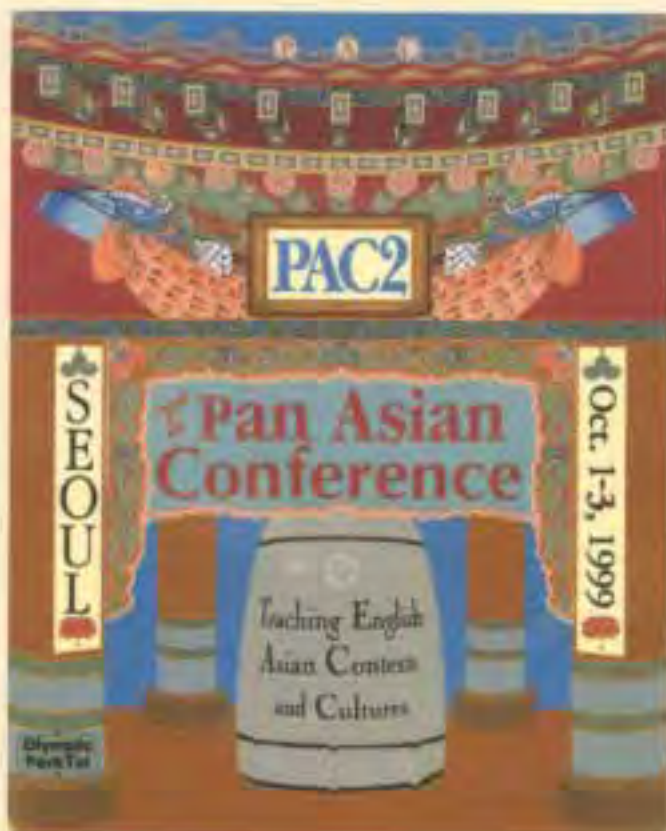KOTESOL Proceedings PAC2, 1999
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Korea TESOL 1999
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Teaching English: Asian Contexts and Cultures

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Foreword

The Second Pan Asian Conference (PAC2) - an international forum - was held at the Olympic ParkTel in Seoul, South Korea, on October 1-3, 1999. The vision of the conference (actually the second in a series of four conferences) was to bring together English teaching professionals from all over Asia to share their teaching experiences their research, and to see if it was possible to define an Asian context for teaching English. Over 220 presentations from Korea, Japan, Thailand, Australia, New Zealand, Taiwan, Singapore, and Hong Kong, as well as Israel, the United States, and the United Kingdom, addressed both practical and theoretical aspects of English language teaching in Asia. A great many of the presentations focused on collaborative research, from how to start an action research project to the actual results and observations of teachers who had collaborated cross-culturally. Of special note were several research projects between teachers in Japan and Thailand that started at PAC1 held in Thailand in January, 1997. PAC2 gave ELT professionals the same opportunity to find teachers from other countries who shared similar concerns, and sparked a number of collaborative action-research projects. Though the results of the action research projects started at PAC2 may not be available until PAC3 (Japan, November, 2001) or PAC4 (Taiwan, November, 2003), some of the articles in this conference proceedings are representative of the kind of collaborative research the PAC series serves to foster.

The papers presented in this volume are representative of the entire range of presentations given at PAC2. These paper presentations have been arranged into two categories: *Learner Development*, featuring papers directly involved with improving language-learner skills, and *Materials, Curriculum and Teacher Development*, grouping papers dealing with the improvement of English programs and their instructors.

The *Learner Development* section includes a variety of papers on writing topics, movie comprehension, mind-mapping, graphic organizer usage, and critical thinking. The *Materials, Curriculum and Teacher Development* section deals with oral testing, pronunciation testing and methodology, listening needs analysis, video courses, overseas study programming, journal writing, loanwords, task-based teaching, teaching diffusion, and editing manuscripts. The two workshop presentations are on increasing teacher efficiency and job satisfaction and raising cultural awareness through drama.

It is our hope that the reader will enjoy these PAC2 Proceedings as much as the participants at the PAC2 conference in Seoul enjoyed the presentations.

Kirsten Reitan
David Shaffer

Proceedings of
The Second Pan Asian Conference
Korea TESOL 1999

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Learning by Doing: Research and Research Writing

SUSAN OAK
Ewha Woman's University

RODNEY E. TYSON
Daejin University

ABSTRACT

Research papers are hard for students to write and hard for teachers to teach even when they are written in the students' native language. Preparing a research paper involves many steps, each of which may be confusing and time consuming. This paper begins by discussing the unique problems and difficulties, but also the advantages, associated with teaching English research writing in an Asian context. The authors describe an approach to teaching Korean university students to develop English research papers which requires groups of students to work through each stage of the process as they carry out an actual research project based on research questions and questionnaires developed in class through carefully planned assignments and activities. The final result is a class presentation and a written, referenced research paper. While students report that they find such a project challenging, they also consider it very useful, interesting, and motivating.

CHALLENGES INVOLVED IN COMPLETING A RESEARCH PAPER

Writing a research paper is a very difficult task, even for people writing in their native language. That is one of the main reasons, no doubt, that research and research writing are seldom dealt with in composition classes for EFL (English as a foreign language) students at Korean universities. Furthermore, although the distinct nature of writing in a foreign language as opposed to writing in one's native language has become apparent (Silva, 1993), with few exceptions (e.g., Brightwell, 1998; Cornwell & McKay, 1998; Crowe & Peterson, 1995; Thein, 1999), little has been published about the specific problems of teaching English research writing to EFL writers in Korea or other Asian contexts. In addition, although an Internet search in any of the major search engines yields literally thousands of Web sites and pages related to teaching student writers to carry out research and write effective research papers in English, few focus on teaching these skills to non-native writers of English.[1]

In one textbook that does deal specifically and very effectively with the process of teaching ESL (English as a second language) students to complete a "research essay," Spack (1990, p. 171)[2] lists some of the "numerous challenges" involved for the writer:

1. To find a topic that engages your interest
2. To formulate a question that your readers will answer
3. To decide which research materials you will need
4. To evaluate the ideas and information in different sources
5. To synthesize (combine and integrate)
6. To examine various sides to an issue
7. To establish a position in relation to the topic

These challenges combined with the more practical problems of teaching students such necessary skills as summarizing, paraphrasing, and quoting from cited texts as well as standard research paper formatting and referencing may often seem insurmountable to writing teachers in Korean universities, particularly given the relatively small amount of emphasis placed on teaching students to write anything beyond the sentence level in many university English programs (see Tyson, 1999). Still, this paper points out the advantages of teaching research and research writing in Korean universities, and describes a collaborative approach to teaching them that students find useful, interesting, and motivating.

ADVANTAGES OF TEACHING RESEARCH WRITING

As mentioned above, research writing is seldom taught in Korean universities. It is, however, a useful "real-world" skill, since many of our students will be required to produce pieces of writing that involve carrying out research in their future jobs or academic pursuits. Even for those students who do not end up in situations where producing research texts is required, learning the basics of research writing in English may be quite helpful if their future jobs involve reading and understanding research reports. Because doing research and writing a research paper necessarily strongly links reading and writing, learning to write a research paper may help students to understand published research better and to read more critically.

A research project nearly always involves a greater investment in time than the sentences, paragraphs, and short essays typically assigned in Korean university composition classes. As students are working on extended research projects that continue for several weeks or perhaps even an entire semester, teachers can still focus on all of the individual writing skills normally covered in a writing class, but the larger project provides a natural and realistic opportunity to use those skills immediately and in a meaningful context – that is, to put all of the parts together for the finished product. In addition, writing a research paper requires students to get involved with English texts outside of the classroom, which may have long-lasting positive benefits. While doing the necessary research for their projects, many of our students have expressed surprise to find out that there are so many interesting and useful materials written in English available in libraries and on the Internet that they can access and understand easily on their own.

All of this allows students to get much more deeply involved with a relevant topic than is possible with shorter assignments, which we have found to be interesting and motivating for them. Rather than writing a series of short, unrelated compositions just to practice writing skills, they are learning about a topic of personal interest, developing useful organizational skills, and learning to work through a challenging process to produce something that they may have believed was far beyond their ability. This often leaves students with a true sense of accomplishment at the end of the course.

ADVANTAGES OF COLLABORATIVE WRITING

Although both of the authors have also had success with teaching research writing to ESL and EFL students working individually, more recently, we have found that allowing students to work collaboratively in pairs or small groups (up to five or six students per group) has many advantages. For one thing, students tend to feel more comfortable when they are asked to start such a large project if they know they will have the support of one or more classmates. Working in pairs or groups also provides a greater possibility that individual members will bring more of the technical skills necessary for completing the project (e.g., word processing, other computer and Internet skills, the interpersonal skills involved in interviewing strangers).

Most importantly, perhaps, Hirvela (1999) points out that students working in pairs or groups have the opportunity to learn a great deal from each other as they work together to complete the project:

> Through collaborative group production, students experience valuable opportunities to improve their ability to read and write because the ongoing community orientation of this approach enables them to draw upon the strengths and resources of their peers while sorting through their own growing knowledge of L2 reading and writing (p. 12).

In fact, Murray (1992) suggests that if one of our goals is to help our students to prepare for "life outside the classroom" (p. 100), opportunities to experience collaborative writing are vital. Wilhelm (1999) provides a concise explanation of why that is true:

> Whether the context is EFL, ESL, or teacher training, collaborative learning strategies can be applied to help language learners make more effective transitions to real-world settings, where they will draw upon their experiences and skills to communicate, negotiate, build consensus, cooperate, and learn with others (p. 18).

INTRODUCING STEPS IN THE PROCESS

If the necessary steps involved are not presented in manageable pieces over a reasonable period of time, writing a research paper for the first time can seem like an overwhelming task. It is important, then, to let students know at the beginning of the process exactly what will be expected of them and to demonstrate and introduce each

stage of the project through examples and in-class practice of the skills involved. Although we cannot demonstrate how we have dealt with every stage of the collaborative writing process in this short paper, the handouts in Appendix B and Appendix C provide examples of how the organization of an English research paper might be introduced and how the concept of developing a research proposal can be turned into a collaborative in-class activity, respectively.

The information in Appendix B ("Organization of an English Research Paper")[3] can be covered quickly at the beginning of the project as an overview of what is expected. After that, the handout serves as a rough outline for the paper and a kind of checklist for each group to refer to as they complete each section. The handout in Appendix C ("How to Write an Essay Proposal")[4] first introduces relevant vocabulary and provides an explanation of the process of writing a research proposal along with an example of a completed proposal. If possible, it is also a good idea at this point to provide examples of finished research projects if available or at least to suggest a few possible topics and research questions. You then might want to brainstorm possible topics together as a class before having the class divide into groups to start to work on their actual proposals.

CONCLUSION

Carrying out a research project and writing a research paper is a difficult process. For EFL students, it can often seem impossible at first. A collaborative approach to the problem has advantages for both students and teachers. Students tend to feel more comfortable working with peers and can also share and learn useful skills from one another while completing the project. Teachers can benefit by having fewer projects going on at the same time, having fewer papers to correct, and expecting students to take more responsibility for their own learning. In the end, students have the opportunity to learn and practice the set of skills necessary to carry out a very complex process in a way that virtually always ends in successful products. We have found this to be motivating for students, satisfying for teachers, and very enjoyable for both.

NOTES

1. Appendix A contains a list of Internet sites that include some information that may be useful for teaching research writing to EFL students, although only one (the last one) is specifically intended for EFL students.
2. A new edition of this textbook has recently been issued by a different publisher, i.e., Spack (1999).
3. The handout in Appendix B was developed by Johanne Blackburn, Peter Kipp, and Susan Oak.
4. The handout in Appendix C was developed by Peter Kipp.

THE AUTHORS

Susan Oak *is an instructor and English Program Coordinator at Ewha Woman's University in Seoul. She has an Ed.M. in Second Language Acquisition and Bilingualism from Harvard University and has taught ESL/EFL at the university level in the United States and Korea for a total of 18 years. Email: susanoak@hotmail.com*

Rodney E. Tyson *is an associate professor at Daejin University in Korea where he teaches in the Department of English Language and Literature and the Graduate Program in English Education. He has an M.A. in ESL and a Ph.D. in Second Language Acquisition and Teaching from the University of Arizona and has taught at universities in the United States and Korea for a total of 14 years. Email: rtyson@road.daejin.ac.kr*

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Murray, D.E. (1992). Collaborative learning as literary event: Implications for ESL instruction. In D. Nunan (Ed.), *Collaborative language learning and teaching* (pp. 100-117). Cambridge: Cambridge University Press.

Silva, T. (1993). Toward an understanding of the distinct nature of L2 writing: The ESL research and its implications. *TESOL Quarterly*, *27*(4), 657-677.

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Spack, R. (1999). *Guidelines: A cross-cultural reading/writing text*. Cambridge: Cambridge Unversity Press.

Thein, M.M. (1999). Facilitating student research. *ThaiTESOL Conference Proceedings 1999*, pp. 56-57.

Tyson, R.E. (1999). The power of multiple drafts in writing classes. *The English Connection*, *3*(4), 1,6.

Wilhelm, K.H. (1999). Collaborative dos and don'ts. *TESOL Journal*, *8*(2), 14-19.

APPENDIX A

Some Useful World Wide Web Resources

A Brief Guide to Informal Survey Research for Introductory Composition Students
<http://omni.cc.purdue.edu/%7Epmatsuda/english/resource/survey.html>
Daily Grammar Mailing List
<http://www.dailygrammar.com/>
Eleven Rules of Writing
<http://www.junketstudies.com/rulesofw/>
Garbl's Writing Resources Online

<http://pw1.netcom.com/~garbl1/>
A Guide for Writing Research Papers Based on MLA Documentation
<http://cctc.commnet.edu/mla.htm>
A Guide for Writing Research Papers Based on Styles Recommended by the APA
<http://cctc.commnet.edu/apa/apa_index.htm>
Indispensable Writing Resources
<http://www.stetson.edu/~rhansen/writing.html>
Ohio University Writing Resources for English Language Learners
<http://www.tcom.ohiou.edu/OU_Language/english/writing.html>
Purdue University Online Writing Lab
<http://owl.english.purdue.edu/>
Using the Internet for Research (FAQs)
<http://www.purefiction.com/pages/res1.htm>
Writing and Research: On-line Resources
<http://www.clet.ait.ac.th/EL21OPEN.htm>

APPENDIX B

Organization of an English Research Paper

SECTIONS: Begin each new section of your report on a new page. Be sure to have a section title at the beginning of each section (except the cover page).

1. The **COVER PAGE** should contain the title, typed in capital letters. It should also list the names and student numbers of the writers. *Do not* put the words "cover page" on the cover!

2. The **CONTENTS** page should list the various sections of your project and their page numbers.

3. The **INTRODUCTION** pages should contain background information about your topic, a description of the focus of your research, and a very short statement of your study's results. It must include the information that you included in your research proposal. One possible way of organizing this section is as follows:

    i. Begin with a general description of the topic. Add any background information you think your readers will need to understand your research. Be sure to cite your sources as you explain this background information!

    ii. Continue by describing your group's research aims, including the main research question(s) you noted on your proposal and secondary questions, if you have them. For example: *"Our main aim was to examine/investigate/analyze/compare . . ."*

    iii. Discuss the necessity for investigating the questions noted above, as mentioned in your research proposal.

    iv. Add a very brief summary of what your project actually proved or accomplished.

4. The **PROCEDURE** pages should contain a description of the type of research you did to achieve your aims.

5. The **DESCRIPTION OF FINDING**S pages should show the results of the research you described in the previous section. It is recommended that this section be arranged according to the same organizational pattern you used in section 4.
    i. You may arrange this section topically (describing the type of research you did to answer each of your research questions) or by type of research (interviews, surveys, etc.). However, regardless of your organization, you should mention both *why* you did each type of research and exactly *how* you did it.
    ii. You should also mention the limitations or problems you had with your research. If you think, for some reason, your surveys were unreliable or your library research was insufficient to answer one of your questions, you should mention that fact in this section.
    iii. Add a very brief summary of what your project actually proved or accomplished.
6. The **ANALYSIS** pages should be an in-depth, intellectual discussion of your research results. (You can think of it as a long, detailed essay based on all the research you revealed in previous parts of your paper.)
    i. You should discuss the issues you raised in your introduction in more detail, make connections between the different parts of your research, and reveal whatever new thoughts and conclusions you have come to as a result of your research. You can include specific examples and quotations in this section to illustrate and develop your points.
    ii. Be sure to cite your sources properly!
7. *(Optional)* If your analysis section was very complicated, you may want to include a separate **SUMMARY** section.
8. The **BIBLIOGRAPHY** pages should contain a list of every source you cite in the rest of your paper, in alphabetical order. Do not include every source you looked at, only those you cite. Use the following format:

(Internet page—include a date if the page has one)
    Anderson, Emily (no date) "Jean-Marc Gaspard-Itard's Homepage."
    http://www.pen.edu/~cuega/wild.htm (accessed 9/17/98)
(book)
    Clark, Mark W. (1977) *From the Danube to the Yalu*. New York: Quadrangle Books.
(article)
    Kim, In-seok (1989) "Korean Language as Pragmatic-based Discourse."
    Korean Language Education, vol. 1, pp. 12-24.
(article without an author—use the title)
    "Korea-Japan Fisheries Talks Concluded." (1999) *The Korea Herald*,
    April 22, 1999.
(interview)
    Oak, Susan (1999) *personal interview* (March 11, 1999).

APPENDIX C

How to Write an Essay Proposal

The purpose of writing a proposal is to help you organize your thinking about your project. In your essay proposal, you will explain:

- What you are trying to find out by doing this research and writing this particular essay (the **objective**). Your research objective should have two parts: a general topic that you are interested in and a research question (or questions) that you hope to answer with your research.
- Why this research issue and this research question are important (the **necessity**).
- How you hope to conduct your research and successfully answer your questions (the **method**). For most topics, you will be required to do four or five types of research: library research (books, magazines, etc.); Internet research; surveys; expert interviews; and observations/experiments.

Example:

Objective Topic	Cellular phones
Research Question(s)	Which cellular phone service (including PCS) provides the best service?
Necessity	These days, cellular phones have become a major part of the daily life of most Koreans. We are exposed to almost constant advertising by the various companies providing cell phone service, and offered a wide variety of special deals by each company. But we have no way of comparing their deals and advertising claims. This research can identify a few common standards such as cost, clarity of calls, ease of use, and quality of after-service, and show how well each company is meeting those standards.
Method 　**Library Research**	Look for explanations of the different types of service (including the difference between cell phones and PCS); look for related articles or statistics; read company publications.
Internet Research	Look for details of service on company Web sites or communications industry related sites.
Surveys	Survey 15 subscribers to each service (011, 016, 017, 018, 019) about cost, clarity, ease, after-service, and general satisfaction.
Expert Interviews	Contact service representatives for each company and ask specific questions (after doing basic research as noted above).
Observations/ Experiments	Make calls from each of the following locations during business hours, using each service, to test clarity: the Ewha campus, the subway, the Pukhan Mountains.

Composition Games: An Approach to Composing Directly in L2

MARGARET ORLEANS
Meiji Gakuen High School

ABSTRACT

Learners who habitually compose in their first language and then translate into the target language are doing themselves a great disservice. Drawbacks to this approach include inadequate planning and rewriting time, inattention to transcription errors, and a need to route all L2 meaning through the L1 original. Many Japanese learners perceive English as a sort of code for which they must find one-to-one correspondences with the L1 original, in which all the "true meaning" resides. As a result, they find it difficult to discuss their writing in the L2 and to revise it. In order to give students the experience of composing directly in L2, particularly in making word choices without reference to the L1, I have devised several dozen game-like warm-up activities which, because of their reliance on such language features as spelling, rhyme, and word length, are impossible to translate.

Despite the presence of the word "approach" in the title, what I will describe here is not a complete composition program. Rather, it is just one component of such a program, designed to deal with a pervasive problem in China and Japan as well as Korea, that of students habitually writing out a complete composition in L1 and then translating it into English rather than composing directly in English from the planning stage or the first draft.

Why is composing directly in the L2 preferable? A few studies (e.g., Lay, 1982) claim that it isn't, citing the advantage of carry-over from L1 composition skills, but since most Asian students receive little formal instruction in composition beyond primary school (Deng, 1995), this advantage pales into insignificance when compared with the benefits of direct writing. Raimes (1985) cites the time and energy saved. Jones (1995) theorizes that it frees up short-term memory so that in the revision process monitor over-users can attend to larger units of text because they can retain the organizational flow in gist form rather than in the exact wording. Rinnert (1990) points out that most errors in her study of translated compositions resulted from poor word choice. Both she and Kern (1994, a study of mental translation during L2 reading) express regret for the diminished opportunities for language acquisition that result from over dependence on translation. And Mok (1993) and Law (1995) raise the issue of the L1 encoding of the composition being the only meaningful version for learners. I find this last the most compelling reason for writing directly in English, since learners frequently cannot discuss their writing with me or their peers

because the meaning inheres in the L1 original in the author's head or on scrap paper and must be painstakingly re-translated by her before she can clarify her meaning or defend her word choices.

At first glance, differences in discourse styles between Asian and Western cultures, such as those pointed out by Hinds (1987, 1990), might seem another obvious reason for direct L2 composition. And perhaps this is the case when my high school learners must produce essays for college entrance exams that will be graded by native speakers of English, or when my graduate learners must meet the editorial standards of international journals in order to publish their research results. But for the most part, as Kachru (1997) points out in his interlocutor myth, Asian learners write for L2 audiences.

To return, then, to the advantages cited above, in order to save time, capitalize on rich word associations (through effective collocation, word play, allusion, etc.), and free up short-term memory. This can enhance the revision process of learners by composing directly in English. How can these learners break the translation habit? I propose the use of exercises designed to give students an experience of success with writing directly in L2 because they capitalize on untranslatable features of English (or another target language), are fun and easy to do in a relatively short time, and for the most part, are readily adaptable to all levels of language skill. I find that they have the added advantage of requiring several attempts on the part of learners at rephrasing their meanings, which may lead to developing the habit of revising. (For the description of a different solution to this problem, see Jones and Tetroe's (1987) experiment using target final sentences with Spanish-speaking students.)

The following are twenty-nine activities which I designed over the last decade and a half of teaching writing to learners in China and Japan. They are arranged here according to untranslatable language feature, but I sequence them for use in the classroom according to degree of difficulty, grammatical features students have mastered, or adaptability to the theme of the follow-up composition to be assigned.

EXERCISES BASED ON SPELLING

START AT THE VERY BEGINNING: Students write sentences in which the first word begins with *a*, the second word begins with *b*, the third with *c*, and so on. I encourage them to aim for sentences of ten words or more. For example, *Amy's beautiful cat didn't ever fear getting hurt in jumping.* Of course, one could actually start anywhere in the alphabet and progress forward or backward.

PUSHING PENCILS, TWISTING TONGUES: Students write sentences in which all the words begin with the same letter. For example, *Except Easter eggs,*

Ed's eaten every egg example ever encountered or *If Irene is interested, I'll include Irvin in it immediately.*

LAST BUT NOT LEAST: The most obvious variation on the above activities is to make the last letter of the word the target letter. Thus, students write sentences in which all the words end with the same letter or the last letter of each word progresses alphabetically. This is much more difficult, just as filling in crossword answers for which one has only the final letters are more difficult than those for which one has the initial letter. Examples: *She ate one slice before he stole the pie. Mac had gone gulf fishing with Cindi.*

CHAIN LINK SENTENCES: The last letter of the first word becomes the first letter of the second word, the last letter of the second word becomes the first letter of the third word, and so on. This is probably the easiest exercise to explain to Japanese students because it resembles a children's word game called *shiritori* (literally, Grabbing the Tail). For example, *If few women need diaries, sales should drop presently.*

WHAT'S IN A NAME?: Using only the letters in their full names (or a seasonal phrase), though they may re-use them in each new word, students write sentences of at least six words. For example, someone named *Thomas Iver Bradley* might write, *I have a very sad story to relate.*

REVERSE ACRONYMS: Students use their given or family names to write a sentence in which the first word begins with the first letter of a name, the second word with the second letter, and so on. For example, *Thomas* could lead to a sentence such as *Two horses of mine are sick.*

NAME THAT CLUB: Students create acronyms, suggesting names for student clubs, international aid organizations, etc., in which the acronym relates to the phrase it spells out. First I try to elicit examples of acronyms they already know, such as AIDS, UNESCO, and ASEAN. Then I introduce examples such as TOPS (Take Off Pounds Sensibly), VISTA (Volunteers in Service to America) and CARE (Cooperative for American Relief Everywhere).

DROPPING ONE'S HAITCHES: Students write lipograms for a given sentence, omitting a different letter in each rephrasing. For example, *I'm not married* without *m* becomes *I have no spouse*; without *o*, it becomes *I am single*, etc.

START YOUR ERASERS: In imitation of Richard Wilbur's recent best-seller for children, students write a sentence about how our world would change with the disappearance of any letter of the alphabet. One of Wilbur's examples: In the word *dumb*, the letter *b* is mute, but elsewhere its importance is acute. If it were absent, say, from *bat* and *ball*, there would be no big or little leagues *at all*.

SILENCE IS GOLDEN: Students write sentences in which every word has at least one silent letter. For example, *Whose goat came when Thomas whistled?*

READING BETWEEN THE WORDS: Students hide given words or words of their own choice – perhaps one in a given word class or lexical set – in sentences by splitting the word between two consecutive (or among three or more consecutive) words without changing the order of the letters. For example, *iris* might be disguised in *Sir, is this your glove?* or *I rise at six and have breakfast at six-thirty*, while a fellow flower, *peony*, might appear in *Please tie this rope on your bicycle*.

THE I'S HAVE IT: Students write sentences in which only a single vowel letter is used. Examples: *I might find his writing timid. Cold or hot, dogs won't rot*.

CONSTANT CONSONANTS: Even more difficult is for students to write a sentence in which only a single consonant letter is used. For example, *Bob, buy a baby bib*.

NOTHING IN COMMON: Students write sentences in which no two consecutive words may share any common letters. Examples: *Should we try a cheese pizza? After July was over, I felt so lazy*.

EVEN THE KITCHEN SINK: Students write pangrammatic sentences, using every letter of the alphabet at least once. For example, *Unluckily, his jumping vexed a few zebras, so he quit*.

DOUBLE OR NOTHING: Students write sentences in which every word has a doubled letter. For example, *Donning glass slippers, Cinderella hurried ball-ward*.

RELATIVELY SPEAKING: This is a series of exercises based on the travels of a certain easily swayed Aunt Hildegarde, a character invented by David Diefendorf (1983a, 1983b, 1984a, 1984b) in a set of four logic puzzles for native speakers of English. I have expanded the series.

In the expansion, whenever Aunt Hildegarde visits a relative, her preferences are influenced by that relative's name. For example, after spending a few days with Aunt Tillie, she likes mirrors but not reflections, books but not magazines, the color yellow but not orange, and coffee but not tea. Why? Because these words, like Aunt Tillie's name, all contain doubled letters.

After visiting Uncle Byron, Aunt Hildegarde comes to prefer indigo to yellow or orange, or even blue. She also likes tomorrow better than yesterday and prefers consulting an atlas to maps. She finds herself forgetting more than she remembers. Why? Because these words, like Uncle Byron's name, begin with a preposition.

But once she has been to see Aunt Abigail, Hildegarde has a new set of preferences: She prefers operations to surgery, listening to noise rather than sounds, and shopping in a department store to shopping in a supermarket. Why? Because these words, like Aunt Abigail's name, begin with two consecutive letters of the alphabet.

Then comes a visit to Uncle Toby, after which Aunt Hildegarde's tastes run to triplets rather than twins. She would rather eat a carrot than a cucumber and likes meat more than vegetables. When indisposed, she would rather swallow a tablet than a capsule. Why? Because these words, like Uncle Toby's name, can be split in half to form two separate words.

A visit with Aunt Mary has Aunt Hildegarde preferring juniper to spruce and sepulchers to tombs. She would rather get married than be wed or eat an apricot than a prune. Why? Because these words begin with the three-letter abbreviations for the months, as does Aunt Mary's name.

When she returns after a stay with Uncle Thomas, Hildegarde likes knives better than forks and admires crocheting more than embroidery. She would rather contract pneumonia than mumps. Why? Because these words, like Uncle Thomas' name, contain silent consonant letters.

A visit with Aunt Louella results in Hildegarde's preferring cinnamon to curry, raspberries to apricots, and lollipops to suckers. Why? Because the names of these edibles contain three instances of a single letter, like Aunt Louella's name.

With or without explanations of the word patterns, depending on their aptitude for such puzzles, students are asked to write examples of Aunt Hildegarde's new fancies on each occasion.

EXERCISES BASED ON WORD AND SENTENCE LENGTH

DOWN ON ALL FOURS: Students write sentences in which all the words are of a predetermined length. For example, a sentence of four-letter words might run, *What four boys came home last*, or one of three-letter words, *Sue and Sam can fly for one day, but not two.* Word lengths of three to six letters are easiest for students.

LONGER THAN ALWAYS: Students write sentences that begin with a one-letter word, followed by a two-letter word, followed by a three-letter word, and so on. For example, *I am the only witty female student learning beautiful, effortless Belorussian.*

THE SKY'S NOT THE LIMIT: Students write sentences with a predetermined number of letters, say 65.

DON'T SHOOT FOR THE MOON: Students write paragraphs with a predetermined number of words, say 50, none of which may be repeated.

ON WITH THEIR HEADS: Students write headlines of a predetermined length, say two lines with a maximum of twelve letters and spaces each, for short human interest stories clipped from the newspaper and beheaded.

EXERCISES BASED ON METER, SYLLABLE COUNT AND RHYME

GALLOPING GALOSHES: Students write sentences composed entirely of three-syllable words. For example, *Trumpeting elephants suddenly disappeared underneath velvety vermilion telephones.*

SAUCE FOR MOTHER GOOSE: Students write the fourth line to an unfamiliar nursery rhyme. (Nearly all nursery rhymes are unfamiliar to Japanese students.)

LOOK WHAT THEY'VE DONE TO MY SONG: Students choose a familiar melody with a four-line stanza and retell a familiar story so that it can be sung to that melody. For example, the story of Peach Boy (Momotaro) set to the tune of "Coming through the Rye" (a melody to which people cross at traffic lights throughout Japan). Or they add additional verses to songs like "Down by the Bay," "Michael, Row the Boat Ashore," "Hey Lolly, Lolly," and "Skip to My Lou." A favorite exercise of my college students in China and Japan has been to create verses complaining about their own schools to "I Don't Want No More of Army Life."

EXERCISES BASED ON PRONUNCIATION

I C A B: Students write sentences the pronunciation of which can be represented entirely by letters of the alphabet and/or numbers, the names of which stand for one syllable each of the intended words. For example, *N-E-1 4 10-S* (*Anyone for tennis?*) or *I 8 2 X-S* (*I ate to excess.*).

EVERYTHING'S GOING UP: Jean Pearce (1997), in her semi-weekly column in the *Japan Times*, reminisces about a song by Victor Borge that reflected the effects of inflation. Every word or syllable that was a homophone for a number was increased by one. Following such a pattern, students write their own sentences. For example, *I nine bacon and eggs five breakfast threeday* or *Twice upon a time there lived a twoderful and beten old king.*

Exercise Based on Grammatical Patterns

PARSED PARODIES: Students rewrite a given sentence or paragraph (of their own or from a text they are studying) by substituting nouns for nouns, determiners for determiners, verbs for verbs, etc. For example, the opening lines of *A Tale of Two Cities* could be transformed from *It was the best of times, it was the worst of times* to *He seemed the height of chivalry; he appeared a paragon of politeness*, or the initial sentence of *Moby Dick* might become *Name it Lady Pacman* instead of *Call me Ishmael.*

Exercise Based on Letter Shapes

KEEPING IN SHAPE: Paying attention to which letters contain ascenders (b, d, f, h, k, l, t) or descenders (g, j, p, q, y), students write sentences in which all the words conform to a given shape. For example, if the pattern is an initial ascender with no following descenders, one might write *How does he know her*? If the pattern calls for a complete avoidance of both ascenders and descenders, one might use *Can we see our own noses or ears?* Since all capital letters are ascenders and the first word of each sentence must be capitalized, it is practical to ignore the first letter or to consider it in its lower-case form.

The Author

Margaret Orleans holds an MA-TEFL from Birmingham, UK, and has 29 years of experience teaching English to native and nonnative speakers, from junior high to graduate students, in the US, China, and Japan. She has been published in the TESOL Newsletter, The Language Teacher, English Teaching Forum, *and elsewhere. She currently teaches at Meiji Gakuen in Kitakyushu, Japan, site of PAC3, and serves as program chair for the local JALT chapter. Email: tomnpeg@interlink.or.jp*

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No More Copying? Plagiarism Reconsidered, with a View to Reducing It in Student Writing

L. M. DRYDEN
Nagoya University of Foreign Studies and Sugiyama Women's University

ABSTRACT

Every teacher has had students turn in someone else's writing as their own. With increasing access to the Internet, this situation will only grow more common. Teachers everywhere are eager for practical ways to deal with this problem.

Before we can do much, however, about the various related practices that might collectively be called "plagiarism," we need to know what it is. The problem is that the closer we get to the subject, the harder it becomes to define.

This article begins by surveying some useful distinctions and clarifications advanced in recent articles that offer a "postmodern" perspective on plagiarism and, in so doing, question many former certainties. Next, it considers reasons why students make use of other writers' words without attribution, both in the West and in the Confucian-influenced East. Finally, it offers some suggestions for dealing with the issue constructively, including a soon-to-be-launched website that will provide a forum for further discussion and a place to share teaching material.

INTRODUCTION

I hope I will not disappoint anyone if I begin by stating that I have no panacea for resolving an issue that teachers in all disciplines struggle with: the tendency of many students to use the words of other writers without proper attribution. I do believe, however, that a better understanding of what "plagiarism" is and why it occurs may help teachers and students alike in becoming more responsible and more successful writers and scholars.

In this article, as in my presentation at the PAC2 Conference, I pose a number of questions that deliberately challenge some of the conventional views regarding plagiarism:

- For example, most of the ideas for this article come from other writers and colleagues. Is this plagiarism?

- Moreover, *all* of the language in this article comes from other speakers and writers of English. Is this plagiarism?

- What *is* plagiarism? Is it a growing problem as students learn to copy and paste from the Internet? Or is it a common practice among teachers who routinely photocopy published and copyrighted materials for classroom or personal use?

If any of these questions disturb your equilibrium, then you are already part of the way towards reconsidering the certainties about plagiarism that have prevailed in Western academia for two hundred years and which have been evolving in Western cultures for at least five centuries.

MODERN AND POSTMODERN DEFINITIONS

Defining plagiarism used to be so simple, a matter of what was once called "common sense." For many it still is. Copying someone else's words without attribution is "wrong," even "criminal." This is the position taken by most U.S. college style sheets and writing handbooks toward the ultimate academic transgression of plagiarism–etymologically linked to "kidnapping" and "piracy." Throughout the twentieth century, this has been the "modern" view of the subject.

It is not easy to define "postmodernism," as it is actually a number of related developments in fairly recent thought and aesthetics, but its various currents generally serve to question the assumptions that underlie earlier periods, including "modernism" itself. According to Buranen and Roy (1999), a "postmodern" position on plagiarism and intellectual property suggests that "one cannot own words and ideas. All we can do is honor and recompense the encoding of those ideas, the use of those words, in the certainty that such honor and compensation are negotiated in contexts of time and place, class and power, within social and economic considerations." (p. xviii)

The assumption that words belong to individual writers has been widespread in the West, thanks to the development of the printing press, modern market economies, and the heritage of which Roy (1999) speaks: "Cartesian mentalism and individualism and the economy and culture of authorship in the Romantic period" (p. 61). By contrast, the postmodern position holds that language and ideas are social before they are individual. The views of the Russian linguists Vygotsky and Bakhtin are instructive in this regard, as they clarify the essentially "social" nature of language and, indeed, of all learning. Roy (1999) refers to the Vygotskyan concept of the "developing speaker's internalizing language through the voices of other speakers," and Bakhtin's "assurance that the word is always half some else's" (p. 60).

In effect, the language development of each individual proceeds from the "echoes," as it were, of the voices of the speakers and writers to which one is exposed from early childhood onward. We get all of our language (and most if not all of our

ideas) from other people: This is particularly true for professional writers, including, ironically, the great literary artists themselves who have often argued the loudest for their rights to income based on the ownership of words that are, in fact, not solely theirs to claim. As an illustration, Howard (1999) cites the words of T.S. Eliot (1932): "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different" (p. 88).

Eliot's view recurs in Stearns (1999), who describes the "essence of the modern understanding of plagiarism" as "a failure of the creative process through the author's failure either to transform the original material or to identify its source." Stearns, who is herself a lawyer, gives the "modern" definition of plagiarism as "intentionally taking the literary property of another without attribution and passing it off as one's own, having failed to add anything of value to the copied material and having reaped from its use an unearned benefit. In a sense, plagiarism (presenting another's work as one's own) is the inverse of forgery (presenting one's own work as another's)" (p. 7).

A double standard, however, begins to emerge in the modernist view of plagiarism. As Howard observes, Eliot's jubilant celebration of the "heroic plagiarist" is "wryly" accepted by critics who otherwise denounce plagiarism–particularly plagiarism among students–as criminal behavior (p. 88). The modernist sensibility has been quick to forgive and even to praise highly gifted writers for doing things not completely unlike those that less-skillful students are failed or expelled for daring to attempt.

WHY STUDENTS PLAGIARIZE: A HOST OF REASONS

Howard describes one common activity of less-skillful students as "patchwriting," which is usually viewed as a subset of plagiarism: "copying from a source text and then deleting some words, altering grammatical structures, or plugging in one-for-one synonym-substitutes" (p. 89). Generally such writing is considered "lying" and "deception." But then Howard boldly asks, "Who among us has not patchwritten? Who does not still do it from time to time?" Candidly, Howard observes of her own excursions into patchwriting (p. 90) that it almost always occurs "when I do not really understand what I am reading," and she goes on to describe her patchwriting over the years in an effort to understand the difficult writing of postmodernist writer Michel Foucault.

A good part of what is seen as plagiarism in student writing may in fact be just this kind of "patchwriting," that is, efforts to make sense of texts that students do not fully understand. While they may lack the skill of a great literary artist to transform source material into something better, students–much like such scholars as Howard,

as well as the writer of this article and even possibly some of its readers–may often be moved to undertake "patchwriting" in a sincere effort to make sense of a text that is currently beyond their grasp and, through a transformation of it, make it more comprehensible.

One cannot, of course, wholly discount the possibility that some students and conceivably even some teachers and professional writers do, in fact, set out deliberately to deceive others and take credit for words that are not their own, in order to enjoy "unearned benefits." Nonetheless, as Buranen (1999) observes, while many instructors may be quick to "pin a moral judgment on the perpetrator of [an] academic and intellectual crime," a considerable amount of "plagiaristic" infractions may in fact stem from students' insecurities about the merits of their own views and their skills as writers, as well as their incomplete knowledge of the conventions of academic citation. As Buranen concludes, "plagiarism is a vastly more complex issue than we as teachers may recognize and certainly far more complex than we customarily suggest to students" (pp. 64-65).

Indeed, a good deal of what is considered plagiarism in student writing may stem directly from the pedagogically mixed messages that teachers provide, and from curricular goals that often work at cross purposes. Simmons (1999) remarks on the contradictory guidelines furnished to writing students in the U.S. for over a hundred years: "Students were given responsibility for developing their 'own' ideas, yet they were cautioned to avoid first-person pronouns and were provided with lists of suitable theme topics drawn from their reading. Students were given responsibility for distinguishing their ideas from others, yet were provided with little direct instruction in how to do so" (p. 51).

Even worse, as Buranen (1999) argues, plagiarizing by ESL and EFL students may very well stem from their teachers' misguided pedagogical goals: "*our* propensity for insisting on a rigid and often uninformed kind of grammatical correctness, our lack of tolerance for the kinds of errors native speakers simply do not make" (p. 70). Buranen believes that much of the plagiarism students resort to can be explained by their "fear of punishment for grammatical 'mistakes' . . . and the desperation it can prompt is what provokes much of the copying and 'plagiarism' that takes place in writing classes" (p. 73). When teachers tell students to do one thing, i.e., "put it in your own words," but then savage the words they actually do write by scrawling in bloody red ink all over the page, then we are giving students an implicit message that their own words lack authority. Not surprisingly, students may then turn to published authorities, whose words are presumably beyond reproach.

Towards a Far-East Asian Perspective on Plagiarism

Buranen notes that in the multicultural academic world of southern California in which she teaches, plagiarism is "simply easier to identify in the writing of nonnative speakers of English. . . . [The] passages copied or barely paraphrased from another source interspersed with the nonidiomatic usage of a second-language writer of English. . . fairly leap off the page." (p. 70) Certainly, many teachers in East Asia can also detect similar features in their students' writing.

Recently, I have considered why it is that some Western academics find plagiarism widespread in Japan, while the Japanese themselves do not seem particularly troubled by such practices and are, in fact, often bewildered by the moralizing of Westerners (Dryden, 1999). I speculate that the tendency of East Asian students to copy without attribution might be understood in light of the differences between Western and Eastern epistemologies, that is, different theories of knowledge.

Reviewing the history of Japan's deliberate borrowing and adaptation of Confucian educational values from China, I conclude that the Japanese have been educated to think of academic morality in ways that are fundamentally different from the common Western view: "that is, it is proper to mistrust or discount one's own opinions; it is good and virtuous to study, memorize, and imitate proper models; and it is necessary to defer one's own judgments to the consensus of the group. Given such views of learning and morality–that students should, as a matter of correctness, defer to the opinions and models provided by received wisdom–the tendency to copy freely from published sources seems only natural" (p. 83). Moreover, I suggest that such Confucian-based educational systems and societies as those of Japan, Korea, and China affirm a "communal" ownership of words and ideas, in contrast to the Western model of "individual" ownership. As the postmodern view of plagiarism questions the possibility of individual ownership of ideas, reflection on Confucian models of intellectual property may be helpful in understanding that plagiarism is "not the culturally universal transgression that many Westerners assume it to be" (p. 75).

A useful model of acceptable "appropriation" of sources in research writing at Japanese universities comes from my colleague Reiko Furuya, a Japanese professor of English who earned her doctorate in the U.S. (Dryden, 1999). She explains that in the senior essay which many Japanese undergraduates write, "students are supposed to show how well they can understand several books and digest them in a report or a paper. They aren't asked for original ideas or opinions. They are simply asked to show a beautiful patchwork" (p. 80). She goes on to note that "as long as you mention all the books in your bibliography, you can present the ideas from the books as if they were yours, especially if your patchwork is beautiful" (p. 80). From this, Dryden (1999) concludes that the "acceptable blurring of distinctions between the students' sources and their own writing" shows a particularly Japanese and distinctly Confu-

cian view of knowledge as something to be "appropriated, assimilated, and internalized" (p. 80). By implication, then, the differences between Western and Eastern epistemologies may help to account for discourse practices that East Asian students are taught and follow, and which Western academics may prematurely and incorrectly dismiss as plagiaristic.

Although Buranen (1999) expresses serious doubts regarding the possibility or the wisdom of generalizing about students' behavior on the basis of cultural or ethnic background, she does acknowledge that epistemological differences between the East and the West account for differences in discourse patterns. She describes a Chinese-born and American-educated colleague who concurs that, in the Asian scholarly tradition, that "the use of other sources is a sign of respect for the received wisdom and the knowledge of others," and that "being able to quote or cite the work of 'the masters' is a way of demonstrating one's own learning or accomplishment" (Buranen, 1999, p. 69). Moreover, it is not necessary to formally document such references in footnotes and bibliographies because it is assumed that "any knowledgeable reader or audience *knows* the source." In effect, to cite the source would be "at best redundant" and "at worst an insult to a reader's intelligence" (p. 69).

The Chinese colleague draws a distinction between the Western "scientific model" of discourse used in the U.S., with its emphasis on "proving a position by giving a great deal of documented evidence," and the more "subtle kind of persuasion" used by the Chinese, perhaps best described as "philosophical or even literary rather than scientific." Nonetheless, in both cultures, a "moral issue" is at stake: One still credits the source, but the difference is "the form in which that 'credit' is given." Nonetheless, as Buranen's colleague concludes, the Chinese are moving to a more "Westernized" method of bibliographical citation, in part because of the accelerating rate of "global shrinkage" (p. 69).

WAYS TO REDUCE PLAGIARISM

Now, after so much discussion of theory, readers may still say "Fine and good. But just what can we do about plagiarism in our classes?" My answer is that good theory is practical and can guide teachers to constructive courses of action.

Certainly all teachers need to do more to teach students the conventions of citation, as we cannot assume that students know these things or necessarily remember them from one class to the next, particularly since students may very well experience their formal education as a series of largely disconnected courses. It is especially urgent to provide knowledge of the conventions of academic citation to Asian students who are planning to study in the West, as they will require this knowledge to avoid falling into the traps that await them in Western academia.

We might also devise writing assignments that ask students to reflect at different stages on the process of their use of outside sources, to tell themselves as well as their teachers what they are thinking, and why they are doing whatever they are doing with their sources at each stage of composition. When asking students to work with material downloaded from the World Wide Web, for example, I require them to print out the entire downloaded texts, highlight with a colored marker the sections that they have put into their compositions, and staple the print-outs behind their own written work. In the text of their own compositions, I ask the students to highlight (again, with a colored marker) the passages or paraphrases taken from the online sources. Finally, at the end of the composition, I ask the students to write about why they chose the online material, and how and why they used it in their own writing either as quotations or as paraphrased commentary of their own.

When students weave together texts from various sources into a coherent composition, they are creating the kind of "patchwork" that Furuya describes and which is, to a great extent, not very different from typical scholarly tasks in graduate school and beyond. Moreover, to make sense of what they are reading, students (and even more advanced scholars) might from time to time make use of what Howard calls "patchwriting" that may often be a necessary step in the process of intellectual discovery. Anything we can do to help students become more aware of the processes of thought and composition involved in such undertakings will help to reduce practices–inadvertent or deliberate–that have traditionally been labeled as "plagiarism."

I wish to invite colleagues to collaborate in the sharing of ways we have found to help students avoid the pitfalls and become more proficient at weaving disparate sources into a coherent whole–that is, to do what Buranen and Roy say all academic writers must do: "to honor and recompense" the encoding of borrowed ideas and the use of borrowed words.

To facilitate such a pooling of ideas, I am preparing a website with links to many different online resources regarding the issues discussed here. Moreover, the website will provide a forum for those who wish to give and receive opinions, advice, and teaching materials on the subjects of plagiarism and intellectual property in educational settings. Please contact the author at <dryden@gol.com> for the URL.

For further information about *Perspectives on Plagiarism and Intellectual Property in a Postmodern World* (1999), the principal source referred to in this article, and a considerable reserve of ideas on the subject, please visit the author's website at <http://www.sunypress.edu>.

The Author

L. M. Dryden, lecturer in English at Nagoya University of Foreign Studies and Sugiyama Women's University in Nagoya, Japan, taught English in the United States for nearly twenty years before spending the past six years teaching EFL in Japan. His research interests and publications concern the relations between English as a foreign language and CALL (computer-assisted language learning), multiple intelligence (MI) theory, and Confucianism. Email: dryden@gol.com

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Alleviating Comprehension Problems in Movies

DONNA TATSUKI
Kobe University of Commerce

ABSTRACT

This paper describes various barriers to comprehension that learners may encounter when viewing feature films. Two clusters of interacting factors that may contribute to comprehension hot spots emerged from a qualitative analysis of problems noted in student logbooks. One cluster has a strong acoustic basis while the other has a more cognitive or memory/attention basis.

INTRODUCTION

One of the most frequently expressed worries about using feature films for language learning is comprehension problems (Arcario, 1992; Allan, 1985). Learners approach the viewing of movies with trepidation since one misstep in understanding can lead to 90 minutes or more of confusion. Teachers are similarly wary because there seem to be so many potential barriers to comprehension. Investigations into the prediction and eradication of certain comprehension problems would no doubt benefit both the teachers and learners that wish to use film and video. When students are given control of a video or laser disk player, it has been the author's observation that they stop the disk and repeat the viewing of certain passages. Among the reasons they give for stopping or repeating a section were that they could not understand the scene or they felt lost.

Students were explicitly asked to keep a log of comprehension "hot spots" so that the amount of overlap among the class members could be determined and to see if there were any patterns in what would cause comprehension breakdown. They were instructed to record the laser disk frame number and a short description of the problem whenever they had trouble understanding what was said or what was going on in the film. If they did not understand a word or phrase, they were asked to write down the beginning and ending frame numbers of the video segment with as much of the phrase or word they could produce. Based on three years of student logs, a preliminary list of the factors that appear to contribute to listening hot spots has been compiled. The examples used in this article were gathered from student logs made while viewing the movies *The Graduate* and *Raiders of the Lost Ark,* using video laser disk players.

Interacting Factors Contributing to Hot Spots

There appear to be two clusters of interacting factors that contribute to comprehension hot spots. One cluster has a strong acoustic basis and is similar to the sources of "slip of the ear" phenomena (Laufer, 1991). The other cluster seems to have a more cognitive or memory/attention basis. The reason they are described as interacting is that in some cases there appear to be more than one explanation for poor comprehension. This makes sense, since films are "multi-modal" (Meinhof, 1998) texts in which moving and still images, music and sounds, written and spoken language are all combined in a tapestry of meaning. According to Meinhof, one goal in language learning is to enable a learner to "engage with texts made up of potentially conflicting verbal, visual and musical codes where the different codes may be in a contradictory relation to each other" (p. 5). Although the examples provided below have been selected because they most clearly illustrate a particular problem, it should be noted that they may involve more than one potential source of difficulty.

Acoustically-Based Misperceptions

Phonological misperception of consonant and vowel segments through addition, loss and substitution

Phoneme Addition or Loss: Adding a phoneme where none exists can lead to confusion. For example, in the movie *Raiders of the Lost Ark,* the character Indiana Jones (also known as Indy) tells another character that he wants one of the pieces of an artifact that her *father collected*. However, one student thought that he said *father's collector*. The added possessive, and the substitution of *-or* for *-ed*, caused the student to assume that Indy was seeking a person rather than a thing.

Phoneme Substitution: The consonant pairs [b/v], [r/l], [f/h] and the vowel pairs [æ/ə] are constant sources of confusion and substitution errors for Japanese learners of English. One student, for example, wondered why Indiana Jones' burly Egyptian archeologist friend had a woman's name. It transpired that the student substituted *L* with *R* and thought that the man's name was *Sarah* rather than *Sallah*. This is also part of an explanation for the misperception of proper names.

As another example, Indy is searching for the *staff of Ra*, which is a long stick with an ornamental headpiece on top. Many students thought that he was looking for the *stuff of Ra,* in other words, the personal belongings of the Egyptian God of the sun.

Misperception of proper nouns

Learners are not familiar with the full range of English proper names, especially when they have gone out of popular usage. In *Raiders of the Lost Ark*, Indiana Jones goes looking for his former teacher Abner Ravenwood. The name Abner is not very common these days. Many of the learners mistook Abner for the name of an object related to a missing headpiece. The word was often rendered, "arbner" or "arpner."

Another misperception centered on a clue to find the lost ark. Indy was looking for the *map room*, but many learners heard this as *Maprum*, which they assumed was a city or the name of a location. Likewise, the city named *Tanis* was rendered as *tennis*, which is a far more familiar word to Japanese learners, but unfortunately not the name of the ancient city. In another situation, the name *Marcus* (Indy's friend and sponsor) was confused with *Marrakesh*, the possible place where Indy's nemesis Belloq would sell his stolen goods. Both words occurred in the same scene and the listeners confused one for the other.

Misperceptions of foreign words and expressions

A unit of measurement referred to in Raiders of the Lost Ark was the *kadam* (about 30 centimeters). Although Indy and Sallah explicitly define the kadam in the scene, the learners were unable to connect this foreign word with its definition. Also, when Belloq said, "It was not meant to be, Cherie" and then bid "adieu" to Marion, the learners asked if her name was *Sherry* or if he had said *It was not meant to be actually*.

Misperception based on loss, deletion or substitution of entire syllables, especially if weakly stressed

A number of students reported being confused when, in *The Graduate*, Mrs. Robinson quietly said to Benjamin, "Did you get us a room?" One of the renderings of this sentence was *Did you get a swim?* In this case, the unstressed article *a* was omitted, and the remaining words were incorrectly segmented yet preserved much of the phonological shape.

Misperceptions based on faulty segmentation of word boundaries

Simple mistakes in segmentation were quite common. For example in *The Graduate*, Mrs. Robinson asks Benjamin, "Did you know I'm an alcoholic?" Several students reported hearing *a nalcoholic* and thus were confused because there is no such word in the dictionary. This is similar to "phonologically based language changes that occurred in the past due to widespread errors of misperception" (Celce-Murcia, 1980, p. 208). For example, *an eke name* became *a nickname*, *a norange* (*narancia* in Spanish) became *an orange*, *a napron* became *an apron*, and *a nadder* became *an adder*, to list just a few.

Misperceptions based on phonological dialect or foreign accent differences

Although vowels are the main problem in understanding different dialects and regional varieties of English, speakers of English as a second or foreign language can be difficult to understand because of both vowel and consonant changes. In *Raiders of the Lost Ark*, several characters are speakers of English as a second or other language. They are much more difficult for learners to understand and are the source of many comprehension problems. The villain Belloq, for example is a French arche-

ologist. Not only does he speak with a stereotyped French accent in English, but also his vocabulary is full of less frequent words with Latinate roots. The first sentence he utters is *Dr. Jones, again we see that there is nothing you can possess that I cannot take away.* Several students caught only *Dr. Jones, again ___ nothing you _____.* The *th* was pronounced as a *z* sound in *that* and *there*, syllable stress and prosody was not native-like and *possess* was an unexpected word choice when *have* or *own* could have sufficed.

Other characters in the movie include Sallah (Indy's Egyptian friend), Imam (the ancient writing expert, an Egyptian), Toht (the Nazi Gestapo agent, a German) and various minor characters of Spanish, African or other speaking backgrounds. The student logbooks abound with questions about the utterances of these characters.

Misperception based on extremes in speech rate

Fast speech or unnaturally slow speech can make perception difficult. Very slow speech (sometimes produced by slow-motion replays or when a speaker's voice has been masked to conceal identity) arrives in disjointed chunks in echoic and short-term memory and is thus difficult to synthesize into meaning. Rapid speech is also difficult to process, mainly because the pauses between words are shorter and processing cannot keep up with the volume of information coming in.

Memory/Attention-based Misperceptions

Misperception based on the listener's strong and immediate word images

In *Raiders of the Lost Ark*, the Gestapo agent Toht points to Indy, who is fighting with another man, and makes an announcement. The learners see the smile of amusement on his face, and many render his utterance as "*ShowTime. ShowTime both.*" In reality he has said "Shoot them. Shoot them both," but the way he pauses and jokingly delivers the line leads the learners to look for an alternative.

In another scene, a monkey has just died from eating poisoned dates. Indy throws a date into the air but his friend Sallah snatches the fruit before Indy can catch it in his mouth. Sallah then says "Bad dates," an understatement of the seriousness of the situation. The learners who until that point had fully believed that the substance they saw poured over the dates was poison, hesitate because they have heard something that seems contradictory.

Misperception based on the listener's current preoccupations or what is visually prominent

In this situation, there is a mismatch between what is said and what is seen in the conversational context. The listeners assume relevance and depend on a "here and now principle," but the conversation is not about here and now. For example, in one of the final scenes of Raiders of the Lost Ark, Belloq and Dietrich (the Nazi commanding officer), who are both foreign speakers of English, discuss an upcoming

scene while standing on the deck of a submarine. Dietrich expresses his discomfort with Belloq performing a "Jewish ritual." The learners invariably came away from this conversation with no clue as to its content and unsuccessfully try to link it to the previous submarine trip or with something to do with the port.

In another scene that caused trouble for learners, the director gives a little bit of stage business to an extra. The extra simply put an apple on Indy's desk at the end of his lecture as he left the room. The action was of no consequence to the scene. It was just a filler before Indy and a minor character could get together to speak. Nevertheless, almost every student remarked on it and wondered what the action meant.

Misperception based on what the listener expects or does not expect the interlocutor to say

In some cases, the character will take some action that the learners do not understand or can find no motivation for. In one scene, Indy greets a smiling Marion (his love interest in the movie) who suddenly becomes violently angry. The students became confused by this sudden and apparently unprovoked display of anger. A careful analysis of Marion's angry words revealed that she has carried a grudge against Indy for the past ten years, but the swift change in emotion initially distracted the students.

