Proceedings of the 29th
Annual Conference
The University of North Carolina at Charlotte
February 22-23, 2014
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Inspired by Japanese

I’d like to begin by thanking the organizers of this conference for inviting me to speak today. It is an incredible honor and privilege to have the chance to speak to the group that does the most important work in the field of Japanese studies: you, the language teachers in our high schools, colleges, and universities across the Southeastern region. I will do my best to offer some comments today that I hope will be helpful as we all try to think of ways to strengthen the study of Japanese in the United States, and to protect our language programs in this time of financial difficulty. But the truth is that all of you know much more about the challenges we face than I do, and I look forward to the roundtable discussions later today. I should also say that I will not be telling you anything today that you don’t already know. I simply hope that my comments can start us off on a discussion that we will all continue here at the conference and also once we have returned to our home institutions.

Before I begin, I’d like to tell you a little bit about myself, because it may be that my profile is similar to some of your students. Growing up, I was attracted to the study of Japanese because of culture, like many of our students today. In my case, however, it wasn’t anime or video games, but rather, first the films of Kurosawa Akira. My mother was the manager of a small movie theater in Northern California that regularly showed moves like Shichinin no samurai, Akahige, and my favorite, Kagemusha when I was a kid in the 1970s and early 1980s. I
remember one day in fifth grade the teacher in my elementary school asked each student the name of his or her favorite movie star. Some students answered “Harrison Ford” while others said “Tom Cruise”; my answer was “Mifune Toshirō.” In other words, like many students of Japanese, I was unusual. Japanese was not a mainstream choice back then, and that was okay.

Another influence on my decision to study Japanese, surprisingly, was my study of French language in high school. My high school offered French, Spanish, Russian, and Latin. I took French, and had the chance to visit France for three weeks during my sophomore year. After visiting many museums in Paris, I became tired of seeing Impressionist paintings. Please remember that I was only 14 years old, and not very mature. We took a trip to Giverny to visit the house of the French painter Claude Monet, and even though the place was very beautiful, I acted like a typical teenager: I was bored, and rolled my eyes at every painting and looked in disgust at every garden that we walked through. But when I entered Monet’s house, I was amazed to discover that every wall was covered with beautiful ukiyo-e by Hiroshige, Hokusai, and other Edo-period woodblock print artists from Japan. I fell in love with those artworks inside of Monet’s home, and decided that I wanted to live in Japan and study Japanese some day. In other words, I didn’t discover my interest in Japanese in the classroom; I discovered it out in the world, on my own, as a kind of fluke, a moment of random chance. This is a reminder to me that we can’t control the choices of our students, only hope to provide them with the opportunity to study Japanese if they so desire, and to provide many opportunities for them to learn about Japanese society, history, and culture.

The opportunity came when I started as a student at Oberlin College almost 25 years ago. I still remember my first day of elementary Japanese, and the many hours spent studying kana and kanji, memorizing vocabulary, and listening to taped conversations in the language lab. I finally got the chance to live in Japan for a year as a student on the Associated Kyoto Program at
Doshisha University in Kyoto, staying with a homestay family just outside of the city. I have returned to Japan many times since then, to live with families of potters across the country; to do graduate research at Kyoto University; to take part in academic conferences; and to work with Japanese colleagues in museums and universities who share my interest in the history of the samurai and in Japanese art.

So, how do we ensure that diverse students will continue to have the chance to study Japanese? How do we create the opportunities for potential students to follow their interests and enroll in our classes? How do we protect the programs, that you have all worked so hard to build over the past decades, in the future? I don’t think there are easy answers to these questions, but I do think that we could all do a better job of promoting the importance of Japan in the world today; in higher education; and in secondary education. So for the rest of my talk, I’d like to review 10 very simple and perhaps very obvious reasons that Japanese needs to continue to be taught in our schools. These are not radical ideas; you will not be surprised. In fact, you know all of these reasons already, so I only offer them up today as a chance for us to talk about them together, and to consider the ways that we can best articulate the value of our teaching to administrators, to our colleagues, to parents, and to students.

_The Vitality of Japanese Studies in Higher Education and Secondary Education_

1. Geography

The usual approach to understanding the significance of Japan’s geography is to emphasize that it is an island chain in the Pacific that is unique because of its geology and climate. The collision of multiple tectonic plates creates the country’s distinctive mountain ranges, volcanoes, and earthquakes; and the position of the archipelago in the northern Pacific
Ocean means that western Japan receives the tropical weather of the south and eastern and northern Japan can be blanketed by wintery weather out of Siberia. The topographical diversity and enormous climatic variation may have contributed to the appreciation for seasonality in traditional Japanese culture.

However this approach to appreciating the geography of Japan ignores the position of Japan within a community of nations and cultures. It isolates Japan and imagines the archipelago, and indeed the civilization, to be free of influences. While this vision may appeal to Japanophiles, it will not make an impact on students (or administrators) who are interested in the larger global context. Therefore, we need to more clearly articulate Japan’s historic and contemporary role as the easternmost nation of East Asia, a neighbor of Taiwan, Korea, and China, and as a nation with long and complex relationships with other cultures across Asia. Furthermore, Japan’s significance as the easternmost East Asian nation helps us to understand its close partnership with the United States, which is its neighbor directly (if distantly) to the east (or from the U.S. perspective, to the west). In terms of its geography, Japan is thus hardly isolated, but a key point of intersection between the U.S. and the rest of Asia.

2. Premodern History and Culture

Japan was lucky enough to be situated on the edge of one of the most productive civilizations in world history: China. Going back two millennia, the residents of the Japanese archipelago benefitted from the flow of people, objects, and ideas from China and Korea with little fear of invasion or attack. This allowed Japanese elites to absorb and adapt Chinese writing and literature, Confucian notions of social order and governance, Buddhism, architecture, and countless other practices and traditions in multiple waves of import and trade, while still maintaining a discrete cultural identity. The distinctive cultures of premodern Japan are exciting
to teach and easy to situate in global, comparative contexts, including the imperial court and its many literary and poetic works such as *The Tale of Genji*; the emergence and prominence of the samurai as military, political, and cultural leaders; and the remarkable urbanization of the early modern period, with Edo (now Tokyo) becoming the largest city in the world at the end of the seventeenth century.

Several notable moments of premodern conflict are worth teaching as well. In the late thirteenth century, the Mongol ruler Kublai Khan, having conquered China and pacified Korea, launched two successive but unsuccessful invasions of the Japanese islands. The story of poor naval planning, inclement weather, and stout Japanese samurai resistance is quite compelling, and points to Japan’s unique geographic position on the edge of the Asian continent. In the late sixteenth-century, conversely, the Japanese warlord Toyotomi Hideyoshi, having pacified all of Japan after a century of civil war, launched his armies into the Korean peninsula in a vain attempt to conquer China. His armies, battle hardened and numbering more than 150,000 men, initially successfully swept across Korea until met by the forces of the Ming. The tales of Japan’s violent occupation of Korea, the growth of Korean resistance, and the eventual withdrawal after Hideyoshi’s death are powerful, and some have suggested the invasion was a major cause for the subsequent fall of the Ming Dynasty in China. Lastly, in the period from 1543 to 1632, European merchants and missionaries had significant contact with the Japanese before being ejected from the country by the Tokugawa, who wanted to avoid the fate of other cultures that experienced upheaval through sustained contact with European powers. Many of the Europeans’ writings about Japan are available in English translation and are useful for thinking about cultural clashes, representations of difference, and Eurocentrism.

3. **Literature and Poetry**
Also useful for educating our students about the power of the past and indeed the power of culture is Japanese literature and poetry. Epic works such as *Genji monogatari* or *Heike monogatari* are powerful not only because of the style and content of the literature, but because of the way they were created. These masterpieces were authored collectively, by many authors, and are perhaps easier for our students—who are always on their phones, on their ipads, on their computers, connected to each other through Twitter and Facebook—as socially-created pieces of culture rather than individually authored works. Murasaki Shikibu famous passed chapters of *Genji monogatari* around the court for comment and feedback; *Heike monogatari* was refined and improved through generations of oral chanting by wandering monks.

Likewise, the poetry of premodern Japan was usually recited, sung, even, in very public contexts. Poems were used as greetings, as compliments, as critiques, as love letters, as words of farewell. Teaching our students that literature and poetry is born not just of the individual author but of the social collective helps them to understand their own connection to the past, and indeed to the literary connection that happen around them in the present. And to succeed in the study of Japanese literature and poetry, you need to study Japanese.

4. **Traditional and Popular Culture**

Various forms of traditional culture from Japan have been, and continue to be, extremely influential in American culture. Aesthetic ideals such as the notion of *wabi* (rusticity), which began as a poetic notion and eventually came to have a major influence on *chanoyu* and its associated arts, including garden design and architecture, have become widely popular with American artists and craftspeople. Potters, textile makers, papermakers, and others read about Japanese arts and crafts and use Japanese terminology in their work. American potters, for example, often use Japanese-style glazes such as *temmoku* and *shino*, and create bowls that they
call *chawan*, even though few American customers will be fluent with the *chanoyu* tradition. Likewise, the history and influence of *ukiyo* woodblock prints on Western painting traditions such as Impressionism is becoming more and more recognized; this links the Western painting tradition to Japanese popular visual culture such as *manga* and *anime*, which were also directly influenced by *ukiyo*.

It is also worth noting that Japan is one of the most influential and important producers of video games, and that many titles that our students grew up playing can actually serve as a helpful entrée to Japanese culture. Lastly we need to connect these forms of traditional culture to the passions of our students—baseball, martial arts, food, and even the somewhat tired stereotypes of the samurai and the geisha. The best way to do this is of course by learning Japanese and being able to access the rich and varied written materials on all of these subjects that are available in Japan.

5. **Language and Linguistics**

At the most basic level, learning the Japanese language gives students access to detailed and rich materials to further study Japanese history and culture. Above and beyond that, we know that learning significant yet less commonly taught languages like Japanese improves your professional opportunities after graduation. We should call attention to former students who made the most of their Japanese language abilities to find employment in Japan or at companies that do work in Japan to demonstrate the professional benefits of studying Japanese.

In addition, scientific research shows that learning difficult foreign languages like Japanese has many cognitive benefits, including “Increased mental flexibility, the ability to shift easily between different symbol systems, improved divergent thinking, and, sometimes, higher scores on measures of verbal ability.” Students are perhaps aware that Japanese is a
grammatically complex language with a difficult writing system, but these challenges need to be sold as advantages rather than disadvantages to studying Japanese. We have all of this to offer our schools and our students. But it is our job to teach not just Japanese, but the value of Japanese, to those who control the future of our programs.

*The Importance of Japan in the World Today*

6. Economy

After World War II, Japan devoted itself to attaining economic prosperity and to being a leader in the field of global business. Supported by the U.S. and its allies, who desperately wanted a democratic and capitalist friend in East Asia, Japan went through a period of the most rapid economic growth the world had to that point witnessed. Between 1950 and 1973, Japan’s GNP rose at an average rate of 10%, and until 2010 Japan had the second largest market economy in the world behind the United States; today it has the third largest, behind China. Japanese electronics, automobiles, and high-tech goods continue to flourish in the global market, supplemented now by Japan’s robust export of popular culture in the form of video games, animated films, toys, and other forms of popular culture. Today, the only country that invests more in the U.S. economy than Japan is the United Kingdom.

In order to emphasize the importance of the Japanese economy in the world today, however, we have to move away from the obsession with rapid growth and instead consider the possibility that slow growth, or the absence of growth, might be the norm in the 21st century for many developed countries. In that sense, Japan’s attempts to deal with economic malaise and to continue to be influential in the world of business provides an important model that other countries, including the U.S., should pay attention to. More on this below.
7. Environment

The stereotypical image of Japan imagines a nation of nature-lovers who both worship the protective spirits of the natural world in the indigenous religion of Shinto and who value the aesthetic pleasures of the natural world and the four seasons in arts such as poetry, painting, garden design, and *chanoyu*. These streams of cultural appreciation are certainly present in Japan, as any visitor to the beautiful temples and gardens of Kyoto can attest. However, the rapid modernization of the twentieth century also took a toll on the environment and people of Japan. Environmental crises such as the Ashio Copper Mine Incident in the Meiji Period; the discovery of Minamata Disease in 1956; or the terrible smog in Tokyo in the 1970s are all examples of the serious impact on the environment and the Japanese people of rapid modern growth. Similar environmental disasters continue to unfold in developing nations around the world, and Japan’s environmental history in this sense has great value as we attempt to make sense of global trends.

Of even greater interest, perhaps, is the frequency of Japan’s encounters with natural disasters such as typhoons, volcanic eruptions, earthquakes, and of course tsunami. The most recent example, the 2011 Tōhoku Earthquake and Tsunami, became the focus of the world as the aftereffects of the huge earthquake ravaged the Sendai coast. On the one hand, this particular disaster seems fairly unique to Japan, which is unusually prone to earthquakes and the resulting tsunami. On the other hand, with the prediction of rising sea levels in the 21st century as a result of global climate change, it seems quite likely that disasters of this sort—involving the intersection of naturally occurring environmental change and human-caused impact on the environment—will become increasingly common. The ways in which the Japanese government, social groups, volunteer organizations, local communities, and other constituencies have succeeded and failed to respond to the 2011 disaster effectively must be widely studied. There is
no better way to understand the disaster, its aftereffects, and its implications for the world than to learn Japanese and to interact with scholars, scientists, activists, and others in Japan who are working on these issues.

8. Energy (Mis)Management

Noguchi Takehiko has noted, “natural disaster often serves as a catalyst, accelerating and bringing to the fore problems, contradictions, and tensions below the apparently calm surface of societies.”2 The response of the government to the meltdown of the nuclear reactor at Fukushima, and the debates occurring in Japanese society about nuclear power, are important for the entire world to understand. As protests against nuclear power emerge in some Japanese cities, as well as in locations in the U.S. and Europe, the relevance is increasingly clear. The case of Fukushima Daiichi Nuclear Power Plant and the other nuclear reactors that were either affected by the 2011 tsunami or which are now known to be insufficiently prepared for such natural disasters should be studied by U.S. students, and Japanese is one key to unlocking the details of this scenario. Likewise, Japanese attitudes towards energy conservation are a helpful contrast to U.S. energy consumption trends, and can be taught in advanced language classes to expose students to global differences in energy management.

9. “Post-growth” Economy and Society

We all know that after the collapse of the bubble economy in the late 1980s, Japan entered a period of recession. The 1990s have been referred to by some analysts as “the lost decade” and even the first 14 years of the 21st century have been largely static in term of economic growth. Recently, the American economy and many Western European economies have also experienced much slower growth, and even China’s rapid growth has slowed
considerably. I think it is possible that this is the new normal—that very slow economic growth, or a complete absence of growth, will become a common social and economic condition for developed countries around the world in the 21st century. Therefore, examining the way that Japan has managed its middling growth and social crises such as the rise of *hikikomori* (shut-ins) or the shrinking population while still maintaining its social mores, cultural values, and sense of national identity is revealing. We can look at the ways in which the Japanese government, social organizations, religious organizations, and even the family structure itself has changed in response to these decades of economic stagnation to better understand how to manage the new economic reality.

**10. Aging Society**

Japan is one of a number of developed, affluent countries that is facing a new and uniquely modern problem: an extreme imbalance in society between the elderly and the young, caused by later marriages, a decreasing birth rate, longer life spans, and careful family planning. Similar problems are found in Sweden, Germany and many other European nations, and many predict that the United States and China among other nations will face similar dilemmas in the future. As you know, this has caused a great deal of concern in Japan about possible increases in government spending; increases in healthcare costs; the need to recruit workers from outside of Japan; and other large economic, social, and cultural effects.

Rather than see this problem as some kind of curse, we should see it as an opportunity for Japan to innovate, to develop solutions to a problem that is likely to become more common around the world in the future. Students who are interested in the problem of an aging society should learn Japanese and visit Japan to understand the responses of government, of corporations, and of the culture itself to the ageing crisis. Problems among youth and with the expectations of
new generations should be widely studied as a way of understanding the particular pressures that youth are currently facing in many societies. Japan has a lot to teach the world on the issue of age imbalance, and the study of the Japanese language is the key to accessing those lessons.

Such issues as these were far from my mind when Monet's *ukiyo* set me on the path to teaching Japanese history. Studying the language, however, drew me further into Japan's history and culture, the complexity of its past and present, and appreciation of the region. I want future generations of teenagers to have access to this same experience, whether they discover their interest in art history or anime, contemporary business or environmental activism.

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What makes Japanese attractive for people who are studying Japanese?

デイリー　仁子

West Mecklenburg High School

降矢　啓二

South Mecklenburg High School

辻　沙織

ハムリック　麻也子

安部　紀子

E.E. Waddell Language Academy　　Japanese Immersion Program
シャーロット市の公立学校では、日本語教育の提供の場として、K〜8日本語イメージングプログラム（E.E. Waddell Language Academy）、そして、二つの高校の日本語クラス（West Mecklenburg High school, South Mecklenburg High School）があります。昨今、他言語に押されつつある日本語を子どものため、あえて選んだ日本語イメージジョンの親や高校生を対象に、日本語を選んだ理由、他言語と違い日本語の魅力、日本語に対する期待、コミュニティーの貢献への期待等のサーベーを行いました。

学校背景

Waddell Language Academy は、シャーロット市の公立、K〜8 Language Immersion Magnet School であり、日本語、中国語、フランス語、ドイツ語イメージジョンの四つの Language Immersions から成立しています。人数制限の為、シャーロット市教育局委員会が、幼稚園入園前にロッタリーを行い、そのロッタリーに当選した児童が、学校区を越えて通ってきます。入園時に募集する定員人数は、日本語24名、中国語、フランス語、ドイツ語は、日本語の倍の48名とします。日本語は、四つのイメージジョンの中で、一番小さいプログラムとなります。Language Immersion Program では、ある一定レベルの語学力を持ち、アセスメントで、クラスについていけると判断された場合を除いては、基本的には、中途転入を認めていません。

小学校を卒業すると、そのまま、だいたいの生徒は、Waddell Language Academy の中学校で、日本語学習を続けて行きます。中学校は、小学校と違い、担任が一人でコア
教科を日本語で教えていくスタイルから、各教科別のクラスになり、コア今日は英語で教えられます。そのため、日本語に触れている時間は、小学校に比べるとかなり少なくなっています。これは、どの言語イメージも同じです。また、中学校から Waddell Language Academy に入学する生徒も若干名おり、そういった生徒達は、Non-Immersion とし、日本語を第二言語として学習します。

中学卒業後、Language Immersions の生徒が Target Language を学習し続ける為、二つの高校が受け入れを行っています。それが、West Mecklenburg High School と South Mecklenburg High School です。両校ともシャーロット市内の公立の高校です。高校から新しく日本語を外国語として学習する生徒もいます。

こう様な形で、K－12 の日本語学習者がシャーロット市では、繋がっています。

サーベーー方法

サーベーー方法として、小学部には、日本語、ドイツ語、中国語、フランス語の全プログラムの家庭にサーベー用紙を配布し回答依頼をおこないました。これは、他言語プログラムとの類似点、相違点を知ることにより、何が日本語、また日本語プログラムの魅力なのか追及することを目的としています。Language Immersion Programs の生徒は、すでに入園時の際に選択されています。この選択は、幼稚園児本人の意志以上に親の意向がかなり大きく関わってくるため、クラス担任を通して、全生徒・親にサーベーーを配り、家庭にて回答し、それを、クラスに提出してもらいました。サーベーーで
ですので、回答をするか、しないかに関しては、一切の強制はおこなっていません。

中学生には親ではなく、本人に授業中にサーベーを受けてもらいました。

高校（West Mecklenburg High School）では、日本語受講生全員、セメスター始めに「Get to Know You」という生徒調査票内の質問に回答してもらいました。この生徒調査票は、本来、生徒の日本語、英語能力、バックグラウンド、日本語受講の動機、日本語の魅力などを知り、授業を立てる参考にするためのものです。その調査票から、今回のリサーチに必要なものを引き出し、集計しました。

分析

Waddell Language Academy Elementary

サーベー参加人数

日本語イマージョン7 0人、中国語イマージョン9 4人、フランス語イマージョン1 17人、ドイツ語イマージョン9 1人の計372家庭です。全体人数からのパーセンテージでみると、日本語イマージョンの親が他言語プログラムの親よりも今回のサーベーに多く協力してくれたことが分かります。

サーベーは、選択枠の中から選ぶ形式の質問と、オープンアンサー形式の質問の二つのタイプからなっています。結果の数字は、パーセンテージではなく、回答をそのまま数えた数になっています。

最初の質問は、「今、子供が勉強しているイマージョンプログラムは、第何希望でし
たか？」と選択枠の中から選ぶ質問です。大半の日本語イマージョンの親は、日本語イマージョンプログラムが第一希望だったと答えていますが、他言語イマージョンと比べると、日本語が第二希望だったと答いている数が割合的に多いのが目立ちます。これは、第一希望プログラムは、他言語でしたが、ロッタリー等、何かしらの関係で第一希望イマージョンプログラムに入れず、第二希望の日本語になったということです。

次に、「どうして、Language Immersion Program に子供を入学させようとおもったのですか。」という質問をしました。これも、選択方法の質問で、複数の回答を選ぶようにしているので、一人が複数回答を選んでいる場合もあります。どの言語イマージョンの親も似たような理由を選んでいることが分かりました。全体的に一番多かったのは、future career and business opportunity です。第二言語が将来役立つと考えている親が多いのが分かります。また、どの言語イマージョンの親も「その言語が話されている国の文化が好きだから。」と言語を選んだ理由の一つとして、文化を選んでいます。ただし、他言語イマージョンでは、それが、決して二番目に多く選ばれた回答でなっていませんが、11の回答選択枠があるなかで、日本語イマージョンの親達は、「文化」を二番目に多く選んでいることがとても特徴的です。

West Mecklenburg High School

日本語に興味があると書いた33%を除く、67%の生徒が、文化に関わる事に興味をもっている、という結果が読み取れました。ただ漠然と「文化に興味がある」とし
か答えなかった生徒も23%いましたが、アニメや漫画、Jポップ、ファッション等すでに何らかの日本文化に関する情報を持っていて、文化に興味を持っていると言えた生徒も24%いることが読み取れます。このような事から、高校における日本語学習のモチベーションは純粋に「日本文化」への興味に関わっていると考えられます。そして、日本文化に関する興味や魅力は日本語を学んでいない生徒も支持されているようです。その理由として、高校の「日本語クラブ」には、日本語を取っていない生徒も参加し活動をともにおこなっています。

結果・課題

今回のサーベーを通して、学習者、学習者の親の求めているものは、日本語そのものの上達だけでなく、日本のリッチカルチャー、私達日本人の独特な文化習慣に魅力を感じ、それをもっと知りたいと望んでいる。そして、学習した日本語、日本についての知識を発信する場、もっと日本の文化、言語、人に触れる場を求めている事を再確認しました。また、高校の生徒調査票の結果を元にまとめた結論は、「日本文化」のクラスをオファーすることによって、生徒のニーズに答えています。

今まで、私達は、シャーロット k - 16 の先生方とともに「文化祭」というイベントを開催してきました。日本語を学習している児童生徒の発表の場、また、学年を超えての学習者同士のふれあいの場、また、親、地域コミュニティーに向けて、日本語プログラム、日本文化をアピールする場として、年に一度催してきました。今回のサーベーで、この様な活動が、日本語を愛する人、興味ある人たちのニーズに答えている
ことを確信でき、また、今後も、「日本語の魅力」を伝えるため、このような地道な
努力を、学年、学校レベルを超えて続けていく必要性を再確認しました。
Teaching in a Digital Age: Creating Podcasts for the Japanese Learner

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Abstract

Across the country and around the world, teachers are introducing powerful learning technologies into their classrooms to meet the demands and learning styles of their students. For the “digital immigrant”, it has been a long, hard learning curve that has likely been avoided until it could be ignored no more. Like the old adage, “publish or perish,” the idea of “evolve or expire” rings loud and true in the academic world.

This paper proposes to demonstrate a cross pollination of the old and the new as one approach to this demand to “evolve.” It presents a case of the use of high-tech tools in low-tech ways that resulted in a creative, useful, and popular teaching method and product used both in and out of the classroom. Through the use of iMovie and iTunes coupled with low production values, relevant and popular podcasts reached beyond the Japanese learners at Agnes Scott College to become top downloads and top collections for learners around the globe, inspiring the creation of similar podcasts at Kennesaw State University. We attempt to demonstrate the value of overcoming the reluctance to experiment with web-based tools and the resulting success, even when lowering the high-technology bar.
Introduction

With the Japanese language boom in the U.S. in the 1980s and 1990s came the rapid evolution of Japanese language teaching materials that included textbooks, workbooks, flashcards, dictionaries, and a plethora of reference books. With the growth of popularity in distance education programs and technologies from the following decade, other higher technology materials soon joined those resources. Podcasts, digital audio files available on the Internet for downloading, and vodcasts, or podcasts with video content, as well as online accessible reference materials became a prevalent means of instruction for teachers and self-learners alike.

In his 2009 investigation of the use of podcasts in K-12 and higher education, Hew revealed that there were more cases of podcast use in academic fields such as engineering and sciences, computer and information and technology, and business and law than in the language discipline (foreign languages, and English as a foreign language). More recent research, however, shows that foreign language curriculum developers and program coordinators are making strides in righting this imbalance, and we can find more and more high-technology applications being gradually integrated into foreign language instruction in secondary and higher education (Abdous, Camarena, Facer, 2009). The use of podcasts to learn and teach foreign languages is offering teachers and students alike pedagogically sound and important benefits. A more thorough examination of the effects of podcast technology is therefore merited.

Why Podcasts?

Advocates of podcast use in education cite their numerous benefits and advantages,
ranging from their portability and potential use anytime and anywhere (Clark and Walsh, 2004; Muppala and Kong, 2007), convenience and accessibility (Kleinschmidt and Harrington, 2006; Lee and Chan 2007b), relative ease of generating and distributing content (Copley, 2007), positive effects on student satisfaction (Lakhal et al, 2007) and opportunities to listen and interact with specific material multiple times. Furthermore, in the case of student-generated podcasts, this technology has the additional benefits of increasing student engagement, helping foster student creativity, and providing students with the opportunity to enhance their organization, communication, and technology skills, resulting in their becoming better prepared for the global market (Ng’ambi and Lombe, 2012).

One obvious question raised in the debate on podcast implementation is whether or not podcasts help improve student learning. Rossell-Aguilar (2007), however, noted that before the impact on any learning experience can be studied, data is usually needed on learners’ use or preferred use of podcasts.

Student Survey

In order to further our understanding of why students choose to use online learning tools and what particular tools they prefer to use, we distributed an online survey to a small sample of past and present university students in Japanese programs at both Kennesaw State University (Kennesaw, GA) and at Agnes Scott College (Decatur, GA). The students had one week to complete the online survey from the end of January 2014. A total of 69 university students completed the survey.

The survey results revealed the extensive and frequent use of online learning
tools that included phone Apps, podcasts, and online videos (Figure 1). Regarding frequency of use, 74% of the respondents stated using online learning tools more than once a week, with 40% of that percentage using such tools three to five times a week (Figure 2). When asked which skill(s) (speaking, listening, reading, and writing) they worked on when using the online tools, their responses included all four skills: reading (82%), listening (72%), speaking (64%), and writing (55%) (Figure 3). Their purposes of using online learning tools were mainly for learning and exploring new vocabulary and grammar (88%), as well as for reviewing class material (62%) or for reviewing before quizzes or tests (54%) (Figure 4). When asked about their favorite features of online learning tools, students answered accessibility (54%), relevance (45%), and simplicity (28%).
Consistent with the findings of Hew’s 2009 review of research on podcasts, we also found that students’ positive attitudes towards and satisfaction with online learning tools were often the result of their ease of access, convenience in their busy lives, the simple and organized structure of online learning tools, the “just right” amount of content, and the benefit of immediate feedback.

*How Podcasts/Vodcasts Can Be Used in the Classroom*

To facilitate an overview of current practices in podcasting, taxonomies have been created that reveal three main types of podcasts: those created by outside sources, those that are teacher-generated, and those that are student-generated (Hew, 2009; Rossell-Aguilar, 2007). While the podcasts created by outside sources may save you time from creating your own, they may also lack relevancy to what your students are learning in your class. Consequently, trying to find among all possible sources the best-fit podcast for your class may result in more time-consuming efforts.

Teacher-made podcasts can be divided into lecture podcasts and podcasts of supplementary learning materials. Regardless of the type, the length of time involved in creating them may be the most critical deterrent for teachers for making their own. Yet our survey has shown that it is exactly this relevancy that is a key feature of online learning tools: Students choose to use them because they are relevant to what they will learn or have learned in class. Thus, if teachers were able to create their own podcasts, tailor-making them to fit the needs, level, and interests of their students, students would be more likely to find them relevant to themselves, to their daily lives, and to what they are learning in class.
Finally, Ng’ambi (2012) asserts that the “student-generated podcasts are ideal for use in constructivist teaching approaches as the podcast production process facilitates critical engagement with content, which can lead to effective learning as students use the knowledge acquired in class as the foundation for subsequent learning as they put the content for their podcast together” (Ng’ambi, 185). Students are exposed to and involved in social interaction due to the very nature of podcasts, which are open to view to peers, teachers, or anyone in the world interested in the topic. Furthermore, if students work collaboratively on the development of podcasts, there would be more opportunities for them to have even more social interaction.

From a constructivist viewpoint, Woolfolk (2013) states: “learning occurs within a sociocultural setting through social interaction” (Woolfolk, 55-56). Additionally, in his Self-Determination Theory, Moos (2011) explains the “three basic needs that motivate students: autonomy, competence, and relatedness” (Moos, et al., 234). Since student-generated, collaborative podcast projects could be learner-centered (providing autonomy), challenging but achievable (contributing to competence), and relevant to students’ lives and what they are learning (relatedness), they have the potential to enhance students’ learning and motivation (Figure 5).

Figure 5: Self-Determination Theory
Methodology: Creating/Using Teacher-Generated Podcasts

The creation of podcasts for the Japanese courses at Agnes Scott College came about out of necessity in 2007 when the College abbreviated its foreign language classes from four to three class days per week. Retaining their four credits, the dilemma then was to devise a way to compensate for the missed fourth class. Requiring students to complete outside assignments or exercises in the language lab were options that other language instructors chose, but the Japanese staff decided to adopt technology to adapt to the change, and began developing Japanese language-specific podcasts.

The early podcasts (then called “video lectures”) created in 2007 were low technology and of low production values. They typically involved no more than the instructor and an advanced-level student who would model patterns in response to the instructor’s questions, exercises or instructions. The content mirrored that of a traditional lesson plan and the delivery was a slightly more creative version of the face-to-face, typical class (Figures 6 and 7). Podcasts also included an assignment (usually written) in an effort to confirm students’ understanding of the material included. The podcasts were video taped by a third person and when completed, were saved in an mp3 format and uploaded to a non-password protected iTunes U site. They were then incorporated as a requirement into the Japanese 101 and 102 curricula.

Figures 6 and 7: Examples of instructor’s traditional lesson delivery in early podcasts
Development of additional podcasts from 2009 incorporated the use of iMovie on a MacBook Pro. This tool was beneficial in that it gave production more flexibility with its starting and stopping of the filming, allowing for improved editing of the final product. It also opened up more creative avenues, with the inclusion of different types of exercises, sound effects and a wider variety of transitions from one component to the next, while continuing to hold its low-tech features. It also eliminated the need of an additional cameraman, and offered the developer more autonomy, since she could now save the files and post them directly on iTunes U herself. More recently developed podcasts (from 2013) expanded on production location, the use of more sophisticated illustrations, and the inclusion of students in a variety of skits (Figures 8 and 9). Further examples of various techniques, transitions, and content of these teacher-generated podcasts can be found at the following link:

http://www.youtube.com/watch?v=JmHc8BykGpk

Figures 8 and 9: Examples of the use of illustrations and inclusion of students in skits

Findings

Preliminary findings on the use of the podcasts determined that even such low-technology materials were able to become top downloads on iTunes U. Many of the
podcasts consistently ranked in the Top Downloads and Top Collections, proving that high technology with bells and whistles is not essential for podcasts to be popular and well received by Japanese learners. The following two figures showing statistics from Agnes Scott College’s iTunes U site which tracks the streaming, downloading, and subscribing of podcasts by viewers at the College and around the world, demonstrate the popularity of these podcasts. It is important to note that these statistics are from Fall, 2012, five years after the podcasts were made available on the World Wide Web.

Figure 10: Agnes Scott College iTunes U site statistics (Top Collections)

Figure 11: Agnes Scott College iTunes U site statistics (Streams, Downloads and Subscriptions)
Statistics from Kennesaw State University’s iTunes U site, as shown in Figure 12, where the podcasts were incorporated into the Japanese curriculum from 2013, point to similar successes in the attractiveness and acceptance of these low-tech podcasts.

Figure 12: iTunes U site statistics at Kennesaw State University
(Top Collections, Jan. 12 – Feb. 13, 2014)

In addition to the popularity of these podcasts, the developers also realized that their recyclability far outweighed the amount of time spent in creating them.
Various sections of the podcasts and at times, the entire podcasts themselves could be and were re-used in subsequent years and classes, thus becoming time-saving materials for the instructors.

**Future Research**

Past research on podcast use in education found more in the fields of science, business and law, and information technology, and less in foreign language education. Hew suggests that “educators and students of science and technology might have more familiarity with Internet technologies such as podcast than their counterparts in other majors” (Hew, 339). However, from our student survey, we found that most students of Japanese are also comfortable with using technology in their studies, revealing that 74% use online learning tools more than once a week. The issue, then, might not be students’ familiarity with Internet technologies, but rather that of their digital immigrant instructors. Additional research and case studies in the education field, especially in foreign language classrooms could deepen our understanding of podcasts’ effectiveness as an educational tool, and may serve as a catalyst for instructors to implement their use in their classrooms. Also, as Brittain et al. (2006, cited in Hew, 349) found a heavy reliance on visuals to be a key feature of podcast instruction in first-year dental students’ information-dense courses, it is possible that with continued development, utilization, and investigation of podcast use in foreign language courses key features of podcasts in foreign language acquisition could be revealed.

While statistics from iTunes U at Agnes Scott College and Kennesaw State University proved the popularity of Japanese podcasts, additional research is needed to
examine their effectiveness in foreign language acquisition. How does the use of podcasts influence student learning, and are the effects of learning with podcasts consistent over time? These questions beg for longitudinal studies that would take into consideration any novelty effects related to the implementation of newer technologies in the classroom. Although students claim to find online learning tools “effective” in their practice and acquisition of all four language domains, it would be interesting as well to examine in greater detail the effectiveness in each individual language skill: reading, writing, speaking and listening.

Finally, the task of creating student-generated podcasts can meet the three basic needs (i.e., autonomy, competence, and relatedness) for motivating students as posited by Moos et al’s Self-Determination Theory. We urge fellow researchers for more serious and methodical consideration of assigning and implementing student-generated podcasts, and investigate them through a constructivist’s lens in the hopes of finding effective ways to motivate students to learn foreign languages.

Online instruction including podcasts and vodcasts are an emerging trend and a key to strengthen Japanese programs. Although our research of creating and using teacher-generated podcasts was limited to mainly those used as supplemental materials in face-to-face instruction, the use of podcasts in complementary online courses “may offer certain advantages such as creating a greater sense of rapport and intimacy, realism and motivation” (Barron 2004, cited in Hew, 349). It is clear that podcasts broaden the possibilities of delivery, range, and efficiency. By examining their effectiveness in language acquisition and motivating students to learn, we believe that
teachers would be able to provide meaningful and successful podcast and vodcast instruction that best fits today’s digital learners.

References


A New Direction in Strengthening Japanese Language Education:

A Survey-based Study

Xuexin Liu

Spelman College
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

Abstract

This paper discusses the leading question: How can our current Japanese language programs be improved and strengthened to the extent that they enhance both teaching and learning for more desirable outcomes? In order to answer this question in a meaningful and explanatory way, we need to get first-hand information about the real interests and needs of college students who are learning Japanese or will learn Japanese at more advanced levels. This paper reports the results of a general survey of African American College students’ interests and needs and their views on better learning. This general survey consisted of 20 questions and involved about 70 participants from Spelman College, including some students from Atlanta University Center. All the participants were required to answer each question and to provide their input. The most commonly shared interests, needs and views as reflected in their answers are highlighted and summarized to discuss the relevant issues. Since the questionnaire invited different views or explanations rather than multiple choices, the answers were generalized by frequency counts (i.e., tokens) based on the participants’ individual answers. Based on the results, this paper offers some insightful ideas and suggestions for improving and strengthening the currently existing Japanese language programs.

Keywords: Japanese, interests, needs, strengthen
Introduction

As a predictable result of today’s global education and globalization, Asian studies in various fields, such as language, literature, culture, society, politics, economics, education, and so on, are getting more and more important and compulsory in higher education. To promote and strengthen such studies, we need to answer two of the broad questions: what programs of Asian studies and what kinds of curriculum and teaching methods need to be offered, and how global education at Historically Black Colleges and Universities (HBCUs), especially at a liberal arts Black Women’s College like Spelman College, should be promoted and strengthened. In order to answer these questions in a meaningful way, we need to be knowledgeable about the main interests and needs of HBCUs’ students who are or will be engaged in Asian studies. Also, we need to know the current status of Asian Studies Programs at HBCUs in the United States.

Background: The HBCUs’ Asian Studies Programs in the United States

According to the U.S. Department of Education’s list of accredited HBCUs, currently there are 101 HBCUs in the United States, except some HBCUs closed during the 20th century due to the competition and/or financial difficulties after decades of their operation. There are 52 public and 49 private black colleges and universities, including 12 community colleges, a few medical schools, and technical, business and religious colleges. Most of them are located in the former slave states and territories of the United States. In addition, the few HBCUs could offer doctoral programs, and some of them could provide graduate degree programs at the Master’s level, but most of them are 4-years colleges. The few HBCUs have undertaken affirmative action to increase their racial diversity, such as West Virginia State University and Bluefield State College, which have non-black majorities. The Spelman College is ranked #1 among the 101 HBCUs in 2014. At most HBCUs, the majority is African Americans, including most African
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

American faculty, staff and administrators. Based on my investigation of the 101 HBCUs by looking into their websites and reviewed their academic programs and catalogs, I found that each HBCU offers African American Studies Programs with their particular courses, but most of them do not offer Asian Studies Programs, and there is no Asian Studies Department among the 101 HBCUs. Based on my survey, there are about 17 colleges or universities offer Chinese and Japanese language courses at the 100-200 levels, but very few of them can offer such language courses at the 300 or 400 levels, except Hampton University, which offers Asian language courses at the 300-400 levels without minors. The Asian Studies Programs at Howard University, Lincoln University of Pennsylvania and Spelman College are the few ones which offer Japanese Minor, and Morehouse College and Fayetteville State University are the few ones which offer Chinese Minor. However, I could not find other accredited Asian Studies Minor/Major programs, cultural activities or events related to Asian studies, or Asian educational exchange and study abroad programs at other HBCUs (some HBCUs’ Asian Studies programs might not have published their websites).

