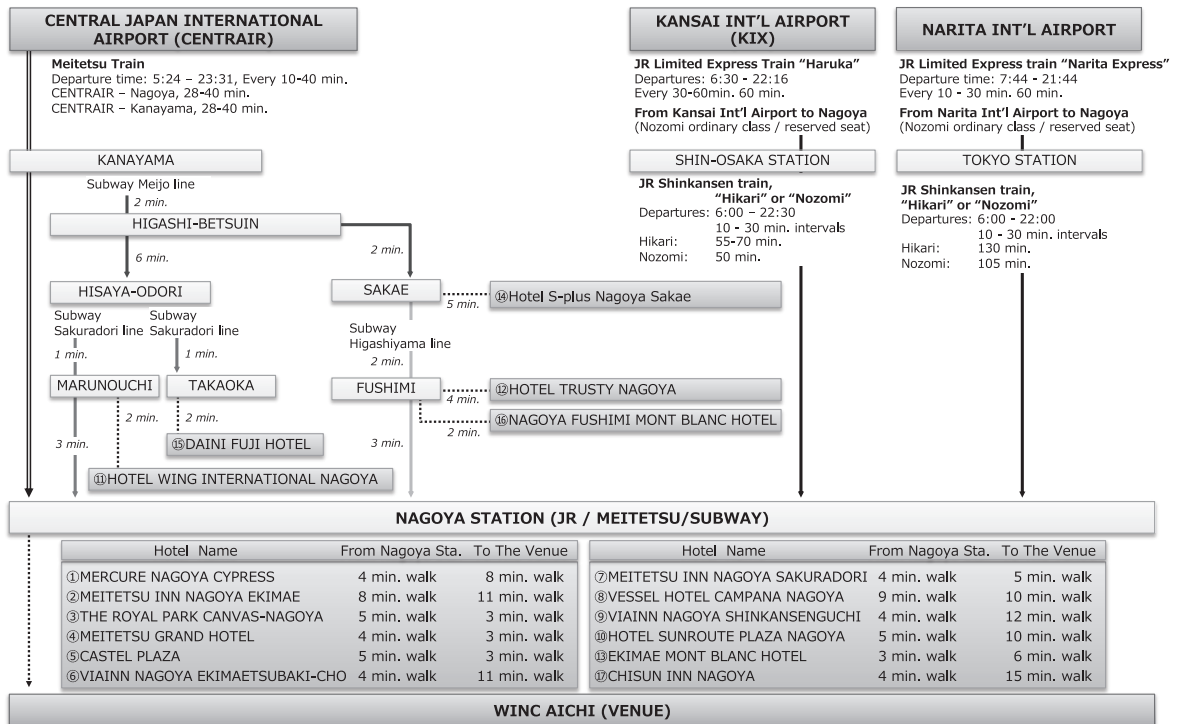
Use the attached *furikae* form at Post Offices ONLY. When payment is made through a bank using the *furikae*, the JALT Central Office receives only a name and the cash amount that was transferred. The lack of information (mailing address, chapter designation, etc.) prevents the JCO from successfully processing your membership application. Members are strongly encouraged to use the secure online signup page located at <https://jalt.org/joining>.

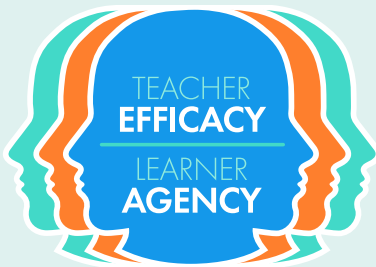
# Technology in Teaching & Professional Development (TnTPlus) 2019 Schedule

Technology in Teaching & Professional Development (TnTPlus) Workshops give participants twice the opportunity for the same price. You get the same high quality technology driven teaching workshops led by leading experts in technology in language teaching along with workshops focused on developing non-tech skill sets involved in language teaching, learning, research, writing, etc.