The learners also find it difficult to suspend belief at times, and ask questions like how Indy knew about a trap, or how he could find his way out of a dangerous situation. Furthermore, lies and false behavior can bring comprehension to a stop. For example, in *Raiders of the Lost Ark*, a small monkey is a Nazi collaborator (the enemy). After the scene of Marion's death, the monkey cries and acts sad. Many learners commented that this did not seem consistent with the facts and wondered if they had missed something.

Misperception based on the listener's lack of information (or correct information) with respect to the topic under discussion

Pronouns can be very confusing for learners because the people or things that they refer to may or may not be on screen at the time. For example, in *Raiders*, Indiana Jones declares "It was beautiful. I had it in my hand" during a conversation with his friend Marcus Brody. The students wondered what was beautiful since Indy was holding nothing in his hand. He was referring to the golden idol that had been stolen from him in the previous scene, so the flouting of the "here and now" principle also plays a role in the students' lack of information.

One memorable scene in *The Graduate* occurs during Ben's graduation party. A guest who is an old family friend (Mr. McGuire) takes Ben outside for a confidential talk. He exhorts Ben to listen carefully to what he is about to say, then pronounces the word *plastic* and later clarifies "There is a great future in plastic." Ben looks justifiably confused because he was expecting rather more practical advice. However, the learner misses the humor and "artificiality" of Mr. McGuire's character by not knowing the extended range of meaning for the word plastic.

Misperception based on the speaker's use of idiom or colloquialism

Some characters are built on their unconventionality. Indiana Jones is a wise-cracking, down-to-earth man who just happens to be a skilled academic. He uses slang, colloquialisms and idioms frequently in his speech, and this leads to great difficulty for language learners. For example, he calls his friend Sallah "The best digger in Egypt," where the word *digger* is a nickname for an archeologist. Also, he comments, "This is where Forrestal cashed in," meaning *This is where Forrestal died*. The proper name poses its own difficulty, but paired with the idiom *cashed in,* most of the learners in my class were at a loss to understand the meaning.

In *The Graduate*, Mr. Robinson is a one-man cliché festival. This is of course meant to make his character less sympathetic and more banal. Some of the phrases he uses are *Sow a few wild oats*, *I bet you are quite a lady's man* and *You look to me like the kind of guy who has to fight them off.* They all show him for the pervert that he is, but they became stumbling blocks for the students.

What to Do About Comprehension Hot Spots

Having described a variety of potential problems, the next step is to propose ways to deal with each of them. It must be remembered, however, that each learner attempts to construct meaning from scenes in a film differently because they bring to the task differences in "predisposition, motivation, interest, attention and prior knowledge" (Meinhof, 1998, p. 5). Therefore, in order to alleviate comprehension hot spots, the teacher/facilitator needs to develop a "richly resourced learning environment in which learners can select what is most suitable for them" (Meinhof, p. 8). That means the teacher needs to create support materials or strategies to help learners deal with local hot spots as well as develop general/global media literacy.

Before Viewing: Local Materials and Strategies

Pre-teach foreign words, technical language, idioms and colloquialisms

The teacher should go through the script and look for vocabulary items that are not likely to be known but have relevance to the story. Many movies have screenplays available, both commercially and on the Internet. A caption decoder can be used to print out dialogue in closed-captioned movie versions. If no script is available, the teacher may need to make his or her own transcript, or at least become very familiar with the scenes to detect potential troublesome words and phrases. Once these items have been compiled, there are many ways to pre-teach. Some examples include matching activities, crossword puzzles, and cloze exercises. Matching activities include word-definition matches both in L2 and L1, picture-sentence matches, idiom-definition or idiom-synonym matches.

Sensitize learners to varieties of spoken English and varying speech rates

It is sometimes hard for even skilled English listeners to understand speakers of an unfamiliar variety of English, or those who have an unfamiliar accent. However, since there are often regularities in the ways these speakers differ from using so-called "standard" English, these should be pointed out. For example, a stereotypical French character may use *z* instead of *th*. A Spanish character may use /iy/ in the place of /i/ and will appear to say *sheep* instead of *ship*. The point is that foreign or stereotyped non-standard English speakers are quite predictable if the learners are given a de-coding key ahead of time. A de-coding key can be a short list of words likely to be pronounced in an unfamiliar manner by the character. In one column, the English word with the standard pronunciation can be listed. In the next column, the character's version of the word can be listed. Teachers can help accustom learners to extremes of speech rate simply by exposing them to a wide range of rates, and by using partial transcripts.

Before Viewing: Global Materials and Strategies

Encourage the learners to reflect on their stereotypes and assumptions regarding the target film's genre and structure

According to Meinhof (1998), language learners tend to rely more on global comprehension strategies than native speakers in compensating for their linguistic deficits. This positive strategy can be encouraged by getting the learners to recall other films of the same genre that they may have seen in their own or another language. By constructing their own model of the genre, they can set some expectations for plot line, characterizations and, perhaps, dialog topics.

The instructor should segment the film into scenes, then cluster and label the scenes according to the learner-generated genre analysis

To reinforce the assumptions and predictions that the learners have made about the target film based on their own knowledge of similar films, create a scene "road map." For example, if a particular scene is mostly devoted to character development, the learners would benefit by knowing this before viewing.

While Viewing: Local Materials and Strategies

Provide contextualized help

The listener needs to have access to information relevant to the hot spot at the moment of listening breakdown. These students used Sony View laser disk players which have an on-screen control panel. A modified control panel was created to include context-dependent help. This meant that if a student were having difficulty with a word or phrase, he or she could stop the disk and click the right-hand mouse

button. Some hint or a partial gloss of the dialogue at that spot would then appear on the screen.

A low-tech alternative would be to include a partial transcript of the scene for reference in a study guide or textbook. The learners could even fill in a cloze exercise based on the transcript to draw their attention to the trouble spot. Because learners sometimes can make out the initial sound of a problematic word, it can be helpful to provide a short alphabetized list of words to listen for in the scene. This list can be compiled by the instructor, based on his or her hunch of possible hard-to-hear spots or based on actual student log keeping. Student logs are the best way but they take time to collect and then compile.

While Viewing: Global Materials and Strategies

Encourage observation of the situation and other contextual cues that may assist comprehension

This is perhaps the most important tool for the learner. Before viewing a scene, it is valuable for the learners to activate their own knowledge of the situations that will be coming. This can be done without giving away the point of the scene. For instance, in *The Graduate*, the main character checks into a hotel. The scene is supposed to be funny, but if the learner is over-taxed trying to understand all that is being said, there is not much processing capacity left for catching or even understanding the insanity of some of Ben's actions. My approach is to get the students to construct the possible interaction between a guest and a front clerk. When the students have done this, they are then ready to watch and enjoy the scene. The deviance from what one expects is what makes the scene funny.

When comprehension breaks down, often the answers are right in front of the viewer's eyes. Ask the *who, what, where, when* and *why* questions and then treat the comprehension problem as something to solve, like a mystery rather than an obstacle. For example, one student could not understand what Mrs. Robinson meant when she said "Did you get us a room?" even after he was able to correctly identify all of the words. I asked him to consider where Ben and Mrs. Robinson were having their drink (in a hotel) and then to think about what plans they might have afterwards. When all of the pieces clicked into place, the student and I shared a good laugh.

CONCLUSION

The hot spots that were described in this article were mainly concerned with misperceptions at the linguistic level. When learners hear incorrectly or cannot make sense of sounds, they panic, and the result is a comprehension breakdown. The same kind of comprehension breakdown can occur when the learners see unexpected behaviors, or when the scene to so full of information that they have difficulty knowing what to focus on. Because many of these problematic spots can be predicted, it

should be possible to prepare more effective study guides and supplementary materials. Learners can and should be a part of this process, either by cataloguing their comprehension hot spots or by generating their own predictions of the film genre that is under study.

THE AUTHOR

Donna Tatsuki is a foreign lecturer at Kobe University of Commerce. Her areas of research include error analysis, psycholinguistic models of listening and reading, pragmatics and technology in language teaching. She has written articles for SYSTEM and TESOL Journal. An article on complaints will appear soon in Journal of Pragmatics. She is deputy coordinator for the JALT Video SIG and supervising editor for the new JALT Pragmatics SIG. Email: tatsuki@kobeuc.ac.jp

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Cultivating Student Independence Using Mind-Maps

KEN DILLON
Ritsumeikan University

WAYNE K. JOHNSON
Ryukoku University

ABSTRACT

This paper demonstrates how mind-maps are used as a framework within which students generate and develop visual diagrams of their own thoughts and ideas, and reveal how these topics relate to one another. Using mind-maps in conversation classes creates student-generated material that supports authentic conversation: story-telling, explaining, clarifying, and asking questions. Mind-maps allow learners to refer to their arrangement of ideas while they are experimenting with the language, giving them the opportunity to focus on *how* to say something, not on *what* to say. The paper further explains how to experience the full use of this technique by carefully explaining a sequence of communicative tasks related to mind-map production.

Mind-mapping is a graphical outlining and organizing technique in which topic categories and related details are written in a branching structure. Mind-maps are a type of graphic organizer which help students organize their thoughts in a non-linear fashion. Mind-maps are also called clusters, or spiders. In conversation classes these graphic organizers are used as a framework within which students generate and develop visual diagrams of their own thoughts and ideas, as well as the relationship of these ideas to one another. Mind-maps enable students to generate enough of their own material to develop and sustain in-depth conversations that can be expanded and developed in a free-flowing manner (see Dillon & Johnson, 1997; Hodge & Johnson, 1994).

The first step in mind-mapping is to have students brainstorm ideas to use as support in their conversations. They begin by writing the topic (assigned or freely chosen) at the center of a large sheet of paper. Learners write down key words or phrases which come to mind, then draw lines connecting those details which relate to each other. Figure 1 is an example.

As students' mind-maps grow, a "geography" of their thinking begins to emerge. Learners are encouraged to make their maps as interesting as possible: to draw small pictures, for example, use color, and even glue small photos to them if available. If they do not know a word in English, they may use their L1 and look the word up later in a dictionary.

FIGURE 1
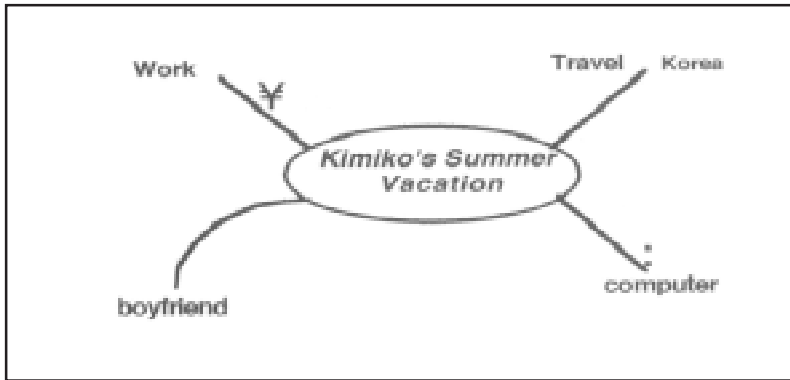
The primary concept and goal of mind-mapping is to transfer the students' ideas and feelings about the topic onto the graphic organizer. In this way mind-maps allow students to build schema while they focus on, collect and organize their thoughts and ideas before speaking.

After creating and expanding their mind-maps, students can then sit with a partner and take turns explaining their maps to each other. During this process, learners can use their pens to point to areas of the map being discussed. They are then able to concentrate on producing language (sentences, phrases, words) which connect the various sub-topics on the map. With this visible support the burden of trying to recall data is reduced, allowing conversations to flow more freely than they would without the visual cues (see Hodge & Johnson, 1994, p. 113).

One framework for incorporating mind-maps into speaking classes is to employ the following process.

MIND-MAPPING PROCEDURE

1. Choose a partner, exchange mind-maps and take two minutes to read them.
2. Take turns telling your stories sitting, so you and your partner can view the mind-maps together.
3. Ask your partner follow-up questions about parts of the story that interest you. Use the question words below as a guide.
4. Add your answers to your maps. Expand them. Make them more detailed.

TABLE 1

Who?	With whom?	What do you mean?
What?	How much?	Please explain.
When?	How many?	Could you tell me more about...?
How?	How long?	For Example?
Why?	Do you...?	Have you ever...?
Which?	Would you...?	Would you ever...?
Where?	Can you...?	

The mind-mapping cycle promotes student-generated material, builds schema, provides a visual reference, nourishes a classroom community and fosters peer teaching habits.

Student-Generated Material

Mind-maps are student-generated material. Students choose their topics, increasing their personal investment and motivation in the activity. Having contributed material, learners share responsibility for the interest value of the lesson and its success. Learners become more motivated as they and their stories become the focus of the lesson (see Hodge & Johnson, 1994).

Builds Schema

One of the most beneficial elements of mind-mapping is that it allows students to focus on, collect and organize their thoughts and ideas before speaking. These activities are a give-and-take of impressions between students with approximately the same framework of background knowledge, or schemata. Schema theory holds that new ideas can only have meaning when they can be related to something that the individual already knows (Carrell & Eisterhold, 1983).

Semi-scripting of the conversation is important in high context cultures (see Hall, 1976; Barnlund, 1989) in which spontaneous self-disclosure is often restricted. As Hodge (1996) states, "Because of the preliminary mapping process, learners can still exercise some amount of self-censorship, keeping private matters private, but focusing awareness on what details they are willing to reveal" (p. 10).

Creates a Visual Reference

Mind-mapping offers a way to wean learners from textbooks by providing a visual reference as a guide, freeing students to concentrate on language. It gives an opportunity to talk about personal experiences in a semi-scripted context within a classroom setting. The mind-map allows both speaker and listener to refer to the map's arrangement of ideas while they are experimenting with the language. It allows learners to focus on language—*how* to say something, not on *what* to say (see Dillon and Johnson, 1996).

Encourages Community

As students learn a new language, they expose themselves to "linguistic risk" when attempting to express themselves. In the process of forming and maintaining social relationships with each other in the classroom, learners are exposed to "social risk." Language learning involves both types (Dillon, 1995, p.4 ff). Developing a sense of community can lessen this burden by first encouraging students to feel relaxed with each other and themselves.

Mind-mapping aids students in developing a commonality of experience. Seeing themselves in each other through the sharing of experiences is the most important step in encouraging students to begin bonding. Conversation topics developed in mind-mapping not only are student generated but also require students to talk about aspects of their lives, to disclose thoughts and express feelings. As students ask for elaboration, they elicit more information about their partners and get to know them better. Working together in the arena of the mind-map, they develop security and confidence in the relationships that develop. Mind-maps therefore serve as a vehicle for building trust among class members through the mutual disclosure of thoughts, feelings and opinions that are presented in visible form.

Peer Teaching

Mind-mapping is a method of transferring and organizing students' thoughts onto paper, then broadening the process with the support of classmates. During this experience, students work together, helping each other with vocabulary and other language items, constructing a shared understanding of the language on their maps (see Freeman, 1992). If students do not know a word or expression in L2, they are encouraged to draw a picture, use a word or expression in L1, or ask a classmate.

Mind-Mapping Variations

Within the mind-mapping framework there are numerous alternative activities that recycle and solidify the language developed in each student's map. Simply put, repetition is good! By recycling language, teachers attend to variations in student learning styles, allow students to practice the four language skills and further engage students from many perspectives.

Communicative Focus

Switching Partners

Having the opportunity to retell their stories several times allows students to work on improving the structures and forms used, as well as improving fluency. With a different classmate, conversations are never exactly the same. New partners will often be interested in other parts of the mind-map, ask dissimilar questions, and lead the conversation in new directions. In addition to recycling language, sharing mind-maps with various partners increases student bonding and aids the growth of a class-community.

Reporting about Other Students' Mind-Maps

Reporting about classmates is both socially and linguistically useful. Students first exchange their maps with their partner, then the partner proceeds to explain the exchanged map to a different student. Linguistically, this gives students the opportunity to practice various aspects of reported speech: e.g., *She went to the beach…*, *He*

volunteered at the day care center…, She said that she enjoyed traveling to Cuba…. Sharing information about each other also develops and fosters a greater degree of trust and support, thereby promoting a stronger classroom community (Dillon, 1995, p.36 ff).

Switching Identities and Creating New Ones

After thoroughly discussing maps, students can then take their partner's map and speak to a different classmate while pretending to be the partner. With the new classmate, they are given the opportunity to use their imagination and expand upon (or create) additional aspects of their new identity.

Some students, however, do not feel comfortable with too much self-disclosure. Creating an imaginary self and making maps based on fantasy can reduce inhibited behavior while adding excitement and appeal to students' diverse learning styles.

Sharing Maps with Other Classes

Several teachers using mind-mapping techniques in one school can create wonderful opportunities for greater student interaction. One useful activity is for two teachers in concurrent classes to have their students create mind-maps. One class exchanges its maps with the other, and the students read them. After a short period the cooperating teachers can then join the classes together and have students try to find the persons who created the maps they have been reading. This activity, furthermore, helps create a positive environment within the school, not just a single class. It also allows each student to work with new students, who in turn may provide fresh perspectives on their own mind-maps.

Grammatical and Vocabulary Focus

Time-Line

Although mind-maps lend themselves to storytelling, they do not allow for easy chronological schematization. At the bottom of the mind-map, however, students can create a second graphical organizer in the form of a time-line of the events they have mapped out. This procedure allows them to look at the events from a linear, sequential perspective, and clarifies those events for their partner. Linguistically, the time-line can be employed to aid students in practicing chronological order, using terms such as *First, I did this…*; *Then, I did…*; *Next, …*; *After that,…*; and *Finally,…*

Attaching Modifiers
In order to help expand the mind-map as well as produce supplementary language, adjectives and/or adverbs can be generated. For example, students underline all nouns on their mind-maps. Then they expand their map by adding two adjectives for every noun they have, e.g., *Tokyo Disneyland—interesting—expensive—crowded*. This gives

students the opportunity to expand and enrich their maps and conversations. Adverbs can be introduced in a similar manner.

Verb Production

This activity is similar to the adjective/adverb activity. For every topic branch, students are encouraged to write down one verb which correlates with the topic, e.g., *The Sea*—with the verb *sailing* attached to it. But for the same main topic, students can also generate many more verbs which may be related to *The Sea*, such as *visited*, *swam*, *traveled to*, *went to*, *surfed*, etc. Again, this gives students the opportunity to reflect upon and develop their conversation topics while expanding on the verbs they use.

Phrasal Verbs, Collocations and Verbs with Nouns and Prepositions

Mind-maps provide an excellent opportunity to raise students' awareness about certain types of phrasal verbs and collocations. A collocation is the particular way in which some words are often used together: e.g., *do our best; lose face; make a deal; in theory; on the surface; with regard to*; etc. (see Richards, Platt, & Weber, 1985). Mind-maps can be used to teach phrasal verbs such as *take in, put up with, put out*, etc. Students very often have difficulty understanding which nouns or prepositions go best with which verbs. If the idea of *The Sea* is connected with the verb *swam*, students often do not know which preposition is suitable for this particular verb: e.g., *swam **in** the sea*, not *on*, *above*, or *over*, so the mind-maps can help clarification.

Publishing the Maps

After students have completed their mind-maps and have gone through several of the activities mentioned above, it is useful to have them "publish" their maps. By publishing, we mean allowing all the students to look at, read and learn from each other's maps. This can be done in several ways. Depending on the size of the classroom, teachers can have students arrange the maps on their desks and allow students to roam around the room. The maps can also be placed on the walls around the class. Publishing is very useful because it gives students the opportunity to see, learn and gain new ideas from *all* the maps which were generated in the classroom—not just those of the few classmates they worked with.

Additional Alternatives

Writing

It is useful for students to see the mind-map as one more tool which can help organize and support them while they are writing. When using the mind-map for writing, it is practical for students to think of each small branch (having three or four words or phrases) as part of a sentence. Building upon this image, each main branch

within the map would comprise a paragraph. The whole mind-map therefore becomes an outline for pupils' letters or essays.

Letter Writing

Mind-maps serve as a platform to launch a variety of learning activities. One such activity is *peer journaling* (see Dillon & Johnson, 1997; Johnson, 1994; Reis, 1990). After students have a clear understanding of brainstorming, mind-mapping, and generating support materials, they are asked to write a letter to a classmate as part of a homework assignment. Students use their own mind maps as a guide for the letter, or they can be asked to choose topics that they wish to write about. They are then given a few minutes to brainstorm and mind-map as many ideas relating to the topic as possible, writing them on the left page in a journaling notebook. For homework, they write the letter on the facing right page, looking at the mind-map as they compose. Students then come to the next class with their completed letters to be read by an anonymous classmate.

Mind-Maps as Outlines for Speeches

Using mind-maps as a framework for giving speeches allows pupils to step into the world of public speaking in a way which is organized and encourages self-expression. Speeches are a rewarding vehicle in language classes for several reasons. They permit learners to represent their viewpoints to their classmates, while at the same time having a moment to deliver a message that they care about. To give a speech to a class full of students is an influential part of their language learning experience. Speaking publicly to one's peers also creates an opportunity for students to learn more about each other and to create a better class community.

Content-Based Teaching

Mind-maps can be employed in a number of different courses—they are not limited to conversation or writing classes. For example, in content-based courses in which students are studying social issues, mind-maps can be used to diagram different aspects of a problem.

CONCLUSION

The mind-map graphical organizer is a useful tool in language classes. It has a framework that is easy to understand, and is unconstrained yet structured. It allows students to generate their own study material, thereby increasing their attention and motivation. They also can collect and organize their thoughts and ideas before speaking. Mind-maps allow students to improve themselves as individual learners as well as create a classroom community to enhance personal and group understanding.

Figure 2
Example of a completed mind-map:

The Authors

Ken Dillon *is a graduate of the School for International Training (SIT) in Brattleboro, Vermont. He is currently a lecturer at Ritsumeikan University, and Kyoto University of Foreign Studies in Kyoto, Japan. Mr. Dillon has taught in the Netherlands, Thailand, the United States and Japan. Email: kd2kd@mbox.kyoto-inet.or.jp*

Wayne K. Johnson *is a graduate of the School for International Training (SIT) in Brattleboro, Vermont, and currently teaches at Ryukoku University's Faculty of Intercultural Communication in Kyoto, Japan. He has presented throughout Asia and the United States, and has taught in the US, at the University of Silesia in Katowice, Poland, and at several universities in Japan. Email: wayne@world.ryukoku.ac.jp*

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Using Graphic Organizers to Advance Intercultural Disclosure and Awareness

RICHARD HODGE
Ritsumeikan University

WAYNE K. JOHNSON
Ryukoku University

ABSTRACT

Intercultural exchanges often call for the participants to offer more explicit description to convey their ideas and to respond to a range of disclosure styles wider than that found in their native cultures. However, from their teaching experience in Japan, the authors have observed learner behavioral patterns that restrict greater disclosure. Following an action research format, this paper illustrates how the use of graphic organizers has been adapted to aid Japanese university students to enhance their descriptive power and willingness to disclose of themselves orally in English.

This paper describes part of an action research project involving the adaptation of graphic organizers for use with speaking activities in English language classes in Japanese universities. Graphic organizers are forms that provide a way to visually represent knowledge and ideas. Action research describes a series of steps that professionals use for refining their own practice. In the classroom, these action research steps include, identifying a problem to focus on, gathering data, making and implementing design changes, and analyzing the results to better understand some aspect of one's teaching practice (see Hayman, 1999).

IDENTIFYING A FOCUS ISSUE IN OUR SETTING

From our teaching experience in Japan, we have noticed common behavioral patterns that students engage in that restrict their effective learning and use of English for intercultural communication. In general, our students have shown reluctance to descriptively share or *disclose* their knowledge and experiences for various cultural reasons. In direct conflict with this behavior, participants in some intercultural settings do not appreciate this hesitation to disclose information about oneself. In addition, many native English speaking cultures also assume a high level of description and disclosure. Therefore, we believe that many Japanese learners need to find ways of making their ideas clear and explicit to a wider range of people. Given this condition, we decided to incorporate graphic organizers into our classes in order to provide a means of eliciting and organizing ideas. The goal was to use a framework which would support and generate richer oral production in speaking classes.

GATHERING INFORMATION ABOUT LEARNERS AND THE LEARNING ENVIRONMENT

Having identified an action research issue, we set out to learn more about our students' behavior, and how to engage them in language practice that would lead to richer disclosure and description. We found that some of the elements shaping Japanese university students' behavior were cultural and linguistic in nature. Often, the classroom culture is shaped by a system of hierarchy while accompanying formal language. This often conflicts with the need for an unguarded, relaxed and playful learning environment. The L2 verbal communication skills of many students are underdeveloped relative to their reading and writing levels. We also discovered that behavior or speech that reveals differences in the classroom norm is often discouraged by the group. Unless the relationship between interlocutors is intimate and cohesive, opinions tend not to be expressed, as they represent a confrontational conversation style.

MAKING DESIGN CHANGES USING INFORMATION GATHERED

To address some of the conflicts between Japanese learners' behavior and the effective use of English, we began to incorporate graphic organizers in language learning activities, specifically in speaking classes. We presumed that graphic organizers could be used by both the creators and their partners to converse about their topics at a higher level of disclosure, because they offer learners the opportunity to reflect on their thoughts and experiences, and prepare notes before speaking. Within the framework of the graphic organizer, ideas are written down, but in a more accessible form than linear sentences and paragraphs, so that speaking partners can more easily pick and choose what is immediately relevant to their conversation. In this way, graphic organizers encourage and support spontaneity in speech by providing a bridge between thought and speech production. During speaking activities, graphic organizers serve as a visual aid for the creator, for his or her partner(s) and for the teacher. Finally, graphic organizers serve as a vehicle for building trust among class members through the mutual disclosure of thoughts, feelings and opinions that are presented in a visible form (see Dillon & Johnson, 1997; Hodge & Johnson, 1994).

IMPLEMENTING CHANGES: OBSERVATIONS AND PRINCIPLES OF A GRAPHIC ORGANIZER EXPERIENCE

During this stage of the action research cycle we helped students produce a type of graphic organizer called a *mind-map.* We took them through several experiences using graphic organizers until they understood how to generate and complete them on their own.

In order to clearly analyze a graphic organizer lesson it is useful for the reader to view *what* may occur during an activity (observations) and then understand *why* it

occurred (principles). The following is a sample lesson in which the teacher first creates a mind-map herself (modeling for the students) and then has the students create their own graphic organizer. By implementing these changes into our classes we were readily able to observe the effects that graphic organizers had on our students. To elucidate these ideas, observations are listed on the left, and the principles derived from the observations are listed on the right.

FIGURE 1

OBSERVATIONS	PRINCIPLES
1. The teacher initially chooses to produce a mind-map, a type of graphic organizer, about her "summer vacation" on the board.	1. The initial topic is familiar to the students; the teacher chooses a topic from which students are able to generate material for a conversation. More difficult conversational topics will arise when subsequent topics are explored using other graphic organizers.
2. The teacher models a mind-map for the students, showing the class the organization of the diagram.	2. It is important for students to have a clear idea (in many cases visual) of the structured framework in which they are expected to work.
3. The teacher shares an experience of having a conversation with a student who talked about his summer vacation.	3. It is important for students to know that what they will embark upon is based upon reality, i.e., native speakers have experiences similar to what the teacher expects students to produce.
4. The teacher makes a drawing of a car next to the entry: driving lessons.	4. Drawings act as a link between the mind and language.
5. The story began to grow, with new and more in-depth details added for both speaking and writing.	5. It is essential for students to see how one topic can quickly and easily expand into a variety of sub-topics with no shortage of details available when supported by a clear format to the mind-map maker.
6. The teacher asked the class what interested them about the story;	6. Giving students freedom to choose what interests them builds motivation.
7. The teacher asked the students to produce individual mind-maps in twelve minutes about their summer vacation.	7. When incorporating graphic organizers into the language class it is important for teachers to 1) use student-generated material and 2) give students clear limits as to *what* is expected of them and *how long* they have to complete the task.
8. The teacher observed misspellings, Japanese, and distorted English on student mind-maps.	8. Errors are inevitable since the students are encouraged to explore the language.

FIGURE 1 (CONT.)

OBSERVATIONS	PRINCIPLES
9. The students look at each others maps.	9. Having a visual idea of a partner's train of thought in the *target language* offers a clear entry into a conversation.
10. Both partners view a mind-map, while its creator narrates his/her story.	10. The mind-maps offer a specialized visual prop that offers both partners grounding and guidance in conversing in English.
11. Students continue the conversation by choosing and then focusing on a sub-topic and asking several follow-up questions.	11. The graphic organizer guides the students through a conversation, acting as a menu for discussion. Students can pick and choose, expanding on what interests them and ignoring or skimming over the rest. Partners draw out each other's stories in more detail with follow-up questions.
12. The teacher observes independent pairs of students; asks follow-up questions, circulates around the class and repeats the questioning procedure.	12. While monitoring, teachers are better able to assess where student conversations are going by referring to the mind-maps. Teachers gain the necessary data from the mind-maps to prompt students with follow-up questions.
13. The students switch partners and continue the mind-mapping process.	13. It is important for students to practice telling their stories multiple times, and to listen to a variety of conversations and see how different students map their thoughts.
14. The teacher has everyone stroll around the room examining other mind-maps.	14. Learners learn from each other and become aware of other possibilities for expanding and creating graphic organizers.
15. The teacher gives a written homework assignment based on the mind-maps and related discussions.	15. In order to reinforce language, it is essential for students to investigate one topic using all four skills: speaking, writing, reading and listening.

(For a more detailed explanation of this process see Hodge, 1995)

REFLECTING ON THE IMPLICATIONS OF USING GRAPHIC ORGANIZERS

After using graphic organizers in speaking classes with positive results, and seeing their use for broadening discussions, we sought to examine how other teachers use different types of graphic organizers in various settings. From our research we discovered that graphic organizers have been used in L1 educational programs in the

United States, and in business training programs around the globe (see Beyer, 1991; Bromley, 1995; Buzen, 1993).

CONCLUSION

The action research framework has aided us in exploring and developing the use of graphic organizers in the Japanese university context. It has guided us in adapting mind-mapping from use as a brainstorming step for writing to use as an aid in the cooperative learning of English. The steps in the action research cycle have provided us a base on which to develop mind-mapping and other graphic organizers into a series of lesson activities customized for the needs of our students.

THE AUTHORS

Richard Hodge is a lecturer of English in the Department of Law, Ritsumeikan University in Kyoto, Japan. Areas of interest include: Intercultural communication, CALL-Computer Assisted Language Learning, Action Research. Email: richard@mbox.kyoto-inet.or.jp

Wayne K. Johnson is a graduate of the School for International Training (SIT) in Brattleboro, Vermont, and teaches at Ryukoku University's Faculty of Intercultural Communication in Kyoto, Japan. He has presented throughout Asia and the US and has taught in the US, at the University of Silesia in Katowice, Poland, and at several universities in Japan. Email: wayne@world.ryukoku.ac.jp

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Critical Thinking in an East Asian Context

CRAIG SOWER
Shujitsu Women's University

WAYNE K. JOHNSON
Ryukoku University

> ...Each of us has an ultimate need to feel that he or she is 'an object of primary value in a world of meaningful action.' (Earl Stevick, 1980, p. 6)

ABSTRACT

This paper discusses several aspects of using critical thinking skills in the language classroom. This framework has been adapted from a series of critical thinking activities which enable students to identify the main issues, the conclusions, and the reasons within a critical argument. These activities further teach students, in a culturally sensitive way, to ask the right questions and formulate their own conclusions. The paper also discusses various methods which can be applied to written and verbal discourse as well as the merits of teaching critical thinking skills across cultures.

Language teaching attracts a bewildering array of trendy buzzwords and catchphrases, a recent example of which is "critical thinking." Definitions vary as widely as do opinions about the appropriateness of its use. As is often the case, politics lurk nearby, charging discussions with hidden agendas and uncertain implications. As important as these issues may be, we will sidestep politics for the moment and return to them at the end of the paper. For now, it is adequate to say that those who feel it is inappropriate to teach critical thinking skills to certain groups (including students in East Asia) may find this article of little interest. This paper describes the theoretical framework and development of a critical thinking program at Shujitsu Women's University in Okayama, Japan. It also presents practical critical thinking techniques that can be applied in more traditional classes.

THEORETICAL FRAMEWORK

Earl Stevick (1980), in *A Way and Ways*, explores the need to make teaching relevant to students. One way, he suggests, is for the teacher to place her students at the center of a world of meaningful action. We can think of little that is more relevant, meaningful, or central to a student's life than thinking. We use the following definition: "Thinking is any mental activity that helps formulate or solve a problem, make a decision, or fulfill a desire to understand. It is a searching for answers, a reaching for meaning" (Ruggiero, 1998, p. 2). We have identified three stages of

thinking that differ from one another in the degree of concentration, analysis, and energy required of the thinker: passive thinking, engaged thinking, and finally critical thinking.

FIGURE 1
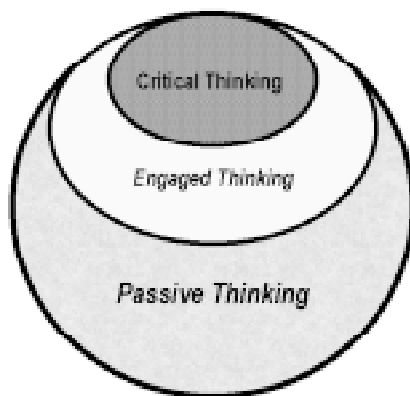
Passive thinking is what people do most of the time – the kind of thinking one does when riding the train to work. A person may stare out the window, daydream, and one could argue, "think," but the thinker is not really engaged in doing anything nor devoting much effort to solving a problem.

Engaged thinking takes place at a higher level. People who consciously interact with their environment or use their minds to actively manipulate information are involved in engaged thinking. As teachers we know that engaging students with material or in-the-classroom activities helps them learn better. One way to engage students is to move them from simply *doing* an activity to actually *thinking* about an activity.

Critical thinking requires more than engagement. It is not sufficient for a critical thinker to simply work on the task at hand. The critical thinker must assess and evaluate the task, taking into consideration factors that may not be immediately apparent or that lie outside their typical thinking process. Critical thinking requires value judgements and demands that people apply consistent standards when those judgements are made, whether by themselves or by others.

LEARNING STYLES AND THINKING

As language teachers have long known, students have different learning styles. In order to reach the greatest number of students, therefore, we present material to them and have them work with it from various perspectives. The easiest way to illustrate

this is to look at how we might teach something using all four skills. When teachers present activities using all four skills they are approaching learning from different directions. For example, students may first read about a topic, speak about it, listen to someone talk about it, and then write about it. The rationale for approaching students in a number of ways is to accommodate different learning styles. Our belief is that more students as a whole will learn by the incorporation of these diverse approaches than would by simply using one skill.

Although the merits of integrating the four skills in language teaching are well documented, we would like to introduce another element (or skill) in the learning process – that of engaged thinking.

FIGURE 2

APPROACHING LEARNING STYLES FROM VARIOUS PERSPECTIVES

READING   WRITING

LEARNING

SPEAKING   LISTENING

Engaged Thinking

~ Another Element ~
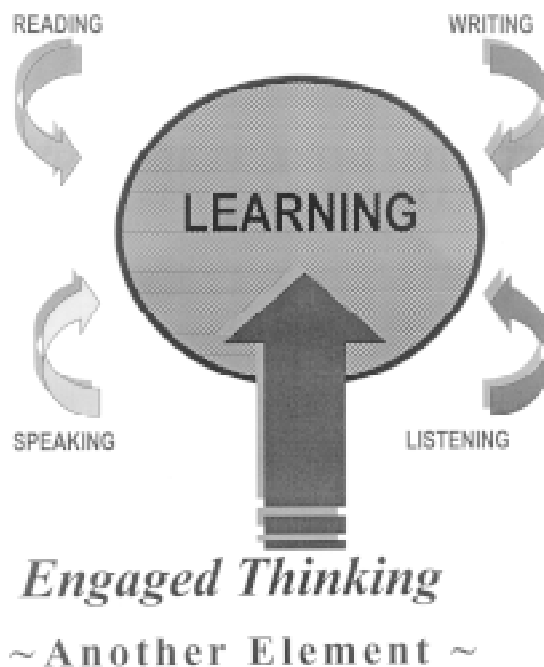
Figure 2 shows how teachers approach learning from a different perspective by creating situations in which students are not just passively doing an activity, they are also thinking about the content of the activity. We believe that engaged thinking is a prerequisite for our final goal, critical thinking.

CLASSROOM APPLICATION

This section is based on Craig Sower's personal teaching experience and is therefore written in the first person.

Context and History

Two years ago, I began working at Shujitsu Women's University in Okayama, Japan. It has a small enrollment of 2,000 students of whom 650 are English majors. One of the classes assigned to me was a two-year seminar class for English majors. In the students' third year of study, they choose a seminar where they study the teacher's area of interest for one year. In the fourth year, the students are required to write an 8,000-word dissertation (in English for foreign teachers, in Japanese and/or English for Japanese teachers). The classes meet for ninety minutes once a week and include 12-20 students.

There are two types of dissertations: the first is a paper on literature or linguistics, the second is a long essay on a topic mutually agreed upon by the teacher and student. There are ten to twelve seminar classes, two of which are run by foreign teachers, with the remainder conducted by Japanese teachers. The Japanese-led seminars are focused on literature or linguistics. Certain teachers work with a particular author like Shakespeare, Lawrence, or Fitzgerald, while others work on philology or linguistics. In many cases the students' dissertations consist of translations of the work of the author in question. The foreign-led seminars tend to be topic-oriented, with the dissertations in the fourth year reflecting the preparatory work done in the third year. Students may write about literature, but quite often they choose not to, opting instead to examine some social issues, cross-cultural communication, or something similar.

In my case, I took over a seminar class of sixteen students who previously had been involved with the study of women's issues. My predecessor was a gender-feminist who had taught them feminism in addition to English. She stressed the cultural roots of gender and the historical plight of women. Consequently, 13 of my 16 students wrote dissertations about women's issues. In discussing the dissertations with the students, I often had conversations in which I asked a student why she was saying something, and time and again I was struck by the fact that students had a very shallow grasp of why they thought what they did. Quite often, the answer I heard was "That's what it said in the book" or "That's what my teacher told me." When pressed for more details, few were forthcoming. My interest here was not whether I agreed with what they were saying, but rather with the lack of thought and depth many (though not all) students brought to the discussion. It appeared to me that many students were simply parroting what they had heard. This concerned me because whether you agreed with them or not, their arguments would be stronger if they were more coherent.

Problems

As the year progressed I identified four problems:

1. Students had shallow reasons for positions.
2. Students tended to stick to those ideas and strategies that were familiar. Rather than looking for information, they were looking for things that would confirm their beliefs.
3. Students tended to want ONE answer to questions; they were uncomfortable with ambiguity.
4. Students tended to give up if they couldn't find the ONE RIGHT answer quickly.

I want to be clear that I do not see these four problems as particularly unusual or uniqu – either to Japan or to a women's university. Indeed, these seem to me to be the same kind of deficits I have in my thinking. But, as the term advanced, I started looking for some way to address these four problems and accomplish the mission of writing an 8,000-word dissertation. I began experimenting with different activities and looking for materials that would help me do this. I could not find materials that I liked until around the middle of the year when I came across two books: *Asking the Right Questions: A Guide to Critical Thinking* (Browne & Keeley, 1994) and *The Art of Thinking: A Guide to Critical and Creative Thought* (Ruggiero, 1998).

Syllabus

Using ideas and materials from these two books, I continued experimenting with my seminar classes. The result was the course outline that appears in the syllabus below. Rather than go into deep detail on each item, I've selected a few key points for this paper (see Figure 3, next page).

Puzzles

In the first class of the year we do some warm-up and community-building activities and discuss the broad outline of the class. I have found that getting into long verbal explanations of the process is confusing and a waste of time. Instead I focus on establishing a relationship with the students and doing things instead of talking about them. Towards the end of the first class we do a puzzle (Figure 4) which I'm sure many of you have seen: I ask the students to connect all nine dots of the puzzle with four lines, without lifting the pencil from the paper.

FIGURE 3

The purpose of this seminar is to develop critical thinking, research, and writing skills in preparation for writing an 8,000-word dissertation in the fourth year. Women's issues, self-image, and social issues will be discussed in student-led groups. Four papers will be written during the year. Class attendance and active participation are very important.

1. Course outline and introductions. Introduction to Critical Thinking.
2. Critical reading – finding the issue, conclusion, and reasons in a passage.
3. Paraphrasing – Famous Women Cue Cards.
4. Essay writing (mind-mapping, outlining, note-taking). Start 1st paper (500 words).
5. Peer editing of first draft of 1st paper.

6. 1st paper due. Discussion of papers in small groups.
7. Women in Japan and the "Good Society." Small group work.
8. Critical reading – ambiguous words and phrases; value conflicts and assumptions.
9. Essay writing (mind-mapping, outlining, note-taking). Start 2nd paper (1000 words).
10. Women in Japan and the "Good Society." Small group work (continued).small groups.
11. Peer editing of first draft of 2nd paper.

12. Review of critical reading – finding issues, conclusions and reasons.
13. Peer editing of second draft of 2nd paper.

14. Review of critical reading – ambiguity and value assumptions.
15. 2nd paper due. Discussion of papers in small groups.

16. Review and preparation for coming semester. Descriptive assumptions and logic.
17. Critical reading – identifying descriptive assumptions. Introduction to researching.
18. The "Good Education." Small group work.
19. Essay writing (mind-mapping, outlining, note-taking). Start 3rd paper (2000 words).
20. The "Good Education." Small group work and discussion of research (continued).
21. Peer editing of first draft of 3rd paper.

22. Critical reading – errors in logic.

23. Peer editing of second draft of 3rd paper.

24. Review of critical reading – descriptive assumptions and errors in logic.
25. 3rd paper due. Discussion of papers in

26. Preparation for next year's dissertation – discussion of methods and time schedule.
27. Self-assessment and personal identity.

28. Essay writing (mind-mapping, outlining, note-taking). Start 4th paper (500 words).
29. Peer editing of first draft of 4th paper.

30. 4th paper due. Discussion of papers in small groups.

FIGURE 4
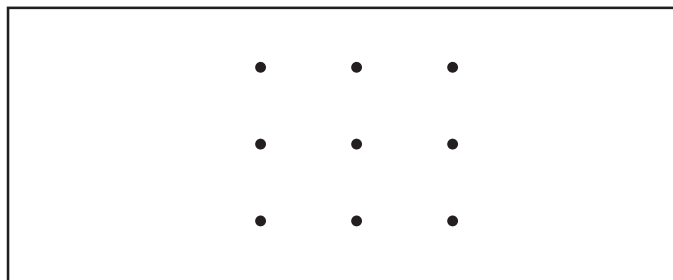
This is not so difficult, and within 5-10 minutes a few students have usually solved it. Many others have not, but it is interesting to watch what transpires. At first, everyone is busy. Then some give up and stop trying. Then someone gets the answer and everyone gets busy again. I stop them after 10 minutes, or after two students have two different answers – whichever comes first. I invite the students to draw their solutions on the board and wait while students point out that they are different. Their homework assignment is this:

You have three glasses of 300 ml., 500 ml, and 800 ml. The largest glass is full of water. Without using any measuring device, pour the water until there is exactly 400 ml. left in each of the two largest glasses (Ruggiero, 1998).

This question is more involved and takes more time, so I don't waste time in class with it. Students work in small groups checking assignments the next week.

The messages from these exercises are the same:
1. If you do something you are more likely to find an answer than if you do nothing.
2. There may be more than one correct answer.
3. The answer may not be what you expected.

Analyzing Written Passages (Two Examples)

The next major activity involves analyzing written passages. We start by focusing on finding three things in a passage: the issue, the conclusion, and the reasons. I explain what this means, then we work in small groups on the three difficult but short passages. No one is graded or evaluated on this. I ask each group to choose a leader. They work on it for 30 minutes and write their answers. I circle around the room, identify who has good (or at least close) answers and then call on the group leader to tell them to me. I write these up on the board and students discuss them among themselves, revising their answers if they choose. (NOTE: these are not display questions because there really can be more than one correct answer.) Then I pass out answer sheets and they correct their own work.

The final homework in this part of the course is two difficult 300-word passages. (Incidentally, this took three weeks instead of the one week allowed for in the syllabus. Problems will be discussed later.)

Developing Writing Skills

After developing some skills at analyzing someone else's writing, we start working on our own papers. I spend a couple of weeks working with students on mind-mapping (a brainstorming technique), outlines, first drafts, peer editing, and revisions. Since this paper is on critical thinking rather than on writing, not much time will be spent on this aspect of the class. However, I am going to expand upon peer editing because, to me, it is the core of a critical thinking program.

Peer-Editing and Process Writing

I employ a fairly standard process writing approach for producing the papers. Initially, students bring their first drafts to class, then exchange papers and read a partner's work. I ask them to follow the instructions below as they work together (adapted from Olsher, 1996, pp. 18-19).

Peer-Editing

Write your comments in the margins. Use the following symbols and phrases:
- What does _____ mean?
- Tell me more about _____.
- What kind of _____?
- When _____?
- **Symbols**:
  - Parts you like: **!**
  - Parts you are curious about: *****
  - Parts you find confusing: **?**

When you finish, complete the following statements about your partner's composition. Take as much space as you need.
- One thing I liked about this composition is ...
- This composition would be better if...
- In addition, the composition should include more details, such as...

When they finish this peer-editing task I ask them to write at least three sentences. They then discuss each other's papers before beginning revisions. At first, we spend half a class period on peer editing with one partner. Later, I ask them to get together with two or three different partners in each class and we spend the entire 90 minutes on this. During the three to four weeks, we work on a paper, students will have practice reviewing four to six papers. At least once during this process, they receive feedback from my editing, and they hear from half the class. The feedback they receive is not uniform. Ambiguity and conflicting messages are part of the character of the course.

I believe that this is the essence of critical thinking because it requires students to listen to feedback from several different sources, evaluate what they have heard, and decide what to incorporate into their writing and what to ignore. As peer editors, they are required to evaluate a classmate's paper, tell the student what is good about the paper and why, and explain what is wrong with the paper and why.

Results: Student Comments, Feedback and Observations

Whenever you manage a program, I think it is important to protect yourself from yourself. As teachers, we often see what we want to see and hear what we want to hear, so I have tried to incorporate student evaluations of the program into my planning. At the end of the first semester (July 1999), I created a class evaluation feedback form that students completed anonymously and returned to me. The sample size is too small to warrant statistical analysis, but the results are interesting. Students were asked to evaluate the various activities during the semester and then to give an overall evaluation of the class and their reason. The choices were a four-point Likert scale ranging from "Disliked" to "Liked Very Much." In addition they were asked to identify the most useful and least useful things about the class. I categorized the "Most Useful" comments as shown in brackets. The comments are given verbatim.

FIGURE 6

Ss	Overall Evaluation of Class	Reason for Overall Assessment	Most Useful [Teacher's Category]	Least Useful
1.	Liked Very Much	Because I feel free.	I found the new idea and different idea and my idea was advanced. [Thinking]	Not especially.
2.	Liked Very Much	Because I can talk with Sower teacher and I want to speak English more.	It is computer using and I could expand my opinion. [Thinking]	I don't know.
3.	Liked Very Much	I heard from my friend that other class is very bore. I don't like to be bore.	To choose this class is very happy for me. I came to think about my opinion. [Thinking]	I typed faster than before.
4.	Somewhat Liked	This class is the most useful because this is the hardest.	Mind-map. [Mind-map]	No.
5.	Somewhat Liked	I like this class very much, so why I choosed "Somewhat Liked"? Though I've studied English for about 9 years, I couldn't put it in English what I say. So I should study useful English.	I could find that mind-map is so useful. [Mind-map]	Critical thinking (because I can't understand a little)
6.	Somewhat Liked	The atmosphere is very good. There're enough time to rewrite.	Peer-editing is very useful. [Peer-editing]	Nothing.
7.	Somewhat Liked	I can enjoy talking friends and you. Other teachers aren't approve.	Checking each other's papers and writing down the good points and bad points. [Peer-editing]	Nothing special.
8.	Somewhat Liked	Because I study useful things but it is too hard.	Several drafts show them to someone to get their ideas. [Peer-editing]	[Nothing written]

FIGURE 6 (CONT.)

Ss	Overall Evaluation of Class	Reason for Overall Assessment	Most Useful [Teacher's Category]	Least Useful
9.	Somewhat Liked	I think our class is friendly. But I think I need sometimes the rest, for example I want to watch the American movie, and to learn American culture. It is boring that I always do about paper.	Peer-editing. [Peer-editing]	[Nothing written]
10.	Somewhat Liked	I can prepare and practice for the next year's dissertation. I can get various things by writing many topics.	I think working in pairs and read other people's paper is most useful for me. [Peer-editing]	[Nothing written]
11.	Somewhat Liked	Because I could relax in this class. But essays were very hard.	It was a 500 word essay and 1000 word essay. [Essays]	I didn't find least useful.
12.	Somewhat Liked	Because some topics very useful and friends are nice.	It is mind-map. It helps me every report. [Mind-map]	I don't find.
13.	Somewhat Liked	[Nothing written]	I should think more deeply. [Thinking]	Mind-map.
14.	Somewhat Disliked	It's hard for me to do homework.	Thinking class work by myself and write it. [Thinking]	Type my papers.

I categorized five students as finding thinking the most useful, with the same number citing peer-editing. As mentioned earlier, I think peer editing is the essence of critical thinking, so this was encouraging to me. I would say that the comments are generally positive. Nonetheless, there are always problems.

I found that the following were problems with the course:
1. Many things took a lot longer than I anticipated. (Analyzing written passages took three weeks, not one; peer-editing takes a lot of time and patience.)
2. I had to tell myself "Don't just do something, stand there!" I tend to want to over-correct or micro-manage what students are doing in small groups, especially when they are on the wrong path. I found it was much more effective to let learners go and make mistakes that were later corrected when other students showed the work they had done.
3. Some activities failed miserably. For example, I tried using *Famous Women of the Twentieth Century* cue cards (DeWitt, 1993) with my class as a paraphrasing

activity; they hated it. One student (one of the best, in fact) told me the self-identity inventory was "a total waste of time."

4. The material is difficult. This cuts two ways: [1] because I have spent a lot of time working out an activity, I tend to be heavily invested in it. When it does not seem to work, I sometimes stick with the activity too long instead of trying a different approach. [2] Difficult things are hard for students to do. They can get frustrated.

5. It doesn't work for all students. Out of fourteen students this year, I am failing to connect with one. For another two or three, it is of marginal value because they do not invest the time necessary to complete the homework. Therefore, they cannot participate fully in the class activities (i.e., no first draft to peer-edit). For the remaining ten to eleven students it is going well. They are working through the problems, dealing with errors and ambiguity, and producing some wonderful essays.

This all brings me back to the Stevick quote given at the beginning of the paper. I believe that the reason students are remaining involved with the program and evaluate it highly is that they feel it is a set of meaningful activities for them. Obviously, the needs of my seminar students are more concentrated than the needs of many of my other students. The dissertation is so laborious that it makes it necessary for me to carry out activities in that course that I would not ordinarily do in other classes.

SOME PRACTICAL APPLICATIONS

Teachers may ponder the question, "How can I really use engaged or critical thinking in my classes?" One answer may be, if teachers are using a basic question-type interview activity (any one will do), they can support the students as they ask each other these questions, give long answers, ask follow-up questions, etc. Hopefully, while students are doing this task they will become engaged in the process and content. In a basic question-type interview activity, students are able to use all four skills – speaking, listening, reading, and writing about the theme of the activity. But it also may serve the students better for the teacher to stop, step back, add another element, and ask the pupils to examine the content of the activity from a different perspective in order to reflect on how and what they think about the activity. Students can then discuss amongst themselves and with the teacher such questions as:

Possible Questions

What do you think about this activity? Why? Explain!
Which questions do you think are useful or interesting? Why? Explain!
Which questions do you think are boring or not useful? Why? Explain!

If you were teaching English, would you use these questions in your classes? Why? Explain!

Which questions do you think are difficult?

How can you change this activity to make it better?

Does this activity have anything to do with culture? If so, what?

Do you think students in other cultures would answer these questions differently? If so, how?

Having students go back and reflect on what they *think* about an activity will engage them more than simply having them *do* an activity. The basic idea of engaged thinking is that it is a primary stepping stone for moving students into more specific, structured critical thinking activities.

POLITICS

While we think political concerns about critical thinking are an unnecessary distraction, they are perhaps unavoidable. Although many teachers believe that critical thinking is an important part of education, recent developments in our field may cast this discussion in a different light. Several articles in the past three years that have been critically acclaimed (Atkinson, 1997; Kubota, 1999, Susser, 1998) raise questions about "othering" and critical thinking. These ideas, which we label "anti-othering" and "anti-critical thinking," are quite paradoxical and from our perspective appear to be two cases of extremism in our field.

The anti-critical thinking school of thought considers critical thinking is simply be cultural thinking. That is, critical thinking is a respected and important value in some cultures and within some groups, and it is not, presumably, respected in other cultures and subcultures. Because of this, these authors are proclaiming that we should be leery of educators who promote the use of critical thinking skills in the language classroom. Critical thinking is generally interpreted as something that is Western, masculine, individualistic, and both culture- and group-bound. That is, some groups, e.g., women, Japanese, Chinese, etc., do not specifically value critical thinking, so it would not be proper or responsible to emphasize critical thinking in classes which consist of members of these groups.

The second concept that has entered the dialog of researchers and teachers, "othering," is at the other end of the spectrum. In theory, othering occurs when one describes another group in their discourse in a way which brands that group as subordinate or contrary to their own. Although initially this notion of anti-othering may sound desirable, in truth, this means that when one describes an aspect of a culture (e.g., Japanese companies favor group consensus over individual initiative), some consider it othering, that is, manufacturing a discriminatory untruth. Consequently, educators who record their intercultural experiences in generalized terms are accused of creating dichotomies with their discourse and thereby actually bringing about

divisions among cultures. According to this logic, writers do not merely recount the cultural idiosyncrasies they encounter – they give birth to them. The inference is that everybody, regardless of culture, is fundamentally alike. The anti-othering camp suggests that the world's diverse cultures are in essence the same, while those who "other" concentrate solely on stereotypes. While not disparaging the motives behind this ideology, we believe that, in fact, it is counter-productive and derogatory towards the diverse cultures they presumably insist on supporting.

FIGURE 7

Elements of the
Anti-Other & Anti-Critical Thinking

Othering

Critical Thinking

Generalizing Cultures Erect Dichotomies
People Are Basically the Same
Otherists Focus on Cliches
Diverse Cultures Are More or Less Alike

Western
Masculine
Individualistic
Culturally & Group Bound
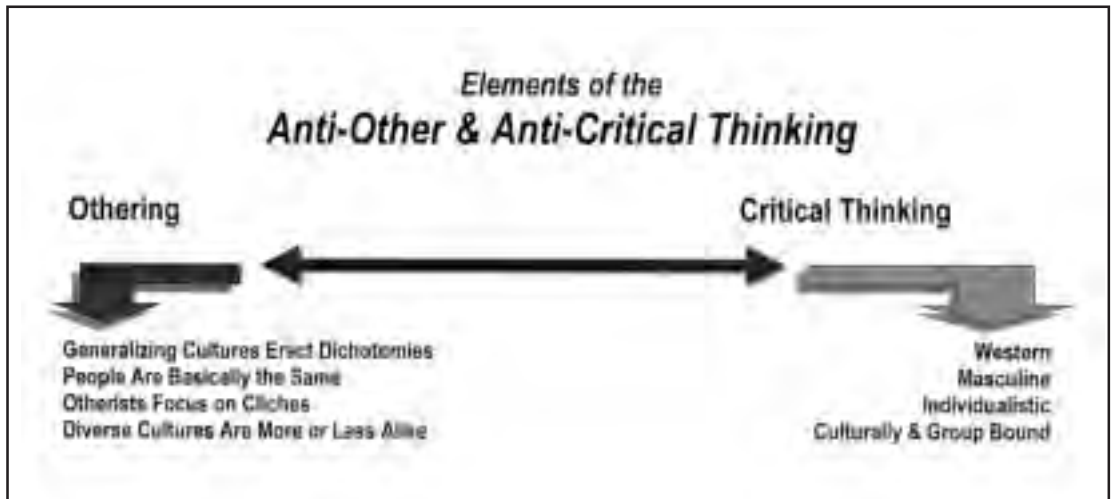
These two positions comprise two very contradictory ideals. First, the anti-critical thinking school believes that critical thinking is cultural- and group-bound, thus we should not really teach it. The anti-othering faction thinks that, deep down, cultures are all the same, so evidently, what you can do in one culture, you can do in another. We disagree with both positions. We think women and people who live in East Asia think as critically as anyone else and that to say otherwise is sexist and racist. We also believe that cultures are fundamentally different but that basic reality does not warrant any justification for neglecting the incorporation of critical thinking into one's classroom.

We have found our Japanese students (female and male) to be very receptive to approaches that employ critical thinking activities. They welcome this variety into their academic lives. However, our goal is not to convince other teachers that they should do likewise.