Due to Spelman College top administration’s efforts and continued support, various grants and funding, and Fulbright Asian Language Teaching Assistants’ support (we have had Chinese FLTA since 2008 and Japanese FLTA since 2011), our Spelman Asian Studies Programs is getting bigger and stronger. Spelman College offers Asian/Japan Studies Minor and various Asian language and cultural courses to all Atlanta University Center students, and it also offers various study abroad programs in Japan and China and student exchange programs (such as CIEE-council on International Educational Exchange and IES- Institute for International Education of Students). In addition, we have Spelman Faculty directed summer program and research based study travel in Asian countries, and students exchange program with Japanese
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

university. The Spelman Asian Studies Program is one of the most promising among those of HBCUs. However, due to the new phenomenon that so many Chinese students learn Japanese in US universities, it becomes harder than ever before for our HBCUs’ students to compete with them because of the very different linguistic systems between English and Japanese and between Chinese and Japanese. It is relatively much easier for Chinese students to learn Japanese in terms of their acquisition of Japanese grammatical structure, lexical structure, phonological structure, reading and writing. This relative easiness is due to the many linguistic similarities shared by Chinese and Japanese. It is obvious that for American students to acquire Japanese language knowledge and skills is a big linguistic challenge.

In the 21st Century, HBCUs should be the same as other colleges and universities to meet students’ global and international needs. In addition to foreign language knowledge and skills, US-Asian relations and cultural exchanges are also very important areas for our students to explore. In order to strengthen our existing Asian Studies programs and promote and advance our curricula, we need to know not only what we have achieved but also what are our students’ real interests and practical needs.

Students’ Interests and Needs: The Questionnaires and Results

This paper reports the results of a general survey of African American College Students’ interests and needs in Asian Studies with a focus on Japan studies in comparison with Chinese Studies Program at Spelman College. This general survey consisted of two questionnaires, one for the Japanese program and other one for the Chinese program. The two questionnaires were similar but contained some questions which were culturally specific. The survey involved about 126 students: 70 students were from the Japanese language classes, including some students from Atlanta University Center, 21 students were from the Chinese language classes, and 7 students
were from the Chinese Cultural Studies class (taught in English). In addition, 28 Morehouse students also participated in this survey in their Chinese classes at Morehouse College. All the participants were required to respond to each specific question and to provide their input.

The frequency counts (i.e., tokens) in the two tables presented in this paper indicate some differences between the two groups regarding students’ real interests and motivations for studying various aspects of Japan and China. What also become obvious are the areas of cultural studies shared by both groups. The similarities and differences between the two groups are clearly shown in the tables. The most commonly shared interests and views as reflected in their responses to the questionnaires are highlighted and summarized to discuss the relevant issues. Since the questionnaires invited different views or expectations rather than multiple choices, the responses were generalized by the participants’ individual answers. Based on the results, this paper offers some insightful ideas and suggestions for promoting and advancing the currently existing programs. Below are the quantitative results as summarized in Table 1-Questionnaire A and Table 2-Questionnaire B.
# A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

## Table 1-Questionnaire A: Interests in Japanese Studies

<table>
<thead>
<tr>
<th>No.</th>
<th>General Questions</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>What do you think about the Japanese Language?</td>
<td>17%</td>
<td>66%</td>
</tr>
<tr>
<td>2.</td>
<td>What do you think about kanji (i.e. Chinese characters)?</td>
<td>29%</td>
<td>6%</td>
</tr>
<tr>
<td>3.</td>
<td>Which way do you think the best for you to learn Japanese characters?</td>
<td>39%</td>
<td>11%</td>
</tr>
<tr>
<td>4.</td>
<td>Why do you study Japanese?</td>
<td>49%</td>
<td>26%</td>
</tr>
<tr>
<td>5.</td>
<td>Which one of the language skills are you interested in most?</td>
<td>87%</td>
<td>9%</td>
</tr>
<tr>
<td>6.</td>
<td>Which way of learning the Japanese language skills do you like most?</td>
<td>47%</td>
<td>16%</td>
</tr>
<tr>
<td>7.</td>
<td>Are you interested in the Japan/Asian Studies minor?</td>
<td>36%</td>
<td>17%</td>
</tr>
<tr>
<td>8.</td>
<td>Do you want to study abroad in Japan or other Asian countries?</td>
<td>82%</td>
<td>1%</td>
</tr>
<tr>
<td>9.</td>
<td>How long do you want to study abroad in Japan?</td>
<td>19%</td>
<td>23%</td>
</tr>
<tr>
<td>10.</td>
<td>Which Japanese product do you like most?</td>
<td>33%</td>
<td>21%</td>
</tr>
<tr>
<td>11.</td>
<td>Which Japanese music entertainment are you interested in most?</td>
<td>34%</td>
<td>19%</td>
</tr>
<tr>
<td>12.</td>
<td>Which Japanese youth culture is most fascinating to you?</td>
<td>43%</td>
<td>20%</td>
</tr>
<tr>
<td>13.</td>
<td>Which Japanese movie category do you like most?</td>
<td>33%</td>
<td>39%</td>
</tr>
<tr>
<td>14.</td>
<td>Which Japanese martial art do you want to practice?</td>
<td>24%</td>
<td>30%</td>
</tr>
<tr>
<td>15.</td>
<td>Which Japanese art are in interested in most?</td>
<td>26%</td>
<td>7%</td>
</tr>
<tr>
<td>16.</td>
<td>Which Japanese business field are you interested in most?</td>
<td>18%</td>
<td>23%</td>
</tr>
<tr>
<td>17.</td>
<td>What do you want to know about Japanese education?</td>
<td>49%</td>
<td>6%</td>
</tr>
<tr>
<td>18.</td>
<td>What do you want to know about Japanese women?</td>
<td>7%</td>
<td>14%</td>
</tr>
<tr>
<td>19.</td>
<td>Which aspect of Japanese life are you interested in most?</td>
<td>6%</td>
<td>15%</td>
</tr>
<tr>
<td>20.</td>
<td>Which aspect of the US-Japan relationship are you interested in most?</td>
<td>7%</td>
<td>34%</td>
</tr>
</tbody>
</table>

Note: The following numbers are the question numbers as indicated in the table; ‘a, b, c, d, e’ are the choices as provided for students’ answers; ‘X’ means no item for choice.

1. a. It’s hard to learn; b. It’s interesting; c. It looks like pictures; d. It’s an important Asian language.

2. a. The writing of kanji does not look like any other writing system; b. Their writings are too complicated to learn; c. Their meanings are hard to memorize; d. It is extremely hard to pronounce kanji.

3. a. By hand writing; b. By computerized program; c. By flash cards; d. By reading.

4. a. Traveling to Japan; b. Doing business with Japanese; c. my major/career needs it; d. Working/teaching in Japan; e. Just love the language.

5. a. Listening & speaking; b. Reading; c. Writing; d. Grammar; e. All skills.
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION


7. a. Yes (as a minor); b. Yes (as independent study); c. Yes (as a major); d. Undecided.

8. a. Yes (in Japan); b. Yes (in a different Asian country); c. No (in Japan); d. Undecided.

9. a. One semester; b. One year; c. Summer program; d. Short visit; e. Undecided.


12. a. Anime; b. Live TV; c. Manga (comic); d. Japanese POP dance; e. All items.


14. a. Kendo (swordsmanship); b. Judo (martial art); c. Karate (self-defense with hands, elbows, knees, or feet); d. Sumo (wrestling); e. All items/taichi.

15. a. Japanese painting; b. Ikebana (flower arranging); c. Calligraphy; d. Origami; e. Sado (tea ceremony).


17. a. College students’ life; b. Curricula & credits; c. Tuition fees; d. Majors & job opportunities; e. All aspects.

18. a. Women as house wives; b. Women’s leadership; c. Women’s roles in society; d. Women’s status; e. All aspects.

19. a. Ohuro (public bath); b. Marriage; c. Various festivals; d. Religions; e. Childhood education.

20. a. Diplomacy; b. International affairs; c. US-Japan trade; d. Cultural exchange; e. All aspects.
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

Table 2-Questionnaire B: Interests in Chinese Studies

<table>
<thead>
<tr>
<th>No</th>
<th>General Questions</th>
<th>Frequency Percentage</th>
<th>a</th>
<th>b</th>
<th>c</th>
<th>d</th>
<th>e</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>What do you think about the Chinese Language?</td>
<td></td>
<td>18%</td>
<td>64%</td>
<td>0%</td>
<td>18%</td>
<td>X</td>
</tr>
<tr>
<td>2</td>
<td>What do you think about Chinese characters?</td>
<td></td>
<td>57%</td>
<td>6%</td>
<td>28%</td>
<td>9%</td>
<td>X</td>
</tr>
<tr>
<td>3</td>
<td>Which way do you think the best for you to learn Chinese characters?</td>
<td></td>
<td>44%</td>
<td>10%</td>
<td>32%</td>
<td>14%</td>
<td>X</td>
</tr>
<tr>
<td>4</td>
<td>Why do you study Chinese?</td>
<td></td>
<td>25%</td>
<td>31%</td>
<td>21%</td>
<td>15%</td>
<td>8%</td>
</tr>
<tr>
<td>5</td>
<td>Which one of the language skills are you interested in most?</td>
<td></td>
<td>89%</td>
<td>9%</td>
<td>2%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>6</td>
<td>Which way of learning the Chinese language skills do you like most?</td>
<td></td>
<td>66%</td>
<td>20%</td>
<td>8%</td>
<td>6%</td>
<td>X</td>
</tr>
<tr>
<td>7</td>
<td>Are you interested in the Chinese/Asian Studies minor?</td>
<td></td>
<td>49%</td>
<td>27%</td>
<td>2%</td>
<td>22%</td>
<td>X</td>
</tr>
<tr>
<td>8</td>
<td>Do you want to study abroad in China or other Asian countries?</td>
<td></td>
<td>84%</td>
<td>8%</td>
<td>6%</td>
<td>2%</td>
<td>X</td>
</tr>
<tr>
<td>9</td>
<td>How long do you want to study abroad in China?</td>
<td></td>
<td>32%</td>
<td>18%</td>
<td>28%</td>
<td>13%</td>
<td>9%</td>
</tr>
<tr>
<td>10</td>
<td>Which Chinese product do you like most?</td>
<td></td>
<td>22%</td>
<td>17%</td>
<td>25%</td>
<td>11%</td>
<td>25%</td>
</tr>
<tr>
<td>11</td>
<td>Which Chinese music entertainment are you interested in most?</td>
<td></td>
<td>15%</td>
<td>43%</td>
<td>34%</td>
<td>8%</td>
<td>X</td>
</tr>
<tr>
<td>12</td>
<td>Which Chinese youth culture is most fascinating to you?</td>
<td></td>
<td>54%</td>
<td>30%</td>
<td>9%</td>
<td>6%</td>
<td>1%</td>
</tr>
<tr>
<td>13</td>
<td>Which Chinese movie category do you like most?</td>
<td></td>
<td>32%</td>
<td>38%</td>
<td>8%</td>
<td>18%</td>
<td>4%</td>
</tr>
<tr>
<td>14</td>
<td>Which Japanese martial art do you want to practice?</td>
<td></td>
<td>26%</td>
<td>27%</td>
<td>6%</td>
<td>18%</td>
<td>23%</td>
</tr>
<tr>
<td>15</td>
<td>Which Chinese art are in interested in most?</td>
<td></td>
<td>27%</td>
<td>13%</td>
<td>41%</td>
<td>4%</td>
<td>15%</td>
</tr>
<tr>
<td>16</td>
<td>Which Chinese business field are you interested in most?</td>
<td></td>
<td>11%</td>
<td>34%</td>
<td>38%</td>
<td>9%</td>
<td>8%</td>
</tr>
<tr>
<td>17</td>
<td>What do you want to know about Chinese education?</td>
<td></td>
<td>32%</td>
<td>11%</td>
<td>0%</td>
<td>22%</td>
<td>35%</td>
</tr>
<tr>
<td>18</td>
<td>What do you want to know about Chinese women?</td>
<td></td>
<td>4%</td>
<td>20%</td>
<td>49%</td>
<td>20%</td>
<td>7%</td>
</tr>
<tr>
<td>19</td>
<td>Which aspect of Chinese life are you interested in most?</td>
<td></td>
<td>20%</td>
<td>20%</td>
<td>22%</td>
<td>25%</td>
<td>13%</td>
</tr>
<tr>
<td>20</td>
<td>Which aspect of the US-Japan relationship are you interested in most?</td>
<td></td>
<td>7%</td>
<td>36%</td>
<td>33%</td>
<td>22%</td>
<td>2%</td>
</tr>
</tbody>
</table>

Note: The following numbers are the question numbers as indicated in the table; ‘a, b, c, d, e’ are the choices as provided for students’ answers; ‘X’ means no item for choice.

1. a. It’s hard to learn; b. It’s interesting; c. It looks like pictures; d. It’s an important Asian language.
2. a. The writing of Chinese does not look like any other writing system; b. Their writings are too complicated to learn; c. Their meanings are hard to memorize; d. It is extremely hard to pronounce Chinese characters.
3. a. By hand writing; b. By computerized program; c. By flash cards; d. By reading.
4. a. Traveling to China; b. Doing business with Chinese; c. my major/career needs it; d. Working/teaching in Japan; e. Just love the language.
5. a. Listening & speaking; b. Reading; c. Writing; d. Grammar; e. All skills.
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

7. a. Yes (as a minor); b. Yes (as independent study); c. Yes (as a major); d. Undecided.
8. a. Yes (in China); b. Yes (in a different Asian country); c. No (in Japan); d. Undecided.
9. a. One semester; b. One year; c. Summer program; d. Short visit; e. Undecided.
11. a. Chinese POP music; b. Chinese classic music; c. Chinese hip hop; d. All items.
12. a. Youth fashion; b. Night clubs; c. Chinese rap; d. Chinese POP dance; e. All items.
13. a. Modern drama; b. Sholin martial art; c. Historical drama; d. Culture & education; e. All items.
14. a. Taijiquan (taiji shadowboxing); b. Kungfu (Chinese martial art); c. Jianshu (fencing); d. Kongshoudao (karate); e. Shaolin wushu (martial art).
15. a. Chinese painting; b. Chahua (flower arranging); c. Calligraphy; d. Paper cutting; e. Chayi (tea ceremony).
17. a. College students’ life; b. Curricula & credits; c. Tuition fees; d. Majors & job opportunities; e. All aspects.
18. a. Women as housewives; b. Women’s leadership; c. Women’s roles in society; d. Women’s status; e. All aspects.
20. a. Diplomacy; b. International affairs; c. US-China trade; d. Cultural exchange; e. All aspects.
Summarized Students’ Comments

In addition to the frequency counts of those who answered each of the questions in the questionnaires, the student participants in this research project provided their comments for the investigator’s consideration. Their comments are summarized as follows.

(1) Many students are very interested in doing business in Asia or with Asian people. Some of them want to learn more about their company structures, business management and marketing because of their majors and career goals.

(2) They like to do conversation in small groups, and they think that small group language activities will offer them more opportunities to practice the target language. In order to be able to communicate with people as well as understand them, they expect to do more listening and speaking exercises in situational settings.

(3) Regarding the length of studying aboard, most students want to gain experience in a short period of time, such as a summer program or short visit, because they do not want their major studies to be interrupted during the regular academic year. However, some of them would like to join a one semester or one year program to learn more about the new culture.

(4) Many students believe that learning a new culture is necessary and important for learning its language. Most students are familiar with Japanese Anime and manga, youth culture and Pop music. They said “It is part of my childhood. I want to be able to watch it with no subtitles,” “Anime and manga are my primary interests into the Japanese language and culture,” and “I grew up watching anime as a child. This sparked my interest in learning Japanese.” Some students would like to know the difference between the Asian and African American cultures. In addition, Asian arts like martial arts, Origami, calligraphy are very fascinating to our students. “It would be a great experience learning a different style.”
The survey shows African American students’ great interests in and motivations for learning Japanese and Chinese languages and cultures. This is a very encouraging phenomenon for instructors of Asian studies. This research project provides a window through which researchers, educators and administrators in the field of Asian studies at HBCUs can become more knowledgeable about students’ real interests and practical needs, the nature of today’s global education, and the needs for improvement and strengthening. Below are the most relevant and important implications of the investigation.

(1) Students are motivated for learning Japanese and/or Chinese for various reasons, such as for doing business in Asia, working with Asian professionals, doing business management and/or marketing involving Asian companies in the states or overseas, acquiring foreign language skills for traveling and communicating with native people in Japan and/or China, or just needing language skills to appreciate Asian literature and culture. To meet students’ various interests and needs, we need to produce, compile or choose some most relevant textbooks and supplementary learning and practice materials such as CDs, DVDs, and online listening and reading materials. If we relate language knowledge and skills to various aspects of Japanese and/or Chinese society and culture, we can expect more desirable outcomes of teaching and learning.

(2) In addition to foreign language courses, interdisciplinary courses on Asia Studies need to be further developed to include courses such as Asia-US economic and business management studies, Asian-African American studies including arts, music, dance, films, literary works, and martial arts, Asian-International studies including political and sociocultural matters, and Asian-US women studies including women’s roles in society. In addition, Asian-US religion
A NEW DIRECTION IN STRENGTHENING JAPANESE LANGUAGE EDUCATION

and philosophy studies should also be considered. Since there are many shared or similar cultures in Asian counties, sharing academic resources and interdisciplinary courses on Asia Studies should be considered and developed at a liberal arts college.

(3) Classroom teaching methods need to be improved to train students how to use the target language for interactive communication in various situational settings. This can be done by offering students more opportunities to practice the language skills as being currently learned to express themselves, understand and communicate with people speaking the language in various communicative contexts. In so doing, students will feel the language skills being learning are useful for successful communication and what makes learning a foreign language successful is through practice.

(4) In addition to regular summer study abroad programs, some international student exchange programs, Fulbright student programs, internship programs, and other short or long term programs need to be considered as part of Asian studies programs. Such programs will certainly offer students various opportunities to use their foreign language skills for their academic and career experience, development and advancement.
Historically Black Colleges and Universities Ranking:

List of Accredited Historically black colleges and universities:

White House Initiative on Historically Black College and Universities: Accredited HBCU listing:

Liu, X. (2013). Questionnaire on Asian Studies Program at Historical Black College and Universities.
Incorporating Traditional Performing Arts into Japanese Language Curricula

Mayumi Ishida, Dartmouth College
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1 動機

まず、英語で行われる日本文化紹介を目的とした講義のコースではなく、言語コースのカリキュラムに、なぜ伝統芸能を取り入れてみようと思ったかについて、その動機を挙げておきたい。

現在大学で高等教育を受けているポケモン世代の若者の、能、歌舞伎なら少なくともその名称をどこかで見聞きしたことがあるかもしれないので、私がコースで扱った狂言と落語に関しては、それらが存在していることすら知らなかったという反応が一般的で、彼らにとって身近なものだろうとは到底言えないようだ。しかしこれぞれが、私がこれら伝統芸能を言語カリキュラムに取り入れてみたいと思った動機の一つだった。

今の大学生は、日本文化といえばアニメやゲームなど、ポップカルチャーの範に慣れ親しいと思うが、大学における高等教育では、学生の視野を広げることに貢献することも重要だ。そういう意味で、学生の興味の対象や既に知識を持ち合わせていることから離れた所に存在するものの、つまり伝統芸能のようなものに触れる機会を設け
ことは、意味があるのではないかと考えた。

二つ目の理由としては、ターゲット言語を用いた文化導入ということが挙げられる。伝統芸能の場合は、学生に基礎知識がないケースが多いため、知識導入の段階からターゲット言語で行うことになる。そのため言語コースではないものの、学生が文化に関する新しい知識が日本語で得られることが期待できるのである。

2 言語教育における狂言と落語

次に、数々の日本の伝統芸能の中から、なぜ狂言と落語を選んだかについて述べたい。言語のコースにおいてターゲット言語で伝統芸能を導入する場合、その伝統芸能の文化としての重要性や位置づけだけでなく、それが言語学習にどのように役立つかを考慮する必要がある。

能は、舞台上的人物が舞いながら物語を展開するもので、「歌舞劇」、つまり和風ミュージカルとして捉えることができる。そのため、衣装や音楽、小道具など、物語を語る上で言葉以外にも重要な要素が存在する。一方、能と同様に猿楽から発展した狂言は「台詞劇」であり、台詞のやり取りが重視される伝統演劇である。

言語のコースで伝統芸能を取り入れる場合、話の内容をテキストとして扱うことが考えられるが、ストーリーを理解して楽しむためには、語彙、文型などの学習も必要になってくる。「台詞劇」である狂言、「話芸」である落語の場合はそれが可能だが、言葉以外の要素が重視されるタイプの芸能では、言語学習という観点からすると不向きであるものもあるはずだ。

このような理由で狂言と落語を選んだわけであるが、本稿では落語に焦点を当て
て論議したいと思う。ここで、落語を言語コースに取り入れるということについて、もう少し考えてみたい。

狂言と落語は、扱われる多くの話の内容がコメディであるということだけでなく、会話形式で物語が展開されていくこと、小道具の数が限られていることなど、成立時期は異なっているものの、この二つの伝統芸能にはいくつか共通点が挙げられる。しかし、狂言と落語が決定的に異なっているのは、狂言には最低二人以上演者が登場するのに対し、落語は常に一人だけだという点である。そして、能舞台上で体の動きからもストーリーを展開できる狂言に対し、落語では座っている座布団の上から大きく動くことはない。また落語は、江戸時代から明治期に作られた古典落語の他に、大正時代以降に創作された新作落語や落語の導入部に用いられる「小噺」という短い話も存在するなど、話の内容や長さにもバリエーションがある。

落語のこれらの特徴は、言語コースではどのように役立つのであろうか。

まず、演者が一人であるという点についてであるが、台本に書かれている自分の台詞と全体の話の流れさえ把握しておけばよい演劇と異なり、落語は演者が一人何役もこなすため、話全体の流れのみならず、話の隅々まで逐一理解している必要がある。そして一人二役以上演じるため、顔の表情、声、目線、数点の小道具と上半身の動きのみを用いた表現力が要求される。

狂言や落語のストーリーをテキストとして扱う場合には、この二つにさほど差異はないが、実際に演じるところまで持って行く場合、これは大きな違いとなる。落語は、実際に演じるということを考えた場合、舞台など特別なスペースがなくても可能で、狂言と比べると比較的気軽に取り組めるのではないだろうか。また古典落語だけでなく、
自由にトピックを選んで新たに話を構成することも可能であるため、古典落語の「はつつあん、熊さん」がどうも身近に感じられない学生でも、「メイドカフェ」をテーマにして新作を作ろうなどというプロジェクトには、積極的に取り組むかもしれない。また、短い話であるにも関わらず強烈な落ちがある「小噺」も存在するため、古典落語一作全部覚えて演じるプロジェクトは無理でも、小噺であれば可能こともあるのではないだろうか。

つまり狂言と比べると落語は、言語コースで「話を理解する」という作業のみならず、「実際に演じてみる」ということがより可能な伝統芸能であると言えると思う。

3 落語を言語コースに取り入れる過去の試み

落語を言語コースに取り入れる過去の試みについて、いくつか具体例を挙げながら述べてみたいと思う。

私が狂言と落語に個人的に興味を持ち、これらを何らかの形で日本語の中級、上級レベルのコース・カリキュラムに組み込むことができないだろうかと考え始めたのは、今から六年ほど前のことになる。

2008年に教えた夏期集中プログラムで、初めて落語関連の日本映画を導入してみた。これは三年生のコースであったが、中級レベルの市販教科書を用いて文法や詰解を導入するクラスの他に、視聴覚教材を使ったクラスがカリキュラムに組み込まれていた。この年は、視聴覚教材を扱ったコースのテーマを「職業から見る日本」とし、様々な職業を扱う日本映画から日本社会を考察してみるという主旨のコースにしたが、この時に使ったのが平山秀幸監督の『しゃべれどもしゃべれども』（アスミック・エース、
２００７）という映画であった。コース中に映画を六本扱い、『しゃべれどもしゃべれども』はその一本であったが、「落語家」を職業の一つという観点から扱ったため、伝統芸能としての落語にはそれほど着目したわけではなかった。

２０１０年には、通常学期の四年生のコースで落語を扱った。このコースは、「笑う門には福来る：狂言から村上春樹まで」をテーマとし、日本文化における「笑い」について考察すると共に、言語四技能をさらに上達させることを目的としていた。この時にも前述の映画を扱ったが、「笑い」がテーマのコースであったため、「笑い」の観点から落語を扱い、伝統芸能としての落語についても学生が知識を得られるようなカリキュラムにした。

４　２０１３年の事例

４-１：カリキュラム

２０１３年に教えた夏期集中コースは国内のプログラムであったが、上級という五年生レベルを担当した。コースのテーマを「生きるということ」とし、人が行いつくための様々な活動の日本における事例を多角的に考察することにより、最終的に自己にとって「生きるということ」がどのような意味を持つか考えてみる、という主旨のコースだった。それらの活動の一つが「娯楽」で、その単元で落語を扱った。

この夏期集中コースでは、プログラム半ばに「落語週間」が設けられている。日本から落語の師匠を招き、落語会をしていただくだけでなく、授業をしていただいていた、落語クラブの指導をお願いするなど、アメリカで勉強している学生はなかなか経験できないような機会が、カリキュラムに組み込まれているのである。そのためこのプログラ
ムでは、各学年それぞれのレベルに合った落語の取り入れ方を工夫しているが、私が教えたコースでは市販の教科書を用いていなかったこともあり、カリキュラム作成の段階からこの「落語週間」を視野に入れていた。

「落語週間」の前週から「落語」の単元を始め、落語の導入には「観る前に知っておきたい落語のイロハ」というウェブページ（現在アクセス不可）を用いた。「落語とは？」「落語の歴史」「落語の演出」「落語の登場人物」の四つのセクションに分かれており、落語について全く知らない人でも、読んで後にはかなり詳しい知識を得ることができるような内容になっている。導入としてこのような教材を用いることより、学生が落語について一通りの知識を得た上で、他の落語関係の教材を扱った。

数年前と比較すると、現在は以下の表のように落語関係の日本映画やテレビドラマがかなり増えている。

<table>
<thead>
<tr>
<th>映画</th>
<th>年代</th>
<th>監督</th>
</tr>
</thead>
<tbody>
<tr>
<td>『もういちど』</td>
<td>2014</td>
<td>板屋宏幸監督</td>
</tr>
<tr>
<td>『TOKYOでやんでぃ』</td>
<td>2013</td>
<td>神田裕司監督</td>
</tr>
<tr>
<td>『らくごえいが』</td>
<td>2013</td>
<td>遠藤幹大、松井一生、坂下雄一郎監督</td>
</tr>
<tr>
<td>『月光ノ仮面』</td>
<td>2012</td>
<td>板尾創路監督</td>
</tr>
<tr>
<td>『落語物語』</td>
<td>2011</td>
<td>林家しん平監督</td>
</tr>
<tr>
<td>『落語娘』</td>
<td>2008</td>
<td>中原俊監督</td>
</tr>
<tr>
<td>『しゃべれともしゃべれども』</td>
<td>2007</td>
<td>平山秀幸監督</td>
</tr>
</tbody>
</table>
テレピドラマ

<table>
<thead>
<tr>
<th></th>
<th>2007年</th>
<th>NHK 連続テレビ小説</th>
</tr>
</thead>
<tbody>
<tr>
<td>『ちりとてちん』</td>
<td></td>
<td></td>
</tr>
<tr>
<td>『タイガー＆ドラゴン』</td>
<td>2005年</td>
<td>TBS</td>
</tr>
</tbody>
</table>

これらの中には、架空の、または実在の落語家の生活を扱ったもの、落語の演目を題材にしたものなど、その内容は多岐に渡るが、『しゃべれどもしゃべれども』では世間一般によく知られている落語の演目、「饒舌怖い」と「火焔太鼓」が扱われているため、教材として用いやすいと思う。上級レベルの学生であるなら、有名な落語の話をしていてもいいかと考え、このコースでも『しゃべれどもしゃべれども』を扱うことにした。

その関係でテキストとして読むものも「饒舌怖い」と「火焔太鼓」にしたが、今回は五年生レベルなので、過去に三年生、四年生のコースで同じ話題を扱った時よりも長いバージョンを使用することにした。

4－2：落語週間

落語週間には二人の師匠に授業をお願いしたが、一人にはある落語の演目を途中まで演じていただき、その続きの話を学生に創作させるという授業をしていただいた。

この時にお願いした演目は「死神」という話で、ある貧乏な男の所に死神が来て、「お前を医者にしてやる」と言う。死神が病人の枕元に座っていたら病人は助からないが、足元に座っていたら呪文を唱えて死神を追い払えば病人は助かる、と教えてもらう。男はあちこちで病人を「治療」して評判を得ようになるが、ある時大店からご隠居の
治療を頼まれた時に事件が起こる。

死神が枕元に座っていたので、このご隠居はもう助からない運命だったわけだが、男はお金に目がくらんで、病人の枕元に座っていた死神が居眠りをしている間にご隠居の蒲団を回転させることになり、枕元ではなく足元に座っていることにして死神を騙し、結局病人は回復しその報酬として男は多額の礼金を手に入ることになる。しかし、もちろん死神が黙っているはずではなく、その先が噂の「落ち」となる。

授業の手順としては、まず学生に「死神」の噂の内容をテキストとして読んでもらった。しかし全部読むのではなく、与えたのは死神が居眠りをしている間に男が蒲団を回転させ、病人が生き返ったところまでだった。その続きがどのような話になるかと「落ち」がどのようなものになるかを考えさせ、師匠の前で発表するという指示を出した。

授業中は、まず師匠に「死神」を途中まで演じていただき、その後、考えてきた「落ち」を学生一人ずつに発表してもらった。その後で師匠に続きを最後まで演じていただいた。その後、学生が考えて来た「落ち」について、師匠に感想を伺うという段取りであった。

古典落語の演目は、滑稽嘴、人情嘴、怪談嘴に分けられるが、「死神」は怪談嘴に分類される。この授業のためになぜこのようなダークな嘴を選んだかであるが、まず、それまでに扱った落語の演目が全て滑稽嘴であったということが挙げられる。落語というと一般的に「コメディ」というイメージが強いと思うが、落語には滑稽嘴だけでなく「死神」のような怪談嘴もあるということを、学生に学んでもらいたかったためである。そして、それよりも重要な理由として、嘴の流れから「落ち」が容易に想像できるよう
なものは避けたい方がいいと判断したためである。

予想通り、色々な「落ち」が学生から提示された。それまでに「意見を述べる」「反論する」「要約する」などは作文でこなして来た学生であったが、「啞を続きを考える」というようなクリエイティブ・ライティングをしたことはなかった。この機会に、
上級の学生として色々なタイプの作文を経験できたことも、彼らの言語学習にプラスになったのではないか。

4-3 インパクト

落語に関して、これら一連の作業をしてきたわけであるが、これが学生にどのようなインパクトを与えたかということに非常に興味があった。上級のコースは、カリキュラムに落語週間を完全に組み込んだだけでなく、学生の人数が少なかったため、師匠に一人一人の「落ち」の部分を聴いていただくなど、かなり内容の濃い授業になっていった。学生は一週間落語漬けの毎日だったので、「落語はもう結構」と思うか、あるいは興味を持って更に何らかの形で落語を利用しようとするか、どちらかになるだろうと予測していたが、結論的には後者であった。

それが一番顕著に見られたのは、プログラム後半に行われた学芸会においてであった。このイベントでは、各学年が出物を発表するのであるが、その内容は学年ごとに自由に決めていくことになっていった。上級の学生が話し合って決めたのがスキットで、内容は「頭顔怖い」のパロディであった。「頭顔怖い」のプロットを使い自分達の生活を描写するという内容である。

「頭顔怖い」は、長屋の皆が集まってそれぞれ自分が怖いと思うものを話してい
る時に、松っつあんだけは「自分には怖いものなどない」と嘘く。しかし問いつめられ
るうちに「饅頭」が怖いと告白する。皆がそれはおかしいと思い饅頭の話をしているう
ちに、松っつあんは気分が悪くなり、隣の部屋で横になってしまう。この松っつあんは
日頃行いが思わしくなかったようで、皆で相談して、松っつあんの嫌いな饅頭潰けにし
てやろうと話がまとまる。集めて来た饅頭を松っつあんの枕元に並べて様子を伺うが、
「怖い怖い」と言うながら松っつあんは饅頭をむしゃむしゃ食べている。皆で本当に怖
いものが何か問いつめると、「こころで濃いお茶が一杯怖い」という落ちで終わる滑稽
話である。

つまり、自分が欲しいものを「怖い」と言っているのであるが、上級コースの学
生が「饅頭怖い」のパロディで欲しがったのはチーズであった。松っつあん役を演じた
学生はチーズ好きな人であったのだが、学食でなかなかチーズが出て来ないので、その
アイデアを思いついたようだ。

プロットは、「饅頭怖い」とちょうど同じであるが、怖いものはチーズ、そして
これが「饅頭怖い」のパロディであると演目名から気付かれないように「ばかばかしい
話」という意味で「ばかばか話」とするなどの念の入れようであった。「饅頭怖い」を
知っている人にはパロディとしての面白さを味わってもらい、一年生の学生など、まだ
日本語が十分に聞き取れない学生が観ても、ある程度話の内容が理解できて楽しめるよ
ような演技にする工夫についても、皆で考えてみた。

5 まとめと今後の展望

伝統芸能をどのように言語コースのカリキュラムに取り入れることができるかと
いうことについて論じて来たが、このように色々なレベルでの導入が可能である。2013年に教えたコースでは、プログラム自体が落語に力を入れているものであったため可能になったことも少なくないが、落語の師匠を招くなどはなかなか難しくても、演目での「落ち」を考えさせてみるなどは、普通の言語コースの作文の課題としても可能である。伝統芸能を用いて、受身の学習ではなく、能動的な学びを学生に促す工夫は色々できるはずである。

今後の展望としては、「笑い」以外のくくりでの落語の導入の可能性を現在模索中である。私が通常学期教えている大学で出している三年生、四年生のコースは、「テーマ・コース」となっており、「食文化」や「科学技術」などテーマに沿って様々なタイプの読み物や視覚教材を扱うという方法を取っている。今まで、狂言、落語は「笑い」をテーマとしたコースで扱っていたのであるが、例えば「饅頭怖い」は「饅頭という食べ物」という点に着目し、食文化のコースの一貫として扱うこともできるであろう。そして、落語は滑稽噺だけではないので、他の切り口でも利用することが可能であるはずだ。また、狂言、落語以外の日本の伝統芸能の中に言語コースで使用可能なものがあれば、それも可能性の一つとして視野に入れていきたいと思っている。
Suki and Kirai with the Accusative Case Marker お

Shinichi Shoji

University of South Carolina
Abstract

The primary goal of this study is to examine how the subject (theme) (i.e. liked/disliked entity) of the Japanese adjectives, *suki* (‘like/likable’) and *kirai* (‘dislike/dislikable’), get the accusative (ACC) case with the accusative marker *o*. Typically, the subject of *suki/kirai* gets the nominative (NOM) case with *ga*, as in the sentence (1a) below. However, *suki/kirai* seem to irregularly also assign the ACC to the subject as shown in (1b).

    John-TOP Mary-NOM likable/dislikable COP

    John-TOP Mary-ACC likable/dislikable COP

‘As for John, Ø likes/dislikes Mary.’

In this study, I propose three explanations for the irregular assignment of the ACC. The first explanation is from the lexical meaning of *suki/kirai*. A corpus research finds that the subjects of *suki/kirai* often get the ACC when they express romantic emotion of liking/disliking. I attribute this to the intentionality/controllability of the emotion. The second explanation is the avoidance of ambiguity from both the human liker/disliker entity and human liked/disliked entity. The irregular use of the ACC disambiguates the roles of these two person nouns. The third explanation is the avoidance of the consecutive use of the NOM case-marker. That is, the ACC is assigned to the liked/disliked entity when the liker/disliker entity gets the NOM.
Suki and kirai with the accusative case marker o

In Japanese, the subject is marked by the nominative marker ga, and the object is marked by the accusative marker o, as shown below.

(1) John-ga hon-o yomu.
    John-NOM book-ACC read
    ‘John reads the book.’

Transitive verbs such as yomu (‘read’) are able to assign the accusative case (ACC) to their objects. On the other hand, the case of subjects (i.e. nominative case (NOM)) is not assigned by predicates (Saito, 1985; Harada, 2006). However, we find this irregularity: some adjectives, namely suki ‘like’ and kirai ‘dislike,’ seem to occasionally assign the accusative case to their subjects (theme) (i.e. liked/disliked entity). This study examines how the subjects of suki and kirai get the accusative case.

Accusative Marker o for Subjects of Suki and Kirai

Suki and kirai are adjectives in Japanese.¹ Thus, syntactically accurate English equivalents to those are ‘likable’ and ‘dislikable’ although they are often translated into ‘like’ and ‘dislike’ in English. The basic structure of sentences with suki and kirai is as below:

¹ Although some early studies such as the one by Kuno (1973) treat suki and kirai as the psych-verbs, this paper treats them as adjectives, following Makino (2010) and others.
There is no predicate such as transitive verbs that assigns the accusative marker o. Thus, their subjects (theme) get the nominative marker ga (i.e. ‘Mary’ in the sentence above). If the sentence includes the liker/disliked entity, who likes/dislikes ‘Mary’ in the case of (2) above, the liker/disliker entity would have to be the topic, which is marked by the topic marker wa. See (3) below.