	1st Session • 1:30 to 3:00		2nd Session • 3:30 to 5:00		3rd Session • 5:30 to 7:00			
Room 1	1. <i>Flip, Click, Swipe: Flashcards in the 21st Century</i> —Branden Kirchmeyer (Flashcard apps)		7. <i>How Can Moodle Make Your Life Easier?</i> —Gordon Bateson (Course management system)		13. <i>Bring International Online Exchanges to Your Class</i> —Eric Hagley (Online exchanges)			
Room 2	2. <i>Getting Creative with PowerPoint &amp; Keynote</i> —Lisa Barker (Presentation tools)		8. <i>Useful Apps &amp; Sites for a Basic CALL/MALL Toolkit</i> —Louise Ohashi (Useful apps & websites)		14. <i>Creating a Multi-Touch Book to Inspire the World</i> —Kaori Hakone (Digital books)			
Room 3	3. <i>Digital Tools for Empowerment: Homepages to CMS</i> —Robert Cochrane (Digital tools)	4. <i>Mind The Gap!</i> —Rab Paterson (Digital tools)	Break 3:00 – 3:30	9. <i>Google Slides for Effective Student Presentations</i> —Daniel Beck (Presentation tools)	10. <i>Advanced Techniques for Keynote on MacOS</i> —Stephen Paton (Presentation tools)	Break 5:00 – 5:30	15. <i>Supporting Learners and Teachers with Google Sites</i> —Mark Shroshree (Google)	16. <i>Design and Deliver Language Learning Content Using a Google-Moodle Integration</i> —Paul Daniels (Google)
Room 4	5. <i>PUSH your Lessons: Creating Flipped Curriculum</i> —Todd Beuckens (Curriculum design)	6. <i>Facilitating Reflective Dialogue with Technology</i> —Jo Mynard (Curriculum design)		11. <i>Creating Learner Agency in Their Smartphones</i> —D. Morgan Jones (Mobile)	12. <i>The LMS Reinvented for Mobile and On-line</i> —Gary Ross (Mobile)		17. <i>Gamify Your Classes with Quizlet Live and Kahoot!</i> —Thomas E. Bieri (Quiz apps)	18. <i>Getting the Most out of Kahoot</i> —Bob Ashcroft (Quiz apps)
Coffee & Snacks in Room 5								

## Access to the Venue





## JALT2019

45th Annual International Conference on Language Teaching and Learning & Educational Materials Exhibition

**November 1 – 4, 2019**

WINC AICHI, Nagoya City, Aichi, Japan

<<https://jalt.org/conference/jalt2019>>

#JALT2019 • NAGOYA 11.1-11.4

### JALT2019 CONFERENCE REGISTRATION INFORMATION

Registration fees are in Japanese yen. "Early Bird" registration runs from 1 July to October 1 2019.

#### JALT Member

Days Registering	Early Bird Registration	Regular Registration
Main conference 1 day (2, 3, or 4 Nov)	¥11,000	¥14,000
Main conference Full (2-4 Nov)	¥18,000	¥21,000
JALT Junior (2-3 Nov)*	¥8,000	¥5,000 per day
TnTPlus Workshop (1 Nov)**	¥3,000	¥3,000

JALT offers discounted participation for seniors and full-time students. Visit our website for details.

#### Non-JALT Member

Days Registering	Early Bird Registration	Regular Registration
Main conference 1 day (2, 3, or 4 Nov)	¥18,000	¥21,000
Main conference Full (2-4 Nov)	¥25,000	¥28,000
JALT Junior (2-3 Nov)*	¥10,000	¥7,000 per day
TnTPlus Workshop (1 Nov)**	¥4,000	¥4,000



\* JALT Junior is a satellite conference that focuses on teaching children and training teachers to teach children.

\*\* Technology in Teaching & Professional Development (TnTPlus) Workshops give participants twice the opportunity for the same price. You get the same high quality technology driven teaching workshops led by leading experts in technology in language teaching along with workshops focused on developing non-tech skill sets involved in language teaching, learning, research, writing, etc..

For more detailed information and online registration, please visit our website:

<<https://jalt.org/conference/jalt2019>>

### Koen-Meigi Endorsements • 後援

JALT2019 has received these Koen-Meigi endorsements. JALT2019は、次の機関より後援をいただいております。

- ★ Ministry of Education, Culture, Sports, Science and Technology • 文部科学省
- ★ The Japan Foundation • 国際交流基金
- ★ Science Council of Japan • 日本学術会議
- ★ City of Nagoya • 名古屋市
- ★ Aichi Prefectural Board of Education • 愛知県教育委員会
- ★ Nagoya City Board of Education • 名古屋市教育委員会

### JALT2019 DIGITAL

- » URL: <<http://jalt.org/conference>>
- » Twitter: @JALTConference
- » FB: <<https://www.facebook.com/JALT.conference>>
- » YouTube: <<http://bit.ly/jaltYTchan>>

### JALT2018 Highlights Video

<<https://youtu.be/-p5g2rgPqVg>>