The Authors

Craig Sower *is a graduate of the School for International Training (SIT) in Brattleboro, Vermont, and teaches at Shujitsu Women's University, in Okayama, Japan. His research interests include cross-cultural communication and critical thinking. He is the author of the book,* Living in Japan *(1997) as well as numerous articles on teaching and intercultural communication. Email: craig@oka.urban.ne.jp*

Wayne K. Johnson *is a graduate of the School for International Training (SIT) in Brattleboro, Vermont, and teaches at Ryukoku University's Faculty of Intercultural Communication in Kyoto, Japan. He has presented throughout Asia and the US, and taught in the US, in Poland at the University of Silesia in Katowice, and at several universities in Japan. Email: wayne@world.ryukoku.ac.jp*

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A Program for Oral Testing of EFL Students in Korea

DAVID W. DUGAS
Taejon University

ABSTRACT

Though tests are widely used in Korea to measure English ability, and are often used to decide raises or promotions, they usually include no evaluation of spoken English. To address this deficiency, in mid-1996 I began developing several oral exams for university classes: Type I (question/answer test); Type II (simple dialog test); and Type III (conversation test). In spite of weaknesses, such as sensitivity to unequal ability in pairs of students, and unproven accuracy, the tests do measure relative ability. The goals of the current program, forms and protocols for scoring, and specific, objective criteria for measuring ability and errors are provided. Shortcomings of this program and plans for research and development of more robust spoken exams are discussed in some detail.

INTRODUCTION

When I arrived in September of 1995, I found that the English conversation programs widely practiced at private and institutional levels in Korea for many years had no well-developed tools for testing speaking ability. With this situation in mind, I began developing the concepts and forms for meaningful oral exams around the middle of 1996. In this paper I will outline my goals, problems and current solutions for others developing oral exams.

REQUIREMENTS FOR MY ORAL TESTING PROGRAM

For an oral test to be useful to me in university classes, I needed for it to satisfy a number of conditions. 1) Of course, I wanted to be able to provide an estimate of each student's ability to speak English. 2) I wanted to be able to test a typical class of 25-35 students within a two hour interval. 3) I wanted to allow students to demonstrate their ability to start new dialog sequences and respond appropriately. 4) I wanted to motivate students to provide answers beyond the minimum monosyllabics (yes and no). 5) I wanted to motivate students to use vocabulary and idioms from outside the classroom. 6) I wanted to motivate students to do more than memorize short blocks of dialog without understanding them. 7) I wanted to provide a method for scoring students as they spoke, but which was also more-or-less objective and consistent. 8) Finally, I wanted to indicate the conversational strengths and weaknesses of individual students at test time when the process was fresh in their minds and they could benefit most.

An Overview of the Current Program

After three years, I have made substantial progress in most areas, although there is certainly room for improvement. I attempted to create a well-organized program by integrating complementary activities and reinforcements, then revised the results after each year of application (Dugas, 1998). As a result of that process, I now use a progressive one-year study program and three oral tests for intermediate students. It starts with the introduction of the Dialog Study Guide (Appendix, Illustration 1), which forms the nucleus of the work for both semesters. As soon as my students grasp conversation in terms of sequences involving an initiation (usually some request) and a response, they spend part of each class asking and answering questions for the Type 1 (question/answer) exam to be given at midterm of the first semester.

Also during each class period, I use exercises from our current textbook to introduce vocabulary and idioms not on my study guide, and to review grammar. This is reinforced using quizzes (Illustration 2) to test listening ability and comprehension of the textual material. After the midterm exam, classroom practice is changed to prepare students for the Type 2 (simple dialog) exam given at the end of the first semester. I encourage students to increase the "quantity" of response. Here, I also introduce the lists of topics I will later use to direct students during the remaining exams. (See Illustration 3.)

When the second semester starts, I always have a number of students who were not in my class for their first semester. For this reason, and simply to review after the long vacation, I start by preparing for another Type 2 exam at midterm. Next, classroom practice is changed to prepare students for the Type 3 (conversation) exam that will be given at the end of the second semester. Here, I introduce "polite conversation" and students are taught to pay attention to the speaker (visually and aurally), respond to what the speaker says (facial expressions, interjections, comments), and allow roughly equal time to each person.

To be explicit, the three exams are progressive in their demands on the student and have different objectives. For the Type 1 exam, students should be able to initiate a sequence about any topic I specify from the study guide, and respond with one complete sentence. For the Type 2 exam, students should also be able to support each response with two additional complete sentences. For the Type 3 exam, students should also interact with the speaker during their conversation, and use vocabulary and idioms from sources outside our class.

Status of the Oral Testing Program

Condition 1: Estimate of ability to speak English

These tests are not yet a measure of speaking proficiency, but measure each student's success in performing specific tasks. In addition, Types 1 and 2 strictly limit performance since their maximum score is set. To use an analogy, the first two tests allow a student to jump through a hoop, but do not offer a chance to see how much

Revised Dialog Study Guide for Intermediate Conversation

Topics:

1. name
  What's your name? My name is ____. [or] I'm ____.
  What are you called? I am called ____.

2. age
  How old are you? I am ____ years old.
  When were you born? I was born ____. [Give a month, day and year.]

  When is your birthday? My birthday is ____. [Give a month, day and year.]
  How old is your ____? My ____ is ____ years old.
  When did you first ____? I first ____ when I was ____ years old.

3. family
  How many brothers and sisters do you have? I have ___ brothers and ___ sisters.
  How many people are there in your family? There are ____ people in my family.
  How many family members do you have? I have ____ family members.
  Are you the oldest/youngest child in your family? I'm the ____ child./I'm an only child.
  Do you have (any) children? Yes, I have ____ children. [or] No, I don't.
  Are you married? Yes, I am. [or] No, I'm single/not married.

4. home
  Where do you live? I live in ____, Korea. [or] I live in ____ *Dong*.
  Where were you born? I was born in ____.
  Where are you from? I'm from ____.
  Do you live in a ____? Yes/No, I live in ____. [Is it a house or an apartment?]
  Who do you live with? I live with my ____. [family members, pets, renters, etc.]
  How long have you lived in ____? I have lived in ____ for ____ years.
  I have lived in ____ all my life.

5. work/study
  What do you do? I'm a ____. [or] I work/study at ____.
  Where do you work? I work at ____.
  Where do you go to school? I go to school at ____.
  What do you study? I study ____. [or] My major is ____.
  What's your major? My major is ____.
  When will you graduate? I expect to graduate in ____. [What year?]

6. free time
  What are your hobbies? My hobby/hobbies is/are ____.
  What do you do in your ____ time? In my ____ time, I ____.
  What do you do for recreation? For recreation, I ____.
  How do you spend your free time? I have no free time./In my free time, I usually ____.

ILLUSTRATION 1 (CONT.)

7. likes/dislikes
What kind of _____ do you like?   I like _____.
What's your favorite _____?   My favorite _____ is _____. [or] I like _____.
Do you like your _____?   Yes, I do./No, I don't like _____./I hate _____.
What kind of _____ do you prefer?   I prefer _____.

8. description (only family members, hometown, home)
Describe your _____. [or] Tell me about your _____. [or] What's your _____ like? [or]
What does your _____ look like?   My _____ is/has _____.   He's/She's/It's about _____.

9. news
Have you heard about _____?   No, tell me about it./Yes, I heard about that.
Did you hear what happened?   Yes, I did. [or] No, I didn't. What happened?
Do you know anything about _____?   Not a lot, tell me about it. [or] Yes, I do.

10. opinions
What's your opinion/impression of _____? I think it's/he's/ she's _____ because _____.
Do you think/feel that _____?   Yes/No, I think/feel it's/he's/ she's _____ because _____.
How do you feel about _____?   It/He/She makes me (feel) _____ because _____.
Are you interested in _____?   No, I'm not./Yes, I find it very interesting because _____.
Do you believe in _____?   No, I don't./Yes, I do believe in _____ because _____.

11. meeting
I'd like to meet with you to _____.   [or] I'd like to see you about _____.
        [or] Let's get together and _____. [or] Let's meet and _____.
        I'm sorry, I can't because _____. [or] Sure, I would enjoy that.

When can we meet? [or] When do you want to meet? [or] What day/time is good for you?
How about _____?   [or] Let's meet on/at _____.   [or] Let's get together on/at _____.

Where would you like to meet? [or] Where do you want to meet? [or] How about _____?
                [or] Let's meet at _____.   [Use the name of a place.]
   OK, so we'll meet _____ [day] at _____ [time] at _____ [place] and _____ [to do what].

12. staying in touch
I'd like to stay/keep in touch with you.
        What's your _____ number?   [or] What's your _____ address?
        My _____ number is _____.   My _____ address is _____.

How can I get in touch with you? [or] How can I contact you?
   You can reach me at _____.   [or] You can write me at _____.
   [Give a phone number or address.]   [Give a mailing or business address.]

13. location
Where's a _____?   [or] Where's the nearest _____?   [or] Is there a _____ near here?
There's one _____.   [or] There's one at/on/near _____.   [or] It's at/on/near _____.

higher the student might have jumped. The Type 3 exam has no maximum score, but is limited by the amount of time available for testing and its rigidity of form. With these limitations, the exams have given me useful tools for evaluating relative performance.

How can we say these are accurate indicators of ability when there are no other benchmarks to compare them with? I have heard that high scores on written tests suggest good speaking ability, but this does not stand scrutiny. Knowing that it is probable that a person may speak English well is not at all the same as knowing that they do speak well. Measuring the effectiveness of oral testing should be linked to speaking ability, rather than to marginal relationships with written exams testing other abilities. Linking oral test scores to "real ability" is important, and it may be possible to compare my exam results with those from another approach such as the Simulated Oral Proficiency Interview (CARLA, 1999), which might be used to "calibrate" the shorter exams, but which is too time consuming for typical classroom use.

Condition 2: Test 25-35 students within two hours

All my exams test students in pairs, making it possible to get most classes tested in about two hours. While this introduces susceptibility to unequal ability and preparation effort, I feel it is more natural than asking and answering questions outside a conversational context. In any case, we must get away from one-on-one interviews if

ILLUSTRATION 2: EXAMPLE OF QUIZZES GIVEN IN SUPPORT OF TEXTUAL MATERIAL

SPEAKING YOUR MIND 2   MIDTERM WRITTEN EXAM A   UNITS 15, 17, 18, 20, 21

Part I.   Dictation: Write down what I say.

1. They're disappointed because their grades aren't good.

2. We're going to have a big party after we graduate.

3. I wonder what she's doing in the library.

4. I've been thinking about the people in Taiwan.

5. If you study hard this week, I'll do the housework for you.

Part II.   Answer the questions I ask with complete sentences.

10. You studied a lot last night, didn't you?

11. Does your head hurt when you study English?

12. Did you hear what that man said to you?

13. Do you know why she is so happy?

14. Who else is going to play soccer with us?

Illustration 3:   Topic Lists Are Cut Into Cards; One List To Each Pair During Exams

List One	List Five	List Nine	List Thirteen
1) meeting 2) home 3) free time 4) news 5) description	1) work/study 2) family 3) opinions 4) free time 5) meeting	1) age 2) location 3) staying in touch 4) meeting 5) home	1) description 2) location 3) staying in touch 4) meeting 5) home

List Two	List Six	List Ten	List Fourteen
1) family 2) meeting 3) work/study 4) likes/dislikes 5) free time	1) meeting 2) news 3) age 4) description 5) free time	1) likes/dislikes 2) news 3) home 4) work/study 5) meeting	1) free time 2) news 3) description 4) family 5) meeting

List Three	List Seven	List Eleven	List Fifteen
1) news 2) opinions 3) meeting 4) description 5) family	1) likes/dislikes 2) meeting 3) location 4) staying in touch 5) family	1) meeting 2) staying in touch 3) opinions 4) description 5) location	1) meeting 2) staying in touch 3) opinions 4) likes/dislikes 5) location

List Four	List Eight	List Twelve	List Sixteen
1) work/study 2) home 3) family 4) meeting 5) staying in touch	1) location 2) likes/dislikes 3) meeting 4) age 5) work/study	1) opinions 2) meeting 3) home 4) news 5) likes/dislikes	1) opinions 2) meeting 3) free time 4) age 5) work/study

many students are to be tested in the available time; with a sufficient number of questions to suggest their ability. Well-prepared students typically take about 5-7 minutes for Type 1 and 2 exams. When students are unprepared or very indecisive, the tests will drag out. I penalize students for long periods of silence, and if I discover that they are unable to follow the test procedure (i.e., clueless after two months practice), I stop their exams to save time. Type 3 exams take longer, maybe 10-12 minutes, and I make appointments to test the remaining students after class.

Condition 3: Ability to initiate sequences and respond

Without further refinement, I feel that the current program effectively encourages, and provides an objective measure of, a student's ability to initiate and respond to sequences concerning a particular topic. I feel that students have adequate opportunity to demonstrate their ability under the current system with one proviso. With these tests, it is essential that students know the testing procedure and I strive to make my students familiar with both the required process and content. Otherwise, the score is less likely to represent the students' ability in English than their struggle to comprehend the testing process itself. With two months of repetition before each type of exam, I still have students on each exam who flounder because they remain ignorant of the testing process.

Also important for students to demonstrate their ability is that the scorekeeper interfere as little as possible while the students perform. I feel that when the teacher asks particular questions and a student answers, there is less value for measuring conversational ability than if the student knows which question to ask and when to ask it. I first created the study guide to deal with this challenge. This is a list of common questions and answers which any student must master to become conversant in English. It is compact, specific, and organized by topic. While the specific topic names chosen are not important, the use of such topic names is fundamental to my testing technique. For example, I might direct a student and to the topic "family." The student knows he must ask a question such as "How many brothers and sisters do you have?" or "How many people are there in your family?" This approach requires that students provide almost all the speaking action during exams.

I attempt to expand each student's capacity for following a conversational "thread" by putting emphasis on supporting sentences after giving an answer on Type 2 and 3 exams. For example, if asked "How old are you?" on one of these exams, a student might respond, "I am twenty-one years old. My birthday is February 15th. Last year I got a lot of presents on my birthday."

Condition 4: Answers beyond the minimum

To accomplish this I have required complete sentences rather than short phrases or monosyllables. This is unnatural in conversation, but I felt it was too important as a learning tool to ignore in the early phase of English conversation study. I encourage this by giving points (beyond the base score) only for complete sentences. The initial reason for using a base score of about 15 points was to account for very short, but correct answers, and thus not have to mark points for each one. This allowed the score forms to be more compact, and the scorekeeper to have more time for listening by not marking as often.

Condition 5: Students use vocabulary and idioms from outside class

At this time, only the Type 3 exam provides points for using "new combinations or new material," that is, vocabulary or idioms students have gotten from texts, tapes, radio or television. While I feel this is an important concept, it is very difficult to score consistently during the flow of the exam. I feel that this is the weakest part of the current scoring protocol. It also has little application outside the context of this program.

Condition 6: Do more than memorize short blocks

I really wanted to eliminate the short-term memorization of "set pieces" which were recited and forgotten before the student left the exam room. As a first step to address this situation I decided on frequent repetition of the question and answer process, assuming that students eventually become familiar enough with them that they would understand the best situations in which to use the sequences they know. I reinforce this by always choosing for them from among the topics at test time, rather than allowing them to choose their own topics in advance. This second step, in particular, has resulted in a significant increase in how much students must know to score well on an oral exam. To further encourage "deeper" learning beyond short-term memorization, I periodically have students do question/ answer practice with a succession of partners they don't usually speak with in class.

Condition 7: Rapid, consistent, objective scoring

I have developed a simple and rapid method for scoring students. While it does not evaluate all the abilities required to speak English well, it does follow specific rules which are concrete and which quickly yield a numeric score encompassing both positive and negative aspects of a student's performance. It is very important to have explicit scoring criteria to review, since this will help prevent the tendency to become less discriminating as testing proceeds.

That this scoring system is rapid is undeniable. The current forms (Illustration 4) are arranged so that the points and penalties for each student are recorded as they speak in turn. At the end of their exam, I can give each pair of students their scores after a few seconds of easy math.

While I feel I have succeeded in bringing some objectivity into what is intrinsically a subjective evaluation, it is true that what a native speaker can assess in seconds is difficult to record objectively in a formal exam of a few minutes. It is also true that absolute objectivity and consistency are elusive and depend on uncontrollable conditions affecting both student and teacher. I have attempted to address objectivity mostly by the creation of protocols which set the rules for scoring each type of exam (Illustration 5). In theory, different observers with equal training should arrive at nearly the same score for a student's performance. I have not attempted to determine whether this is true, as the evolution of the exams is still rapid and I prefer to delay such research to a time when the exams have "matured."

On the other hand, I do have a small amount of data concerning the consistency of the scores from the student's perspective. Some students end up at an oral exam without their training partners and must be assigned "helpers" who have already taken the exam with their own partners. In these cases, I encourage the "helpers" to do their best, and score their second performance to compare with their first. I have data from

Illustration 4:   Scoresheets Used For Each Of The Three Types of Oral Tests

A: Type 1 Oral Exam: Question and Answer Scoresheet   Class: Date:

Student #1:   Student #2:

Role: Points: Penalties: Topics from study guide: Role: Points: Penalties:
                                          Age
                                     Description
                                       Family
                                      Free time
                                        Home
                                   Likes / Dislikes
                                      Location
                                      Meeting
                                        News
                                      Opinions
                     Score: Staying in Touch   Score:
                                    Work / Study
              -      +15 =   -   +15 =

B: Type 2 Oral Exam: Simple Dialog Scoresheet   Class: Date:

Student #1:   Student #2:

  1st   2nd   3rd   4th   5th   Topics from list #   1st   2nd   3rd   4th   5th
                                   +2 Good start.
                                   +1 Answer or support.
                                   points earned
                                   -1   Usage error.
                                   -1   Delay (5 seconds)
                                   -1   Prompting.
                                   penalty points
                                   points minus penalties
              +15 =   <Score   +15 =   <Score

C: Type 3 Oral Exam: Conversation Scoresheet   Class: Date:

Student #1:   Student #2:

  1st   2nd   3rd   4th   5th   Topics from list #   1st   2nd   3rd   4th   5th
                                   +2 Good start
                                   +1 Answer or support
                                   +1 New combination
                                   +1 Interaction
                                   points earned
                                   -1 Usage error
                                   -1 Delay (5 seconds)
                                   -1 Prompting
                                   penalty points
                                   points minus penalties
              +15 =   <Score   +15 =   <Score

20 occasions (of roughly 1450 university oral tests) when individual students were tested twice in the same exam period. I will not attempt any formal analysis until I have a lot more data, but I will share the following observations. Of the twenty, two students scored exactly the same score twice, four improved their scores on the second effort, and fourteen performed more poorly. Eleven students scored within 5 points on the two exams. The others ranged all the way up to an extreme of 22 points less on the second exam. Most students clearly do better the first time on these tests. Since students are told that the first score will be used for their grade and the second score will not, I feel that they are less motivated to do well on the second trial.

ILLUSTRATION 5: SCORING PROTOCOLS FOR ORAL EXAMS

A) Type 1: QUESTION/ANSWER LEVEL

Goal and process: Each pair of students makes requests appropriate to the topics I provide, and answer with a complete sentence. The students decide which question on each of five topics will be posed to their partner, but I choose which student will take the role of questioner and which will be answerer for each topic.

Scoring: Students may score positive or negative (penalty) points. Maximum score is 35 if all potential is used and no mistakes are made. A base score of 15 points is given at the start assuming that students will answer each time with the minimum acceptable word or phrase. I give additional points only if: A) Student A starts sequence appropriately. B) Student B responds with a complete, correct sentence. C) Student B adds support sentences (for *description* topic only). Penalty points are given when: a) Student makes an error in usage (grammar, vocabulary or really bad pronunciation; only one penalty per sentence). b) Student remains silent 5 seconds or more (penalty for each 5 seconds, maximum of five before I have them go to next topic). c) Student prompts the partner in any way (penalty for each occurrence).

Notes: This test has no provision to judge maximum ability. It sets simple goals and gets students accustomed to the testing format which will remain similar at the higher-level exams. On this exam, I allow up to six supporting sentences only for the topic *description*. A base score of 15-20 keeps scores positive when performance is poor.

B) Type 2: SIMPLE DIALOG LEVEL

Goal and process: Students ask questions appropriate to the five topics I provide in a short list and answer with three complete sentences. The students decide which question on each topic will be posed to their partner. The protocol we practice, calls for student A to request information, and student B to answer with three sentences. Student B makes a new request on the same topic, and student A answers before they go to the next topic listed.

Scoring: Students may score positive or negative (penalty) points. Maximum score is 40 if all potential is used and no mistakes are made. A base score of 15 points is given at the start assuming that students will answer with the minimum acceptable word or phrase. I give additional

Condition 8: Indicate strengths and weaknesses at test time

The current scoring forms for Type 2 and Type 3 exams allow general assessment of certain aspects of student performance. For example, I can determine whether a student has made usage errors and how many, and whether there were penalties for delay or prompting. Since usage errors are mostly due to grammar, they are mostly self-explanatory. I can also tell at a glance if a student has failed to use the scoring potential by giving less than the possible number of responses, or by failing to start a sequence correctly.

ILLUSTRATION 5 (CONT.)

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points only when: A) Student A starts appropriately. B) Student B responds with a complete, correct sentence. C) Student B provides supporting sentences. Penalty points are given in the following cases: a) Student makes an error in usage (as in Type 1). b) A student delays five (5) seconds (as in Type 1). c) Student prompts their partner (as in Type 1).

Notes: Again, each of the pair will have chances to ask five questions and give five replies. Although this is still mostly question and answer, I consider it a dialog test because it requires the students to provide both the questions and multiple answers for each topic, as well as to understand the context for applying them.This test still offers no way to measure advanced students, but requires sufficient effort that the abilities of intermediate level speakers are distinguished.

C) Type 3: CONVERSATION LEVEL

Goal of this exam: Initially same as Type 2. In addition, students interact with their partner using body language, interjections or comments. They also may use vocabulary and idioms from outside class.

Scoring: Students may score positive or negative (penalty) points. A base score of 15 points is given at the start, and new points given if: A) Student A starts "sequence" appropriately. B) Student B responds with a complete, correct sentence. C) Student B provides additional complete supporting sentences. D) Student shows interaction (one point for each sequence). E) If a student uses vocabulary or idioms not on my study guide. Penalty points are given in the following cases: a) Student makes an error in usage (as in Type 1) b) Student delays five (5) seconds or more (as in Type 1). c) Student prompts their partner (as in Type 1).

Notes: Each of the pair will again have chances to ask five questions and give five replies. This is the only exam in the series which allows advanced students to show their ability. Scoring this exam requires absolute attention and I am certain that lapses in attention during scoring result in inaccurate estimates of the student's ability. The upper score is limited only by time, in that I restrict responses to a maximum of five for each question. I have had scores of 50-60, although 30-40 is much more common. This is the exam I plan to adapt for general use.

Plans for Program Improvement

This program has a number of undesirable features which I am still working on.

A) I will continue making conceptual changes so that students at all levels can be tested using the same scoring protocol and form. The current protocols are not compatible, although Types 2 and 3 could be scored on the Type 3 scoring form. This would also allow more advanced students to demonstrate their abilities before reaching the Type 3 exam of the current program. I also hope to use conceptual changes to reduce the current sensitivity to partner selection, and restrictions on how students may respond.

B) I will make a general effort to incorporate the results of international research in both teaching and measurement, to make the entire process more robust. During the process of forming a special interest group to work on oral testing in Korea, I have become aware of work which I expect will add theoretical depth to this testing approach. My ultimate aim is to have an evaluation tool for spoken English which has a firm theoretical basis, but is quick, practical, understandable and applicable by teachers without a great deal of special training.

C) Once the exams have become more-or-less stable, I want to formally evaluate the program and start the next "phase." First, I want to determine the relationship between these short tests and another measure of ability in spoken English (probably the Oral Proficiency Interview) as an effort to relate these types of scores with the students' "true ability." Second, I will arrange multiple scores (by a group of trained scorekeepers) on the same student's exam to determine the variation expected from "observer effect." Third, I will arrange multiple testings of the same students (perhaps the same teams?) to determine the reliability of a single score. Fourth, I will begin giving Type 3 tests to unprepared groups of students as the first step toward using it as a general test of proficiency in spoken English.

Summary and Conclusions

There is currently no practical way in Korea to quickly assess the English speaking abilities of large numbers of people, as in academic settings. After several years work, I have created a one-year program of study and a progressive series of three oral tests to determine relative ability among intermediate-level university students. The protocols and forms I now use allow the rapid assessment of two students at a time in a way that measures both positive and negative aspects of their performance. While the process has been refined, it still has flaws. I hope to reduce the tests' sensitivity to choice of partner and knowledge of the test procedure, reduce the protocols and forms from three to one, determine the validity and relibility of these types of results, and improve the theoretical basis for measuring true English proficiency by incorporating concepts from other methods and pertinent research.

Even with these problems, the current program is quite useful. It allows me to test and score about 30 students within a two hour interval, with little intervention. It provides me with a positive, numerical score as a measure of relative success among those tested with the same protocol. It teaches and provides an objective measure of a student's ability to initiate and respond in conversational sequences, according to topic. It offers a way to expand and measure a student's capacity for supporting a particular statement. It allows me to comment on each student's strengths and weaknesses immediately after the exam. It provides a process and method for encouraging students to use speaking material from outside class. It teaches and measures interaction during conversation.

THE AUTHOR

David Wayne Dugas was educated at McNeese State University, Lousisana State University and Tulane University, in Louisiana in the southern United States. He has four years of teaching experience at the university level and is now a full-time instructor in the English Language and Literature Department of Taejon University. His current research interest is viable tests for evaluating spoken English in Korea. Email: dwd@nuri.net

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Teaching English Pronunciation to Koreans: Development of an English Pronunciation Test – EPT

DAVID D.I. KIM
Kookmin University

DOUGLAS P. MARGOLIS
Konkuk University

ABSTRACT

Students from two universities in Seoul read a specially prepared script onto cassette tapes. Their readings were then analyzed by two independent assessors for naturalness, first language interference, final sounds, consonant articulation, vowel articulation, past tense and plural endings, word stress, intonation, and rhythm. One to four weeks later, the material was re-assessed. Correlation analyses were used to determine the degree of reliability between the first and second assessments (*intra-assessor*), and between the two assessors (*inter-assessor*). The results show a pattern of high correlations for both intra- and inter-assessor reliabilities. In addition, diagnostic analyses suggest that certain pronunciation features may not be well attended to by an assessor, and therefore, point to areas that may require re-evaluation of rating criteria used for assessments. These findings show that pronunciation can be assessed reliably. An outline of the implications and uses for curriculum development as well as further directions for the development of pronunciation testing techniques will be offered.

INTRODUCTION

The current emphasis of communicative approaches for English language teaching requires special attention on English pronunciation. Teachers need to attend to pronunciation teaching for many reasons. Above all, students in Korea are sensitive to pronunciation issues and want improvement. Furthermore, pronunciation improvement can help students break through affective obstacles to oral production by increasing self esteem and confidence (Brown, 1994). In addition, pronunciation ability facilitates listening comprehension, speech production, and communicative interactions, while at the same time improving the reception of listeners, and so, helping to avoid misunderstandings by both parties (Celce-Murcia, Brinton, & Goodwin, 1996). Finally, in regards to younger learners, Eldridge (1999) reports that "phonemic awareness upon entering school is also the best predictor of successful reading and writing ever found" (p. 1.). Therefore, the development of pronunciation teaching and assessment techniques is amply justified.

As a result of the awareness of the importance of pronunciation in L2 (Second Language) learning, many activities and exercises have been developed to create phonemic awareness and supra-segmental pronunciation skills (see for example, Hancock, 1995; Lane, 1997; Laroy, 1995; or Underhill, 1994). In the existing literature on pronunciation teaching, however, little attention is paid to issues of testing and evaluation. This omission may in part stem from the complexities of the subject. Pronunciation skills require knowledge of pronunciation rules, the ability to apply this knowledge, the ability to perceive proper pronunciation, and the physical ability to produce the sounds. Large class sizes, lack of reliable instruments for assessing pronunciation skills, and variance in the listening skills of assessors are obstructions in the efforts to test productive pronunciation skills. In the past, students have been tested based on their knowledge of pronunciation rules or their ability to perceive and discriminate sounds in listening formats, or, when productive tests were attempted, they often involved time consuming interviews, or assessment approaches that had not been empirically found reliable. Celce-Murcia, Brinton, and Goodwin (1996) identify several proficiency tests that include pronunciation as a sub-component but note that these tests usually rate pronunciation globally. Such global evaluations of pronunciation skills provide a useful means of screening applicants for entrance into educational programs and jobs, but they do not assist the language teacher in identifying specific features of pronunciation for the purpose of curriculum development and intervention.

The advent of computer technology has also presented us with several products that measure and address pronunciation skills. These products may indeed become useful in the future after they are tested and further developed. At this time, however, the use of these products by language teachers remains limited by cost constraints, programming weaknesses, and the inability to adapt them to country specific needs of learners. Prator & Robinett (1985) developed an "Accent Inventory Assessment Test" which most closely fills the void, by guiding assessors to rate specific items within a script read by students. This test too, however, has not been empirically tested and fails to offer specific definitions or scales for determining ratings.

Thus, Nelson (1998) raises an important question: Given the emphasis on pronunciation, to what degree can teachers "effectively and consistently evaluate speaking characteristics of students in extensive connected speech…" (p. 19). The question is one of testing reliability: Can one teacher grading the same test more than once arrive at similar results? Nelson looked at *intra-assessor* reliability. He found that correlations between a first assessment and a second assessment of the same pronunciation material were high, therefore, demonstrating intra-assessor reliability. He also found that correlations increased when aggregate or total scores were used in the analyses rather than the scores from more specific features of pronunciation, such as consonant articulation, vowel articulation, and intonation. In other words, assessment reliability increases when more features of pronunciation are assessed, as opposed to assessing only a single feature of pronunciation.

Nelson's study is more exploratory than foundational, but suggests a direction that should be pursued to advance research in the area of pronunciation assessment. Without a reliable test for pronunciation, we cannot evaluate our students' pronunciation in a fair or useful manner. Consequently, we cannot measure the effectiveness of our own teaching methods, techniques and approaches, and the pronunciation activities that we assign to our students may not actually be helping our students to improve their pronunciation. In some cases, the tasks that we assign our students may even be doing more harm than good.

Our study, therefore, continued Nelson's pursuit of a reliable and practical test for pronunciation skills. We used Nelson's research design as a basic model and expanded upon it in several ways. First, we added an *inter-assessor* dimension to the study. That is, when assessing the same material would *two assessors* arrive at similar assessments of English pronunciation of student reading of English materials. Thus, we aimed to achieve both intra- and inter-assessor reliability. Further, Nelson analyzed student pronunciation for syllable stress, vowel and consonant articulation, intonation, rhythm, and naturalness. We used these *indicators* and added three additional indicators: first language interference, word endings, and past tense/plural morphological changes. Moreover, we improved upon several of Nelson's definitions of these indicators to provide definitions that we considered more readily observable. In addition, whereas Nelson had students read selected texts that were not particularly developed for pronunciation testing, we developed a script that was specially designed to assess specific features of pronunciation. Our study also included the collection of background data from the students, to explore the relationship between previous exposure to English speaking/listening and pronunciation abilities.

Research Objectives

Our aims for this study were threefold: first, to develop an assessment test for English pronunciation skills; second, to demonstrate intra- and inter-assessor reliability of the assessment test; third, to identify specific features of English pronunciation for which Korean students may need special focus. At the same time, we were interested in identifying the pronunciation features that are attended to when teachers assess pronunciation. We also wanted to develop a test that was practical and useful for classroom grading and diagnostic purposes. A long-term goal was to create a test that will eventually prove valuable for evaluating curriculum, methods, techniques, teacher effectiveness, and even student learning methods.

Our study is limited to the Korean context, but we believe that this methodology is easily transplantable to other countries. The country specific component of the test is one feature that makes it particularly useful.

METHOD

First, we developed a script (more about the development of the Script below) and a background survey form. A reading test may be thought to bias results against those who have poor reading skills; however, Dale (1996) reported that "Pronunciation for native speakers changes depending on whether the speech is casual, careful, or reading style, with native speakers exhibiting a tendency to speak most accurately in reading style." If this claim can be applied to non-native English speakers reading English material – which is likely – then a reading test may most accurately reflect students' "best" ability.

Procedure

Both the script and background survey form were then pilot tested and revised. We attempted to select examples that would challenge students only on the item being tested. Thus, for example, we avoided words with /f/ or /v/ when vowel articulation was the focus. After the script and background sheet were pilot tested and revised, we followed the procedure below:

1. Students were given a background survey form to complete.
2. They submitted the completed forms and were then given the Script.
3. The teacher read the Script once with students and encouraged them to practice several times.
4. Then participants took the Script home and read the Script onto a cassette-tape.
5. After participants submitted the cassette-tapes, all the readings were copied to 90-minute master tapes.
6. A native English voice reading the Script was recorded at the beginning of each side of the master tapes. (Thus, after every six to eight readings the assessors were "re-calibrated" or "re-anchored" to a native speaker's reading of the Script. The native English voice was included to minimize "assessment drifting.")
7. Each assessor listened to all readings on the master tapes and graded each indicator on a 5-point Likert scale (1 = *very poor* to 5 = *very good*).
8. The first assessment was followed by a second after one to four weeks.

Participants and Assessors

A group of 208 students from two separate universities in Seoul, Korea, participated in this study. Of those who indicated their sex 117 were male, and 73 female, with 18 no responses. Their ages ranged from 18 to 29 (M = 21.7-years-old, SD = 2.4). The authors of this paper served as the assessors, with Assessor A being the first author and Assessor B, the second.

The Script Development

The Script (refer to Appendix A) students read was English text and newly developed for this study. The content included various pronunciation features from

various sources (as outlined below in the Definitions of Naturalness and Indicators section). The criteria for inclusion of each feature was based on the investigators' teaching experiences, and was not intended to be all inclusive of the pronunciation features thought to be challenging for Korean students.

The Script comprised two sections: Naturalness and Indicator categories (In Appendix A, Part A and Part B, respectively). There were eight *Indicator categories*: First Language Interference, Final-Sounds, Consonant Articulation, Vowel Articulation, Past Tense/Plural Morphology, Word Stress, Intonation, and Rhythm. Each Indicator category had between one to six *Indicators* (short sentences). Each Indicator had three *index-samples* or *index-paired-samples* (the bold-underlined portions of the Script – the specific features that were attended to when making assessments is outlined in Appendix B, The Script Key). Due to the nature of the assessment of the Indicator category Rhythm, it did not have index-samples or index-paired-samples and was a short nursery rhyme.

All assessments of Indicators were made on a 5-point Likert scale, ranging from 1 = *very poor* to 5 = *very good* (*very poor* = deviation from native-English pronunciation of all index-samples or index-paired-samples; *very good* = no deviation from native-English pronunciation of all index-samples or index-paired-samples).

Definitions of Naturalness and Indicators

Naturalness

This part of the Script had been newly created for this study, and contained a short passage of about 13 sentences, with at least one index-sample from each of the Indicators (with the exception of Rhythm). No objective criteria were adopted, so the assessors were instructed to make overall-subjective appraisals of the readings on a 5-point Likert scale (1 = *very poor* to 5 = *very good*).

First Language Interference

There were five Indicators in this category. Each Indicator had three index-samples. The index-samples were extracted from Han's (1997) study of Korean speech rules that interfere with proper English pronunciation. Five of the six pronunciation rules were adopted for this study. (Those interested in a thorough account of the interference rules should consult Han's book, which identifies six major principles by which Koreans can improve their English pronunciation.)

Consonant Articulation

There were six Indicators in this category. Each Indicator had three index-samples. The index-samples were chosen from Nilsen and Nilsen's (1987) glossary of consonant contrasts. Nilsen and Nilsen provide a comprehensive list of pronunciation features

TABLE 1. SCORE-MEANS FOR NATURALNESS, INDICATORS, AND TOTAL SCORE OF FIRST AND SECOND ASSESSMENT BY ASSESSOR A AND ASSESSOR B

	Assessor A		Assessor B	
	1st Assessment	2nd Assessment	1st Assessment	2nd Assessment
Naturalness	3.13	2.96	2.86	2.57
INDICATORS				
First Language Interference				
/p/, /t/, /k/, before /m/ or /n/	3.36	2.99	2.93	2.48
/l/ before /r/	2.21	2.06	2.90	2.52
/n/, /m/ before /l/ or /r/	2.86	2.58	3.24	2.67
/p/, /t/, /k/ before /l/ or /r/	2.86	2.63	3.40	2.83
/p/, /t/, /k/ before /y/	3.76	3.78	4.16	3.80
Final Sounds				
/s/	3.77	3.88	4.90	4.95
/d/	3.40	3.21	4.99	4.99
/t/	3.96	3.95	4.83	4.92
/*schwa*+r/	3.13	2.91	4.76	4.93
Consonant Articulation				
/l/	2.77	2.76	4.26	4.17
/r/	3.07	2.95	4.10	4.01
/f/	3.15	3.11	4.81	4.75
/v/	2.78	2.47	4.54	4.66
/th/ (*ethe*-voiced)	2.67	2.52	3.80	3.82
/z/	2.62	2.73	4.31	4.24
Vowel Articulation				
/I/-/iy/	2.63	2.03	3.56	3.29
/e/-/a/ (as in, m*e*n-m*a*n)	3.30	3.11	3.63	3.50
/u/-/oo/ (as in, p*u*ll-p*oo*l)	2.08	1.83	3.49	3.27
/*schwa*/-/ou/ (as in, b*u*t-b*ou*ght)	3.39	2.92	4.26	4.08
Past Tense/Plural Morphology				
/t/	2.84	2.87	3.62	3.76
/*schwa*+d/ or /Id/	3.54	3.56	4.41	4.55
/d/	3.34	3.18	4.12	4.37
/*schwa*+z/ or /Iz/	3.34	3.27	4.44	4.58
/s/	3.60	3.33	4.45	4.50
/z/	3.47	3.24	4.21	4.25
Word Stress				
Primary/Secondary	3.63	3.21	2.88	3.23
Intonation				
Question	3.70	3.61	3.67	3.50
Exclamation	2.98	2.58	3.80	3.74
Rhythm				
Jack & Jill	3.37	3.31	3.29	3.38
Total Score	91.52	86.45	115.98	113.73

Note: *Total Score* = Aggregate of All Indicator Scores.
Score Means Based on a 5-Point Likert Scale: 1 = Very Poor; 2 = Poor; 3 = Average; 4 = Good; 5 = Very Good

and indicate, by country, features difficult to native speakers of a particular country. The following consonants identified by Nilsen and Nilsen as being difficult for native speakers of the Korean language were selected: /l/, /r/, /f/, /v/, /th/ (ethe, voiced), /z/ (IPA pronunciation symbols were unavailable to the printer, so we add examples that express the sound where a symbol could not be used).

Vowel Articulation

There were four Indicators in this category. Each Indicator had three index-paired-samples. Again the index-paired-samples were chosen from Nilsen and Nilsen (1987) glossary of vowel contrasts of minimal pairs. The following vowel pairs identified by Nilsen and Nilsen as being difficult for native speakers of the Korean language were selected: /I/-/iy/, /e/-/a/ (as in, m*e*n-m*a*n), /u/-/oo/ (as in, p*u*ll-p*oo*l), and /*schwa*/-/ou/ (as in, b*u*t-b*ou*ght).

Word Stress

Three index-paired-samples were included in this Indicator category. They were chosen in accordance with Kreidler's (1989) definition of word stress and suffixes. That is, word stress being defined as certain syllables within a word being accentuated.

Intonation

Six index-samples were used for this category. They were selected in accordance with Kenworthy's (1987) definition of intonation. That is, intonation is concerned with speech patterns that change in terms of voice pitch (higher or lower; stronger or weaker). Two particular intonation patterns were looked at; rising or strong pitch at the end of sentences or words indicating a question, and the rise or fall of pitch at the end of sentences or words indicating an exclamation.

Rhythm

There was one Indicator for this category. The Indicator was selected in accordance with Celce-Murcia, Brinton & Goodwin's (1996) definition of rhythm, that is, "the regular, pattern beat of stressed and unstressed syllables and pauses." The nursery rhyme "Jack and Jill" was selected.

Final Sounds

Four Indicators were included in this category. Each Indicator had three index-samples. These indicators were identified by the present investigators, as pronunciation-features that appeared difficult for some Koreans (these pronunciation items had not been identified in the previous literature as difficult for native Korean speakers). The four indicators were final sounds /s/, /t/, /d/, and /*schwa*+r/.

Past Tense/Plural Morphology

There were 6 Indicators in this category. Three index-samples were selected for each Indicator. These Indicators were obtained from Lane (1997). They were the three variations of plural endings (/s/, /z/, and /*schwa*+z/ or /Iz/) and the three variations of past tense endings (/t/, /d/, and /*schwa*+d/ or /Id/).

Results

Four main areas of results will be offered here (more in-depth results will be presented elsewhere in the future). The first will be the score-means for Naturalness, Indicators, Indicator categories and Total scores. The second and third are the intra-assessor reliability and inter-assessor reliability results. The fourth to be offered is a diagnostic component (Scale Diagnostic section) to evaluate each assessor's assessment of each of the Indicators and Indicator categories in relation to the Naturalness Scale, as well as, diagnostics for intra-assessor and inter-assessor reliability.

Primarily, score means and Pearson product moment correlations will be offered in the results. In this study, correlations indicate the degree to which two assessments are consistent or inconsistent. For example, if there is high correlation between the two assessors, this means that when one assessor gives high scores to certain participants then there is a tendency for the other assessor to give high scores to those same participants. In other words, there is a consistency between the two assessors in giving the participants high scores. The same can be said for giving low scores as well. However, if there is low correlation between the assessors, then there is no consistency in how the two assessors assess the participants, in terms of giving them either high or low scores.

Score-Means

As seen in Table 1, generally, the mean for Naturalness is around 3 (midpoint or "average") for both the first and second assessments by both assessors, with the Naturalness means slightly lower for Assessor B.

Overall, Assessor B assessed most all Indicators higher then Assessor A (Table 1), with the exception of "p/t/k before m or n" (1st and 2nd assessment), Word Stress (1st assessment), Intonation-Question (1st and 2nd assessment), and Rhythm (1st assessment). This suggests that Assessor B felt the readings of most all the Indicators were closer to native English pronunciation (with the exceptions of those just mentioned). This is reflected in the Total score (an aggregate score of all the Indicators).

TABLE 2. SCORE-MEANS FOR INDICATOR CATEGORIES OF FIRST AND SECOND ASSESSMENT BY ASSESSOR A AND ASSESSOR B

INDICATOR CATEGORIES	Assessor A		Assessor B	
	1st Assessment	2nd Assessment	1st Assessment	2nd Assessment
First Language Interference	3.01	2.81	3.33	2.86
Final Sounds	3.57	3.49	4.87	4.95
Consonant Articulation	2.84	2.75	4.30	4.28
Vowel Articulation	2.85	2.47	3.74	3.54
Past Tense/Plural Morphology	3.36	3.24	4.21	4.33
Word Stress	3.63	3.21	2.88	3.23
Intonation	3.34	3.10	3.73	3.62
Rhythm	3.37	3.31	3.29	3.38

Note: Score Means Based on a 5-Point Likert Scale:
1 = *Very Poor*; 2 = *Poor*; 3 = *Average*; 4 = *Good*; 5 = *Very Good.*

The same pattern of results is seen for the Indicator categories in Table 2. With the exception of Word Stress (1st assessment) and Rhythm (1st assessment), all other means of Indicator categories are higher for Assessor B.

TABLE 3. INTRA-ASSESSOR RELIABILITY: CORRELATIONS OF FIRST AND SECOND ASSESSMENT OF NATURALNESS AND TOTAL SCORES, BY ASSESSOR A AND ASSESSOR B

Assessor A		
	1 Naturalness	*1 Total Score*
2 Naturalness	.79 **	.83 **
2 Total Score	.76 **	.89 **
Assessor B		
	1 Naturalness	*1 Total Score*
2 Naturalness	.53 **	.65 **
2 Total Score	.62 **	.87 **

Note:
1 Naturalness = First Assessment of Naturalness;
2 Naturalness = Second Assessment of Naturalness;
1 Total Score = Aggregate of All Indicator Scores for the First Assessment;
2 Total Score = Aggregate of All Indicator Scores for the Second Assessment.
**   Significance $p<.001$

Intra-Assessor Reliability

Naturalness and Composite Indicator Total Scores

The scores from all Indicators were tabulated and these total scores were used in the analyses. Table 3 shows Pearson product moment correlations of the first assessment for Naturalness (1 Naturalness) and total score from the first assessment (1 Total Score), in relation to the second assessment for Naturalness (2 Naturalness) and the total score from the second assessment (2 Total Score), for both Assessor A (upper portion of the table) and Assessor B (lower portion of the table).

The results from Table 3 show that for Assessor A, there is high correlation between the first and second assessment for Naturalness (.79), showing that there is a high consistency from the first to second assessment of Naturalness by Assessor A. The correlation is much higher when total scores are used (.89).

For Assessor B there is moderate, but statistically significant ($p<.001$), correlation between the first and second assessment (.53), suggesting that there is good consistency between the first and second assessment of Naturalness by Assessor B. The correlation is much higher, nearly the same as Assessor A, when total scores are used (.87). This shows that the consistency between the first and second assessment is greater when total scores are used.

TABLE 4. INTRA-ASSESSOR RELIABILITY: FIRST-SECOND ASSESSMENT CORRELATIONS OF ALL INDICATOR CATEGORIES, FOR BOTH ASSESSOR A AND ASSESSOR B

INDICATOR CATEGORIES	Assessor A 1st-2nd Assessment	Assessor B 1st-2nd Assessment
Naturalness	.79 **	.53 **
First Language Interference	.88 **	.79 **
Final Sounds	.69 **	.27 **
Consonant Articulation	.85 **	.49 **
Vowel Articulation	.75 **	.64 **
Past Tense/Plural Morphology	.83 **	.64 **
Word Stress	.64 **	.57 **
Intonation	.69 **	.70 **
Rhythm	.81 **	.72 **

Note: 1st-2nd Assessment = First Versus Second Assessment.
**   Significance p<.001

Naturalness and Indicator Categories

The Indicator scores from each of the Indicator categories were tabulated, for and within each of the categories, and their total scores were used in the analyses. Table 4 shows Pearson moment correlations of the first assessment for Naturalness and the eight Indicator categories: First-Language Interference, Final Sounds, Consonant Articulation, Vowel Articulation, Past Tense/Plural Morphology, Word Stress, Intonation, and Rhythm. The correlation results for Assessor A are shown in the upper portion of the table, and Assessor B in the lower.

Table 4 shows that for Assessor A, there are very high correlations (ranging from .64 to .88) between the first and second assessment in all the Indicator categories. This shows that there is a high consistency between the first and second assessments for all the Indicator categories.

For Assessor B there are also significant correlations (ranging from .27 to .79, *p*<.001) between the first and second assessment for all the Indicator categories.

Inter-Assessor Reliability

Naturalness and Composite Indicator Total Scores

The scores from all Indicators were tabulated and these total scores were used in the analyses. Table 5 shows Pearson moment correlations of the first assessment of Assessor A (1 Assessor A) and Assessor B (1 Assessor B) with the second assessment of Assessor A (2 Assessor A) and Assessor B (2 Assessor B) for both the Naturalness (upper portion of the table) and the total scores of all the Indicators (lower portion of the table).

The results of Table 5 show that for Naturalness, there is high correlation between the two assessors for both the first assessment and second assessment (.51 and .55

TABLE 5. INTER-ASSESSOR RELIABILITY: CORRELATIONS OF FIRST AND SECOND ASSESSMENT BY ASSESSOR A AND ASSESSOR B, OF NATURALNESS AND TOTAL SCORE

Naturalness

	1 Assessor A	2 Assessor A
1 Assessor B	.51 **	.58 **
2 Assessor B	.45 **	.55 **

Total Score

	1 Assessor A	2 Assessor A
1 Assessor B	.77 **	.81 **
2 Assessor B	.72 **	.73 **

Note: 1 Assessor A = First Assessment by Assessor A;   2 Assessor A = Second Assessment by Assessor A;
         1 Assessor B = First Assessment by Assessor B;   2 Assessor B = Second Assessment by Assessor B;
         Naturalness = Assessment of Naturalness;   *Total Score* = Aggregate of All Indicator Scores.
         ** Significance *p*<.001

respectively), showing that there is good agreement between the two assessors concerning the assessment of the Naturalness of the participants' pronunciation.

For the total scores of all Indicators (Total), the correlation between the two assessors are much higher for both the first and second assessment (.77 and .73 respectively). The results show that there is a high degree of agreement between the two assessors when evaluating participants' English pronunciation.

TABLE 6. INTER-ASSESSOR RELIABILITY: ASSESSOR A-ASSESSOR B CORRELATIONS OF ALL INDICATOR CATEGORIES, FOR BOTH FIRST AND SECOND ASSESSMENTS

INDICATOR CATEGORIES	First Assessment Assessor A-B	Second Assessment Assessor A-B
Naturalness	.51 **	.55 **
First Language Interference	.81 **	.72 **
Final Sounds	.13	.10
Consonant Articulation	.43 **	.51 **
Vowel Articulation	.36 **	.37 **
Past Tense/Plural Morphology	.55 **	.58 **
Word Stress	.56 **	.60 **
Intonation	.46 **	.39 **
Rhythm	.61 **	.67 **

Note: Assessor A-B = Assessor A and Assessor B.
** Significance p<.001

Naturalness and Indicator Categories

The Indicator scores from each of the Indicator categories were tabulated, for and within each of the categories, and their total scores were used in the analyses. Table 6 shows Pearson moment correlations for both Assessor A and Assessor B of Naturalness

and the eight Indicator categories: First-Language Interference, Final Sounds, Consonant Articulation, Vowel Articulation, Past Tense/Plural Morphology, Word Stress, Intonation, and Rhythm. The correlation results for the first assessments are shown in the upper portion of the table, and those for the second assessments in the lower.

The results in Table 6 show that for the first assessment, there are very high correlations (ranging from .36 to .81, $p<.001$) between the two assessors in all the Indicator categories. Again, this shows that there is a high consistency between the two assessors in assessing all the Indicator categories. The only correlation that did not attain significance was between the first assessment of Final Sounds by Assessor A and the first assessment of Final Sounds by Assessor B (.13, p=n.s.). The reason for this non-significance will be discussed below in the Scale Diagnostic section.

For the second assessment there are high correlations (ranging from .37 to .72, $p<.001$) for all the Indicator categories, with the exception of one. The correlation between the second assessment of Final Sounds by Assessor A and second assessment of Final Sounds by Assessor B is 0.10 (p=n.s.). Again the reason for this non-significance will be discussed below in the Scale Diagnostic section. In general, both the first and second assessments of all the indicator categories (with the exception of one) show good agreement between the two assessors in their assessment of all Indictor category readings.

Scale Diagnostic

Exactly what are the assessors attending to when listening to the Naturalness section of the taped voices? To examine this question, the correlation between the Naturalness scores and the Indicators and the Indicator categories were examined.

Naturalness versus Indicators

Table 7 shows the correlations of the Naturalness assessments with all the Indicators, for the first and second assessment by both assessors. For the first assessment by Assessor A (column 2) all correlations between Naturalness and all the Indicators are statistically significant ($p<.001$; ranging from .30 to .66), with the exception of Intonation (Exclamation). It would seem that Assessor A is attending to all the Indicators (with the exception of Intonation-Exclamation) when assessing the Naturalness of participants' readings.

For the second assessment by Assessor A (column 3) all correlations between Naturalness and the Indicators are statistically significant (p<.001; ranging from .25 to .70), including the Intonation-Exclamation Indicator. Again, Assessor A seems to be attending to all the Indicators when assessing the Naturalness of participants' readings.

For the first assessment by Assessor B (column 4) 26 out of the 29 Indicators are shown to have statistically significant correlations with Naturalness (22 at p{.001, range .22 to 59; 4 at p<.05, range .15 to .17). However, three Indicators are not

TABLE 7. SCALE DIAGNOSTICS: CORRELATIONS OF NATURALNESS VERSUS ALL INDICATORS, FOR FIRST AND SECOND ASSESSMENT OF ASSESSOR A AND B

INDICATORS	Assessor A		Assessor B	
	1st Assessment *Naturalness*	2nd Assessment *Naturalness*	1st Assessment *Naturalness*	2nd Assessment *Naturalness*
First Language Interference				
/p/, /t/, /k/ before /m/ or /n/	.45 **	.59 **	.56 **	.51 **
/l/ before /r/	.64 **	.67 **	.55 **	.53 **
/n/, /m/ before /l/ or /r/	.57 **	.64 **	.49 **	.56 **
/p/, /t/, /k/ before /l/ or /r/	.55 **	.69 **	.51 **	.54 **
/p/, /t/, /k/ before /y/	.38 **	.25 **	.39 **	.52 **
Final Sounds				
/s/	.61 **	.46 **	.15 *	.09
/d/	.55 **	.63 **	-.00	.06
/t/	.47 **	.44 **	.17 *	.04
/*schwa*+r/	.43 **	.56 **	.17 *	-.00
Consonant Articulation				
/l/	.60 **	.68 **	.22 **	.27 **
/r/	.43 **	.48 **	.31 **	.34 **
/f/	.57 **	.55 **	.10	.22 **
/v/	.62 **	.70 **	.09	.13
/th/ (ethe-voiced)	.55 **	.64 **	.39 **	.40 **
/z/	.55 **	.54 **	.25 **	.21 *
Vowel Articulation				
/I/-/iy/	.54 **	.67 **	.51 **	.31 **
/e/-/a/ (as in, men-man)	.49 **	.58 **	.51 **	.44 **
/u/-/oo/ (as in, pull-pool)	.66 **	.65 **	.46 **	.43 **
/schwa/-/ou/ (as in, b*u*t-bought)	.58 **	.65 **	.48 **	.47 **
Past Tense/Plural Morphology				
/t/	.60 **	.64 **	.44 **	.42 **
/schwa+d/ or /Id/	.49 **	.45 **	.35 **	.27 **
/d/	.48 **	.40 **	.34 **	.18 *
/schwa+z/ or /Iz/	.60 **	.58 **	.38 **	.10
/s/	.42 **	.48 **	.17 *	.12
/z/	.42 **	.44 **	.22 **	.20 *
Word Stress				
Primary/Secondary	.62 **	.63 **	.49 **	.45 **
Intonation				
Question	.30 **	.31 **	.44 **	.50 **
Exclamation	.12	.27 **	.45 **	.47 **
Rhythm				
Jack & Jill	.54 **	.62 **	.59 **	.61 **
Total Score	.84 **	.88 **	.71 **	.66 **

Note: *Total Score*: Aggregate of All Indicator Scores.
         ** Significance *p*<.001
         *   Significance *p*<.05

significantly correlated with Naturalness, suggesting that these Indicators are not attended to when assessing the Naturalness of the participants' readings (They are: Final Sound /d/; Consonant Articulation-/f/ & /v/).

For the second assessment by Assessor B (column 5) twenty-two out of the twenty-nine Indicators are shown to have statistically significant correlations with Naturalness (nineteen at $p<.001$, range .22 to .61; three at $p<0.5$, range .18 to .21). However, seven Indicators are not statistically correlated with Naturalness, suggesting that these Indicators are not attended to when assessing the Naturalness of the participants' readings (they are: Final Sounds-/s/, /d/, /t/, & /schwa+r/; Consonant Articulation-/v; Past Tense/Plural Morphology-/Iz/ or /schwa+z/, & /s/).

TABLE 8. SCALE DIAGNOSTICS: CORRELATIONS OF NATURALNESS VERSUS ALL INDICATOR CATEGORIES, FOR FIRST AND SECOND ASSESSMENT OF ASSESSOR A AND B

INDICATOR CATEGORIES	Assessor A		Assessor B	
	1st Assessment	2nd Assessment	1st Assessment	2nd Assessment
	Naturalness	*Naturalness*	*Naturalness*	*Naturalness*
First Language Interference	.72 **	.78 **	.62 **	.64 **
Final Sounds	.72 **	.72 **	.26 **	.06
Consonant Articulation	.77 **	.82 **	.44 **	.44 **
Vowel Articulation	.75 **	.80 **	.63 **	.51 **
Past Tense/Plural Morphology	.72 **	.73 **	.48 **	.35 **
Word Stress	.62 **	.63 **	.49 **	.45 **
Intonation	.24 **	.37 **	.47 **	.52 **
Rhythm	.54 **	.62 **	.59 **	.61 **

Note: ** Significance $p<.001$
      * Significance $p<.05$

Naturalness and Indicator Categories

Table 8 shows the correlations of the Naturalness assessments with all the other Indicator categories, for the first and second assessment by both assessors. Composite (total) scores for each of the Indicator categories were used in the analyses. For the first assessment by Assessor A, all correlations between Naturalness and the Indicator categories are statistically significant (range .24 to .77; $p<.001$). This shows that correlations increase when composite Indicator category scores, as opposed to individual Indicator scores, are used in the analyses, therefore, showing that an increase in the number of samplings used to assess a particular category will increase the reliability between the assessors. For the second assessment by Assessor A, again all correlations are statistically significant (range .37 to .82; $p<.001$).