(3) Jon-wa Meari-ga suki/kirai da.  
    John-TOP Mary-NOM likable/dislikable COP  
    ‘As for John, Ø likes/dislikes Mary (As for John, Mary is likable/dislikable).’
However, the problem is, although *suki* and *kirai* are adjectives, they sometimes seem to assign the accusative case with the accusative marker *o* to the subject (theme), ‘liked/disliked’ or the ‘likable/dislikable’ entity, just like transitive verbs assigning the accusative case to their objects. Examples are shown below. In these sentences, ‘Mary’ looks like the object of *suki/kirai*, and the adjectives *suki/kirai* look like transitive verbs, assigning ‘Mary’ the accusative case.

(4)  
<table>
<thead>
<tr>
<th>a.</th>
<th>b.</th>
</tr>
</thead>
<tbody>
<tr>
<td>John-TOP Mary-ACC likable/dislikable COP</td>
<td>John-NOM Mary-ACC dislike/dislikable COP</td>
</tr>
<tr>
<td>‘As for John, Ø likes/dislikes Mary.’</td>
<td>‘John likes/dislikes Mary.’</td>
</tr>
</tbody>
</table>

Those sentences such as (4) look ungrammatical considering that Japanese adjectives do not assign the accusative case to their arguments. However, this type of sentence with ‘(liked/disliked entity)-o’ is commonly produced in conversations and writings. A Japanese corpus, *KOTONOHA*, (www.kotonoha.gr.jp/shonagon/search_form) finds 1067 sentences that include -o *suki* and 270 sentences that include -o *kirai*. The following sections discuss how the adjectives *suki* and *kirai* are allowed to assign the accusative marker *o* to their subjects (themes).
Controllability of Emotions of suki and kirai

This section focuses its analysis on the semantic meanings of suki and kirai. As mentioned above, the KOTONOHA corpus finds 1067 sentences that include -o suki and 270 sentences that include -o kirai. 500 randomly selected sentences out of the 1067 sentences with -o suki and all the 270 sentences with -o kirai were investigated. A finding from the data is that most of those sentences, which had the accusative marker o for the subject (theme) (i.e. liker/dislike entity), expressed romantically or sexually likable/dislikable emotion between a female and male people. An example is shown below.

(5) Rieko-mo Naito-o honki-de suki ni natteita.
Reiko-also Naito-ACC seriously likable to has.become
‘Rieko also has come to seriously like Naito.’

In the sentence above, Rieko is a woman, and Naito is a man. The context of this sentence is that, Rieko had not been serious about Naito at first, but after Naito kept showing his love toward Rieko, Rieko also came to love Naito. In addition, the sentences with the subjects with the nominative marker ga (i.e. 500 randomly selected sentences with -ga suki and another 500 sentences with ga kirai) were also investigated. The number of the sentences with -o suki/kirai that expressed romantic or sexual emotion was much more than those with the sentences with -ga suki/kirai, as shown in the table below.
(6)

a. *Suki/kirai* with the Accusative marker *-o*

<table>
<thead>
<tr>
<th></th>
<th>Romantic emotion</th>
<th>Non-Romantic emotion</th>
<th>n.a.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>-o suki</em> (500 sentences)</td>
<td>293 (58.6%)</td>
<td>143 (28.6%)</td>
<td>64 (12.8%)</td>
</tr>
<tr>
<td><em>-o kirai</em> (270 sentences)</td>
<td>35 (13%)</td>
<td>68 (25.2%)</td>
<td>167 (61.9%)</td>
</tr>
<tr>
<td>Total (770 sentences)</td>
<td>328 (42.6%)</td>
<td>211 (27.4%)</td>
<td>231 (30%)</td>
</tr>
</tbody>
</table>

b. *Suki/kirai* with the Nominative marker *ga*

<table>
<thead>
<tr>
<th></th>
<th>Romantic emotion</th>
<th>Non-Romantic emotion</th>
<th>n.a.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>-ga suki</em> (500 sentences)</td>
<td>58 (11.6%)</td>
<td>405 (81%)</td>
<td>37 (7.4%)</td>
</tr>
<tr>
<td><em>-ga kirai</em> (500 sentences)</td>
<td>30 (6%)</td>
<td>438 (87.6%)</td>
<td>32 (13%)</td>
</tr>
<tr>
<td>Total (1000 sentences)</td>
<td>88 (8.8%)</td>
<td>843 (84.3%)</td>
<td>69 (6.9%)</td>
</tr>
</tbody>
</table>

One thing that had to be taken into consideration is that there were many sentences with inanimate liked/disliked entities (e.g. ‘My child likes books’). Since it is impossible to like/dislike inanimate entities in a romantic or sexual way, those sentences with inanimate liked/disliked entities were excluded, and the rest of the sentences with both human liker/dislike entity and liked/disliked entities were re-investigated. It was found that the sentences with *-o suki/kirai* still tend to express romantic/sexual emotion relative to the sentences with *-ga suki/kirai*. Refer to the table below.
a. *Suki/kirai* with the Accusative marker *o* for human entity

<table>
<thead>
<tr>
<th></th>
<th>Romantic emotion</th>
<th>Non-Romantic emotion</th>
<th>n.a.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>-o suki</em> (388 sentences)</td>
<td>293 (75.5%)</td>
<td>79 (20.4%)</td>
<td>16 (4.1%)</td>
</tr>
<tr>
<td><em>-o kirai</em> (79 sentences)</td>
<td>35 (44.3%)</td>
<td>37 (46.8%)</td>
<td>7 (8.9%)</td>
</tr>
<tr>
<td><strong>Total (467 sentences)</strong></td>
<td>328 (70.2%)</td>
<td>116 (24.8%)</td>
<td>23 (4.9%)</td>
</tr>
</tbody>
</table>

b. *Suki/kirai* with the Nominative marker *ga* for human entity

<table>
<thead>
<tr>
<th></th>
<th>Romantic emotion</th>
<th>Non-Romantic emotion</th>
<th>n.a.</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>-ga suki</em> (108 sentences)</td>
<td>58 (53.7%)</td>
<td>45 (41.7%)</td>
<td>5 (4.6%)</td>
</tr>
<tr>
<td><em>-ga kirai</em> (126 sentences)</td>
<td>30 (23.8%)</td>
<td>87 (69%)</td>
<td>9 (7.1%)</td>
</tr>
<tr>
<td><strong>Total (234 sentences)</strong></td>
<td>88 (37.6%)</td>
<td>132 (56.4%)</td>
<td>145 (6%)</td>
</tr>
</tbody>
</table>

The motivation for this usage of the accusative marker *o* can be explained by another irregular assignment of the case by the verbs, as Jarkey (1999) argues. That is, the objects of some stative transitive verbs irregularly get the nominative marker *ga* although the objects of transitive verbs are supposed to be assigned the accusative marker *o*. These stative verbs include uninflected stative verbs (e.g. *wakaru* ‘understand’; *dekiru* ‘can do’) and inflected stative verbs (e.g. *-eru* ‘can-’). The irregular assignments of cases are summarized below.
The transitive verbs usually assign the accusative marker o to the object. However, as shown above, the objects of uninflected stative verbs such as wakaru (‘understand’) mostly prefer the nominative case, and the objects of inflected stative verbs such as yomeru (‘can read’) get either accusative case or nominative case.

The importance of stative verbs that allow the nominative marker ga for their objects is shown in the degree of the intentionality and controllability of the subject-person. When the intention of the subject-person that is reflected in the verb is low or when the action/state of the verb is not controllable for the subject-person, the objects of verbs are allowed to get the nominative marker ga. This is different from other transitive verbs: an action/state expressed by those transitive verbs can be controlled by the subjects’ intention. For example, an action expressed by a verb such as yomu (‘read’) can be totally controlled by the subject-person, while a
A stative verb such as *yomeru* (‘can read’) expresses a state that does not have to be controlled by the subject-person. Also, uninflected stative verbs like *wakaru* (‘understand’) express a state, which cannot be controlled by the subject-person. The sentences below present examples for this analysis based on the degree of intention/controllability of the subject.

(9)  

a. Eigo-*ga/o* yomu.  
   English-*NOM/ACC* read  
   ‘Ø reads English’

   b. Eigo-*ga/o* yom-eru.  
   English-*NOM/ACC* can.read  
   ‘Ø can read English.’

   c. Eigo-*ga/???o* wakaru.  
   English-*NOM/???ACC* understand  
   ‘Ø understand English.’

In sentence (9a), the transitive verb *yomu* (‘read’) assigns the accusative case to the object ‘English’ because the action of reading is totally controllable by the subject-person’s intention.

In sentence (9b), the inflected stative verb *yomeru* (‘can read’) expresses the subject’s ability for the action. Depending on the situation, this action is controllable or uncontrollable by the subject-person. Thus, this sentence assigns either the accusative marker or the nominative marker to the object. In sentence (9c), the uninflected ‘pure’ stative verb merely expresses the subject’s ability, which is uncontrollable by the subject, so the object gets the nominative marker.

Based on this analysis of controllability of subjects of stative verbs, we could analyze *-o suki* and *-o kirai* expressing romantically likable/dislikable emotion. In general, adjectives such as ‘big,’ ‘expensive,’ and so forth are merely descriptions of entities, and they are totally out of control of the speaker. Thus, their subjects get the nominative case. However, the assignment of accusative case to the subjects of *suki* and *kirai* might express emotions that are relatively controllable in romantic situations. For example, when a man likes a married woman, he could
try to – and actually – forget about the feeling. The controllability can be the reason why the subjects of *suki* and *kirai* can get the accusative marker.

Liked and Disliked Entity with [+human] and [-human] Features

The analysis in this section focuses on the liked/disliked entity. The normal sentence structures with *suki* and *kirai* were shown again as in (10) shown below. Since *suki* and *kirai* are adjectives, the subject (theme) (i.e. liked/disliked entities) should be followed by the nominative marker *ga*. When the sentences include the liker/disliker entities, they are followed by the topic-marker *wa*. Recall (2) and (3) as the examples.

(10) a. [liked/disliked]-*ga* suki/kirai *da.*
    NOM likable/dislikable COP

    ‘Ø likes/dislikes [liked/disliked].’

    e.g. Meari-*ga* suki/kirai *da.* (=2)
    Mary-NOM likable/dislikable COP

    ‘Ø like/dislike Mary.’

b. [liker/disliker]-*wa* [liked/disliked]-*ga* suki/kirai *da.*
    TOP NOM likable/dislikable COP

    ‘As for [liker/disliker], Ø likes/dislikes [liked/disliked].’

    e.g. Jon-*wa* Meari-*ga* suki/kirai *da.* (=3)
    John-TOP Mary-NOM likable/dislikable COP

    ‘As for John, Ø likes/dislikes Mary.’

A potential problem is that when both the liker/disliker entity and the liked/disliked entity are human (i.e. [+human]), the sentence could be semantically ambiguous. Since both the liker/disliker entity and the liked/disliked entity are [+human], readers or listeners of the sentence could (at least temporarily) have trouble understanding which noun is the liker/disliker entity and which noun is the liked/disliked entity. This problem is the most obvious in the comprehension of the following sentences.
The sentences in (11) above have two interpretations for each sentence: (11a) and (11b) could mean ‘Someone likes Mary’ and ‘Mary likes someone’; (11c) and (11d) could mean ‘Mary likes John’ and ‘John likes Mary’. One might claim that there is no ambiguity from [+human] liker/disliker entity and liked/disliked entity because wa has to mark the liker/disliker entity and ga has to mark the liked/disliked entity. However, the ambiguity of the sentences in (11) is proven by an experiment: 23 native Japanese speakers read similar sentences to (11) and translated them into English. The results showed that 86.2% of the participants’ answers for the sentences like (11a) were ‘Someone likes Mary’ while 13.8% was ‘Mary likes someone’. T-test found that the participants significantly more frequently interpreted the sentence as ‘Someone liked Mary’ \[t(22) = 8.461, \ p < .001\]. However, 55.1% of the answers for (11b) were ‘Mary likes someone’ while 44.9% was ‘Someone likes Mary’. T-test found no significant tendency in the participants’ choices between the two interpretations \[t(22) = .372, \ p = .718\]. Also, 97% of the answers for (11c) were ‘Mary likes John’ while 3% were ‘John likes Mary’. T-test found that the participants significantly more frequently interpreted the sentence as ‘Mary likes John’ \[t(22) = 31.995, \ p < .001\]. However, 39.1% of the answers for (11d) were ‘John likes Mary’ while 60.9% were ‘Mary likes John’. T-test found no significant tendency in the participants choices between the two interpretations \[t(22) = -1.096, \ p = .285\]. This experiment proved two things:
first, the results for (11a) and (11c) indicated that those case-markings are the default structure; second, the results for (11b) and (11d) indicated that both *wa* and *ga* could mark either liker/dislikers or liked/disliked entities. Thus, we can say that when both the liker/dislike entities and the liked/disliked entities are [+human], the sentences with *suki/kirai* are semantically ambiguous.

The sentences would be not ambiguous if the liked/disliked were a nonhuman (i.e. [-human]) entity. Because nonhuman entities do not have the emotion of liking or disliking, it is easy to realize that [+human] nouns are liker/dislikers and [-human] nouns are the liked/disliked entity. For example, the sentences below in (12) are not ambiguous even when the words are scrambled as in (12b).

    John-TOP school-NOM likable/dislikable COP

    school-NOM John-TOP likable/dislikable COP

‘As for John, Ø likes/dislikes school.’
*‘As for John, school likes/dislikes Ø.’

When parsing the sentences with both the [+human] liker/dislikers and liked/disliked entity, a solution for disambiguating the sentences is the assignment of the accusative marker *o* to the liked/disliked entity. Although the use of *o* for the subject (theme) (i.e. liked/disliked entity) is irregular, it clearly indicates the roles (i.e. liker/dislikers or liked/disliked entity) of the person nouns. The sentences below are the same as (11) except that the liked/disliked entities are marked by *o*. 
These sentences above are not ambiguous anymore because the accusative marker \textit{o} marks only the liked/disliked entity as opposed to \textit{ga} or \textit{wa} which can mark both the liker/disliker entities and liked/disliked entities.

The data from \textit{KOTONOHA} corpus supports the argument above that the irregular use of the accusative marker \textit{o} is for disambiguating both the [+human] liker/disliker entity and liked/disliked entity. 500 randomly selected sentences with \textit{--ga suki}, another 500 sentences with \textit{--ga kirai}, another 500 sentences with \textit{--o suki}, and 270 sentences with \textit{--o kirai} were investigated and divided into the sentences with [+human] and [-human] liked/disliked entities. The results are shown below.
The table above clearly shows that the use of the accusative marker *o* is much more preferred when the liked/disliked entity is [+human] than when the liked/disliked entity is [-human]. Overall, this section finds that the accusative marker *o* is used for the liked/disliked entity in order to make it clear that the entity is the liked/disliked entity, not the liker/dislike entity.

Liker and Disliker with Topic Marker *wa* and Nominative Marker *ga*

The analysis in this section focuses on the liker/disliker entity. As mentioned in the previous section, although the default structure of a sentence with *suki/kirai* is ‘(liker/disliker)-wa (liked/disliked entity)-ga suki/kirai’, the liker/disliker entity can be marked by either the topic marker *wa* or nominative marker *ga*. If the liker/disliker entity is marked by the topic marker *wa*, the sentence forms the default structure as shown below.
An experiment in the self-paced reading fashion with E-Prime proves that the structure (i.e. [liker/disliker]-wa [liked/disliked]-ga suki/kirai) above is the default structure. The experiment measured the participants’ reading times of the following four types of sentences, all of which are most likely to mean ‘John likes Mary’.

(16) a. default sentence structure (i.e. (liker/disliker)-wa (liked/disliked)-ga suki/kirai da.)

Jon-wa Meari-ga suki/kirai da.
John-TOP Mary-NOM likable/dislikable COP

b. irregular use of o (i.e. (liker/disliker)-wa (liked/disliked)-o suki/kirai da.)

Jon-wa Meari-o suki/kirai da.
John-TOP Mary-ACC likable/dislikable COP

c. irregular use of o (i.e. (liker/disliker)-ga (liked/disliked)-o suki/kirai da.)

Jon-ga Meari-o suki/kirai da.
John-NOM Mary-ACC likable/dislikable COP

d. double nominative (i.e. (liker/disliker)-ga (liked/disliked)-ga suki/kirai da.)

Jon-ga Meari-ga suki/kirai da.
John-NOM Mary-NOM likable/dislikable COP

10 native Japanese speakers participated in this experiment. The reading times for (16a) were significantly faster than all the others: ([t(9) = -4.372, p = .002] between (16a) and (16b), [t(9) = 3.554, p = .006] between (16a) and (16c), and [t(9) = 3.308, p = .009] between (16a) and (16d)).

Among the four types of sentences in (16), the sentences with double-nominative cases for both the liker/disliker entity and the liked/disliked entity such as (16d) are extremely unacceptable to native Japanese speakers. A fill-in-the-blank experiment with 19 native Japanese
speakers forced the participants to construct the sentences with the double-nominative cases. A sample question is below.

(17) *Q. Complete the sentence:*  John-ga Mary-ga ___________________________.

The result showed that 38.6% of their answers failed to successfully complete the sentence.² This off-line experiment proves that the double-nominative sentences are extremely unnatural to native Japanese speakers.

It is possible that a speaker attaches *ga* for the liker/disliker entity in many situations. An example is that *ga* is much more likely to be used for the subject-person compared to *wa* within subordinate clauses in Japanese. Also, in a real-time conversation, a speaker could start uttering a sentence with ‘(the liker/disliker)-*ga*’, being unconscious that s/he would create a double-nominative sentence. For example, a speaker who is trying to say, ‘John likes/dislikes Mary,’ could start with, ‘*John-ga*’ as shown:

(18) Jon-ga Meari…
    John-NOM Mary…
    ‘John, Mary…’

At this point, the speaker needs to complete the sentence ending with *suki/kirai* inserting ‘Mary’ with some marker in between. Although the appropriate/default marker for the subject (i.e. liked/disliked entity) of *suki/kirai* is the nominative marker *ga*, this nominative marker for ‘Mary’ would create a double-nominative sentence with the preceding nominative marker in ‘John-ga.’ In this case, as an irregular solution, the speaker could allow the adjective *suki/kirai* to assign the accusative marker *o* to the liked/disliked entity (‘Mary’) as shown in (4b).

(19) (=4b) Jon-ga Meari-o suki/kirai da.
    John-NOM Mary-ACC dislike/dislikable COP
    ‘John likes/dislikes Mary.’

² Eight participants out of nineteen failed to complete the sentence.
In this sentence, *suki* and *kirai* are dealt with like transitive verbs that are able to assign the accusative marker *o*. This analysis that Japanese speakers assign the accusative case to the subject in order to avoid the double-nominative cases is proven by another experiment with 29 native Japanese speakers. In the experiment, the participants completed the sentence starting with ‘(liker/disliker)-*ga*’ or ‘(liker/disliker)-*wa*’. They were instructed to complete the sentence as the meaning of them matched with the English translations indicated. Sample questions are shown below.

(20)  a. Sample question 1

*Q: Complete the Japanese sentence as the English translation indicates:*

*English:* John likes Mary.

*Japanese:* John-*ga* _____________________ suki-da.

b. Sample question 2

*Q: Complete the Japanese sentence as the English translation indicates:*

*English:* John likes Mary.

*Japanese:* John-*wa* _____________________ suki-da.

For the liked/disliked entities in the sentences for the experiment, [+human] entities were used in order to exclude the influence from the [-human] feature. The results show that most of the participants wrote ‘liked/disliked-*o*’ for sentences that start with ‘liker/disliker-*ga*’. Also, most participants wrote ‘liked/disliked-*ga*’ for the sentences with ‘liker/disliker-*wa*’. The results are summarized below.
(21) Results

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>For the question such as (20a)</td>
<td>22.99%</td>
<td>77.01%</td>
<td>-</td>
</tr>
<tr>
<td>English: John likes Mary.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japanese: Jon-ga(NOM) suki-da.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For the question such as (20b)

<table>
<thead>
<tr>
<th></th>
<th>95.40%</th>
<th>2.87%</th>
<th>1.72%</th>
</tr>
</thead>
<tbody>
<tr>
<td>English: John likes Mary.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Japanese: Jon-wa(TOP) suki-da.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note. There were three answers with no marker for the question as (20b)

T-tests indicated that, after ‘Jon-ga’, ‘Meari-o’ was used significantly more frequently than ‘Meari-ga’ \([t(28) = -4.201, p < .001]\), and after ‘Jon-wa’, ‘Meari-ga’ was used significantly more frequently than ‘Meari-o’ \([t(28) = 32.522, p < .001]\). The results confirm that native Japanese speakers use the accusative marker *o* for the liked/disliked entity in order to avoid the double nominative marker.

Data from the *KOTONOHA* corpus supports this analysis. The sentences that include both the liker/disliker entities and the liked/disliked entities were investigated; there were 343 sentences that included the liker/disliker-*wa* and 112 sentences that included the liker/disliker-*ga*. The liker/disliker entities with *wa* in the 343 sentences were significantly more often followed by the liked/disliked entities with *ga* than by those with *o*; the liker/disliker entities with *ga* in the 112 sentences were significantly more often followed by the liked/disliked entities with *o* than by those with *ga*. The data are shown in the table below.
The finding from the corpus proves the analysis: when the liker/disliker entity is marked by *wa*, the liked/disliked entity is marked by *ga*, which forms the default sentence structure; on the other hand, when the liker/disliker entity is marked by *ga*, the liked/disliked entity is irregularly marked by *o*, in order to avoid double-nominative case.

**Constraint-based Analysis**

The finding mentioned in the last section, namely the preferable combinations of ‘(liker/disliker)-wa + (liked/disliked)-ga’ and ‘(liker/disliker)-ga + (liked/disliked)-o’ showed the interaction with the [\+human] and [-human] features of the liked/disliked entity, which were mentioned in the section before the last section. The interaction was found in the sentences that include both the liker/disliker entity and the liked/disliked entity. Among the four types of such sentences shown in the table below, the KOTONOHA corpus finds that when the liked/disliked entity is [+human], the double-nominative sentences (i.e. (liker/disliker)-ga (liked/disliked entity)-ga suki/kirai) are far fewer than the other types of sentences. Meanwhile, when the
liked/disliked entity is [-human], the default markings (i.e. (liker/disliker)-wa (liked/disliked entity)-ga suki/kirai) were far more frequent than the other types of sentences.

(23)

a. Sentences with [+human] liked/disliked entities (197 sentences)

<table>
<thead>
<tr>
<th>Sentence Structure</th>
<th>Count/Out of</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>(liker/disliker)-wa (liked/disliked)-ga suki/kirai</td>
<td>70 (36/34) out of 197</td>
<td>(35.5%)</td>
</tr>
<tr>
<td>(liker/disliker)-wa (liked/disliked)-o suki/kirai</td>
<td>52 (45/7) out of 197</td>
<td>(26.4%)</td>
</tr>
<tr>
<td>(liker/disliker)-ga (liked/disliked)-ga suki/kirai</td>
<td>3 (0/3) out of 197</td>
<td>(1.5%)</td>
</tr>
<tr>
<td>(liker/disliker)-ga (liked/disliked)-o suki/kirai</td>
<td>67 (60/7) out of 197</td>
<td>(34.0%)</td>
</tr>
</tbody>
</table>

b. Sentences with [-human] liked/disliked entities (263 sentences)

<table>
<thead>
<tr>
<th>Sentence Structure</th>
<th>Count/Out of</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>(liker/disliker)-wa (liked/disliked)-ga suki/kirai</td>
<td>213 (99/114) out of 263</td>
<td>(80.9%)</td>
</tr>
<tr>
<td>(liker/disliker)-wa (liked/disliked)-o suki/kirai</td>
<td>8 (5/3) out of 263</td>
<td>(3.0%)</td>
</tr>
<tr>
<td>(liker/disliker)-ga (liked/disliked)-ga suki/kirai</td>
<td>17 (5/12) out of 263</td>
<td>(6.5%)</td>
</tr>
<tr>
<td>(liker/disliker)-ga (liked/disliked)-o suki/kirai</td>
<td>25 (19/6) out of 263</td>
<td>(9.5%)</td>
</tr>
</tbody>
</table>

This can be explained in the framework of the Optimality Theory (OT). Based on the analyses from the previous sections, we find three constraints: *ACCFORSUBJ, *AMBIGUITY and *DOUBLENOM. The constraint *ACCFORSUBJ maintains that the accusative marker o should not be used for the subject because o is supposed to be assigned by the transitive verb. Also, since both ga and wa could mark either the liker/disliker entity or the liked/disliked entity, the uses of them causes ambiguity in the sentences with suki/kirai. Thus, the constraint *AMBIGUITY demands that the liked/disliked entities should not be marked by wa or ga. In addition, *DOUBLENOM maintains that double-nominative case should be avoided because it is extremely
unnatural as the experiment proved. When the liked/disliked entity is [+human], *DOUBLENom is higher ranked than the other constraints, and the only double-nominative sentences cannot be optimal in the OT evaluation. Refer to the tableau below.

(24) Sentences with [+human] liked/disliked entities (Refer to (23a))

Constraints:  *ACCforSUBJ: Do not use ACC for the subject

  *AMBIGUIT: Do not be ambiguous

  *DOUBLENom: Do not use the double-NOM case

Ranking: *DOUBLENom >> *ACCforSUBJ, *AMBIGUIT

<table>
<thead>
<tr>
<th></th>
<th>*DOUBLE Nom</th>
<th>*ACCforSUBJ</th>
<th>* AMBIGUIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>☞ Jon-wa Meari-ga suki/kirai da. John-TOP Mary-NOM likable/dislikable COP ‘As for John, Ø likes/dislikes Mary.’</td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>☞ Jon-wa Meari-o suki/kirai da. John-TOP Mary-ACC likable/dislikable COP ‘As for John, Ø likes/dislikes Mary.’</td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Jon-ga Meari-ga suki/kirai da. John-NOM Mary-NOM likable/dislikable COP ‘John likes/dislikes Mary.’</td>
<td>![*]</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>☞ Jon-ga Meari-o suki/kirai da. John-NOM Mary-ACC likable/dislikable COP ‘John likes/dislikes Mary.’</td>
<td></td>
<td>*</td>
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</tr>
</tbody>
</table>
However, when the liked/disliked entity is [-human], *ACCFORSUBJ is ranked as high as *DOUBLENom, as shown in (25) below. Thus, only the default markings (i.e. (liker/disliker)-wa (liked/disliked entity)-ga suki/kirai) become the optimal form.

(25) Sentences with [-human] liked/disliked entities (Refer to (23b))

Ranking: *DOUBLENom, *ACCFORSUBJ >> *Ambiguity

<table>
<thead>
<tr>
<th></th>
<th>*DOUBLE Nom</th>
<th>*ACC FORSUBJ</th>
<th>*Ambiguity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jon-wa banana-ga suki/kirai da. John-TOP banana-NOM likable/dislikable COP ‘As for John, Ø likes/dislikes banana.’</td>
<td></td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Jon-ga banana-ga suki/kirai da. John-NOM banana-NOM likable/dislikable COP ‘John likes/dislikes a banana.’</td>
<td>*!</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>Jon-ga banana-o suki/kirai da. John-NOM banana-ACC likable/dislikable COP ‘John likes/dislikes a banana.’</td>
<td>*!</td>
<td>*</td>
<td></td>
</tr>
</tbody>
</table>

In summary, using *ga for the liked/disliked entity and *wa for the liker/disliker entity is the default structure, which is always acceptable in spite of the ambiguity. In addition to that, the irregular use of *o is equally acceptable to the default case-markings when both the liker/disliker entity and the liked/disliked entity are [+human].
Conclusion

This study attempted to explain how the subject (theme) of the adjectives, suki/kirai, get the accusative marker o. This study specifically focused on the two adjectives, suki and kirai. Related research is awaited for this topic. One possibility of a further study is that other words such as kowai (‘scary’), hoshii (‘want’) and its derived form –tai (‘want to’) could be examined whether their behaviors agree with the analysis of suki and kirai. Also, the markers for the liker/disliker entity and liked/disliked entity should be investigated in the case where they are in a subordinate clause. The interaction between the markers in the subordinate clause and the markers in the main clause could be a meaningful topic to be investigated.
References


Tokyo, Japan. Alc.


Dialogue Journal as an Alternative Assessment

Keiko Ueda
North Carolina State University

A dialogue journal is an excellent way to introduce authenticity into the curriculum. This presentation will explore how this student-centered writing activity enables teachers and students to engage in genuine communication, allows students to strengthen writing skills in a meaningful context with strong motivation and confidence, and fosters a trusting relationship between the teacher and student that creates a better learning atmosphere in the classroom.

WHAT IS DIALOGUE JOURNAL? (PEYTON 1995)

Dialogue Journal (DJ) is a written conversation between a student and a teacher. They exchange a notebook regularly over a period of time in which the student writes down his/her thoughts, questions, concerns, personal matters, and ideas on any topic (s)he chooses. The teacher then reads the student’s entry and writes a response to the student. Because the exchange is content-focused, the teacher should not correct the student’s language errors, and all content is confidential.

The following are features of DJ.

(a) Dialogue journals are written open-ended conversations. A teacher and learner take equal turns writing and responding, drawing out authentic communication.

(b) DJs are kept in a bound notebook or on a computer disk or file. This enables DJ participants to access previous entries and allows time to read, reread, and reflect on what has been said previously before responding.
(c) **The teacher and learner are equal partners in the exchange.** DJ interaction creates a context of equality and power symmetry that leads to trust between the learner and teacher and builds rapport.

(d) **The teacher and learner exchange ideas and information.** Because topics are not assigned, DJ participants are free to discuss whatever they wish, and topics are usually generated by the student. The writing relates closely to the realities of the student’s life (backgrounds, thoughts, experiences, social/political topics, area of study, etc.). The student has freedom to initiate, abandon, or expand on topics.

(e) **DJ is confidential.** The teacher promises not to show the journal to any third party without the student’s consent (generally only for research or teacher training purposes, and then in a way that maintains student anonymity). Because of this rule, students’ entries often become more profound and personal.

(f) **DJ is free of concern for form and correctness.** As a rule, DJs are not corrected, graded or evaluated. The absence of corrections is central to the creation of a genuine dialogue and a non-threatening learning environment.

These features create trust and mutual engagement that enables the learner to let go of defenses that impede language acquisition and become open, un-anxious, risk-taking learners.

**IMPLEMENTING DIALOGUE JOURNAL**

**Introducing DJ in an intermediate Japanese course**

Using the above guidelines, I began to implement DJ with 30 students in my intermediate Japanese course. This course—Japanese 202—covered lessons 16 through 19 in the Genki II textbook over the spring semester in 2013. Classes were 50 minutes long, four times a week for a total of 57 classes over the course of the semester. DJ were due once a week and submitted 13
times over the semester. Students turned in their notebooks every Wednesday so that I could respond and return them to students in class on Friday.

The DJ was 2% of students’ total grade. They received full credit if they submitted their notebook on time, regardless of the length or quality of the content, and received half credit if they turned it in late. They wrote their DJ in a bounded notebook by hand, double spaced. They had to write the date and weather and discuss a topic of their choice; other kinds of information (e.g. photos, drawings, etc.) were also welcome.

Students were told that the goal of the DJ activity was for Ueda-sensei to be the student and learn about them. The student was the teacher and told her about him- or herself over the semester. Students were challenged to go beyond describing what they do in their daily lives (which was covered at the beginner level) and instead to write about particular topics and construct well thought-out paragraphs.

For examples of student entries, see Appendix A: Student Sample Work.

**Teacher responses to DJ**

After students turned in their DJ, I read through their entries and responded to the content. I also corrected their language mistakes because although one of the principles of DJ is to not fix language errors, my students requested that I do so.

In writing comments or questions in response to their writing, I kept the following points in mind.

a) Share my experience related to the student’s entry so that they can read authentic writing.

b) Don’t be critical or evaluative. Encourage students to write more.

c) Don’t write meaningless comments such as “Good.” Instead, describe what was good or what I was moved by.
d) Do not take over their writing and make sure they have an ownership of journal writing.
   Give a few important questions or comments relating their topic to extend the content of
   their entry and stimulate dialogue. This removes the teacher-student relationship
   polarization and generates more energy for them to write.

el) Draw pictures. Drawings are another way of communication beyond written language.

f) Be personal. Show genuine care and respect.

g) Try to use the grammar, kanji and vocabulary which students have learned in class.

h) Give them new Japanese vocabulary or sentence structures that align with the content
   and are appropriate for the student’s language level and interests.

i) Rephrase for correcting their grammatical mistakes.

For examples of my responses to students’ entries, see Appendix A: Student Sample Work.

Dialogue Journal Evaluation

At the end of the semester, I asked students to evaluate the DJ activity by filling out an
evaluation form (included in Appendix B: Dialogue Journal Evaluation Form). The following
are some reflections I had about the DJ activity based on student feedback (a select list of student
responses are included in Appendix C: Select Student Evaluation Responses).

Time Commitment

The majority of students spent between 30 minutes and 1 hour on DJ a week. I asked
those who spent 2 to 3 hours why and what they did. Mainly, they spent time thinking about
their topic before writing, and their actual writing time was about 1 hour. They said the hardest
part of DJ was coming up with a topic to write about.
Handwritten Requirement

I was expecting that my students would ask why, in this era of technology, they would have to handwrite their entries, which is more time-consuming for both students and myself. But in fact, the students gave positive feedback about handwriting their DJs. Handwriting made DJ more personal, and unlike with typed words, I could see their energy, personality, feeling, writing process, writing, erasing, re-writing, adding comments, English words, or pictures through handwritten entries. In addition, students had to look up kanji and vocabulary and learn to write them correctly rather than relying on the computer.

Enjoyment and Learning

Students reported enjoying the personal aspects and the relationship-building aspects of DJ. The notebook offered an opportunity to connect with their teacher through a foreign language not just through writing but also photos and drawings. Students also improved their writing skills as they had to review and employ grammar and vocabulary from class.

In addition, students viewed DJ as a creative outlet to talk about things they are interested in and even things that were very personal. One student who identified as LGBTQ but had not talked to anyone else about his identity was able to write about his honest feelings and talk about his relationship with his partner in his DJ because we had established confidentiality and trust. At the end of the semester, he shared that DJ allowed him to get some weight off of his chest when he could not talk to anyone else. Beyond language acquisition, I feel that this is a great and important result of not only DJ but of our role as educators.

Self-expression

When asked how much students were able to express themselves in DJ, most felt that it was hard to express themselves because of their limited vocabulary and grammar, which did
improve over time through the DJ activity. When I looked back on students’ entries, I found that students who challenged themselves the most in creatively expressing themselves were the ones who felt most frustrated with their limited writing skills. On the other hand, students who reported feeling able to express themselves well often did not challenge themselves as much or include as many details in their writing. Thus, supporting students’ ability to express themselves in a foreign language requires not only helping them develop grammar and vocabulary but also challenging them to be more creative in that expression.

Improved Writing Skills

100% of students reported that DJ helped improve their writing skills. More specifically, students shared that they were able to apply skills learned in class to talk about topics that were of interest to them. This required them to memorize kanji, vocabulary, and grammar rules but also made them more versatile in their language skills because they learned to talk about topics outside of those raised in the textbook or in class. This helped students become more self-directed in their language learning and motivated them to study language not just to pass the tests but to truly communicate in meaningful and authentic ways.

Teacher Feedback

The evaluation asked students how helpful the teacher’s feedback was in terms of the content of the responses and the corrections. Students tended to find my responses personal and conversational and viewed them as a chance to both learn about me and to be introduced to new phrases or new vocabulary. It also increased students’ motivation to write every week to know that they would get a direct and thoughtful response to their entries.

All of the students also found the language corrections useful. I often asked my students “Why are you making mistakes?” and they would answer, “Because we are dumb!” But I
explained that was not the case. They made mistakes because they were challenging themselves and incorporating new learning. Because students were not graded for correctness, DJ became a space for students to experiment with new grammar and vocabulary without being penalized, and it helped them become aware of the mistakes they were making. It also sent a message to students that it was ok to challenge themselves and to make mistakes and that I was there to support them, not punish them, in that learning process.

Self-evaluation

Students were asked to evaluate their DJ work over the semester, and it was very interesting to see what criteria students used. Students graded themselves on whether they turned in their journal on time, the amount of effort they put in, and how accurate their grammar was, and they often used letter grades or percentages to reflect how well they did. One student wrote, “No grade: It was free form and ungraded. I did not feel pressured to perform. I enjoyed learning through DJ.” This response pleased me because I believe that learning happens best when students learn with joy and autonomy and monitor their own learning with support from their teacher.

Other comments

Several students also commented on the difficulty of coming up with a topic each week, indicating to me that it could be a good idea to offer a list of possible topics as an example. A few students also commented on the due date and suggested changes. In the past, I have made DJs due on Monday, which seemed to give students more time to write but also often limited their topics to their Sunday activities. As a result, they did not expand much on the topic or challenge themselves in their writing. Interestingly, Wednesdays had much better results in terms
of the quality of their writing, even though students often had larger workloads in the middle of the week.

CONCLUSION

Through implementing this activity, I have seen how DJ helps students overcome their fear of the written form of a foreign language and increases their self-confidence and willingness to write. Students become self-directed and empowered and acquire functional literacy. DJ is a place to enjoy and play with language. The interaction between the student and teacher helps increase students’ motivation not only to write but also to study the language, and it helps create a risk-free learning environment in the classroom.

Questions and Concerns

Although DJ has many positive and effective aspects, there are also some challenges and questions that came up for me through the course of the semester.

• **Managing time**—Although DJ writing is a great teaching method, it is extremely time-consuming for teachers. It took at least 4~5 hours a week for me to read students’ entries and write comments. In addition, I looked up all of the topics or materials, such as videos, anime, websites, games, music, books, events, etc. that students mentioned in their DJ to better understand what they were writing about. On top of an already heavy teaching load, it is very difficult to find the time and energy to read and provide substantial, handwritten responses to students each week.

• **Addressing content and grammar**—In principle, DJ writing is focused on content, not language form. However, my students requested that I correct their mistakes so I did so for them. Their responses to corrections were always positive and appreciative, and I do not think correcting their grammar affected their content. Still, there are other ways to
correct students’ mistakes or make them notice their mistakes than directly correcting their entries. For example, I often try to model correct grammar usage in my responses to them. Mistakes may also be addressed through mini lessons in class or holding individual conferences with students to review their writing together.

- **Getting involved in student affairs**—As the teacher-student trust relationship develops, students often start to write about very personal and serious problems, concerns, and emotional issues, which are sometimes beyond a teacher’s ability to address. I believe the teacher’s role in DJ is to quietly listen to students as they express themselves but not to get involved in their personal matters. We are language teachers, not counselors. If a student writes about something that is very serious and concerning, teachers should talk to the student and then refer the student to a specialist.

- **DJ is not a panacea for students to develop writing skills**—Although DJ provides a unique opportunity to develop writing skills, it is also important to teach and develop basic and core skills in class so that classroom learning and DJ can complement each other. Besides DJ, students need to learn to write in various styles, forms, and genres, both formal and informal, about personal and academic topics, and do extended writing that they re-work and edit.

**Final Thoughts**

DJ provides an opportunity for teachers and students to get to know each other in new ways. It develops great rapport and mutual understanding between them and fosters stronger relationships, which was the most compelling feature of DJ for me. Through this activity, I got to know my students as individuals, learning about their interests, families, areas of studies, hobbies, and more, and they enjoyed getting to know me by reading my personal stories. Rather than
immediately grabbing my red pen to fix mistakes as I usually did, I focused on what they wrote and learned about various things that they are thinking about and dealing with beyond what I knew from class. As a result, I started to see my students as complex individuals and judged them less based on their performance in class or on a test.

The exchange I had with my students through DJ profoundly changed the way that my students and I related to each other. In class, the relationship between the teacher and the student is an instructor-learner dynamic, but in DJ, students are not only language learners but also creative writers and thinkers. I learned a lot from my students by actually reading, listening, and watching all of the things they wrote about in their DJ, such as videos, anime, websites, games, music, books, events, and culture. Not only did these things teach me more about each of them as people but it also took me to a new world of technology, anime, manga, music, religion, race, gender, literature, and even physics that I did not know about.

In a more practical sense, DJ showed me the discrepancy between what students were taught and what they had actually learned. It helped me revise my instructional decisions in the curriculum to fit their needs. DJ also taught me that students are constantly learning and challenging themselves, and I learned how important it is to use holistic assessment of learner’s progress when we, teachers, evaluate our students.
References

まちこむ

一月十五日

雨

今週私は

おうちで"います。日本語が"むずかしくなったので、私は日本語を

やめると思います。毎週二時間

よう

ぐらい勉强に、全部のことをして、

またはいるため"をよぼえますか、名前が

（next day）日本語のじやうて"しっぱりに

します。今学期かられません。先生が

はやく言語を使い、文法をはやく

教えます、quizの時間が"みじかすぎ"まり

私はよく道にまわります。私は

まじらめたくて"ぞか"もっと"ゆぎょ"
がまって、しごか「ゆる」で「す」。それに、
今4.0 GPA が「まるけと」なくしたくな
で、せんこうは「英語学をので、英語
のほうが「日本語より（important）」
で、「六月つぎょうします。自分で'
日本語を「勉強会するかもしれません。
何が「ほうが」と「ゆる」で「すれ」。
どうしたら「か」
ちょっと「勉強のし方（method）を話して
みましょう。日本語を「時間、つづけてcontinuously
勉強するのはよくないです。たとえば、たんごを
15分勉強して、昼ごはんを食べます。
それから、もう一度同じたんごを勉強をします。
それに、彼女とのデートします。15分
次に、たんごをと文法をいつもに勉強します。
これをoverlearningと言います。
「甲陽日にいつも話しましょう。
(2) 46
P.S. このノート、すごくいいですね。
がんばって！
たいじょうぶです！
ってだって
あけまして
彼女がありません。
去年にサケスギビングのあとで、彼女は彼女を信じて別れました。だから彼女は非常に悲しみに Tide ている。ネット上の彼女はいつも悲しんでいた。
彼女が彼女はいたがりしたが、と聞かされた。

どうして→
ですか？

同じスキャン

アフロとラウンドヘッドがありましも。彼女が

のんびり

ボブブラシ

毎日アートとゲームが

できました。それと SING の日

は、見事に بلعうちやがり

え、時々をびっくり

ます。ラブドームを

見る時は、顔をそうと

たち、日時が

ある時、デートを

すぐ言おうと

トニーサン

ちょっと言葉が話したが、次、かんばってください。

一人もいいですね。じゃあ、彼女がいた時はどんな

ヘアスタイルにしていたんですか？

そうですね。たぶんこのスタイルは

NICE

していたんで、はっ、ブープで、かんてんですね。
トピック：抹茶のクッキー

2013年1月30日(水) 天気：おたたかい

私は色々な茶が大好きなので、

私の去年のたんじょう日に母の彼

が私に抹茶を買ってくれました。

で、粉なので、would make a good

バーキャキをやく時のいい

baking ingredientと思いました。

だから、アパートでGoogleを

にして、面白そうな抹茶のクッキーの

レシピを見つけました。→
<table>
<thead>
<tr>
<th>それ以前にクッキーを作らな</th>
<th>マイルズさん</th>
</tr>
</thead>
<tbody>
<tr>
<td>かったので、ちょっとしんぱい</td>
<td>まちゅクッキーのしましんか、ありますか？</td>
</tr>
<tr>
<td>しました。でも、doughを作って、</td>
<td>次、作る時はひとつください！！</td>
</tr>
<tr>
<td>食べてみたいです。</td>
<td>食べてみたいですよ。</td>
</tr>
<tr>
<td>メープル葉のクッキーカッターを</td>
<td>ふりかけ？自分で作るんですか？</td>
</tr>
<tr>
<td>使って、小さくてかわいいクッキー</td>
<td>とんなるししを見つけましたか？</td>
</tr>
<tr>
<td>ができました。私とルームメイトが</td>
<td>私の毎日のおべんとうはあにきりなので</td>
</tr>
<tr>
<td>を入れて作ります。おいしいですよ。</td>
<td>私もふりかけを作ります。</td>
</tr>
<tr>
<td>クッキーを全部食べました。</td>
<td>1/29(3)</td>
</tr>
</tbody>
</table>
これが熱が出なっておりませんが、このサイト

「fuse-real-butter.com/2012/01/16/matcha-green-tea-shortbread-cookies-recipe/」。

見たよ！おいしそう！でもバターをたくさん使いますね。

私が作った時に、もちろん先生にクッターをください。

持って来てあげますよ。ふりかけは、

たのしみです！😊

crownレシピを見つけました。

「just-bento.com/category/filed-under/」。

こうしようよくくん(CalY)で買えます。

たぶんかつおぶしやのりはAmazonで

私のふりかけレシピはかっとうわし、のり、ごま

買うます。
うえ田先生

ありがとうございます。はい、いとがしかったんです。魚がおいしいですね。私はかきが
きらいですが、毎日はかきが大好きです！

はい、かんぱいります。

トピック：しょうがくさん

先生！！！しょうがくさんをもらったんです！私
はとてもうれしいです！うえ田先生すいませんが
とくれたから、

書いたから、しょうがくさんをもらったんです。お！

ところに！今日の天気はとてもよかったです。そ
れにどうもありがとうございます。

三月十九日

ーサマンサユエン
コンピューターをつかいます 1月9日 は先生
コンピューターはこれですよが、じつはむずかしくな
です。少しアドバイス！
マウスのボインター・の時、一回だけ左クリック
の時、二回左クリック。
右 クリックをあまり使いません。ただいそれは
オプションですから、ビデオやほかのファイルを開けない
時、ファイルを右クリックしてみます。リストがセレクトを
して、取り出したプログラムを一回左クリック。それから
これがむずかしいです。
だいたい、学生がほかの先生に聞いてください。
コンピューターがついているスクリーンがついていない
時は、マウスをうごけてみて、少し教えてください。それは
だめだった、スクリーンのケーブルをプラグに
おしてみます。それでもだめだったらヘルプデスクに

学生さんがほかの先生からもくださいに
ありがとうございました！さっそくこのページをコピーしました。
プライアンさんはおからないと思いますか？コンピュータはほんとうに
これです。私は3年前にはじめてMoodleを習いました。
2年前にはじめてPowerPointを習いました。
せいかはExcelを使いますが、先輩、はじめてクイズを3つ
Drop Boxにさん付け、Performance gradeの悪いのを2つあるとメールを
習いました。「コンピュータがわかる学生がクラスにしてくるので
ほとんどたずさわります。ありがとうございます。」4/10 (5)
APPENDIX B: DIALOGUE JOURNAL EVALUATION FORM

1. **How much time** did you spend on your Dialogue Journal each week?

2. What was your **writing process**? Did you use **any resources** (e.g. dictionaries, textbooks, computer, etc.) while you were writing

3. Do you have any opinions on the fact that the journals were required to be **handwritten**?

4. Did you enjoy journal writing? Please explain why or why not and what parts you enjoyed or did not enjoy.

5. How much do you think you were able to express yourself in Japanese through journal writing?

6. Did your Dialogue Journal writing relate to classroom activities, homework, tests, etc.? If so, how?

7. Do you think Dialogue Journal writing changed the way that you learn? Do you think it helped you improve your writing skills?

8. What did you think of your teacher’s feedback (in terms of both language correction and comments/questions)? Were they useful or helpful? If so, please explain.

9. What grade would you give yourself on your Dialogue Journal? Why?

10. Any other comments or suggestion about this writing activity to your teacher?
APPENDIX C: SELECT STUDENT EVALUATION RESPONSES

(1) How much time did you spend on DJ each week?

- 30 min 9
- 30min~1 hr 7
- 1 hr 5
- 1.5 hrs 2
- 2 hrs 1
- 2~3 hrs 2

(3) Required handwriting

- Improve my handwriting
- Less formal, more personal
- Take longer and tedious but good practice
- Because it’s a personal writing, handwriting is better.
- If a computer was used, I would not have gotten as much from the exercise like retaining memorizing kanji and vocabulary
- Putting down what I know on paper helps me see where I made mistakes
- Focus more on the words and grammar
- A very special experience for me, as compared to作文
- My handwriting is very bad. I worried about it more than grammar.

(4) Enjoyed? Why(not)? What?

**Personal relationship**

- Getting know sensei outside of class, personal conversation
• Don’t like writing (in English either) but really enjoyed getting teacher’s honest thoughts and responses and she asked me for more details.

• Enjoy being able to tell my teacher about myself out of class but did not like the lack of prompt.

• Become friendlier

• Enjoyed getting personalized attention from the teacher.

• My favorite part was decorating the pages with photos to show my teacher what the experience was like.

• Enjoyed being able to discuss various topics at length.

• Could talk to my teacher about my life in a different language. Normally I wouldn’t.

Language learning

• Made me review grammar and I am not penalized for grammar mistakes.

• Improved my writing skills

• Really fun activity. Helped my grammar retention.

• Learned a lot about conversational kind of speech.

Others

• Interesting but it is still homework.

• It allowed me to get any weight I had off of my chest.

• Creative way to gauge our writing skills.

• Often ran out of interesting topics

• Expand our learning in class.

(5) How much you were able to express yourself?

Not much
• Not as well as I wanted, but better than I could in class.

• 65%  75%

• I have difficulty but got better.

• I could not always express exactly what I wanted to say b/c my vocab was limited.

• Some things were hard to express with limited vocab but I was able to use other vocab and asked sensei how to say it.

• Not very well. My vocabulary is still very inadequate.

• No. I constantly needed a dictionary for nouns and verbs.

Yes

• I could well express myself but I had time to think about it.

• I was able to express most of my thought through DJ.

• Completely

• I felt like I was accurately expressing myself.

• Fairly well. I loved the opportunity to ask sensei directly how to translate what I wanted to say.

• Nearly as well as in English. Vocab was the hardest part.

• Yes, the textbook and internet helped me.

• I was surprised about how much I was able to say in Japanese! This semester, I rarely struggled trying to find correct grammar or vocab to fit my thoughts and that’s due to mostly to DJ practice.

(7) Helped you improve your writing skills? →100% yes!

• It makes me think and apply what I learned.

• Learned how to learn
• Memorize kanji and vocab better
• Improve reading skills
• Make me think in Japanese
• Able to talk about various topics.
• My handwriting is better.
• Able to write about something I am familiar about, playing with grammar rules w/o penalties.
• It helped me search hard for new ways to express myself in Japanese. It got me away from the routine drills of the classroom.

(8) Teacher’s feedback – content – Was it helpful?
• Very useful in making the content feel fun and personal
• The comment and questions made it seem more like a conversation
• Always a pleasure to read and learned new vocab.
• Benefited from my teacher’s cultural knowledge as a native speaker.
• The responses I received from my teacher were very conversational. Now easy to communicate with her.
• I looked forward to responding to the conversation every week. I like to learn how to say various phrases which were not taught in class.
• Her comments made me try having a conversation with her.
• Knowing my teacher would read and respond to my DJ made the activity a lot more enjoyable and inspired me to elaborate on my ideas.
• The comments were helpful for strengthening our relationship.
• I learned more about Ueda-sensei.
• Her comments made me think further on my writing and thoughts. Honestly I did not look often the corrections.

• If I didn’t know the Japanese words or grammar, I would write the English and she would translate.

• Able to learn new expressions and conversational skills from her responses.

• It made me feel more at ease in the class.

• My favorite part of DJ is the feel back.

(8) Teacher’s feedback – corrections – Was it helpful? →100% yes!

• The comments were useful. I don’t have to make the same mistakes again.

• A good reference for proper grammar and handwriting.

• The language correction reinforced learning in class.

• Useful b/c I could use phrases I wasn’t sure of and learn how to use them.

• Her correction allowed me to realize repetitive mistakes.

• Get to see what kind of grammatical mistakes I made.

• Able to make a mental note to myself if I wrote something wrong so that I would try my best not to make the same mistake.

• I had her grammar corrections to reference for future assignments.

• When I ventured out to explore the language, Ueda-sensei was there to correct me.

(9) What grade would you give yourself? Why?

**Effort**

• A: spent a fair amount of time to ponder my teacher’s questions and respond according to my language ability.

• 110%: I spent a lot of time and put a lot of effort into it.
• A: I wrote more than other students. My notebook was large. I wrote a full page every time.

• A-: I wasn’t as thorough as I should have been but I tried to use new vocab and structures.

• B: I put in a good bit of effort into each entry but could have done better.

**Grammar**

• 75%: I made so many mistakes like particles.

• A-: I put my all into each post but I had a few mistakes.

• 90: Used a lot of English and got a lot of corrections.

• A-: Based on my grammar and accuracy b/c I would have been better.

• 95%: I made only a few mistakes. I wrote a full page every time.

• B: I don’t think I use as many recently learned sentence structures as I should.

• B/A: exceed more at writing and I felt like I could easily write using proper grammar and vocab w/o much effort.

**Due date**

• B+: they were late.

• Average: some entries felt rushed and I often turned it late.

• Mid 90: always on time but missed one.

• A: turned them in on time and included pictures and answer the questions.

**Learning**

• No grade: It was free form and ungraded. I did not feel pressured to perform. I enjoyed learning through DJ.

• A: I like it! I did a good job at exploring myself, talking about variety of topics.
• A/A-: I enjoyed the process a lot and wrote a lot of my ideas but I should have spent more time.

• A: Tried to say new and interesting things.

• A/B: Tried to write genuinely and tried to test out new structures learned from anime.

(10) Other comments?

• Offer suggested topics.

• Make them due at the end of the week, no Wednesday.

• My favorite fun homework assignment

• Enjoyed the process and freedom.

• I am motivated to keep working diligently.

• Thank you for reading, grading and responding to my DJs.

• Want to do again!

• Immersed in the language.

• Keep it low pressure
日本語クラスでの LTP の活用について
ノースカロライナ大学 チャペルヒル校
加藤優子

1. LTP とは

LTP=Literacy through photography は文字通り「写真を通してリテラシーの力をつける」ためのティーチングメソッドで、どんな教科にでも応用可能で、とても使いやすく利用法の幅が広いメソッドである。

LTP は写真家であるウェンディ・エヴァルトが中心となって 1999年にデューク大学のドキュメンタリー学センター（CDS）で始められたプロジェクトで、社会学、人類学等、多分野にまたがった専攻の学生に向けたコースや、現職の教員、写真家、等などに向けたワークショップなどが行われている。CDS のウェブサイトホームページには次のように紹介されている。

Literacy Through Photography (LTP) is a teaching philosophy and methodology that encourages children to explore their world as they photograph scenes from their own lives and to use their images as catalysts for verbal and written expression. Framed around universal themes such as self-portrait, community, family, and dreams, LTP provides children and teachers with the expressive and investigative tools of photography and writing for use in the classroom.

教師抜けのワークショップでは、生徒に与える LTP のアクティビティを教師自身が実際に体験することにより、それらアクティビティの有効さを実感しながら、いかに自らの授業で LTP を活用出来るかを学んでいく。

2. 日本語クラスの目的＝「リテラシー」を育てること

では、そのリテラシーとは何かを考えてみる。リテラシーとは 19世紀末には【読み書き】ができる力があることをさす言葉であったが、今はもっと広い意味で、何かに関する理解がある、理解できることを示す。
WS グレイのリテラシー論によれば、「（リテラシー教育の）最終的な目標は、単に読み書きの基礎的スキルを発達させるのみでは達成されない。若者や成人が読み書き能力を高めているにつれて、彼らの世界についての理解をも獲得しなければならない。そのような理解をとかもなっている場合にのみ、より鋭敏な洞察や、より適切な態度、さらには改善された行動様式を獲得することができる」のであり、さらには、「知識を求めようとする習慣的な態度や、常に知識を獲得しようとする個々人の努力」までもがリテラシーという語に含むとされる。

個人的、私の日本語のクラスのゴールは、学生の日本語の４スキル、聞く・話す・読む・書く、のレベルアップと、その技術を持って日本文化の理解へと導こうとする、すなわちリテラシーをつける手助けをすることである。LTP の目指すものは日本語のクラスの目指すものとかなり重なっていることから、LTP は日本語のクラスへ応用できると考え、授業での活用を試みに至った。

3. LTP に含まれる基礎的なアクティビティ

以下はいくつかの LTP のアクティビティの例である。通常はこれらのアクティビティを経た上で、作品としての写真を撮り、大きなプロジェクトを作り上げていくが、語学のクラスでは、いい写真を撮ることに重点をおくわけではなく、現実的にプロジェクトを仕上げるほどの時間もなかなかとれないので、プロジェクトの準備とも言えるこれらのアクティビティそのものが有効であると考える。これらは様々な形（ゲーム、宿題、授業内での話し合い、等）で、様々な目的（語彙増加；文型定着のための練習；ディスカッション；等）のために活用できる。

- Brainstorming
- Observation
- Working in groups
- Translating ideas from one medium to another
  ex. Photograph - Writing – photograph – writing
- Making associations; Making inferences
- Expanding writing skills
4. 「写真を読む」

LTP の最も基本的なアクティビティは「写真を読む」ことである。何らかの課題で写真を用いる場あり、当然写真を「見る」ことが目的であるが、LTP の写真の「読み方」に従って見ることにより、より深く読む＝観察することが出来る。読むための 5 ポイントは以下の通りである。

1) Details（詳細）
2) Background（背景）
3) Expressions（表現／表情）
4) Angle（アングル）
5) Actions（動作／行動）

5. 日本語コースでの具体的な [写真を読む] 練習の使用例

対象クラス：4 年生レベル（上級）［映画と文学を通して学ぶ日本文化］
授業は週一回、2 時間半。この課題は週ごとの宿題の一部として与えた。

練習の目的：①書く練習；②後日の話し合いのための準備；③既習の文型の練習。そして最終的にはコースの目標でもある④作品（扱っている映画）と日本文化の理解。

- 手順
①ウォーミングアップ：毎週教材として使っていた映画の一シーンをみせ、まずはとし
てそのショットに見られるものを口頭で指摘させる。たいてい最初は単語レベル（名詞）
でてくる。ある程度でたら、次はそれらをもっと詳しく説明させる。

例）単語レベルの回答：傘、子供、きつね、女の人、雨、、、、。
説明加えさせる：「傘」⇒日本の伝統的な傘。竹と紙で出来ているようだ。結婚
式なので赤い傘をさしているのか。
「子供」⇒6、7歳の男の子。髪は短くて、白い浴衣を着ている。その女の人の
息子だろう。

②［写真の読み方］の5ポイントにそって、そのシーンを読ませてくる。ワークシート
（観察レポート）を用意し、学生各自に後日授業までに用意させる。文型復習のため
には①～⑤それぞれの項目に使わせたい文型を与える。

③学生が各自用意してきたワークシートをもとに、クラス内で「話す」。1）まず各自
書いてきたことをクラスで発表したり、ペアでシェアし合ったりする。2）それからQ
&Aの時間を取る、分からなかったもの／こと、疑問に思ったこと等を聞き合う。3）
さらに、そのシーンに含まれた日本的なこと、日本の社会、文化に関するトピックを提
示し話し合う。

※このコースでは、黒澤明の『夢』、『赤ひげ』、『ノルウェーの森』を使用した。

- 「読み方」についての留意点

ポイント1）の「詳細」に関してはフォーカスするトピックを与えてもいい。【例1：
「日本独自のもの」、「伝統的なもの」等。「日本独自のもの」を探させたときは、課
ポイント２）の「背景」では、まず風景、建物、自然などの「見える背景」を観察させるが、加えて、そのシーンの裏に隠されたストーリーや状況など「見えない背景」も考えさせる。

ポイント３）の「表情／表現」は日本文化を学ぶ上で重要なポイントが含まれていることが多いので、特に細かなところまで観察できるように促す。語学も表情や様子、態度などを日本語で表現するの上級の学生にとってもチャレンジングな練習になる。

ポイント４）の「アングル」は被写体をどうとらえているか、どんなポジションから見ているかということを考える。（映画、写真によっては）監督の意図や映画の意味を読み取る上で、かなり重要なポイントになる。

ポイント５）の「アクション」は誰が何をしているか、何が起こっているかを説明する。初中級の文型の練習等にも適している。

OPIの評価基準を念頭に置き、各コースの目標レベルに合わせた課題作りも可能である。例えば、ワークシート（観察レポート）も、単文単位での記述からグラフ単位で記述できるよう促す。何度か練習を重ねると、観察力があがり、より細部まで読み取れるようになるだけでなく、記述することにも慣れてきて、できることが増え

- アクティビティの延長

「写真を読む」練習の延長として、様々なトピックで考えられる(critical thinking)練習、話す練習、書く練習(expanding writing skills)ができる。例えば、
1）そのシーンの中の人物の表現、行動等に関する文化的、社会的考察。「行動」や「背景」に「日本的な」ものが見られるか？どんなことか？ 特質？傾向？それらの行動、表情に文化的／社会的な理由があるか？等、観察できることをもとに考える。

2）そのシーンの後に何が起こるか、どうなるか、なぜそうなると考えるか。各自の想像、考えを述べる。

3）自分がそのシーンの中の人物だったら？など、仮定する。相手の立場で状況を把握する／（日本人／他人の）考え方・感じ方・理解の仕方をかんがえてみる。

4）写真 vs. 動画

写真に限らず動画を使うことも当然可能であるが、あえて写真にこだわる理由はいくつかある。一つは限られた情報からどれだけのものが見つけられるか＝深く観察できるか＝いかに想像力を広げられるか、が試すことが出来るという点である。しかしながら、授業では動画も使用している。語学クラスなので、動画の中の登場人物の動作、使用される言葉、話し方、態度、等、動画であってこそ得られる情報も豊富にある。写真の読み方を練習した後に動画を見せることにより、そこから読み取ることも増えると期待される。

写真はたった一瞬のショットの中に何をどう写すか、とった人間の全ての選択の結果が作品になっているものなので、よい写真にはそれだけの意味がありそこから読み取るべきものも多い。そのような写真を探すのは結構な作業であるが、授業に役立ちそうな写真を見つけられるよう日々意識して写真を見ることを課題の一つにしたい。

6．使用の感想と今後の課題

結果と言えるものがまとめられるほど実践できておらず、また統計的に結果を出した訳ではないが、練習を重ねるごとに、写真から読み取れるものは確実に増加し、また読み取るのがスピーディーになっていったように思う。
「読み取れているのに日本語で説明できない」という理解力と語学力のギャップから、語彙を増やしたり既習文法の復習・応用したりすることの必要性を感じた学生は多かったのではないかと思う。しかし練習を繰り返し行ううちに、知っている単語だけをリストするのではなく、自主的に単語を調べたり、自分なりに表現方法を工夫したりしている様子が毎週の課題の中にみられた。

また、普段の教科書を中心とした課題では試されることのない学生の創作性を垣間みることが出来たことは喜ばしかった。その創造性をもっと発展させる時間を与えてやれなかったのが残念だった。

写真は今までも頻繁に使ってきた教材の一つであるが、LTPのメソッドを導入することにより、一枚の写真をどれだけ有効に使い得るかを実感した。今後もさらに有効な利用法を探していきたいと考えているが、そのためには各レベルに合わせた課題の指定、課題をこなすための適当なスケジューリング、その評価方法も再考したい。

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夏期集中講座におけるシャドーイングの導入
短期実践とその効果

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要旨
シャドーイングは一般的に同時通訳者の訓練法の一つとして定着していたが、近年は第二言語学習法の一つとして日本では英語教育に積極的に取り入れられている。2010年前後から日本語教育においても実践研究がすすめられ、リスニング能力、復唱力、発音速度の3点に効果があると言われている。筆者は2012年と2013年の2回にわたり5週間の夏期集中講座の一部にシャドーイングを導入した。シャドーイングは聞いたことを出来るだけ間を置かずに復唱して行く練習法であるが、ただ聞いた事を機械的に繰り返すだけでは、時間をかけても前掲の3点の効果は期待できない。筆者のシャドーイングを導入したクラスでは、意味がある程度わからないといつもイングが難しく、フラストレーションが増して逆効果になっているグループがあった。しかし内容を理解してシャドーイング練習をし、日本語を塊としてとらえ、プロソディ感覚を養った学生は日本語能力を更に向上させている。シャドーイングが高度な集中力を伴った認知的作業である事が分かる。本発表ではレベル別に学生の学習態度を分析してシャドーイングを検証し、効果的な導入方法を検討する。さらに今後の展望として平常授業への取り入れについても考察したい。

1. シャドーイングと語学教育への応用
シャドーイングというのは聞く場合を含む発話をほぼ同時に次から次へと口頭再生する言語行為である。つまり聞いた音に続いて出（Shadow）のようにできるだけ間をおかずに発音していく練習方法である。「聞く」「話す」をほぼ同時に行うシャドーイングは同時通訳者にとっては必須の能力で「オウムのようなスタイル」で、一語、一語繰り返す訓練により獲得されると言われている。
しかし、実際に経験してみると難しいことが分かる。それは文が長くなると意味がある程度わからないのでシャドーイングとしてのオウム返しが難しいこと。そして
自分の発音と聞こえてくる音声の両方に注意をむけるため大変な集中力が必要となってくるのである。それは非常に高度な認知作業であることから、学習意欲を向上させる多角的な効果を持つ練習方法ではないかと、広く英語教育に取り入れられている。シャドーイングの効果として以下があげられている。

1. リズムとイントネーションがきれいになる
2. 発音がよくなる
3. 単語同士の音のつながりに強くなる
4. 区切り（息絶ぎ）の位置が分かれる
5. 英語のスピードに慣れることができる
6. 会話の受け答えが良くなる

では日本語教育にはどのように応用されているのであろうか。

2. 先行研究
2-1 シャドーイングと発音

2-2 シャドーイングと学習者意識
2000年後半からは日本語教育にも積極的に取り入れられ、学習者の意識に焦点をおいた研究がなされ、追田・松見が学習者が知識として学んだ「分かる」を実際に「できる」に移行させることができると発表して注目を浴びた。倉田・松見（2007a）は日本語シャドーイングの認知メカニズムを探る研究をし、作動記憶容量（working memory）の大きい学習者はシャドーイング遂行時の音韻処理と意味処理が同時的
であるとした。よって上級日本語学習者はシャドーイング遂行中、後続の語句を予測し、発話すべき単語や文を瞬時に理解している可能性があると発表した。

3. クレムソン大学でのシャドーイング導入

3-1 学生はなぜ日本語学習をつづけるのか

大学生が日本語履修する目的は、（1）日本文化に魅せられて、（2）難易度の高い言語にチャレンジしたい、（3）将来の仕事に生かしたい、（4）アニメとゲームで日本語の歴史になった等であり、この理由に大学間の差はない。さらに日本語学習を継続する理由を聞くと、（1）文法をもっと理解したい、（2）漢字がもっと読めるようになりたい、書けるようになりたい、（3）会話力をつけたい、と続く。中上級の学生になると、日本人とのコミュニケーションは重ねると取れるが、「日本人のように話したい！」というかつてなかった希望が登場するようになっている。

3-2 シャドーイングの日本語夏期集中講座への導入

シャドーイングの効果は先行研究の成果等から熟知しているが、平常授業への導入方法が課題である。一斉授業では効果が半減する。クラスで個人指導する時間は取れない。通常授業に繰り込むことができないのが実情なら自立学習に任せるのか。それでは徹底させるのが新しい課題になる。これらの問題がシャドーイングの導入を遅らせている理由であろう。

クレムソン大学では幸運なことに夏期日本語集中講座が1995年に開講されてから途切れてることなく一日8時間日本語のみ使用、5週間という日程で実施されている。朝8時半から夕方の3時半までという強行軍であるが、ACTFL 5C を前提とした活動を盛り込んで、留学予定の学生を中心に絶対的な人気を保っている。コースの性格上、今まで様々な実験的な試みを実施してきた。そのひとつがシャドーイングである。2012年度と2013年度に導入した。本論はその実践報告である。

4. シャドーイング実践の方法

4-1 日本語夏期集中講座(Clemson Language Immersion Program)の構成
添付資料1は特別な活動が組み込まれていない平常日の時間割である。クラス内容は日本語能力向上を午前中に、午後は文化理解に焦点をおかいている。週末に組まれている各文化活動がスムーズに実施できるだけの日本語運用能力を高める活動を組んでいる。クラスにおける5C活動（Communication, Culture, Connection, Comparison, Community）の配分は表に示している通りである。シャドーイングは朝の20分に組み込み、午後の20分間に自習という形でシャドーイング練習するように指示した。

4－2 対象学生
対象学生は添付資料2の通り。7名中日本語専攻は2名で、他は建築2名、エンジニアリング2名そして会計学1名となっている。日本語学習歴は3学期間から4学期間で2学期間のみと5学期以上が各1名である。特徴として1名をのぞいて全員が海外留学経験者であり、日本留学した者、これからする者は4名であった。単位取得の為というより、実力向上のために受講している学生が多い。

4－3 教科書
教科書は「Shadowing 日本語を話そう Let's Speak Japanese!」（くろしお出版：斉藤仁志、吉本憲子、深澤道子、小野田知子、酒井真理子共著）を使用した。
ユニット1は比較的やさしく学生のやる気を盛り上げるのが、ユニット2からは一文が長くなりかなりの努力が必要となる。十分に時間をかけ各ユニットのセクション（ユニットにより異なるが10から7セクションある）を完全にマスターするまでには次に進まないため5週間の本講座ではユニット3には進む事は出来なかった。

4－4 シャドーイングの効果
シャドーエンゲは「聞く」というインプットと「聞き通りに発話する」というアウトプットをほぼ同時に行う非常に負荷が高い練習方法である。それだけに訓練を重ねれば脳の働きを上げることになり、その結果高速で日本語を処理できるようになる。つまり日本語が「使える」ようになる訳だ。さらにシャドーイングはモデルの音声と同じように声を出して行う作業であるから、これを繰り返すことによりイントネーションを意識して練習すれば、さらに効果が高く、最後には意識しなく
でも日本語のイントネーションが自分のものになるといわれている。しかも毎日繰り返し練習すると、習得した語彙や表現は頭の中に蓄積され、実生活の会話にその語彙や表現が出てくると自然な受け答えができるようになる。実際に繰り返し練習した表現が、別の状況で現れた時、クラス全体が間髪を入れずに既習の表現を唱和したことがあった。

4-5 練習方法
シャドーイングの練習にはサイレント、マンプリング、プロソディそしてコンテンツと呼ばれる4つのやり方がある。目的によって使い分けるのであるが、サイレントが一番入りやすく、徐々に難しくなってコンテンツに至る。
まず「サイレント」とは聞こえて来る音を口に出さずに頭の中で言う練習法である。スピードが早かったり、文が難解な場合はこの方法でまずおおよその内容をつかむ。「マンプリング」は文字の通りで聞こえてくる音をはっきりと発音しないでブツブツと小声でつぶやく練習法である。イントネーションの感覚をつかむのに最適である。 「プロソディ」は聞こえてくる音をはっきり理解した上で、次の段階としてリズムやイントネーションに注意をはらってシャドーイングする練習法である。意識して練習するとネイティブに近いリズム感、イントネーションを獲得することが出来る。最後が「コンテンツ」で意味を理解することを意識しながらする練習法で、聞こえてくる音の意味や場面をイメージしてシャドーイングする方法である。この方法を実践してシャドーイングが仕上がるのである。これまで続けると学習者は聞こえてくる音が自分の表現として蓄積され、実生活で場面に応じて適した日本語が発話できるようになるのである。

4-6 シャドーイング授業の進め方
学生は三段階のプロセスを経てシャドーイングをこなした。第一段階はスクリプトを読み、意味の確認をする。必要に応じて文法の説明を加える。文章の意味を完全に理解することが肝要であるからだ。第二段階がいわゆるシャドーイングとなる。文字を眼で追いながら音声を聞いてシャドーイングする。慣れてきたら文章を見ないで音声を聞いてすぐにシャドーイングする。
前述のサイレント、マンプリング、プロソディ方法で自主練習をしておく。
第三段階はクラスで練習の成果を披露する。教師の前で宿題個所のシャドーイング
をする。この段階でコンテンツ・レベルに達していれば、次のセクションに進む事
が出来る。一日２０分。教師主導型で５週間のコースで１５日間シャドーイングの
時間を設け、さらに昼休みに練習時間を設けた。学生はセクションをクリアするま
で何回も挑戦しなければならない。後半になるとかなりの個人差が生じ進度に大き
な聞きができた。

5. シャドーイング実践結果
5-1  評価
シャドーイングは到達度で成績を付けた。ゴールまで達成したものは１０ポイント。
半分までクリアした場合は５ポイントとした。夏期集中講座ではOPI形式でExit
Oral Exam を実施し１０点満点で成績を出した。その結果を比べたのが参考資料
3である。日本語歴の一番短い学生と長い学生が両テストで最高点をとっていると
いう事実は学習歴よりも努力するかどうかがシャドーイング・スキルおよび日本語
能力向上の鍵であることが分かる。また Exit Oral Exam では満点を出していても、
シャドーイングでは苦戦した学生がいた。シャドーイングは学習歴だけでなく作動
記憶容量（Working Memory） が大きいことも上達の要件であることが分かる。
地道な努力だけでは成功できないのである。日本語歴が一番短い学生は大変な努力
家のうえに英語と中国語のバイリンガルであることが、彼女の作動記憶容量を大き
くしていたと考えられる。また、シャドーイングで好成績をあげた者が Exit Oral
Exam でも好成績をあげており、逆にシャドーイングが低い者は Exit Oral Exam
でも低いという結果が出た。シャドーイングが発音、イントネーションへの効果だ
けでなく、「使える」日本語の育成に効果を発揮していると言えよう。

5-2 学生のシャドーイングに対する反応
学生のシャドーイングに対する反応は3種類に別れる。2012年度、2013年
度の学生の態度を分析するとまず苦手傾向を示した学生の数は３３％であった。回
を重ねるごとにストレスが高まり、シャドーイング練習が苦痛以外の何ものでもな
いグループである。精神的に「切れる」寸前の者もいて時間の短縮で対応した。「疲
戶川大変組」と名付けた。最も多かったのが「だんだん楽しくなる組」である。
42％の学生にとって初めは苦労するが、練習のコツを会得するとだんだん楽しく
なっていったグループである。チャレンジ精神が旺盛な学生達である。最後の
25％にあたるグループは何の問題もなく課題をこなしていった。「楽しい組」で
ある。高校時代から日本語を始めていた学生で聴解力がついていた場合、また練習
時間を長くとる努力家で作動記憶容量が大きくなっている者達であるが、人数は最
小グループである。「疲れて大変組」を「だんだん楽しくなる組」に移行させるの
のが今後の課題である。

5-3 シャドーイング効果
5-3-1 教師の学生評価より
聴解面での効果として、全般的に会話力が向上したことで認められる。集中講座終
了時の Exit Oral Exam では講座開始前の Entrance Oral Exam と比較してその上
達度が大きい。すべてがシャドーイング効果とは言い切れないが、リスニング能力
の増強が会話力を高めている。発音に関しては興味深い結果が出た。強い中国語
アクセントを持つ学生もシャドーイング中だけは、全くアクセントが現れなかった。
シャドーイングを離れて、発音を意識しないと戻ってしまうのは個人の努力不足で
であろう。矯正不能と思われるほどの独特のイントネーションを身につけていた学生
は、努力の末かなり向上した。また参加学生全員の話し方が早くなったのは注目す
べき成果である。語彙や日本語表現習得への効果としては練習期間が5週間と短い
ため不明であるが、Exit Oral Exam での会話力の向上は全員に認められた。

5-3-2 学生の自己評価より
学生には聞き取り調査で自己評価をしてもらった。ネガティブな意見はなく全員が
シャドーイングの効果を認めている。ことに今まで聞き取れなかった発音が分かる
ようになった。リスニング能力が上がったと述べている。発音面での効果は高く、
日本語のアクセントやイントネーションが分かるようになり、日本語の発音が上手
になったといわれるのが嬉しいと述べている。また日本語を話すスピードが早くなっ
たと自覚している。語彙や日本語表現習得への効果としてはカタカナ語の発音が
日本語らしくなった、また聞いた日本語を頭の中で保持する時間が長くなり、苦労
して覚えた表現が口をついて出るようになったと述べている。教師がある日、「今日は暑いですね！」「いったら間髪を入れずに全員で「そうですね。今日もビールが美味しいですね。」と既に終わっているユニットの会話文を学生が一斉に唱和し、「自然に受け答えが口からスーっと出てくる」を実証した。

6．今後の展望
6-1 レベル別指導法
前章「5-3 シャドーイング効果の結果」を基にシャドーイングを効果的に実施するためのレベル別の指導法を以下考察する。
（1）「疲れて大変組」対策
日本語の聴解力が低く、聞こえてくる文の内容を理解していない事が原因であるため、それを解決するのが先決である。ごく短い文を理解させ、シャドーイングを繰り返し、自信を付けてさせることがまず必要であろう。「オム返し」を続けると発音とイントネーションは向上することは前章で述べた。しかし覚えても、実践の場で元の発音に戻る現象はシャドーイング効果が身についていないことを実証している。このレベルの学生には「自然に口からスーっと出てくる」ように手軽に練習できる教材の開発が必要である。
（2）「だんだん楽しくなる組」への対応
この組の特徴は繰り返す文が長くなると、長文を保持することが困難なためシャドーイングのスピードが落ちる事である。そこで句読点や句単位でボーズの入った音声のところで区切り、一定期間練習した。細切れ練習である。その結果、音声処理と意味処理をほぼ同時に行う事が出来ることになった。このように作業記憶容量の拡大を目指す工夫をすることが「楽しい組」への移行に繋がる。
（3）「楽しい組」の更なる向上を目指して
たゆまぬ努力を重ねる学生のグループですでに日本語能力は高く、シャドーイングをしていて完璧でスムーズな発話が可能である。訓練を続けば、シャドーイング遂行中に音韻、意味処理が併行して行われ、個々の単語の意味が結びつけられて文単位で意味理解を伴う言語情報処理が可能になるであろう。迫田（2006）はシャドーイングが日本語能力試験に好影響をあたえているという研究を発表した。今後、
日本語能力試験を意識した教材を使用することですますます力は伸びるであろう。今後の日本語教育におけるシャーディングの大きな位置を示唆している。

6-1 通常クラスへの応用と教授法の充実

本論ではなく期集中講座という特殊な日本語教育状況下でのシャーディング導入の実践と効果について述べた。通常クラスに授業の一貫として導入する場合の最大の問題点は時間が取れない事である。一つの可能性として下記の方法を提案したい。
まずラボ時間を活用して教師主導型でシャーディングを導入し、学生がコツを覚えるとこちらペア学習型に移行して練習、効果を上げさせる。行く行くにはラボ時間を離れて自主学習型として定着させ教師には個別面談またはビデオで成果を発表させるのである。シャーディングが学生に及ぼす効果を考えると、実施の価値はある。しかし教師の負担増しは考慮すべき点であることを付記したい。教材については、市販の教材を利用するか、使用教科書のダイアログを利用する、または読み物教材の利用と学生のレベルに応じて様々なシャーディング教材を作る事が可能である。

シャーディングの効果があると聞いてはいても、時間に制限のある通常授業での実施はなかなか踏み切れないというのが現状ではないだろうか。各教師がまず一歩踏み出して小規模に実施し、その成果、問題点を持ち寄って教授法を充実させて行くPlan·Do·Check·Actの日本語教育機関協力体制が、今、私たちに求められているのではないかだろうか。

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斎藤仁志他  Shadowing 日本語を話そう　くろしお出版
### 添付資料 1

<table>
<thead>
<tr>
<th>時間</th>
<th>セッション</th>
<th>内容</th>
<th>ACTFL 5C</th>
<th>Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-8:50</td>
<td>今日の準備</td>
<td>お知らせ</td>
<td>Communication</td>
<td>L.S.</td>
</tr>
<tr>
<td>9:00-9:50</td>
<td>セッション1</td>
<td>★シャドーイングスカイプ関連</td>
<td>Communication</td>
<td>L.S.W</td>
</tr>
<tr>
<td>10:00-10:50</td>
<td>セッション2</td>
<td>日本語の質向上</td>
<td>Communication</td>
<td>All</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>セッション3</td>
<td>運用能力向上 今週の文化活動</td>
<td>Communication</td>
<td>S</td>
</tr>
<tr>
<td>11:50-12:50</td>
<td></td>
<td>昼休み</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:50-1:20</td>
<td>昼活動</td>
<td>おたのしみ時間</td>
<td></td>
<td>All</td>
</tr>
<tr>
<td>1:20-1:40</td>
<td>自習</td>
<td>★シャドーイング</td>
<td></td>
<td>L.S.</td>
</tr>
<tr>
<td>1:40-2:30</td>
<td>セッション4</td>
<td>漢字  映画確認</td>
<td>Communication</td>
<td>W.L.</td>
</tr>
<tr>
<td>2:30-3:20</td>
<td>セッション5</td>
<td>映画内容理解  日本事情文化</td>
<td>Culture</td>
<td>S.W.</td>
</tr>
<tr>
<td>3:20-3:30</td>
<td>まとめ</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 添付資料 2

<table>
<thead>
<tr>
<th>学生名</th>
<th>専攻</th>
<th>日本語歴</th>
<th>出身</th>
<th>秋学期の予定</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 J.T.</td>
<td>会計学</td>
<td>2 semesters</td>
<td>SC</td>
<td>ヨーロッパ旅行計画 京都短期留学（‘14）</td>
</tr>
</tbody>
</table>
#2  T.Y  建築  3 semesters  留学生  イタリア短期留学

#3  J.N.  建築  3 semesters  VA  イタリア短期留学

#4  C.B.  コンピュータ  4 semesters  SC  京都短期留学（'14）

#5  C.V.  電気工学  4 semesters  NC  米系会社でインターン

#6  A.W.  日本語  4 semesters  SC  大学院進学準備

#7  K.D.  日本語  5 semesters  SC  京都短期留学（'14）

添付資料 3 シャドーイングと Exit Oral Exam の成績比較

縦軸: 獲得ポイント（10点満点）
横軸: 学生 #1 ～ #7
左の棒グラフはシャドーイングの成績、右の棒グラフは Exit Oral Exam の成績
How Japanese Classes Survived Under the Big Budget Cut

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How Japanese Classes Survived Under the Big Budget Cut

Abstract

It started at the beginning of this year. We heard that our district did not have money therefore our district would put more strict policy to the number for foreign language classes. Major language, Spanish did not have any problems however, minor languages: Latin, German, Chinese, Japanese and even French were targeted. There were three high schools that offered Japanese classes but now, only two high schools have Japanese with a part time base. We had two full time Japanese teachers but now only one full time teacher. I would like to share my experiences how Japanese classes survived under these circumstances.