For the first assessment by Assessor B, all correlations are statistically significant (p{.001; range .26 to .63). This shows that when composite scores are looked at the correlations increase significantly. For the second assessment by Assessor B, all correlations are statistically significant (p<.001; range .35 to .64), with the exception of Final Sounds (.06).

Intra-Assessor Reliability

The correlation between the first and second assessment of Naturalness was very high for Assessor A (.79, Table 3 upper portion), however, although statistically significant, not as high for Assessor B (.53, Table 3 lower portion). What might be the reason for the difference between the two assessors? There are at least two possible explanations for this finding. The first is that Assessor B had changed the assessment criterion used in the assessments from the first assessment to the second assessment.

TABLE 9. SCALE DIAGNOSTICS: CORRELATIONS OF ALL INDICATORS FOR THE FIRST AND SECOND ASSESSMENT BY ASSESSOR A AND B

INDICATOR CATEGORIES	Assessor A 1st-2nd Assessment	Assessor B 1st-2nd Assessment
First Language Interference		
/p/, /t/, /k/ before /m/ or /n/	.58 **	.62 **
/l/ before /r/	.86 **	.68 **
/n/, /m/ before /l/ or /r/	.75 **	.67 **
/p/, /t/, /k/ before /l/ or /r/	.72 **	.73 **
/p/, /t/, /k/ before /y/	.40 **	.43 **
Final Sounds		
/s/	.45 **	.19 *
/d/	.60 **	-.01
/t/	.46 **	.18 *
/schwa+r/	.51 **	.08
Consonant Articulation		
/l/	.68 **	.41 **
/r/	.50 **	.42 **
/f/	.79 **	.26 **
/v/	.70 **	.15
/th/ (ethe-voiced)	.61 **	.48 **
/z/	.72 **	.38 **
Vowel Articulation		
/I/-/iy/	.49 **	.45 **
/e/-/a/ (as in, men-man)	.63 **	.51 **
/u/-/oo/ (as in, pull-pool)	.68 **	.50 **
/schwa/-/ou/ (as in, bought)	.56 **	.41 **
Past Tense/Plural Morphology		
/t/	.77 **	.52 **
/schwa-d/ or /Id/	.57 **	.50 **
/d/	.68 **	.50 **
/schwa-z/ or /Iz/	.64 **	.66 **
/s/	.67 **	.46 **
/z/	.63 **	.64 **
Word Stress		
Primary/Secondary	.64 **	.57 **
Intonation		
Question	.71 **	.66 **
Exclamation	.66 **	.65 **
Rhythm		
Jack & Jill	.81 **	.72 **

Note: ** Significance p<.001
       * Significance p<.05

The second, and more likely (given the results of the score means for each Indicator), is that Assessor B was unable to distinguish the variability of the pronunciation features for a particular Indicator.

The first explanation, that is a change in assessment criteria, is unlikely. When we examine the correlations of the first and second assessments of the Indicators for Assessor B (Table 9), we see that three Indicators have non-significant correlations (Final Sounds-/d/=-.01, /schwa+r/=.08, and Consonant Articulation-/v/=.15; all p=n.s.). And, two have low correlations (Final Sounds-/s/=.19 & /t/=.18; p{.05). These Indicators seem to be contributing to the low intra-assessor first-second assessment correlation by Assessor B.

TABLE 10. SCALE DIAGNOSTICS: ASSESSMENT SCORE MEANS, FREQUENCIES AND *T*-TESTS, OF THE FIRST AND SECOND ASSESSMENT OF PROBLEMATIC INDICATORS BY ASSESSOR B

INDICATORS	Mean		Freq. (4 & 5 Scores)				t-value (df)	
	1st	2nd	1st		2nd			
Final Sounds			4	5	4	5	**Final Sounds**	
/s/	4.90	4.95	10	126	7	129	1st x 2nd	-.83 (138)
/d/	4.99	4.99	1	136	1	135	1st x 2nd	.00 (138)
/t/	4.83	4.92	25	110	11	125	1st x 2nd	-3.00 (138) *
/schwa+r/	4.76	4.93	32	102	10	136	1st x 2nd	-4.26 (136)**
Consonant Articulation							**Consonant Articulation**	
v	4.54	4.66	63	68	44	91	1st x 2nd	-3.32 (138) **

Note: 1st = First Assessment;   2nd = Second Assessment.
       1st x 2nd = First Assessment Versus Second Assessment.
       4 & 5 Scores = Frequency of 4 or 5 Scores Assessed on a 5-Point Likert Scale:
                      4 = Good; 5 = Very Good.
       ** Significance p<.001
       * Significance p<.05

If there was a change in the assessment criteria by Assessor B from the first assessment to the second, then the score means should show significant differences. Examining the score means of these problematic Indicators (Table 10, left side), the score-means of the first and second assessments for Assessor B are very similar. That is, t-tests show the mean scores of the first and the second assessments for two of the Indicators (of the five Indicators in question) are significantly different (Table 10, right side). Therefore, it may be that the assessment criteria had changed for these two indicators, but not for the other three. So, the explanation of a change in assessment criteria from the first to second assessment is unlikely, for if this was the case, then significant differences in the score means for all the Indicators in question should have appeared.

The more likely explanation is that Assessor B was unable to distinguish the variability of the pronunciation features for the Indicators. This is borne out when we

examine the score means of each of the questionable Indicators (Table 10, left). As can be seen, all the questionable Indicators have extremely high mean scores for both the first and second assessments (Final Sounds-/s/ = 4.90 & 4.95, /d/ = 4.99 & 4.99, /t/ = 4.83 & 4.92, & /*schwa*+r/ = 4.76 & 4.93; and Consonant Articulation-/v/ = 4.54 & 4.66; mean scores for first and second assessments respectively).

Examining the assessment frequencies for these Indicators support this explanation (Table 10, middle columns). For all three Final Sounds Indicators, Assessor B assessed the majority of the readings as being a *5* (on a 5-point Likert scale ranging from 1=*very poor* to 5=*very good*). For the Final Sounds-/s/ Indicator, out of a possible 136 assessments, 126 and 129 (first and second assessment respectively) readings were assessed a *5*. For the Final Sounds-/d/ Indicator, 135 and 135 were assessed a *5*. For the Final Sounds-/t/ Indicator, 110 & 125 were assessed a *5*. For the Final Sound-/*schwa*+r/, 10 and 32 were assessed a *4*, 126 and 102 a *5*. For the Consonant Articulation-/v/, 63 and 44 were assessed a *4*, 70 and 91 a *5*.

Given such high mean scores and large number of *5*-ratings for the problematic Indicators, these problematic Indicators probably contributed to the low correlations seen for both the intra-assessor and inter-assessor reliabilities, suggesting that these Indicators warrant attention in re-evaluating the assessment criteria used by Assessor B for these Indicators.

DISCUSSION

Almost all L2 (second language) learners of English strive to achieve proper pronunciation in speaking English. And consequently, there are a plethora of activities, techniques, programs and approaches to assist L2 learners of English to develop proper English pronunciation (e.g., Hewings & Goldstein, 1998; Brazil, 1994; Dalton & Seidlhofer, 1994; Baker & Goldstein, 1990). However, seldom, if ever, have these methods been subject to evaluative scrutiny, concerning their effectiveness in assisting L2 learners to improve their pronunciation. Practitioners who teach English pronunciation often state that they "feel that there is" or "see" improvement in their student's pronunciation after administrating a particular method targeting English pronunciation. However, there is the real danger of these "subjective" evaluations being tainted by self-serving biases. For who but the most secure teacher would admit that their teaching may be ineffective. Therefore, any method that is not subject to systematic evaluative scrutiny is suspect, and would at best be seen as an activity that keep students (and teachers) "busy" and maybe improve pronunciation, but at worst might cause irreparable harm to the students. Therefore, methods targeting the improvement of English pronunciation must be empirically and systematically tested for their effectiveness.

Thus, this study set out to address the issues of testing English pronunciation and set forth three primary research objectives. The first was to develop an assessment test for English pronunciation skills that would have practical applications for evaluating

and testing methods targeting English pronunciation improvement and for grading of student pronunciation in the classroom. The second was to demonstrate both intra- and inter-assessor reliabilities for the assessment test in order to establish the test's practical utility for assessing English pronunciation. The third was to identify specific features of English pronunciation for which Korean students may require special focus for improvement.

Assessment Test Development

The development of the EPT (English Pronunciation Test) was an involved process. Extensive background literature search was performed to search out previous studies and research addressing English pronunciation evaluation and testing (e.g., Celce-Murcia, Brinton, & Goodwin, 1996; Lane, 1993; Lightbrown & Spada, 1993; Byrne, 1986; Roach, 1983; Dulay, Burt, & Krashen, 1982; Brown, 1980). This background research unearthed a wealth of materials that provided foundational grounds for developing a pronunciation assessment test. From this base, specific pronunciation features were selected to be included in the assessment test based on these sources and augmented with the present investigators' experiences in teaching English pronunciation to Korean students. The final version (which has been unimaginatively, but befittingly, dubbed the Script) is thought to encompass a comprehensive list of English pronunciation features that is thought to be challenging to Korean students. However, it is by no means all-inclusive. Other pronunciation features could be examined in future research.

In addition, the Script was specifically designed to incorporate properties that make possible assessment of specific pronunciation features (i.e., Naturalness, Indicators and Indicator categories). Such a design makes possible both micro- and macro-assessments of pronunciation. Therefore, the EPT may be used to examine specific pronunciation features and/or make global assessments.

Intra- and Inter-Assessor Reliabilities

Intra- and inter-assessor reliabilities were demonstrated for the EPT. The correlation analyses clearly show that there is a high degree of consistency in assessing English pronunciation features contained in participant readings of the Script. Therefore, when a single assessor assesses the same readings of the Script at separate times (intra-assessor reliability) there is a high degree of likelihood that the single assessor will rate the readings relatively consistently, that is, provide similar assessment scores. Also, when two independent assessors assess the same reading (inter-assessor reliability) there is a high likelihood that the two assessors will agree upon the relative assessment scores they provide.

Correlation results demonstrate relative consistency and not absolute assessments. In other words, although the two assessors may provide quite different absolute scores for a particular reading, the correlations could be high. However, the assessment

scores given to each reading are consistently high or low relative to the rating scheme of each assessor.

Statistical Diagnostics

Statistical diagnostics provide a means by which the assessment criteria of the assessors assessing the readings can be evaluated, and makes it possible to identify what is being attended to in the process of giving a rating. One diagnostic technique was demonstrated here in the Diagnostic sections of this paper (due to space limitations others will not be offered here). Specifically, statistical diagnostics identified the root of the low intra-assessor reliability of Assessor B from the first to second assessment of certain Indicators. That is, Assessor B seemed to be unable to distinguish the variability of these Indicator readings. Statistical diagnostics point to specific inaccuracies in assessments, therefore, making it possible to formulate remedies through training.

Specific pronunciation features were identified for which special focus would be of benefit for Korean students. This area of the study will be the subject of a future paper. For the moment, one finding is that First Language Interference or negative transfer, as reported by Han (1997), in fact appears as predicted. This finding has great implication for English teachers because it suggests that many mistakes that students make derive from following the pronunciation rules of Korean language, rather than from an inability to make the correct sound as many English teachers mistakenly believe. When these negative transfer items are identified and distinguished from other pronunciation areas, distinct teaching strategies and approaches can be developed to address them. For example, a common belief that many English teachers in Korea have voiced is that Koreans cannot pronounce /r/ and /l/ accurately. When students say "railload" instead of "railroad" or "alleady" instead of "already" the assumption seems justified. In fact, a better explanation for these examples is negative transfer. In Korean, when two "riul" (alveolar liquids) follow one another, the pronunciation should be an /l/ sound, not /r/. When students are made aware of the difference between their language pronunciation rules and the target language, they may be found to easily produce the proper sounds. With a reliable testing method, we can evaluate such a hypothesis.

Utilities of an English Pronunciation Test

There are a wide variety of uses for the English Pronunciation Test – Korean version (EPT-Korean). First, in the classroom the EPT can be used to identify features of pronunciation that require special focus, that is, identifying specific aspects of the students' English pronunciation that require attention, after which the EPT can be used to guide in the development of specific interventive curricula for pronunciation teaching to target specific areas of English pronunciation that require improvement.

Second, the EPT can be used to evaluate English pronunciation teaching methods and programs to measure their effectiveness and bring to light strengths and weaknesses inherent in them, thereby helping to improve them. In addition, the EPT can help identify exactly what area of pronunciation an interventive strategy succeeds in advancing. In other words, if an intervention program is administered without specific hypotheses as to what aspect of pronunciation the program or method is thought to improve, the EPT can provide the information, which, in turn, can help teachers more accurately create lesson plans that achieve their intended objectives.

Third, the EPT can be used to evaluate teachers and their ability to distinguish students' English pronunciation. Teachers themselves will be able to improve their own listening skills of English pronunciation by non-native English speakers. The adage, "solutions start with the identification of the problem," suggests that practitioners teaching English pronunciation must first be able to identify pronunciation features that are difficult for non-native English speakers before they can offer satisfactory solutions. The EPT makes it possible to evaluate not only the students but also the teachers.

Fourth, with changes for country specific pronunciation needs, the test is easily transplantable to other countries. In this study, pronunciation features that are challenging to native Korean speakers were identified and included in the EPT (e.g., First Language Interference). Whereas, there are unique pronunciation features that require attention for each country, therefore, the EPT methodology can be adopted to create assessment tools that are country specific.

Future Research Directions

This study was limited to the examination of reliability between two assessors. Future research should incorporate in its design more native English speaking assessors, in order to help establish the validity of the EPT. Furthermore, future research should examine the EPT with non-native English speaking assessors to build the foundation for a test that can be used to assess English pronunciation by non-native teachers. In addition, as mentioned previously, the EPT is by no means all-inclusive of all English pronunciation features that Korean students find challenging. Future research should attempt to identify and study others. And, the EPT should be used to evaluate methods and programs targeting the improvement of English pronunciation. Finally, the EPT has been developed specifically for the Korean context, and should be adapted for use in other countries.

CONCLUSION

The study achieved its major goals. Nevertheless, the authors believe that from this humble beginning more important results can be achieved. If a reliable and valid test can be developed, the implications for pronunciation teaching are immense. With

such a test, student learning methods, text and curricular materials, teaching methods, and teachers can be measured for effectiveness, and the mystery of what happens in the classroom can be ever so gently revealed. In the meantime, teachers may have a new tool at their disposal that can make grading more fair and testing more educational.

The Authors

David Kim presently teaches at Kookmin University in Seoul. His teaching and research interests include cross-cultural issues in language learning, testing and teaching English pronunciation, teacher training, and teaching methodology. His bilingual (English and Korean) abilities and bicultural experiences provide experiential foundation in understanding the interactive dynamics of language and culture. Email: kdi@kmu.kookmin.ac.kr

Douglas Margolis currently studies Korean language at Seoul National University. His teaching and research interests include teacher training, cross-cultural aspects in second language acquisition, and the development of curriculum for pronunciation and listening skills. He is KOTESOL Seoul Chapter President and a KTT Teacher Trainer. During the period of this study, he was a visiting professor in the Department of English Language and Literature at Konkuk University in Seoul. Email: dpm123@usa.net

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The Script

Part A

It was a quiet room in the railroad station. On the walls were several dull photographs of different animals like cats, dogs, and doves. Suddenly, a beggar man in a torn suit entered and approached two women sitting near a heater atop two boxes. "Could you spare some change for some food and coffee?" he begged. The women were shocked and one asked, "What? What was that, comrade?" Feeling dizzy the man pleaded, "Some change for food, please!" One of the women dug into her purse for some change. The other woman noticed that the man hadn't bathed and was not really clean. "Here you go, brother," the woman said as she gave the man two coins. "Thank you!" said the man. "I was a pilot in the war and my nick-name was ace." The man thanked the women again and made his way out into the cold winter evening.

Part B

1. The pop-music title was "Bookmark is my nickname."
2. The boy said, "All right, where is the double-room in the railroad station?"
3. A comrade came into the homeroom soon after moonrise.
4. The uprising today was not really about the potluck dinner.
5. Thank you, but it has not yet been what I can call a good year.
6. "Hey ace, please pass the ball to home base."
7. My dad was certain he had quite a bad boy.
8. The cat in the hat took home a bat.
9. Go and collect the light pink boots from next to the wall.
10. There is no correct way to write a story about going to war.
11. Much fat is in coffee and beef.
12. The boy took the van, and while driving he hit the dove.
13. It is those who are worthy that bathe.
14. He was zipping at a dizzy pace through the maze.

15. Please <u>sit</u> on that <u>seat</u>, and <u>hit</u> that switch for <u>heat</u>, and watch the <u>ship</u> with the <u>sheep</u>.
16. The <u>men</u> told a <u>man</u> that a <u>pen</u> and a <u>pan</u> must be <u>set</u> where he <u>sat</u>.
17. <u>Luke,</u> go and <u>look</u> at the boy <u>pull</u> out from the <u>pool</u> a gray <u>suit</u> caked with <u>soot</u>.
18. Tim said, "<u>But</u> today I <u>bought</u> a shovel and <u>dug</u> a ditch for my <u>dog</u>, while I <u>sung</u> a happy <u>song</u>.
19. John was <u>shocked</u> to see his tape on TV, so he <u>stopped</u> it before it <u>finished</u>.
20. Bob <u>decided</u> that he <u>waited</u> enough time and <u>visited</u> his stepmother.
21. Tom <u>stayed</u> at home and <u>phoned</u> Jane after she <u>paged</u> him.
22. The <u>judges</u> stood by the <u>boxes</u> while the people put many <u>wishes</u> into them.
23. The baseball <u>teams</u> had <u>hopes</u> of winning many <u>games</u>.
24. <u>Dogs</u> barking and the horns of <u>cars</u> honking were all he heard for <u>days</u>.
25. His <u>brother</u> was an active <u>member</u> in the <u>better</u> businessmen club.
26. The <u>photographs</u> were shown in a <u>photography</u> contest.
27. The <u>public</u> did not attend because the <u>publicity</u> was not good.
28. The <u>minority</u> group considered it a <u>minor</u> event.
29. Peter said to Jane, "Let's go to New York." Jane asked, "<u>To New York?</u>"
    Peter said, "Yes<u>, why not?</u> Let's go today." Jane asked, "<u>Today?</u>"
    Peter said, "<u>Lets go now!</u> Right this moment." Jane asked, "<u>Now?!</u>"
    Peter said, "Yes, <u>Let's go!</u>"
30. Jack and Jill went up the hill
    To fetch a pail of water
    Jack fell down and broke his crown
    And Jill came tumbling after

APPENDIX B

The Script Key

First-Language Interference

1. /p/, /t/, /k/ before /m/ or /n/ (transformation of the /p/, /t/, /k/): pop-music, bookmark, nickname
2. /l/ before /r/ (transformation of the /l/): all right, double-room, railroad
3. /n/, /m/ before /l/ or /r/ (transformation of the /n/ or /m/): comrade, homeroom, moonrise
4. /p/, /t/, /k/ before /l/ or /r/ (transformation of the /p/, /t/, /k/): uprising, not really, potluck
5. /p/, /t/, /k/ before /y/ (transformation of the /p/, /t/, /k/): thank you, not yet, good year

Final Sounds

6. /s/: ace, pass, base
7. /d/: dad, had, bad
8. /t/: cat, hat, bat
9. *schwa*+r/: brother, member, better

Consonant Articulation

1. /l/: collect, light, wall
2. /r/: correct, write, war
3. /f/: fat, coffee, beef
4. /v/: van, driving, dove
5. /th/ (*ethe*-voiced): those, worthy, bathe
6. /z/: zipping, dizzy, maze

Vowel Articulation

7. /I/-/iy/: sit-seat, hit-heat, ship-sheep
8. /e/-/a/: men-man, pen-pan, set-sat
9. /u/-/oo/: Luke-look, pull-pool, suit-soot
10. /*schwa*/-/ou/: but-bought, dug-dog, sung-song

Past Tense/Plural Morphology

11. /t/: shocked, stopped, finished
12. /*schwa*+d/ or /Id/: decided, waited, visited
13. /d/: stayed, phoned, paged
14. /*schwa*+z/ or /Iz/: judges, boxes, wishes
15. /s/: bogs, cars, days

Word Stress

26. Primary-secondary: photographs-photography (foh'tuh gr?- fuh tog'ruh fee)
27. Primary-secondary: public-publicity (pub'lik- pu blis'i tee)
28. Primary-secondary: minor-minority (mie'nuhr- mi nor'i tee)
Note: ' follows the stressed syllables.

Intonation

29. Question: To New York?, Today?, Now?!
Exclamation: Why not!?, Let's go now!, Let go!

Rhythm

```
 O  w  O  w  O  w O
Jack and Jill went up the hill
 w O  w O  w O w
To fetch a pail of water
 O  w  O   w  O  w  O
Jack fell down and broke his crown
 w  O  w  O  w  O w
And Jill came tumbling after.
```

Note: O = Strong stress
          w = Weak stress

Teaching Korean Adults North American English Vernacular: Methods and Reasons

P. WYETH BROOKS
Youngdong University

ABSTRACT

During her seven-year tenure as an EFL teacher in South Korea, the author has discovered that standard communicative approaches to teaching conversational English produced greater fluency but less accuracy in learners. Her own action research plus secondary research sources in Focus on Form (FonF) methodology have provided some answers to the problem: be explicit on form, be procedural in class. Integrating FonF explicitness with a few procedures for teaching pronunciation rules and student reflection, she has designed a method of teaching English vernacular which is harmonious with Korean culture, Korean pronunciation, and listening problems and which attends to three significant intelligences of Koreans: kinesthetic, interpersonal and musical. As attested to in the current literature, the inclusion of multiple intelligences (MI) teaching and procedures related to better rule presentation and student reflection is a daunting task. For the teacher of conversation to Korean adults, rather than pronunciation, this paper suggests some snapshot noticing approaches and other methods for better listening and pronunciation in the target language of North American English (NAE), which also include MI teaching approaches.

COMMON DISSATISFACTIONS WITH COMMUNICATIVE TEACHING

Some of the motivations for developing Focus on Form (FonF) come from dissatisfactions across the globe. Doughty and Williams (1998) explain in the introduction to their book, *Focus on Form in Classroom Second Language Acquisition*:

> Current interest in focus on form is motivated, in part, by the findings of immersion and natural-istic acquisition studies that suggest that when classroom second language learning is entirely experiential and meaning-focused, some linguistic features do not ultimately develop into target-like levels. This is so despite years of meaningful input and opportunities for interaction. (p. 2)

FonF NOTICING AS A SOLUTION

Much of the current research in teaching methodology (DeKeyser, 1998; Doughty & Varela, 1998; White, 1998) now aims at noticing; that is, making students *notice* language-related behavior or grammar. In short, teachers use recasting or verbal restating of the student's statement, or they use negative evidence (You mean *kun*, not *can* to a student, as the vowel, *a* shifts or changes in pronunciation to *u* to form *kun*). Recasting is defined as corrective feedback. In the Doughty & Varela (1998, p. 124)

study, the teacher used corrective recasting or feedback by repeating, with emphasis, the errors of the student:

Jose: I think that the worm will go under the soil.
Teacher: I THINK that the worm WILL go under the soil?
             (The teacher uses rising intonation)
Jose: No response.
Teacher: I THOUGHT that the worm WOULD go under the soil.
Jose: I THOUGHT that the worm WOULD go under the soil.

White (1998) used, among other techniques, input flooding in the form of handouts of enhanced typographical script. Although her study was implicit, the most effective method is explicit noticing, as the above example demonstrates. Nonetheless, it should be pointed out that in that study the researcher/teacher did not focus on form alone. Recasting, as above, took place on an incidental basis and she mainly paid attention to communicative shared meaning of ideas. Three years ago, the author also began to think of getting her students to notice rhythm in vernacular.

RATIONALE FOR RHYTHM AND VERNACULAR IN KOREA

The main focus on conversation teaching in Korea should be on meaning, but also it should include the following:

Rhythm

Rhythm is defined as "the regular patterned beat of stressed and unstressed syllables and pauses" (Celce-Murcia, Brinton & Goodwin, 1996, p.152), and was also selected by Kim and Margolis (this volume) as an indicator of good pronunciation. The purpose of rhythm in methodology should be to demonstrate time and vernacular or contrastive stress in words, phrases and sentences. Rhythm will be used to introduce the following indicators.

Word Stress

Kim and Margolis (this volume) choose Kriedler's (1989) definition stating that certain parts of words, syllables, are accented. The author extends the definition of this indicator to include phrases or short sentences.

Intonation

Two kinds of intonation are mentioned by Kim and Margolis: strong pitch or the rise of pitch at the end of sentences or words to indicate a question, and the rise or fall of pitch at the end of sentences to indicate an exclamation.

Vowel Shifts

These are referred to as either inflections in verbs or as assimilation by Hancock (1995). This process is also termed "blending" in and among words that combine in sound. Also, vowel shifts are phoneme or sound changes. Since the above processes are complex, for simplicity, the author will focus on the following rapid-speech shifts or changes in sound. In normal-paced conversation among native-speakers of English, examples of vowel shift include, but are not exclusively limited to:

1. The word *a* is pronounced as *uh* in the rapid phrase, "I saw *uh* cat there." Also, it forms a combined or blended word in, "I *needuh* nickel."
2. The word *of* also changes in pronunciation to *uh*, as in "a bottle of beer," which becomes *"uh* bottle *uh* beer" or "a string of pearls," which becomes "*uh* string *uh* pearls."
3. The word *and* is pronounced as *und* in the rapid phrase "dogs *und* cats" or "salt *und* pepper." Also, there is the blending together of "dog*zund* cats" or "boy*zund* girls."
4. The word *for* is pronounced as *fur* as in "Wait *fur* me." Blended, it also appears as "Wait *furuh* minute."
5. The *-ing* verb suffix is pronounced as *-un* in "I'm driv*un*," or "I'm talk*un*," or I'm walk*un*."
6. The word *them* is pronounced as *um* following the present participle of a verb. The expression "I'm transferring them" becomes "I'm tranfer*unum*."
7. The word *to* changes in pronunciation to *tuh* as in "I went *tuh* the store," or "I got *tuh* the store safely."
8. The word *are* changes in pronunciation to *ur* as in "*Ur* the children in their beds?" *Or* also shifts in pronunciation to *ur* as in "Do you want this one *ur* that one?"
9. The word *can* shifts in pronunciation to *kun* as in "I k*un* do that!" or *"Kun* I go now?"
10. The word *you* changes to *yuh* as in "Do *yuh* know what I mean?" or combines with *kun* as in "*Kunyuh* help me?"
11. The word *you* changes to *juh* following *don't*, *won't*, *would*, *could* and combines with them, as in "Don'*juh* know?" (Don't you know?), "Won'*juh* go?" (Won't you go?), "Wud*juh* do that?" (Would you do that?), and "Cud*juh* be there?" (Could you be there?).

Part of the author's rationale and hypothesis for selecting the above sound change processes or teaching goals is because they frequently occur in nursery rhymes, songs, and other rhythm or word-stress activities. The soft, unstressed English sounds or words, so often not even heard by Koreans, will be *noticed* and will be rendered into *noticeable* sound. Those sound changes need to be explained explicitly. The blending method will contribute to a synergy effect, and will enhance teaching of rhythm patterns,

word stress, and to some extent, sentence-ending intonation, at least in short phrases and sentences. In the sentence above, "I *kun* do that," if the learner pronounces every word louder than the "kun," the sentence will have a more meaningful intonation. The same is true for "*Kun* I go now?" The four pronunciation indicators above are my criteria, and they are considered for Korean adult learners for the following reasons.

First of all, the U.S. is the most frequent place for Koreans to visit. According to Shin, Hye-son (1999), a staff reporter for the *Korea Herald*, 43.5 percent of 1,500 Koreans surveyed wished to visit America; followed by Australia at 39.4 percent, Japan at 31.4 percent, Canada at 28.1 percent and France at 27.4 percent. According to Michael Gibb (1999), who ran a survey on preferences of varieties of English by Korean professionals and university students, Korean learners of English prefer to learn American English (p. 38). He cited the reason as being that Koreans are more familiar with American culture (p. 39). While training English teachers in Anyang, Korea, there was great excitement over which teacher would be selected to study English in America. When the chosen teacher returned, the author asked her if she spoke with people other than her instructors. The author was shocked to learn that she could not understand anyone other than her English-teacher classmates and her instructor. The author's idea is that English should be taught to create independent learners capable of vernacular discernment, if not in pronunciation, at least in listening.

Second, many Koreans do not understand the meaning of sentence ending intonation. They will say "WHAT is EAT?" rather than "What IS it?" When one of the author's students said this to her, she answered, "Oh, you want to eat? Let's go to McDONalds." The student didn't know what place the author was referring to either, as he pronounced it "Mack Don ALDZ."

Third, Koreans do not know the skill of appropriate word stress. They will pronounce the word "photograph" properly, then they will say "FOW tow graf fee" instead of "fuh TOG graf fee" for photography.

Fourth, Koreans rarely receive any real rhythm training outside of listening to an occasional American pop song, which even the advanced student has difficulty understanding for lack of training in rapid-speech rhythm and blending. Koreans learn to read and write English before they learn speaking and listening comprehension. From a young age, they have scant knowledge of native-English sound production, such as blending, being attached to their textbook words or sentences. Often they are taught in school by Korean teachers who have little experience with vernacular rhythm and little time to converse with each student because of overcrowded classes. So, as adults, learners frame a concept of the vernacular as being pronounced as it appears to them on the printed page. However, it often definitely is not. For example, many Koreans say *oh-per-rah* instead of *ahp-rah*, which is written *opera*.

Fifth, the Korean vernacular is syllabic, whereas English is stress-timed. The Korean language is syllabic, wherein all sounds or syllables have equal time. Almost machine-gun mechanical in its staccato, most native-Korean speakers speak English as if it were Korean. They will say "HEL-LOH" instead of "'Lo." Some will say, "DOH-

GUH" instead of "dahg" for *dog*. Since their vowels are medial and short compared to English, it seems that such short words must need another syllable, as in "YES-SUH" instead of "yes."

In order to satisfy their timing requirements and to grasp meaning, Koreans insist that native-speaker teachers speak slowly, so that the word "TALK-KING" (in slow speech) has a Koreanized syllabic, equal time to each syllable, rather than the vernacular "TALK-*un*" that most North American English (NAE) speakers use in normal, everyday speech. The author has even heard her students say, "It's a rose a bush," to give syllabic time to the English. "TALK-*un*," is moreover harder for Korean listeners to hear, for it has a stressed sound, "TALK," and an unstressed sound, "*kun*." In Korea, neither hard nor soft sounds exist in enhanced written form, as in their English textbooks, and contrastive stress is unlike their syllable production in Korean. However, those unstressed sounds have to be taught to achieve meaningful interaction in the target language. This brings us to my last reason for vernacular.

In Appendix A, Exhibit D, the Soft Phoneme Jazz Chant, the author will try to demonstrate that although Koreans do not have unstressed syllables like English speakers, the English vernacular has phones or sounds or vernacular syllables that are quite similar to those found in Korean syllables, except that Korean vernacular is not unstressed and the vowels in Korean are shorter or medial in time. Korean has many *uh* sounds similar to those listed vertically on the left-hand side of the Soft Chant. Consider David Shaffer's (1998) *Crackin' the Corean Code* column found in the language section of the *Korea Herald*. He phonemically transcribes from Korean *Hangul* such words and expressions as *yuhduhl* and *muhguhssuh*, of which all syllables except *guh* are in the Soft Chant. Also, in *kahsuh-yoh*, the *suh* is in the Soft Chant. The author's apartment name is *Kum-kang*. The Korean *kum* syllable sound is on the Soft Chant list. In research with a Korean, the author found that out of a total number of 132 romanized Korean sentences, and 318 romanized Korean words, there was a syllabic overlap with the author's vertical list of vernacular syllables in *uh*, *suh*, *duh*, *yuh*, *chuh*, *tuh*, *luh*, *muh*, and *un*. In Shaffer's articles from May to September 1998, six similarities occurred for the above-mentioned syllables. (See Appendix B for a more detailed explanation.) In addition, *um* is included in the Soft Chant list. These similar syllables found in Korean vernacular can be applied to English vernacular to make the transition to English an easier one. One way to do this is through slow blends.

Slow Blending Experiments

The author has been experimentally using a technique called "slow blends" in her Korean university classes, whereby she speaks slowly, but still blends her English as if speaking much faster. For example, she will slowly say, "I WANnuh GO there," instead of saying, "I WANT TO GO THERE," in answer to a student's statement or question. On Monday, she will sometimes ask her students, "WHAHjya DO OH-ver the WEEKend?" instead of "WHAT DID YOU DO O-VER THE WEEK-END?" The

author has found that, in spite of the deliberate slowness, loudness and stress of her speech, students cannot always understand her vernacular. In fact, they will ask her to speak even more slowly, when they want her to say it a different way. Speaking slowly is not the complete answer to the blending or rhythm problem. Even slow blending alone is not a complete answer for teaching vernacular *uh*. In fact, many native English teachers ignore blending rhythm or vernacular completely, preferring to speak in an unnatural, over-pronounced way which does nothing to increase student awareness of rhythm, intonation or accurate native-like blending so commonly associated with meanings in the vernacular. But it can be done. There are other ways in which the goal of attaining the four indicators above may be realized with slow blends. There are also many ways to reach the similar intelligences in the student group. In fact, slow blends and intelligences can be put together to weave a powerful tool for learning.

CULTURAL MATCHING AND RHYTHM

Gardiner's (1983) Multiple Intelligences Theory, commonly abbreviated as MI, refers to different kinds of intelligences which people have and how they can be conjoineded to the learning styles of individuals. Milner and Lachman (1999) combined MI with a movement analysis to satisfy a kinesthetic, mind plus body, learning style, employing rhythm and a movement vocabulary to help express ideas and concepts. Their research has produced positive results with Japanese students of English. While the author knows little of the learning profile of Japanese students, she does know that Koreans are largely of a kinesthetic intelligence. As a group-centered people, they are of an interpersonal intelligence. Moreover, their intelligence is musical. What could match their language learning style better than a five-minute warm-up exercise chanting rhythm and clapping their hands, like they enjoy doing at sports events or at special dinners where they enthusiastically clap while someone sings? The Koreans being referred to are not children but adults, including university professors.

Another term for this suggested approach is *cultural matching*. When it comes to word stress, rhythm, vowel shifts or intonation, it is as good a *noticing* tool as White's (1998) typographical enhanced scripts or restating or negative evidence as employed by Doughty & Varela (1998). In fact, allowing students to see the rhyme, tongue twister or song on the blackboard or overhead projector, sometimes with the stress indicated, is a kind of script enhancement similar to that which White (1998) used. However, this alone is insufficient as a learning tool, causing DeKeyser (1998) pose and answer two questions: What can be done to help students learn rules of language, and what can get student's to reflect upon what they experienced in a five to ten-minute warm-up?

PROCEDURAL TEACHING

DeKeyser (1998) has written much about how we learn any subject, including language. Cognitive psychological testing and research is his specialty. According to

him, none of the methods currently practiced, including Krashen's communicative method, satisfies procedures for cognitive learning. His procedures for students appear below, followed by implications for teachers of language:

1. Gathering knowledge. For the teacher: language-related or grammar rules presented at this point.
2. Being able to reflect upon knowledge. For the teacher: exercises should be given to the student.
3. Return home, reflect, and complete exercises.

For teachers of rhythm warm-ups, numbers 1 and 2 apply. For example, for rule number 1, the teacher could tell her students that English has a regular but *alternate* beat, as Celce-Murcia (1996) describes rhythm. The noticing of rhythm as a regular beat is best enacted by whole-group clapping of hands to a nursery rhyme (see *Wee Willie Winkie*, and under "Vernacular" below) or a "slow" tongue twister such as "Four flyun' flies spied fryun' rice." For intonation, or sentence endings for questions which are not "wh-," the pattern in *Wee Willie Winkie* might be chorally enacted by clapping and chorally read. As well, the *ur*-rule can be introduced for the written form *are* being realized as *ur* in "*Ur* the children in their beds?" As for reflection, its form may vary, but any teaching of rhythm is not complete without some form of meta-linguistic exercise in which students may ponder the rhythm in short verses or guess which parts of words are stressed (see Appendix A, Exhibit F). Mark Hancock's *Pronunciation Games* (Hancock, 1995) contains some intriguing games for matching rhythm and stress patterns in short phrases. They are textbook adaptable. When students play games, they relax and focus better. Meta-linguistics does not have to be difficult or done alone. This, too, can be completed in five to ten minutes as another warm up exercise. Additionally, Koreans are so group-oriented that they should not have to work alone.

Research

From 1996 to 1998 and as a teacher-trainer in Anyang, South Korea, the author designed and tested action research materials relating to sentence-ending intonation, word stress, phrases and sentences; rhythm pattern beat, and vowel shifts generally found in vernacular pronunciation, rather than the specific ones suggested above as the four goals or indicators.

Input Flooding

The author used many forms of input flooding, including some self-designed tongue twisters, some regular nursery rhymes and a self-adapted, enhanced typographical word stress vocabulary (see Appendix A, Exhibit A), an enhanced phonemic vernacular lexicarry, or picture dictionary, of everyday actions (see Appendix A, Exhibit B), a

phonemically enhanced lexicarry of short conversational returns (Appendix A, Exhibit C), a phonemically enhanced soft jazz chant for unstressed syllables (Appendix A, Exhibit D), bingo-type games with actions and conversational returns (Appendix A, Exhibit E), and for reflective meta-linguistic development, a problem-centered exercise (Appendix A, Exhibit F).

Pre-Testing and Post-Testing

As does Maley (1999, p. 10), the author of this paper believes that a five-minute, introductory warm-up of rhythm chanting, soft jazz chanting or slow tongue twisting gets students in the mood for English. That is how the author employed the greater part of the above exhibits, except Exhibit F, which was part of an examination. Also, during the regular lesson, the author incidentally recast and gave negative evidence for blending, word stress, and sentence ending intonation, vowel shifts or any other salient feature of the language associated with meaning in the vernacular. Though incidental in delivery, she was explicit about any recast or negative evidence similar to the example of researcher Varela (Doughty and Varela, 1998). Additionally, she administered both pre- and post-tests to measure the progress of each student. To her amazement, she discovered that the collective score for the listening portion of her post-test rose thirty percent! Collectively, their pronunciation did not change but a small five-percent. Fossilization of their book-type pronunciation of English may be the explanation. Fossilization means unchanging in this respect. However, the author is fine tuning the pronunciation portion of the pre- and post-test. She is assisting Professor David Kim and Professor Douglas Margolis in perfecting an English Pronunciation Test (EPT) and intends to use a portion of that test in her proposed research during the spring semester of 2000. Unfortunate is the fact that she had no control group by which to make a valid comparison while in Anyang. Her present proposal is to obtain that control group at Youngdong University, administer treatment to the experimental group or groups, pre-test and post-test the two groups and compare the control to the experimental groups. The null hypothesis is that there will be no differences between the experimental and control groups after a 15-week treatment program of ten-minute warm-ups involving six categories: word stress, phrasal stress, sentence-ending intonation, rhythm, blends, and vowel shifts. Below are some examples of treatment or introductory rhythm methodology and their possible uses, and other materials and methods which the author will utilize in her treatment program.

TEACHING MATERIALS AND METHODS FOR TEACHING THE VERNACULAR

Tongue Twisters

One of the possibilities for materials preparation is the invention of tongue twisters geared to Korean problems with pronunciation. The following two tongue twisters should be *contrasted* to demonstrate the differences in time: syllabic time and stress-time. However, read both slowly. No blends exist in the "I like fried rice" tongue

twister. It is mainly a rhythm and pronunciation exercise, which is *contrastive* to the other rhymes or tongue twisters because it is similar to Korean syllabic time.

  / /   /   /
I like fried rice.

A single-syllable, timed tongue twister, which is like Korean syllabic time. (Explain that fried rice is pokk-um-bap in Korean.)

  /   /   /   /   /   /
Four flyun' flies spied fryun' rice.

A two-syllable stress-timed vernacular twister.

(Four flying flies spied frying rice.)

The above *Fryun' Rice* tongue twister best illustrates the stress and the handclap on the first syllable of a two-syllable word. The second syllable of *fryun'/flyun'* remains unstressed and the *-ing* suffix shifts to *un.* The *g* disappears or is ellipsed. Contrast this tongue twister to the *I Like Fried Rice* twister.

Songs

An extension of the use of tongue twisters to aid in the acquisition of vernacular English pronunciation is short, simple songs. Songs such as *Row, Row Your Boat* can be sung slow and blended. Clap *yuh hans*! *Yuh*, which is vernacular *you*, *th'*, which is *the*, and *duh*, which is vernacular for the word *a* (as in "life is but a dream," the "but a" contains a sound change from *t* to *d)* are unstressed and do not receive a clap of the hands. For a rule, explain to the students that the little words like *a*, *the*, *you*, *for*, *and*, *or*, *in*, *can*, *of*, and *are* (articles, prepositions, pronouns, and auxiliary verbs) for example, are unstressed and the vowels in them change to *uh. Th'* has a *thuh* type sound, but is shorter in length than most English vowels. *Th'* is sometimes seen in comic books, where vernacular spelling is common. For rules involving sound changes, explain to the students that if there is a *t* within a word and between two words, or double *tt* in the middle of a word, followed by a lax *a, e, i, o* or *u* sound, often, but not always, there is a sound change to a *d.*

Row, Row Your Boat
  /   /   /   /
Row, row row *yuh* boat
  /   /   /
gently down *th'* stream
   /   /   /   /
Merrily, merrily, merrily, merrily
  / / /   /
Life is bud*duh* dream

Nursery Rhymes

Nursery rhymes may also be employed to aid in developing vernacular English pronunciation:

> Wee Willie Winkie
>
> Wee Willie Winkie runs through the town,
> Upstairs and downstairs in his nightgown.
> Rapping at the window,
> Crying through the lock.
> Are the children in their beds?
> Now it's eight o'clock.

One possibility is to read the above nursery rhyme very slowly and the vernacular version below only a little faster. The *slow* blends are built into the rhyme below. If student reflection upon blends is an important teaching point to you, the vowel shifts to the *uh* sound can be demonstrated as a rule of rapid speech. For reflective homework students could attempt to sound out or even write out a shorter rhyme or a rhythmic phrase from a textbook. Clap out the rhythm of the above and have your students join you in the one below. If you decide to approach this lesson with a rule to teach, explain that English has a regular, though alternate, beat. Again, to foster reflection on rhythm, a handout (as the rhyme above) can be prepared for students to consider and strike out the rhythm as the author has done below. The author's principles here are twofold and hypothesized as: (1) the blended or vowel-shifted language assists the noticing of overall rhythm or separate word stresses, and thus, (2) the enacted patterned beat will aid the students retention of word stresses, and also the rising intonation of the next to last line. Perhaps a hierarchy exists here, albeit a loose one. It is the opinion of the author that blended language is naturally more rhythmic. So, perhaps blends should be taught first, and the rhythm of overall word stress would follow naturally. However, the author has seen how much her peers and students in Korea love to measure time in songs by clapping and uses this to both match culture and to introduce difficult subjects: sentence-ending intonation, word stress, phrase stress, sentence stress and blending. In the future, the author will experimentally test out her hypothesis concerning the rhythmic quality of blended language by comparing two groups. One treatment group will receive only blending exercises and/or materials. Their pre-test and post-test will include indicators of rhythm, intonation, and word and/or phrasal word stress to discover if the first indicator above applies. The control group will not receive any blending exercises.

Wee Willie Winkie: Vernacular

  /   /   /   /   /

Wee Willie Winkie runz thru th' town,

 /   /   /

Upstairz und downstairz in'iz nietgown.

  /   /

Rappun' at th' window,

  /   /

Cryun' thru th' lock.

 /   /   /

Ur th' children in their bedz?

  /   /

Now its eighduh clock.

All the above rhythm is indicated by "/" marks. Your students may *notice* that most of the vowel shifts to the *uh* sound are in the *unstressed* part of the two-syllable words if they observe the handclap / mark over *rappun'*, *cryun'* and *Willie Winkie*.

Enhanced Typographical Vocabulary for Word Stress

Typographically enhanced vocabulary can also be used in a five-minute warm-up activity. Relative stresses are indicated on many vocabulary items. Pictures and proper as well as phonemic spellings may be used to aid understanding. This may also aid in improving the student's knowledge of blending and/or vowel shifts to the *uh*-type sound. Students may play a game of matching pictures with vocabulary. Thus, with the proper spellings in full view, attention may be drawn to the phonemic version of each numbered item. (See Appendix A, Exhibit A.)

Vowel Shifts and Word Stress in Everyday Actions

Everyday actions, pictured and enhanced vernacularly, aid adult students with the rhythm of prose. Also, it aids their awareness of verbal vowel shifts and word stresses. An example of the stress is provided in Appendix A, Exhibit B. The lexicarry or picture dictionary should be studied by students as examples of rule application in word stress and in vowel shifts. This is the DeKeyser (1998) procedure. Also, during a bingo game using the same pictured actions, students are to repeat after the instructor as the actions on the calling card are called out (see Appendix A, Exhibit E).

Phrasal or Short-Sentence Stress

For Koreans, the author recommends a game in which phrasal or short-sentence stress is made more enjoyable (see Appendix A, Exhibit G). By demonstrating bubble patterns and equivalently patterned short sentences, students are required to remember song titles in English that match the stress of phrases and short sentences. Appendix A, Exhibit H also demonstrates a four-stress pattern in sentences with *aliens*, *eat*, and *ice cream* as the stressed words and with variations of unstressed words added.

Blends and Conversational Returns

Short conversational questions with one answer, or return, each are pictured in Appendix A, Exhibit C. In the lexicarry, the pairs are lettered in together horizontally, with N next to N, O next to O, etc. Little speaking clouds indicate who is speaking in the sentences below the picture. The vernacular is built in. It may be necessary to indicate the proper dictionary spellings of the vernacular, depending on the level of the students. Words that are run together are blended combinations. While playing bingo with the same characters (Appendix A, Exhibit E), one student in each predetermined pair sees either a question or a return as it is called out by the instructor and marks it on the bingo game card (see Appendix A, Exhibit E). Both the questions and the returns are very short, so that they can easily be remembered together. Also, each question or statement is read in combination with its answer/return. The author's game set includes back-to-back questions and answers/returns on each side of the individual's, or teacher's, calling card.

Soft Chanting Jazz Chants for Unstressed Sounds in Words, Rhythm and Time

Typographically enhanced phonemes in the left vertical column of the jazz chant are unstressed phonemic sounds, syllables or words that many students never hear being pronounced. The words or phrases to the right of the enhanced unstressed syllables, sounds or words exemplify these unstressed sounds. The left vertical column is softly chanted with the students. Then it may be pointed out that these sounds are very much similar to some Korean syllables, sounds or words but that they are often not stressed. See Appendix B for a detailed comparison of similar phonemic syllables, sounds, words or phrases in both English and Korean, which can be put on an overhead projector for the students. Next, examples can be given of how these similar sounds, syllables or words occur in the vernacular of English as given in the right-hand phonemic examples. For instance, *uh roll uh film,* for *a roll of film* and *suh SEP tuh bul* for *susceptible* are to the right of *uh* and *suh/tuh,* respectively. Horizontally, read the whole chant, line by line, and contrast the stress in the phrases or words on the right. Incidentally, this is a very rhythmic chant. If preferred, correct spellings may be provided. Timing is essential if students are to pronounce vernacular well. The one difference between the syllables presented is that Korean time is medial and the vowels shorter. Thus, it is good to speak softly, but extend the time to pronounce the syllables in the chant as if it were a mantra: *uuuhhh*, *sssuuuhhh*, *ddduuuuhhh*, *tttuuuuhhh*, *llluuuuhhh*, *mmmuuuhhh*, *ccchhhuuuhhh*, and *uuunnn*.

Comprehensive Reflection

Exhibit F, in Appendix A, is a meta-linguistic exercise and is self-explanatory. There are two parts. *Little Tommy Tittlemouse* is an example of a problem-centered exercise in word stress and phrasal stress cued by rhythm. The *Little Miss Muffet* exercise deals with blends in patterned language. In this case, perhaps the student has

heard and enacted this or a similar rhyme before, and now has to associate the blends and shifts with the rhythm. The student should have some knowledge of blending and shifts before attempting this exercise.

The Tests

The pre-test and post-test for both pronunciation and listening are Appendices C and E. The keys for the examinations are Appendices D and F. The pre- and post-tests for pronunciation are a cassette tape recording of the student pronouncing words from the script given in Appendix C. The test or script for both pronunciation and listening is comprised of 28 blends or vowel shifts or combinations of both as if they were in a single indicator category. The other indicators are word stress as quoted from Kim and Margolis (this volume), which are numbers 29, 30 and 31 for the pronunciation test only. For the listening part of the examination, Hancock's (1995) *Pronunciation Games* words (p. 27) were selected for word stress. Six examples of phrasal or short-sentence stress follow, numbers 32 through 37, and are from Hancock (1995, p. 90). The listening pre-test and post-test are a cassette tape recording which the student listens to in class with an accompanying script. The evaluation or assessment of the student pronunciation tapes is made by assessors as per Appendix G. All indicators except that of rhythm, Kim and Margolis (this volume), are rated by checking in the appropriate box whether the word in question was pronounced correctly. If the student expertly pronounces a word or a set of words, then the fourth box is checked by the assessor. The indicator of rhythm is assigned a number from the Liekert Scale. The listening portion of the examination is objectively rated according to the key in Appendix F. Its indicator categories are identical to those of Appendix C. At this time the test-takers' student numbers are unknown and a questionnaire will give relevant information about the test groups. Almost all that is currently known is that the students are mostly freshmen in a Beginning English class at Youngdong University in Chungbuk, South Korea.

The Method

1. The questionnaire is Appendix G. It will be given to students prior to taking the examination.

2. After completing the questionnaire, students will be given the listening part of the exam in which they will be required to distinguish blends, word and/or short sentence stress, sentence-ending intonation and rhythm which are tape-recorded and are from the script in Appendix E.

3. Then, the students will be given the pronunciation script and some explanation as to procedure.

4. The teacher will not read the script.

5. Students will take the script home and will read and record it on a cassette tape.

6. All collected readings will be transferred to ninety-minute master tapes.

7. As Kim and Margolis (this volume) suggest, a native speaker of English will be recorded reading this script on both sides of the tape to prevent "assessment drifting."

8. Assessors will check every item in each indicator category for accuracy as in Appendix H, with the exception of rhythm, which will be assessed by the five-point Liekert Scale.

9. Sixteen weeks later, the test and the assessment will be repeated.

10. Comparisons will be made between the pre-test scores and the post-test scores to either validate or invalidate the null hypothesis.

CONCLUSION

It is believed that the above methods and materials will aid English learners in noticing rhythm pattern beat, as it applies to sentence-ending intonation; word, phrase and sentence stress; and more importantly, blends and vowel shifts. As well, the procedural method given by DeKeyser (1998) and by this author will aid the learner in awareness of processes noticed. DeKeyser's suggested rules and reflections may aid the learner in making predictions about the limited number of NAE linguistic processes presented here. It is likely that students will also improve their listening ability, as the author's preliminary results show. Finally, the above methods and materials will satisfy a number of intelligences in the Korean learner's group, including musical, interpersonal, and kinesthetic, which are predominate among Koreans. For those who possess linguistic intelligence, text-rich handouts will enhance their learning. For those who have a visual/spatial intelligence the bingo games will nourish their love of comics and group-centered games. For those who love to move about, the kinesthetic clapping and chanting will satisfy their drive for group-centered motion and action and motivate them in learning English. The problem-solvers will enjoy the meta-linguistic exercises. That encompasses six the eight intelligences in the classroom. Christison (1999) states, "It takes patience, time, imagination and creativity to bring a new theory into one's teaching" (p. 12). The author has completed a small bit of this journey here, so that all that remains is to add enthusiasm and patient explanation.

THE AUTHOR

P. Wyeth Brooks is an English instructor at Youngdong University in South Korea. She is interested in cross-cultural research to effect better vernacular pronunciation and listening in her Korean conversation students. She has a master's degree in TESOL and a list of exhibits in art, as she received an M.A. in printmaking in 1972. She is a member of KOTESOL and is ABD on her doctorate by distance education at St. George University in London. She has also taught at Daejin University and worked as a teacher-trainer in Anyang. Email: summerbrooks@hotmail.com

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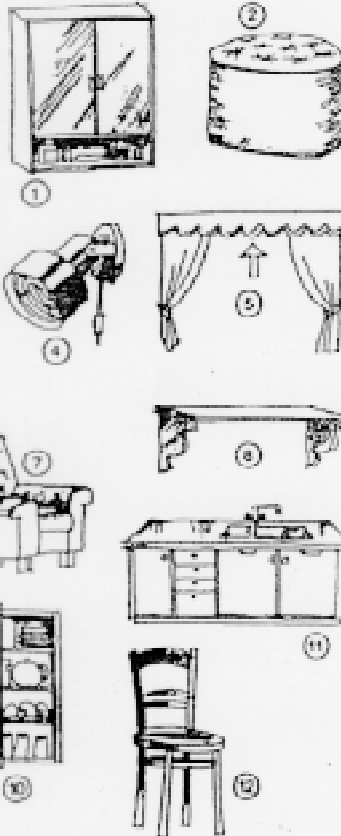Celce-Murcia, M., Brinton, D.M., & Goodwin, J.M. (1997). *Teaching Pronunciation: A reference for*

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From Korea Herald's Aid to English Study

Test✓ Your Vocabulary

Furniture and fittings

Write the number of each drawing next to the correct word.

shelf · · · · ·
armchair · · · · ·
chair · · · · ·
footstool · · · · ·
pouffe · · · · ·
pelmet · · · · ·
chest of drawers · · · · ·
wash basin · · · · ·
sink unit · · · · ·
bathroom cabinet · · · · ·
cupboard · · · · ·
spotlight · · · · ·

Pro nun si ay shun

1. uh bath - room kab - net
2. uh pou - fay
3. uh ches - tuh drawurz
4. uh spot lite
5. uh pel - met
6. uh foot - stool
7. un arm - chair
8. uh shelf
9. uh wash bay - sun
10. uh cub - board
11. uh sink u - nit
12. uh chay r

SWIMmun'

DRIVun'

Say, kun we
trade seats?

Sure!
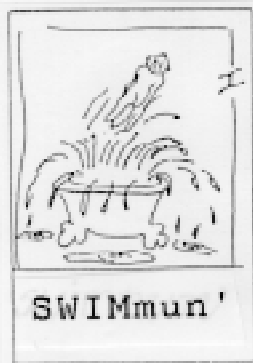
Exhibit D — Enhanced Phonemic Soft Jazz Chant

Soft Phoneme Jazz Chant

Relax yuh face muscles, und tongue und mouth, then slowly repeat these rapid speech sounds.

ur	- Uryuh O.K.? Ur the CHILDren HOME NOW? CATS ur FONduh RATS. MEN ur MICE? CHEESE ur RICE?
chu	- NICE tuh MEE chu
fur	- I've been LOOKun' furyuh; TRANZ-fur
uh	- FIVE uh CLOCK; uh TYPE uh; uh KIND uh; uh ROLL uh
suh/tuh	- suh SEP tuh bul
duh	- AY duh clock; KIND duh; SORD duh uh LOD duh; HAV vuh BYD duh; uh BYE duh; MEH duh sun; OUD duh; GAH duh; OUD duh site
yuh	- Haveyuh? Doyuh? Yuh know? NICE tuh KNOWyuh
tuh	- JUZ tuh; HAV-tuh; GO duh th' STORE;
duv/vuh	- PAR duh vuh
thuh	- KAH thuh ruh ZAY shun
puh	- LIP puh PRO teen
muh	- muh TAB bul ized
luh	- PO luh ized
un	- KUUH un; KAA un; EE un
und	- CANDEE und SPICE; BEENZ und RICE; CAATS und DOOGZ und RAATS und CHEEZ
kun	- SPEE kun; WALK kun; TAA kun; NAP kun; KNOCK kun; CHIK kun
shun	- STAY shun; MIN uh rul lie ZAY shun
pun	- SLEE pun; NAA pun; PUMP pun; RAP pun
um	- THRU um; SEE um; CAH chum;
unum	- FAX unum; WAX unum; FYY unum; FORGET unum; THANK unum;
dum	- KING dum; RAND dum; BEE dum; BEE HIND dum;
kum	- KICK kum; kum MEER; kum MON; kum MOF fit

Conversational

B I N G O

Nice tuh meechu,
Sam. Howzitgowun'?