Key words: world language, budget cut
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2013年度から2014年度、チャペルヒル地区で大幅な予算削減が行なわれた。特に言語のクラスが対象となり、初級のクラスでは25名、継続のクラスでは15名以上の生徒がいないクラスは開講しないとチャペルヒル地区のボード・ミーティングで発表された。人数の多いスペイン語をのぞき、日本語、中国語、ラテン語、ドイツ語そして、カーボロ高校ではフランス語さえも、初級のクラスの開講が危ぶまれた。カーボロ高校に関してはもともと人数が少ないので特例処置を申し出たが、それでも受け入れられず、結局日本語クラスは廃止となり、オンラインのクラスを開講するという処置がなされた。

しかし、チャペルヒル地区の残りの二校では日本語を継続することができた。予算削減は今現在も続いており、言語だけでなくほかの科目にまで余波が及んでいる。もし、K-12までの教育機関での言語教育が予算削減のためになくなってしまった場合、いずれは大学の言語教育にまで影響がでることは明らかだ。

今回の予算削減に関して公的機関、そして私的機関でどのようにして日本語のクラスを継続してきたのかについて説明をしたい。

Ⅰ 公的機関としての取り組み:

How can we approach to the public school system to keep Japanese language classes? We focused on these two ideas:

(1) Why Japanese?

(2) Needs Analysis

These are two basic ideas however, daily life situation, teachers are very busy and we tend to forget thinking of them. We, Japanese teachers should emphasize the reasons why students are taking Japanese. Also, even it is under public education, teachers should do needs analysis. Depending on student’s needs or interests, we can make our Japanese classes much more fun and useful.

(1) Why Japanese?

Teachers should follow NC standards when we teach the subjects. According to NC Standards, students can be “Effective Communicator”, “Literate Consumer of Media”, “Creative/Innovative and Critical Thinker” and “Curious Researcher”.

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However, learning language can provide more than these effects. It could be an intellectual challenge. While Romance Germanic languages such as Spanish, French and German are Alphabetic writing, Japanese and Chinese are logo-graphic language. These logo-graphic languages require more challenge to the students. Students have to memorize these new characters. About Japanese, I require the students to expose about 100 Hiragana/Katakana and 1000 Kanji (Chinese characters) for 4 years.

Also, according to The Foreign Service Institute, it defines “Language difficulty scale”:

**Language difficulty scale**
The Foreign Service Institute (FSI) of the Department of State has compiled approximate learning expectations for a number of languages based on the length of time it typically takes to achieve Speaking level 3: General Professional Proficiency in Speaking (S3) and General Professional Proficiency in Reading (R3) for English-speaking learners. It is important to note that the categorization is limited to languages taught at the Foreign Service Institute.

**Category 1 (23-24 weeks | 575-600 class hours)**
Category 1 languages are those Western European languages that are most cognate with English and that are most typologically similar to it. For instance, Dutch, Afrikaans, Spanish, and Italian belong to Category 1. However, German usually takes longer (30 weeks, 750 class hours), because of its relatively more complex grammar.

**Category 4 (88 weeks | 2200 class hours with second year of study in-country)**
DLI’s Category 4 languages are the same as those for FSI Category 3. These languages are known to be exceptionally difficult for English speakers. In all five languages, a primary factor is the difficulty of learning the writing system.

Arabic (all varieties)
Cantonese
Mandarin
Japanese
Korean

As this “Language difficulty scale” shows, Japanese is one of the hard languages. It means that students will not get fluency within a short time. However, because of the difficulty, students
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can challenge the difficulties. Students may not get fluency easily, but they will get mentally challenge and it will be all up to the purpose of the teaching, students can be more open mind and start thinking the differences: why people are different, why people think differently, why people have the different culture, etc. Learning Japanese should be an eye-opening experience for them.

It is said that the study of another language will give opportunities to have greater academic achievement, higher scores on standardized tests and greater cognitive development in the areas of mental flexibility, creativity. It will also give divergent thinking and higher-order thinking skills. Understanding of one’s own language and culture will give career opportunities.

In the Japanese classroom, comparing with Japanese language to the student’s native language will let students give chances how unique Japanese languages and culture are. Again, Japanese is not like Romance languages and it is not based on Western culture. We can tell students and parents: 無語学習を通して、総合的な学習力、理解力を伸ばし、教養を身につける。

Again, “Why Japanese? No other languages?” These are reasons why we, presenters are finding through our experiences.

– Language⇔Cognitive: As we mentioned above, Japanese is different. Students can develop flexibility to adjust the differences. After the 4 years of training, that is learning Japanese, students can express what they really want to say in the target languages. However, if they do not have anything to say, they cannot express their ideas in the target languages. Because Japanese is very different from Romance languages, students have to keep comparing their first language and culture with Japanese language and culture. This is the great exercise to develop their cognitive skills. Students have to keep thinking the reason for the differences.

– Language⇔”culture”: Students can understand their first culture is not the only culture. In the world, there are many different culture, different values, and so on. Japanese culture is so different and it shows how language and culture are related.

– Not “Quick and Dirty”: Japanese is a foreign language. It is not like ESL in the US. We are teaching Japanese not in the second language environment. It means that our targets will be not for survival purposes. It will be more than survival. At the end of the 4th year, we hope that students will be able to start understanding the short Japanese literature.
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Communication Skill: The purpose of the language learning and teaching is to communicate. Beside sign language, we have to communicate verbally. Students have to understand different communication skills in the different languages. English communication style does not work at all the time. In Japanese language, there are “aizuchi”, “silence”, “turn-taking” etc. that are not existed in English communication skills.

(2) Needs Analysis:

Different setting needs different needs: from the state of North Carolina, from the district, from parents/guardians’ needs, from student’s needs.

The State of North Carolina needs can be seen NC Standards. North Carolina requires teachers to teach following NC Standards. High schools in Chapel Hill Carrboro City Schools require that in order to graduate from high school, students have to take at least consecutive two years of world language. We can think that this is District need.

How about students? Students need the classes that they can keep concentrate and their motivation, fun class, something they can learn from the classes, the classes that help students’ future such as in order to graduate, in order to enter good universities (most good universities require the four years of world language classes) and to obtain good study habits.

At the public education, we cannot miss parents’ needs. In order to get parents’ supports, we teachers should grasp student’s health condition both physically and mentally. Also we should provide the classes and the classroom management that parents understand. Finally, parents would like to see these language classes help their children’s future support: to enter the university or job market.

These are facts that students decided to take Japanese classes.

- like Japanese culture
- Japanese anime and manga, J-Pop etc.
- Image of Japanese language is good.
- Sounds are good and beautiful.
- Letters are beautiful.
- would like to challenge the “difficult language”.
There are three writing systems.

How Japanese Classes Survived Under the Big Budget Cut

- Grammar is totally different from English.

We, teachers can help and fulfill these needs. Only Japanese language classes can have these needs. Teachers can use these needs into the classroom effectively.

To survive under the big budget cut, we have to work with the state, the district, parents and guardians and students. I personally got a great help from parents and guardian and students. They went to the Board Meeting and expressed their needs about the Japanese classes. Also, they wrote support letters to the District. Students participate at North Carolina Japanese Language Speech Contest for High School Students and North Carolina Japanese Language Essay Contest for High School Students and got the first place to the third place. They participate at Nengajoo Contest. I also have a network with Nagoya University G30 program, Temple University Tokyo Campus, Consulate General in Atlanta and universities in North Carolina. Students who graduated from Chapel Hill Carrboro City School wrote letters to the District. I get grant money from Japan Foundation at least once a year and Japan Foundation also wrote a support letter. I had about 130 letters from these institutions, former students, parents and students.

Anytime students get awards, we should announce to the public. Recently, I got an interview from one of my students and it was on air by Public Radio station.

The result was I had 5 classes between two schools: two classes of Japanese I, one class of Japanese II and III combination, one class of Japanese IV and AP Japanese and one class of Japanese II, III, IV and AP Japanese. Because Japanese is a minor language, I had to teach the combine classes all the time. We can find the advantage of the combination classes. It looks crazy to teach four different levels in one class with 35 students, however, everything is possible. Under these bad circumstances, students still receive awards from Speech Contest and Essay Contest. It is a big challenge for teachers however; we can still survive if teachers can have flexibilities and creativities.
How Japanese Classes Survived Under the Big Budget Cut

II 独立機関としての取り組み

1. Japan Culture Exchange, Inc.

・ Japan Culture Exchange, Inc.について
  
  － Japan Culture Exchange, Inc. (JCE)は、ノースカロライナ州 RTP 地区 (Research Triangle Park)を中心とした地域において、幼児から成人までの日本語教育の発展に貢献することを目的とする企業である。

  － 主な事業内容

  ・ 幼児～成人向けの日本語教室の提供

  ・ 個人レッスン、グループレッスンの提供

  ・ 企業、教育機関への教員派遣

2. 日本語を学ぶ意義と効果について

以下、二つは JCE が、クラスを宣伝する際に用いる表現である。

「日本の文化の不思議と秘密を、知るために、日本語を学び、あなたの人生を楽しくするエッセンスにしてみませんか」

「素晴らしい国際人になるステップを、あなたのお子さんに踏み出させてみませんか」

学校とは違い、卒業単位の必修科目ではない日本語学習の必要性をアピールしていくためには、なぜ他の言語でなくて日本語を学ぶのがよいのか、日本語を学ぶことによってどのような効果があるのかを明確に打ち出していくことが必要である。

3. 国際人教育の一環としての日本語教育

日米の両文化には多くの違いがあり、相対するものも見られる。
How Japanese Classes Survived Under the Big Budget Cut

日米文化の比較

<table>
<thead>
<tr>
<th>(日本文化)</th>
<th>(アメリカ文化)</th>
</tr>
</thead>
<tbody>
<tr>
<td>礼儀</td>
<td>フレンドリー</td>
</tr>
<tr>
<td>細やか</td>
<td>フレキシブル</td>
</tr>
<tr>
<td>伝統、歴史</td>
<td>クリエイティブ</td>
</tr>
<tr>
<td>和</td>
<td>個</td>
</tr>
</tbody>
</table>

歴史的背景や言語体系に共通点が見られる欧米言語との大きな違いを前面に出し続けていくことができる。また近年注目されている中国語と比べても、日本の細やかさや和の精神は、同じアジア諸国の中にあるとはいえ、大きな特徴だと考えられる。

一見、対極にある日米文化であるが、その両文化の良いところを取り入れ学ぶことで、両方の美点をあわせ持つ、国際人を育成することができる。

文化だけ学べばよいかといえば、そういうわけではない。異質なもの受け入れ、それを使いこなしていくことが、国際人には求められることである。文法や文字など、大きく母語（英語）と異なる言語を学ぶという経験は、この力を成長させることに役立つ。特に年齢の低い生徒たちには効果的である。これもまた、日本語を学ぶ意義と効果のひとつであると言える。

上で述べた「国際人教育の一環としての日本語教育」を根本におき、JCE の企業理念を保護者や生徒たちに打ち出している。

JCE 理念:

• 日本語を自由に、効果的に、楽しく学べる場の提供
  - 自由に。。。　
    • 幅広い年齢
    • 幅広いニーズ
    • 幅広い形態
  - 効果的に。。。　
    • ニーズに合わせて
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- 生徒に合わせて
- 教科書で教える（×教科書を教える）
  - 楽しく
    - たくさん学べた！
    - 楽しかった（「もう終わったの？」）！
    - 次のクラスが楽しみ！
    - 先生にまた会いたい！
- 実際に日本語を使える力を伸ばす
- 一貫教育（幼児～成人）が可能

以上の理念に基づき、教師の指導を行っている。以下は、実際に教師に示している目標である。

JCEの目指す教師像:

- 「日本/日本人は、すてきだ！」と思わせるロールモデルに
  - またこの先生のクラスに来たい
- 充実したクラス、レッスンの提供
  - たくさん学んだ
  - 楽しかった
  - 次が楽しみ

III. まとめ

実際に何を行ったとは別に、私たち日本語教師が公的および私的教育現場でどのようにこれから行動していくか、私たちの経験に基づいて考えてみた。

- 学校機関、独立機関の両方とも、K-12の場合は生徒の人格形成に焦点を置く
How Japanese Classes Survived Under the Big Budget Cut

- 日本語の個性を打ち出し、他の外国語との差別化を図る
- 積極的によさをアピールし、啓蒙活動を行う
- 現在ある機関に頼らず、自ら提供していく

日本語教師が積極的に保護者、生徒、学区、州に働きかけなくてはならない。パブル時代のように、生徒がクラスに沢山やってくるようなことは、もうない。また、「日本語」イコール「お金」に結びつくような時代でもない。これからは他の言語との競争になってきている。同じアジアの言語である中国語や韓国語と一緒にされないように、日本語をアピールしていかなくてはならない。そのためには他の教員が嫌がるようなマルチ・レベルのクラスを教えたり、生徒たちの興味のある日本のアニメや漫画をクラスに取り入れてみたいと工夫をしなくてはいけない時期にきているのではないか。

幸いにも、日本のアニメや漫画への興味は衰えていないことが明らかだ。この5月末に行われたローリーでの日本アニメコンベンションには約11,500名の参加者があった。これは昨年の参加数8855名から3,000名の増加だという。この参加者の70〜80%は中学生、高校生、大学生だ。

また、生徒たちの人格形成時において、将来設計にも影響を与える日本語クラスにすることも可能だ。以前、生徒たちが「大学に行って一年ぐらい日本に留学をしてみたい。」と言っていたことを「日本で四年間大学に行き、卒業する。そして、将来的には日本の企業に勤みたい。」と言う方向に変えることも、K-12ならできるのではないだろうか。実際、テンプル大学東京キャンパスや、名古屋大学G30プログラムを使い日本で4年間過ごす生徒も出てきている。このようなことは他の言語では考えられないことではないだろうか。

これからは「日本語は他の言語とは違う」と言うことを前面に押し出し、アピールをしていかなければ生き残ることは難しい。教員も「なぜ日本語？」という問いに対して自分なりの答えを出さなくてはいけない時期にきているのではないか。
How Japanese Classes Survived Under the Big Budget Cut

References


教師間の協力とイマージョン生徒の成績との関係について

ワデルランゲージアカデミー  E. E. Waddell Language Academy

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降矢 恵美子（5年担任）emiko.furuya@cms.k12.nc.us
教員間の協力とイマージョン生徒の成績との関係について

要旨

多くの研究者により、多言語を学ぶ子供達は、モノリンガルの子供より学習技能、順応性、問題解決能力が高いと発表されている。ワデルランゲージイマージョンの生徒の保護者の多くは、そのようなメリットを期待し、子供をワデルに入学させる。しかしながら、生徒の年齢、語学力、コンテンツに適した日本語の小学生用の教材・オンラインプログラムは圧倒的に少なく、日本語プログラムの教師は生徒の学習を定着させるのに苦労をしている。そこで、ワデル日本語プログラム教師は、学年、言語の垣根を越え、他の教師と協力し合い、授業を一緒に組み立てていくことにより、生徒の日本語力、英語力、そして学力を最大限に伸ばしていくと勤めている。

http://waddelljapanese.cmswiki.wikispaces.net/Why+immersion%3F
E.E.ワデルランゲージアカデミー 日本語プログラムについて

E.E.ワデルランゲージアカデミーは、ノースカロライナのシャーロット・メクレンバーグ地区にある K-8 公立学校で、日本語、中国語、ドイツ語、フランス語のランゲージイメージーションプログラムがある。全校生徒数は約 1300 人で、その内約 200 名が日本語プログラムに在籍している。ワデルの小学部では、幼稚園から 5 年生までの生徒は、English Literacy 以外のすべての教科（算数、理科、社会、日本語等）をターゲットランゲージで学んでいる。殆どの生徒が英語を母国語としているにもかかわらず、NC 州のスタンダードをターゲットランゲージで習得し、3 年生以上の NC 州の全生徒が英語で受けなければならない学年末の一斉テスト（End of Grade Test、以下 EOG テスト）において、毎年平均以上のお成績を修めており、バイリンガル教育が子供の学力に好影響をもたらすということを実証している。

http://waddelljapanese.cmswiki.wikispaces.net/home
Percentage of 3rd grade Students’ Scores at or above grade level on the North Carolina EOG Tests
(NC public Schools, 2013)

<table>
<thead>
<tr>
<th></th>
<th>Reading</th>
<th>Math</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our school</td>
<td>62.8%</td>
<td>81.0%</td>
</tr>
<tr>
<td>District</td>
<td>46.6%</td>
<td>50.0%</td>
</tr>
<tr>
<td>State</td>
<td>45.2%</td>
<td>46.8%</td>
</tr>
</tbody>
</table>
日本語プログラムの課題

ワデルの小学部の EOG テストやステートフォーマティブアセスメントの結果を言語プログラム別に見ていくと、日本語プログラムの生徒のテストの成績が他の言語の生徒の成績より低いことが時折見受けられる。その原因として、以下の問題が考えられる。

1. 日本語は表意文字言語であるため、表音文字を母国語としている生徒が日本語を習得するのに時間がかかる。

2. 日本語と英語の違いが大きいために、表意文字言語プログラムに在籍している生徒が English Literacy の学力を向上させるのにも時間をかかる。

3. 生徒の年齢、日本語能力に適し、尚且つ NC 州の各教科のスタンダードにも添った教材が他の言語プログラムに比べて圧倒的に少なく、殆ど全て教師の肩に押し掛かっている。

4. 低所得者家庭から来ている生徒数が他の言語プログラムより多い為、家庭環境の影響が学業に及んでいる生徒数が他言語プログラムより多くなる傾向にある。

5. 言語イマージョンプログラムに在籍している生徒にとって、家庭における母国語でのサポートが重要であるが、生活に追われている、あるいは、自身が教育を受けていない為、日本語プログラムの多くの両親が子どもの家庭学習をサポートするのが難しい状況に置かれている。

問題解決のためのワデル教師の試み

中国語も表意文字言語であるが、中国政府は、K・5 中国語イマージョンの開発・研究に力を入れており、ワデルの中国語プログラムは、中国政府より K・5 中国語イマージ
ヨン用のテキスト・問題集・家庭学習用のオンラインプログラム等の提供を生徒全員分無料で受けており、中国語プログラムの生徒のスタンダードテストの平均は、日本語プログラムの平均よりも高いことが多い。そこで、そのような援助を受けることのできないワデル小学部の日本語プログラムの教師は、English Literacy を担当するアメリカ人教師とも協力し、言語の垣根を越え、教師間で情報を交換し合い授業を一緒に組み立てていくことで、日本語プログラムの生徒の日本語力、英語力、そして学力を伸ばしていこうと模索している。

解決策

1. 生徒が学校にいる間は、教師が学習環境を整えることが可能になるので、より効果的な授業を行い、学習内容を定着させると。

- 他の学年の教師、English Literacy の教師と情報交換・協力し、レッスンデザインをできるだけ統一し、生徒の混乱を少なくする。

http://waddelljapanese.cmswiki.wikispaces.net/CO-Teaching
教師間で共有できるウェブサイトを立ち上げ、各教師が作成した教材を共有し合うことにより、縦横の繋がりを強化し、教師の負担を軽減しながらもより良い、より多くの教材を作れるようになる。

・ 各教科ごとに、同時期に教えるテーマをできる限り揃え、関連付けることで学習内容を強化させる。

例）English Literacy：旅行記・地域の文化

日本語：著名人の伝記・文化

理科：地形
社会：地図の読み方

算数：座標

- 英語で教える教師・日本語で教える教師が同時期に使うストラテジーを揃え、生徒の混乱を最小限に抑える。

http://waddelljapanese.cmswiki.wikispaces.net/Teaching+Strategies

- 英語で学ぶとき、日本語で学ぶときも同じスタイルのグラフィックオーガナイザーを使い、生徒の混乱を最小限に抑える。

http://waddelljapanese.cmswiki.wikispaces.net/Graphic+Organizer
2. 家庭学習を定着させる。

- 日本語プログラムの各学年の教師、English Literacy の教師が情報交換・協力し、宿題の出し方、家庭学習の指導の仕方をできるだけ統一する。
- 生徒が各家庭からアクセスし、勉強できるようインターネットでアクセスできる教材を多く作り、各教師間でも共有をする。

http://waddelljapanese.cmswiki.wikispaces.net/Japanese+Reading+Practice
まとめ

ワデルランゲージアカデミーの日本語プログラムでは、小学部の日本語イマージョンプログラムを充実させていくことが、より多くの日本語学習者を生み、日本語学習意欲を高め、地域の日本語教育を発展させていくことに繋がるのではないかと考え、その目標達成のために、日々努力している。生徒のニーズに合った既成の日本語学習教材は、ほかの言語に比べ少ないため、多くの日本語教育に携わる教師が、独自の教材作り、学習指導案作成をしていることは、想像に難くない。日本語教師がバーチャルワールドを
教師間の協力とイマージョン生徒の成績との関係について

最大限に活用することにより、情報を頻繁に交換し、協力し合っていくことで、日本語教材の質を高め、その数を充実させることができれば、場所、時間等に縛られることなく、各教師の負担を軽減し、日本語の指導内容、方法を向上させていくのではないかと考える。また、教師間でどのように協力していけば、生徒が学習成果をあげられるための効率のよい手助けができるのか、今後も引き続き研究していく必要がある。

http://waddelljapanese.cmswiki.wikispaces.net/home


Maxwell, L. (2013). Esl and classroom teachers team up to teach common core. Education Week,

Retrieved from http://www.edweek.org/ew/articles/2013/10/30/10cc-eslteachers.h33.html
作文における自己修正はどこまで可能か？

山口美佳
Mika Yamaguchi
エモリー大学
Emory University

1. はじめに

日本語学習者の作文指導において、教師は多くの場合、赤ペンで間違いを直したり、コメントを書いてフィードバックを与えているが、果たしてそれは役に立っているのだろうか。宇佐美（2006）は、学習者の書いた文章に対する教師のフィードバックに関する研究において「否定的見解が目立っている」として以下のような研究を挙げている。

- 教師は誤用を見逃すことがある。些細な誤用は直すくせに、重大なあいまいさを引き起こす問題点は放置している（Zamel 1985）
- 教師のフィードバックは個々の文法的・意味的誤りに対して学習者の注意を喚起することに焦点が置かれ、結果として個々の単語や短いフレーズしか扱っていない（Pica 1986）
- 教師のコメントは学生の作文に役立つという証拠はない（Leki 1990）
- 教師は学習者が自力で直せるところにも手を入れている（小宮 1991）

では、作文の学習目標は何だろうか。最終的には、学習者が自分の伝えたいことを相手がわかるように日本語で書けるようになることだと考える。そのためのプロセスとして、自分の文章を自己モニターし、間違いや読み手に伝わりにくい点に気づき、それを見つけ出せ、それを自己修正できることが重要ではないだろうか。そのためには、学習者は「書く人」、教師は「直す人」という枠組みを取り除き、学習者が自分の書いたものを自分で修正できるスキルを身につけことが必要である。本研究
では、中級日本語クラスで作文の自己修正を試み、どのようなところが自ら修正でき、どのようなところが改善の余地があったかについて報告する。

2. 研究の方法

2-1. 学習者

対象者は、アメリカの私立大学で2013年春学期に日本語302（日本語3年生レベル）を受講した17名である。

2-2. 作文の実施方法

授業では教科書「上級へのとびら」7課から10課までを扱い、各課のトピックに関係した作文を一つずつ、合計四つの作文を実施した。作文の長さは700から800字で、一つの作文は成績の5%、合計20%を占めた。各課の作文の課題は次の通りである。

7課：「私の好きなポップカルチャー」

8課：「先生宛のEメールの書き方」

9課：「日本とアメリカの教育を比べて」

10課：「日本とアメリカのビジネスを比べて」

作文の実施方法としては、学生は宿題としてドラフト1を書きクラスで提出する。教師は、間違いや意味の通じないところなどに赤ペンで下線を引いたり、意味がわからないところに「？」やコメントを書いており、修正すべき箇所を明らかにして返却する。その後、学生はドラフト1を自己修正し、一週間後に提出したドラフト2を評価の対象とした。また、作文では辞書を使って漢字や知らない単語を調べて書くが、実際にその読み方を知らないまま使っている場合がある。
自分の書いた文章の中に使われている語彙の読み方がわかり、これから使える単語にするために、修正した作文をクラスで一人ずつ読み、その読みも作文の評価の一部に加えた。表1は、作文の評価に使ったルーブリックである。

表1 作文評価のルーブリック

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Good</th>
<th>Fair</th>
<th>Need improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocabulary &amp; Expression</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Grammar</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Contents</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Format</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Reading</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

2-3. 分析方法

17名の学生が書いた四つの作文のドラフト1とドラフト2を比較し、どのようなところが修正されたか、修正されなかったかを分析した。

作文の修正の分類は、まず図1のようにFaigley & Witte (1981)の基準を使って大きく4つに分類した。「Surface Changes」は表記や文法などテキストの内容には影響を与えない修正である。さらに「Surface Changes」は、文法や表記などの修正にあたる「Formal Changes」と、文の意味はそのまま保ちながら書き換える「Meaning-Preserving Changes」の二つに分けられる。「Formal Changes」の下位分類は、石橋(2008)が作成したものを使って表2のように分類した。また、

「Meaning Changes」はテキストの内容の変更に関わる修正であり、下位分類と
3. 結果と考察

3-1. 修正された例

以上の分類基準に従い、実際に学習者が自己修正を行ったものを分類すると、「Surface Changes - Formal Changes - 文体」と「Meaning Changes - Macrostructure Changes」の二つの分類項目以外は、すべて修正例があった。その中でも、文法や一つの単語を直せばいい「Formal Change」は比較的単純な修正で、どこを直すかを指摘されれば自己修正できる場合が多かった。以下に実際の修正例を挙げ
3-1-1. Surface Changes - Formal Change – 文法

(1) ～チームにおうえんします → ～チームをおうえんします

(2) 大人気なスポーツの中で → 大人気のスポーツの中で

(3) 速く走れることが出来ないので → 速く走ることが出来ません

(4) 絶対に解決されます → 絶対に解決されます

(5) 変身やコスチュームがきれいだったです → 変身やコスチュームがきれいでした

3-1-2. Surface Changes - Formal Change – 表記

(1) 文化祭が最も楽しい機械（これは machine） → 文化祭が最も楽しい機会

(2) チームを選ぶ → テーマを選ぶ

(3) いろいろなことを感じます → いろいろなことを感じます

(4) 常識で知っていかなければならない → 常識で知ってなければならない

(5) なぜということは → なぜかということ

3-1-3. Surface Changes - Formal Change – 語彙

(1) スカートを着たり、長い靴下を着たりして → スカートを着たり、長い靴下をはったりして
(2) 何時に映画が流れているかがわかります
   → 何時に映画が始まるのかわかります

(3) ～というスタイルが初めて作りました
   → ～というスタイルが初めて生まれました

(4) （日本では）国の連邦政府（連邦政府はアメリカの政府、日本では使わない）によって決められています
   → 政府によって決められています

(5) 映画を見ただけ後に友達といっしょに相談出来る
   → 映画を見ただけ後に友達といっしょに映画について話が出来る

3-1-4. Surface Changes - Meaning-Preserving Changes

(1) 姉は何をして、私がコピーするので
   → 姉がすることと同じことを私もしたので

(2) ポップミュージックが私にとって一番人気です
   → ポップミュージックが私にとって一番好きなカテゴリーです

(3) 最高の長編アニメーションをゲットしました
   → 最高の長編アニメーションの賞をもらいました

(4) 〇〇はとても有名で韓国でしかなくて日本でも活動しています
   → 〇〇はとても有名で韓国だけじゃなくて日本でも活動しています

(5) 技術の発達で子供達の助ける事がもう必要じゃなくなりました
→ 技術の発達で子供達が手伝う必要がなくなりました

3-1-5. Meaning Changes - Microstructure Changes

(1) （ギャップイヤーの学生）大学まだ行きませんけど、大学もう合格したから、決人生がいません（？）

→ その人は渋人生と違います。大学にまだ行きませんけど、大学にもう合格したわけです。

(2) アメリカとくらべて、（どこに？）渋人生がいません

→ 日本と違って、アメリカでは渋人生のような人がいません

(3) （Costco では）もし水を買ったら、1 本しかはできませんが、24 本はで来ます（？）

→ 水を買いたい時に 24 本も買わなくてもいけません

(4) たしかにおきる時に学生が毎日クラスの後で一生懸命おきますが、

→ たしかに文化祭の前に学生が毎日クラスの後で一生懸命服を作ったり

風景を描いたりしておくけれど

(5) 毎日のように絵を描くことを練習して、趣味も見つけました（絵じゃない

別のこと？）

→ 毎日のように絵を描くことを練習して、私の趣味になりました

3-2. 完全に修正できなかった例
教師が下線を引いたり、意味がわからないという印の「？」を書いたにもかかわらず、修正されなかったものもあった。それらは、学習者が修正箇所を見落としたのか、修正の仕方がわからずに無視したのかは不明である。また、修正しようと書き換えたが別の誤用を引き起こしたり、完全に修正できなかった例もある。「Surface Change」はひとつの文法や単語を直すだけの比較的単純な修正なので、どこを直すかを指摘されれば自己修正できる場合が多かった。しかし、日本語の文として意味が通じるように情報を加えたり、日本語として適切な表現を使って書き換えなければならない「Microstructure Changes」は自己修正できない例がいくつも見られた。以下ではそのような完全に修正できなかった例をいくつか挙げ、その理由について考察したい。

3-2-1. Microstructure Changes

(1) この自動販売機は玉を出して水が出て来ました（？）
   → この自動販売機はコインを入ったら水が出て来ます

「玉」を「コイン」に書き換えることはできたが、自動詞「入る」と他動詞「入る」の区別ができず、他動詞「入る」を使うべきところに自動詞「入る」を使ってしまった。自動詞、他動詞の区別は日本語学習者にとっては難しい項目のひとつで、上級以上でも時々間違った動詞を使う場合が見られる。

(2) アメリカの学校は文化祭の行事がないけれど、アメリカ人のプロムのようなダンスが同じような一生懸命おきることをします
   → アメリカの学校は文化祭の行事がないけれど、アメリカ人のプロムのようなダンスが同じような一生懸命プロムのためのことをしておきます
これは、日本の文化祭はアメリカにはないが、その代わりにプロムというダンスパーティーがあり、どちらもその準備のために学生は一生懸命がんばるということを言っていたようだが、説明不足であった。

(3) 何でも好きで、ディズニーワールドで自分の日は魔法のようになります

→ ディズニーワールドで、一般的な日は絶対に魔法のようになります

この文は英語で考えた文をそのまま日本語に翻訳したような文である。英語では通じる文でも日本語にすると意味が通じない文の例と言えるだろう。

4. まとめと今後の課題

中級日本語学習者が自分の作文を自己修正する試みを行った結果、文の内容に関わらない「Surface Changes」は、単純な単語の書き換えや文法の修正なので、中級学習者でも多くの場合自己修正できると考えられる。

一方、文レベルで意味の変更を伴う修正「Microstructure Changes」は、修正された例もいくつかあったが、多くは修正を試みたが完全に修正しきれないものであった。「Microstructure Changes」は、一つの文の中にいくつかの修正が必要であり、相手にわかるようにさらに説明を追加したりする修正である。このようなより複雑な修正の場合、一つ所を直しても他の所が直っていなかったり、書き換えた部分が新たな誤用になってしまう場合もある。また、自己修正ができるかどうかは学習者の日本語のレベルに大きく依存するので、個人差が大きいこともある。ただ、このような自己修正の試みを行ったのは初めてで、これを二期、三期後を続けていれば学習者の自己修正スキルの向上が見られるかもしれません。

今後の課題としては、より複雑な修正を行うために、教師はどのようなスキャフォールディングができるかということを検討する必要がある。そのひとつの方
法として、Ferris(2003)が提唱している作文カンファレンス（Teacher-Student Writing Conference）がある。これは、学習者と教師が1対1で作文について話し合い、教師と学習者が意味交渉をしながら、学習者が作文で言いたかった意図を明確にした上でフィードバックを与えるものである。より複雑な修正のためのスキャフォールディングとして有効かどうか、どのような方法で行えばいいかを検討したい。また、本研究では、教師が学習者の誤りを指摘したが、学習者自身が自分の書いたものを推敲し、どれぐらい誤りや言いたいことが伝わらない箇所を見つけることができるかを調査することも必要である。なぜなら、理想としては、教師がいなくても、学習者が自ら自分の書いたものを自己モニターし、修正箇所を見つけ、自己修正できることが最終的な作文の目標だからである。

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What Can I Help You With?: Application of Voice Recognition Technology into Mobile-Assisted Language Learning

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Abstract

This paper presents our approach to language learning application development. As of July, 2014, there are about 490 different applications to help users learn Japanese characters. The majority of applications allow users to review stroke orders, pronunciation, drawing characters, and take quizzes. However, the few of the applications are geared toward practicing pronunciation. In general, many applications show Japanese moras in Romanized alphabet. Audio files for each mora are usually included, but users can only listen to the files. The improvement of voice recognition technology has been remarkable. Though our intention is not to replace face-to-face interaction to work on pronunciation with native Japanese speakers, we are hoping to provide users an opportunity to work on Japanese pronunciation by incorporating voice recognition technology used in “Siri” (Apple Inc., n.d.c) Google Voice search, or “Dragon Dictation” (Nuance, 2014) into our application so that users can practice pronunciation in addition to existing features in the majority of Japanese moras learning applications.
What Can I Help You With?: Application of Voice Recognition Technology into Mobile-Assisted Language Learning

Background

A smartphone is "a cell phone that includes additional software functions" (Merriam-Webster's online dictionary, n.d.). A smartphone allows users to download applications from "App Store" (Apple Inc., 2014) or "Google Play" (Google Inc., 2014) and browse websites, creating documents, playing games, or filming and editing videos anywhere, anytime. Currently, App Store offers about 727,169 applications (Pocketgamer.biz, 2014) and Google Play offers about 1.27 million applications for download (AppBrain, 2014).