Ma'am, kunl havuh
liddul soda?

Exhibit F - Meta-linguistic Exercises

Sentence Stress

Draw stress lines for the rhyme, *Little Tommy Tittlemouse*. The first line has been drawn for you.

> Lit tle Tom my Tit tle mouse.
>
> **Lived in a little house.**
>
> **He caught fishes.**
>
> **In other men's ditches.**

Vernacular

Change at least seven words in the *Little Miss Muffet* rhyme below. The first line has been changed for you.

> **Liddul Miss Muffut**
>
> **She sat on a tuffet**
>
> **Eating of curds and whey**
>
> **There came a great spider**
>
> **Who sat down beside her**
>
> **And frightned Miss Muffet away.**

Exhibit G

Phrasal Stress Song Titles: A Guessing Game

To the teacher: Write out the patterns of stress by using bubbles. Next, give examples of each kind of pattern. Then, ask the students to reflect on which American English song titles match the pattern. Some examples are provided. Some words or parts of words have been changed to their vernacular form.

1. **OoO** **COME** und **LOOK**. **WHAT'S** the **TIME**? **Possible song titles include:**
   HEAL the **WORLD**
   THANKS a **LOT**. **YES,** of **COURSE.** **SUM**mer **TIME**, **DAN**ny **BOY**,
   APril **LOVE**

2. **oOo** She **SAW** us. You've **MET** them. Re**LEASE** Me, La **BOM**ba,
   He **TOLD** me. Di**AN**na, She **LOVES** You

3. **OOo** **WHO SAW** them? **PLEASE TELL** me, **STAND BY** Me, **PLEASE DON'T** Go,
   Who did it? "**Don't break** it. **PROUD MAR**y.
   John rang us.

4. **OoOo** **PLEASED** tuh **MEE** chu. **PHONE** und **TELL** me. **TEARS** in **HEA**ven,
   SEA of **HEART**break,
   CHANGng **PART**nurz,
   MOna **LIS**a, **PRED**dee **WO**man.

5. **oOoO** Uh **PIECE** uh **CAKE** , The **STORE** was **CLOSED**. A**MAZ**ing **GRACE**,
   It's **TIME** tuh **GO**. The **BUS** is **LATE**. The **WAY** We **WERE**,
   Uh **TIME** fur **US**.

6. **OoooO GIM**mie uh **CALL**. **WHERE** do yuh **LIVE**? **FALL**ing in **LOVE**; **LET** it be **ME**
   HOW do yuh **DO?** **WHERE** ur yuh **FROM**? **TENN**nes see **WALTZ**

Exhibit H

Aliens and Phrasal Stress

To get students to appreciate that content words, or nouns and verbs, are most likely to be stressed, use the example from number five in Appendix G or some parallel pattern, as o O o O o, starting with the following content words. (Derived from Celce-Murcia, Brinton & Goodwin (1997, p. 55), but content is this author's.

	ALIENS		EAT		ICE CREAM
The	**ALIENS**		**EAT**		**ICE CREAM**
The	**ALIENS**	will	**EAT**	the	**ICE CREAM**
The	**ALIENS**	will have	**EAT**en	the	**ICE CREAM**
The	**ALIENS**	might have been	**EAT**ing	the	**ICE CREAM**

Shared Vernacular Syllables in Korean and English

Phonemic Examples in Korean	Phonemic Syllable	Phonemic Examples in English	Dictionary Spelling
Mu-UH shim-ni-ka; Uh-di	UH	Uh TYPE puh RICE; Uh KIND duh BEER	A type of rice. A kind of beer.
Uhb-SUH-yo; is-SUH-yo; kas-SUH-yo; SUH-ool-SUH.	SUH	Suh CEP tuh bul; TUL suh	Susceptible; Tulsa, Oklahoma .
Ku-dohng- an ut-DUH-keh.	DUH	A LAD duh cars; Ged OUD duh HERE.	A lot of cars; Get out of here.
YUH-lum; mahl-ee uhl-YUH- wuh-yoh.	YUH	Yuh KNOW? Yuh SEE? NICE tuh KNOW yuh.	You know? You see? Nice to know you.
CHU-wuh-yoh.	CHU	DON chu? WUH chu DOwun?	Don't you? What (are) you doing?
Uht-TUH-keh TUH- wuh-yoh.	TUH	JUS tuh; HAF tuh; Tuh BEE ur NOT tuh BEE	Just a; Have to; To be or not to be.
Nohl-LUH oh-ship-shi-yoh.	LUH	Uh ROLL luh DICE; POL luh RIZd .	A roll of dice. Polarized.
Hahn-guk-mal-UN; Ee-shin-mun-UN.	UN	KUH un; KAH un; EE un	Cutting; cotton; Eating.
MUH-guh-ssuh- yoh.	MUH	Muh TAB buh LIZd	Metabolized

Explanatory note: The syllable in question is capitalized in the Korean romanization column. The same sounding syllable in English is not capitalized; instead, the syllable of emphasis or stress is. Near syllabication containing the *uh* sound in both languages include:

lum   nun   mun   sum   sun   sul   ul   ku   nyuh   wuhl   lul   uht   shuh

Note: Although *um*, both a syllable and word in Korean, is on the list in the Soft Chant in Appendix A, Exhibit D, it did not appear in David E. Shaffer's (1998) articles, which the author collected. This romanization is called Corean Code by Shaffer and is not to be confused with the McCune-Reischauer romanization of the Korean Education Ministry.

Part I: Test for Pronunciation

The Script

Part A: Blends and Vowel Shifts

(To be read at a moderate rate of speed, as if in conversation with someone.)

1. I'm driving to Seoul.
2. I'm transferring them.
3. I can do that.
4. Can I go now?
5. You know?
6. Do you know?
7. Can you help me?
8. I need a nickel.
9. She bought a ball
10. He drank a beer.
11. You want whiskey or beer?
12. Wait for me.
13. Wait for a minute.
14. I like salt and pepper.
15. I like boys and girls.
16. He's a friend and a neighbor.
17. You and I?
18. Pour milk into a bowl.
19. That's kind of cute.
20. It's to the left.
21. I want to be free.
22. Could you go?
23. Won't you wait?
24. Don't you agree?
25. Would you please step aside?
26. Did you do it?
27. Are you O.K.?
28. Winters are cold here.

Part B: Word Stress

29. The photographs were shown in a photography contest.
30. The public did not attend because the publicity was not good.
31. The minority group considered it a minor event.

Part C: Sentence and/or Phrasal Stress

32. Come and look
33. I think so.
34. Who saw them?
35. Can't you hear me
36. The bus is late.
37. Where do you live?

Part D: Sentence-Ending Intonation

38 Peter said to Jane, "Let's go to New York." Jane asked, "To New York?"
    Peter said, "Yes, why not? Let's go today." Jane asked, "Today?"
    Peter said, "Let's go now!" Right this moment. Jane asked, "Now?!"
    Peter said, "Yes, let's go!"

Part E: Rhythm

39. Jack and Jill went up the hill
     To fetch a pail of water.
     Jack fell down and broke his crown,
     And Jill came tumbling after.

(The parts of the examination titled "Word Stress," "Sentence-Ending Intonation," and "Rhythm" are all quoted verbatim from Kim and Margolis (2000), Appendix A, except that the sections are numbered separately.)

Part I: Test for Pronunciation

The Script Key

Part A: Blends and Vowel Shifts

1. I'm **drivun' tuh** Seoul. (The *g* in *driving* is ellipsed, the *i* shifts to *u* in *ing* and in *to*, becoming *tuh*.)
2. I'm **transferrun'um** to the vase. (The *ing* in *transferring* becomes *un*, and *them* shifts to *um*.)
3. I **kun** do that. (*Can* shifts to *kun* in a vowel shift).
4. **KunI** go now? (Blending of *can* plus *I* as in the vowel shift in the above example.)
5. **Yuh** know? (*You* becomes *yuh* through a vowel shift to *uh*.)
6. **Duyuh** know? (*Do* blends with *you*, and the vowel *o* shifts to *uh*.)
7. **Kunyuh** help me? (*Can you* links up in sound and the vowel *o* shifts to *uh*.)
8. I **needuh** nickel. (*Need* plus *a* links in sound and the vowel *a* shifts to *uh*.)
9. She **bahduh** ball. (*Bought a* undergoes a *t* to *d* sound change and links or blends with *a* as *uh*.)
10. He **drankuh** beer. (The linking or blending in sound of *drank* with *a* and the vowel *a* shifts to *uh*.)
11. **Yuh** want, wiskey **ur** beer? (*You* shifts to *yuh* and *or* undergoes a shift to *ur*)
12. Wait **fur** me. (*For* transforms in sound to *fur*.)
13. Wait **furuh** minute.(Same as above example, except that *fur* links up with *a* as *uh*.)
14. I like salt **und** pepper. (A vowel shift in *and* converts it to *und* in sound.)
15. I like **boyzund** girls. (*Boys* has a *z* ending, which blends with the *and*, which exhibits the sound change to *und*.)
16. He's a friend **anduh** neighbor. (*And a* blends in sound with a vowel shift in the *a* to *uh*.)
17. You **undie**? (*And I* experiences a blending in sound, and a vowel shift in the *a* in *and* to *und*.)
18. Pour milk **un**to a bowl. (*Into* shifts its vowel *i* to a *un* as in *unto*.)
19. That's **kinduh** cute. (*Kind* blends with *of* to produce *kinduh*, with the vowel shift paradigm to *uh*.)
20. It's **tuh** the left side.(*to* shifts to *tuh* as the vowel in rapid speech changes from *o* to *uh*.)
21. I **wannuhbe** free. (*want to be* blends in sound, the *t* is ellipsed and replaced with *n* as in *nuh*, the *o* in *to* becoming the *uh*.)
22. **Cuhjuh** go? (*Could* blends with *you* to form *cuhjuh*. The *j* replaces the *d* in *could* and the *y* in *you*. Thus the *ou* takes on an *uh* sound.)
23. **Whonjuh** wait? (*Won't you* links in sound, and the *you* becomes *juh* as in the above example.)
24. **Donjuh** agree? (*Don't you* blends in sound. *You*, normally *yuh* changes to *juh*.)
25. **Wuhjuh** please step aside? (*Would you* links up in sound as in the above examples.)
26. **Dijuh** do it? (*Did you* blends in sound, as in the above examples.)
27. **Uryuh** O.K.? (*Are you* in rapid speech blends in sound and the *a* in *are* changes to *ur*.)
28. **Winters** are cold here.

Word Stress:

29. Primary-secondary: photographs - photography (FOH duh graf - fuh TOG ruh fee)
30. Primary-secondary: public - publicity (PUB LIK - pu BLIS uh dee)
31. Primary-secondary: minor - minority (MIE nuhr - mi NOR id dee)

From David Kim and Douglas Margolis (this volume), Appendix B, in *Teaching English Pronunciation to Koreans: Development of an English Pronunciation Test-EPT*. This author has included authentic vernacular changes of the *t* to a *d* in *minority* and *publicity*.

Sentence and/or Phrasal Stress

Six patterns emerge for emphasis. Quoted from John Hancock's (1995) *Pronunciation Games*, p. 90.

32. **Come** and **look**
33. I **think** so.
34. **Who saw** them?
35. **Can't** you **hear** me?
36. The **bus** is **late.**
37. **Where** do you **live**?

Sentence-Ending Intonation The sentence-ending stress falls on the following words:

38. Question: To New York? Today? Now?

 Exclamation: Why not? Let's go now! Let's go!

From Kim and Margolis (this volume).

Rhythm

    O w O w O w O
39. Jack and Jill went up the hill
    w O w O w O w
 To fetch a pail of water
    O w O w O w O
 Jack fell down and broke his crown
    w O w O w O w
 And Jill came tumbling after.

Note: **O** = strong stress; **w** = weak stress. From Kim and Margolis (this volume).

APPENDIX E

Part II: Listening Test

The Script: Blends and Vowel Shifts: Students check the speed of the sentences as heard on tape.

1. Rice plants are short-stemmed.	Read Slowly	Read Rapidly
2. Are you going?	Read Slowly	Read Rapidly
3. Why did you do it?	Read Slowly	Read Rapidly
4. Could you get up?	Read Slowly	Read Rapidly
5. Don't you know?	Read Slowly	Read Rapidly
6. Won't you go?	Read Slowly	Read Rapidly
7. I want to be rich.	Read Slowly	Read Rapidly
8. It's to the right.	Read Slowly	Read Rapidly
9. That's sort of nice.	Read Slowly	Read Rapidly
10. Pour milk into a bowl.	Read Slowly	Read Rapidly
11. And I will always love you.	Read Slowly	Read Rapidly
12. She's a lady and a friend.	Read Slowly	Read Rapidly
13. I like cats and dogs.	Read Slowly	Read Rapidly
14. Salt and pepper taste good.	Read Slowly	Read Rapidly
15. Wait for a while.	Read Slowly	Read Rapidly
16. Wait for me.	Read Slowly	Read Rapidly

17. What will it be, white wine or red? Read Slowly   Read Rapidly
18. She drank a lot of milk.   Read Slowly   Read Rapidly
19. He bought a toy.   Read Slowly   Read Rapidly
20. I need a brain.   Read Slowly   Read Rapidly
21. Can you do this?   Read Slowly   Read Rapidly
22. Do you get it?   Read Slowly   Read Rapidly
23. You know?   Read Slowly   Read Rapidly
24. Can I draw now?   Read Slowly   Read Rapidly
25. I can do it.   Read Slowly   Read Rapidly
26. She's transferring them.   Read Slowly   Read Rapidly
27. I'm driving to Texas.   Read Slowly   Read Rapidly
28. I'm going to go.   Read Slowly   Read Rapidly

Word Stress: Underline the word or part of the word spoken with stress.

29. He said, "Get real. Reality is knocking."
30. It's nothing personal, but your personality is strange.
31. Equality is our goal, for all men are created equal.

Short Sentence or Phrasal Stress: Underline the word or words spoken with stress.

32. Close the door.   33. He told me.
34. Who did it?   35. Try to call me.
36. It's cold and wet.   37. What was his name?

Sentence-ending Intonation: Check the sentences spoken with appropriate stress. If not spoken correctly, do not check it.

38. Mike said, "Hey Tom, watch out! That's a red light!" Tom replied, "Oh, really? I wasn't watching." Mike answers, "Be more careful next time. Oh, that blinking light, it's a patrol car!" Tom responds, "Oh, my God! Is it the police?"

Rhythm: Underline the word or part of the word that has no stress.

39. Four flyun' flies spied fryun' rice.

Part II: Listening Test

The Key:

Blends and Vowel Shifts: Students check the speed of the sentences as heard on tape. Bold face type indicates correct selection.

1. Rice plants are short-stemmed.   **Read Slowly**   Read Rapidly
2. Are you going?   Read Slowly   **Read Rapidly (Uryuh gowun?)**
3. Why did you do it?   Read Slowly   **Read Rapidly (Why'd yuh do it?)**
4. Could you get up?   **Read Slowly**   Read Rapidly

5. Don't you know? **Read Slowly** Read Rapidly
6. Won't you go? Read Slowly **Read Rapidly (Won'juh go?)**
7. I want to be rich. Read Slowly **Read Rapidly (I wannuhbe rich.)**
8. It's to the right. **Read Slowly** Read Rapidly
9. That's sort of nice. Read Slowly **Read Rapidly (That's sorduh nice.)**
10. Pour milk into a bowl. **Read Slowly** Read Rapidly
11. And I will always love you. **Read Slowly** Read Rapidly
12. She's a lady and a friend. Read Slowly **Read Rapidly (Shezuh lady unduh friend.)**

13. I like cats and dogs. **Read Slowly** Read Rapidly
14. Salt and pepper taste good. **Read Slowly** Read Rapidly
15. Wait for a while. Read Slowly **Read Rapidly (Wait furuh while.)**
16. Wait for me. **Read Slowly** Read Rapidly
17. What will it be, white wine or red? Read Slowly **Read Rapidly (...white wine ur red.)**
18. She drank a lot of milk. Read Slowly **Read Rapidly (She drankuh lodduh milk.)**

19. He bought a toy. **Read Slowly** Read Rapidly
20. I need a brain. **Read Slowly** Read Rapidly
21. Can you do this? Read Slowly **Read Rapidly (Kunyuh do this?)**
22. Do you get it? **Read Slowly** Read Rapidly
23. You know? Read Slowly **Read Rapidly (Yuh know?)**
24. Can I draw now? **Read Slowly** Read Raapidly
25. I can do it. Read Slowly **Read Rapidly (I kun do it.)**
26. She's transferring them. Read Slowly **Read Rapidly (...transferrun'um.)**
27. I'm driving to Texas. **Read Slowly** Read Rapidly
28. I'm going to go. **Read Slowly** Read Rapidly

Word Stress: Underline the word or part of the word spoken with stress.

29. He said, "Get real. Reality is knocking."
30. It's nothing personal, but your personality is strange.
31. Equality is our goal, for all men are created equal.

Short Sentence or Phrasal Stress: Underline the word or words spoken with stress.

32. Close the door
33. He told me.
34. Who did it?
35. Try to call me.
36. It's cold and wet.
37. What was his name?

Sentence-ending Intonation: Underline the sentences spoken with appropriate stress. If not spoken correctly, do not check it.

38. Mike said, "Hey Tom, watch out! That's a red light!" Tom replied, "Oh, really? I wasn't watching." Mike answers, "Be more careful next time. Oh, that beeping light, it's a patrol car!" Tom responds, "Oh, my God! Is it the police?"

Rhythm: Underline the word or part of the word that has almost no stress.

39. Four flyun' flies spied fryun' rice.

Assessment Sheet

Voice Code:				
Date Assessed:				
Blends and Vowel Shifts:				
1. I'm driving to Seoul				
2. I'm transferring them.				
3. I can do that.				
4. Can I go now?				
5. You know?				
6. Do you know?				
7. Can you help me?				
8. I need a nickel.				
9. She bought a ball.				
10. He drank a beer.				
11. You want whiskey or beer?				
12. Wait for me				
13. Wait for a minute.				
14. I like salt and pepper.				
15. I like boys and girls.				
16. He's a friend and neighbor.				
17. You and I?				
18. Pour milk into a bowl.				
19. That's kind of cute.				
20. It's to the left.				
21. I want to be free.				
22. Could you go?				
23. Won't you wait?				
24. Don't you agree?				
25. Would you please step aside?				
26. Did you do it?				
27. Are you O.K.?				
28. Winters are cold here.				
Word Stress:				
29. photographer/photography				
30. pulic/publicity				
31. minority/minor				
Sentence and/or Phrasal Stress:				
32. Come and look.				
33. I think so.				
34. Who saw them?				
35. Can you hear me?				
36. The bus is late.				
37. Where do you live?				
Sentence Ending Intonation:				
38. To New York? Today? Now?				
39. Rhythm: Jack and Jill				

BACKGROUND INFORMATION

Class code:_____

Student number: _____

Instructions: Please circle the appropriate responses or fill in the blank.

1. Sex: Male / Female

2. Age _____years old

3. Have you ever received English speaking or listening instructions at school?

Yes / No

    a. From a native English speaking instructor?
      How many months? _____ months.
    b. How many hours per week? _____ hours.

4. Have you ever received English speaking or listening instructions at a language school?

Yes / No

    a. From a native English speaking instructor?
      How Many months? _____ months.
    b. From a non-native English speaking instructor?
      How many months? _____ months.
      How many hours per week? _____ hours.

5. Have you ever received English speaking or listening instructions from a private tutor?

Yes / No

    a. From a native English speaking instructor?
      How many months? _____ months.
      How many hours per week? _____ hours.
    b.. From a non-native English speaking instructor?
      How many months? _____ months.
      How many hours per week? _____ hours.

6. How often (estimated hours per month) have you listened to / watched English?

	Never	1-2	3-5	6-10	10 or more
a. TV	1	2	3	4	5
b. Radio	1	2	3	4	5
c. Tapes	1	2	3	4	5
d. Videos	1	2	3	4	5

7. In your own *honest* opinion, how motivated are you in learning English?

      Very motivated   So-so   Not at all motivated

        1   2   3   4   5

8. In your own *honest* opinion, how frequently do you practice to improve your English pronunciation?

      Very often   Sometimes   Not at all

        1   2   3   4   5

9. In your own *honest* opinion, how good is your own English pronunciation?

      Very well   So-so   Not good

        1   2   3   4   5

10. In your own *honest* opinion, how well do you understand vernacular or every day English as it is spoken in America?

      Very well   So-so   Not good
        1   2   3   4   5

11. In your own *honest* opinion, how frequently do you practice to improve your listening skills in English?

      Very often   Sometimes   Not at all

        1   2   3   4   5

12. Have you ever traveled abroad to an English-speaking country? Yes / No.

      How many months? _____ months.

        The main body of this questionnaire was provided by David Kim and Douglas Margolis as part of a 1999 presentation, except for numbers 10 and 11, which are the author's inclusions. Kim and Margolis' paper, *Teaching English Pronunciation to Koreans: Testing and Course Design*, was presented at the 2nd Pan Asian Conference in Seoul, Korea, October 2-5, 1999.

Explorations Through Video

JANE HOELKER
Seoul National University

SUCHADA NIMMANNIT
Chulalongkorn University

IAN NAKAMURA
Hiroshima Kokusai Gakuen

ABSTRACT

Video is an efficient, effective and even powerful medium for research and development in the Pan-Asian context. Video can be used to further research, development and assessment, as well as to surmount geographic hurdles and financial limits.

In Thailand and in Japan, two researchers show video examples of their students talking about common interest topics such as school life and careers to their respective classes. Then, the presenters discuss what teachers can learn by asking students to describe what they notice in their video performances. Through the video recordings, Thai and Japanese students gain appreciation of their common learning experiences.

In Korea in 1997 every graduate from the English Education Department of Pusan National University had studied in an English-speaking country. IMF-era austerity measures terminated study opportunities abroad in 1998. A video course is designed to provide students with a genuine language learning and cross-cultural experience. On a deep level, students experiment with and explore their personal and cultural territory. Through this exploration of self, EFL students partake of the essential offering of a cross-cultural experience.

This paper examines two video-based projects: (a) a collaborative action research project of a Japan-based teacher and a Thai-based university teacher exploring through video student resistance, and even inability, to speak English despite extensive knowledge of the language; and (b) a cross-cultural course designed to surmount limitations on the experiences of student travel due to IMF-era financial austerity in Korea.

THE NON-VERBAL BEHAVIOR OF THAI AND JAPANESE WHEN GIVING IMPROMPTU SPEECHES

Whether from the East or from the West, language teachers are familiar with the famous sayings "Silence is golden" and "A single picture is worth a thousand words." These two ideas lay the foundation for a discussion on using video to examine Thai and Japanese student non-verbal behavior when giving impromptu speeches. As part of their ongoing classroom-based research into developing new ways to help EFL students in Asia become better speakers, Nakamura and Nimmannit collect and analyze videotape data on non-verbal behavior. They discuss what students do non-verbally when expressing their ideas, feelings, and opinions orally in the classroom.

One of the biggest frustrations for enthusiastic and well-intentioned teachers who want to improve their teaching and the learning of oral communication skills in their students is the lack of initiative and language production expressed by students. In other words, students hesitate to speak in English, or in some cases simply remain silent. Why are Asian EFL students so hesitant to speak out in English? Nakamura and Nimmannit believe that some answers can be found by observing and interpreting student non-verbal behavior. Students both in Thailand and Japan have the reputation of being passive learners. Therefore, examining not only what they say, but also what they do may unlock new doors of information for teachers in both countries.

Silence is Golden: Understanding the Context

Thailand and Japan share some cultural characteristics that challenge those who want to speak out as individuals in English. The sentence "Silence is golden" expresses a value highly respected in these two Asian countries. Morrison, Conway and Borden (1994) state that, "... Thais are non-assertive, as well as being very conscious of the feelings of others.... (and) A benevolent superior and a respectful inferior is the Thai ideal" (p. 383). In a similar vein, they continue, "The Japanese have very high anxiety about life because of the need to save face. There are constant pressures to conform" (p. 204).

On the other hand, Fieg (1989) contrasts how Americans and Thais express emotion and identifies a fundamental cultural value behind the style. According to him, Americans are generally more assertive and concerned with their individualism, while Thais are more nonassertive in manner due to a need to keep emotions under control. "The direct, forceful American style stands out in sharp contrast to the subtle, indirect pattern in Thailand" (p. 41). A comparison of Japanese and American styles also reveals fundamental differences. Yamada (1997) contrasts the two communication modes by using words such as *explicit messages*, *independent*, *speak up for him- or herself* to describe the American style. In contrast to the American manner, the Japanese style is expressed by *implicit messages*, being *interdependent*, talking about *shared experiences*. She concludes, "The key difference between American and Japanese communication is found in the delivery and interpretation of these explicit and implicit messages" (pp. 3-4).

If we believe that language and culture should not or can not be separated, then teachers must be aware that students are adopting new cultural values, at least momentarily, when using a foreign language, and that they express these new cultural values through actions. Therefore, Nakamura and Nimmannit see student non-verbal actions as an essential part of the delivery of their message. Furthermore, interpreting these actions will increase teacher understanding of what students are experiencing when they speak publicly in English. With this heightened awareness and deeper understanding, teachers will be better able to help students improve their speaking skills.

A Picture is Worth a Thousand Words: Video Use in Classroom Research

The second saying, "A single picture is worth a thousand words," emphasizes that the observation and analyze of an event are greatly facilitated by the use of video. Leo van Lier (1988) explains this advantage by saying that no observation can be truly objective, nor theory-free; however, a recording can mediate between the selectivity and subjectivity inherent in all on-the-spot observing and the demand for detachment.

There are further benefits to using video when studying non-verbal actions. According to Curtis and Cheng (1998), over 60% of information communicated is transmitted non-verbally. The ability of video to capture a sudden gesture, a glance, a look on a face, or other *paralinguistic* elements is unparalleled. Even a well-trained eye may miss what a video can capture. So, despite the frequently mentioned disadvantages of video use in the classroom, such as increased tension on the part of students, the occasionally limited sound quality, and chance technical difficulties, video has proven to be a most valuable tool for data collection.

In addition, video recordings can be repeatedly viewed. Teachers can pause at a single frame for study and rewind at will to a chosen scene. Most importantly, videos are portable and can be exchanged easily with other teachers for research or professional development purposes in any global location.

The Action Research Plan

Initially, the action research plan included paying attention to the linguistic features of student performances such as pronunciation, vocabulary, and sentence structure; however, after repeated viewings, both teacher researchers noticed that student non-verbal actions had a story to tell. They discovered that both Thai and Japanese students were generally not aware of their body language while giving impromptu speeches of what they could do for their country. Thus, the focus question is adjusted to reflect the need to look systematically and specifically at the non-verbal actions within each culture and then across cultures. In Nakamura's previous study on Japanese students' non-verbal responses (1986), he identified three typical actions; touch face or hair, look away, and hand movement. In Nimmannit's (1999) more recent study of Thai student non-verbal language, three categories (facial expressions, eye contact, and

hand/body movement) were mentioned. In this study these four general categories are analyzed, along with holistic and other observations. These preliminary findings offer areas for future investigation.

The basic framework for the research plan is based on the five-step process which guides the reader through various action research case studies presented in Richards and Lockhart (1994): Initial Reflection, Planning, Action, Observation, Reflection. However, Nakamura adapted the plan, as illustrated by Table 1 below, to the Thai and Japanese context and concerns.

TABLE 1: ACTION RESEARCH PLAN USED BY NAKAMURA AND NIMMANNIT

A. Focus Question	What are the similarities and differences between the non-verbal behavior of Thai and Japanese students when giving impromptu speeches?
B. Data	A video sample of five Thai and five Japanese university students giving an impromptu speech about how they can help their country was viewed by the teacher researchers.
C. Analysis	Student non-verbal actions were noted and tallied in three main categories; facial expression, hand and body movement and eye contact. Additional details observed were included. A profile of typical behaviors will be suggested.
D. Reflection	What was learned?

Data and Results

Sub-categories were added to the four categories mentioned and were based on repeated viewings of the videotapes. Below is the viewing guide sheet used by the teacher researchers to observe and to make sense of student non-verbal language. Though the sampling was small, emerging patterns such as hand placement and movement, body posture and movement, and eye contact and movement are revealed, which may later be pursued in a large-scale study.

Some additional observations were noted: Thai students tend to end their speeches with a smile, while Japanese students usually bow or nod. Both groups of students smile when they did not know what to say, and both rarely use hand gestures. All of the Japanese students had very active eye movement such as looking up, rolling eyes, blinking rapidly, and closing their eyes. Thai students made eye movements occasionally, but generally kept their eyes open and focused on the audience not only directly in front, but also to the sides at an eye-to-eye level. They also opened their mouths wider while speaking in what appeared to be a greater effort to enunciate words clearly. Japanese students spoke slowly, but made sudden movements, while Thai

TABLE 2: RESULTS OF VIDEO OBSERVATIONS BY NAKAMURA AND NIMMANNIT

Categories	Subcatagories	5 Thai Ss	5 Japanese Ss
Facial expression	Agitated	1	1
	Serious	1	2
	Calm	2	1
	Tense	1	2
Body posture & movement			
	Stationary	3	4
	Sway/slight	2	1
	Agitated	1	1
Hands			
	Clasped behind back	4	2
	Hands on side of podium	2	4
Eye contact			
	Straight level	4	1
	Straight up/down	1	3
	To the left/right	1	2

students spoke quickly, but made more deliberate movements. Again, these preliminary remarks suggest various aspects of non-verbal language for further study.

A pleasantly surprising result of showing the video of their peers to the students is noted by Nimmannit (1999). Students not only watched the video of the Japanese students giving speeches with much interest but also with a feeling of closeness and even friendship for their peers in Japan. Nakamura witnessed the same reaction among his students in Japan, when they watched the Thai students.

Conclusion

In conclusion, the findings of this classroom-based research reveal that when the sound of the videotaped speech is turned off and the focus is on what is being communicated non-verbally, there is a whole new spectrum of communication strategies for teacher researchers to explore, understand, and consider. If it is true that a significant amount of our conversations are being perceived non-verbally, then teachers need to account for this fact in the way they teach. Nakamura feels that the most accomplished Thai and Japanese speakers share one common trait. They use their faces to catch people's attention, to keep it, and to let the audience know when they were stressing a point. A Thai student raises her eyebrows, widens her smile, and casts her eyes slightly down. The Japanese student opens her eyes wider, smiles, tilts

her head slightly. Both of them are able to coordinate these actions with appropriate intonation, stress, and pauses in their speaking. Their impressive performances provide teachers with examples of how non-verbal behavior can enhance oral communication.

Video has proven to be an invaluable tool for exploring student non-verbal behavior in Thailand and Japan. The use of video for classroom based research by teacher researchers is ideally suited for such issues as non-verbal communication. EFL students in Asia often hesitate to speak out, while their native English teachers place particular emphasis on the spoken form of communication. Video allows teachers and students to heighten their awareness of how much is being communicated without words. Non-verbal behaviors are among the hardest to make learners aware of, yet we know their significance for communication, especially cross-culturally (Candlin, 1990).

As Nakamura and Nimmannit stated under the heading above, Understanding the Context, language and culture cannot and should not be separated. Therefore, teachers must be aware that students are adopting and expressing new cultural values, at least momentarily, when using a foreign language. Hoelker describes a cross-cultural course that offers students the opportunity to explore and express new cultural values in a course on writing and filming a role play.

A Cross-Cultural Experience Through Video

In 1997 every graduate (130) from the English Education Department of Pusan National University had studied for an extended period of time in an English-speaking country prior to graduation. IMF-era austerity measures terminated study opportunities abroad in 1998, greatly discouraging students. A 36-hour, 12-week video course has been designed and was first offered in the autumn of 1998 to provide students with a genuine language learning and cross-cultural experience. (The success of the course prompted Hoelker to offer it again in 1999 in the winter at Pusan National University and in the spring at Seoul National University.) In the course, students write, act out, videotape, view and assess a three-act film script on a student-selected cross-cultural issue. A total of 15 students from the English Education Department and other departments registered for the course.

Course Description

During the two-week orientation, students practice cross-cultural skills such as recognizing and responding to stereotypic comments. They write short dialogues loaded with a stereotype, and then refute it by transforming the stereotype, based on a judgmental observation of the other's values or feelings, into a generalization based on an objective observation of the other's actions. One example of a refuted stereotypic statement follows.

Linda:	Is it true that Germans like to drink a lot of beer?
Jenny:	Where did you hear that?
Linda:	My neighbor told me. She lived in Germany for a year.
Jenny:	It is true that Germans like to drink beer because the price of water is higher than that of beer. However, I read in the newspaper that German people are very careful about their health. Nowadays, they do not want to drink beer instead of water.

Next, by integrating this skill into writing film scripts during the remaining ten weeks of class, students deal with, and hopefully remove, ambiguities in their understanding of culture. Through a discussion of the story, "Alligator River" (in Levine & Adelman, 1993) and the values each character represents, students have an opportunity to probe and recognize their personal cultural assumptions.

The text, *Beyond Language: Cross-cultural Communication* (Levine & Adelman, 1993), is used as a resource with each small group of three students choosing one chapter to study in depth through discussion and written assignments. The chapters available for selection by the groups include:

1. Cross-cultural Contact with Americans
2. Cross-cultural Conflict and Adjustment
3. Verbal Communication: The Way People Speak
4. Nonverbal Communication: Speaking Without Words
5. Relationships: Friends and Acquaintances
6. Family: Types and Traditions
7. Education: Values and Expectations
8. Work: Practice and Attitudes

Each group then familiarizes their classmates with the main ideas through short, oral presentations. Next, they select a theme that illustrates the chapter topic and upon which they base their three-act drama. Examples of some plots include: international marriage; Korean baby sleeps alone or with mom and dad in the US; privacy, friendship and questions that are too personal; and working Korean wife in the US wants husband to share household chores.

A Genuine Language Learning Experience

The course project clearly motivates the students. In addition to the 36 hours of class time over 12 weeks dedicated to the project, students testify that they spend between 25 and 36 hours over weekends editing and filming the video. Most of the writing is done in class, often in consultation with the teacher or the other groups. One group, for instance, is so motivated after viewing a peer-group video that they rewrite one entire act, working under a tight schedule to meet their presentation deadline. They internalize deeper criteria from the viewing experience, and are no

longer satisfied with their initial attempt. In their second production, the students varied the setting more frequently and used more complex structures in the language as well as more specific vocabulary. These changes allowed for more complex characterization to develop as well as a more intricate plot. As Di Pietro (1987) suggests, the motivational value of self-generated discourse for students is evident when compared to discourse that is contrived by the teacher.

Student production reveals that valuable language learning takes place. For example, in preparing the script, students integrate the four skills: They explain the plot and character development to peers; write the script; proofread the script; and listen to the video while editing it. This project grants considerable autonomy to students as they write their own script, which results in student exploration of a variety of language structures such as turn-taking strategies, topic behavior, appropriate styles of speaking, conversational syntax, and conversational routines (Richards,1990). As Cathcart (1994) states, students tend to use a wider variety of communicative acts and syntactic structures in student-controlled discourse than they do in teacher-controlled discourse. Teacher-controlled discourse is much more limited and characterized by single-word utterances, short phrases and formulaic chunks.

Students also practice integrating the four skills into their interaction with and reaction to people from other cultures. Practicing this integration guarantees that the message received resembles the message sent and that the statement is free of any inadvertent cultural bias or confusion. Communication is not just delivering information, but delivering it so that it is understood by the listener as it was intended to be understood by the speaker. As students work together on the video project to write lines that express a clear message for the characters to speak, they experiment with and find the message that communicates across the cultural boundaries. They must exercise their powers of observation of foreigners encountered in their current or past life (cross-cultural friends, teachers, tourists in shops, characters in movies or on TV, etc.) to judge which message communicates clearly. They must be flexible and experiment with a new messsage if the first does not ring true. And they must persist in this flexibility. The reward for this hard work is great. As students became more skilled at the cross-cultural skills of observing, persisting, yet being flexible when appropriate (Barnlund, 1989), they feel more at home engaging in communication acts in different cultures, and at the same time develop more curiosity about different cultures.

Exploration of Personal and Cultural Territory

On a deep level as illustrated by Clara's comments discussed below, students experiment with and explore their personal and cultural territory, while they define their character and permit their character actions and speech with which the students are comfortable. The students choose what they are ready to deal with and at what depth through the experience offered by writing, filming and viewing a role play on a cross-cultural theme. Ethics demand that the teacher grant student autonomy during

this process because students are wrestling with their personal and cultural foundations. Respect for the complexity of this process requires that journal writing be scheduled into the course. Language learners need the support of disciplined reflection as they negotiate and construct social identities. Theoretical concepts are becoming part of the students' personal constructs while they are being experienced meaningfully on a subjective, emotional level. In one class, several students had been told by their cross-cultural friends that Koreans often get personal quickly and that westerners can get annoyed at this. An entry in the author's teaching journal discusses how these students reenacted this shared experience.

> Clara's group was discussing how Poki, the Korean character, could approach Clara, the Canadian, and ask her too many personal questions like, "How much does your car cost?" One student said, "Clara gets angry." Clara said, "No, not angry, but confused." Clara then turned to me and said she had something personal to talk about. She said, "Being in this class makes me feel like when I was in the Saesen International School in Nakamachi 4-chome near Shibuya in Tokyo. Teachers and students were all nationalities. I felt all mixed up. No, yes, all mixed up. Being in this class makes me feel like that, all mixed up."

Clara's own identity must be comfortable with the dramatic character's identity and actions, and her own identity negotiates and moderates what she permits the dramatic character to say and do. Clara states that through writing the cross-cultural drama with her group she is experiencing again the emotions that she felt when living in another culture. This illustrates that every time language learners speak they are not just exchanging information, but they are constantly organizing and reorganizing a sense of who they are and how they relate to the social world (Norton, 1997). Reflection provides a bridge between these experiences, emotions, and theoretical conceptualizations (Kohonen, 1999).

For instance, the husband-wife relationship established between the male and female students producing the film on international marriage spills over into their real life. The female student complains to me that Jimmy is acting like a husband and telling her how to wear her hair and what clothes to wear. In the film, the character of the western wife comes to realize the demands put upon her Korean husband by his job and develops empathy for him when she herself enters the workforce during their marital separation. She says, "I am late just like Jimmy used to be." The couple learn to compromise through the process of writing their two breakfast scenes. The breakfast scene which opens Act Two has the disgruntled husband complaining about the wife's choice of bread for breakfast, as he leaves for work on an empty stomach. The breakfast scene in the final act has the pregnant wife happily eating the Korean-style breakfast prepared by her smiling Korean husband, the untraditional cook, as she says, "A Korean breakfast is much better than bread in the morning."

Thus, it can be argued that an investment in the target language is also an investment in the learner's own social identity which changes over time. Moreover, as students negotiate their place in a new social order, they might even find themselves challenging it or their natal social order, while they make meaning through the language activities they are engaged in. One student writes this insight in her journal, "Foreign friends make you discover a new part of yourself that was hidden when you were only in your own culture." Another writes, "I have not thought seriously why I wear white clothes and cry loudly when a person dies. It's a good opportunity to think over even Korean culture." Through this complex experience, they may also recognize similarities. The class reads proverbs from several cultures about friendship, including the English proverb, "Birds of a feather flock together." Students compare it to the Korean proverb, "*Kiri kiri moinda*," which translates as "People with likenesses tend to gather together." One student writes,

> I discovered that people in different countries could have (the) some ideas about a topic, like friendship. For example, Korea and the U.S. have similar proverbs about friendship. And this means that we may have the possibility of understanding each other.

Finally, students view the videos in the large class group and assess the films through an objective instrument, based on 10 items, each receiving 10 points (designed by the students in class). They also receive subjective feedback, one positive comment and one suggesting an area for improvement. (See Appendix A.) The performance assessment, completed by class members, the teacher, and the students being viewed, rates the students on how well they accomplish real-life, authentic tasks which require using the combined four skills. The principle advantage of performance assessments is that since they are based on performance objectives, they come close to eliciting authentic communication. They also provide more valid (a) measures of students' abilities to respond to real-life language tasks, (b) estimates of students' true language abilities than traditional standardized multiple-choice assessments, and (c) predictions of students' future performances in real-life language situations (Brown & Hudson, 1998).

Conclusion

Watching and assessing the video together affords the performer and the viewers a common forum of experience on the cross-cultural theme being treated. It first enables the performer to detach (after having been immersed through their performance in the drama) and objectively view their cultural and language performance. At the same time, viewers are drawn through the video into the subjective state of the performer and share that experience. Hopefully, through this assessment process, students attain the sophisticated skill that Hall (1976) describes as separating their perception of self from the cultural extensions of self that they create in response to

the pressures of adapting to another culture. Hence, through this exploration of self, EFL students partake of the essential offering of a cross-cultural experience. With this heightened awareness of the response of their personal humanity to the cross-cultural challenges of today's shrinking world, hopefully students will participate less fearfully and hesitantly, and more confidently and authentically in tomorrow's dialogue.

THE AUTHORS

Suchada Nimmannit completed her M.A. at Pennsylvania State University and advanced RSA training for teaching English to adults in Edinburgh. She is currently First Vice President of Thai TESOL, and is an associate professor and Head of Business English Programs at Chulalongkorn University. Email: nsuchada@chula.ac.th

Ian Nakamura taught ESL in Honolulu and English conversation in Hiroshima before returning to school to complete an M.A. in TESOL from the School for International Training, Vermont. He lectures full-time at Hiroshima Kokusai Gakuin University. Email: ian@urban.ne.jp

Jane Hoelker has taught EFL in Rwanda, Mali, Japan and Korea. Her first M.A. is from the University of Wisconsin at Madison. She is an M.A. candidate in TESOL from the School for International Training, Vermont. She has served as National Public Relations Chair for JALT, KOTESOL and PAC, as well as JALT National Program Chair from 1993 through 1996. She is a visiting professor at Seoul National University. Email: hoelker@hotmail.com

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APPENDIX A

Speaker name/number	Peer critic name/number				
YOUR CROSS-CULTURAL FILM	F	D	C	B	A
1. Correct English	2	4	6	8	10
2. Realistic characters	2	4	6	8	10
3. Believable dialogue	2	4	6	8	10
4. Appropriate costumes	2	4	6	8	10
5. Interesting and varied setting/scenes	2	4	6	8	10
6. Acting is as good as Broadway in New York City	2	4	6	8	10
7. Realistic pacing	2	4	6	8	10
8. Accurate sound effects	2	4	6	8	10
9. Artistic camera work	2	4	6	8	10
10. Accurate timing: 3 acts in 20-25 minutes	2	4	6	8	10
WHAT DID THE ACTOR DO WELL? WHAT DID YOU LIKE?					
WHAT COULD THE ACTOR DO BETTER NEXT TIME?					

An Introductory Cross-Cultural Study Program: Design and Implementation

LINDA K. KADOTA,
TOSHIHIKO TOJI,
SHINOBU MATSUI AND.
HIROKO NISHIMURA
Matsuyama Shinonome College

CAROL BRANDT
Pitzer College

ABSTRACT

This paper discusses a one-week Cross-Cultural Experience Program, the pre-departure orientation sessions, and the post-return presentations developed by Matsuyama Shinonome College, Matsuyama, Japan, in conjunction with Pitzer College, Claremont, California. The goal of the program is two-fold: to improve the students' English, and to enable them to enjoy a *whole person* experience. The comprehensive pre-departure orientation prepares the students for the week overseas and provides them with a foundation of support as they develop a deeper understanding of themselves in relation to the world at large.

INTRODUCTION TO ITJ

This paper discusses the one-week Cross-Cultural Experience Program (Ibunka Taiken Jisshû, or "ITJ" for short) that was developed by Matsuyama Shinonome College, Japan, in conjunction with Pitzer College, Claremont, California, partially in response to the demographics in Japanese society and the resulting decline in enrollment in Japanese universities. As a result of the declining birth rate, the eighteen-year-old population in Japan has decreased drastically from 2,050,000 in 1992 to 1,500,000 in 1999. Therefore, the number of applicants for colleges and universities has correspondingly decreased. In addition, since 1987 there have been many new colleges and universities (mainly private) founded, often without developing a marketing plan for student recruitment. As a result, there are now about six hundred national, public and private colleges and universities in Japan. The above two factors (a decreasing student population and an increasing number of schools) have decreased so significantly the ratio of students per colleges that admission to most colleges and universities is much easier than it was a few years ago. According to estimates by the Ministry of

Education, fifty to sixty percent of eighteen-year-olds will matriculate at a tertiary institution by the year 2009, and all applicants will be accepted. Thus, many colleges and universities will suffer from a shortage of students and bankruptcy might well threaten many.

As a result of lowered entrance standards to universities, there has been a sharp decline in the academic ability of college students. In order to maintain their student populations, some senior high schools are accepting students who would have been rejected previously and they are allowing these poorer students to pass through the system and into a university. As a result, the academic level of many of today's college freshmen falls far below the standard level for high school graduates of just a few years ago. Unfortunately, the generally low academic profile of the students at Matsuyama Shinonome College illustrates this trend. Also, many of the students have had very negative experiences in their junior or senior high school English classes and dislike the subject intensely. Therefore, the staff at MSC is faced with the dual challenge of attracting new students to the English Department and keeping them in school for the four years of their college life, while helping them overcome their dislike of study.

A third major problem facing Japanese colleges today is student apathy. Many students are entering college simply because they have not defined their life goals, and they do not want to enter the job market yet. As a result, an increasing number of students at MSC are unable to adjust to university life. Because of their apathy, they lack interests and hobbies; they even have difficulty making friends.

Finally, there are also a number of students at Shinonome who failed to enter the college of their first choice. These students are disappointed in themselves and depressed about their college life. It is important to give these students immediate moral support because they are in danger of dropping out of school.

In response to these challenges of developing motivation and a sense of affiliation to Matsuyama Shinonome College in the students, the Cross-Cultural Experience Program (ITJ) was developed. Although limited, funds are available for a one-week program. Thus, because the time dedicated to the program is restricted to one week, the focus is not exclusively on language learning, but on offering the students a *whole person* experience within which they can improve their English. The students are exposed to another culture and through that experience learn to understand themselves better and to develop lasting relationships with each other. In addition, stronger ties between the students and faculty working in the program are established as a direct result of the individualized attention from the staff given to each student. Pitzer College in Claremont, California, was selected as the ideal site to host this program because Pitzer is a flexible institution, open to new ideas. Moreover, Claremont, while located in the greater Los Angeles area and only a short driving distance from many exciting sightseeing spots, maintains a small town atmosphere where our students can feel safe and protected while conducting their research.

<@section:>Pitzer College – The Host Institution

Matsuyama Shinonome College has had a three-week summer study abroad program with Pitzer for several years. Yet, the idea of a one-week study abroad program for freshmen raises a question: How could a one-week intercultural experience have an impact on students' language development, knowledge of the new culture, and development of intercultural communication skills? After much discussion, a program was created that would challenge the students to re-imagine themselves as scholars and thinkers; that would provide a lot of interaction with American students, teachers, and community members; and that would be highly supportive of the students and carry little risk of failure. The program is centered around an ethnographic research project that is being carried out in teams of four Shinonome students with the help of American students. Areas in which students can easily and safely do research on foot in a small college town like Claremont are proposed.

Students begin by developing a main research question along with supporting interview questions and observation activities in their first semester at Matsuyama Shinonome. In the meantime, Pitzer hires American student research guides and trains them in how to work with very limited English speakers and how to keep the research on schedule over the short timeframe of five days. The research from Claremont is taken back to Japan, where students prepare posters and oral presentations later in the fall semester to share their research with the wider college community. The results are inspiring. Not only do the students learn to stretch their vocabulary and question-making skills, but they also demonstrate more confidence, a desire to extend their English learning, and a feeling of being empowered by their accomplishments.

RESEARCH PROJECT SCHEDULE

Day 1
• Explain the interviews.
• Interview research guides and take notes (round-robin format).
• Discuss interview findings.
• Explain the ethnographic observation (2 parts: observation & materials collection).
• Decide site for ethnographic observation (within walking distance of the college).
• Plan what to observe.
• List materials to collect that will enhance poster.

Day 2
• Visit observation sites with research guide. The guides help students make observations and get them safely back to campus.
• Take notes.
• Collect materials.
• Report back to class.
• Homework: Continue to collect materials.

Day 3
• Discuss findings at ethnographic site.
• Diagram poster.
• Decide if you need to return to the research site or another location to gather
   materials.
• Write up findings (according to templates provided).
• Homework: Complete anything not done or anything that needs to be redone –
   ethnographic observations, interviews, materials collection, etc.

Day 4
• Write up findings (according to templates provided).
• Practice giving the findings as a speech to the research guide.
• Submit copies of the poster diagrams and final written reports to program
   coordinator.
• Incorporate findings into grade.

Post-program work:
• Take written material back to Matsuyama for evaluation.
• Complete posters and give speech after returning to Matsuyama.
• MSC does additional evaluation and averages it into the grades.

(Kadota, et al., 1999)

The research project, of course, is only one component of the program in Claremont. Each day students spend several hours with an experienced teacher of English as a Second Language; they eat lunch in groups of four with an American student discussion leader; and they participate in a wide range of excursions including, the Getty Museum, Universal Studios, and the second-largest shopping mall in America.

Although a home-stay component was originally considered for the program, it was decided to accommodate the students in a hotel within walking distance of the College. This living arrangement allows students time to focus on their research, class, discussions, and travel experiences without the added stress of adjusting to a host family within the short, one-week program. One of the goals of the program is the building of friendship groups and feelings of solidarity among the first-year students. The hotel provides the students with an environment for debriefing, sharing information and experiences, and bonding with one another.

It can be argued that even this short, one-week program will inspire students to be more active learners and critical thinkers. From their simple research topics and observations – which show them, for example, local American families purchase an average of six different shampoos for their families from among 300 brands available in the supermarket – it is hoped that they will begin to question and engage larger issues of society and their roles in society, such as what issues of consumerism, capitalism, race, class, and gender underlie such a statistic. The next challenge will be

to redesign the research project so that the students begin to generate such questions even before they leave Claremont.

It is hoped that their experience in the program leads the students to understand that intercultural education does not necessarily mean *banking* a lot of information in their heads about numerous cultures or learning a variety of different languages. But, that it is an education that develops an understanding of those cross-culture experiences and a set of skills and traits, both cognitive and affective. Within the context of a liberal arts education and within the context of an intercultural education, the hardest learning is that which moves away from just receiving knowledge to generating such knowledge. To achieve this, the students must first see and then reflect critically on what is seen. Then, they must develop an understanding of self in relation to what is seen, and then recognize their responsibility as free and educated citizens to act on what was learned for the betterment of society. This is the goal of the one-week program that begins in April in Matsuyama, continues in Claremont in September, and finds a capstone moment back in Matsuyama in the fall.

THE ORIENTATION PROCESS

The program requires a great deal of interaction between Shinonome students and members of the Claremont community. However, the students' English ability, even their listening ability, is very low when they enter college in April. In spite of the fact that they have studied English as a compulsory subject in secondary school for six years, many of them are unable to complete an entire sentence in English unaided. However, they are capable of rising to the tasks given them for their ethnographic research. Many of them are quite talented and artistic, but have simply never been encouraged to channel their talent in academic ways. Junior and senior high school teachers in Japan are not well known for encouraging creativity, and students who are unable or unwilling to keep up with the strict school regime are often labeled failures. They are seldom given a second chance to prove to themselves or to others that they can succeed. Many have never learned to recognize their own abilities because they have repeatedly been told that they have none.

The comprehensive pre-departure orientation consists of ten 90-minute orientation sessions, which focus on the mechanics of the actual travel, personal safety, and preparing the students for their research projects. Through this process, every aspect of the program becomes a language lesson. Students might not understand all the vocabulary they are given, but because of the holistic approach to authentic language use, they have very strong motivation to try and figure out language and vocabulary independently.

ITJ Orientation Schedule

First Session: 4/14	1. Escort Faculty Introduction 2. Approval of Academic Credit 3. Confirmation of Registration 4. Passport Application 5. Payment of Fees 6. Travel Insurance
Second Session 4/28	1. Passports 2. Release Forms 3. Collect Insurance Applications 4. Research Group Selection
Third Session 5/12	1. Collect Release Forms 2. Collect Copies of Passports 3. Health Matters 4. Begin Thinking of a Roommate 5. Introduction to Research Project 6. Language Lesson: "We have to fill out some forms." Names & Addresses, Arrival/Departure/Customs
Fourth Session 5/26	1. Confirmation of All Forms 2. Safety 3. Research Partner/Roommate & Confirmation of Groups 4. Research Topics, English Lesson, Possible Sites & Topics 5. Research Project Outline 6. Payment of Fees
Fifth Session 6/2	1. Research Guidance: Interview Questions 2. Emergency Contact Information
Sixth Session 6/23	1. Research Teams/Site/Topic Oral Presentation Style Sheet 2. Research Interview Questions 3. Introduction to the Getty Center 4. Shopping Language; American Money: Cash vs. Traveler's Checks
Seventh Session 6/30	Placement Test
Eighth Session 7/7	1. Continue with Research Project 2. Hotel Rules and Responsibilities 3. Section Leader Selection
Ninth Session 7/14	1. Complete Research Project Questions 2. Information about the Claremont Schedule 3. What to Pack? How to Pack? 4. Quiz
Tenth Session	1. Prepare Landing Cards, etc. 2. Other

Much of the focus initially is on administrative details. Many students have never traveled abroad before, so they require help with their passports, travel insurance and other required documents. At the same time, students engage in ice breaker activities and activities that encourage the students to get to know each other better. For example, every week students are chosen at random and introduce themselves to each other, complete with handshakes and eye contact, in front of the class. By the end of a month all students are able to identify each other by name. By the time the group arrives in Los Angeles, the students know each other well enough to identify who is missing from the roll call, a tremendous help for the escort faculty.

The task of filling out all their application forms in English has an immediate relevancy to the students that is not associated with a *formal lesson*. Additionally, students learn the language they need to deal with Customs and Immigration, or to ask for directions back to Pitzer College, if lost. For instance, if the students need to contact one of the Pitzer staff in an emergency, they might not immediately know the meaning of the words *Press the # symbol*, but they can quickly figure it out and apply the knowledge as needed.

Emergency Contact Instructions
1. Dial (909) 123-4567 from a push button phone.
2. Wait for a series of beeps.
3. Dial in your phone number.
4. Press the "#" symbol.
5. Hang up immediately.
6. Wait by the phone. M_____ will call you back as soon as possible.

(Kadota, et al., 1999)

The rest of the orientation sessions focus on the ethnographic research that the students will do when they arrive in Claremont. In order to help the students get a grasp of the kind of research projects they will be doing, the escort faculty suggest possible topics and sites for the research, as well as a sample outline to help them develop their topic. Students then develop interview questions focused on the topic.

The following sample illustrates some of the problems faced when students choose a topic and develop related questions. One group prepared a sole question, *What kind of do you have pets?* The next attempt to develop the topic *pets* is still riddled with grammatical errors such as: *Do you like animal* or *Have you ever had anything pets?* While many students do develop interview questions, they do not understand that the questions should focus on one subject. For example, the topic *About American Teenager* is far too broad and the group cannot, at first, understand how to narrow it down. The questions concern both teenagers and adults, are not connected to each other and, thus, will not lead to research development. They begin with the general

question, *What are you interested in*, and then jump to the topics of '*handy' phones, travel*, and *driver's licenses*. However, a few of the students are able to focus on and develop a single topic that serves as a successful example for their peers.

It is interesting to note that the students who did the best job focusing on a topic (nail salons) and developing questions to support it (for both customers and staff) received the lowest scores on their ITJ placement tests. They were excited about the possibility of researching a US nail salon and were able to compose very good questions independently.

Group 6. Topic: Nail Salons
(Questions for Shop Staff)
1. What kind of nail designs are famous in LA?
2. How much does a manicure cost?
3. What type of woman comes here?
4. Do you need a license to work in a nail salon?
(Questions for Students)
1. Have you ever been to a nail salon?
2. How often do you go?
3. How much do you spend? or
4. Why don't you go to a nail salon?

Eventually, all students are able to choose a suitable research topic and suitable interview questions for the citizens of Claremont.

One of the dangers inherent in international study programs is a post-return slump. Despite progress made and goals achieved, students might experience a loss of interest in school when immersed once again in the familiar old routines (Capper, 1996). The post-return oral presentations scheduled in the autumn semester provide the students with a means to share their findings with classmates and other faculty, and avoid the slump. In addition, the booklet prepared to commemorate the trip is an enduring record of which they can be proud.

In an effort to help prepare the students for their presentations, they receive a style sheet; however, it is designed for only two speakers and the students worked in groups of four. Therefore, they have to expand this format on their own in order to find a chance for everyone to speak.

Oral Presentation Style Sheet:

The following form is offered as a format you may want to use for your oral presentation:

1. Introduce yourselves:
   I am _____.   I am _____.
   I am _____.   I am _____.

2. Our research topic was _____(State your topic here)_____.

3. Our observation question was ___(State your observation question here)___.

4. We interviewed _(State the number of people interviewed)_ people andasked them several questions.

   —We found that _____
   _____.
   —We also learned that _____
   _____.
   —Another thing we discovered was that _____
   _____.

5. From our observations and interviews, we think that:
   —_____(State conclusion number 1)_____
   _____. _____

   .

   —_____(State conclusion number 2)_____
   _____. _____
   _.

6. Thank you.

<p align="center">(Kadota, et al., 1999)</p>

Student volunteers emcee the five-minute oral presentations in English. Each presentation is supported with visual material collected by the students while abroad. The colorful posters are very creative (artistically, as well as orthographically) and provide a focus for the audience.

ITJ Questionnaire Results & Analysis

The questionnaire results show that the students are greatly satisfied with this program. Even the students who are uncooperative and unwilling to attend classes prior to departure or who have difficulties communicating with their new classmates are able to relax and talk freely with each other by the end of the program. As a result, they develop good relationships with their classmates, are more cooperative, and are eager to study.

After talking throughout the week in Claremont with their American discussion leaders, each of whom have their own definite goals and dreams, the students begin to think more seriously about their own goals. In addition, the students begin attending classes more regularly in October when the second semester begins. In their written reports on their impressions of the cross-cultural experience, the students write vividly about their dreams and educational goals. One report in particular stands out: The student is able to gain a deeper understanding of what is meaningful in her own life through learning about a different culture. As a result of the program, the students are able to broaden their views, and explore and discover more of their own identities.

It may be argued that one of the most important reasons for the success of the ITJ Program was the extensive counseling given to the students prior to departure, while in Claremont, and after their return to Matsuyama. Before this program was established, MSC had no safety net in place to catch first-year or second-year students who were in danger of dropping out of school. Many of the MSC faculty feel it is not their responsibility to monitor student class attendance carefully and to question students who do not attend class regularly. However, when students are absent from the ITJ orientation sessions, they are telephoned to find out why they were absent. Much time is spent talking with them about their personal problems (family, boyfriends, eating disorders, etc.) and they receive the necessary information from the class they missed. The students discover that the staff really do care that they attend classes, and realize that they are an important part of the Shinonome family.

Conclusion

Through their research, Shinonome students discover many differences between the American and Japanese ways of life. They also realize that their knowledge of America is very limited and often incorrect. One surprise is the general readiness of people in Claremont, unlike people in Matsuyama, to say hello to anyone and everyone with a smile. Nearly everyone the students encounter on campus, at the hotel, or in the village stores and restaurants greet them verbally and with kind expressions. An additional surprise for the students is the lack of knowledge Americans have of Japan. As a result, the students find that they not only have the opportunity to learn about America from their instructors, discussion leaders, and peers, but they also have the chance to teach about Japan (Kadota, 1998). They find that the learning process is a

two-way street. However, often the students are not able to explain about various aspects of Japanese culture in their native language, let alone in English. As a result, some students have been prompted upon their return to learn more about their own culture to better prepare themselves for future cross-cultural interaction. It is highly rewarding for the accompanying faculty to witness the change in the students as they experience the thrill of real communication in English for the first time.

Presented here is one possible outline to help students prepare for a short, cross-cultural study-abroad program. The structure provided by the orientation meetings is indispensable in a course for academic credit. The participants need preparation for their first experience flying, traveling abroad, and following passport regulations. However, as important as the orientations are, it is important to remember that an open mind, a spirit of curiosity, and a sense of humor are attributes that are likely to assist the students more than any instruction provided. To sum up, the importance of such a program lies in the actuality of new experiences.

THE AUTHORS

Linda K. Kadota is an associate professor at Matsuyama Shinonome College, Japan. Ms. Kadota earned her M.A. in TESOL from California State University, Sacramento. She has eighteen years of ESL/EFL experience and specializes in composition and creative writing. Email: lindak@shinonome.ac.jp

Toshiko Toji is an associate professor at Matsuyama Shinonome College, Japan. Mr. Toji earned his M.A. in Linguistics from Kyoto University. His research interests are in human cognition, language development, and syntax. He has been teaching Linguistics at Matsuyama Shinonome College since 1992. Email: ttoji@shinonome.ac.jp

Shinobu Matsui is a professor at Matsuyama Shinonome College, Japan. Ms. Matsui earned her M.A. in Japanese Literature from Hiroshima University. She has 18 years teaching experience. Email: shinobu@shinonome.ac.jp

Hiroko Nishimura is an associate professor at Matsuyama Shinonome College, Japan. Ms. Nishimura earned her M.A. in Japanese Linguistics from Hiroshima University. She has 12 years teaching experience and specializes in the History of Japanese Linguistics and Teaching Japanese as a Second Language. Email: hiro@shinonome.ac.jp

Carol Brandt is Vice President for International Programs and Senior Lecturer in English as a Second Language at Pitzer College in Claremont, California, USA, Ms. Brandt earned her M.A. in Linguistics from California State University, Fresno. She has over twenty years of experience in ESL teaching and the administration of ESL and foreign language programs in higher education and specializes in language curriculum development. Email: carol_brandt@pitzer.edu

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Needs Analysis of EFL Listening by Taiwanese College Students

HUEI-CHUN TENG
Yunlin National University of Science & Technology

ABSTRACT

The purpose of the present study is to investigate the EFL listening needs of college students in Taiwan. The study is designed to probe into the conversational and academic listening abilities required by EFL college students. It also aims to examine the differences in listening needs between effective and ineffective EFL listeners. Subjects in the study were 296 freshman students from the Yunlin National University of Science & Technology in Taiwan who completed a 51-item Likert-scaled questionnaire on the needs assessment of EFL listening. Results of the study provided empirical descriptions of learners' needs for L2 listening and also offered a number of implications for teaching EFL listening comprehension.

INTRODUCTION

In recent years, with the emphasis on communicative competence in the field of Second Language Acquisition (SLA), scholars and teachers have recognized the importance of teaching listening comprehension in the second language classroom. Richards (1983) indicated that assessing learner's needs were essential before instructional activities could be selected or developed. Shien and Wu (1988) also pointed out that understanding the learner's needs or expectations was the first and most crucial step in starting any curriculum reform. Furthermore, though much work on English for academic purposes (EAP) has been done in identifying literacy needs, little attention has been paid thus far to describing listening requirements (Ferris & Tagg, 1996a, 1996b). In Richards (1983), the assessment of learner needs for listening comprehension refers to procedures aimed at identifying the type of listening skills the learner requires based on situations and purposes the listener will encounter.

The purpose of the present study is to investigate the EFL listening needs of college students in Taiwan. The major research questions explored in the study are: (1) What are the EFL conversational listening abilities required by college students? (2) What are the EFL academic listening abilities required by college students? (3) Are there differences in listening needs between effective and ineffective EFL listeners? By providing empirical evidence, the present study seeks to contribute to our understanding of the EFL listening needs of college students in Taiwan. Thus, the

results of the current study may give instructors, students and publishers some useful suggestions on EFL listening comprehension instruction.

LITERATURE REVIEW

From the review of research literature, several studies were found to be related to the needs analysis of EFL listening ability. Powers (1986) investigated the academic demands related to listening skills. He conducted a survey to obtain faculty perceptions of the importance of various listening skills and to determine their views of alternative means of evaluating these skills. Results showed that the listening skills related to lecture content were perceived to be more important and the evaluation tasks involving recall of details, and inference or deduction were judged more important than others. It was also revealed that test items stressed (1) vocabulary that was common in spoken English, and (2) sound/intonation distinctions believed to be disproportionately more difficult for non-native speakers than native speakers.

In addition to this, a study on academic oral communication needs of EAP was conducted by Ferris and Tagg (1996a). By surveying over 900 professors at four institutions, they examined the instructors' expectations for the types of listening and speaking tasks, their requirements of college and university students, and ways to enable students to complete these classroom tasks successfully. Results demonstrated that instructors' requirements of oral communication in class varied across academic disciplines, types of institutions, and class sizes. U. S. instructors' lecturing styles were becoming less formal and more interactive, and they thought that effective lecture note-taking for students was very important in their courses. This trend placed new expectations upon the students. The research also pointed out that tasks such as in-class debates, student-led discussions, and out-of-class assignments that required interaction with native speakers were fairly uncommon in any context.

In another study by Ferris and Tagg (1996b), they found that even though the majority of ESL students are first-generation immigrants who have lived and gone to school in the U. S. for many years, these students still felt uncomfortable with small-group discussions and graded group projects. It was also found that ESL students had difficulties with asking and responding to questions, general listening comprehension and class participation. Reasons for these difficulties were caused by linguistic incompetency and differences between students' native culture and American educational culture. Their findings suggest that ESL students should be encouraged and be given opportunities to interact with native speakers. Instructors may provide real lectures from a variety of speakers and cope with genre-specific vocabulary which will be helpful for ESL students.

In Taiwan, many students are not familiar with listening to spoken English. When they listen to native English speakers, they cannot comprehend what the speakers say. Yan (1988) investigated why Taiwanese students have listening comprehension

difficulties and found that English learners lack listening skills and linguistic knowledge. Yan chose students from Taiwan National Normal University as subjects. The results showed that they lack the ability to distinguish stress and intonation, and do not have rich phrase and genre-specific vocabularies. It was also shown that linguistic knowledge of syntax, semantics and pragmatics was necessary for English listening needs. Taiwanese college students should strengthen the above abilities to enhance their listening comprehension.

Yao (1995) used questionnaires to analyze students' needs for listening courses and the factors which affect their listening comprehension. The subjects were from Chung Hsing National University. She found that the speaker's speed, accent, and vocabulary, as well as the listener's background knowledge and interest, will affect listening comprehension. Among these factors, the speaker's speed is the most important factor affecting student comprehension. Teachers should note the content of teaching materials and how it may or may not arouse student interest. Most subjects agreed on the need to increase oral training and avoid 'Teachers talk much; students learn little'. The interaction between teachers and students in the classroom should also be enhanced.

Finally, Yang (1996) examined the views of Taiwanese college students and English instructors toward the curriculum of the freshman course 'English Listening'. He proposed guidelines for the curriculum design of this course. Included therein were definite course objectives, proficiency-oriented instruction, two-way interactive teaching, interesting multi-media material, and communicative activities. Through needs assessment, Yang (1996) found that students put more emphasis on the training of conversational listening skills while faculty emphasized more on academic listening skills. He suggested that the two different listening needs could be addressed without conflict, that is, conversational listening for freshman courses and academic listening for sophomore courses.

METHOD

Subjects

In the present study, the subjects were 296 freshmen from Yunlin National University of Science & Technology. Having studied English as a foreign language for about six years in school, the subjects had approximately a low-intermediate level of English proficiency. The subjects' listening proficiency level was based on their grades on the freshmen first semester course 'English for Language Laboratory'. Among the total number of subjects, those whose grades were below the 25th percentile, 87 subjects, were categorized as 'ineffective listeners,' and those whose grades were above the 75th percentile, 94 subjects, were designated as 'effective listeners'.

Instrument

The instrument used in the study was a questionnaire based on the taxonomy of listening skills proposed by Richards (1983). It consisted of two parts. The first part included 33 items related to conversational listening abilities, and the second part included 18 items related to academic listening abilities, for a total of 51 Likert-scaled items. The questionnaire asked subjects to choose an appropriate scale of importance for each listening ability according to their perceptions of their needs for EFL listening comprehension.

Data Analysis

For scoring the questionnaire, the scale range for each item was 5-1, that is, from 5 (very important) to 1 (very unimportant). Frequency counting and a t-test were adopted to analyze the subjects' scores on the questionnaires. Statistical analyses were conducted by using SPSS 7.0 for Windows.

RESULTS

Analysis of Subjects' EFL Listening Needs

Based on the frequency counting of each item, the results of the listening needs questionnaire completed by subjects are described below. First, Table 1 shows the statistics for the two types of listening needs. Results of the t-test indicate that subjects perceived significantly greater needs for conversational listening than for academic listening.

TABLE 1. T-TEST ON LISTENING NEED TYPE

Need Type	N	Mean	SD	t	df	p-value
Conversational Listening	296	3.58	0.73	2.07*	295	0.039
Academic Listening	296	3.53	0.91			
* p<0.05						

Table 2 lists the ten most important conversational listening needs. Among the 33 listening needs for English conversation, 'ability to detect key words' has the highest average frequency. Next is 'ability to guess the meanings of words from the contexts in which they occur', followed by 'ability to recognize vocabulary used in core conversational topics'.

TABLE 2. TEN MOST IMPORTANT CONVERSATIONAL LISTENING NEEDS

Conversational Listening Need	Rank	N	Mean	SD
Ability to detect key words	1	296	3.88	1.00
Ability to guess the meanings of words from the contexts in which they occur	2	296	3.86	0.96
Ability to recognize vocabulary used in core conversational topics	3	296	3.82	0.95
Ability to make use of facial, paralinguistic, and other clues to work out meanings	4	296	3.76	0.96
Ability to recognize the communicative functions of utterances, according to situations, participants, goals	5	296	3.74	0.97
Ability to process speech containing pauses, errors, corrections	6	296	3.67	1.19
Ability to recognize cohesive devices in spoken discourse	7	296	3.66	1.03
Ability to adjust listening strategies to different kinds of listener purposes or goals	8	296	3.65	1.04
Ability to use real world knowledge and experience to work out purposes, goals, settings, procedures	9	296	3.64	0.95
Ability to retain chunks of language of different lengths for short periods	10	296	3.63	1.00
Ability to distinguish word boundaries	10	296	3.63	0.97
Ability to infer links and connections between events	10	296	3.63	0.98
Ability to process speech at different rates	10	296	3.63	1.23

Table 3 lists the five most important academic listening needs. Among the 18 listening needs for understanding lectures in English, the 'ability to follow different modes of lecturing: spoken, audio, audio-visual' is the most important academic listening need, followed by the 'ability to recognize instructional/learner tasks'.

TABLE 3. FIVE MOST IMPORTANT ACADEMIC LISTENING NEEDS

Academic Listening Need	Rank	N	Mean	SD
Ability to follow different modes of lecturing: spoken, audio, audio-visual	1	296	3.7	1.12
Ability to recognize instructional/learner tasks	2	296	3.65	1.04
Ability to detect attitude of speaker toward subject matter	3	296	3.62	1.07
Ability to identify purpose and scope of lecture	4	296	3.61	1.09
Ability to recognize function of intonation to signal information structure	5	296	3.59	1.02

Difference in EFL Listening Needs between Effective and Ineffective Listeners

With regard to the two types of listening needs, Table 4 demonstrates that effective listeners reported higher EFL listening needs than ineffective listeners, including both conversational listening and academic listening. However, results of the t-test show that the differences did not reach a significant level.

TABLE 4. T-TEST ON LISTENING NEED TYPE FOR EFFECTIVE AND INEFFECTIVE LISTENERS

Need Type	Effective			Ineffective			t	df	p-value
	N	Mean	SD	N	Mean	SD			
Conversational Listening	94	3.68	0.63	87	3.48	0.89	1.92	179	0.093
Academic Listening	94	3.53	0.82	87	3.51	1.04	0.20	179	0.841
EFL Listening	94	3.61	0.70	87	3.49	0.95	0.89	179	0.373

Results of the t-test reveal that effective listeners reported significantly higher needs in the following conversational listening skills: ability to retain chunks of language of different lengths for short periods, ability to recognize the stress patterns of words, ability to recognize the functions of stress and intonation to signal the information structure of utterances, ability to identify words in stressed and unstressed positions, ability to distinguish word boundaries, and ability to distinguish typical word order patterns in the target language. On the other hand, results of the t-test found no significant differences in all of the 18 academic listening needs.

Table 5 lists the ten most important conversational listening needs for effective listeners. Results indicate that 'ability to guess the meanings of words from the contexts in which they occur' has the highest average importance. Next is 'ability to detect key words', followed by 'ability to recognize vocabulary used in core conversational topics.'

Table 6 lists the ten most important EFL listening needs reported by ineffective listeners. Results demonstrate that 'ability to detect key words' has the highest average importance, and next is 'ability to recognize vocabulary used in core conversational topics', followed by 'ability to guess the meanings of words from the contexts in which they occur' .

TABLE 5. TEN MOST IMPORTANT EFL LISTENING NEEDS FOR EFFECTIVE LISTENERS

Listening Need	Rank	N	Mean	SD
Ability to guess the meanings of words from the contexts in which they occur	1	94	3.96	0.91
Ability to detect key words	2	94	3.95	0.91
Ability to recognize vocabulary used in core conversational topics	3	94	3.88	0.87
Ability to distinguish word boundaries	4	94	3.87	0.91
Ability to recognize the communicative functions of utterances, according to situations, participants, goals	5	94	3.82	0.84
Ability to make use of facial, paralinguistic, and other clues to work out meanings	5	94	3.82	0.89
Ability to retain chunks of language of different lengths for short periods	7	94	3.79	0.85
Ability to process speech containing pauses, errors, corrections	7	94	3.79	1.04
Ability to recognize cohesive devices in spoken discourse	9	94	3.74	0.96
Ability to distinguish typical word order patterns in the target language	10	94	3.73	0.87

TABLE 6. TEN MOST IMPORTANT CONVERSATIONAL LISTENING NEEDS FOR INEFFECTIVE LISTENERS

Conversational Listening Need	Rank	N	Mean	SD
Ability to detect key words	1	87	3.82	1.17
Ability to recognize vocabulary used in core conversational topics	2	87	3.77	1.08
Ability to guess the meanings of words from the contexts in which they occur	3	87	3.71	1.07
Ability to make use of facial, paralinguistic, and other clues to work out meanings	4	87	3.69	1.08
Ability to process speech at different rates	5	87	3.67	1.3
Ability to recognize the communicative functions of utterances, according to situations, participants, goals	6	87	3.64	1.12
Ability to infer links and connections between events	6	87	3.64	1.14
Ability to adjust listening strategies to different kinds of listener purposes or goals	8	87	3.63	1.21
Ability to process speech containing pauses, errors, corrections	9	87	3.61	1.31
Ability to recognize elliptical forms of grammatical units and sentences	10	87	3.56	1.06

DISCUSSION

Results of the present study indicate that subjects report significantly higher needs for conversational listening than for academic listening. This is consistent with Yang's (1996) finding. Through needs assessment, Yang (1996) found that students put more emphasis on the training of conversational listening skills while faculty put more emphasis on academic listening skills. He suggested that the two different listening needs could be addressed without conflict, that is, conversational listening for freshman courses and academic listening for sophomore courses.

According to the study conducted in this paper, among the 33 listening needs for English conversation, the 'ability to detect key words' has the highest average frequency. Next is the 'ability to guess the meanings of words from the contexts in which they occur', followed by the 'ability to recognize vocabulary used in core conversational topics'. The results support Huckin, Haynes, and Coady's (1993) finding that the lexicon is fluid and is a medium through which meanings are carried and negotiated. Most subjects realized that paying attention to each word or sentence when a person speaks is difficult and ineffective; therefore, they could get the meaning of what was said through detecting key words and guessing the meanings of unfamiliar words from the contexts in which they are used. The results also reveal that most subjects regarded vocabulary acquisition as critical for listening comprehension.

In the study, the most important listening needs, as reported by subjects, for listening to English lectures were the 'ability to follow different modes of lecturing (spoken, audio, audio-visual)' and the 'ability to recognize instructional/learner tasks'. This finding shows that both abilities are related to listeners' background knowledge. Listeners should increase their world knowledge in order to follow different modes of lecturing. This finding is closely related to Paulston and Bruder's (1976) finding that listening materials for students learning to cope in an English speaking environment should consist of samples of natural language from as many different sources as possible, so the students will have experiences with many varieties of topics, situations, and speakers.

CONCLUSION

With the emphasis on communicative competence in the field of SLA, researchers and teachers have recognized the importance of teaching listening comprehension in L2 classrooms. The planning of a successful language curriculum should first take learners needs into consideration. The present study is designed to investigate the perceived EFL listening needs of college students in Taiwan. The results indicate that Taiwanese college students feel they have greater needs for conversational listening than for academic listening. The most important conversational listening need is the 'ability to detect key words', and the most important academic listening need is the 'ability to follow different modes of lecturing: spoken, audio, audio-visual'.

Finally, based on the results of the study, several suggestions are proposed in terms of the design of EFL listening curriculum. EFL teachers should know the listening needs of their students so that they can design syllabi for listening courses which are more suitable for their students, and arrange the listening program and teaching plans to focus on student needs. In doing this, students are likely to have more interest in the listening course. As for the students, they should have a clear idea of their needs for learning EFL listening comprehension. Such understanding will be quite useful when they want to practice EFL listening and improve their listening ability. It is always important for publishers to know the real needs of textbook users. According to the results of this study, they can publish new listening textbooks or modify current textbooks in order to meet students' needs.

THE AUTHOR

Huei-Chun Teng received her Ph.D. in Second Languages and Cultures Education from the Department of Curriculum and Instruction at the University of Minnesota, Twin Cities, in 1993. She is currently an associate professor and chairperson of the Department of Applied Foreign Languages at Yunlin National University of Science & Technology in Taiwan. Her current research focuses on L2 listening comprehension, teaching culture, L2 testing, L2 learning strategies, and CALL. Email: tenghc@pine.yuntech.edu.tw

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The Task-Based Classroom in Practice

ANDREW FINCH
Andong National University, Korea

ABSTRACT

Given that individual learning agendas determine what is "learnt" in the language classroom, it is generally recognised that students need to be fully involved in what happens there. Task-based learning satisfies this need, involving the learners at every level of the educational process as they pass through comprehension, decision-making, implementation, preparation, rehearsal, performance and reflection. If carried out in the target language, these stages have obvious advantages in terms of authenticity and meaning, but task-based work can also be beneficial in encouraging learners to address their learning needs, to assess themselves, and to become self-directed. Having said this, an important part of the presentation is to stress that perceptions and attitudes towards learning and teaching held by the participants in the classroom are the most important influences on learning, and that these must be understood and addressed before consideration of methodology.

INTRODUCTION I

(Contributed by Dr. Hyun Tae-duck, Professor of the Department of English Education, former-director of the Language Center at Andong National University)

In deciding to implement a task-based program at Andong University, our aims were to develop student confidence, motivation and independence as well as oral skills. We therefore designed and wrote three course books to meet these criteria: *Tell Me More, Now You're Talking* and *The Way Ahead.*

The Andong National University-designed student evaluation of instructors was carried out in the first and second semesters in 1998. English conversation classes and teachers scored top marks in nearly all of the evaluation criteria. English conversation classes were generally seen as interesting and exciting, and students enjoyed and looked forward to this time.

I held workshops on task-based English teaching and learning with more than 2,000 English teachers from elementary schools and secondary schools at teacher training centres. Teachers were quite satisfied with the ethos. A few teachers were successful in introducing the task-based approach in their classrooms and these facts were reported to the local educational authority or to the Ministry of Education. However, more concrete lesson plans on this approach suitable for the Korean classroom need to be prepared.

INTRODUCTION II

This paper concentrates on the practical aspect of using task-based language teaching ideas in the classroom, and at the same time makes the point that teacher reflection on basic principles and beliefs, in addition to methodology and pedagogy, is indispensable, since these perceptions determine everything that happens in the classroom.

Second-language teaching in the last 30 years has shown a tendency to adopt "new" methodologies to the exclusion of those preceding them, these "new" ways of teaching subsequently suffering the same fate as even "newer" trends come along. In this process, current politically correct terms enter the teaching vocabulary, becoming "all things to all people" and being absorbed into teaching practices that are otherwise unchanged. Thus, for example, few teachers would claim *not* to be promoting "communication" and "autonomy" in their classes. The same situation has occurred with the term "task-based." Many practitioners advocate "task-based teaching" though continuing with previous methods and underlying principles, simply using the term to justify these: "Today our task is to listen to the teacher", "Here is a grammar-translation task", "Your task is to do the cloze exercise on page 52", "Here is your rote-learning task". As can be seen, the "goalposts" have shifted a little, but everything else is unchanged.

However, if we look at the literature, we find that choice of task as the unit of syllabus analysis (Crookes & Gass, 1993) actually implies a certain approach inherent in the term *task-based language teaching* (TBLT). Thus White's (1988) Type B, analytic (as opposed to "synthetic") syllabus, (see Table 1 below) and Breen's (1987) process (rather than "propositional") paradigm, imply a student-centred focus on performance, problem-solving (learning skills), and reflection (self-evaluation) which is not found in earlier forms of syllabi. The focus now is on *process* rather than *product*, and on *how* to learn rather than *what* to learn. The task, rather than being a unit of grammar to be digested or a collection of lexical items to be remembered, is a means of *using* the language (Widdowson, 1978) in order to learn the language (Allwright, 1984). It has *meaning* for students who have to solve communication problems, and that meaning, along with the authenticity in the use of real-life situations, becomes internalised as linguistic competence. Lastly, the *process* of understanding, performing and reflecting on the task produces a wealth of "real" use of the target language (e.g., agreeing, suggesting, questioning, explaining, checking for understanding, asking for clarification), fostering learning in a cyclical, ongoing manner.

This attitude to teaching and learning inherent in the task-based approach can be summarised in terms of the sort of basic principles referred to earlier (cf. Williams & Burden, 1997):

1. There is a difference between learning and education.
2. Learners learn what is meaningful to them.
3. Learners learn in ways that are meaningful to them.

TABLE 1: LANGUAGE SYLLABUS DESIGN: TWO TYPES (WHITE, 1988, P. 44)

Type A: What is to be learnt?	Type B: How is it to be learnt?
Interventionist	Non-interventionist
External to the learner	Internal to the learner
Other-directed	Inner-directed or self-fulfilling
Determined by authority	Negotiated between learners and teachers
Teacher as decision-maker	Learner and teacher as joint decision-makers
Content = what the subject is to the expert	Content = what the subject is to the learner
Content = a gift to the learner from the teacher or knower	Content = what the learner brings and wants
Objectives defined in advance	Objectives described afterwards
Assessment by achievement or by mastery	Assessment in relationship to learners criteria of success
Doing things to the learner	Doing things for or with the learner.

4. Learners learn better if they feel in control of what they are learning.
5. Learning is closely linked to how people feel about themselves.
6. Learning takes place in a social context through interactions with other people.
7. What teachers do in the classroom will reflect their own beliefs and attitudes.
8. There is a significant role for the teacher as mediator in the language classroom.
9. Learning tasks represent an interface between teachers and learners.
10. Learning is influenced by the situation in which it occurs.

REASONS FOR TBLT

The immediate problem for over-worked, tired language teachers is one of application: "Even if I subscribe to this idea, how do I put it into practice in my classrooms?" "How do I structure lessons and courses using tasks?" "My syllabus is based on an old-fashioned traditional-style textbook and is exam-driven. Why should I use tasks to teach this prescribed material?" In answer to these very valid questions, let us look at the *why* of TBLT first.

Why?

1. Meaning: When tasks are the means of learning, the target language takes on meaning. Instead of the TENOR situation (Teaching English for No Obvious Reason), students have a reason for learning. They can see that the new language is a means of communication and that they need to be able to transfer information and opinions in that language, i.e., teaching *through* communication rather than *for* communication (cf. Prabhu, 1980, p. 164).

2. Ownership: If students are allowed to see the task through all of its stages (task completion), without the teacher playing an interventionist role (explaining instructions that students can read for themselves and focusing on discrete learning

points that are irrelevant to the majority of students), they can achieve a valuable and motivating sense of fulfilment and heightened self-confidence that comes from understanding, performing, and reflecting on the activity by themselves. Without such motivational stimulus, learning is unlikely to occur, irrespective of method.

3. Learning levels: Learners take on (intake) content matter (input) that is appropriate to their current stage of learning. If everyone learns the same thing at the same time, this content will rarely be suitable for more than a minority of students. If they are allowed to progress through tasks at their own rate, however, students can concentrate on aspects that are suitable for their learning level.

4. Assessment: Evaluation usually concentrates on the teacher, providing him/her with a snapshot of learning that can be turned into a grade. However, it is the students who need to know how they are progressing, so that their learning in the future can be informed by feedback. Tasks give students such information, focusing on outcome, showing them their learning needs, and helping them to evaluate their communicative competence.

5. Error-correction: As with other aspects of the synthetic, grammar-based propositional approach to learning, error-correction can be harmful to motivation and self-confidence, and ineffective in terms of its results for the whole class of students. If they are conducting problem-solving in groups, however, errors in communication become evident to the whole group, and the teacher (functioning as a language resource) can be asked to supply the necessary language, giving "the right information to the right people at the right time".

How?

Secondly, let us take a look at the "how" of TBLT. A number of writers (e.g., Skehan, 1998; Skehan & Foster, 1997) have commented on the need for a structured sequence of tasks in the classroom rather than the disconnected and directionless mixture of game-like activities that can result from an uninformed application of task-based ideas. Task difficulty is important in this structuring. Candlin (1987) offers a checklist of considerations:

* One-way tasks should come before two-way tasks
* Static tasks should come before dynamic ones
* "Present time" tasks should come before ones using the past or the future
* Easy tasks should come before difficult tasks
* Simple tasks (only one step) should come before complex tasks (many steps)

The following chart (Table 2) suggests a means of doing this, proceeding from static, one-way information transfer (upper left of the chart) to dynamic, independent tasks (lower right). For more information on task types, definitions, and associated research, Table 3 presents a list of research findings to date.

TABLE 2: CHECKLIST OF TASK TYPES

Task Types	Static	Dynamic
Experience Tasks	* memory games * review activities (one-way) * simple lexis activities	* brainstorming * review activities (two-way) * storytelling
Guided Tasks	* classroom English * interactive lexis activities structural activities (drills) * questionnaires (one-way) * comprehension * dictation * basic role-plays	* questionnaires (two-way) * short skits (dramas), designed by the students, based on earlier role-play activities
Shared Tasks	* pair-work (one-way) * group-work (one-way) * tasks which access information about class members * simple dialogs	* pair-work (e.g., interviews) * group-work (two-way) * jigsaw activities * pyramid activities * role-plays * simulations * error-correction * peer-assessment
Independent Tasks	* homework * self-assessment	* discussions * projects

TABLE 3: RESEARCH ON TASK TYPES

Based on Nunan (1993, p. 60) and Skehan (1998, pp. 116-7)

Researchers	Findings
Long (1981a)	Two-way tasks prompt more conversational adjustments than one-way tasks
Brown & Yule (1983)	The length of the speaking turn is a factor in the difficulty of speaking tasks
Brown, Anderson, Shilcock, & Yule (1984)	Distinction between static, dynamic and abstract tasks: * Static tasks involve simple transmission of information in a linear sequence, often using easily prescribed language. * Dynamic tasks involve the speakers in two-way conversations in which language is not prescribed and in which relations may vary. * Static tasks (e.g., description) are easier than dynamic tasks (e.g., narration), which are easier then abstract tasks (e.g., opinion-giving). * The number of elements, participants, and relationships in a task makes it more difficult.
Tarone (1985)	Attention to form has a clear effect on accuracy of performance.
Brock (1986)	Use of referential questions prompts significantly longer and more systematically complex responses containing more connectives.

TABLE 3: RESEARCH ON TASK TYPES (CONT.)

Doughty & Pica (1986)	Required information exchange tasks generate significantly more interactive modifications than optional information exchange tasks
Duff (1986)	Convergent (problem-solving) tasks produce more negotiation of meaning than divergent (debating) tasks. (This was not fully born out.)
Long & Crookes (1986)	Use of referential questions results in greater mastery of experiential content.
Ellis (1987)	There is evidence of an interaction between the engagement of planned discourse and different forms of the past tense under different task conditions.
Nunan (1987)	Use of referential questions prompts more negotiation of meaning and language more complex with regards to syntax and discourse.
Prabhu (1987)	Classification of task types: * Information-gap tasks * Reasoning-gap tasks * Opinion-gap tasks
Nunan (1988a, 1988b)	There are often dramatic mismatches between the activity preferences of teachers and those of students.
Willing (1988)	Learners' activity preferences can vary markedly and are determined by cognitive style and personality variables.
Crookes (1989)	There is greater complexity and lexical variety for tasks done under a planning-time condition but no greater accuracy.
Nation (1990)	Classification of task types: * Experience tasks (using the learners previous experience) * Shared tasks (getting learners to help each other bridge the learning gap) * Guided tasks (providing support while learners perform the task, by giving exercises and focused guidance) * Independent tasks (in which learners work alone without planned help)
Brown (1991)	Interpretative tasks generate more complexity
Pica et al. (1993)	Symmetric tasks generate more interaction and negotiation of meaning.
Duff (1996)	* Agreed-outcome tasks favour short turns and less complex language. * Tasks allowing disagreement lead to longer turns and more complex and varied language.
Foster & Skehan (1996)	* Structured tasks produce greater fluency (unplanned) and accuracy (planned). * Concrete/immediate tasks are easier. (Evidence supporting this proposition is mixed.) * There is an interaction between opportunity to plan and task type.

PLANNING TASKS FOR THE LESSON

Tasks are best if they have preparation ("pre-task") activities, "during-task" activities and follow-up ("post-task") activities.

Pre-task activities are important because they give a chance to:
* introduce new language
* increase the chances that the students' language system will change
* mobilise language
* recycle language
* ease the language-processing load
* push learners to interpret tasks in more demanding ways

During-task activities are concerned with:
* the language-learning task
* planning (decision-making, agreeing, suggesting)
* reporting (concluding, making inferences)

Post-task activities give language input and focused tasks in order to help learners to:
* identify and consolidate the language
* classify (structurally or semantically)
* hypothesise, check
* engage in cross-language exploration
* search for patterns
* recall or reconstruct texts

USING TASKS IN THE LESSON

Willis (1996) offers five principles for the implementation of a task-based approach. These provide input, use, and reflection on the input and use:
1. There should be exposure to worthwhile and authentic language.
2. There should be use of language.
3. Tasks should motivate learners to engage in language use.
4. There should be a focus on language at some points in a task cycle.
5. The focus on language should be more and less prominent at different times.

Skehan (1998) also proposes five principles for task-based instruction:
1. Choose a range of target structures.
2. Choose tasks which create appropriate conditions for learning.
3. Select and sequence tasks to achieve balanced development (i.e., at an appropriate level of difficulty and focused between fluency, accuracy, and complexity).
4. Maximise the chances of a focus on form in the context of meaningful language use.
5. Use cycles of accountability. Get learners to self-assess regularly.

REFLECTION

Before concluding, let us take some time to reflect on the beliefs and perceptions that drive our own behaviour in the language classroom. There are of course no right or wrong answers, but the act of thinking about these ideas and talking about them with other people will help to clarify them for us and will set evaluative processes in motion, thus improving our teaching in the future. The ESL/EFL teacher is asked to consider the evaluative items below and put a check the appropriate response.

Why am I teaching?	Yes	No
1 For the money.		
2 In order to travel.		
3 In order to meet colleagues.		
4 In order to learn a new culture.		
5 In order to promote western culture.		
6 To help my students become more fluent.		
7 To help my students become good learners.		
8 To help my students become responsible citizens.		
9 To change society.		

What sort of syllabus do I prefer?	Yes	No
10 Formal		
11 Functional/notional		
12 Situational		
13 Process syllabus		
14 Grammar-based		
15 Lexis-based		
16 Topic-based		
17 Project-based		
18 Task-based		

Who am I in the classroom?	Yes	No
19 Controller		
20 Counsellor		
21 Dispenser of knowledge		
22 Expert		
23 Facilitator		
24 Language Guide		
25 Language Resource		
26 Leader		
27 Manager		
28 Material designer		
29 Syllabus designer		

Who are my students?	Yes	No
30 Absorbers of knowledge		
31 Apprentices		
32 Co-syllabus designers		
33 Decision-makers		
34 Independent agents		
35 Investigators		
36 Language consumers		
37 Recipients of knowledge		
38 Researchers		
39 Self-evaluators		

How do I evaluate my students?	Yes	No
40 Quantitatively (formal tests).		
41 Qualitatively (interviews, learning diaries).		
42 Through student self-assessment.		
43 Through teacher-assessment.		
44 Through "snapshot" proficiency tests.		
45 Formatively (feeding results back to the students).		
46 Continuous assessment.		
47 No evaluation.		
48 Through reviews of previous lesson content.		
49 Through assignments.		
50 Through projects and portfolios.		

CONCLUSION

It is important to remember that TBLT is an *approach* rather than a method. It assumes that the teacher respects the students as individuals and wants them to succeed. It also acknowledges that motivation, attitudes to learning, student beliefs, language anxiety, and preferred learning styles have more effect on learning than materials or methods. We therefore need to take these into account in our classrooms, taking advantage of the opportunity TBLT gives us to promote a student-centred learning environment. Teacher-centred controls, threats, rewards and restrictions are not an effective means of stimulating learning since no one can be forced to learn. If we can, instead, stimulate a need to learn and a desire to learn based on unconditional respect and mutual trust, learning will take place in an enjoyable and facilitative way. Finally, Table 4 summarises the task-based approach and its rationale.

TABLE 4: THE TASK-BASED SYLLABUS (COMPILED FROM BREEN, 1987, PP. 85-87)

Task-based Syllabus

What knowledge does it focus on?	l Communicative knowledge as a unity of text, interpersonal behaviour, and ideation
	l The learner's experience and awareness of working upon a new language
What capabilities does it focus on and prioritise?	l Communicative abilities and learning capability
	l The ability to negotiate meaning: the ability to interpret meaning and the ability to express meaning
On what basis does it select and subdivide what is to be learned?	l Communication tasks: based on an analysis of the actual tasks which a person may undertake when communicating through the target language.
	l Learning tasks: selected on the basis of metacommunicative criteria. They provide the groundwork for the learner's engagement in communication tasks and deal with learner difficulties which emerge during these tasks, addressing how the knowledge systems work and how the learning may be best done.
	l Subdivision is on the basis of task types (various ways).
How does it sequence what is to be learned?	l Sequencing can be characterised as cyclic in relation to how learners move through tasks and problem-based (or problem generated) in relation to the on-going difficulties which learners themselves discover.
	l There is a sequence of refinement as tasks require more and more learner competence.
	l There is a sequence of diagnosis and remediation in parallel with the refinement.
	l Sequencing here depends upon: a) the identification of learning problems or difficulties as they arise, b) the prioritising of particular problems and the order in which they may be dealt with, c) the identification of appropriate learning tasks which address the problem areas.
What is its rationale?	l A broader view of what is to be achieved in language learning
	l The learner's initial competence can be engaged as the foundation upon which new knowledge and capabilities may be accommodated during the undertaking of tasks, matching the process which occurs when learners mobilise knowledge systems when undertaking actual tasks in the L1.
	l Participation in communication tasks which require the learners to mobilise and orchestrate knowledge and abilities in a direct way will itself be a catalyst for language learnin
	l A more sensitive methodology: represents the effort to relate content to how that content may be worked upon, and thereby, learned more efficiently
	l Means-focused and ends-focused

l Assumes that learning is necessarily both metacommunicative and communicative
l Based on the belief that learners can be analytical in their exploration of communication in the target language and of the knowledge and ability use it entails
l Rests on the principle that metacommunicating is itself a powerful springboard for language learning

THE AUTHOR

Andrew Finch is Visiting Professor and Deputy Director of the Language Center at Andong National University (website: http://lc.andong.ac.kr/eng), and is currently working on a distance Ph.D. in Program Evaluation. His interests include program development and evaluation, self assessment, task-based learning, affect, and trust in the classroom, and he has written various papers on these topics. With Dr. Hyun Tae-duck, Andrew has co-authored three task-based English conversation books for Korean students: Tell Me More, Now You're Talking *and* The Way Ahead. *Email: already7@hotmail.com*

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Tell Me More!: http://lc.andong.ac.kr/eng/tmmt/tmmt003.html
Now You're Talking!:   http://lc.andong.ac.kr/eng/nyt/nyt001.html
The Way Ahead:http://lc.andong.ac.kr/eng/twa/cover/contents.htm

Talk Is Not Cheap

THOMAS S.C. FARRELL
Nanyang Technological University

ABSTRACT

ESL/EFL/EAP/ESP teachers (both preservice and inservice) are asked to reflect on their work. Reflection in teaching generally refers to teachers learning to subject their beliefs and practices to self-analysis. This paper reports on the outcomes of a reflective exercise that included a combination of discussions, classroom observations and journal writing. One non-native English speaking teacher of English as a foreign language (EFL) in Korea came together with this researcher in order to reflect on her work. The paper highlights the role of group conversations to reflect on her work as opposed to journal writing. Implications suggest that teachers (preservice and inservice) could be encouraged to form groups to talk about their teaching and that journal writing be delayed until the teachers are ready to undertake this mode of reflection.

INTRODUCTION

These days ESL/EFL/EAP/ESP teachers are asked to reflect on their work (Richards & Lockhart, 1994). Reflection in teaching generally refers to teachers learning to subject their beliefs and practices to self-analysis. However, in order for reflective teaching to happen, opportunities must be created for teachers to use conscious reflection as a means of understanding the relationship between their own thoughts and actions.

This paper reports on the outcomes of a reflective exercise that included a combination of discussions, classroom observations and journal writing of a teacher in Korea. One non-native English speaking teacher of English as a foreign language (EFL), named Heesoon, came together with this researcher in order to reflect on her work. The paper starts with a definition of reflection; the study is outlined; and discussion of findings follows.

<@SECTION:>DEFINITION OF REFLECTION

Farrell (1999) gives a definition of reflection as a teacher seeking answers to the following questions: (1) What is he/she doing in the classroom (method)? (2) Why is he/she doing this (reason)? and (3) Will he/she change anything based on the information gathered from answering the first two questions (justification)? The Korean teacher, Heesoon, agreed with this definition of reflection.

THE STUDY

Background

In fall semester of the 1994/1995 academic year, a group of three EFL teachers in Korea and this researcher gathered to reflect on their work (as part of a wider study). The period of reflection was sixteen weeks. Methods of reflection included weekly journal writing, group discussions, and classroom observation/individual discussions with the researcher. This paper reports on one of the participant's (Heesoon) levels of reflections in all three activities: the group meetings, individual meetings and journal writing.

Heesoon's Background

Heesoon is a Korean female teacher of English in a university in Seoul, South Korea. She has a Master of Science degree in Education (MS Ed) with a specialization in English teaching. She is fluent in English.

Data Collection

The collection of data was accomplished by: (1) The researcher's field notes and written log; (2) Audio recording of Group meetings; (3) Audio recording of classroom observations/individual discussions; and (4) Heesoon's written reactions in a journal. The data were analyzed using a procedure of data reduction, and confirming findings. This study consulted and used a modified version of Ho and Richards' (1993) categories for data analysis. All the group meetings were coded according to five general categories or themes: theories of teaching; approaches and methods used in the teachers' classes; evaluating teaching; concerns teachers' self awareness of their teaching; and questions about teaching and asking for advice.

RESULTS AND DISCUSSION

Table 1 shows what Heesoon talked about in the group meetings, the individual meetings/classroom observations and what she wrote about in her journal. Globally, it is obvious that Heesoon used the group meetings (49 entries) more than the other two activities to reflect on her teaching. First, I present representative quotes on teaching issues Heesoon mentioned in all three activities.

Group Meetings

In the group meetings, Heesoon was interested in talking about her personal theories of teaching and her students' level of motivation. For example, in the second group meeting (September tenth) she said: "Good teaching is a feeling; class is not a system. It is the chemistry between the students and the teacher. There is good and bad teaching." In the third group meeting (September seventeenth) she said: "Nobody can

TABLE 1   **TOPICS HEESOON TALKED ABOUT IN GROUP MEETINGS, INDIVIDUAL MEETINGS & JOURNALS**

Topic Category	Sub-Category	Activities		
		Journal	Group	Individual
Theories of Teaching	Theory	2	8	2
	Application	0	0	4
Approaches & Methods	Approaches & Methods	2	8	1
	Content	0	3	0
	Teacher's Knowledge	2	6	1
	Learners	2	6	2
	School Context	3	5	1
Evaluating Teaching	Evaluating	2	3	0
	Problems	1	3	4
	Solutions	0	1	0
Self-Awareness	Perception of Self as Teacher	1	6	1
	Personal Growth	1	0	0
	Personal Goals	0	0	0
Questions About Teaching	Asking for Reasons	1	0	1
	Asking for Advice	1	0	0
Total		18	49	17

can teach language. It's a habit, by themselves, they have to feel motivated. Model for them, if they feel bored, the teacher must motivate them."

Also, Heesoon talked a great deal about her students' level of motivation. In the third group meeting (September seventeenth) she said: "We must motivate the students because Korea is different than other countries; we have passive learning and the students can't think independently. That's what I found." In the fourth group meeting (September twenty-fourth) we were discussing how questions are asked in class and Heesoon said: "Korean college students know everything but if we do not ask easy

questions they get bored. It is beyond their thinking; they stop thinking. The challenge is a language and culture problem, both."

Observations

Heesoon had only two classroom observations and after each class she did not talk about her teaching methods or procedures. Instead she talked mostly about someone observing her class. For example, after her second observation (October thirty-first) Heesoon said: "How can we judge ourselves with only five seconds of looking at our teaching? This is only one way." At the fourth group meeting (September twenty-fourth) she said that her schedule was very tight. She also said: "I don't teach that much. Oh! I am terrible for these class visits to be watched as an ESL teacher. I do not have confidence to share [insights about her class]." She reconfirmed her uneasiness with having another person observe her class when in a later meeting (November fourteenth) she said that she did not like people coming into her classroom because "I can't do my best in front of people." Therefore, at Heesoon's request, and after observing two of her classes, she asked the observer not to come into the class again. From the very beginning it was clear Heesoon was not comfortable with the idea of having someone in her classroom observing her teach.

Journal Writing

Heesoon used the journal infrequently for reflection. Out of a total of six short entries, she wrote only about her class procedures. Her entries resembled the type of entries that teachers studied by Brown and McIntyre (1993, p. 36) produced: "Brief, sometimes at a high level of generality and somewhat staccato in form." Just as in the observations, she was somewhat ambivalent about exploring her teaching in general and writing about it in particular. For example, in her first journal entry she wrote: "What do I think about my teaching method? Do they learn something from my lecturing? I don't want to answer these questions. Actually I don't know." In her next journal entry one month later Heesoon used the journal to highlight her favorite mode for reflecting: group discussions. She wrote: "I'm happy when we [the group] talk about our classes, even though I am sometimes wondering whether I'm heading for the right direction to find myself as a teacher. I'm also afraid of knowing myself in some ways." Heesoon did not feel comfortable writing about her teaching and preferred group talking as her main mode of reflection; she felt that she could not achieve reflection through the medium of writing. At the last group meeting she revealed the extent of her lack of enthusiasm for writing when she said that the idea of writing a journal entry every week gave her stress: "I always felt that I had to write something down, but I didn't have anything to write." In fact, Heesoon stopped writing altogether just before mid-term. She was not comfortable writing about her teaching and did not want to have anyone observe her teach.

DISCUSSION

Heesoon's reluctance to be observed while teaching could be the result of any number of reasons. I asked her why she had stopped the observation process and she said that she was not ready for that level of scrutiny by an outsider "armed with a video camera." This is a valid comment as many other practicing teachers have similar feelings about letting outsiders into their classrooms. However, I was more interested why Heesoon was reluctant to write about her reflections as this is touted in the literature as an effective means of reflecting for teachers.

Heesoon's failure to reflect in any real way while writing may be because she was working in a second language (English) and this could have made her conscious of the fear of making mistakes in her writing. Mistakes in speech are common even with native speakers; however, mistakes made in writing are in evidence on the page and this could have discouraged her from further reflections using this medium. Heesoon's reluctance to write about her teaching beliefs could also be due to a lack of preparation for this mode of reflection. Writing requires planning and practice and is a skill few native English speaking university students master. Even for native English speakers journal writing may not be appropriate as a mode of reflecting unless they are specially trained in this skill (see below). Consequently, for non-native English speaking English teachers journal writing may lead to an increased burden of not only concentrating on reflection, but also may be the means of communicating the results of this reflection.

Time may also have played a role in making writing within a reflective situation too demanding for this teacher. Heesoon stated that throughout the period of this project, she was very busy with an increased teaching load and other pressures from the university where she was teaching. She said that sitting down to write her reflections was difficult considering that she would have to write "a rough draft first and then clean it up before giving it to you." She said that this would have taken too much time. Another nonnative English speaking teacher voiced the same opinion about the problem of rough drafts as this was the way they were trained to write. Though I told the other Korean teachers that we did not mind mistakes, the Korean culture would not allow them to produce writing that had not been thoroughly checked for mistakes. Therefore, it seems that a combination of the facts caused Heesoon to stop writing in her journal. It could be that she was (a) writing in a second language, (b) not trained how to use writing as a reflective tool and (c) she did not have the time required for writing a regular journal entry. Heesoon was more comfortable in a group setting talking about teaching and not writing about it.

The implication here is that talk within a group may be a good starting point for reflection for teachers who want to come together to share their work experiences. Written reflection, on the other hand, may require a greater level of commitment and expertise. Teachers (preservice and inservice) may require special training in journal writing before teacher educators can assume they just record their reflections. Talking about teaching in a group setting may be a first step in the reflection process for some teachers (especially nonnative English speaking teachers). Emery (1996) has even

stated that oral dialogue can be more beneficial for teachers' self-reflection than reflective journal writing. This may be because, as Cochran-Smith and Lytle (1993) have pointed out, "During oral inquiry, teachers build on one another's insights to analyze and interpret classroom data and their experiences in the school as a workplace" (p. 30). When teachers are comfortable talking about teaching, they can then be trained to reflect in writing to gain deeper insights into their teaching.

Conclusion

Heesoon was comfortable in a group situation talking with other teachers but she did not want to write about her teaching and she did not want to have anyone observe her class. I can not say for sure why she did not want to have her classes observed. Additionally, Heesoon was very busy throughout the period of the project, and this could also have played a part in her reluctance to write a journal. However, Heesoon found empathy in a group setting that can not be conveyed in writing a journal; talk is a social activity; writing is not; writing is time consuming; talk is instantaneous. As Naysmith and Palma (1998) say, "Reflection upon a practical activity such as teaching is perhaps best achieved in an interactive, social context through talk" (p. 75).

The Author

*Tom Farrell **is an assistant professor in English Language and Applied** Linguistics at the National Institute of Education, Singapore. His research interests include: Teacher Education/ Development, Reflective Teaching, Teacher Beliefs and TESOL Methods. Email: tscfarre@nie.edu.sg*

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Speaking in Tongues: Chinglish, Japlish and Konglish

DAVID B. KENT
Konyang University

> …For the needs of the much larger society of the nation [a vernacular] is not adequate, and it becomes necessary to supplement its resources to make it into a language. Every vernacular can, at the very least, add words borrowed from other languages. (Pride and Holmes, 1972, p.108)

ABSTRACT

The impact of *Chinglish*, *Japlish*, and *Konglish* on the vernaculars of Northeast Asia, and in turn the cultural mind-set of the populace, holds great sociolinguistic influence over these nations in the modern era. Not only have the languages of Northeast Asia developed subsets consisting of the use of English, and other European loanwords and pseudo loanwords, but students of EFL in these nations have, rightly or wrongly, come to incorporate this vocabulary into their English conversation.

This paper discusses these loanwords, in which the EFL learner is immersed, and how they can be utilized effectively within the modern EFL classroom. The trend of ignoring such native language *interference*, like *Chinglish*, *Japlish*, and *Konglish*, will be reevaluated. A constructive method for utilizing such *learner difficulties*, will then be presented with the aim of assisting and promoting solid socio-cultural and linguistic competence in the English language.

In the modern era changing linguistic use by the populace of Northeast Asia has come to affect the cultural, political, and social structure of the region. Thus, elements of modern European languages, predominantly English, are incorporated into everyday use of Chinese, Japanese and South Korean vernaculars. Furthermore, the current trend of partnerships between universities and the expansion of research networks continue to allow English competence to play an important educative, and economic role in the West-China-Japan-South Korea relations. In these newly industrialized states an increase in the use of high-technology goods has come to provide an avenue for increasing loanword adoption from the English language. These conditions further serve to emphasize the sociolinguistic need for studying loanword assimilation in the region, and recognition of the fact that English loanword usage within China, Japan, and South Korea, may pose as a *problematic aspect* to the study of English for these people. (Simon-Maeda, 1995; Sheperd, 1996)

The problematic aspect of loanword usage has its basis in the misuse of loan terminology, and the creation of pseudo loanwords, which lead to the mistaken interpretation of such terms as English by non-native speakers. As a result, the

implementation of an effective means to correctly and more efficiently teach the use of loan and pseudo loanwords within the EFL classroom needs to be developed. The development of suitable materials should not only build upon a stable core knowledge of English terms that are inherent within the non-native speaker's initial language but use these terms as mnemonic, or cognitive building blocks for second language acquisition (Brown, 1995; Daulton, 1999; Kent, 1999). It is therefore the initial intent of this paper to linguistically detail the means by which English and European language loanwords become incorporated within the vernaculars of China, Japan, and South Korea. This examination will then lead to a presentation of methodologies allowing for the incorporation of such terms within the EFL teaching environment of these nations.

For the purposes of this paper loan terminology stemming from English, and European languages have been termed *Chinglish* in respect to China (including both the mainland and Taiwan), *Japlish* in reference to Japan, and *Konglish* in terms of South Korea. The reader should note that the use of these terms is for ease, and is irrespective of the correct representation of these words in the corresponding native language.

CHINGLISH: "HEN ZHONG-GUO-SHI DE YING-WEN" – VERY CHINESE LIKE ENGLISH

From children to adults more than 200 million people in mainland China study English—a figure that amounts to one person out of every six. The director of a foreign language division within the State Education Commission is quoted as saying, "English as an International language has become an indispensable tool for the Chinese people to communicate with the world" (Xie, 1997). *Chinglish*, however, can be a major problem, although fairly fluent speakers of English, especially in Taiwan, may occasionally use the word when they speak Chinese because "it makes them look *cool* to use English slang" (personal communication with J. Diedrichs, May 1, 1997). What the Chinese may actually prefer is the expression, *hen zhong-guo-shi de ying-wen*, which translates as *very Chinese like English*.

Jin Ping Shi (1997) summarizes the use of *Chinglish*, or *hen zhong-guo-shi de ying-wen*, within the English language use of EFL students in the People's Republic of China by stating,

_ sentences we create are grammatically correct but they make either no sense or mean something very different from our intentions. The main reason for us to have this problem is that we use English words but still think in Chinese _ something very difficult to spot because it is deeply under the influence of our native language. (p. 1)

Foreign loanwords of English and European origin, as Taylor (1995) attests, become entrenched within the Chinese (Mandarin) vernacular in one of four ways; sound

based, meaning based, as a hybrid, or based on both sound and meaning. Let us now detail examples of each.

Sound-Based

This form of loanword sees the sound sequence of a foreign term brought into Chinese, segmented by syllables that are similar to the sound of Chinese, with no regard placed on meaning. One example is *san-ming-zhi*, or *sandwich*. In Chinese *san-ming-zhi* can literally be translated into English as *three* from *san*, *bright* from *ming*, and *govern* from *zhi*. Another example is *Jia-na-da* for *Canada*, translating to *add* from *jia*, *take* from *na*, and *big* from *da*. This form of meaningless sound representation, according to Taylor, occurs when the meaning of the foreign word is obscure. It is interesting to note that sound-based loanwords in Chinese do not necessarily come to reflect the original pronunciation of the borrowed term.

Meaning-Based

Initially, Chinese transcribed the sounds of loans, but more recently, mental concepts rather than foreign words are seeing representation. This borrowing form functions once the understanding of a loan term has occurred, and where selected Chinese morphemes then come to provide meaning. Examples are: *dian-hua* for *telephone*, or literally *electric speak*; *dian-nao* for *computer*, or literally *electric brain*; and *zi-xing-che bicycle*, or literally *self-go-wheel*.

Hybrid Forms

Loanwords in hybrid form see a part of the translation sound based, and another meaning based. Words that result are *jiu-ba* for *bar*, where the Chinese word *jiu*, or *wine*, is combined with the sound of the English word *bar*, and *pi-jiu* for *beer*, where the Chinese word *jiu*, or *wine*, is combined with the initial syllable of the English word *beer*.

<@subsection:>Sound and Meaning Forms

Selected Chinese syllables can simultaneously reflect both the sound and meaning of foreign terms. A famous example comes from *kekou-kele* which means *Coca-Cola*, but literally translates to *tasty and enjoyable*. A few other examples are *ma-ti-ni*, for *martini*, or literally *horse kick you*, and *ai-si* for *AIDS*, or literally *love death*).