Among these applications, there are several categories such as health & fitness, travel, food & drink, or business to name a few. For instance, you can download a musical instrument application to lay and record music. Or, you can scan documents or make presentations using appropriate applications (Apple Inc., 2014; Google Inc., 2014). With its wide range of functionality, more cell phone owners are switching from feature phones to smartphones (41-Yes, n.d.). According to the Pew Research Internet Project (2014), 90% of American adults, who are older than 18, own a cell phone, in which 58% are smartphone owners. Lunden (2012) pointed out that the number of smartphone owners had reached its tipping point that there would be more smartphone owners than other cell phone owners (Chuck, 2013). In fact, in 2012, 45% of cell phone owners used smartphone, but in 2014, about 58% of cell phone owners are smartphone owners (Pew Research Internet Project, 2013, 2014). This is 13 point raise within two years, and it is
only natural to think that more cell phone owners would switch from their non-smartphones to smartphones with more capabilities.

As the number of smartphone owners and applications continue to grow and attract more users, many researchers and educators see its educational value in mobile-assisted learning. Kukulska-Hulme and Shield (2008) stated that integration of mobile devices into learning was expanding quite rapidly and the more learner-centered activities with multimedia and collaborative work environment could be provided through mobile devices among learners in the near future. Applications such as Skype, Google+ and Facetime would be a prime example of how these mobile applications contribute to the scholarship of teaching and learning.

In addition to providing synchronous learning environment among learners, some applications let users interact with smartphones verbally. "Siri" (Apple Inc., n.d.c) is a built-in voice recognition feature embedded in Apple's iPhone. Basically, users can speak to their iPhone and “Siri” (Apple Inc. n.d.c) would respond to users' questions or command accordingly. Google offers voice search option and “Dragon Dictation” (Nuance, 2014) is an application that can transcribe your speech. This voice recognition technology has been integrated into many features on smartphones such as texting, searching on web, or even operating devices.

As of July 1st, 2014, there are 240 Japanese language learning applications available in the Apple's App Store, and 250 Japanese language learning applications in the Google Play (Apple Inc., n.d.a; Google Inc., 2014). Majority of applications let users practice Japanese moras, kanji characters, and phrases. Some applications let learners record and playback their recordings to work on pronunciation, but learners
pronunciation are not assessed by the applications. There are only a few applications that assess users pronunciation, but one of them is not available in Japanese. This paper presents our approach to the development of Japanese language learning application that incorporates voice recognition technology.

**Japanese Kana Learning Application**

Beginning stages are a hiragana and Katakana Quizzing application (Figure 1).

![Japanese Kana Learning Application Interface](image)

*Figure 1. Japanese Kana Learning Application Interface.*

Unlike existing applications that use Romanized alphabet approximations that make sounds similar to the character or form an approximate sound, this application utilizes tools already built into iOS (Apple Inc., n.d.) devices such as Siri's voice recognition or the handwriting recognition tool in order to provide a better learning experience to the user (Figure 2).
When presented with a character, the user will speak the answer (Figure 3). This will aid in pronunciation. As mentioned, most Kana learning applications let users choose Romanized alphabet, but this form of assessment would only help character recognition, not pronunciation. This application let users recognize the letter and speak out the letter so that users can work on pronunciation assessed by Siri (Apple Inc., n.d.b)
When presented with an audio clip of a character being pronounced (the red lettering “ki” represents the sound of letter being quizzed, users will not see these letters in the actual app), the user will have to write out the character. Most applications currently provide multiple choice of several characters to choose from (Figure 4).
The learning tools in this application focus on these two tools of voice recognition and handwriting recognition. This will later grow to include kanji and vocabulary. Another aspect (possibility) of this app would be a version available to schools in order to aid in the learning process or for use in testing or quizzing students.

We referred to the Nintendo DS game called "My Japanese Coach" (Nintendo, n.d.). This game allows users to record themselves speaking a word, then play it back along with a recording to check your pronunciation. However, our application idea takes this current practice to a whole new level of experience by utilizing Siri and handwriting recognition.

This paper briefly touched on the current trend of cell phone owners among American adults as well as the growing interest in smartphone applications and its educational value among researchers and educators. It is hoped that Japanese Kana Learning App will be able to provide users new, different learning experiences when learning Japanese moras.
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http://www.nuance.com/dragon/index.htm


A Discourse Analysis of Japanese Invitational Strategies and Expressions:
Differences between Japanese Native Speakers and Non-Native Speakers

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Japanese invitation has drawn many linguists’ attention for its unique social-cultural features and strategies such as *kikubari* “careful consideration, thoughtfulness” (Szatrowski, 1993). Yet, very few of them have examined the invitational expressions from a linguistic perspective. The purpose of this study is to investigate the differences of invitational strategies and expressions between Japanese native and non-native speakers, and to further explore its implication on instructional practices.

Taking a discourse analysis approach, this research collected conversational data by conducting a role-play of invitation. Through analyzing the invitational expressions in the conversational sequences, we found that while native speakers dynamically choose multiple invitational expressions in response to the invitees’ reactions and linguistic/non-linguistic hints, non-native speakers tend to use limited expressions and often ignore or misjudge the invitees’ suggestion. By analyzing six major differences between Japanese native speakers and non-native speakers, we claim three major barriers cause non-native speaker’s inappropriate invitation production, which are: linguistic barrier, cultural barrier, and environmental barrier.

This study suggests that Japanese instructors should introduce the concept of ‘addressee-oriented’ to students in order to avoid pragmatically inappropriate invitations. Also, this study calls for situational practices, which integrate various invitational expressions into one invitational sequence. In addition to the practices for invitational grammars, students need more opportunities to contact with authentic Japanese invitations so that to acquire expressions that support invitational conversations such as ‘*doodlesuka*/ how about~,’ ‘*jaa* and *dewa*/ well so,’ and hedge words.

**Key words:** Japanese language teaching, discourse analysis, invitation
1. Background and the present study

Invitation is called ‘joint act demand’ in linguistics, in that the speaker appeals to the listener to join an activity (Szatrowski, 1993). From psychological perspectives, the inviters take the action when they think the activity is beneficial to the invitees (Takeda, 2006). In other words, the benevolence drives people to invite. Invitation is one of the communication strategies used frequently in daily life. Therefore, it appears early in many textbooks as basic expressions (Yamashita, 2011).

Japanese invitation strategies and its process are firmly influenced by Japanese unique communication norms. Since 1990s, many linguists have started to pay more attention to Japanese invitation in terms of its unique socio-cultural features and strategies such as kikubari “careful consideration and thoughtfulness” (Szatrowski, 1993). According to Szatrowski (1993), an English invitation involves the inviters trying to get an agreement from the invitees through the whole conversation. On the other hand, in Japanese, the inviters proceed with the invitation while carefully observing an invitee’s reactions because the invitation would compulsorily demand an action from invitee and potentially threaten the invitee’s face.

Many previous studies (e.g. Szatrowski, 1993; Hasegawa, 2002; Kawaguchi, Kabaya, and Sakamoto, 2002; Makihara, 2012; Kabaya and Taigu-hyogen kenkyushitsu, 2003) explain the relationship between Face Threaten Acts (FTAs) and Japanese particular politeness in the invitational conversation. The invitation act is often built up while avoiding FTAs. Japanese native speakers use kikubari and protect each other’s face in order to perform the invitation smoothly. However, they utilize these communication strategies unconsciously as tacit understanding. This untold social norm is Japanese virtue and culture, and it is a necessary element in Japanese communication. Acquiring a second language is not only being able to use vocabularies and/or grammars accurately, but also

**1** Face: “The public self-image that every member wants to claim for himself” (Brown and Levinson, 1987, p. 61)

**2** Face Threaten Acts: Threatening face through interactions (Brown and Levinson, 1987)
understanding the typical sense of communication of the language. *Kikubari* is one example of a Japanese unique social norm generally applied in invitation.

By analyzing the process of entire conversation, most previous researchers heuristically discovered the cultural influence to invitation strategies; nevertheless, very few of them have examined the invitational expressions such as *masenka*: ‘Would you like to…’, *mashooka*: ‘Shall we…’, *mashoo*: ‘Let’s…’, and *doodesuka*: ‘How about…’, from a linguistic perspective.

Currently, the study on Japanese invitation has begun to expand its targets from native speakers to non-native speakers. Regarding Japanese language education, the invitational expressions are mostly introduced in an early stage because of its frequency and necessity in real settings, and also because its structure and grammar are easy for beginners. According to the researchers’ personal teaching experiences, Most Japanese learners do not have problems with invitational grammars. Yet, Japanese native speakers often find the learners use invitational expressions in ways that are grammatically correct but pragmatically inappropriate. As Yamashita (2011) and Hasegawa (2002) point out, the lack of a practical ability in textbooks is one of the reasons that cause pragmatic failures.

The researchers also often find the Japanese learners’ invitation sounds direct and demanding compared to Japanese native speakers’ invitation. The learners may have acquired invitational expressions; however, many of them do not know how to use them properly in a conversation.

The purpose of this study is to discover the factors that cause the pragmatic and communicative problems in Japanese language learners’ invitational discourse. Upon analyzing the learner’s problems, it further discusses the potential ways to improve instruction of invitations in Japanese classrooms.

In this study, the conversational data will be collected and analyzed to answer the following research questions:

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3 Adachi (1995) and Himeno (2009) are two of the initial studies pragmatically focusing on invitational expressions, *masenka*, *mashoo*, and *mashooka*.
1. What are the differences invitational conversation between native Japanese speakers and non-native Japanese speakers?

2. What causes students’ inappropriate invitational conversation?

3. How can the instructors improve their teaching to reduce the students’ problems in invitations?

II. LITERATURE REVIEW

1. Literature Review

Since the early 1990s, some linguists have begun to study Japanese invitation in terms of its structures and the cultural norms of native speakers. Yet, there is no research discussing the major factors that cause non-native Japanese speakers (NNSs)’ mistakes. Also, the studies that talk about the Japanese invitation from the perspective of education are very limited. This literature review considers three different areas pertaining to Japanese invitation to enhance the data analysis, and support improvement to Japanese language teaching. First, the basic information of Japanese invitation will be introduced. Second, Japanese cultural norms in politeness in invitation will be reviewed. Third, the instruction of Japanese invitation will be critically analyzed.

2. The Invitation in Japanese

2-1. The Discourse Structure of Japanese Invitation

The discourse of invitation, so-called “joint act demand” (Szatrowski, 1993), is an overall organization composed of three steps, precedence, invitation, and closing. First, the opening section is to confirm if there is a precondition that the invitation can be achieved. The inviters ask if the invitees have free time in their schedule. After knowing there is a possibility that the invitees could join the event, the conversation moves to the next step. The step of invitation consists of the invitational expressions and details of the event, including negotiation, refusal, and acceptance. Finally, in the closing section, the inviters show appreciation and confirm the schedule if the invitation is accepted; if the invitees could not
make it to the event, the inviters express their disappointment or declare the wish to re-invite for the next time (Huang, 2011, p.143). Regarding to the study of invitational structure, the research by Tsutsui (2002) and Suzuki (2003) demonstrate how the flow of the sequence of conversation change depending on the relationships of the inviters and the invitees, whether the invitation is habitual or temporary, and whether it is executive or not.

2-2. The Variation of Invitational Expressions

All invitational expressions belong to the categories of either ‘A. Asking the partner’s intention’ or ‘B. Telling one’s own intention’ (Hasegawa, 2002, p. 218).

Figure 1. The variation of invitational expressions (Hasegawa, 2002, p. 218)

<table>
<thead>
<tr>
<th>A. Asking the partner’s intention</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Asking the partner’s intention directly</td>
</tr>
<tr>
<td>ex. Can you come? / How about~? / Don’t you come? / Isn’t it possible to do~ today?</td>
</tr>
<tr>
<td>b. Asking the partner’s intention indirectly</td>
</tr>
<tr>
<td>ex. If it is okay with you, I am wondering if you would come.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Telling one’s own intention</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Telling invitation directly with using intention form</td>
</tr>
<tr>
<td>ex. Let’s hang out</td>
</tr>
<tr>
<td>b. Telling another invitation for the future after the invitee refused the first invitation</td>
</tr>
<tr>
<td>ex. Ok, then / See you again / I will invite you again if there is something good</td>
</tr>
</tbody>
</table>

In Japanese, B-a is rare since Japanese inviters do not tell their own opinions directly. This is related to the idea of politeness in Japanese culture. Compared to other languages such as Chinese and Korean, Japanese is a language in which the speakers avoid telling their own intention but rather asking the addressees’ intention and/or possibility (Jung, 2009; Huang, 2011).
3. Japanese Cultural Norms and Politeness in Invitation

Japanese has a unique social norm called *kikubari* that significantly influence the speaker’s choices of invitational expressions. Szatrowski (1993, p.181) describes *kikubari* as follows.

“The inviters continue the dialogue, observing the invitees’ reaction. In case a negative attitude is predicted from the invitees, although an acceptance of the invitation is expected, an opportunity to refuse the invitation is provided. Moreover, the inviters express that it is favorable to prioritize the invitees’ opinion, and continue an invitation”

Therefore, *kikubari* is a face-saving act and a politeness strategy.

Huang (2011) found that differing from Chinese, which often combine “offering information” and a “joint act demand” or repeating a “joint act demand” (p. 1) for the second time, Japanese inviters prefer combination of *kikubari* and a joint act demand. “The Japanese native speakers keep their relationship in good standing by giving the partner an opportunity to accept or refuse the invitation, paying attention that they do not make the partner worried, avoiding pushing the invitation too much, and keeping the appropriate distance from the partner” (Huang, 2011, p.150). Generally, Japanese inviters also consider invitations to be unwelcome favors and, for that reason, invite a partner with *kikubari*.

The existing politeness theory claims its universality throughout all languages, ignoring the different ideas of politeness in each language (Makihara, 2012, p. 3). However, culture plays an important role in people’s behavior and language use. To the best of our knowledge, only Tojo (2009) and Takeda (2006) have studied the difference between NNSs and native Japanese speakers (NJSs) in invitational sequences. Tojo (2009) demonstrates that the intermediate and advanced level students display more deviation in sociolinguistic or sociocultural areas such as less consideration to addressees and straightforward invitations. Takeda (2006) points out that the majority of the sociolinguistic comparative research dealing with Japanese and other languages are limited to the usage of vocabulary
and expressions. It is also necessary to analyze the sequence of conversation and non-verbal communication (p. 22).

Unfortunately, many foreign language textbooks do not use natural dialogue in the texts, and a detailed description of the rules related to sociolinguistic ability is missing (Hamada, 2001). NNS need to know the cultural aspects in invitation, in order to produce appropriate and natural invitations like native speakers.

4. The Instruction of Japanese Invitation

Since the end of the 1990s, linguists have shed light on the study of Japanese invitation in a second language acquisition, attempting to discover issues in instructions and textbooks that cause students’ inappropriate invitation.

Himeno (2009) and Yamashita (2011) point out problems in most textbooks that may cause learners’ misuse of the invitational expressions mashoo, mashooka, and masenka. Japanese inviter properly uses invitational expressions by considering the situation, the purpose of the invitation, and the relationship with the invitee. For example, mashoo and mashooka are originally used with the first-person subject in the speakers’ determination sentence; therefore, invitations with ‘mashoo/let’s’ and ‘mashooka/shall we’ have an implication to draw the invitees into the first-person. On the other hand, ‘masenka/would you like to’ is originally used with a second-person subject, and thus its invitation mentions the action of the invitees (Higuchi, 1992, p. 175). Japanese language education often introduces these expressions merely as invitational expressions without explaining the syntactic and semantic distinctions among them. This hinders the learners to properly choose expressions by differentiating their pragmatic rules.

Hasegawa (2002), who studies NNS’s invitation, found that NNSs tend to stick to the sequential patterns introduced in textbooks. Some textbooks such as Genki have sequential patterns of combining the pre-invitation and the main invitation. In pre-invitations, inviters ask about the invitees’ schedules. However, NJSs more often use the pattern of provision of information followed by the actual invitation.
If the invitation is something common between the inviter and the invitee, the inviter invites the invitee to make the decision; otherwise, it is more appropriate for the inviter to share the information about the event first. In contrast, NNSs lack the skill to apply grammars and expressions flexibly while considering the situation and constructing the structure of a dialogue. These skills are critical elements of communication. Japanese language education has proposed to develop communication skills by using task work and role-play. However, the dialogues used in the activities are far from authentic Japanese conversations because teachers attempt to use new grammars and vocabularies. Linguists and teachers need to closely examine the pragmatic authenticity of the dialogues used in the classroom activities (Tsutsui, 2002).

The features of Japanese invitation have been examined from different perspectives. Nonetheless, very few researches utilize actual conversational data. In order to improve instruction, more research is called for to investigate the difficulty of learner’s acquisition of invitation by comparing the invitational conversations between NNSs and NJSs.

III. METHODOLOGY

1. Participants

This research applied a probability sampling method. According to the basic information of the students provided by the Japanese instructors, the researcher selected participants and arranged individual meeting with them. The NJSs were selected without any sampling criteria besides the age, since there were only very few Japanese students at the targeted colleges in the U.S.

This research focused on the learners with elementary to intermediate proficiency levels. All the NNS participants were college students in U.S.A who had studied Japanese in college level at least one year. All the NJS participants were born and raised in Japan. Their native language was
Japanese and second/foreign language was English. NJSs and NNSs had the same instruction of role-play provided in English. The ages of NJS participants ranged from 20 to 24. Therefore, there was no communication/language gap caused by generation.

The participants were composed of six NJSs and eight NNSs that attended liberal arts colleges in Midwestern and New England regions of the United States. All the NJSs were female international students from Japan studying abroad in the U.S. The lack of male participants was a potential limitation because the variety of expressions and the invitational strategies might differ if male participants were included to this research. Of the eight NNSs, three female and five male students, six were American, one was Vietnamese and one was Bhutanese. They were all older than age 19. Five students have studied abroad for one semester at universities in Japan. Three NNSs and two NJSs from the college in Midwest were all acquainted to the researcher in person; however, participants from New England College were located through the researchers’ professional, academic networks except for the two NJSs. None of the NNSs in New England was acquainted to the researcher.

Table 1. Information of the participants

<table>
<thead>
<tr>
<th>NNSs (8 participants)</th>
<th>NJSs (6 participants)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Undergraduate Japanese learners in the U.S.</td>
<td>• Exchange students from Japan</td>
</tr>
<tr>
<td>• Nationalities:</td>
<td>• Age: 20-24</td>
</tr>
<tr>
<td>6 Americans, 1 Vietnamese, 1 Bhutanese</td>
<td>• 6 females, 0 male</td>
</tr>
<tr>
<td>• Educational background: 3-9 semesters</td>
<td></td>
</tr>
<tr>
<td>• Age: 19-23</td>
<td></td>
</tr>
<tr>
<td>• 3 females, 5 males</td>
<td></td>
</tr>
<tr>
<td>• Language proficiency: completed Genki 1&amp;2</td>
<td></td>
</tr>
<tr>
<td>• Currently using textbooks:</td>
<td></td>
</tr>
<tr>
<td>- Tobira</td>
<td></td>
</tr>
<tr>
<td>- An Integrated Approach to Intermediate Japanese</td>
<td></td>
</tr>
<tr>
<td>• 5 NNSs studied abroad for one semester in Japan</td>
<td></td>
</tr>
</tbody>
</table>
2. Instruments

a. Cultural and Educational Background Questionnaire

The purpose of this questionnaire was to clarify cultural background and Japanese learning experience. This questionnaire was designed on basis of the following two hypotheses of a causal relationship between NNSs’ background and inappropriate invitational conversation: (1) different cultural norms may cause social linguistic problems for a learner; and (2) a special language experience such as studying abroad may make difference in language learning outcomes. This questionnaire (See Appendix A) asked specific facts such as how many semesters they have studied Japanese or the names of the textbooks that they have used. No opinions were solicited from the interviewees. The data from this questionnaire was used as supplementary information for verifying the factors causing the difference between NNSs and NJSs.

b. Role-play

In the previous studies on invitation, Discourse Completion Test, a task completion role-play, literatures, and KY corpus featured by ACTFL (The American Council on the Teaching of Foreign Languages) Oral Proficiency Interviews in Japanese are often used as instruments. In order to compare the two groups and obtain data that parallels an actual conversation, role-play is regarded as one of the most proper instruments (c.f. Huang, 2011; Jung, 2009; Tojo, 2009). This method is adequate for research about language usage in certain situations because it examines intonation, pause, and the instancy in a conversation. However, the data taken from role-plays do not perfectly mirror authentic conversations because the participants perform based on the situations and tasks provided by the researchers. Considering these limitations of role-play, the researchers need analyze data carefully (Takeda, 2006, p. 40).

In our study, the conversational data was collected through a role-play of invitation in a particularly constructed situation where both NNSs and NJSs were expected to invite the researcher to
dinner (See Appendix B). In the role-play, if the relationships between the inviter and the invitee were that of close friends, there was a risk to skip the negotiation and lose *kikubari* to the partner; therefore, this research designed a less intimate relationship in the role-play. The following two tasks were provided to the participants: (1) invite your partner for dinner tonight. (2) if she cannot make it tonight, you try to have a lunch or dinner in another day.

In particular, the role-play was designed to examine the following items (1) first invitational expression, (2) response to declination, (3) response to provided choices, and (4) confirmation of invitation. The researcher, as an invitee, intentionally declined the invitation and suggestion of the restaurant by the inviters, and provided options of the dates and restaurants in order to draw out those target expressions from participants. By applying the researcher into the role-play, the plot of the story was controlled. Nonetheless, the task and the situation were designed to keep the control to minimum. The task and situation were simple and clear to give the participants freedom in the conversation. The common situation gives them opportunities to play the role as the same way the talk in daily life. The sequence of the conversation was structured by considering the most general flow. In order to keep a natural conversation, the researcher did not attempt to correct the conversational course to fit in her anticipated sequence.

3. Data Analysis

The data analysis procedure consists of splitting the conversational sequences, finding errors and inappropriate language usages from NNSs’ samples, comparing NNSs and NJSs’ samples. All collected data were analyzed within units of three sections and six sequences, which made it efficient to assess the functions of the target expressions. First of all, the entire conversation was divided into three sections: pre-invitation, invitation, and post-invitation. Each section was further divided into several detailed sequences to reflect according to the contents of the conversation. However, sometimes the sections and sequences were added or missed depending on the conversational contents. More details are described in
the table below. The bold and underlined parts are actions that are assumed to be different between NNSs and NJSs.

*Table 2. The sequence of analysis*

<table>
<thead>
<tr>
<th>Section</th>
<th>Sequence</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-invitation</td>
<td>Presentation</td>
<td>Inviter (participant)</td>
</tr>
<tr>
<td></td>
<td>Confirmation of current situation</td>
<td>Invitee (researcher)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Comment after preparing for presentation</td>
</tr>
<tr>
<td></td>
<td>Dinner</td>
<td>• Asking if the partner is hungry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Asking the partner’s schedule for tonight</td>
</tr>
<tr>
<td>Invitation</td>
<td></td>
<td>• <strong>Invite to dinner tonight</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Asking why the partner cannot make it tonight</td>
</tr>
<tr>
<td></td>
<td>Date and time</td>
<td>• <strong>Suggest another date and time</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Asking when the partner is available</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• <strong>Decide the date and time</strong></td>
</tr>
<tr>
<td></td>
<td>Restaurant</td>
<td>• <strong>Tell preference/recommendation</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Asking the partner the preference of food/restaurant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• <strong>Provide other options</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• <strong>Deciding the restaurant</strong></td>
</tr>
<tr>
<td>Post-invitation</td>
<td>Confirmation of invitation</td>
<td>• <strong>Summarizing their decision confirm the invitation</strong></td>
</tr>
</tbody>
</table>

**Decline the invitation** [Negative response]

**Express interest to the dinner** [Positive response]

**Give options of the available dates**

“This Saturday and Sunday is good” [Give choices]

**Decline the suggestion** [Negative response]

**Give suggestion or options of the restaurant**

“I like A and B.” “I like (Japanese) food.” [Give choices]
4. Limitation of Methodology

The present methodology has the following limitations: First of all, the numbers of the NJSs participants was not sufficient. Although the number of NNSs was as small as NJSs, their inclination for expression choice and patterns of errors emerged. Regarding NJSs, their conversation styles displayed more varieties than NNSs and thereby more participants were required to find significant tendencies. Nevertheless, because this study is more focused on NNSs, this limitation should not affect the findings significantly.

Secondly, as previously mentioned, the data collected through a role-play was not completely authentic conversations. Moreover, the researcher led the conversation as an invitee in order to create an expected procedure in the conversation. Although the participants initiated the invitation following the task instruction initially, initiation-taking shifted from an inviter to an invitee as the conversation moves on, and eventually many participants ended up just answering the questions posed by the invitee. Some participants also pointed out that the conversation was unusual because the invitation might not continue if the first invitation was declined. However, the present design of the role-play was useful to get a substantial amount of data within a short timeframe, since expected expressions were condensed in the role-play. This data collection also made the comparative study easy because similar sequences were developed in the role-plays with the NJSs and NNSs.

IV. RESULTS

1. Initial Findings

The data analysis addresses the following six features in NNSs’ invitational conversations, which are major differences from NJSs.

1. Improper usages of “masenka/would you like,” “mashooka/shall we,” and “mashoo/let’s”
1. Repetition of confirmation: using -masenka at the end of invitation
2. Self-oriented conversation: using -mashooka without asking the invitee’s opinion
3. Low frequency of “doodesuka/how about”
4. Self-oriented response to choices given by the invitee
5. Misreading nonverbal communication hints
6. Low frequency of hedge words such as “toka/…or something like that,” “demo/…or something,” and “kedo/…but”
7. Low frequency of “jaa and dewa/well, then”

These features are holding back learners’ communication skills from achieving more pragmatically and socially appropriate invitation. This research discusses each feature while considering the reasons causing the feature and the anticipated problems. The elucidation of these NNSs’ errors and inappropriate tendencies would help teachers to get an idea about better instruction to improve the learners’ communication skills.

In total, eight different invitational expressions were found in native and non-native speakers’ data. Most of the conversations were spoken in long-form/masu-form or so-called polite form, which is the basic conversation style taught in the elementary level. Their casual forms as well as some other variants are not counted as different expressions, but are included in the group of their long-forms in the list below. For example doo?, doodesu?, ikagadesuka have same meanings and functions as doodesuka and thus they are grouped as one expression.

- **Masenka, Shinai(ka)** : ‘Would you like…’ (Negative question form)
- **Mashooka, Shiyooka** : ‘Shall we…’
- **Mashoo, Shiyoo** : ‘Let’s…’
- **Doodesuka, Doodesu?, Doo?, Ikagadesuka** : ‘How about…’
\[194\]

- **Iidesuka**: ‘Is it Okay?’
- **Oshokuji issho ni shitai na to omotta n desu kedo**: ‘I want to have a dinner with you’
  (Telling inviter’s wishes)
- **Suki ja nai desu ka**: ‘Don’t you like it?’
  (Asking invitee’s opinion)
- **Sorosoro gohan tabe ni iki masu ka**: ‘Shall we go to eat now?’
  (Affirmative question form)

First, as a significant commonality among the participants, four out of six NJSs and four out of eight NNSs used *masenka* as the first invitational expression in the initial position of the invitational sequences. According to Yamaoka, Makihara, and Ono (2010), *masenka* and *doodesuka* should be the first invitational expressions. Only one NNS used *doodesuka* as the first invitational expression.

**2. Analysis: The Factors of Inappropriate Invitational Conversation**

**2-1. Improper Usages of *masenka*, *mashooka*, and *mashoo***

NJSs dynamically manipulate *masenka*, *mashoo*, *mashooka*, and other various expressions or strategies through the conversation. Especially in the negotiation part, NJS inviters have to make a prudent choice of what expression is the most appropriate as a response, while observing the invitees’ reactions and linguistic/non-linguistic hints. In contrast, NNSs often ignore or misjudge the invitees’ suggestion and use the expressions that may potentially threaten the invitees’ “faces” (Brown and Levinson 1987). The example (1) and (3) show two of the typical cases where the NNSs use *masenka* and *mashooka* improperly, which show clear distinctions from NJSs’ usages in example (2) and (4).

**a. The Repetition of Confirmation -*masenka* at the End of Invitation-**

(1): NNS

[Sequence of discussing restaurants]

1L  *R[the researcher]* san wa nani ga tabe(.)
R{the researcher}\Miss TOP what NOM eat
‘Miss XX, what do you eat?’

2 tabemono wa nani ga suki desu ka
food TOP what NOM favorite COP Q
‘What food do you like?’

3R Soo desu ne:: karai tabemono ga daisuki desu
That COP SFP (spicy) hot food NOM favorite COP
‘Let me see. I do like spicy food.’

4L Karai tabemono
(Spicy) hot food
‘Spicy food.’

5R =Hai
Yes
‘Yes.’

6L Jaa(.) tai no tabemono wa tabe raremasu ka
Then Thai GEN food TOP eat possible Q
‘Then, can you eat Thai food?’

7R =A, hai
Yes
‘Oh, yes.’

8L Jaa, tai no tabemono wo tabe masenka
Then, Thai GEN food ACC eat would-you-like-to
‘Then, would you like to eat Thai food?’

*R is “invitee/researcher”

(2): NJS

[Sequence of discussing restaurants]

1 T [Kankoku ryoori wa ikagadesuka.]
Korean dishes TOP how-about
‘How about the Korean restaurant?’

2R A:: hai hai hai
Ah yes yes yes
‘Ah, yeah, yeah, yeah.’

3 Ii desu ne. Kankoku ryoori daisuki desu
Good COP SFP Korean dishes love COP
‘That sounds good. I love Korean food.’

4T A-hontoo desu ka
truth COP Q
‘Oh, really?’

5R Hai
Yes
‘Yes.’

6T Jaa. Kankoku ryoori doyoobi no ranchi ni issho ni iki mashoo
Well then, Korean dishes Saturday GEN lunch at together with go let’s
‘Well then, let’s go to Korean restaurant for Saturday’s lunch.’
In example (1), between utterance Line 3 to 7, the inviter T knows that the invitee R likes spicy food and thereby assume Thai food would be acceptable to her. In this case, *mashoo* instead of *masenka* is more proper. *Masenka* is often appears as the first invitational expression in context when the inviter assumes the possibility of getting agreement from the invitee is low. After R has clearly declared that she likes Thai food, T still uses *masenka* to conduct the invitation, which seems to ignore what R has just said and deny the agreement they have reached. Consequently, utilizing *masenka* sounds tedious and unnecessary in this sequence.

The NJS’s example (2) is also from a sequence of discussing restaurants. After receiving affirmative response from the invitee on Korean food, the NJS inviter T simply says, *iki mashoo* ‘let’s go’ instead of using the invitational question *mashoka*.

This difference between the NNS and the NJS reveals that NNSs’ insufficient understanding of the characteristics of each invitational expression *masenka*, *mashooka*, and *mashoo*. Their characteristics correspond to the degree of the invitee’s positive response. The invitational expression changes from *masenka* to *mashooka* to *mashoo* as the invitee more positively reacts to the invitation.

b. Self-oriented Use of *mashooka* without Checking Partner’s Opinion-

(3): NNS

[Sequence of negotiating date for dinner]

(*In the previous sequence, the invitee R declines N’s invitation by declaring that she is busy that night*)

1N  *A::, soo ka::, u::n*
   That Q
   ‘Oh, I see. Well.’
2R  *Soo soo*
   Yeah yeah
   ‘Yeah, yeah.’
3N  *Ja, ashitaa atto, hima dattara atto, issho ni bangohan tabe vooka*
   Then, tomorrow well free if well together with dinner eat shall-we
   ‘Then, if you are free tomorrow, *shall we* eat dinner together.’

(4): NJS

[Sequence of negotiating date for dinner]
In example (3), NNS inviter uses yooka, which is a casual form of mashooka. In Line 3, N produces the invitation without knowing invitee’s plan tomorrow. In this case, masenka or doodesuka is more appropriate. Using yooka/mashooka sounds like the inviter is planning the dinner merely based on his own schedule. If the inviter N used masenka or doodesuka like the NJS inviter K in example (4), it would be more polite, because he would be asking the invitee’s opinion on his new suggestion. 

Mashooka is also a questioning expression; however, it comes from the “suspicion of opinion” (Himeno, 1998) to the invitee. That means the purpose of using mashooka is to confirm the tentative agreement with the invitee rather than inquiring invitee’s idea to make a plan. That is to say, using mashooka at the first invitation is demanding the action to the invitee.

Himeno (1998) suggests that pragmatic functions of shinaika, shiyooka, and shiyoo (the casual forms of masenka, mashooka, and mashoo, respectively) are:

- **Shinaika/masenka**: ask listener’s intention to recommend the performance
- **Shiyooka/mashooka**: suspect listener’s intention/communal decision-making
- **Shiyoo/mashoo**: ask listener to do the performance together/communal decision-making

By taking into account these functions and characteristics of each expression, using mashooka without anticipated agreement may surprise the invitee or sound demanding to the invitee.
Low language proficiency of the NNSs could be considered as a possible reason causing the confusion among those three expressions. Yamashita (2011) points out that the reason of confusion is introducing those expressions separately in different chapters of textbooks.

Table 3. The chapters where each invitational expression is introduced in different textbooks

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>mashoo(ka)</td>
<td>Lesson 6</td>
<td>Lesson 5</td>
<td>Lesson 4</td>
<td>*</td>
<td>Lesson 15</td>
<td></td>
</tr>
<tr>
<td>masenka</td>
<td>Lesson 6</td>
<td>Lesson 3</td>
<td>Lesson 19</td>
<td>Lesson 5</td>
<td>Lesson 17</td>
<td></td>
</tr>
</tbody>
</table>

(Yamashita, 2011, p. 319)

Those invitational expressions are taught separately, which make the students uncertain about when and which one should be used.

Another possible factor causing the confusion is a depreciation of respect or thoughtfulness to invitee’s intention. Depending on the situation and the relationship between the inviter and invitee, the degree of the care for the invitee may vary, yet the invitation always progresses with an addressee-oriented policy in native speakers’ conversation. In Japanese, invitation is more like requesting the addressee to join the activity. In contrast, in some cultures such as Chinese, invitation is regarded to be a beneficial action since the inviter offers a good opportunity to the invitee and thereby the invitation would be more direct and straightforward compared with Japanese (Huang, 2011). From the viewpoint of cultural differences, the lack of knowledge of the Japanese social norm of addressee-oriented or listener-oriented speech may result in misusage of those invitational expressions even though the NNSs understand the grammatical usage of each invitational expression.

2-2. The Low Frequency of doodesuka

The second difference between the NNSs and the NJSs is the use of ‘doodesuka.’ This expression can be used both individually and in a sentence for suggestion. In English translation, it means ‘how about...’ This is also one of the most frequent expressions utilized in invitations; however,
doodesuka does not appear as frequently as native speakers in NNS’ s samples, as shown on the following table.

Table 4. The times doodesuka appears and its average from both NJS and NNS

<table>
<thead>
<tr>
<th>Doodesuka/How about</th>
<th>NJS (6)</th>
<th>NNS Study abroad (5)</th>
<th>NNS Non-study abroad (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>11</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Average</td>
<td>1.8333…</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

In the present database, except only one American student, all NNSs who had studied abroad used doodesuka at least once. On the other hand, NNSs who had not studied abroad did not use doodesuka at all. This result indicates that, the low frequency of doodesuka is attributable to the low level recognition of its utility in classroom activities or less experience of actual conversations. The following example is from a NNS. This participant conducts the whole conversation without using doodesuka throughout the invitational process.

(5): NNS

1E *Ima, bangohan iki masenka*
   Now dinner go would you like to
   ‘Would you like to go to dinner now?’

2R *A:: ima kara desu ka*
   Now from COP Q
   ‘Oh, from now?’

3E *Un*
   Yes
   ‘Yes.’

4R *Chotto kyoo wa:: ano:: yotei ga aru n desu() Sumimase::n*
   Well today TOP well plan NOM there-is NML COP sorry
   ‘I have a plan today. I’m sorry.’

5 *Demo, issho ni purezente::shon wo shi masu kara() totemo gohan tabe tai desu ne::*
   But together with presentation ACC do COP because very-much dinner eat want COP T
   ‘But, because we will have a presentation together, I really want to eat a dinner with you.’

6E *Hai hai, purezente::shon no ato ni anoa-iki masenka*
   Yes yes presentation GEN after at well go would you like to
   ‘Yes yes. *Would you like to go after the presentation?’

7R *A, ii desu ne::*
   good COP SFP
   ‘Oh, that’s good.’

8R *Etto, doyoobi to konshuu no doyoobi to nichiyooobi nara jikan ga ari masu*
Well Saturday and this-week GEN Saturday and Sunday if time NOM there-are COP ‘Well, I have a time on if it is Saturday, this Saturday and Sunday.’

9E  *Hai, nichiyooobi ni iki masenka*
Yes, Sunday on go would-you-like-to ‘Yes, would you like to go on Sunday?’

10R  *Nichiyoobi ii desu yo. Nan ji ga ii desu ka.*
Sunday good COP SFP What time NOM good COP Q ‘Sunday is good. What time is good?’