Japlish: "Wa-sei Ei-go" – English Terms Coined in Japan

Due to the large differences in the sound system between English and Japanese, English loanwords within the language can sometimes prove unrecognizable to the *English-ear*. When loanwords enter Japanese, they are transformed by fitting them to

the nearest available native sound. It appears that for English loans *r* substitutes for *l*; *b* for *v*; *ts* for *t*; *s* for *th*, as in the word *thick*; and *z* for *th* as in the word *that*. Vowels separate consonant clusters, and final consonants are granted vowel endings. This is due to the fact that Japanese does not possess consonant clusters and relies, like Korean, on vowel harmony.

When English terms appear in a Japanese sentence, native grammatical morphemes also appear. An example is *mekanikku-NA dezitaru kurokku*, or *mechanical digital clock*. In this case, the grammatical morpheme is in capitals, the rest of the terms are direct English loanwords.

In Japanese, English and European loanwords appear to be of five major kinds; representational, replacement, truncated, altered, and pseudo terms (Taylor, 1995, p. 289).

Representational

These terms represent foreign objects and concepts such as, *ba-na-na*, or *banana*, and *arufuabetto*, or *alphabet*.

Replacement

These loanwords represent objects and concepts that have native words, such as *risuto*, or *list*, and *rutsu*, or *root*.

Truncated

Truncated loanwords are shortened versions of the original loan such as, *masukomi*, or *MASS COMMunication*, and *waapuro*, or *Word PROcessor*. These terms may prove difficult for an English listener because the words are not normally truncated in English. However, since English does truncate or compress some words, like *typo* for *typographical error*, the concept should not prove foreign.

Altered

This type of loanword has its meaning changed after entering Japanese like: *haikara* from *high collar*, meaning *modish*; *waishatsu* from *white shirt*, meaning *a dress shirt* (of any color); and *abekku* from the French *avec*, meaning *with* and used to mean *boy-girl dating*.

Pseudo Terms

Finally, new meanings or words are also coined from existing English words and letters for instance: *oeru* from *OL*, or *office lady*, an English-based acronym; and *orudomisu*, or *old miss*, used in place of the English *old maid*.

Konglish: Korean English

Konglish use in South Korea is largely propagated through the media and the use of technology, just as *Chinglish* is in China and Taiwan, and *Japlish* is in Japan. Newspapers print *Konglish* terms throughout their news stories, and in title captions, much like *Chinglish* and *Japlish* are used in China, Taiwan, and Japan. Television advertisements and programming also spread *Konglish*, just as they spread *Chinglish* and *Japlish* in their respective cultures, and ensure its continued entrenchment and use within the culture and vernacular. Media reinforcement also serves to reinforce the *supposed* correctness of *Konglish* in the spoken vernacular.

Like in Japanese, loanwords entering Korean language are pronounced with the closest available Korean sound. This sees *b* as either aspirated or pronounced unvoiced like a *p*; *c* pronounced as *she*; *f* pronounced as *p*, and at times as a voiced *h*, when used as an initial. *G* and *d* are comparatively lighter sounding than in English. *H* is pronounced largely the same, although in some cases it appears as unvoiced. *K, p*, and *t* sound as finals in Korean and represent a closing of the air passage without reopening. Generally, loanwords conform to this pattern. *S* is also largely the same as in English, although when found as an initial, particularly preceding a *u* vowel sound, it tends to be pronounced as *sh*. *W* tends to emphasize the vowel that it appears in conjunction with. And *z* alters to a *j* sound. In addition, vowels tend to separate consonants, and final consonants are often granted vowel endings (Kent, 1998).

The linguistic subset of *Konglish* incorporates English, as well as other European languages, into the South Korean vernacular in 5 major ways: direct loanwords; hybrid terms; truncated terminology; through substitution; and, by the creation of pseudo loanwords. Each of these are detailed below.

Direct Loanwords

These terms with identical, or phonetically modified pronunciation are pronounced in Korean the same as, or close to the English pronunciation, and include words like *chocolate* and *orchestra*. The assimilation of direct loanwords also sees terms modified to fit the pronunciation governing structure of the Korean language, such as *k'opi* or *coffee*, and *jusu* or *juice*.

Hybrid Terms

These Korean and English terms or phrases incorporate words from both English and Korean such as: *binil-bongtu* for a *plastic bag*, or literally *vinyl-envelope*; and *bang-ul-tomato* for a *cherry tomato*, or literally *bell tomato*.

Truncated Terminology

These loanwords are formed from the shortening of English terms such as, *remocon* for *REMOte CONtrol*, not to be confused with *remicon* for *REady-MIxed CONcrete*.

Substitution

These words or phrases have come to replace existing Korean terminology (especially among younger people), and are terms not required for increasing the linguistic functionality of the native vernacular. Examples include the words; *lighter* which has come to replace Korean terms such as *pul*, and *parking* which often supersedes the original Sino-Korean term *ju-cha*.

Pseudo Loanwords

These are ideologically restructured terms, possessing semantically modified meanings such as *o-ba-i-tu* for *over-eat*, meaning *vomit*; and *hunting* meaning *attempting to pick up women or men*.

REFLECTIONS ON LOANWORDS

Loanwords, at first, may appear to be unimportant items of linguistic code. However, the confusion and ramifications of their usage necessitate their study by EFL students. The previously illustrated methods of loanword assimilation highlight this need. Also, loan terminology occurs differently, and on many varied levels, within each of the nations and languages of Northeast Asia.

Modern loan terms evident in the vernacular of China, Japan, and South Korea stem largely from the English language. A few exceptions originate from European languages such as German, French, and Italian (Kent, 1996). Additionally, these modern loanwords tend to be intrinsically tied to their original cultures such as French terms, used in association with fashion and food (Taylor, 1995): *ba-gae-tu* for *baguette,* and *bu-fae* for *buffet*. English loanwords, on the other hand, cover the whole spectrum of loan term use, but are predominantly linked to technical vocabulary, or stem from the impact of advertising and movies.

One may expect that loanwords would be adopted to linguistically represent concepts and objects that are non-existent within the native language. However, this is not the case since some native words have popularized loan equivalents. In addition to direct borrowing, recent loan terms are also used in hybrid or contracted forms. Perhaps this is to facilitate convenience, speed, or style in conversation. When listening to native discourse in Northeast Asia, modern loan terms may prove to be an additional source of confusion for the native speaker of English because they take on a form of their own, which may mask the original source code of the term. This, combined with the fact that the use of English loanwords is increasing within the Northeast Asian region, pose a problem for EFL students. Modern loan terms found in the vernaculars of China, Japan, and South Korea are sometimes abbreviated and often the original grammar associated with the loan is disregarded. Individual terms that were once "prepositions become nouns, nouns become verbs, and conjunctions and suffixes just disappear" (Shepard, 1997, p. 2).

A summary of the assimilation of loanwords in the Northeast Asian region can be presented in six points:

1. The majority of recent loanwords in China, Japan, and South Korea appear to stem from the English language, and to a lesser degree from other European languages.
2. Shortening, limiting, combining and extending English terms result in the fact that, on most occasions, they are incomprehensible to a native speaker of English.
3. Some loanwords tend only to be used as compound words.
4. Loanwords tend to be nouns in the original language, but are incorporated into the languages of China, Japan, and South Korea as any cognate form.
5. Loanwords are blended with other loanwords or the native language to coin new terms or pseudo loanwords.
6. Brand names take on semantic meanings.

As a result, EFL students can easily confuse loan terms in discourse by misinterpretation or through misuse. Therefore, students must re-learn the context of these terms and apply them in cross-linguistic discourse, not as adaptations from their own languages, but as the unique lexical units that they are. EFL students with a core language base of Chinese, Japanese or South Korean must re-learn most of the loanword language they already know in order to correctly understand and use these terms in English. However, the bridge of commonality between English and the native language should not be ignored throughout such a process. Indeed, if utilized effectively, it is hypothesized that it can advance the English progress of the students concerned. "Loanwords result not from stupid, straightforward copying: rather they result from phonological and semantic transformations that are complex and creative" (Tanaka, 1997, p. 2).

SUPPORTING THE USE OF CHINGLISH, JAPLISH, AND KONGLISH IN THE EFL CLASSROOM IN NORTH EAST ASIA

How learners acquire their second language is different than how they acquired their first language. These two complex processes are not completely understood and are still being researched. However, it is safe to state that learners try to learn their second language the way they learned their first language. In the East, people are primarily trained to learn through rote memorization, in contrast to the West, where people are primarily trained to learn through analysis and critical thinking. Hence, students in the EFL classroom in the Far East are generally skilled at grammar because that is the primary focus of language instruction. The *grammar translation method* has been generally used within the Northeast Asian educational systems of English language education at the primary and secondary school levels (McArthur, 1992). However, Asian learners are usually not skilled at and lack confidence in speaking,

misuse loan terminology, and often pronounce words inaccurately. To sum it up, English students in Asia learn the theory behind the language, but need more practice in producing the language for communication.

In contrast to the grammar translation method used in most primary and secondary schools, the communicative language method is used in most language institutes, cram schools and university classrooms lead by native speakers (Richards and Rogers, 1993). Pedagogical methodologies that support the production of student target language utilizing *Chinglish, Japlish*, and *Konglish* can be incorporated within the communicative method, expanding the English language base these students inherently have access to within their native languages.

The lexes of *Chinglish*, *Japlish*, and *Konglish* do not have to be relearnt, hence providing a mnemonic basis for learning English vocabulary. The learner, as a false beginner, possesses a functioning though limited knowledge of the EFL target language. The student has an inherent base of key terms and phrases which can be built upon (Brown, 1995; Daulton, 1999; Kent, 1999). However, the learner does need to learn how to reapply *Chinglish*, *Japlish* or *Konglish*, when communicating in English, according to the appropriate grammar rules and, at times, as dictated by pragmatics and context. This concept is the backbone for utitlizing the lexes of *Chinglish*, *Japlish*, and *Konglish* for teaching English.

The first step in this approach is for students to study the direct and phonetically altered loanwords with a focus on pronunciation. The next step involves incorporating truncated loans through teaching the expanded forms. Third, the learner focuses upon recontextualizing the more popular uses of loans, which are not commonly used in the English language, or are not used in the manner expressed by the Chinese, Japanese, and Korean speech community. Focus on pseudo loan terms, as well as other loans, helps students associate English terminology and vocabulary related to the 'base' structures or associated meanings of such loanwords. Finally, the hybrid forms of loan terms can be taught with an emphasis on expansion from a semi-English term into correct English terminology. These techniques can promote appropriate inter-linguistic learning behavior on the part of the EFL student, and a higher degree of understanding within the arena of socio-cultural, cross-linguistic communication.

Constructing an Appropriate EFL Framework

Utilizing Learner Memory as Knowledge

The instructor utilizes the learner's memory and presents target language sentences composed from loan terminology. Learners, thus, have access to meaning through previously acquired lexical knowledge, and through familiar context. At this stage direct loanwords, or loan forms that are used identically to those found within English (such as the *Konglish* terms; *bus terminal*, *cola*, *hotel*, and *mini-skirt*) should intentionally be made available to the learner.

The placing of a loan item, with the same pronunciation and semantic conceptualization as an English word, within a simple sentence then creates an environment from which the learning of grammar can be inferred and the function and forms of linguistic competence can be focussed upon. Kwon (1986, p. 5) supports such a notion through the assertion that, "sociolinguistic competence is more crucial in cross-cultural communication than is grammatical competence." In addition, when using direct loanwords at this level not only is communicative competence developed, but so too is student confidence in speaking the target language. Other direct loanwords, though phonetically modified by the learner's native language, can also be introduced, provided that appropriate English pronunciation guidance is given.

An example of a simple dialogue illustrating the use of *Konglish* terms as familiar vocabulary items follows.

David: Shall we have fast food for lunch?
Hyon-Hee: Yeah, let's have hamburger, salad, and coffee.

In this exchange the *Konglish* terms *salad* and *coffee* represent phonetically modified direct loanwords, and the contracted *Konglish* loan *burger* is illustrated in full form as *hamburger*. Indeed, not only can the student recognize vocabulary items, but also word order can be determined, even if the structure differs from the native language. The decoding of speech processes using a known code renders a message comprehensible.

Use of loans from *Chinglish, Japlish*, and *Konglish* can generate an affiliation and a realization of the common sharing of another's perception. A perception of common linguistic identity can then be obtained between Northeast Asian and English speaking people. This would ensure that "language then becomes not simply a means of communicating information" but "also a very important means of establishing and maintaining relationships" (Trudgill, 1983, p. 13).

Adding a Positive Charge to Negative Interference

When two speakers interact in communication, they interpret the noises or sounds that each other vocalize. When Northeast Asian students and native English-speaking teachers engage in conversations, they approach conversations differently, as both have disparate socio-cultural backgrounds. As a result, problems may arise: one language and cultural system being interpreted in terms of another, and elements of one cultural system being presented through the use of a non-native language.

Negative interference can result from use of truncated loans, or loans not commonly heard in the English language. The vocabulary item can actually communicate a message other than the one intended by the speaker.

Truncated loan terminology can be taught and used in the classroom to illustrate differences between native and target language use by focussing upon the expanded forms of these terms used in English. Examples from *Japlish* include: *word processor* (*waapuro*); and *air-conditioner* (*ae-con*). *Konglish* examples follow: *apartment*

(*a-pa-tu*); *department store* (*de-pa-tu*); *ready-mixed* (*remix*); and *remote control* (*remo-con*).

The use of English loans not commonly heard in the English language can also be introduced, along with more common vocabulary, through recontextualization. For example the English term *various* can be taught along with the *Konglish* use of the English term *omnibus*. Where this loan term in English means *a collection of several items*, is used in Korean only in reference to music and means *various* artists.

So, too, the inappropriate ways English loans and pseudo loan terms are used can be utilized to teach associated vocabulary. For example, the *Konglish* term *o-ba-i-tu* (*over eat*, meaning *vomit*) can be used in conjunction with English terms such as; *overactive*, *overcharge, overconfident,* and *overwork*. *Skinship* (meaning *close physical contact, usually between mother and child*) can be used in conjunction with English terms that contain the noun modifier -*ship* such as *friendship*, *partnership, relationship*, and *membership*. In addition, other loan terms such as the *Konglish* term *meeting* (meaning *a blind date*) can be introduced in appropriate English usage contexts. By association with business English terms, this technique can also be used to highlight the further inappropriate use of English terms by Koreans such as *promise* for *appointment*.

All of these elements may be presented through classroom activities, like the following example using *Konglish* terms.

David: Let's see a movie on Saturday.
Hyon-Hee: Oh no, I have a promise(T) with my friend on Saturday.
David: A promise?(I) If you mean, you have an appointment with your friend on Saturday, then we can see a movie on Sunday.
Hyon-Hee: Yeah.(R) Sunday is okay, how about 1 o'clock?
David: I'll be there.(RR)

This dialogue represents a misunderstanding on the part of the native English speaker, who asks for clarification. The point requiring clarification is indicated by the native speaker echoing in question form the term that was misunderstood, and then suggesting a repair. Students could be presented with such a dialogue, and given an opportunity to identify the misused loan term and its repair by the native speaker.

Provision of the dialogue transcript could teach students how to identify linguistic components, based on the Varonis and Gass model (see Gass & Madden, 1985, p. 151). Students write various symbols within the dialogue: *T* for *trigger*, meaning incomplete understanding; *I* for *indicator*, or the hearer's signal that understanding is not complete; *R* for *response*, meaning the original speaker's repair; and *RR* for *reaction response*, meaning the hearer's acceptance; or continued difficulty with the speaker's repair).

Use of such an exercise, as indicated by Simon-Maeda (1995):

  …would help focus students' attention on the use/misuse of loanwords in their own speech, especially on the indications of misunderstanding or acceptance

in an exchange with an NS (native speaker). The alternative, correct usage _
would hopefully develop their awareness of the necessity to know the many
variations of a certain lexical item. (p. 4)

This type of exercise is the opposite of what generally appears in current EFL
textbooks, where interlocutors engage in discourse with complete understanding. In
real life, this seldom happens and at least some of a real life dialogue is dedicated to
negotiating meaning between the participants.

Developing an Intellectual Toolbox

Perhaps *Chinglish, Japlish*, and *Konglish* can be designated as an *inter-language*.
Furthermore, direct loanwords can provide positive interference in foreign language
acquisition. Loanword categories that fall into this category include: hybrid words;
joining terminology from the English and native language; and some pseudo loanwords
(PLWs) that are not understood by native English speakers. In some cases, the meaning
of such terms can be guessed, although a background of socio-cultural knowledge
pertaining to the EFL student's environment may be required.

Hybrid loans, like the *Konglish* term *bangul-tomato*, can be utilized in the EFL
classroom to build vocabulary, and cognitive understanding of linguistic representation
within the target language. For instance, *bangul* can be used to teach the translation
bell, providing new English vocabulary to the student. In addition the English word
cherry *tomato* can be taught, as representative of the *Konglish* term, thus illustrating
the cognitive differences of perception between native and target languages. For
instance, where Koreans view the shape of a *mini-tomato* as a *bell*, English culture
views the shape as being similar to another food, a *cherry*.

Concluding Remarks

Studying the sociolinguistic history of the Pan-Asian region, and the globalization
of China, Japan, and South Korea, it can no longer be said that English is one language
with one culture and a set of functions or code unique to itself. The vernaculars of
Northeast Asia have incorporated some of these codes as well as elements of the
English culture. In addition, they have defined them as part of their own linguistic
code. The sociolinguistic and cultural paradox here is that the vernaculars of the
Northeast Asian region are remarkably different to the English vernacular, and vice
versa. Yet, at the same time aspects of these linguistic codes are in essence identical.
This as yet, has not been recognized as an are useful for teaching English in the EFL
classroom in Asia.

It is theorized that the use of *Chinglish, Japlish*, and *Konglish* will function as a
cross-linguistic mnemonic key for phrases and vocabulary learnt in the target language
by Northeast Asian EFL students (Brown, 1995; Daulton, 1999; Kent, 1999). In this
sense, the aim is to produce functional communicative competence rather than exact

linguistic and grammatical competence through the positive use of *sociolinguistic interference*. Research (Kwon, 1986) shows that communicative competence is more crucial than grammatical competence for EFL students.

> Howatt (1984) _ advances the claim that language is acquired through communication, so that it is not merely a question of activating an existing but inert knowledge of the language, but of stimulating the language system itself ... (by) using English to learn it. (Richards and Rogers, 1993, p. 66)

Hence, the socio-cultural communicative pedagogical theory underlying the use of *Chinglish, Japlish*, and *Konglish* seeks to go one step further. It promotes not just the use of English to learn English, but the use of English existent within the EFL student's native vernacular to assist the student in the language learning process.

THE AUTHOR

David Kent taught ESL and English language intensive courses for overseas students and migrants at community colleges in Australia. He also developed the distance education Master of Arts (TEFL/TESOL) degree program for Knightsbridge University. Arriving in Korea in 1995, he has taught a range of students and teachers, as well as developing a Konglish *dictionary and* Konglish *workbook. Email: dbkent@yahoo.com*

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Diffusion of Creative Language Teaching in Asia

DAVID MCMURRAY
Fukui Perfectural University

ABSTRACT

This article aims to define creative teaching ideas and to model how they can diffuse throughout Asia. It merges two main themes that relate to change in foreign language education: a) creativity and b) the management of its diffusion. The term *creativity* embraces a wide range of classroom interventions and is therefore sometimes criticized as a buzzword, but it is an important link to larger social and cultural questions, including economics and individuality. Teachers in Asia are currently searching to motivate their students by using a task-based curriculum that allows for autonomous learning and focuses on real-world, international English. Once innovative language teaching ideas related to these goals are defined, researched and tested, they still need to be shared and adopted by colleagues and students. This article presents five models of how this diffusion can take place, including a method that relies upon action research.

Once a teacher has come up with a creative teaching idea, perhaps by conducting an action research project, how can it be used to affect change in our profession and in classrooms around Asia? Change is a constant in the education profession, but most curricular change in Korea, Thailand, Taiwan, and Japan during the past few decades has generally been spread using top-down management and governmental decree (Kim, 1998; Kimball, et al., 1999; Sutadarat, 1999). Language teachers are hoping to become more involved in the idea-creation stage of the process of change through their action research (Cornwell, 1999). Bottom-up leadership by classroom teachers implies that it is the teachers who identify the need for change and propose ideas to solve the problems or to take advantage of the opportunities they perceive in their classrooms and with their students. Hoelker (1999, p. 1) notes that action research in Asia "is rapidly gaining recognition at international conferences (TESOL, PAC, and JALT)," and that teachers in these organizations hope their efforts will lead to new ideas which will improve teaching and learning and the community at large.

DEFINING CREATIVITY IN ASIA

To create means to bring something into existence through imaginative skill and by a course of action. Creation is the act of bringing the world into an ordered existence. Complexity theory tells us that somewhere between chaos and a complex structure lies the edge of chaos where creativity is nurtured. Creative ideas gleaned from this

theory are being adopted by classroom language teachers who are trying to make sense of the complex EFL environment (Larsen-Freeman, 1997; Helgeson, 1998).

Creativity means something new rather than imitated, but it is also a term defined by culture. Differences in culture help to determine how a society values creativity. Academic psychology in America contends that creativity is a desirable individual trait, whereas Japanese culture puts less emphasis on individual than on group accomplishments. Differences in the language classroom meaning of creativity can be explained in terms of task completion. Classroom teachers in Asia do not expect students to develop a novel approach or contribution and instead foster the development of memorization. Before students can become creative, or even express themselves, they must be taught possibilities and limits. Routine is important. The student must follow in the steps of the master until they are ready to offer an improvement to the traditional pattern. The result of such repetition can be a high degree of analytic and creative problem-solving which enhances quality control and leads to perfection and improvements in the arts and technology that others have developed.

In Japan it takes courage to be creative. Students traditionally tend to keep a low profile and are warned: "The nail that sticks up will be hammered down." In other words, as soon as you have a new idea, you are in a minority of one. In western culture there is a certain repulsion when everything starts looking and sounding the same and everybody seems to follow the same track. Innovators are encouraged to break pre-existing rules and go for maximum individuality.

In America there is respect for individual differences. In the mass education system, higher degrees and education at an elite university are the goals of those who want to stand out from the crowd. A belief that accompanies individualism is that unique accomplishments are better than those which somehow resemble the efforts of others. Creativity leads to Nobel prizes and innovative basic research. American society believes it moves forward on breakthroughs, on the innovations and discoveries of people like Albert Einstein, Bill Gates, and Stephen Krashen.

Can university students be creative, or is it too late for them? Popular psychology asserts that all children possess the potential for considerable creativity, which diminishes as they grow older. Rigid education and the imposition of adult standards too early are frequently cited as the culprits in a child's loss in creativity. The average child is not creative. To the western educator, Japanese education could never allow the flowering of creativity. This conclusion may be the result of ethnocentric assumptions about the source and meaning of creativity (White, 1987). Interestingly, the theory that young children can more effectively learn a foreign language than older students has recently gained acceptance in Asia and the idea of teaching English at an increasingly early age at the elementary school level has spread quickly from Korea to Thailand to Taiwan and will soon be attempted in Japan.

Creativity embraces a wide range of potential classroom interventions and is contentiously linked with larger social questions. Encouraging creativity can be an effective strategy for language teachers. Its development requires teachers to pay

more attention to students' individual behavior and goals.

Task-based language teaching is an innovation which is only slowly gaining popularity in the Asian classrooms (Long and Crookes, 1992). In Asia, where it is culturally accepted that hard work leads to creative success, this innovative teaching concept will likely continue to spread. Task-based theory holds that communication occurs when some participants do not have access to information that is available to others. Teachers pose tasks as problems which students need to solve by communicating in the desired foreign language. Creative solutions can be inspired when questions to which not even the teacher has an immediate answer are posed. The students are then challenged to think through and to draw upon their own experience and skill. Engagement is what counts: positive, whole-hearted, energetic commitment, while at work on a task to produce a result.

Creative people are motivated. That is why Masters of Business Administration (MBA) programs in English, which are gradually becoming accepted in Asia, screen applicants to assess their level of motivation. Problem-solving and task-based courses make up the majority of the MBA curriculum. Interview and personality tests reveal MBA students have one common trait. They are all very driven. Once selected, MBA programs place students onto teams that can bring ideas, thoughts, and points of view together, which is the style of today's global business.

Razak (1996) reports that in Singapore, the Education Ministry regularly reviews its curriculum to better develop creative thinking and learning skills required for the future. Education Minister Teo Chee Hean stated at the Seventh International Conference on Thinking, "The single most important thing that any government can do is teach constructive thinking to its people...[As] competition intensifies, so does the need for creative thinking. Singapore is doing a reasonably good job in getting facts, curriculum and data into the brains of our students. We are not doing nearly as good a job in teaching them to think integratively and putting all the concepts together, in a job-related environment" (p. 62). Singapore's tests forced students to take in large amounts of knowledge to help them prepare for the 21st century. But now, educators in Singapore worry about producing youths who have mastered the art of scoring high in examinations at the expense of creativity and independent thinking. The Education Ministry is looking at ways to reduce the quantity of content knowledge students are required to memorize, to allow for more time to develop communication and decision-making skills.

Malaysia also laments that its education system failed to produce enough students equipped with skills fast enough to help the region. Even though Malaysia spends 20% of its national budget on education, Malaysian universities and polytechnics only have place for 11% of high school graduates. Their target is 40%. In 1996, 50,000 Malaysians studied in higher education abroad. The Ministry of Education would like their students to do two years in Malaysian universities and finish their studies in two more years spent overseas. Such collaborative education is a strategy to spur creativity. Their Education Minister observed, "The quantum leap that I need is from more imaginative and creative ideas" (Razak, 1996, p. 62).

DIFFUSION OF CHANGE IN LANGUAGE EDUCATION

Markee (1997) developed a theoretical framework for the production of change in language education and presented several examples of how innovations in language teaching such as the natural approach to learning languages and task-based language teaching have been diffused around the world. Teachers are recognized as key players in language teaching innovations. In Asia, however, other stakeholders such as ministry of education officials and school administrators have a stronger say in whether an innovation is implemented or not.

Diffusion is a form of communication. Languages spread through networks, and so do language teaching innovations. There are five different models of change, identified by Markee (1997, p. 62) as social interaction, center-periphery; research, development and diffusion; problem-solving, and linkage. Each has its own leadership style.

An example of social interaction is what goes on in the teacher staff room when teachers share lesson plans. The USIS and British Council are agencies of English-as-a-first-language countries which share their teaching technologies with developing countries, based on a center-periphery model of diffusion. In this model, the power to promote change often rests with local ministry of education officials. The top-down leadership approach which accompanies this model requires that teachers become passive recipients of the mandated changes. Research, development and diffusion is the preferred model of change among academics and originated in the study of macroeconomic management. This model relies on top-down management and empowers teacher-experts to serve as agents of change. Teachers at the bottom of the hierarchy have little stake in the success of innovations. The problem-solving model encourages bottom-up leadership because the end-users of the innovation are the ones who identify the need for change. Teachers also act as the agents of change to share the diffusion of ideas. This is the model in which action research can best function and flourish. Action research encourages teachers to become the masters of their own house and to reduce dependence upon experts from other disciplines. This approach has been implemented in Australia on a large scale and is well documented in a series of Teachers' Voices projects (Burns, et al., 1997). The linkage model serves as an umbrella for all the above models and recognizes that the choice of a particular change strategy depends upon the problem that needs to be solved.

Parents and students within the public school system and private language learning schools also participate in determining the fate of any proposal for change. For example, in the competitive language school market fee-paying students can freely select between varying language schools and their advertised methods of instruction. The director of the International Language Center (ILC), Tokyo's first British EFL school in Japan and the school which Crown Prince Naruhito attended in preparation for his studies at Oxford University in Britain, lamented that they will close at the end of 1999 and cited the lack of consumer market education as a contributing factor in ILC's demise. "People don't know what the differences are between classes taught by professionals

and those by unqualified teachers. I really wonder if Tokyo wants quality language schools" (Chan, 1999, p. 1).

An example of the power that politicians and the voting public hold over the wishes and expertise of language teachers is State of California Proposition 227, which was passed in 1998 by a citizen's vote of 61 percent . This law limits bilingual language education to one-year of immersion classes, after which second language learners must enter mainstream classes. Language teachers and their organizations such as California TESOL advocated against the changes, criticized the plan for its lack of pedagogical validity, and lobbied government and parents. However, their efforts failed to change the popular public opinion supporting English-only education. Support for similar proposals is now spreading to other states (Fields, 1998).

DIFFUSION OF CREATIVE TEACHING IDEAS IN ASIA

The diffusion of teaching ideas can be considered a natural process of evolution toward better and more efficient ideas, but in most cases where ideas have been adopted on a wide scale, the changes have been managed. Team-teaching was introduced in Korea in the 1970's and later into Japan in the 1980's using a center-periphery model of diffusion. Teachers were passive recipients of a mandated program. In its initial stages in Japan, a British organization provided the expertise and the teachers. Later two ministries took ownership of the plan and called it the JET (Japanese English Teaching) program. It has received much resistance and criticism from language teachers in Japan but it continues. The EPIK (English Program in Korea) was cut back in 1998 by the ministry of education when overall government funding fell short during their banking crisis.

Change can be painful if new ideas and the strategies to carry them out do not carry everyone in the profession willingly forward. Teachers who perceive new ideas and proposals for change as advantageous are likely to adopt them more quickly. If all teachers are to adopt new ideas as their own innovations, they must have the opportunity to clarify their ideas about language education. Hoelker (1999, p. 9) notes that teachers can gain respect when they carry-out action research in the classroom and then publish the data "because it is only through our sharing what we learn in the classroom that the community learns to value our work."

DIFFUSION OF TEACHING ENGLISH AT THE ELEMENTARY LEVEL

In South Korea, the end of a war prompted the Ministry of Education to develop a modern education system from 1954. Each major change to the system since then has been introduced by the Korean government and made in response to dramatic shifts in politics, the economy and perceived opportunities. The sixth curriculum (1995-99) focuses on foreign language education, computer education, and creativity. It is a

comprehensive plan which includes standards for textbooks, training, and teaching methods. The sixth curriculum provides the basis for introducing English education into elementary education (Kim, 1998). EFL teacher-training institutions only require students to gain 140 to 156 credits in literature, linguistics, and EFL theory in order to be licensed to teach English, but the seventh national curriculum will emphasize self-directed and autonomous language learning in the classroom.

In Thailand from 1960 until 1977, English was a compulsory subject starting from grade 5 in a 12-year education program. Thailand's National Primary Education Act of 1962 mandated 7 years of primary education, 3 years of junior high school (lower secondary) and 2 years of high school. From 1978 until 1997, English study was changed to an elective subject from grades 5 to 12 in a plan of 6-year primary, 3-year junior, 3-year upper secondary and 4 to 6 years of higher education. In 1997, a People's Charter in the Constitution paved the way for all citizens to receive at least 12 years of education. An economic crisis, which began in 1997 and continues through 1999, curtailed many of the training programs for elementary teachers.

In September, 2001 teachers in Taiwan will begin teaching English from grades 5 and 6 in their primary schools. Over 6,000 new teachers are needed. Prospective primary school teachers of English who are college graduates, with or without teacher training, must take oral and written examinations to enter a fast-track training program. The program opened in 1999 and requires 360 contact hours within a three-month to one-year training period (Leung and Katchen, 1999).

The Ministry of Education in Japan enacted changes very similar to those of its Asian neighbors. The Curriculum Council has proposed 5 curricula to date. In contrast to Korea, it has decided not to force the implementation of the teaching of English as a communicative language at the elementary level. Instead by the year 2001, students will be introduced to English and other languages through studies of international understanding based upon the schools' curricula and depending on assessment of their teachers' plans and ability.

LANGUAGE TEACHERS WITH A MISSION TO DIFFUSE CREATIVE IDEAS

Bridging research and teaching through action research in the classroom could help make the language education system in Asia more creative. This strategy could remedy an apparent weakness of Asian professors who responded in a survey by David (1997) that they are less dedicated to teaching than they are to research. Table 1 shows their responses to the question "Do your interests lie primarily in teaching or in research?"

At the Second Pan-Asian Conference held in Seoul, representatives of Thailand TESOL, Korea TESOL, JALT, and ETA-Republic of China agreed to an eight-point mission statement that commits their organizations to forging an identity which encompasses the commonalties and diversity inherent in the teaching and learning of English in the Asian context. Some 6,000 teachers belonging to these organizations

Country	All Teaching	More Teaching	More Research	All Research
Japan	4	24	55	17
U.S.	27	36	30	7
South Korea	5	40	50	6
Hong Kong	11	35	46	8

have been tasked to pursue the discovery of methodology appropriate for their classrooms and have been provided an international forum of meetings and publications to exchange, challenge, and announce their ideas.

CONCLUSION

Having shared the results of a few of the action research projects conducted by EFL and ESP teachers and presented at the Second Pan-Asian Conference in Korea, I have been led to the belief that our profession is indeed trying to create classrooms more conducive to learning and endeavoring to encourage students to be more creative. The language teaching challenges of the new millennium in an Asia context are training teachers of children and motivating students using a task-based curriculum that allows for autonomous learning and which focuses on real-world, international English.

THE AUTHOR

David McMurray is the co-founder of PAC. He is a past-president of JALT, the 3,500 member Japan Association for Language Teaching, and is its current director of treasury and international chair. He has taught in Canada, Taiwan, and Japan at the elementary, high school, and university levels. His specialty is ESP for business and economics. He is editor of a popular weekly haiku column in the Asahi Evening Newspaper. Email: mcmurray@fpu.ac.jp

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Editing EFL Manuscripts with Excellence

WILLIAM SCHMIDT
Korea Advanced Institute for Science and Technology

ABSTRACT

A major problem for EFL instructors has been the editing of manuscripts. Often with short notice and maybe some political pressure, a teacher is given a paper and asked to quickly edit it for publication. In looking into this, we will first define our terms, then look at the overall situation with possible approaches. Grammar and syntax problems will also be studied with the end result being kept in mind. The result involves moving towards possibly establishing some new EFL editing standards.

INTRODUCTION

I would like to present two similar situations. Both occurred during my first couple of months in Korea and have been repeated a number of times since then. From what I understand, many other teachers share these same experiences.

Situation 1: You are busy. Classes are soon to begin. Lesson plans need to be gone over, and last-minute handouts must be run off. Then, out of nowhere, a stranger comes up to you, paper in hand. "Can you check this for mistakes," he says. As you look at the paper, counting the pages, he adds, "Oh, and can you get it done in two hours before 5:00 p.m.?"

Situation 2: A high-ranking administrator takes you out to a very nice restaurant. Before lunch is over, he digs a paper out of his briefcase. He says, "A good friend, a colleague, wants this published. Can you correct this for me? The local government wants to see it published also."

From what I have heard from conversations with other teachers, this is a common practice here in Korea. With our advancing economy and its technological edge, the need to meet publishing deadlines in foreign countries and the desire to please local government officials, teachers find this to be a growing problem. Scheduling time and creating expertise must now be taken into consideration.

A DEFINITION

First, however, we should arrive at a good definition of *editing*. Three dictionaries define *editing* as followings:

Webster's New World Dictionary (Neufeldt & Guralnik, 1994): 1) to prepare (an author's works, journals, letters, etc.) for publication, by selection, arrangement, and annotation. 2) to revise and make ready (a manuscript) for publication. 3) to supervise the publication of and set the policy for newspapers, periodicals, reference books, etc.

Longman Dictionary of Contemporary English (1987): 1) to prepare for printing, broadcasting, etc. by deciding what shall be included or left out, putting right mistakes, etc. 2) to be the editor of a newspaper or magazine.

Oxford English Reference Dictionary (Pearsall & Trumble, 1995): 1a) to assemble, prepare, modify, or condense (written material, especially the work of another or others) for publication. b) to prepare an edition of (an author's). 2) to be in overall charge of the content and arrangement of (a newspaper, etc.). 3) to take extracts from and collate (films, tape recordings, etc.) to form a unified sequence.

Looking at these definitions, we see the common verbs of *preparing*, *revising*, *arranging* and *deciding*. Also the role of an editor at a magazine or newspaper is mentioned. In an EFL context, though, I am not comfortable with these definitions. They do not seem to satisfy what we do in correcting manuscripts for publication here in Asia. We, as teacher-editors, are caught between two extremes of stenographer and ghostwriter:

· As an EFL editor, he is much more than a stenographer or an error corrector who changes punctuation, spelling, or misplaced articles. However, he must, of course, also do these things.

· He is not a ghost writer, actually collecting raw material, drafting it, and then writing it. Many foreign language teacher-editors here in Asia are not at the advanced-plus or superior levels in their respective Asian languages, where they would have to be in order to do these things.

An editor's job is to make an article clear, that is, to take what an author means and make it communicate to an English-reading audience. This means narrowing the gap between an author's intent and the audience's response. This can only be done with real and clear communication that does not change the author's intent from when he originally wrote the article.

So I see a teacher-editor's role as clarifying a written document for publication. We are not just stenographers, correcting grammar or a misplaced article. Nor are we ghost writers, if we do not know the host Asian language extremely well.

In working towards a solution, I have identified three main points. They are: an initial overview, the process, and the result.

INITIAL OVERVIEW

An overview might have two aspects, honor and time. Often when suddenly presented with a paper, a teacher may feel like a stenographer or low-ranking secretary. "Am I being taken advantage of?" he may wonder. Especially, this can be true when one is not paid after a number of hours of work!

But this problem of honor also includes the author, the client. Going to some foreigner to get your English mistakes corrected can cause one to lose face. This is especially true if some foreign magazine editor also returns your academic article with a cryptic comment to get your mistakes corrected, and corrected soon, in order to meet a publishing deadline. Often it is not the writer who brings his own paper to be edited. It is one of his subordinates who brings it.

Here we face a choice. A vicious cycle or a gracious cycle could commence. A vicious cycle where dishonor to the writer brings dishonor to the teacher-editor who in turn returns the dishonoring "favor," would benefit no one. A gracious cycle where honor breeds more honor and respect must begin.

One possible way to do this is for teacher-editors to have their own subordinates. A staff administrator, part-time student, or even some help hired by the teacher-editor could be the one who initially talks to people about possibly editing papers. A deadline, usually a couple weeks hence, would usually be given. I have found this system has worked very well in both of the schools where I have taught. At KAIST it has been very successful, honoring both authors as well as teacher-editors.

Allowances need to be made for emergency situations. Sometimes a paper must meet a very close deadline. I have said I would do these emergency papers, on an average of once every two weeks. I do not charge extra for this service, seeing it as part of my community service to Korea as a whole.

The Process

My second main point is the process. By *process* I refer to detecting "landmarks" that can help a teacher-editor bring a paper to a successfully edited conclusion. Often we have papers that are hard to edit. Sometimes they look more like an alphabet soup of English words than a paper ready for publication. In my first year here in Korea, I returned some of those papers, seeing no way I could clarify them for publication. Now I wonder if I could not have edited those first-year papers with the landmarks I have found that help the editing process.

I have two sets of landmarks. One is a general set, which hopefully can be used throughout Asia. The other might be specific to the situation in Korea.

Before I go into detail on grammar, I would like to mention one general landmark which always applies. I have found that "voice-reading," or mouthing or sounding the words as you read the manuscript, is a better technique than "sight-reading." When we were children, we were taught by our teachers to sight-read, to read silently without mouthing the words. This sight-reading improves reading speed and promotes better understanding. But in editing, I have found reading out loud or mouthing the words helps me to find more mistakes in the manuscript. In the future, I will conduct a further study to see whether other teachers are able to correct more mistakes through voice-reading.

Below are specific grammatical considerations, or landmarks, for English editing.

General Landmarks

Voice-reading is better than sight-reading, because with it you are also hearing the language and listening for mistakes, using more of the five senses, and therefore giving more opportunities to "catch" a mistake.

Articles: *the, a, an* These are important because they are used to show singularity or plurality, could introduce new ideas or things, and also can be used to refer to either specific or generic things. Indo-European language articles are not useless redundancies.

Run-on Sentences Keep sentences simple and clear, without too many add-on clauses or phrases sneaking their way into the sentence. Use the pronouns this, that, these, and those in order to break up a sentence and form two from it. This also promotes paragraph order and cohesion.

Sequence and Ordering Sentential adverbs such as *first*, *also*, *furthermore*, *in addition*, and *finally* show order and sequence. *First*, *second*, *third*, *fourth*, and *finally* may be simple, but they can also be employed to cut through the confusion. Paragraph order with a topic sentence is also important.

Conditional Sentences Conditional sentences employing *If..., (then)...* need to be used more: *If this condition is used, (then) this result will occur.*

Time Conditional Clauses Time conditional clauses using *when* are important for clarity in scientific as well as technical research: *When this ingredient was added over this time period, we got this result.*

Showing Possibility With academic or technical writing, showing possibility when giving interpretations or results is very important. *Could* and *might* should be used as auxiliary verbs. *Possibly* and *maybe* should be used as adverbs. Unless you are absolutely certain of your results, these words should be used: *Our results might point to this cause, Maybe this is why it occurred.*

Plurals Use *-s* or *-es*. Uncountable nouns such as *research* and *information* must also be used. Also the words *both* and *either* should be used when comparing pairs. Knowing whether something is plural or singular can be very important in scientific and technical research!

Possessive Pronouns *Our analysis*, *its components*, and *my interpretation* sound better than only using the definite article *the* with nouns.

Landmarks Specific to the Korean Situation

Prepositions *For*, *in*, *at*, and *from* need to be used more often instead of the possessive *of*. This could clear up a lot of confusion. *Melt combination of thingamajigs*

for example, can better be written as *melt combination in thingamajigs. Of whatjamacallit can be incremental change*, is improved upon by changing it to *with whatjamacallit can be incremental change*.

At must many times be changed to *on*.

Among, *between*, and *in-between* are also not used, though they often should be. *This chemical component has this layer on top and this layer on the bottom* can be simplified to *This chemical component is between these two layers*.

Perfect Tense for Emphasis and Repetition To emphasize the importance of a piece of research, a phrase such as *This research reported* can be changes to *This research has reported*.

Clearly Showing Past Tense In the main text of the research paper past tense should be employed to clearly show that a particular piece of experimentation has been completed: *We conduct*ed *this experiment.* But in figures and diagrams, the present tense is kept. *In Figure 3 we see this.*

Using *Yet* to Show Future Possibility It is beneficial to use *yet* to show that, although something has not been done, the possibility exists that it can or will done in the future: *This study has yet to be done*.

Infinitives Changed to Prepositional Phrases with Gerunds to Show Progression Phrases such as *To reduce the inner stress*, can be revised to *In reducing the inner stress*. This more clearly points to the next step in a time sequence.

The Result

The last main point is "the result." Our goal is a readable paper for the author's audience. Individual creativity must be remembered. The author does not have to sound like a compatriot of the editor! The author's audience should also be kept in mind. Readers of academic or technical journals can be busy people, who quickly scan an article, dismissing what is unclear. We need to understand this audience as we correct for their quick and clear understanding.

EFL editing by a teacher-editor should be done with the author viewing himself as a mediator and a clarifier between the author and the author's foreign, English-speaking audience.

The Author

William Schmidt presently teaches at KAIST, the Korea Advanced Institute for Science and Technology in Taejon, Korea. He has been in Korea for nearly four years. In addition to teaching college and graduate students, he edits science and technical papers. In the past he has taught teacher-training classes for elementary, middle, and high school teachers. This past year he has served as Taejon Chapter KOTESOL president. Email: schmidtwil@yahoo.com

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Proposals to Increase Teaching Effectiveness and Job Satisfaction

PETER NELSON
Chung Ang University at Seoul

JIM GONGWER
Chung Ang University at Ansong

ABSTRACT

Adaptation to a different culture is a complex and often lengthy process, especially when foreigners do not speak the language of the host country. In this workshop, participants discussed common adaptation and communication problems encountered by teachers at Korean schools. The seminar facilitators first reported highlights of a survey of native speakers of English at Korean universities, which showed them generally satisfied with their work but expressing noticeable disappointment because they were not well accepted within their departments or eligible for promotion and tenure. Workshop participants then discussed their own situations, many of which paralleled findings in the survey. They concluded that major cultural differences inhibited both effective communication and useful short-term solutions.

INTRODUCTION

Living in a new culture requires adaptation to it, and this is often a long and difficult process. Adaptation also requires effective communication within the host country. Frequently, communication is poor and the culture is misunderstood due to ignorance and related factors like indifference, rudeness or racism. The result of these adaptation difficulties may be frustration, anger, reduced effectiveness, or even early departure by expatriates. International studies have shown that between 16% and 40% of all expatriates who are sent overseas return home prematurely because of poor performance or their inability to adjust to the foreign environment (Dunbar & Ehrlich, 1986; Tung, 1981).

It is important to understand these adaptation and communication challenges in order to deal with them more effectively. One approach, using psychology, draws on the research of Abraham Maslow (1943). Maslow pointed out that human beings have known psychological and physiological needs, and much human motivation stems from an attempt to fulfill them. Moreover, these basic needs are arranged in a hierarchy,

although several of them may be satisfied concurrently, or partialy met on different levels. The most basic level is physiological (food, water), next is shelter (safety and security), third is social (belonging and love), and fourth is self-esteem (cognition and recognition). The highest level is self-actualization, which includes both self-development and a sense of aesthetics (truth, justice). Knowing how these needs interact plays an important role in understanding human behavior, especially adaptive and communicative processes in a foreign environment.

The workshop facilitators used Maslow's categories as the foundation for examining attitudes of native speakers of English in Korea. Specifically, the researchers wanted to determine how KOTESOL professors teaching at Korean universities felt about their work. They designed a survey which employed indicators of four hierarchical needs: housing, belonging, cognition and aesthetics, as fulfilling these needs eases expatriate adaptation and promotes good communication between employers and employees. Moreover, the indicators emphasize recognition, praise and acceptance, all of which are central to self-actualization.

SURVEY INDICATORS

The survey polled approximately 300 KOTESOL professors and received 129 responses. It was divided into two sections, a member profile (independent variables) and attitudes to work (dependent variables). Since this was a preliminary study, no effort was made to link independent variables to dependent ones (e.g., whether professors living in Korea more than five years have different attitudes than those living here fewer than five years). In essence both sets of data were viewed independently.

A brief description of the respondents' group profile appears below, described solely by the highest percentage category. Respondents are in their 30's (32%), male (56%), primarily with MA degrees (34%) who have lived in Korea for 1-3 years (55%). They live in cities of over 1,000,000 people (54%) and teach at four-year universities (88%) in English departments (72%). They teach only one communicative skill (40%) for 12-16 contract hours weekly (47%), but with no additional hours (30%). Vacations are 8+ weeks on average (55%) and only a few (25%) teach during summer or winter break. They live primarily in single apartments provided by the university (51%). Their largest class size is 31-45 students (42%), with each class having four major teaching amenities such as air conditioning and video.

Attitudinal variables were selected based on their relationship to Maslow's classification system. Respondents were asked to answer each of 23 questions on a 0-10 scale, with *0* representing *Inadequate*, *5* as *Adequate/Neutral* and *10* as *Outstanding*. This procedure provided consistency in judgment and comparison, room for a wide range of opinion to be expressed, and ability to group then analyze high and low scoring questions. Although the system used permitted a wide range of statistical

procedures, only simple numerical analysis was used for the workshop. Future analyses, however, will employ more advanced techniques.

The results are shown below only for questions with reasonably high (median = 7 or above) or low (median = 4 or below) scores. The survey suggests that KOTESOL respondents are satisfied with their work overall, as the median score is 7. Specific high scores include contract fulfillment in terms of teaching obligations (8.0), clear understanding of teaching duties (7.0), and independence in both grading (7.0) and course materials selection (8.0). Respondents also find fellow Korean professors to be friendly to them (7.0) and office staff to be helpful (7.0). Finally, most are satisfied with their living arrangements (7.0). In addition to inviting comparison, each question above matches one or more of Maslow's criteria: belonging, cognition, self-esteem and aesthetics.

Low scoring questions are equally important, especially as they relate to adaptation and communication within a different culture. Respondents felt they were not properly informed of departmental events and policies that affected their teaching or themselves (median = 3.0); Korean professors neither elicited nor respected their professional opinions (4.0); they were not encouraged to play a professional role at conferences, etc. (4.0), and their departments were not open to new, innovative and challenging ideas (4.0). Most of all, however, they felt strong dissatisfaction with limited opportunities for advancement (2.0). The questions also related to Maslow's needs hierarchy, with most low scoring answers suggesting that respondents felt they were not fully accepted (belonging) or had low self-esteem.

It is important to inject a note of caution: *the survey results are of limited use when describing native speakers of English at universities who are not KOTESOL members.* By definition, ours is a professional organization whose members seek ways to improve their teaching skills. Many had extensive teaching backgrounds before arriving in Korea, many had important organizational or administrative positions, and many intend to stay in this country. Consequently, those who responded (about 40%) may show a different pattern of attitudes than teachers here for a year or two, fresh from college, who view living and working in Korea as an adventure and not a career. In particular, respondents as a group may show unusually high AND low scores *because* they are committed professionals.

AUDIENCE FEEDBACK

Responses from participants were explicit, relevant and helpful. After the presentation the audience was divided into small groups for discussion and analysis. Participants, who taught at K-12 schools and private institutes as well as universities, focused primarily on their own teaching experiences in Korea. It was clear that many identified with the positive attitudinal questions asked in the survey: many spoke of independence in course materials selection, content and grading, kindness shown to

them by Korean professors and administrators, and efforts of their schools to meet conditions listed in their contract.

Their negative observations, however, underscored problems in both communication and adaptation. Low scores recorded in the survey were echoed during discussion, particularly to aspects of belonging and self esteem. Participants noted how they were often "forgotten" at school for matters that pertained directly to them or their teaching; one teacher even mentioned showing up for class only to find it had been cancelled a week earlier! Others commented how they were not consulted regarding changes in classroom management or policies under review. Still another complaint was perceived lack of respect by Korean teachers; several felt their teaching role was not taken seriously, their professional opinions were ignored or downplayed, and their qualifications were minimized. Lastly, participants felt unrewarded for outside activities (e.g., attending KOTESOL conferences) or attainment of higher teaching credentials. In this regard a universal complaint by the participants was the greatly restricted opportunities for a tenured job or parity in work benefits.

Following discussion, the groups were asked to summarize main points for later presentation to the audience. Their observations first dealt with efforts to identify problems encountered in the workplace. Two possible explanations are listed below.

- Several cultural differences between Koreans and Westerners may contribute to low morale. These include the vertical nature of Korean society and its structured social relationships, perceptions of time, and verbal versus non-verbal communication. Participants felt that Western societies were more horizontal in social interaction, stressing titles and ranks less than in Korea. They also felt that "time" here is more loosely structured, combining both casual (e.g., students showing up late to class) and frenzied ("everything must be done yesterday") elements in a disconcerting pattern. Alternatively, Western notions of time appear more scheduled and planned. Finally, use of verbal and silent cues by Koreans to initiate, maintain or terminate conversation are not fully understood by Westerners, thereby leading to miscommunication.

- One source of confusion and stress is perceived inconsistency in the workplace. Teachers noted, for example, that they would be told one standard for marking papers and exams, only to find a different system would be used. Related difficulties include students with poor grades "going over the teacher's head" to have them raised, administrators not conforming to all aspects of a contract, and uncertain support for native speakers in touchy situations (e.g., maintaining class discipline, designing a new course, scheduling departure and arrival dates).

The second component, making recommendations, was understandably limited in scope given the brevity of the workshop and complexity of issues to be discussed. Several proposals were made.

- Establish a staff liaison who could filter problems identified by Westerners, then voice them to department heads or other administrators. The counter-argument, unfortunately, was that this proposal has been implemented in some schools but

without success. Teachers aware of liaison experiments said the intermediary was in a "no win" situation, and was considered neither Korean nor Western.

- Prepare a report outlining difficulties encountered by native speakers. Some felt, however, that this was merely a written variant of the staff liaison and would therefore fail.
- Establish sensitivity training courses or seminars for Koreans and Westerners alike. These would highlight inter-cultural differences and propose ways to reduce them. Although many teachers were aware of such courses, the issues of money, available time and necessary expertise became important.
- Request Korean staff to ask Westerners for more input. Some felt this concept contained an element of unreality in that the underlying reason(s) why Westerners are not consulted is not being discussed.
- Develop stronger negotiating skills. Although this technique might enable some short-term gains, some felt a confrontational approach did not address fundamental cultural differences or foster the harmony that is so necessary in a teaching environment.

FUTURE STUDIES

It was clear to the researchers that the survey validated common experiences of the audience. It was equally clear that many in the workshop had well thought out views and suggestions. Although participants were specifically requested to use the survey as a springboard for their own opinions, several voiced concern that it was essentially one-sided by focusing solely on Western perceptions. Accordingly, they wanted another survey to consider the perceptions of Westerners by Korean faculty. To do so, they felt, provided both balance and a new avenue to explore intercultural differences. When told that one such study was already under consideration, several felt its debut would help clarify issues by providing a perspective on the ways in which Koreans hold the views and make the decisions that they do.

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This workshop began by noting how adapting to a foreign culture can involve stress, dissatisfaction, communication difficulties and poor work performance. It then related the processes of adaptation and communication to the fulfillment of needs, relying on the classification system first developed by psychologist Abraham Maslow. From there it proceeded to identify highlights of a survey of KOTESOL members at colleges and universities, cautioning that respondent profiles and attitudes do not necessarily reflect those of teachers throughout Korea. Finally, it used high and low scores from the survey to generate discussion from participants and to stimulate their own proposals for increasing teaching effectiveness and job satisfaction. Given the limited time, much was accomplished.

THE AUTHORS

***Peter E. Nelson, Ph.D.**, teaches in the Department of English Education and in the Graduate School of International Studies at Chung Ang University in Seoul. Originally trained in economics, public policy and environmental studies, he later obtained an RSA Certificate in the UK in January, 1997, and completed coursework for the RSA/UCLES Diploma at Yonsei University. Dr. Nelson is active in KOTESOL as an author, public speaker and teacher trainer. Email: peternel@cau.ac.kr*

***Jim Gongwer** received an MA in Education/Psychology from the University of California (Santa Barbara), counseling credentials from the University of California (Berkeley), and in 1984, a certificate for EFL/ESL. He has worked in K-12 education since 1970, including research on teacher standards, effectiveness and curriculum development. He is currently teaching in the Department of English and in the Graduate School of Education at Chung Ang University in Ansong. Email: gongwer@post.cau.ac.kr*

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Promoting Intercultural Awareness through Creative Fictional Dramas

JOSEPH S. CRAVOTTA, III
Kyoto University

ABSTRACT

This workshop will examine the use of student-generated dramatic plays as a means of raising awareness of intercultural communication. One way to help students become more aware of different cultures is to have them create, write, and perform fictional plays about cross-cultural topics. This workshop will explore a series of activities which take pupils through a long-term, creative project of sharing aspects of various cultures with others. These activities utilize a four-skilled process of pre-writing tasks, multi-draft scripts, collaborative rehearsal with peers, self-direction, and finally, performance in front of an audience. The purpose of this workshop is to provide educators with a framework which actively guides students through a collaborative, creative process, while stimulating and increasing sensitivity to cross-cultural similarities and differences. A non-teacher centered, student-fronted setting is the approach endorsed during this workshop.

GETTING STARTED

Early Sunday morning, prior to the workshop, the presenter read over the above abstract, which also appeared in the conference handbook. He wanted to remind himself of what he had originally written and of the fact that this abstract was all the audience would see prior to attending the workshop.

The presentation room was small, but that soon became an advantage as only a handful of people attended the workshop. The members of the audience were greeted by both the presenter and an outline on the overhead projector (OHP). The audience had a few minutes to read the outline before the workshop formally began. (See appendix, OHP 1.) The presenter started by personally thanking and welcoming everyone to his workshop. He also mentioned how the cooperative bonds within the Pan Asian TESOL community are getting stronger and stronger thanks to everyone's great efforts and hard work.

PROMOTING INTERCULTURAL AWARENESS THROUGH DRAMAS

From the beginning, the workshop took on a less formal atmosphere and had more of a small seminar's dynamics. As the presenter briefly introduced himself and

the workshop by examining the outline, members of the audience began questioning, giving their input, and sharing their experiences. This led to a congenial air, producing more effective cooperation later during the activities. The presenter continued to explain the technique of promoting intercultural awareness through creative fictional dramas, the specific pre-writing tasks, and the learner's responsibilities, by sharing the work of some of his students. Looking at authentic, student-generated work allowed the audience to view the truly fluid nature of using collaborative plays as a way of expanding intercultural understanding.

The next OHP was examined (see OHP 2).The workshop group examined the first task learners would actually see. After briefly explaining and answering questions about the sizes, levels, schedules, curriculum, etc. of classes the presenter has used this technique in, it became clear that these tasks could be adapted. The following handout, OHP 3, showed a student-generated, first step at creating an intercultural play, in which students are encouraged and empowered to make decisions collaboratively. As seen in this example, the presenter's students began with the basic concept of a topic and developed characters. Subsequent collaborative activities with another group were examined through OHP 4, and a discussion of the changes and adaptations took place. Ultimately, depending on the topic and setting, the students' "feedback" group may also become extras. Extras are non-speaking, background performers who help to create a more realistic looking play, such as people walking by in a crowd scene or other individuals getting on and off of a crowded elevator. Therefore, learners will collaborate with another group during the creative process, rehearsals, and the final performance. Learners need to discuss their group presentation with their peers from the creation of the topic and situation to the feedback after the performance. Thus, from the beginning until the end of this long-term collaborative task, students must communicate using the target language.

ADDRESSING INTERCULTURAL ISSUES

After reviewing the example, the members of the audience and the presenter began creating their own characters and a basic intercultural story idea. In this way, the workshop was participatory and active. The participants collaborated together in creating a basic setting and situation. However, deciding what culture to represent and which character to portray was done individually. In addition, various "characters" were brought together from various cultures, while giving participants the chance to decide on another culture to research and represent. The workshop group decided to be international students in an ESL program: one male Thai, a female Chinese, a female Korean, a female Singaporean, and a female Saudi Arabian. Research gives learners a foundation of basic knowledge and understanding of a particular culture. This knowledge is important for the entire class, as it will enlighten everyone to look deeper than the cultural stereotypes which may exist.

The presenter asked, "What possible intercultural issues could we address?" One participant answered "How about something about personal space? And how in big cities in Korea people don't say *excuse me* in a crowded bus. But in America everyone says *excuse me*." The group gave their approval. Another member of the group commented how that happens with strangers in crowded public places, "but if we are international students, we know each other. So, manners and saying excuse me and personal space may be difficult to present."

The presenter took this opportunity to remind everyone that the play may be broken up into two or more scenes. Someone suggested that we have a scene getting on and getting off the elevator, while going to class the first day, before we all know each other. Then another scene in the classroom as everyone meets for the first time. Finally, the last scene could be in class, discussing the first day we met. Someone else suggested that the last scene be done first; the other scenes would follow as flashbacks. Once again, the group registered their approval. People also started making comments about the various cultures of their characters and how to portray them accurately and without stereotypes. Creative ideas flowed naturally and enthusiastically, and a basic plot was pieced together by the workshop group.

Other subsequent pre-writing tasks were examined and commented on. Finally, feedback about the workshop and the technique was discussed. Generally, comments noted the creative nature of the task, which integrates all of the four basic skills. Learners have the opportunity to take part in meaningful discussions about their play in the target language. Notions of an individual character and their potential personality traits and cultural attitudes were discussed in some detail as well. Other factors such as levels of ability, motivation, attitude, purpose, and atmosphere were commented on and noted to be essential.

FOUR-SKILL PROCESS

This framework utilizes a four-skill process of communicative pre-writing tasks, multi-draft scripts, rehearsal, self-direction, performance, and peer feedback. A task-based approach, with a firm foundation in content knowledge, actively benefits participants and increases intercultural awareness, sensitivity, understanding, and appreciation through collaborative, student-generated dramas. It is meaningful for our students to gain a greater understanding of possible cross-cultural encounters which may affect positive intercultural communication. Educators need to address not only linguistic and semantic needs, but also intercultural content. Collaborative, task-based frameworks allow learners to assimilate knowledge through a communicative learning process. Dramas provide learners with an opportunity to develop overall communicative competence.

Communicative Pre-Writing Tasks

Learners will be able to take part in authentic communication in the target language concerning their group presentation, while at the same time improving their ability to speak clearly and effectively with each other. Members of the group will have individual and group responsibilities, which will foster an atmosphere of team work and sharing knowledge. Indeed, this type of group activity has a great social benefit in terms of giving people the chance to develop their interpersonal, intercultural skills while using English.

MULTI-DRAFT SCRIPTS

After a basic plot is created and outlined, by using a tape recorder or a video camera, initial free-writing may be done verbally in an improvisational way. Later, learners should transcribe the tape and begin their multi-draft process of writing, rewriting, and reworking their scenario. Peer-feedback during these initial stages of creativity is accomplished by having two groups join together and critique each others' drafts. The student-generated drama may be longer or shorter (five to fifteen minutes), depending on the level, particular goals, and requirements of the class. In either case, as the language and the linguistic aspects of writing the script are accomplished, students should be encouraged to start thinking about their culturally representative body language, gestures, facial expression, personal space and numerous other aspects of non-verbal communication. In addition, volume, pace, and tone of voice must all be culturally representative, based on the particular situation the learners have created.

Rehearsal, Self-Direction, and Performance

Students should actively practice their role-play during the writing process as a way to foster fluid creativity and collaborative efforts. Self-direction or peer direction will also promote discussion and information exchange. In addition, another peer feedback component, with groups critiquing each other's rehearsals, should be undertaken and explored. Finally, the finished product, a well-polished and well-rehearsed drama is presented to the entire class. Naturally, the interaction between the characters, which the audience is able to observe, will allow the entire class to learn about all of the various cultures their classmates have researched and represented. This creates a significant learning situation for not only the participants but also the audience.

Peer Feedback

Drama in front of an audience provides an opportunity for more useful and beneficial feedback, as the audience members are able to be informed, outside observers. This is another part of the collaborative framework. The drama cast and audience as active and passive participants, respectively, are able to critique and give feedback on the performance together.

CONCLUSION

Student-generated drama inherently fosters a wide range of participatory, communicative activities which require an incredible array of various communication techniques. These techniques, which go beyond simple language as intonation, stress patterns, and tone of voice, are all explored. In addition, non-verbal communication methods, such as body language and gestures must all be understood and appreciated from an intercultural perspective. Eye contact, hand gestures, facial expressions, and personal space are all inherently dealt with while participating in a drama. Drama activities train students to deal with the unpredictable nature of language and intercultural communication. Knowledge of another culture is the base behind being able to communicate effectively. Finally, dramas may be justified as a fun activity, which provide useful language exchange, promote interaction, stimulate creativity, develop overall communicative competence, and increase intercultural awareness.

THE AUTHOR

Joseph S. Cravotta, III received his Master of Education Degree in TESOL from Temple University. He is currently teaching at Kyoto University and Doshisha Womens College of Liberal Arts in Japan as a part-time lecturer. He has been teaching in Japan for ten years, specializing in content-based intercultural education. He has recently co-authored several textbooks including: School Daze, Better English Pronunciation, *and* Trouble-Free Travel. *Email: joesato@MBOX.kyoto-inet.or.jp*

OHP 1. Outline of Workshop

   I. Welcome and Introduction
      A. Benefits
      B. Process and Procedures: An Example

   II. Workshop Groups
      A. Learners Create/Choose Topic
          1. Create Intercultural Characters and Roles
          2. Begin Preparation for Short Plays
          3. Review Tasks Toward Collaboration
      B. Collaborative Rehearsal with Another Group
          1. Peer Conference Worksheet
          2. Simulated Rehearsal
  III. Possible Expansion Activities
      A. Listening- and Speaking-based Activities
      B. Writing- and Reading-based Activities

  IV. Conclusion / Feedback in Two Parts
      A. Feedback on Technique
      B. Feedback on Workshop

OHP 2. Intercultural Drama

Collaborative Group Project

A. General Guidelines:
Each group will have 3-5 members.
All group members must participate equally.
All students must take part in writing, preparing, staging,
   directing, and acting in the play.

B. Requirements:
Do some kind of performance/play in front of the class,
10-15 minutes. (No narration, only dialog.)
Your play should illustrate some kind of intercultural situation
combining, comparing, and contrasting two or more different cultures.
You must use props and simple costumes.

General Topic or Theme:

We hope to show the audience:

We hope to allow the audience to better understand and think about:

Characters in our play:

Name: Age / Sex: Personality: Attitude: Body Language:	Name: Age / Sex: Personality: Attitude: Body Language:
Name: Age / Sex: Personality: Attitude: Body Language:	Name: Age / Sex: Personality: Attitude: Body Language:

General setting of the play:

Basic story and plot:

OHP 3. Intercultural Drama

General Topic or Theme:

Smoking in public.

We hope to show the audience:

The differences between American and Japanese smoking manners in public places. Also, the cultural differences in attitudes about smoking.

We hope to allow the audience to better understand and think about:

Why people smoke in public where it is against the law, and how different cultures view public smoking.

Characters in our play:

Name: *Taro* Age / Sex: *49 m* Personality: *stubborn/selfish* Attitude: Body Language: *shifty-eyed*	Name: *Mike* Age / Sex: *38 m* Personality: *friendly / helpful* Attitude: Body Language: *putting hand on Taro's shoulder*
Name: *Hiro* Age / Sex: *35 m* Personality: *shy* Attitude: *non-committal* Body Language: *looking down*	Name: *Lisa* Age / Sex: *40 f* Personality: *serious* Attitude: *law-abiding* Body Language: *stern looks*

General setting of the play:

In Tokyo Station where smoking is illegal.

Basic story and plot:

Four international business people are going to the office. The boss starts to smoke and the subordinates react in different ways.

OHP 4. Peer Conference

Watch another group practice their play.

Their general topic or theme is:

Smoking in stations.

Three questions you have about their topic or play:

What is company status positions?
Why they meet in station? By chance?
What happens later?

Basic summary of their play:

Boss smokes in the station, but Japanese worker stay silent.
American worker expresses opinion.

Suggestions on how they could improve their play:

Speak with more volume.
They should line up, like waiting for a train.
Use more intonation. Hiro, should give lighter to Taro.
More introduction into topic.

Comments on non-verbal communication:

Japanese face stay calm. American woman show angry.
People show more feeling in American culture.
Lisa can cross her arms showing she is angry.
Hiro can give Japanese smile showing nervous.

Other questions, comments, or suggestions:

In station, other Japanese do nothing.
Even station workers do nothing about illegal smoking.
Put no smoking sign more extras. Put train noise.
They should make one scene waiting. One scene on train.
Last scene back in the office.

What was the most interesting part of the story? Why?

Lisa, American woman gets angry with her boss.
Japanese workers don't get angry.
Because shows cultural difference.

To Catch the Conscience of the King: Cultural and Social Awareness through Drama

DAVID R. CARTER
Yonsei University

ABSTRACT

This article considers the arguments against producing a drama as an extracurricular activity and explains the benefits of incorporating it into a normal teaching schedule, in such a way that each stage in the production has a clear pedagogic function. The author describes his own experiences of producing dramas with advanced students, to articulate students' concerns about social and cultural issues, both those within a specifically Korean context and those which have gained prominence through growing interaction with other cultures. It is argued that the process of developing and rehearsing a drama is as important in this respect as the final performance, which has its own special function in the learning process for both actors and audience. The author also explains his own procedure for producing a 30-40 minute drama, without a script, and presents a justification for active participation by the teacher at every stage.

INTRODUCTION

The aim of the present paper, first presented at the 1995 Korea TESOL Conference at Yonsei University, is to present arguments in support of integrating a drama production with advanced EFL students into a normal teaching schedule. Brainstorming for topics, development of ideas, rehearsals, and the final performance all take place in class time. The final performance is before a large audience of fellow students from all levels of ability. Such a project is not concerned primarily with using dramatic or acting techniques to teach grammar or various language functions, though positive language reinforcement does take place. The author has indeed always endeavored to incorporate language practicing activities in the process. Justification for the project is to be found rather in the benefits that it entails, or can entail, if the teacher participates and encourages at every stage. Some of these benefits remain unconscious for the students and mainly psychological, but they involve raising consciousness of social and cultural problems. These problems may be divided into three types:

1. Social problems, by which is to be understood problems which are of course in a specific cultural context but which are also universal, e.g., violence, drug addiction, child abuse.
2. Continuing influences of cultural traditions. Here the word cultural is being used in the sense used by Milton Bennet: "culture with a small *c*" or "subjective culture" in his presentation "Teaching International Competence" at the Korea TESOL Conference, 1995. This culture consists of the behavioral patterns

of a specific community, whereas "Culture with a big *C*" would be their performing arts, literature, styles of architecture and ceremony, etc.

3. Cross-cultural differences, problems which arise when people from different cultures (with a small *c*) interact.

It will be useful to review first some of the functions of drama for its audience.

FUNCTIONS OF DRAMA

Much can be learnt about the functions of drama, in the experience of both actor and audience, from Hamlet's conversations with, and thoughts about, the Players who have come to entertain the Royal Court of Denmark. He has just been listening to one of them demonstrating his art and is amazed that an actor could so powerfully counterfeit what he did not actually feel ("But in a fiction, in a dream of passion," Act II, Scene ii, l. 549). If he can do so much without any deep personal reason, what would he not do if he were possessed of the real sufferings of Hamlet himself? He would

> Make mad the guilty and appal the free,
> Confound the ignorant, and amaze indeed
> The very faculties of eyes and ears ...
>
> [Act II, Scene ii, ll. 561-563]

Thus, although we know drama to be artifice, it makes us, the audience, more intensely aware of our own emotions, and of our sufferings. If therefore it can raise consciousness of real emotions, it can also raise questions of real guilt and responsibility in the broader social and cultural context in which the audience finds itself:

> ... I have heard
> That guilty creatures sitting at a play
> Have by the very cunning of the scene
> Been struck so to the soul that presently
> They have proclaimed their malefactions.
>
> [Ibid. ll. 586-590]

So it is that Hamlet plans to use the drama to goad himself into action and force the king to reveal his fratricidal guilt:

> ... The play's the thing
> Wherein I'll catch the conscience of the King.
>
> [Ibid. ll. 602-603]

Hamlet, as a drama producer, is an archetype of the socially-aware dramaturge: using a familiar old story, changed in subtle ways to give it contemporary relevance,

in order to disturb the conscience of the king, and indeed of his fellow countrymen and women. The king's crime is symptomatic of what is wrong with the whole of Danish society. Marcellus had said:

> Something is rotten in the state of Denmark.
>
> [Act I, Scene 4, l. 90]

And after seeing the ghost for himself, Hamlet echoes this:

> That one may smile, and smile, and be a villain.
> At least I am sure it may be so in Denmark.
>
> [Act I, Scene 5, ll. 108-109]

It is possible to take cues for the present discussion from these insights of Hamlet. Most people would agree nowadays that raising consciousness of cultural, social and indeed moral issues has ever been the function of drama in any era or style: Greek, Medieval, Shakespearian, Brechtian, not forgetting the various Oriental traditions. Whether it be drama by great poets, drama in education, or TV soap opera, if it does not "catch the conscience" in some way, then it remains but frothy entertainment, a distraction for an hour or so, but has no profound justification in our lives, let alone in our education systems.

Most teachers would also not contest the use of drama in various ways to teach a foreign language. There have been many books, articles and presentations at conferences, dealing with the theory and practice of this (for example, Dougill, 1994; Wessels, 1988; Via, 1972). The present author wishes, however, to concentrate on the problems and rewards of incorporating a full dramatic production, without the use of a script, into a normal teaching schedule. In general this will only be feasible with an advanced class, who have a sufficiently wide range of linguistic ability, fluency, and greater self-confidence. It would doubtless be possible also with many intermediate classes, but the author has not personally explored this possibility.

JUSTIFICATION FOR AN INTEGRATED DRAMA PROJECT

The justifications for such an extensive project, which must of necessity take up a lot of class time, are complex. All the normal justifications for using role plays, mime, simulations, etc. also apply: it liberates students from the more restrictive structures of formal learning and practicing, it encourages the use of language in quasi real life situations, etc. A drama which is to be performed in front of an audience also requires a greater degree of dedication to the tasks than students may be used to in normal classroom activities: it requires in effect total commitment to the goal of realizing the best performance they are capable of, to developing a thorough sense of interdependence, and to relinquishing temporarily their own behavioral patterns to enter into those of the characters they are portraying. They must be willing to

step across a threshold from a realm in which role play is role play and perceived as subservient to learning, into a world in which the meaning and significance of what one does, how one speaks and behaves is of importance to others: the audience. The audience have come to be interested, convinced, and entertained. The presence of an audience can galvanize even the weaker students to excel themselves. The whole group goes into overdrive, when it is for real, and achieves things that most of them never dreamed they were truly capable of.

These are justifications for doing a drama at all, and for doing it in front of an audience. It remains to consider the specific justifications for incorporating such a production into a normal teaching schedule.

Some detractors argue that it is better for students to produce a drama themselves, as an extracurricular activity, with minimum interference by the teacher, and consequently greater creative freedom. There is weight in this argument, but if students are to discover the full potential of drama to articulate their concerns and enable them to feel confident in their use of a foreign language before an audience, and indeed to raise their own cultural and social awareness, then they will need guidance, coaching, experienced critical judgement, and above all else reassurance at every stage. There is much that can be learnt from professional theater people in this respect, from actors, actresses and directors. Teachers of English tend to consider primarily only how drama can be utilized for their own pedagogic ends, but much can also be learnt from the theater about language. After all, actors and actresses spend most of their lives analyzing it, learning it, and using it most effectively. This is a theme which can be dealt with only briefly in the present context, but a few examples will be included to reinforce certain points.

The full weight of the arguments for an integrated drama project will be manifest in the subsequent exposition of the procedure undertaken by the author in a particular case. These arguments will appear more convincing after a more detailed examination of the drawbacks of producing a drama as an extracurricular activity. There are five major arguments usually presented in favor of producing it as an extracurricular activity as well as six against:

Arguments in favor of producing a drama as an extracurricular activity
1. The students are free to create their own performance in their own way.
2. They are in no way limited by the teacher's own interests and presuppositions.
3. They work out their own group dynamics: casting roles, choosing a director, etc.
4. They feed into the production only those things which truly interest them.
5. They have chosen to do it in their own time, so their sense of commitment and responsibility must be greater than if it were imposed in class time.

One general comment that may be made on these five points is that their realization would depend on a very idealistic and committed group of students.

Arguments against producing a drama as an extracurricular activity
1. Most students will have had little experience, if any, of how to realize a project in dramatic terms.

2. In choosing a subject they are likely to rework something with which they are already familiar in an unoriginal way, reflecting their own prejudices, and therefore not learning anything new in the process.
3. They will probably discuss most of the plot and technical problems in their own native language.
4. A few forceful individuals are likely to dominate the whole process.
5. The drama will be felt by the students to be something extra, a bit of fun in their free time, and not part of the learning process.
6. Language errors are likely to be reinforced by peer group consent.

Many teachers feel that the gain in complete creative freedom far outweighs these objections. Indeed some teachers known to the author have successfully combined both intra- and extracurricular work on drama, briefing, and advising students in the early stages, and then leaving it entirely up to them. In the later stages of productions undertaken in the author's own classes, spontaneous extracurricular rehearsals also take place, but by that stage all the groundwork has been done.

Producing a Drama in Class Time

The benefits of producing a drama in class time are best demonstrated not by a point-by-point listing of arguments but through an exposition of a recommended process. However, the drama project is combined with normal course work, the teacher should endeavor to ensure coherence by drawing up a detailed timetable and by making the students conscious of the fact that everything they do is part of a learning process. The author always reminds himself and makes the students conscious of two important principles: Language Awareness and Total Student Participation.

Language Awareness

This means that the development of the drama and the rehearsals themselves should be conducted in ways which enable also the development and enrichment of language ability.

Total Student Participation

This principle implies that all students should be able to feel that they are an essential part of the process at all times. No student should have to sit, waiting, doing nothing for extensive periods of time. How these principles can be followed will become clear in the exposition of the process. Naturally enough, however, the first concern of the teacher who considers undertaking a drama project is timetabling. Before proceeding to a brainstorming session to determine a subject, the teacher has first to face this crucial decision.

Timetabling

How many hours does it need? How often should one rehearse? How long should each session be? What can one reasonably hope to achieve in each rehearsal session? These are a few of the urgent questions asked by any teacher considering the production of a drama in class time. There are of course only a few generally valid answers that can be given to these questions.

In fact it is difficult to prescribe the amount of time needed for the main body of rehearsals. This will depend on many factors: student abilities, length and frequency of classes, the amount of class time which can be allotted to the project, etc. It is possible, however, to specify an absolute minimum. Each scene will have to be run through at least *twice* between fixing ways to develop the general story line and the first of several run-throughs of the complete play, which will be necessary before the technical and dress rehearsals. However, this is truly the absolute minimum of classroom practice. For a good quality production, each scene will need about *four or five* run-throughs *before* the final rehearsals.

Generally it is best to aim for a reasonably workable number of rehearsals at regular intervals, allowing for the possibility that some extra ones might have to be fitted in, replacing normal language classes, nearer to the time of performances.

The proportion of rehearsals to normal classes is best illustrated graphically, and an example of part of an actual rehearsal schedule for a recent production has been included (Table 1). The term started on a Thursday, so that weeks had to be counted from that day. Prior to week 5 there were normal classes, together with a few brainstorming sessions to develop the story line. The word Speeches refers to a midterm course requirement, and the abbreviations C. A. E. and C. t. I. refer to textbooks being used. The course consisted of four classes per week (excluding Wednesdays), each of 2 1/2 hours duration.

To Use a Script or Not

Using a script by a recognized author brings with it the additional challenges of analysis and interpretation of a literary text. Whatever the intrinsic merits of this approach, the problems involved are extensive and complex. They require very detailed exposition and are beyond the scope of the present study. Some consideration of this approach together with useful practical advice can be found in publications by other authors (Dougill, 1994; Via, 1972; Wessels, 1988; Williams, 1986).

Having the students develop and write their own script is an undertaking compatible with many of the other functions of drama in the foreign language classroom: the students use their own ideas, formulating their own dialogue, and provide themselves with the security of an agreed text, which they can learn. The author has seen many student dramas for which this technique has worked successfully. There are, however, some drawbacks. While it is true that the words can be changed and/or added to, the text remains basically fixed, and it encourages the students to learn the

words early in the process. Korean students, in particular, have a penchant for learning by rote, and they can often do it most convincingly. However, if that is all the drama project is to be, then little will have been achieved.

FIGURE 1

			WEEK 5 →	
		FEBRUARY	Thurs. 9th	Fri. 10th
			Speeches	Speeches
			WEEK 6 →	
Mon. 13th	Tues. 14th		Thurs. 16th	Fri. 17th
Speeches	Speeches		C. A. E.	Drama Rehearsal
			WEEK 7 →	
Mon. 20th	Tues. 21st		Thurs. 23rd	Fri. 24th
C. t. l.	Drama Rehearsal		C. A. E.	Drama Rehearsal
		MARCH	WEEK 8 →	
Mon. 27th	Tues. 28th		Thurs. 2nd	Fri. 3rd
C. t. l.	Drama Rehearsal		C. A. E.	Drama Rehearsal
			WEEK 9 →	
Mon. 6th	Tues. 7th		Thurs. 9th	Fri. 10th
Drama Rehearsal? & C. A. E.	Drama: Technical Rehearsal		Drama: Dress Rehearsal	Drama: **Performance**
			WEEK 10 →	
Mon. 13th	Tues. 14th		Thurs. 16th	Fri. 17th
C. t. l.	C. A. E.		C. A. E.	Final Interviews
Mon. 20th	Tues. 21st			
Outside class?	**Graduation**	END OF TERM		

There are many advantages to developing a drama without a script, and the present author wishes to advocate this procedure in preference to others. Not least among the advantages is the fact that the students continue to be creative in their use of language throughout the process. Provided that they remember cue lines and sequences of arguments, it is after all not important whether or not they can repeat a speech word for word, as they did at the previous rehearsal. They are also enabled to cope with emergencies better. They will have learned how to ad-lib, and will not be afraid of doing so in actual performances. Students themselves may be nervous at first at the prospect of rehearsing a drama without a script, but as they try it out in practice they discover the greater expressive freedom that it gives them.

There is sound practical and theoretical advice from respected theater practitioners to support the idea that the written dialogue is the last thing that should be learnt. Stanislavski (1994), in his book *Building a Character* stressed the dangers of overemphasis on learning the lines:

> Lines, repeated so often in rehearsals and numerous performances are parroted. The inner content of the text evaporates, all that is left is mechanical sound (p. 131).

Now students struggling to express themselves in a foreign language are not great actors. Yet they are still actors, as indeed all students, and indeed teachers, of a foreign language are actors. This is a thesis that is beyond the scope of the present article and needs to be explained more thoroughly in a separate study. As with all actors, so with our students: the teacher does not seek solely grammatical correctness, but also natural intonation, emotional expressiveness, and the conveyance of meaning and significance, in other words, of what is truly felt and not just cliche. The word communication has after all the same root as communion.

A respected contemporary British actor has also expressed similar reservations about learning lines (or "words"). Simon Callow (1995), the first to play Mozart in the original London stage production of Amadeus, asserts in his book *Being an Actor*:

> It is in my experience, impossible to learn words: you learn the thought patterns of the character, of which the words are the inevitable expression. If you learn the words, you lay down railtracks which you must follow, and any sense of the thoughts and impulses which gave rise to the words is very hard won (p. 89).

Making students think through what they say each time they rehearse keeps their language alive, makes it alive. They will often fail to express themselves adequately, if they just try to remember the precise words they uttered in the previous rehearsal. They are forced to remember what they thought and felt, and then the suitable words occur to them. A typical exchange between students rehearsing a scene will be something like this:

Student 1: No, no, when I said that last time you got angry with me and tried to persuade me not to do it.
Student 2: Oh yes, and what were the arguments I used to convince you?

But the students do not have to depend completely on their memories. They are encouraged to make notes after rehearsing each scene: on the precise sequence of events, what they argued about, any particularly good phrases or expressions that they want to be sure to keep, etc. All students are asked to do this for each scene, and not just those acting in it. Later, when the scene is rehearsed again, they check together and discuss ways of improving it. Nearer to the dress rehearsal some of the

students do get together (outside the class) and write down some sequences of complex or difficult dialogue, especially those which incorporate detailed stage business. But these sequences will have been thoroughly worked out already through improvisation in previous rehearsals. And at many stages the present author has handed out summaries of what has been planned or practiced so far. An example of these will be examined later.

THE MAIN STAGES OF PRODUCING A DRAMA WITHOUT A SCRIPT

The procedure adopted in producing such a drama without a script can best be demonstrated by examining the main stages in one particular case. The working title for this particular drama was The Ondal Syndrome. Ondal was a man who was not particularly intelligent, but who advanced to power and wealth through the aid of a rich princess. Some Koreans nowadays use the term Ondal Syndrome to refer to a man who seeks success through marriage into a wealthy and influential family.

As usual the process was started with several brainstorming sessions.

The Brainstorming Sessions

It is here that the teacher can usefully help the students to become aware of the expressive possibilities of their own ideas. Hints and suggestions as to the richness of some ideas as against the relative poverty of others is all that is required. The teacher can also encourage subjects which facilitate discussion of cultural and social issues. Sometimes the most unlikely subjects can undergo a startling and exciting metamorphosis. If some students are not participating well in general brainstorming, it is a good idea to divide the class into smaller groups, set a time limit, and stipulate that each group must produce at least three ideas for drama subjects.

The results of the brainstorming sessions for The Ondal Syndrome are shown in Table 2.

It will be noticed that the Ondal story was one of the original ideas, but there was no clear preference at that stage. In fact in the early stages several students (about three in a group of nine) were not in favor of a treatment of the Ondal theme. The subjects had been arrived at by a combination of general brainstorming and brainstorming in small groups. Eventually it was discovered that several of the other themes could be incorporated in a drama about the Ondal Syndrome in modern Korea.

The theme of discrimination against men (Idea No. 1) was included by presenting one of the male characters as sensitive and unassertive, who was consequently disapproved by a prospective mother-in-law. The problems of a generation gap (Idea No. 3) were reflected especially in the relationship of a mother with one of her daughters: the mother wished her daughter to marry for social advancement and financial gain, but the daughter wanted to marry for love. The theme of preparations for a wedding ceremony (Idea No. 6) which is an extensive and costly process in Korea,

much criticized by the younger generation nowadays, was only partially incorporated in the final story line in an argument about the practice of giving a large dowry and in a scene of traditional matchmaking. The so-called "Orange People" (Idea No. 7), a popular name for the self-indulgent children of the newly rich, were satirized in the depiction of two characters (the boyfriend of the elder daughter and the fiancee acquired through matchmaking with the son, the Ondal figure). Both "Orange People" were finally unmasked as vain, selfish and only out for a good time. Blind dating (Idea No. 10), a popular method of meeting people of the opposite sex among students in Korea, was utilized in the opening scene, with an amusing account of a double blind date. In Korean tradition there is a strong preference for having sons rather than daughters (Idea No. 11), and this was reflected in the mother's constant concern about her son's interests, rather than her daughters'. Finally, the whole drama reflected many aspects of teenagers' problems (Idea No. 12).

TABLE 2

DRAMA PROJECT (RE7/SPRING TERM/1995) Suggestions from class on 13/4/95	
1.	Discrimination against Men
2.	Version of *Terminator*
3.	Generation Gap
4.	Superwoman Complex
5.	Gang of Killers (Korea)
6.	Preparations for Wedding Ceremony
7.	Orange People
8.	Ondal Syndrome [Beggar wanting to get rich]
9.	Version of Soap Opera about Chinese Judge
10.	Blind Dating
11.	Preference for having a Son
12.	Teenagers' Problems
13.	Life at Yonsei Foreign Language Institute
14.	Beauty Contest in Unified Korea

After deciding the central relationships in the drama (see Table 3), we then proceeded to a basic outline of events for each scene.

TABLE 3

> **BASIC IDEA FOR THE ONDAL SYNDROME**
> **A normal Korean family. Main characters are:**
>
> - Two parents
> - One son (Ondal-type) and his rich girlfriend
> - First daughter (Cinderella complex) and boyfriend (rich businessman)
> - Second daughter (seeks true love) and boyfriend (a bright student)
>   The son and first daughter are unsuccessful but learn about love.
>   The second daughter and friend are successful.
>   There is also a matchmaker, friends, etc.

Establishing a Basic Outline

The basic outline need be little more than the broadest of sketches and need not be complete (as in Table 4)

FIGURE 4

> **BRIEF SUMMARY**
>
> Scenes
>
> ① Dg. 2 and Dg. 1 discuss blind date. Dg. 1 happy, Dg. 2 unhappy. They persuade son to have blind date.
>
> ⑤ A disco. Bf. 1 is studying and Bf. 2 is on the phone. Dg. 1 arrives, followed by Dg. 2. Boring conversation. Dance. Bf. 1 leaves, argument with Dg. 2.
>
> ② Mother on telephone plans meeting with Matchmaker. Father disagrees, exits. M. tells son of plan. Dg 1 tells son of blind date; he decides to follow mother.
>
> ⑥ Mother and father discuss children's plan to invite all to father's 50th birthday.
>
> ③ Dg. 2 in library meets new boyfriend. They go out for coffee.
>
> ⑦ Library. Dg. 2 at first refuses to listen to Bf. 2, but becomes reconciled.
>
> ④ Hotel coffee-shop. Mother and son. Mistake about girl. Matchmaker arrives. Son and girl alone. Son on phone to Dg. 1. Decides to keep girl.
>
> ⑧ Bf. 1 and 'other woman' in bar. Drunk. He tries to seduce her. Bf. 2 and friends arrive. Bf. 2 sees Bf. 1, but Bf. 1 doesn't see him, etc.
>
> Key: Dg. = Daughter; Bf. = Boyfriend

Allocating Roles and Responsibilities

The allocation of roles involves crucial and sensitive decisions. It is not advisable to leave it entirely to the students: quieter, less assertive students may not get a chance to play interesting parts, whereas they can often prove to be the best actors or actresses, coming out of themselves behind the guise of their roles; one or two individuals may dominate, a few may be completely miscast in roles which do not enable them to realize their potential. The teacher will need to coax the students towards wise choices, based on familiarity with the characters of the students, making sure that every student plays some role which gives them satisfaction, however small.

The other responsibilities are very important, because they enable students with smaller roles to feel that they are an important part of the production. There are several responsibilities which are crucial to most productions: director, sound engineer, lighting assistant, props assistant and advertising assistant. There are others which are necessary for some productions: costume assistant, continuity assistant, etc. It is not necessary to analyze these responsibilities in detail in the present context. The director will normally need a lot of help and advice from the teacher. The sound engineer need only be responsible for recording and playing back music and sound effects. In most productions, the lighting assistant will probably only have a few banks of switches at his/her disposal with limited options. A props assistant is indispensable to check that all props are brought by those who promised them and located where they should be. The responsibility of advertising assistant can give a student with a flair for art and design a chance for extra self-expression (usually only a handful of posters and some handouts will be necessary). The author is developing many of these points of practical advice separately in a handbook for teachers.

Detailed Development

Each scene is then worked through in greater detail, lending it a fuller dramatic shape. Students are encouraged all the time to consider certain important points:
1. Are the ideas dramatically interesting? (Many students tend to think in terms of the written narratives of novels.)
2. Is there sufficient action or conflict?
3. What is an interesting way to start the scene?
4. How can the scene be developed in an interesting way?
5. How should the scene end?
6. How can suspense and interest for the audience be created?
7. If new characters are introduced, how are they going to be used again later?

Eventually a fuller summary is achieved, as illustrated in Table 5.

FIGURE 5

	RE7 (Spring 1995) Drama Project "The Ondal Syndrome" (provisional title)		
①	Dg. 2 enters angry, disappointed with blind date. Dg. 1 follows, happy with hers. They discuss. Ondal enters, complains about girlfriend he has recently given up. Dg. 1 suggests he have a blind date, Dg. 2 against it. Dg. 1 promises to arrange it.	⑥	M. & F. discuss their children and their friends. They can't agree. Decide to invite them all to F.'s 50th birthday party.
②	Mother talks to Matchmaker (in person or on telephone?) Father overhears. (Exit MM.) M. & F. argue. M. wants son to meet a rich girl, F. disagrees and goes out. Ondal enters, M. tells him her plan and leaves. O. wonders what to do. Dg. 1 enters, tells of plan for blind date, leaves. O. wonders what to do. He ought to follow M.'s advice.	⑦	Bf. 1 and 'other woman' (O.'s girl) in a bar. Both a little drunk. He tries to seduce her. Bf. 2 alone at another table, lonely, sad. Bf. 2 sees Bf. 1, but Bf. 1 does not see him.
③	Dg. 2 in library studying. A boy asks about free desk. She says 'No'. When Bf. 2 comes she says 'Yes'. They talk. Others: 'Shhh!' She has problems with English. He is student of medicine and at F. L. I. Suggests they study together. Others complain. They go out for coffee.	⑧	Library scene, similar to scene 3. Dg. 2 studying. Bf. 2 comes. At first Dg. 2 refuses to listen to him, but eventually they become reconciled. Go out for coffee again.
④	Hotel coffee-shop. M. & O. waiting. M.M. doesn't come. They try to recognise girl. Some amusing mistakes. Real girl is dull, boring one. M.M. rushes in. Introductions. M. & M.M. leave. O. & girl talk. O. disappointed. She is rich but unattractive. He calls Dg. 1 on the phone, talk about other girl, discovers she is not rich. Goes back to girl. Agrees to meet again.	⑨	M. & F. prepare the party. M.M. arrives, helps and discusses the situation. Then Dg. 2 and Bf. 2 arrive, introductions. F. likes him. M. asks usual questions. Dg. 1 and Bf. 1 arrive. Bf. 2 remembers what Bf. 1 was doing in the bar, but says nothing at the moment. O. and girlfriend arrive. Bf. 2 recognises her from the bar. He decides to tell others everything. Parents angry. M. & M.M. argue. M. tells M.M. to get out. Bf. 1 and the girl also exit. Family are at first sad and disappointed, but F. reminds them that although they have lost on daughter-in-law and son-in-law, they have gained another. He embraces Bf. 2.
⑤	A disco. Bf. 1 at one table (on phone). Bf. 2 at other table (studying). Dg. 2 arrives. They discuss. Dg. 1 arrives. Introductions made, boring chat. Dance music. Bf. 2 not good at dancing, wants to go and study, argues with Dg. 2, and leaves. Dg. 2 sad. Dancing continues.		

Theater Language and Idioms

Before starting rehearsals proper, it is useful to take the opportunity to introduce students to commonly used theater language and idioms. This will need to include language which will be useful during rehearsals (e.g., cue, upstage, downstage, props; see Appendix A). It is also a chance to introduce them to idioms common in every-day English, which derive from the theater (see Appendix B) or to quotations from famous dramas and shows which have become idiomatic (see Appendix C). The famous "Seven Ages of Man" speech from Shakepeare's As You Like It, "All the World's a Stage," etc. are also readily accessible to advanced students, who will need only a little help with unfamiliar vocabulary, and it provides interesting perspectives on life for general discussion.

If there is time teachers can also include language about the actual structure and character of theater buildings (Appendix D) and even utilize visual representations of theater interiors, such as those supplied in the Oxford-Duden (Pheby, 1981).

Rehearsals

It is not really possible to provide an exposition on rehearsal techniques in the present context. The author has described such techniques at length in a separate handbook. It is also notoriously difficult to describe and prescribe procedures which must be intuitive and adaptable from minute to minute to be effective. Simon Callow (1995) has made the point succinctly:

> To write about it might anyway be quite rash: like taking a loaf out of the oven to see how it actually rises (p. 169).

The best method of studying rehearsal techniques may well be through video recording and subsequent discussion and analysis.

It is, however, useful and important to make some further comments on ways of ensuring *total student participation* throughout the rest of the rehearsal period, and on maintaining creative *language awareness*.

The present author has always stressed to students, at the beginning of rehearsals, that everyone must do their *homework*: this means thinking through their roles, all the scenes in which they appear, developing their arguments, etc.

After a scene has been run through, in which, for example, there has been an argument between husband and wife, followed by a soliloquy by the wife, pondering what to do next, then, more likely than not, the dialogue in early rehearsals will have been very vague, with many unsuitable responses, and thoughts produced from the top of the head. Emotion will have predominated over logic. The homework tasks for both actors and actresses in this case consist of the following, amongst others:

1. Thinking through their arguments and responses.
2. Thinking of additional convincing points they could make.
3. Thinking how best to react to the other's comments.

All students should be encouraged to participate creatively at all times in various ways:

1. By making suggestions when other students rehearsing a scene are at a loss what to do or say next. (After a while such suggestions come spontaneously).
2. The whole group or nominated individuals are asked to look out for and note down language errors, to be discussed and corrected at the end of rehearsing a scene.
3. If no one is appointed continuity assistant, then all students should look out for and note errors in continuity (e.g., "You went offstage right, but the next time you came onstage left," etc.)
4. By keeping notes on good jokes, suitable gestures and other inspirations of the moment.
5. They can act as stand-ins for latecomers or absent students, or as extras in scenes in cafes or public places.

Cross-cultural Awareness

The process of developing one drama about the Ondal Syndrome, utilizing concerns about specific social issues in Korea, has been examined in detail. It is now intended to give some account of how, in the production of two other dramas, it was possible to encourage students to consider the differences between attitudes to certain issues in different cultures. The results, as drama, might have been light-hearted or serious, but the process leading up to the final performances often produced a fruitful conflict of opinions.

"Sopyonje Blues"

' This drama was also successful in incorporating the students' various talents: singing, dancing, piano and guitar playing, etc.

In the initial brainstorming sessions there was considerable interest in producing a *drama within a drama*, and in subjects reflecting Koreans' concern about their own cultural identity. Finally, the students fastened on an issue discussed frequently in the press at the time: the threat to the Korean film industry by the overwhelming predominance of American films (a problem not, of course, unique to Korea). One of the most widely acclaimed Korean films in recent years has been *Sopyonje*, a film which reflects specifically Korean cultural and ethical themes. Finally, the students hit upon a story line about highly unscrupulous Korean film producers trying to gain a niche in the international market, by making a Hollywood-style version of the *Sopyonje* story. The drama within the drama presented the film itself, set in America, with the main elements of the original story also transposed into forms comprehensible in the context of American culture. The *pansori* (narrative ballad) tradition became "blues." The girl in the original story became an American boy blues singer, and "modern music" was represented by rap.

In rehearsals the students were continually faced with challenging cross-cultural questions, for example:

1. "Now this is what we would say in Korea, but how would an American react?"
2. "A Korean father would do this. What would an American father do?"
3. In a Korean bar the customers would behave like this, but how would customers in an American bar behave?' etc.

Dreaming of Korea

In another project difficult international problems were dealt with more directly. The subject finally decided on was the problems of immigrant foreign workers in Korea. Several students felt very strongly about the issues, and they wanted to stir the audience to reflect on them, too. They were truly, therefore, trying to "catch the conscience of the king."

Many long discussions on the issues were, of course, necessary for this production, and during them, widely differing views were discovered within the group on the plight of the foreign workers. Many students had read reports of bad treatment, poor salaries, and unsatisfactory living conditions, and most sympathized with the foreign workers, but opinion was divided on who was responsible: the government, the factory bosses, the workers themselves in their unrealistic expectations of what Korea could offer them (one of the possible interpretations of the title "Dreaming of Korea"). Much research was undertaken for this drama, with students bringing in press and magazine cuttings, so that the detailed outline plan became very complex in this case, involving also several interconnected plots.

It has been true of most of these drama productions, and it was certainly true of this one, that the students forgot after a while that they were rehearsing in a foreign language, so involved did they become in the issues, expressed in the language they were using. The result was also one of the most thought-provoking dramas that the students have produced, according to audience feedback. Consciences had indeed been caught.

THE PRESENCE OF AN AUDIENCE

The presence of an audience is essential for that final surge of creativity and for propelling the actors and actresses into overdrive. It enables them to perform in ways which many of them would never have dreamed themselves capable of at the start. Inhibitions come tumbling down, and that magical thing - rapport - is established with their fellow actors and actresses, and with the audience. They discover that the audience loves them.

The audience of fellow students, too, whatever their levels of linguistic ability, gains more than just brief entertainment. They gain:

1. The thrill of understanding a drama in a foreign language
2. The knowledge that they too could do it if they reached the advanced class
3. The insight that "Yes, that's what we Koreans are like."

To help the audience it is a good idea to provide a handout for teachers, with suggestions on how to prepare their class for watching the drama, and for follow-up discussions afterwards. An example of such a handout for the drama based on the Ondal Syndrome (the final title of which was *For Love or Money?*) is shown in Table 6.

TABLE 6

RE7 DRAMA 7.45 pm	FRIDAY JUNE 2nd "For Love or Money?"	To ALL Teachers Room G1

Discussion Topics:
Teachers might like to use these before and/or after the play:

BEFORE THE PLAY	1. If they are not familiar to you, have your students explain to you a) The Ondal Syndrome (Who was Ondal?) b) The Cinderella Complex

BEFORE OR AFTER	2. Have a general discussion on a) Matchmaking b) Providing a dowry c) Does love guarantee a happy marriage?

AFTER THE PLAY (If there is time!)	3. a) Which character would you *criticise* most? (i.e. who behaved worse?) b) Which character would you *praise* most? (i.e. who behaved best?) c) How might the story continue?

For the teacher the final, the ultimate gratification can be remarks such as the following, from the quiet businessman who played the Ondal type in the drama. At a party after the performance he said: "Before we did our drama, I was afraid of speaking English in public, now I realize that I enjoy it."

THE AUTHOR

David R. Carter *is Senior Teacher at Yonsei University Foreign Language Institute. He has a B.A. in German Studies, an M.A. in Linguistics and ELT, and a Ph.D. in Psychoanalysis and Aesthetics (University of Wales) and has published widely on literature, film, aesthetics, applied linguistics, and the history of ideas. Dr. Carter has taught at universities in the UK, Malaysia, and Korea for more than 28 years. Email: davidrcarter@hotmail.com*

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APPENDIX THEATRICAL EXPRESSIONS

A. Vocabulary/idioms in theatrical usage

(on) cue	prompt/prompt corner	masking
upstage	downstage	stage right
stage left	footlights	learning lines
monologue	soliloquy	corpsing
to dry	lights up	lights down
from the top	projecting	stage whisper
sight lines	overact	underplay
prima donna	juve lead	leading man/lady
professional	amateur	backdrop
break a leg	the Scottish play	make up
grease paint	10/5/1 minute call	over the top
technical rehearsal	dress rehearsal	first night
the run	to understudy	continuity
Thespian	maskers	strolling players
playing to the gods/the stalls/the pit		props
stage manager/management		the set

B. Theatrical idioms in everyday use

waiting in the wings	in the limelight/spotlight	against the backdrop
The show must go on.	It'll be all right on the night.	to usher in
theater of war	operating theater	over the top
(on) cue	upstage	from the top
prima donna	stage fright	final dress rehearsal
stage-managed	a double act	melodramatic
histrionic	interlude	encore

Iron Curtain (from the German for "safety curtain": *eiserner Vorhang*)

C. Quotations and sayings in everyday use

The play's the thing.	All the world's a stage.	That's entertainment!
... struts his hour upon the stage		... have our exits and entrances
On with the motley.		This motley band of players.

D. The building and work in the theater

balcony	orchestra pit	private box
royal box	the stalls	the gods
the circle	upper circle	aisle
forestage	revolve	flies
wings	proscenium arch	in the round
usher/usherette	box office	takings
front of house	stage door	stage door johnny
dressing room	foyer	green room

Presentations of the

Second Pan Asian Conference – 1999 (PAC2)

The PAC2 Conference Committee gratefully recognizes the following people for presenting papers, conducting workshops, and leading discussions at the Second Pan Asian Conference/Korea TESOL 1999. The theme of this year's international forum was *Teaching English: Asian Contexts and Cultures*. Listing is in alphabetical order by last name, followed by the title of the presentation; co-presenters are listed separately.

Yayoi Akagi Implications for Ethical Meanings in English Language Education
Maneepen Apibalsri CAI at Suranaree University of Technology
Allen Ascher Real English vs. Textbook
Asian Youth Forum Social Issues, Global Issues: Asian Youth Speak Out
Asian Youth Forum Language Learning in Asia: The Students' View
Asian Youth Forum English Speech Contest: "Challenges for Youth in the 21st Century"
Asia Youth Forum Panel Culture, Communication, International Understanding
Martin Jonghak Baik The Theory and Practice of Practical English Education in Korea
Chris Balderston Reading Connections, Vocabulary and Reading: They Go Together
Chris Balderston Time for a Change? Make a Transition
William Balsamo The Use of Interviews in the EFL Classroom
Andy Barfield Implementing an Effective Extensive Reading Program
Michael Belostotsky Teaching English Pronunciation to Koreans: Testing and Course Design
Malcom Benson Is Task-Based Learning Relevant to Elementary Schools
Rita Berry Comparing the Strategy Use in Two Different Language Environments
Grahame Bilbow What's My Line? Chinese Undergraduate Students' Approaches to Learning English for the Workplace
Marc Bowman Useful Activities for the ESP Writing Classroom
William Bradley Reconsidering the Theoretical Basis for EFL Project-Based Learning
Letitia Bradley Writing Quizzes for the WWW
Alan Brady Transcultural Approach to Individuation of Additional Language Learning
Christopher Bragoli Designing Worksheets for Use with Captioned Movies
Carol Brandt An Introductory Cross-Cultural Study Program: Design and Implementation
Summer Brooks Research in Rhythmic Language for Better Korean Adult Pronunciation
Anne Burns Approaches to Classroom-Based Research for Language Teachers
Karen Burrell The Development of Pragmatic Competence of Young EFL Learners
David Carter World Englishes and Choosing Standards in EFL and ESL
Ann Cary An Introductory Cross-Cultural Study Program: Design and Implementation
Christine Chai-Nelson A Study of Collaboration in Second Language Learning and Assessment
Naraporn Chan-Ocha ELTECS: Asian Networking
Anchalee Chayanuvat Ability to Give Opinions of Thai First-Year University Students
Anchalee Chayanuvat Learning to Write English: Rethinking Written Disclosure Pedagogy
Hsin-Hwa Chen Program Design for Training Primary English Teachers in Taiwan
Yuh-show Cheng Validation of a Second Language Writing Apprehension Scale

Mei-ho Chiu Cognitive and Metacognitive Strategies Used in Listening Comprehension
Sookeun Cho What's in the Pot?
Linchong Chorroiprasert Teaching Portfolio: A Tool or a Threat
Larry Cisar Diagramming, Dictionaries, and Parts of Speech
Larry Cisar Creating Databases for Education in Asia: Use of Computers
Roy Collingwood Adapting and Supplementing Textbooks
Sheelagh Conway Gender in the Asian ESL Classroom
Fiona Cook Master's Degree Programs at the School for International Training
Jovita Corrigan Bridging to Independent Learning
Greg Cossu Read With Me! (Teaching Children to Listen: *Superkids*!)
Gerald Couzens Observing English Teaching in Thai Classroom
Miles Craven Mindmaps
Joseph Cravotta Promoting Intercultural Awareness Through Creative Fictional Dreams
Terence Crowther Whole Words or Phonics: It's a Matter of Choice
Terence Crowther Reading Strategies That Work
Joyce Cunningham Asian Conferences – Teacher Belief, Teacher Action
Joyce Cunningham What's Happening in Japan? JALT – Japan Association of Language Teachers
Wei-yang David Dai From English as a Foreign Language to Bilingual Education
Martin Dibbs Pop Culture and Language Education
Robert Dickey An Introduction to Asianelt Abstractsearch
R. Kenneth Dillon Cultivating Student Independence Using Mindmaps
Chris Doye English for International Communication: What Can We Do?
Chris Doye Pan-Asian Focus on Materials
Louie Dragut "Relevant" Communicative Listening in the High School Classroom
Louie Dragut Open House: Come In! Step Up! Move Up! and Open Up!
Lanny Dryden Multiple Intelligence Theory and Confucianism: Recipe for Educational Reform
Lanny Dryden No More Copying: Ways to Prevent Plagiarism in Student Writing
Neil Dunn Critical Thinking: What is it? What's Wrong With It? Can It Be Taught?
Lloyd Eldredge The Impact of Phonics on Children Learning a Second Language
Terri-Jo Everest Re-Sounding Remedies
Thomas Farrell Talk Is Not Cheap: A Case against Journal Writing for Reflection
Andrew Finch The Task-Based Classroom in Practice
Christopher Foley Behind the Scenes: Creating a Classroom Textbook
Erica Fox Poetry Writing with Preliterate and Literate Adult Asian Students
Ken Fujioka An Analysis of Teachers' Perceptions of Students' Academic Writing
Fulbright ETAs Dennis – Uh! You Very Hand-Some
Ho Mai Ivy Fung Bridging to Independent Learning
Steve Garrigues Overcoming Pronunciation Problems of English Teachers in Asia
Wilawan Gawichai Genre-Based Approach to Teaching Writing in Thai High Schools
Steve Gershon Course Design from Scratch
Steve Gershon *Get Online*
Steve Gershon *Sound Bytes*: Taking Listening from the Classroom to the Real World
Rodney Gillett Curriculum Development: Designing a Pacific Program for Asian Needs

Christina Gitsaki Using Web-Based Activities for Teaching ESL
Christina Gitsaki Web-Assisted Language Learning: A New Approach to Teaching English Conversation
Steve Golden *New Fifty/Fifty*: They Speak; They Listen…And They Like It!
Jim Gongwer Proposals to Increase Teaching Effectiveness and Job Satisfaction
Marianne Rachel Gutierrez High-Level Measurement Tools for Language Awareness in English Classrooms
Sang Ho Han Language Teacher as Researcher: The Why's and How's
David Harrington Discover Debate, Re-Discover Dialogue
Pamela Hartmann Content-Based Instruction in the Classroom
Yumi Hasegawa How Do Students Find English Information about Asia?
Brian Heldenbrand Teachers Identifying Obstacles to Ideal Classrooms
Marc Helgeson Four Keys to Active Listening
Marc Helgeson Implementing an Effective Extensive Reading Program
Marc Helgeson Access Leads to Success – *Firsthand*!
Marc Helgeson Using *English, Firsthand*
Kristin Helland Writing to Communicate: Using E-Mail Penpals to Cross Borders
Mario Herrera Making It Fun and Easy for Pre-Schoolers
Mario Herrera Good Reasons for All to Parade!
Janet Higgins Conversation Strategies and Cultural Awareness: An Observational Approach
Richard Hodgen Using Graphic Organizers to Advance Intercultural Disclosure and Awareness
Jane Hoelker PAC2 Explorations Through Video Colloquium: Observations of Thai and Japanese Students
Jane Hoelker Can I Do an Action Research Project?
William Hoden Culture in the Classroom 1 – Seeing Ourselves Differently
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Peter Hooper How Do We Re-Describe What Our Students Are Talking About in Thai Culture?5
Chung-shun Hsia Small Group Activities in EFL and Culture Learning
Liang-Tsu Hsieh Business English: How and What to Teach
Patrick Hwang Why Teach Phonics and How?
Patrick Hwang The University of Birmingham Distance in TEFL/TESL
Tae-Duck Hyun The Task-Based Classroom in Practice
Huw Jarvis CALL: Where Have We Come From and Where Should We Be Going?
Kristin Johannsen A Cross-Cultural Approach for Teaching Global Issues
Wayne Johnson Critical Thinking in an East Asian Context
Wayne Johnson Cultivating Student Independence Using Mindmaps
Wayne Johnson Using Graphic Organizers to Advance Intercultural Disclosure and Awareness
Jeremy Jones Technology and Language Learning: Putting the Computer in Its Place
Yangdon Ju Utilizing Authentic Video Materials for Listening Comprehension Skills
Haeng Jung Development of the English Oral Proficiency Test through SOPI
Linda Kadota An Introductory Cross-Cultural Study Program: Design and Implementation
KAEC Special Seminar for Fulbright Scholars in Korea

Annabel Bhamani Kajornboom Oral Communication in the Asian Context

Shuko Kataoka Friendship beyond Frontier: The Collaboration of Teachers and Learners across Countries

Johanna Katchen Primary School English Teachers Training in Taiwan: An Investigation

Johanna Katchen PAC2 Explorations through Video Colloquium: Observations of Thai and Japanese Students

Kinji Kawamura Activating Students via Speeches: An Interactive Approach

Charles Kelly Designing Effective ESL/EFL Web Pages

Charles Kelly Projects of the Internet TESL Journal

Lawrence Kelly Projects of the Internet TESL Journal

David Kent Speaking in Tongues: Chinglish, Japlish, and Konglish

Sonthida Keyuravong Building a Reading Appreciation Program out of Reading Materials in a Self-Access Center

David Kim Teaching English Pronunciation to Koreans: Testing and Course Design

Dae Jin Kim The Development of Pragmatic Competence of Young EFL Learners

Duk-Ki Kim EFL Teacher Training in Korea

Gyoung Shik Kim How the EFL Students Learn Music as a Language

Jeong-Ryeol Kim Korean Elementary English Education: Curriculum Changes

Jin Kim Early Childhood Education and EFL

Young Mi Kim Increasing the Chances of Language Use in Taiwan: An Investigation

Ronald Klein Teaching English Literature from Asia

Etsuo Kobayashi Home-Page Making by the MailWeb Systems

Taeko Kumimura Japanese Students' First- and Second-Language Composing

Chi-Hua Kuo EST: State of the Art in Taiwan

Yong-Ja Kwak Pronunciation and Rhythm Teaching – Techniques for Korean Young Learners

Katherine Jung Yoon Kwon Come Alive with *Tiny Talk*

Oryang Kwon Korea's English Teaching Innovations in the 1990's: A Review

Khin Win Kyi TESL across Cultural Barriers

Hee-Ok Kyung The Future Role of Grammar in TESOL in Korea

Alice Wahl Lachman Words in Action: Rhythm Movement and Language Teaching

Nicholas Lambert Panning for Gold: Informant Interviews and Writing Projects

Gerry Lassche Syllabus Design: Comprehension Precedes Communication

Charles LeBeau Discover Debate, Re-Discover Dialogue

Jun-yong Lee Tolerance of Ambiguity of Korean Midshipmen Learning English

Kilyoung Lee Effective Teachers in Fostering Reticent Asian Students' Oral Participation

Mijae Lee Using Newspapers to Teach English

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Andrew Lian The Nature of Explanation: Implications for Computer-Enhanced Language Learning

Ania Lian The Real World in Task-Based Pedagogy

Gad S. Lim High-Level Measurement Tools for Language Awareness in English Classrooms

Brian Long Content-Based Courses: A Practical Framework for Teachers

Ada Loredo Minimizing ESL Students "Fear" of Literature in English

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Steve Maginns It's Time to Speak Your Mind

Francis Mangubhai Do Learning Strategies Vary with Proficiency: Some Evidence from University Students in China

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Isabel P. Martin CAC: A Task-Based Learner-Centered College English Curriculum

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Young-Ye Park A Task-Based Approach to Elementary English Education Using Small-Groups
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