11E  *N::n, ichi ji ga ii desu ka.*
Well one o’clock NOM good COP Q ‘Well, is one o’clock good for you?’

Within only eight utterances, the inviter uses *masenka* three times. Grammatically, *masenka* is not wrong and it fulfills the task of invitation. However, the repetition of a single expression makes this sequence sounds monotonous. In addition, “*ichi ji ga ii desu ka/*is one o’clock good for you?” in 11E sounds straightforward and demanding because it requires a yes/no answer. If the question used *doodesuka*, the invitee would have more freedom to express her intention so that she could avoid threatening inviter’s negative face by directly denying. “One of the more difficult tasks a communicator can face is conveying rejection to another person. This task is difficult, at least in part, because of the competing demands of the need to be clear and straightforward and the desire not to hurt the other’s feelings” (Saeki, 1994, p. 67). On the other hand, Leech (as cited by Makihara) proposes, “A politeness principal has more priority than a principal of cooperation” (2012, p. 10). At first glance, a clear answer such as yes/no helps inviter to understand the invitee’s thought and continue the conversation easily; however, if the invitee needs to deny the inviter’s suggestion, he/she may feel anxious since it threatens the invitee’s positive face. Also, the inviter directly asking the invitee’s intention threatens his/her negative face (Makihara, 2012, p. 5). Therefore, avoiding a yes/no question like “*ii desuka*” protects the invitee’s face.

In the dialogue above, those *masenka* can be replaced with *doodesuka*. In the example (6) below, the NJS deftly manipulates *masenka* and *doodesuka* in the same context as in the previous NNS’s example.

(6): NJS
‘How about Saturday?’

17R  Doyoobi doyoobi hai daijoobi desu
Saturday Saturday yes fine COP
‘Saturday, yes, Saturday is fine.’

This NJS inviter uses *masenka* and *doodesuka* alternately. In comparing example (5) and (6), the researcher notes that *doodesuka* makes the conversation more dynamical and sounds more fluent. In many cases, *masenka* and *doodesuka* are exchangeable because both of them have a common function--‘to ask partner’s opinions.’ The following analysis of findings discusses more usage patterns and effectiveness of *doodesuka*.

2-3. Self-oriented Response to Choices

At the sequences of deciding time, food, and location of the meal, the researcher as an invitee purposefully expresses personal preferences by giving two options to the invitors. In the example (7), the NNS inviter W uses ‘*ikoo,*’ which is a casual form of ‘*iku/to go*’ and ‘*mashoo,*’ meaning ‘let’s go.’ By using this expression proves W seems confident that R would agree with her choice and makes a final decision of the food without confirming with R. In contrast, in a similar sequence, in Example (8), the NJS T reconfirms her choice with R with a *doodesuka* question.

(7): NNS

[Sequence of restaurant]

1W  *Ano:: a:: donna ryoori ga suki desu ka*
Well what-kind-of dish NOM favorite COP Q
‘Well, ah, ah, what kind of dish do you like?’

2R  *Soo desu ne:: yappari:: amerika no hannba::ga:: toka ga suki desu ne::*
That COP SFP after-all America GEN hamburger or-something NOM favorite COP SFP
‘Let me see. After all, I like American hamburger.’

3  *ato piza mo suki desu ne.*
also pizza too favorite COP SFP
‘Also, I like pizza.’

4W  *U::n ano:: a:: piza no mise mo ano wakaru ano issho ni ikoo*
well pizza GEN store too well know well together with let’s-go
‘Well, I also know pizza store. *Let’s go!*’

(8): NJS

[Sequence of date and time]
Providing choices gives the partner the right to make the decision. Nevertheless, in Japanese, if the invitee suggests two or more choices, the NJSs normally reconfirm if the invitee agrees with the choice by adding a question form of *masenka, doodesuka* or *mashooka*, as shown in Example (8).

However, most of NNSs believe that if the invitee provides two options, it is fine to choose one and the invitee would agree with the choice since the invitee herself proposed the choices.

In particular, when the invitee provides two options, instead of merely picking one option, the NJSs inviter either use *masenka* to reconfirm with the listener/invitee’s or *doodesuka* to hand the right of decision-making back to the invitee. In contrast, NNSs uses *mashoo* in the same situation. *Mashoo* expresses the speaker/inviter’s intention, and means the plan has been communally decided. As previously noted, the characteristic of the Japanese invitation strategy prefers to require the listener’s intention rather than revealing the speaker’s intention; therefore, when *mashoo* is used in response to the choices given by the invitee, it violates the rule of *kikubari* or addressee-oriented characteristics of Japanese communication.

### 2-4. Misreading Nonverbal Communicational Hints

This research also examines the inviter’s response to negative reaction from the invitee during the process of negotiating time and place. In the sequence of the conversation, the invitee declines the invitation to the dinner once, and rejects the inviter’s proposal of a specific restaurant once (See Table 2). No significant difference between NNSs and NJSs inviter’s has appeared in the way to respond to that
overt negative reaction from the invitee. However, NJSs and NNSs took different action in response to the invitee’s subtle verbal or non-verbal communication hints such as negative tones.

(10): NJS

[Sequence of restaurant]

1K  *Chuuka ryouri ga tabe tai desu ne*  
   Chinese dish NOM eat want COP SFP  
   ‘I want to eat Chinese dishes.’

2R  *Chuuka ryouri:*  
   Chinese dish  
   ‘Chinese dishes.’ <negative tone: getting slow and low pitch>

3K  *Doodesuka*  
   How-about-it  
   ‘How about it?’

In Line 2, the invitee R shows negative reaction to what the inviter K has suggested-Chinese restaurant by changing the tone. Immediately, the NJS inviter asks R’s opinion on her suggestion with *doodesuka*. K probably has noticed R’s tone change and realized the Chinese restaurant might not a good choice for R. Thus, the invitee R has succeeded in implying her disagreement without threatening the inviter’s face. This implicate way of communication with tone does not seem difficult for native speakers. However, in the following example, the NNS fails to catch the invitee’s negative signal.

(11): NNS

[Sequence of restaurant]

1R  *Watashi chotto okane ga nai node, yasui tokoro ga ii*  
   I little-bit money NOM there-is-not because cheap place NOM good  
   ‘I don’t have enough money, so I prefer cheap place.’

2N  *Ah, yasui tokoro ne. Ra::menya wa yasui ne*  
   I-see cheap place SFP Ramen-restaurant TOP cheap SFP  
   ‘I see. A cheap place? Ramen restaurant is cheap though.’

3R&N (Laugh)

4R  *Hontoo desu ka. Yasui? Ikura gurai desu ka*  
   True COP Q cheap how-much about COP Q  
   ‘Really? Cheap? How much about is it?’ <negative reaction: surprising, suspicion>

5N  *Hmm, sen en gurai to omoimasu*  
   FI one-thousand yen about QM think  
   Well, I think it is about one thousand yen.

6R  *Ah::, XX{the inviter} san wa, ra::men ga ii desu ka*  
   FI XX Mr. TOP ramen NOM good COP Q
‘I see. Is ramen good for you, Mr. XX?’ <negative tone: unfavorable>

7N Un, mochiron. Ra::men ga’ daisuki
Yes of-courseramenNOM love
‘Yes, of course. I love ramen.’ <positive reaction>

8R Nandemo ii desu yo
Whatever good COP SFP
‘Anything is okay for me.’ <negative tone: abandonment>

9N Hai hai hai
Yes yes yes
‘Yeah, yeah, yeah.’

In this sequence, the NNS inviter N recommends a ramen restaurant because the invitee said she did not have enough money. In Line 4R, the invitee R implies her suspicion and anxiety to the cost of the ramen restaurant. Instead of saying anything to respond to the invitee’s worry, N expresses his passion for ramen. Finally, R gives up. The NNS inviter fails to read the invitee’s thought, and their miscommunication arose.

All languages have their own ways to convey thoughts and feelings by manipulating the volume of voice, tempo, pitch, and modulation. This communication strategy is called “paralanguage (non-lexical component of communication).” As interpersonal distance, facial reaction, and gesture, paralanguage is also included in non-verbal communication (Patterson, 1994, p. 4 & 247). The interaction of paralanguage sometimes causes a friction among intercultural and/or interlinguistic communications. Reading a listener’s thoughts and responses appropriately needs a high level of communication skills in the interaction with native speakers. As Neustupný points out, “For foreign speakers, the first time to expose to Japanese might be the ‘foreign user situation’ such as classroom settings; moreover, they will be in only the foreign user situation for next several years, too” (as cited by Takeda, 2006, p. 13). Most language learners feel that they can communicate easier with a person who has the same native language background in foreign/target languages. This is partially due to the fact that they share same non-verbal communication or not. Also, as Neustupný mentions, the students do not have an opportunity to acquire this communicative strategy unless they study abroad and have more
interaction with native speakers. Even advanced students may have difficulty reading Japanese ambiguous reaction and intention behind words.

2-5. The Low Frequency of Hedge Words: toka, demo, kedo…

The researcher believes that one of the reasons why NNS’s conversation sounds direct and sometimes even impolite is related to the low frequency of hedge words. Hedge words are expressions such as ‘sort of,’ ‘kind of,’ ‘somewhat,’ etc. They are “defined as vague expressions whose meaning lexically represents uncertainty, possibility, tentativeness, and approximation” (Lauwereyns, 2002, p. 239). Six hedge words were found in the current data.

Table 5. The distribution of Hedge words

<table>
<thead>
<tr>
<th>Hedge words</th>
<th>Meaning</th>
<th>NJS(6)</th>
<th>NNS(8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toka</td>
<td>…or something like that</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Demo</td>
<td>…or something</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Kedo</td>
<td>…but (at the end of the sentence)</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Chotto</td>
<td>rather…, a little…</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>(Moshi)yokattara</td>
<td>if you do not mind, …</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Teki(na)</td>
<td>…sort of</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Apparently, the number of hedge words varies greatly between NJSs and NNSs. Remarkably none of the NNSs has used any hedge words that frequently appear in NJSs’ invitations. While NJSs often add hedge words after providing a personal opinion or giving a suggestion, NNSs tend to use affirmative forms to respond to the invitee’s questions.

The following is an example where NJS uses the hedge word *toka* to deliver her suggestion.

(12) NJS

[Sequence of date and time]

1F:  *jaa doyoobi nichiyooobi. U::nn. Doyoobi no::*

   Ah then Saturday Sunday. Well Saturday GEN
   ‘Ah then, Saturday, Sunday. Well Saturday’s…’

2R:  *Hai*

   Yes
   ‘Yes.’

3F:  *Yoru gohan  toka  doodesuka*
night meal or-something how-about
‘How about dinner or something?’
4R: A, daijoobu desu
Ah, fine COP
‘Yes, it is good.’

One of the motivation for the NJS to use hedge words is to moderate their intention in order to avoid
directness or showing too much confidence or threaten the invitee’s negative face. By applying hedge words,
the inviter shows less assertiveness or commitment to his/her suggestion so as not to interfere with the
addressee’s freedom of action (Lauwereyns, 2002, p. 255). Hedge words have a weak presence and are not
taught as a main subject of the classroom activity. However, native speakers frequently use those hedge words,
and they play important roles in establishing better relationship and smooth communication in Japanese.

2-6. Addressee-oriented: The Low Frequency of jaa and dewa

As previously mentioned, Japanese is a listener-oriented language. ‘Dewa’ and its casual variant,
‘jaa’ frequently appear during interaction, especially when the speaker and the listener switch “turns”
(c.f. Szatrowski, 1993). In English, ‘well,’ ‘then,’ and ‘so’ are equivalent translations to dewa and jaa.
The function of jaa and dewa in such a context means ‘considering what you just said, I would say
that . . .’ Therefore, these words are used when the speaker makes a new proposal while showing
consideration to the partner. Therefore, dewa and jaa are important elements in listener-oriented
conversation and only appear interpersonal conversations such as invitations.

Table 6. The number and average of jaa and dewa appeared in each group

<table>
<thead>
<tr>
<th>Participants (Number of people)</th>
<th>NJS (6)</th>
<th>NNS: Study abroad (5)</th>
<th>NNS: Non-study abroad (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of jaa and dewa</td>
<td>30</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>Average</td>
<td>5</td>
<td>1.2</td>
<td>0</td>
</tr>
</tbody>
</table>

4 Negative face: The basic claim to territories, personal preserves, and freedom (Brown and Levinson, 1987)
Apparently, NJSs frequently use *dewa* and *jaa* in invitational role-plays while NNSs show much less frequency. In particular, NNSs who have not studied abroad did not use those words at all. This result is very much similar to the hedge words. *Jaa* and *dewa* are not difficult to use grammatically, and they are introduced at the early level. Furthermore, English also uses ‘well’ and/or ‘so’ like *jaa* and *dewa*; therefore, NNS participants who study in the U.S. should have no problem understanding these words. However, in terms of output, *jaa* and *dewa* are not acquired well.

The research indicates the other factor causing this difference is the cultural gaps between their own culture and Japanese culture in terms of the degree of showing thoughtfulness to respond the partner’s intention. The students who study outside Japan have few opportunities to be exposed to native speaker’s conversations where *jaa* and *dewa* are frequently used. Although these words are included in classroom activities such as the role-play practices or dialogues of textbooks, grammar or other expressions are the main foci, and students rarely pay attention to additions such as *jaa*, *dewa* and hedge words. In fact, as evidence, only students who studied abroad used these words in this research. This is because they had more chances to recognize and thereby were able to learn those words incautiously in the interaction with native speakers.

3. The Three Barriers Causing Issues in Invitation

Taking into account the dispositions of each finding, the following three factors that impede fluent invitation, were investigated: Language Barrier, Cultural Barrier, and Environmental Barrier. All NNSs’ features found from this research are distributed into those categories. However, some of them have been influenced by two or three categories. Since individuals have different cultural backgrounds and Japanese language skills, it is difficult to identify which factor exactly causes the pragmatic problems.
Figure 2. The three factors causing differences between NNS and NJS

a. Linguistic Barrier

Simply speaking, Linguistic Barrier is about the low proficiency of Japanese. “The limited expressions” belongs to this category. The interference of mother tongues also interferes the NNSs’ expressions and the structure of invitation. In the eight NNS participants, there were six English native speakers, one Vietnamese native speaker and one Dzongkha native speaker. In this study, the research about the interference of mother tongues will focus on English.

b. Environmental Barrier

Environmental Barrier is caused by the problem of lack of opportunities to expose the learners to native speakers’ conversations. Also, the lack of focus on communication skill in instruction is another reason. The three findings, ‘the lack of hedge words,’ ‘the lack of jaa/dewa,’ and ‘the low frequency of doodesuka’ restrain the NNSs from developing conversations more dynamically. However, the invitation could be completed without those expressions as if the NNS participants did in this research, and particularly speaking, the absence of hedge words and jaa/dewa do not cause major problem to the
communication between inviter and invitee. Therefore, those words are always regarded as an addition to the main grammar points in Japanese classrooms and textbooks, and the students do not have many opportunities to practice their usages. However, native speakers often use them in daily conversations. Students who studied abroad have been exposed to the NNSs’ conversation and therefore, they had more output of *jaal/dewa* and *doodlesuka* than students who have not escaped from the barrier of the foreign users’ situations.

**c. Cultural Barrier**

While NJS inviters appear to be addressee-oriented, the NNS inviters, especially English native speakers are more speaker-oriented or self-focused during the process of invitation. Also, they do not display much of *kikubari* toward invitees. This causes the Cultural Barrier in invitation, which contains most of the issues found in our research as shown below:

- NNS inviters often make decisions without confirming or checking the invitee’s attitude.
- NNS inviters tend to impose stronger suggestions without mitigation.
- NNS inviters generally have a weak competence listening and reading the invitee’s attitude or emotion that is implicitly revealed in on-going interaction.

All the errors and inappropriate tendencies found in NNSs’ invitations can be attributed to the influences from either the Language Barrier, Cultural Barrier, Environmental Barrier, or the mixture of them. Since the Japanese language learners have diverse backgrounds and language skills, the most difficult barrier to overcome differs individually. Yet, most of the errors and inappropriate expressions are considered to be a part of the Cultural Barrier and Language Barrier. Tojo (2009, p.102) reported that the intermediate and advanced learners had a lot of socio-linguistic deviances; for example, the lack of considerations for partners and direct invitation. Even if the learners know the concept of *kikubari* and that Japanese people pay more attention to listeners, they have difficulty reading the invitee’s minds or emotions that is implicitly revealed in on-going interaction (Tojo, 2009, p.101). That is to say, the
Language Barrier and Environmental Barrier more often happened to learners at elementary level, and these barriers will disappear as they advance. However, Japanese language teachers still need to make special considerations in instruction to address the Cultural Barrier between learners and Japanese native speakers.

V. DISCUSSION

1. Discussion of Results

At the beginning of this research, the main focus was the three invitational expressions, *masenka*, *mashooka*, and *mashoo*. However, once the analysis started, we found that hedge words and other expressions that mitigate the one’s intention such as *jaa/dewa*, and *doodesuka* were significantly different between the two groups. Although they are not grammatically difficult, only NNSs who studied abroad used these words or expressions. This can be explained by the fact that they have heard the Japanese native speakers use these words frequently in daily conversations in Japan. Even if NNSs know the words, in the classroom activities and conversations with NNS peers, they do not know how to use them and how to make the conversation to be more native-like. This factor is defined as Environmental Barrier in this study.

The previous researchers (e.g. Hasegawa, 2002) claim that linguistic and cultural issues are main reasons causing NNSs’ deviations in invitation. However, this study argues the environmental issue is also a major factor that is responsible for NNSs’ inappropriate invitation. The three factors are connected with each other and cooperatively contribute to the learners’ inappropriate invitations. It is consistent with the general belief that studying abroad improves the learner’s language and communication skills. For non-native Japanese learners studying in non-Japanese countries, the foreign user-situation is one of the barriers they have to face. In invitational conversations, the problem of environment left significant traces in the problematic uses or non-use of hedge words, *jaa/dewa*, and *doodesuka*. 
2. Implications on Japanese Language Instruction

The NNSs’ inappropriate invitations are results of the overall linguistic, cultural and environmental barriers. Therefore, a new instructional strategy should be designed to deconstruct the three barriers.

First, in order to solve linguistic problems, we recommend the instruction combining intensive linguistic practice and situational practice. For students at the elementary level, learning each expression individually from simple structure is necessary. Afterwards, they should learn how to use the elements of expressions in one conversation. This situational practice takes communicative language teaching approach. In Japanese language teaching, this approach has been a major teaching style. The communicative approach defines language as a tool of communication, and language education aims to acquire the communication skills through using a target language (Yokota, 1992). Suzuki (2003) has proposed that students learn how to start and finish invitation through role-plays and task works that are similar to authentic settings. Yamashita (2011) suggests that students make connections between the scenes and expressions in the situational activities, and learn the proper use of each expression. The present study suggests that students can repeatedly practice the expressions that they have already learned before and understand the functions of each expression in the same sequence. Teachers examine the task and dialogues to ensure that they are close to authentic Japanese conversations. Also, by giving several situations, teachers introduce different sequence patterns so that students would be able to manipulate invitational strategies and expressions freely and properly in their own way. Furthermore, building up the correlation of each element of invitation assists learners to remember and recall them when they encounter similar situations.

Secondly, this research has examined how the NJS inviters choose invitational expression in response to the verbal/non-verbal reaction from the invitees to avoid threatening their faces. Japanese invitations are addressee-oriented communication in which the inviter mitigates his/her own intention. Instructors may choose to introduce these Japanese unique social norms through dialogues in the
activities or provide the cultural information to students directly. In either case, the purpose is to help learners understand Japanese ambiguous communication and learn to respond appropriately. However, instructors also should be cautious in introducing this Japanese cultural feature to avoid making students too nervous to invite Japanese native speakers.

Third, teachers should try all the possibility to assist students to overcome Environmental Barrier. Teaching foreign language abroad has many limitations in terms of materials, activities, and opportunities that students are exposed to speaking situations of Japanese native speakers. From the database of the present study, students who experienced study abroad in general showed linguistic deviations as often as those who had not studied abroad. The biggest difference between these two groups of learners, were the frequency of usages of expressions such as *jaal/dewa*, and *doodlesuka* that display the inviters’ prioritization of the invitees’ intentions. They are important elements that show Japanese social rules. Although textbooks introduce those words, our study reveals that students in general do not use them unless they study abroad. The reason behind is that the learners who have not studied abroad do not realize how frequently Japanese native speakers use these words. The experiences of listening Japanese native speakers talk would help students recognize the importance of these expressions and learn to use them. For example, showing movies and video clips in class, or doing dictation where hedge words or *jaal/dewa*, and *doodlesuka* are some efficient method to draw students’ attention on those expressions. Furthermore, if students have opportunities to talk to Japanese native speakers in person or via web chatting instruments, they can practice more experimentally through the interaction.

**Summary**

The main focus of this study is laid on how NNSs differ from NJs in making invitations, and what are the possible factors that hold back students from conducting invitation smoothly or appropriately with native speakers. This research also investigates the improper usages of *masenka,*
mashooka, and mashoo, and the cultural deviation that potentially threatens the invitees’ face. Self-oriented responses to choices given by the invitees or misreading/overlooking the invitees’ negative reactions are some typical deviations made by NNSs. In addition, this study also investigated the significantly different performances between students who studied abroad and who did not through examining their use of hedge words, jaa/dewa, and doodesuka. The previous research explained that the reasons for students’ inappropriate invitations are due to linguistic issues and cultural differences. However, the different performance between students who studied abroad or not demonstrates that environmental exposure also makes big difference. Taking into account the findings, this study argues that linguistic, cultural, and environmental barriers that are firmly connected to each other are multiple factors causing students’ errors in conducting invitations.

We hope new instruction method proposed by this study will help teachers to reconsider their teaching plans to provide more practical instruction and practice on invitation. For instance, one of the researchers currently uses a movie in her conversation-based class. Dictation practices are also conducted while focusing on small elements like hedge words that enhance the conversation that are usually not paid attention to in regular classes. Students realize how frequently hedge words, jaa/dewa, and doodesuka are used while listening to Japanese speakers’ talk. By applying this theory to teaching, the instructors would find more concrete instructional method and materials to lead students to communicate pragmatically and culturally more appropriate in Japanese.
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*(Genki)* II. Tokyo: The Japan Times
APPENDIX

APPENDIX A. The research survey

Research survey on participant Information

(1) Circle your native language
Japanese       English       Others(  )

(2)
Age  :________________
Gender :________________
Year of school:________________
Major  :________________  Minor  :________________

(3) Only Non-Japanese native speaker, answer the following questions
   • How many semesters have you studied Japanese in college level?
     ___________________________ Semesters
   • Have you studied abroad in Japan?
     Yes  No
   • If yes, answer the following questions.
     The term of study abroad:  _____/_____/________ - ________/______/________

   • Circle the places where you studied during the study abroad.
     University/College (studying Japanese)  • University/College (studying sth in Japanese)
     Japanese school  • High school  • others(  )

(4) Only Non-Japanese native speaker, list all Japanese textbooks you have used
   - ex. Genki
   -
APPENDIX B. Role-play Instruction

Read the directions and complete the following task

Relationship with your partner:
You and your partner are college students. Both of you are taking the same class, but have never talked out of the class.

Situation:
You and your partner are assigned as a pair for a class project. Today you worked together for 3 hours and finally completed the preparation for the project. It is 6:00 p.m. now. You are thinking about inviting her to dinner.

Task:
Invite your partner for dinner tonight.

If she cannot make it tonight, you try to have a lunch or dinner on another day.
プログラム内アーティキュレーションを目指して：学習者参加型評価の実践

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1. プログラム内アーティキュレーション

近年、日本語教育の場で「アーティキュレーション」という用語を頻繁に耳にするようになった。例えば、2012年の日本語教育国際研究大会のシンポジウムのテーマもアーティキュレーション（連関）であった。このシンポジウムでは、横、縦、教科間の3種のアーティキュレーションの必要性が強調されている。

横のアーティキュレーションとは、別の機関同士の同レベルのクラスにギャップがあるか等を指し、縦のアーティキュレーションの代表的なものは、高校と大学間のプログラムのつながりのことである。そして、教科間というのは、日本語とそれ以外の教科との間の連携を指している。

礫山(2010)によると、アーティキュレーションは、1920年代に早くも教育全般で問題視され始めたが、いまだ課題が山積みの状態だという。礫山(2010)は、アーティキュレーション確立に向けての心構えとして次の3つを挙げている。まず、各レベルを担当する教師や機関の間で、お互いに理解し合い情報交換すること。教師全員が問題解決の当事者としての意識を持つこと。そして、関係者同士で日本語教育の目的を共有することである。言い換えれば、我々教師が何のために日本語を教えているのか、どんな学習者を育てたいのかというビジョンを共有しなければならないということであろう。
アーティキュレーションの議論の中では、前述の別の学校同士の横のアーティキュレーション、初等、中等、高等教育間の縦のアーティキュレーション、他の教育分野との教科間アーティキュレーションに焦点が当たることが多い。しかし、この3つはいずれもある特定プログラムと外部との関係である。では、同一プログラム内部でのアーティキュレーションは果たして機能しているのだろうか。筆者は、日本語プログラム内でのアーティキュレーションがこれまであまり取り上げられなかったことに疑問を抱いてきた。

今回の学会テーマである日本語教育のサバイバルのためには、内外のアーティキュレーションを持った、質の高いプログラムを作ることが大切な要素だと筆者は考えている。外部とのアーティキュレーションが大切なることは言うまでもないが、内部に目を向けることも重要なものではないか。これなくしては、つながりのあるカリキュラム構築はできないはずである。しかし、プログラムの規模や環境は様々なので一概には言えないが、内部でなんらかのコミュニケーション上の問題を抱えているケースが多い、実は少なくないようである。本来なら同じプログラムの同僚ともっと意見交換をするべきところ、お互いの領域は踏み込まないようにしている。他の教員のクラスで何が起こっているか全く知らない等といった話を聞くこともある。つまり、同一プログラム内の関係者と相互理解、情報交換が十分できているのか、日本語教育の目的が共有されているか、という問題だ。

今回、2014年2月の口頭発表で筆者は以上のことを持たなかったが、2012年度のSEATJで常作靖彦先生が同様の点について述べられていたことを、後日予稿集を通じて知った。同じ学校の中で、教師間での話し合いがない、意見の一致が
ない等の理由で、縦・横のアーティキュレーションが欠如している場合が多いこと、特に大学では個人によるクラス・デザインの権利が重視され、テニュア・トラックの教授が日本語教育に関わることも多いため、アーティキュレーションが崩れることを指摘している（當作 2012）。まさしくその通りであると思う。

2. 評価をめぐる諸問題

本稿では、プログラム内アーティキュレーションを目指す試みの一例として、評価に関わる実践を紹介する。評価に対する考え方には、比較的教師の姿勢、理念が現れやすいと考えるからだ。筆者の勤務校では、評価に関して、教員同士意見交換をし、プログラム内のすべてのクラスで、なるべく同じような方向性を持った評価を行うようつとめてきた。

「評価」という言葉を聞いた時、テストやクイズといったものを思い浮かべる教師は多いだろう。特に到達度テストは、我々教師の仕事の中で大きな比重を占めている。教師主導型である到達度テストは、学期末の成績に加算され、成績判定の主材料となる。しかし、筆者は自分が作っているテストが果たして正しく学生の力をみているのか、疑問に思う時がある。いわゆるプロである教師が作るテストは、常に信頼性や妥当性にすぐれていると言えるのだろうか。

しかし、日本語クラスでは、学生に点数をつけて成績を出すことは教師の重要な仕事であり、役割である（横溝 2000, 2002）。この成績づけとしての評価については、常に教師がコントロールしていること、学習結果だけを評価していること等が問題視されてきた（トムソン 2008, 横溝 2000 等）。そこで生まれたのが代替的評価である。當作（1999）は、代替的評価においては、学習者が積極的に評価活
動に参加し、個人に合った学習法で目標達成を目指すと述べている。中でも、自己評価・ピア評価は、特に学習者参加型評価と呼ばれている。近年、学習者中心の授業形態が浸透してきているが、そのためには評価も学習者主導であることが不可欠である（トムソン 2008）。

学習者参加型評価の利点として、自己モニター能力が向上する、自分が出来ることが出来ないことが意識化できる、そこから新たな目標が設定できる等が挙げられる（トムソン 2008、横溝 2002 等）。しかしながら、いくつかの利点があるにもかかわらず、斉木他（2012）では、多くの日本語教師が自己評価を取り入れていないというデータを提示している。この理由について、筆者は教師自身の中にある不自信が一番大きいのではないかと考える。従来教師が行ってきた評価という仕事を、学習者に任せることに教師自身抵抗があるのではないか。学習者参加型評価の問題点としては、他に意識的・無意識的な過大・過小評価、教師の負担等がある（トムソン 2008、横溝 2002 等）。

種々の問題があるとはいえ、上述した学習者参加型評価の利点は、すべて自律学習に結びつくものである。これこそが学習者参加型評価を取り入れるべき最大の理由ではないだろうか。田中・斎藤（1993）は、学習者の多様化に応するためには学習・教育の個別化が必要であると述べている。近年ますます日本語学習者が多様化してきているが、学習者自身も、与えられる授業に頼るだけでなく、自らすすんで学んでいく能力が求められるはずである。学習者参加型評価はそのためにも有効だと考えられる。このような理由から、筆者は学習者を評価に巻き込みたいと様々な方法を模索してきた。
自律性は、すぐに養われるものではない。また、学習者の個人差も深く関係する。学習者参加型評価活動は一度だけやってもあまり意味がなく、何度も繰り返すことが重要だと考えられる。そのためには、プログラムに関わる教員全員で話し合い、可能であればコース全体に取り入れることが理想的だ。さらに、教員同士話し合い、意見交換することが、プログラム内アーティキュレーションの確立に必ず貢献するはずである。

細川(2004)は「評価とは本来主観的なものだ」と言っており、筆者も同感である。さらに、細川(2004)は、評価をめぐる一番の焦点は数値化、成績づけだと述べる。前述のように、我々教師は本来主観的に行われているテスト結果を学期末に点として数値化する義務があるが、数字にするからといって、主観的なものが客観化されるわけではない（細川 2004）。数値化が焦点ならば、評価は2種類に分けて考えるべきではないだろうか。1つは数値・点数化され最終的に成績づけに使われるもの、2つ目はその他のものである。成績づけ目的に使われる評価は総括的評価、その他は形成的評価と言ってよいだろう。

近藤 (2012)は、それぞれの評価の目的を以下のようにまとめている。成績判定に使われる総括的評価の目的は、学習者の成果の判断を行うことである。一方、形成的評価の目的は、教師が学習者の進歩状況を把握し、意欲や成果を向上させることである。これは過程を評価することなので、学習途中に学習者にフィードバックを与えたり、支援することも含まれると言えるだろう。

数値化され直接成績づけ目的に主に使われる評価として、一般的に、各課テスト、漢字単語などの小テスト、口頭試験、期末試験などがある。さらに、最終成
績には、出欠や宿題、クラス参加、プロジェクトなどが加算されることが多い。
以上の項目は、たいてい教師が割合を決めてシラバスに明記し、評価は通常教師が行うと言ってよいだろう。
一方、成績づけに通常反映されない評価とは何か。筆者の担当する日本語クラスを例にとって見ると、クラスメートの口頭発表を聞いてお互いコメントし合うことや、作文のピアエディティング等が挙げられる。学生にスピーチや口頭試験の録音を聞かせて自己評価することもある。筆者はこのような活動をよく行うが、成績には直接加算しない。また、学生が教室内で教師の反応を見て自己訂正するのも、インフォーマルな自己評価と言える。また、教師が定期的に与えるフィードバック、例えば作文添削や宿題のコメント、授業中の口頭でのコレクション・訂正等も形成的評価の1つととらえられる。これらは教師が行う評価だが、成績づけには直接関係しないことが多いだろう。

**日本語クラスにおける評価（筆者の担当クラスの例）**

1. 数値化・直接成績づけに使われるもの（シラバスに明記）
   - 各課テスト
   - 小テスト
   - 口頭試験
   - 期末試験
   - 宿題提出
   - プロジェクト
   - 出席・クラス参加
2. 成績づけに使われないもの

- 口頭発表時の相互コメント
- 作文ピアエディティング
- スピーチ・口頭試験自己評価
- 教室内 informal 自己訂正・自己評価
- 授業中・宿題・作文等の教師からのフィードバック

前述のように、1番の数値化され成績づけに使われる評価は通常すべて教師が行うが、筆者はこの一部を学習者主導にできないかと考えてきた。それには、いくつかの方法がある。1つは、プロジェクトの評価や一部の試験の採点を学生にしてもらい、その点数結果を成績に加算するやり方である。筆者の所属プログラムでは、様々なプロジェクトに自己相互評価を導入している。筆者は試験の採点を学習者に任せたことはまだないと、トムソン (2008) は、漢字テストの採点を学生主導にする試みを紹介している。また、測定方法の作成、つまり試験やテスト作りに学生が参加するやり方もある。トムソン (2008) では、上記の漢字テストの作成も学生が行っている。筆者の担当する中上級クラスでも、学生が漢字・単語テストをペアで作ったり、口頭試験の形式や設問を考える試みを行ってきた。

次節では、様々なプロジェクトにおける学習者参加型評価について取り上げる。

3. プロジェクトにおける学習者参加型評価：ブログ活動

研究発表等のプロジェクトの口頭発表、ポスター発表は、以前から多くの日本語プログラムで行われてきたと言える。しかし、必ずしも教師だけが発表を聞くわけではなく、クラスメートや他の教員、日本人を招待するケースもある。また、
インターネット上で内容を公開すれば、さらに読み手が増える。にもかかわらず、その成果を担当教員一人だけの主観に頼って点をつけることは、果たして適切なのだろうか。この理由からも、筆者はプロジェクト活動において、担当教員以外の関係者が評価に関わるべきなのではないかと考えるようになった。

筆者の勤務校は、学生数 12000 人のアメリカ中西部の私立大学である。日本語プログラムには 5 レベルあり、履修者数は計 60 人程度、フルタイムの講師 2-3 人で担当する。プログラムでは、2008 年以来様々なプロジェクトで、学習者の評価を成績づけに直接反映させてきた。いずれも 5 ないし 10 段階評価で点数をつけ、平均点を学期末の成績づけに使用した。以下はその一例である。

学習者参加型評価の実践例： [ ] 内は全体成績に占める割合

1. プログプロジェクト（自己相互評価）
   - 1st Yr: Fall 2008~ [5%]
   - Fall 2012~: 全学年で実施；学年により割合は異なる

2. ビデオプロジェクト（自己相互評価）
   - 3rd Yr: Spring 2008, Fall 2008 [10%]
   - 1st Yr: Spring 2009, Spring 2010 [5%]

3. 社会問題プロジェクト（自己相互評価）
   - 3rd Yr: Spring 2009 [15%]
   - 4th Yr: Spring 2010 [15%]

4. 個人学習プロジェクト
   - 4th Yr（自己評価）: Fall 2010 [35%], Spring 2011[40%], Spring 2013 [10%]
   - 1st Yr（自己相互評価）: Spring 2012 [5%]
このように、プログラムでは、1年生時から学習者参加型評価を取り入れ、学
年が進んでも様々な形で同様の評価方法が取り入れられている。ここに挙げた以
外のプロジェクトもあるし、種々のイベントの際にも学生達が自ら・相互評価す
る機会が用意されている。前述のように、自律学習を目指した活動は、一朝一夕
で効果が出るものではない。特定クラスだけではなく、繰り返し何度も行うこと
で、学習者の中に根付いていくのではないだろうか。そのためには、同一プログ
ラム内に所属する教員同士の評価観の共有が欠かせない。

数多く行ってきた活動の中で、特にブログプロジェクトは、2012年以降5学
年全年で自己相互評価を成績に組み入れ、継続して学習者主導の評価を行ってい
る。もともと2008年に導入したものがモデルになっている。学年や担当教員に
よって取り入れ方は色々であるが、自律性養成を主眼に置くことは共通している。

以下に述べる1年生クラスのブログ活動は、2008年から毎学期行っている。
学生数は30名前後で、なかま1の教科書を使用している。過去数年、2人の教
員がチームティーチングを行ってきた。資料1にプロジェクトの目的を挙げた。
ここには、ブログを通じて使う日本語の正確さを高めるということは書かれてい
ない。目的は、自分の伝えたいことを他人に向けて発信・共有する、ブログを通
じて他者と交流する、内省材料として使う、である。同時に、常にブログの読み
手を意識しながら活動を続けていくことを強調している。教師がブログで使われ
た日本語を添削したり訂正することは、他レベルを含めほとんど行っていない。

1年生クラスでは、学期1週目に一人一人が個人ブログサイトを作り、定期的
にポスト（投稿）・コメント交換をしていく。時々ポストを宿題にもするが、な
るべく自発的に活動をするよう奨励するようにしている。教室で色々な学習者のブログを見せることも多い。

以下の2つは、同じ学習者の学期初め（2013年9月22日）と半年後（2014年2月16日）のブログポストである。活動の目的が日本語力を高めることよりコミュニケーションにあることから、1年生では英語でブログを書いてもかまわないことになっている。この学習者のポストも、最初は英語まじりだが、半年後には漢字や新しい文型を積極的に使っていることが分かる。特に教師側が指示しなくても、毎年ほぼ全員のポストが2学期目になると日本語にシフトしていき、英語はほとんど見られなくなる。

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**カタカナ and more anime**

わたしたちはよくカタカナのしゃくだいをします。But right now I am having trouble remembering many of the characters. And some of them look so much alike! I have a few mnemonic devices for the really tough ones:

For シ and ツ, I remember that they have the sounds "shi" and "tsu" by thinking of a shih-tzu puppy! (by the way, shih-tzus originated in China.)

For ソ and ン, I think of the word "son."

I tend to forget ウ、エ、エ、サ a lot, but I haven't found ways to remember them yet. It is embarrassing to forget サ because it's in my name! サイドフォンスです。

Now I'd like to tell you about an anime that I am watching called Silver Spoon (ぎんのさじ). It is also based off of a manga by Hiromu Arakawa (such an amazing writer!). It's about a boy named Hachiken who doesn't know what to do with his life, so he goes to an agricultural high school in Hokkaido. He did not know what he was getting into, so it's funny to watch him stumble through the chores of a farm.
ねこのカフェ

パリのねこのカフェです。フランス語で名まえはCafe des chatsです。

なつに、カナダで ねこのカフェは はじまります。ねこのカフェは えいごで cat cafeと おいいます。カフェで くちゃは のみものを のんで、デザートを たべて、ねこと あそびます。私は いぬの方が ねこより 好きですが、ねこのカフェに いきたいです。

せかいで 一番 はやい (earliest) ねこのカフェは たいわんに ありますよ。日本の 一番 はやいの ねこのカフェは おおさかに あります。今 アメリカに ねこのカフェが あります。でも、サンフランシスコに たくさん 人は ねこのカフェを ぼしつついます。

評価をするために大事な活動の 1 つは、基準を決めることである。ブログプロジェクトでは、実際に評価に関わるのは学習者なので、彼らが評価基準を決めるようにしてきた。学期開始 1 ヶ月たった頃に、クラスで英語で話し合いをする。

グループで「どんなブログがいいブログだと思うか？」という問いの答えを、

Language, Content, Layout, Frequency, Communication のカテゴリーに沿って考えていく。学習者から出た意見をまとめたものを、教員が評価基準として提示する。

資料2は 2013 年秋学期の評価基準であるが、言語面だけでなく、内容の面白さや写真やビデオの取り入れ方、魅力的なレイアウトかどうか、読者とコメント交換をしているか等が含まれている。筆者の経験では、毎年だいたい同じような基準が作られ、学習者が重視する項目が似通っていることがうかがえる。クラスによって話し合いの時間を持てないこともあるが、その場合は、前年度の基準を示
して、学習者からの意見を聞く。大切な点は、基準作成の過程に、何らかの形で評価者である学習者が関わることであろう。

学習者は、基準に基づいて、学期末に各自自己・相互評価をする。10段階評価でクラスメートと自分のブログに点をつけ、コメントと一緒に記名式で提出する。教師側は、学習者の自己・相互評価と担当教師の点の平均を、期末の成績の5%に加算している。

以上述べてきた自己相互評価について、参加学生がどのように感じているか知ることは重要であろう。筆者が2012年に1年生レベルで行ったアンケートでは、肯定的にとらえる意見が予想以上に多く見られた。「自分や教師以外の見方を知ることは大切」「お互い評価し合うことは大人としての責任ではないか」「参加者はだいたい正直に答えるだろうから問題ない」（筆者訳）などである。否定的なコメントもいくつかあったが、自己評価ではなくすべて相互評価に関するものであった。「特定のクラスマートからの評価が低くて不本意」（筆者訳）等、過小評価・課題評価に関係するものである。また、「今回のプロジェクトにおいては有効」「5%程度の小さい割合なら問題ない」（筆者訳）といった意見も出された。この時のアンケートは、評価以外に関する質問項目も含まれており、学期末に実施したことの影響から回収率が低かった。プログラム内で繰り返し行われる自己相互評価に特化して、学習者から意見を聞くことが、今後の課題である。

4. まとめ
以上、筆者が所属する日本語プログラムで行われている評価活動を紹介した。評価という重要課題について、教員全体が共通認識を持つことが、プログラム内アーティキュレーションの確立に有効であることは明らかである。

同僚たちと評価について話し合う際、筆者が強調するのは、成績づけは一人の人間の主観に基づいているのだということである。我々教師は、一人の人間の主観で成績を出してしまうことのリスクを認識し、そのリスクを最小限にとどめる努力をするべきではないだろうか。そのためには、複数教師がテストの作成や採点、口頭試験等に関与した方がよい。評価に関する協同作業は、無論アーティキュレーションにつながっていく。さらに、学生による自己相互評価を成績づけに取り入れることで、より多くの人たちの主観を平均化してならすことができる。

さらに、評価が主観なのであれば、究極的には、筆者は現行の成績を出す制度そのものを見直すべきだと考えている。数値に代わるものとして、ポートフォリオを成績として学校に提出したらどうかという提案がすでになされている(市嶋2010, 武他2007)。また、米国やヨーロッパの一部の大学では、一般的な成績制度を廃止し、記述式評価を採用している所もあるという。大学のGPAが就職や奨学金等に深く関わっている現在、制度を変えることは困難かもしれない。しかしながら、数値化以外で成績を出す方法や制度の見直しが検討されていることは、注目に値すると思う。

評価というテーマは、あくまでもプログラム内アーティキュレーションに向かう一例にすぎない。言語プログラムに関わる様々な論点・問題点について、教員
や関係者すべてが密にコミュニケーションをとることは、学習に還元されるはずである。

履修者の減少、予算削減、そこから来る人員カット等、現在の日本語プログラ
ムが抱える問題は非常に多い。将来、変化が見られるのか、どの程度改善されて
いくのか予断を許さない状況である。今こそ日本語教師は、自分が所属するプロ
グラム内部でのアーティキュレーションを、より一層意識すべきではないだろうか。そのことが、日本語教育のサバイバルにつながると筆者は確信している。

付記

ブログ活動については、深井美由紀氏、佐藤慎司氏他の方々にご指導いただいた。
また、丸田菜穂氏、山本深雪氏にはプログラム内アーティキュレーション確立の
ためにご尽力いただいた。この場を借りて御礼を申し上げたい。

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日本語グローバルネットワーク(GN)シンポジウムウェブサイト（日本語教育国際研究大会名古屋2012）http://www.nkg.or.jp/icjle2012/GN.html
For this class we would like you to keep a blog because it provides a place:

1. To share/express your happiness, surprise, excitement, and/or frustration, as well as any questions you might have, while learning the Japanese language (or any other topics).

   While studying new grammar and words is very important when learning a language, it is equally important to actually use the language in a real life context. You must not wait to express yourself only when you think you have mastered the language because language learning is basically an ongoing process. In the beginning you may use English or any languages to express yourself, but I recommend that you gradually switch to Japanese whenever you feel comfortable enough to express yourself in Japanese.

2. To communicate with your classmates and other people outside of class.

   Language learning is not limited to what you do for the course but also includes what you do and experience outside the class. We will create links to your classmates' blogs as well as blogs by students in other schools, so you can see what other people think and feel about Japanese language learning (as well as other topics). You are also strongly encouraged to leave comments on these blogs. We know that your Japanese language is very limited, but you can convey your intended meaning more effectively by utilizing other resources such as pictures and videos. Remember that people utilize not only language but also other
resources such as tone of your voice, music, body language, picture, color, font style and size for communication.

3. To reflect (or evaluate) what you have done so far.

Sometimes it is challenging to see our own progress or growth. Blogs help you to look back and see how you have changed through the course of your Japanese language learning. At the end of the semester your blog will be evaluated by the instructor, your classmates, other people, as well as yourself. We will discuss the criteria of evaluation later.

資料 2

ブログプロジェクト評価基準（2013年秋学期）

1. Language... Various grammar/vocab., Effort to use Japanese, Complex sentences,
   A balanced amount of Japanese & English

2. Content... Creative, Interesting, Exciting, Meaningful, Engaging readers, Music,
   Pictures, Videos

3. Layout... Clear, Visually appealing, Simple, Fun, Neatly designed, Different,
   Colorful, Not too distracting, Easy to read

4. Frequency... Posting regularly as opposed to rarely, Post when not required to,
   Have a post that is not a specific homework assignment

5. Communication... Responding to comments/questions, Effort to use Japanese to
   write comments, Frequent commenting, Maintaining interaction
道順説明の練習における iPad の導入とその成果

Washington and Lee University

岡田 彩
道順説明の練習におけるiPadの導入とその成果

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道順説明の練習における iPad の導入とその成果

2. はじめに

2.1. iPad を使用するということ

最近では、iPad や電子黒板など様々な電子機器を日本語教育の現場に使用する場面が増えている。これは目覚ましい変化であり、まだこういったデバイスをクラスに取り入れたことがない教師には是非付いていってほしい変化である。ところが、このデバイスをクラスに取り入れるという点で注意しなくてはならない点がある。それはいかに「効果的に」デバイスを使用するかという点である。iPad を例にとると、様々なアプリケーション(以下アプリと称する)を購入し目的に応じて使用することができる。例えば「iPad を紙のノートパッドのようにして文字を書くことができるアプリ」がある。果たして、この紙の代わりになるアプリが使用したときに本当に iPad をクラスで使用する必要があるかという点は、一呼吸置いて考えるべき点である。「別に iPad でなくても紙に書いた方が早い」という事もあり得るわけだ。何でも全て電子機器を使用すればいいというわけではない。こういった点をふまえ、これらデバイスが持つ可能性を大いに引き出すにどんな場面で使用するのがいいのか。今回は「道順説明の練習」を例に Educreations1というアプリを用いて授業内で iPad を効果的に使用する方法について説明したい。

1Educreations

http://www.educreations.com

3. 実際の導入場面
道順説明の練習における iPad の導入とその成果

3.1. 道順説明とは

「すみません、デパートに行きたいんですが。」と言われた時に「デパートなら、この道をまっすぐ行って1つ目の交差点を右に曲がると、橋の手前にあるですよ。」というある場所への行き方を説明する際の指示を練習する項目がある。それをここでは「道順説明の練習」と呼ぶことにする。

3.2. 練習における問題点

この道順説明だが、既習文法をいろいろと組み合わせ、更に助詞や数数詞などに注意を払いながら「向かい側」「橋を渡ると」などと道案内特有の言葉を使用して説明しなくてはならないため、学習者にとっては困難を極める箇所でもある。私が実際に iPad を使用しなくて練習した際には次のような問題が生じた。

1. Direction が長くなるとフィードバックがしにくい。

2. 集中にいない生徒が出る。

3. 何回も練習させると飽きてくる。

3.2.1. Direction が長くなるとフィードバックがしにくい

道順説明というのは多くの文法や情報を組み込んで説明するため、どうしても長くなってしまう。長くなればなるほど学生が間違える箇所は増えるわけだが、途中で間違えたとしてもその都度教師が直してしまうことは避けるべきことであると考える。ところが、そうして流れを止めまいと
ある場所までの説明を一通りさせたところで、当の学生は自分がどのような説明したかを全て記憶しているわけではない。例えば、
「駅を出て、1つ目の信号を右に曲がって、まっすぐ行くと右にあります。」
という説明をするはずのところで、学生が
「駅に出て、1つ信号を右に曲がって、すぐ行って右にあります。」
と言ったとする。教師が、その学生が間違えた箇所を一通り言い終わった後で指摘したとしても、本人は間違えた箇所、それらをどのように間違えたのかという認識に乏しく、ぽんやりとした記憶でしか復習することができない。よって、教師側としてはフィードバックの方法に少し手間取るところだと言えよう。

3.2.2. 集中していない生徒がでてくる

クラス内で1人の生徒をあて、ある場所までの行き方を説明させようとすると、どうしてもその学生だけが集中していて、他の学生は聞いていないということが起こり得る。Directionが長くなればなるほど、他の人の発表を集めて聞けない学生も出てくるだろう。そのため、1人をあてた時に他の学生もよく注意して聞いて効率よく学習させるということが難しくなる。

3.2.3. 何回も練習させると飽きてくる
この道順説明の項目を導入した後で、すぐに全てを習得できる学生は少ないであろう。何度も言うが、多くの項目が含まれているために何回か練習を重ねることが必要になり、それによって定着を図ることができると言える。ところが、学習者にとって何回も同じ練習を繰り返しすることは苦痛になる。それが道順説明のような単調な項目であれば尚更である。こうして練習することに飽きてくる学習者が出てくる。

3.3. 使用するアプリについて

3.3.1. アプリ概要

こうして、3.2. で述べた問題点の解決を図ろうとした際に、iPad のアプリケーションが使用できるのではないかという考えに至った。

使用するアプリは Educreations である。このアプリで可能な機能を次にあげる。

- iPad 上に現れるホワイトボードに指やスタイラスペンで文字や絵を書くことができる
- 自分が書いている文字や絵の跡(以下描画と呼ぶ)をボタン 1 つで録画できる。
- 文字を書きながら同時に自分の声も同時に録音することができる。
- 写真や絵を挿入することが可能である。
- 挿入した絵の上に文字を書くことも可能。
現在(2014年2月)は無料提供である。このアプリを提供しているウェブサイトも充実しており、他のEducreationsを使用している人とコミュニケーションがとれたり、他の人が作った作品が見られたりする。教師が自分のアカウントをウェブサイト上で作ってしまえば、Educreationsを使用して作った作品を一度に一覧で見ることが可能になる。(参考資料1)

3.3.2. Educreationsの操作方法

1. あらかじめ使用したい地図の絵をiPadのカメラで撮っておく。

2. Educreationsを起動させ、画像挿入ボタンを押してホワイトボードに1.で撮った地図の絵を挿入する。

3. Recボタンを押して、録音・録画を開始する。

4. 終わったら、Doneを押して止める。

5. Save LessonかStart overかを選択する場面が表れるので、Save lessonを選択する。

6. 保存先をPrivate、Publicなど、いくつか選択する場面が表れるので、Privateを選択する。

7. 名前や説明を打ち込む欄が出てくるので、必要な情報を入る。

---

2 スタイラスペン
スマートフォンやタブレット向けのペンタイプの入力装置。タッチペンとも呼ばれる。

3 ウェブサイト
Educreations使い方で検索をかけていくつか詳しく説明してあるものが出て来る。私が今回参考にしたものは、以下である。
http://www.educreations.com/lesson/view/-/306537/

4. 導入方法
4.1. 事前準備

4.1.1. iPad の準備

クラスの形態にも様々あるが、ここでは各学生 1 人に 1 台の iPad を割り当てられるという設定のもとで、論を進めることとする。つまり、クラスに 6 人学生がいれば、iPad を 6 台、同じ設定の元で準備しておくということだ。必要な設定としては、

- 使用したい地図の画像を写真フォルダに取込んでおく
- Educreations のアプリをダウンロードしておく

3.3 で述べたように、各生徒が作ったものを教師が後ほど一カ所に集めて見たいようであれば、Educreations のアカウントを教師が作っておくことも必要である。クラスで最初に導入する際には教師のデモンストレーション作品が必要になるが、先に作っておいたものをこのアカウントに保存しておけばウェブサイトから直接アクセスができるため、すぐに見せることができる。また、後に学生が作ったものをクラスでシェアをする際には、iPad からコンピュータへのコネクターを使用することでスライド上で表示することも可能である。少人数クラスで、iPad をそのまま見せてシェアをする場合にはコネクターは必要ない。

4.1.2. その他教材の準備

ゲーム形式で導入するならば、地図上にある建物の名前を書いた小さい紙を用意しておく。(以下、行き先カードと呼ぶ)これを後ほど各自に渡し
道順説明の練習における iPad の導入とその成果

で、その建物への行き方を Educreations で作ってもらう。口頭で示しても

いいが、小さい紙をクジのように引かせることで遊び心を取り入れる。

以上をまとめると、事前準備として必要なものは、次の通りである。

• iPad 人数分

• iPad からコンピュータへのコネクター

• 使用したい地図の画像を iPad の写真フォルダに取込んでおくこと

• Educreations のアプリをダウンロードしておくこと

• 教師の Educreations アカウント

• 行き先カード

• 教師のデモナストレーション作品

4.2. クラス内での導入

4.2.1. 教師によるデモナストレーション

1) 行き先を言わないと

「クラスメイトは、発表者がどこへの行き方を言っているのかを当

er.」という流れを理解させるため、導入の段階でしっかりとと

「行き先を言わない形で、クラスメイトに行き先を当ててもらう問

題を作ること」を示しておく。導入の段階から行き先ケー

ドを使用してもよい。教師は、自分だけに行き先カードに書いてあ

る建物が見えるようにカードを提示し、「私は今からこの建物への
道順説明の練習における iPad の導入とその成果

行き方を言います。どこへの行き方を説明していると思いますか？
よく聞いてください。」という形で導入をする。

2) デモンストレーションを見る

事前に作っておいたデモンストレーションの Direction 部分だけを開かせる。

3) 学生に当てさせる

デモンストレーションを見た学生が「アパートですか？」「市役所ですか？」と、どこへの行き方を説明していたのかを当てる。

4) 続きを見せて答えを示す

2)で見せた Direction の続き、描画の部分を見せて答えを表示する形となる。

5) 全員で確認

Direction の部分をもう一度開かせて確認した上で、正しい道順を全員で復唱する。

Educreations の授業への導入が初回であれば、教師のデモンストレーションを見せた後で Educreations の使い方を学生に説明することが必要だが、
4.2.2. 学生による実践

1) 各自に作らせる

最初に学生に与える時間設定をしておかなくてはならない。例えば3分以内に Educreations を終わらせてシェアができる状態にしておけば、その後それぞれの学生にお互いの声が聞こえない範囲に散らばらせる。教室の中に残る人や、教室の外に出る人、他の部屋に入り入る人などに分けるとよい。

2) シェアをする

基本的には4.2.1.教師のデモンストレーションで紹介した方法と同じである。3分程でまだ教室に戻ってきた学生に、各自が作ったものをシェアさせるのだが、スライドに映してシェアをする場合に、学生の持っている iPad を順番にコネクターでつなげて見せることになる。

シェアの方法としては、Direction 部分だけを最初に関かせて一時停止を押す。その Direction だけを聞いた他のクラスメイトは、この学生がどこへの行き方を説明しているのかを当て、いくつか答えが出てところで、続きを再生し、先ほどの続きである模擬を見せて答
道順説明の練習における iPad の導入とその成果

え合わせという形を取る。尚、一時停止や再生などの操作であるが、
学生にさせるとタイミングが適切ではない場合も生じるので教師が
操作することを勧めたい。

3) フィードバック

Educreations は 1 つの作品を作るとビデオ形式で表されるため、巻
き戻しや一時停止が簡単にできることが特徴である。フィードバッ
クの際には、それらを有効活用することでこの Educreations を使用す
る意義が最大限に発揮されるといっている。例えば、学生が次のような説明を行ったとしよう。

「駅を出て、1 つの信号右を曲がって、橋渡るの前にあります。」
これを一度クラス内で聞かせた後に、最初まで巻き戻し“?”部分で一
時停止を押す。

「駅を出て、1 つの信号右を曲がって、/橋渡るの前にあります。」
一時停止をした段階で、この学生は何と言うべきだったのかを他の
学生にも問う。そして「1 つの信号を右に曲がって」という正しい
表現が出たところで続きを開かせ、次に「橋渡るの前にあります。
」という部分に注目させる。同様に正しい表現を導き出し、一
通り間違えた箇所を復習し終わったたら、最初から全て通す形で、全
員で復唱して定着を図ることができる。
5. 成果

5.1. 問題の解決

このようにして Educreations を使用することで、iPad を使わないで道順説明の練習をした際に生じた問題(3.2.)を解決することができる。

5.1.1. Direction が長くなるとフィードバックがしにくい

4.2.2. (3) で示したように、一時停止や巻き戻しが容易にできるため、道順説明をした本人も自分の言ったことを見て確認することができる。このように自分がどこを間違えたのか、はっきりとした認識のもとで正しい言い方を復習することとは確固とした知識の定着につながると言えるだろう。

5.1.2. 集中していない生徒が出てくる

クラス内で 1 人の学生に道順を説明させると、最初から行き先がわからっている場合には耳を傾けるということをしない学生も出てくると述べた。(3.2.2.) しかし、Educreations を使用してクイズのような形でシェアをすることで、どこへの道順説明をしているのかを考えようとするため、他の人の発表もよく聞くようになる。

5.1.3. 何回も練習させると飽きてくる

これも 5.1.2 同様、クイズ形式でどこへの道順説明をしているのかを当てるため、楽しみながら練習ができる。更に、クイズのような形で行き先カードを引く形を取った場合には自分が前回練習したものと同じ行き先のカードを引くこと
道順説明の練習における iPad の導入とその成果

もあるであろうが、その場合には他のカードと取り替えることで毎回新しい建物への行き方を練習することができる。逆に、5 回目くらいの段階で 1 回目に練習したものと同じ建物への行き方を教えて言わせると、その学生の上達度が見えて取れるだろう。毎回新しいものへ挑戦することと、同じ物を使用して自己の成長の様子をはっきりと自分で認識することはモチベーションの向上にもつながり、これらを巧みに使い分けることで単調になりがちな道順説明の練習への飽きを防ぐことができる。

5.2. 結果

冒頭にあげた授業内における問題点(3.2.)は Educreations を使用することで解決できることを述べたが(5.1.)、それでは実際に Educreations を道順説明の練習に導入することで学習成果があったかどうかについて述べたい。

5.2.1. データを元に

今回、道順説明の項目を導入した後 2 ヶ月経ってから、復習という形でこの Educreations をクラスの最後の 5 分に使用して、一週間に一度のペースで計 4 回行った。まずは iPad の導入を図ることに重点を置いていたため取り立てて数値的なデータを集める等のことはしなかった。そのため、学生が道の行き方を練習する目的地となる建物は常にクジ形式でひかかり、学生は毎回異なる場所への行き方を練習するようになっていた。つまり、同じ建物への行き方を説明しているものを 1 回目と 4 回目で比べるというデータ
道順説明の練習における iPad の導入とその成果

を示すことが難しいのだが、以下に 2 つの実際の学生が作ったものを挙げる。

実際に使用した地図は以下である。

図: 牧野誠一・畑原起子・畑原一味 (2nd edition 2010)『なかま 2』

Cengage Learning より

学生A

1 回目に「郵便局」への行き方を説明し、4 回目にも偶然に「郵便局」をクジで引いたため、この学生においては 1 回目と 4 回目に作ったものを比較することができた。

1 回目

駅に出る時、2 つの交差点まっすぐと言って、右にあります。

4 回目
駅を出て、すずらん通りをまっすぐ行って、2つ目の信号手前に、右にあります。

学生 B

1回目と4回目では異なる場所への行き方を説明しているが、比較的同じような位置にある建物をあてたため、比較がしやすかった。

1回目(市役所)

駅を出て、すずらん通りをまっすぐ行って、2つ目の信号を右に曲がって、スーパーの向かい側にあります。

4回目(体育館)

駅を出て、2つ目の交差点を右に曲がってまっすぐいって、橋を渡ると、左にあります。

5.2.2. 結論

学生 A の1回目と4回目における違いを以下に挙げる。

- 助詞や文法の間違いが減り、正確性が増した。
- 聞き手に誤解ともなる他の選択肢を与えないよう説明できている
- 「手前に」という1回目には出てこなかった言葉が使用できている

以上のことから、この学生において成果があったと言えるのではないか。

学生 B においては1回目からよく言えていたが、4回目になって変わったことは以下である。
道順説明の練習における iPad の導入とその成果

- 間違いがなくなり正確性が増した
- 話すスピードが格段に上がった
- 声の質も堂々と自信を持ちたるものに変わっていた

これらの事から、学生 B においても成果が得られたと言える。

5.3. 今後の研究に向けて

5.2.の冒頭でも述べたように、今回はデータを収集し比較するということを行わなかったため、正確に「Educreations による成果がどのくらいあったのか」ということは示し難しい。よって、今後も道順説明の練習をする機会があれば Educreations を引き続き使用し十分なデータを集め、それを元に更なる研究を進めたい。

6. 結わりに

6.1. クラス人数と iPad の数

この Educreations を使用する際、クラスの人数や iPad の数によって 4.2.で示したものと同じ方法が取れない人もいるだろう。私が今回使用したクラスは学生が 3 人という少人数、しかも全員が一台ずつ iPad を手にすることができるという状況だったため、このような方法で毎回全員に Educreations を作らせたものをシェアするということができた。しかし、少人数ではない場合にも、方法によっては Educreations を道順説明に使用することが可能である。例えば、次のような例はどうだろうか。
道順説明の練習におけるiPadの導入とその成果

例1) 学生数8人、iPad1〜2台

学生が少人数とはいえ、授業内で復習として学生8人分のEducreations
を1つずつ見ながらシェアするというのは、時間がかかりすぎて少し大
変である。そこで、次のような方法を考えた。

1)
その日にEducreationsを使用して道順説明をする学生を1〜2人選ぶ。

2)
選んだ学生だけに行き先となる建物の名前を言い、その学生はクラスの外
など別の場所へ行って録音してくる。

3)
選ばれた学生が録音している間、他のクラスメイト(6〜7人)は道案内に
に関する言葉や、先週録音したものを復習して待つ。

4)
学生が録音から戻ってきたら4.2.2.と同じ形でクラスでシェアをする。

5)
次回はまた別の学生を選び、毎回または毎週違う学生に録音をさせること
で、一通り回すことができる。

例2) 学生数20人、iPad5台使用可能

20人以上となると、たとえiPadが人数分あったとしてもシェアをするの
が大変になる。そこで方法を変えてみる。

1)
学生を4人1グループ、計5グループになるよう分け、各グループに一台ずつiPadを配布する。

2) 各グループ内でそれぞれ協力して1つのEducreationsによる道順説明を作り上げる。

3) できたら、各グループの持っているiPadをそのまま隣のグループへと渡す。要するに、iPadの流れはA→B、B→C、C→D、D→E、E→Aとなる。

4) 回ってきたiPadにある道順説明を聞いて、正しいかどうか、言えていなければ何と言えば良かったのかなどをフィードバックとして紙に書く。

5) もう1度フィードバックとともに元のグループにそのiPadを戻して、自分たちは何と言えばよかったのかを確認する。

以上2つの例を挙げたが、もちろんクラスの状況によってはそれにそぐわない例も多々出るところであろう。そういった中でも、是非他のケースや斬新なEducreationsを用いた道順説明の練習方法のアイディアが出てくれば、可能性は更に広がっていくと言える。

6.2. iPadの購入を目標に
道順説明の練習における iPad の導入とその成果

最後に、クラスの iPad 環境について述べたい。Educreations をクラスで使用してみたいけれども、人数分の十分な iPad がないというクラス環境も多いと推測する。そのような場合でも、是非先生が持つ 1 台の iPad から本論で述べた方法を実行してほしい。教育現場において、iPad がないから諦める、というのではなく iPad をどのように形で使用すればどのようなことができるのか、ということを示し続けて行くことで学校側が購入を考えてくれるケースは多い。使えないから使わないという状態では一向に進歩しないので、まずは使うことから始めてみるべきである。

参考教科書

牧野誠一・畑佐由起子・畑佐一味（2010）『なかま 2』 Cengage Learning
Return of the Dialogue Journal

A fresh look at an old way of teaching writing

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Abstract

The purpose of this paper is to report the results of a dialogue journal class activity conducted during the second semester of a Japanese language class at Coastal Carolina University. Twelve college students who participated in the activity circulated three composition notebooks among one another throughout the semester and recorded their thoughts in Japanese. Previous research examined by the author discussed the pros and cons of using social media sites as journals. The author also reviewed any advantages that the handwritten exchange journal may have over computer-mediated communication. By reviewing writing assignments at the beginning and end of the semester and by administering a short survey to her students, the author determines the benefits of the activity to her students.
Return of the Dialogue Journal

A fresh look at an old way of teaching writing

**Introduction: Research question / objective**

How can we improve students' writing ability, both script and content, with minimal risk of distraction? Can we still count on traditional journal writing in this current high-tech oriented society?

In the field of language teaching, a predominant belief has been that students improve if they practice the language while communicating in authentic situations. The joy of accomplishing something in a foreign language is a powerful motivator for students to push ahead with their language study.

Meanwhile, our styles of communication have drastically changed over the last couple of decades. Letters have been largely replaced by email messages. Phone calls are seen as old-fashioned and have been replaced in many instances with text messaging.

Many language teachers recognized these changes and have been incorporating some of the latest communication methods in their classroom routines. Social Network Services (SNS) is one of those new and popular communication tools.

However, SNS often comes with complex privacy issues as well as other shortcomings such as the need for frequent upkeep and reliable Internet connections. As an alternative, I thought I would try an old method of communication - writing and exchanging journals. My intention is not to deny the benefits of SNS, but rather to find out if writing in and exchanging journals is beneficial to students.

The activity took place during the second semester of a Japanese language course with 12 students. Due to the small class size and short study time, the results were not
strong enough to make any assertions, although the activity revealed some promising possibilities.

**Review of Literature / Background**

**Is a one-on-one dialogue journal feasible?**

Dialogue journals have been exchanged mostly between one student and one teacher as a part of writing classes. Besides helping the student improve his/her language skills, it appeared to be a good way to get to know an individual student.

A high school French teacher, Catherine Elliott (2003), used a dialogue journal in her classes and concluded that a genuine response from a teacher is the key to a successful journal exercise.

Journal writing, however, was never popular because providing meaningful responses to each student creates a tremendous amount of work for teachers. Therefore, I decided to implement a student-to-student exchange to lighten the teacher’s workload. This method also allows the opportunity for students to share the same topics and generate more reactions from each other.

**Total freedom in dialogue journals?**

If a journal resembles a personal diary, an author should have total control of topics, styles and quantity of writing - especially if the purpose of writing is to try his/her language skills in an authentic contextualized environment.

Maria de la Luz Reyes, an English teacher to Spanish-speaking immigrants, utilized dialogue journals to encourage her students to write in English. According to Reyes, "Dialogue journals are said to be successful because students are free to select
their own topics, determine the amount of writing, ask questions, and seek academic or personal help in a non-threatening, non-graded context." (Reyes, 1991, p. 292).

If writing dialogue journals without restrictions is beneficial to her students, it is very likely to be beneficial to my American students who are studying Japanese.

In contrast, Elliott strongly suggested that teachers should provide topics instead of letting students choose one by themselves. She believes that students would get lost if they don't have adequate guidance. (Elliott, 2003, p.14)

Although I understand both approaches, I decided to let students choose the topic and writing style. For the most part, students handled their freedom well. However, I heard comments like "I don't know what to write" from students several times during the semester.

**Benefits of online communication**

Nowadays, people seem to rely on computers for nearly all communication. Computers provide instant access to whomever they want to contact. What’s more, such communication can be done in several convenient ways. For example, emailing is much faster than mailing letters and video conferencing is much more attention grabbing than phone conversations.

Weblogs, a type of SNS, work like personal diaries. Authors post writings on particular subjects and viewers post comments, thereby generating a two-way communication. Namvar, Rastgoo, Sattary and Payam conducted their study of Weblog for Arabic students studying English. They concluded that Arabic university students improved their "thinking skills" by participating in Weblog activities. (Namvar, et al., 2011, p.351)
Huffaker (2005) also described the strengths of Weblogs:

Blogs are both individualistic and collaborative. Blogs promote self-expression, a place where the author can develop highly personalized content. Yet blogs connect with an online community—bloggers can comment and give feedback to other bloggers, and they can link to fellow bloggers, creating an interwoven, dynamic organization. (p.94)

Several other facts seem to support the popularity of SNS. The following two, however, appear to be the most important ones.

- Most students are now digital natives, so SNSs engage them by presenting material in a way that is familiar and comfortable for them.
- Students have a larger audience when they use social networking. Working online fosters a sense of global interaction. (Yunus, Salehi & Chenzi, 2012, p.44)

The word CMC (Computer Mediated Communication) is used for a larger variety of computer-supported communication tools which includes SNS and Weblog. Goertler (2009) believed that CMC provides an author the convenience of posting entries whenever and wherever he or she chooses. CMC also provides an environment in which students feel more comfortable expressing their feelings than in a face-to-face classroom. This environment improves students' attitudes toward learning in general.

**Drawbacks of social networking services**

Many educators found positive outcomes when implementing such CMC in classrooms. Yet, some researchers came up with contrasting results.

M. Lin, C. Lin and Hsu (2011) compared the effectiveness between two classes of ESL students - one with blogging exercises and one with traditional writing exercises on
paper. Their experiment revealed that traditional methods produced similar results and they concluded that blogging might not be worth the extra time required for maintenance.

Other concerns are also mentioned in various studies. Yunus et al. (2012) realized that unreliable computer systems and Internet connections can hinder students' learning. Moreover, the online environment is full of distractions such as videos and games. Students are quite likely to waste their study time online. In addition, a common usage of casual short forms in writing can be another disadvantage. (p.45)

Yet the biggest concern of all is privacy and security issues:

... while CMC tools offer the opportunity to engage with members of the target community, it is difficult if not impossible to control with whom the students engage and what form that engagement takes. When working with students under 18 years of age, one must exercise caution. (Goertler, 2009, p. 77)

Online communication is fast, easy and more exciting than traditional letter exchanges. However, one careless mistake can create serious problems. Traditional paper-pen journals appeared to me to be a much safer alternative.

Approach and Method

Purposes of dialogue journal for students

Coastal Carolina University is situated in Conway, a medium-sized town in South Carolina. Unlike big cities, there is only a limited access to Asian cultures. My Japanese language students don't have enough opportunity to try out the language they learn at school. The dialogue journal was supposed work as follows:

1) A place to use (read/write) Japanese language in an authentic situation

2) A place to connect with classmates / learn about them
Conditions

The study was conducted in the fall, 2013. The subject was the second semester course in Japanese with 12 students.

We began circulating two composition notebooks among the students. After several weeks, however, I noticed the notebooks were sometimes stuck with a student for days on end, thereby reducing everyone's chance to write. So I altered our rules.

The following is the revised rules that we used for the most part of the semester.

Revised Rules

1) Take home the journal, write in it and then bring it back for the next class.

2) Make sure you write the date of your entry and pass the journal to another person on the list.

3) Write in Japanese on the right hand pages. Include illustrations, photos and other visuals if you like. Don't forget to sign the page.

4) Comment on or respond to classmates' entries on the left hand pages or on any blank margin.

5) English is accepted only when it is used to explain something you wrote in Japanese.

6) Correctness of the language won't be checked. If the instructor determines that a student has done an exceptional job, extra credit may be awarded.

Other basic guidelines - how to choose appropriate topics, do not make provocative remarks or hurtful criticism, do not damage notebooks - were given orally.

Data Collection and Discussion

Entries

<table>
<thead>
<tr>
<th>Type</th>
<th>Number</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text only entries</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Text and/or illustration/printed materials</td>
<td>24</td>
<td>31</td>
</tr>
</tbody>
</table>
Students chose to write about everyday occurrences from what happened yesterday to what they like to eat. Most students used only familiar vocabulary and sentence patterns. Quite a few entries were accompanied by illustrations. This was probably because 1) about a half of this class was art majors; 2) students’ language skills were not sufficient to make a text-only entry and so a visual support was needed.

Each entry was about one page long, including illustrations. Some students wrote longer and more complex entries and others wrote as short as five to six lines. Although they diligently followed the assignment requirements, there seemed to be too few entries as a whole – an average of less than three entries per student.

**Responses**

| Total responses to other students’ entries | 21 |

Examples of the responses;

とてもいいです。
おいしいですよ。
わたしは～です。わたしも～です。
すごい！
こわいですね。
たのしいですね。
かわいい！
たかいですね。

Everyday topics were easy to write about, but they might have been too ordinary to motivate other students to comment on them. Not having any specific questions might have contributed to the low response rate from classmates, too. But even when an intriguing topic was introduced, as when one student wrote an original haiku, no one followed her entry.
Comparison of self-introduction

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Improved</td>
<td>7</td>
<td>No apparent change</td>
<td>4</td>
</tr>
<tr>
<td>Not improved</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Self-introductions written at the beginning and at the end of the semester were compared to make note of any progress. More than half the students showed signs of improvement, one such improvement being noticeable changes to the usage of Japanese letters without relying on the Romanized Japanese. Obviously, the whole semester worth of class work contributed to the improvement. But it seems reasonable to believe that the dialogue journal provided at least some writing training so that the students feel more at ease to use Japanese letters.
Survey results

Demographic information

<table>
<thead>
<tr>
<th>Year</th>
<th>Freshman</th>
<th>Sophomore</th>
<th>Junior</th>
<th>Senior</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gender</th>
<th>Male 6</th>
<th>Female 6</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marine science, Art studio, Art education, Biology, Graphic design,</td>
</tr>
<tr>
<td>Computer science, Theater, Chemistry, English, History, Asian studies,</td>
</tr>
<tr>
<td>Information system</td>
</tr>
</tbody>
</table>

Q1. What tools do you normally use to communicate with your friends and family?  
1st choice 3 points, 2nd choice 2 points, 3rd choice 1 point

![Bar chart showing communication tools and their usage]

Q2. How much time per day do you normally spend using your #1 communication tool in the Q1?

Average of 3.65 hours

Q3. How did you like the journal assignment we did this semester?

- It was OK, I prefer talking.
- I like it a lot but I wish I would have had more time with it.
• I liked it and I thought it helped me learn things covered in class as well as new things outside of class.
• They were OK.
• It was OK. I don't think it helped me much though.
• It was fun but I forgot about it a lot.
• I thoroughly enjoyed it.
• I loved it!
• I felt it was a great way to aide in learning the language.
• There were fun but I'm not sure I understood the assignment.
• I enjoyed them because they were very interactive.
• It was okay.

Q4. Did the journal assignment help you improve your Japanese skills?
Q5. If you agree, which skills were improved? (choose all that apply)

Which skills were improved?

Grammar: 4
Vocab.: 6
Flow: 1
Contents: 5
Speed: 5
Script: 5
Confidence: 5
Others: 

Q6. Do you think you can achieve the same progress by using social networks / online communications?
Q7. Besides possible improvement in Japanese skills, is there any other benefit to be gained by participating in the exchange journal assignment?

- Find out things yet didn't know before.
- Connecting with your students and helping them get along with one another.
- It was fun and a good way to learn about classmates.
- No.
- Reading other people's entries is interesting.
- Yes, better interaction between students sharing entries.
- It was just fun. Also get to see what others do.
- See stories from other students.
- Learned what fun things my classmates were up to.
- Class interaction and building on each other.
- It let us know what our other classmates liked.
- Getting to know your classmates better.

Based on the survey results, we can learn the following:

1) Contrary to general belief, students don't rely or spend that much time on SNS.
2) Although the students did not receive the dialogue journal with too much enthusiasm, they didn't hate it either.
3) Students seem to think that the dialogue journal is a good way to improve Japanese language skills in various areas.
4) Students think they could probably achieve the same success using SNS.
5) The dialogue journal is a good way to learn about classmates.
Conclusion

Social Networking Services have become very popular communication tools for students to use their language skills. But teachers need to be cautious when they implement SNS in their lessons because SNS could create privacy or reliability issues and also require some time for maintenance.

The dialogue journal, on the other hand, appears to be a less-complicated classroom communication tool. It has minimal privacy-related risks and is beneficial to beginning Japanese learners since they can exercise script writing by hand.

Students also recognized the activity as an effective language-learning tool. Being able to know classmates is an additional merit to the dialogue journal.

Unfortunately, students didn't write frequently enough to get the maximum benefit from the dialogue journal. To achieve a higher success in students' learning, teachers need to create a more inviting environment for students to participate in writing.
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