Individual Papers

言語保持を促進するカリキュラム：小学校プログラムの事例から
Articulated Curriculum Works to Retain Language! : An Example from FLES Program

アイヴァーソン・一美 Kazumi Yamashita-Iverson
Maloney Interdistrict Magnet School

This presentation will demonstrate how an articulated, spiraled curriculum in grades K-5 helps students retain previously learned language and gain a deeper understanding of language and culture over time. The presenter will describe the yearly thematic units on the New Year holiday in Japan taught in Maloney Interdistrict Magnet School's Japanese Language and Culture Program. The school has found these units to be particularly successful because:

1. The teachers have carefully articulated and defined which vocabulary and expressions students will comprehend and produce during each grade level and what they want students to know by the end of fifth grade.
2. The cultural traditions of the Japanese New Year holiday are particularly appealing and motivating for students. (i.e., spinning tops, pounding rice, making New Year's Cards, etc.)
3. The lessons within this thematic unit each year contain brain-friendly strategies such as repetition, movement, music, visuals, pair-work, games, use of technology, and hands-on cultural experiences.

The presenter will outline the articulation plan of the holiday units for grades K-5, give examples of teaching strategies, and describe how this method expands student language ability over time.

学生による自己評価の有益性
The Benefits of Student Self-evaluation

ジャクソン・祐子 Yuko Jackson, Brown University

会話テストやプロジェクトの発表は学生の言語修得度を把握する一つの手段であるが、テストや発表は成績をつけるうえでの判断材料だけではなく、学生に自己評価をさせることで、学生自身が日本語を上達させるためにするべきことは何かを知る、また教師が個々の学生を指導するうえでの手がかりとなる。課のまとめや学期のまとめとしておこなわれることの多い会話テストや発表は教師、またはクラスメートは聞けても、話している本人だけは一歩おいて客観的に見たり聞いたりすることはできない。テスト中や発表中は緊張しすぎて、後で何をどう言ったのかほとんど覚えていない学生も多いのではないだろうか。ディジタル・テクノロジーが一般的になり、ディジタル化された音声、画像が教材に使われ始めてから久しい。そこで、筆者は六年程前から中級日本語のコースで、テストや作文の発表はディジタル・オーディオレコーダーで録音し、mp3 fileを、プロジェクトの発表などはディジタルレコーダーで録画した画像をBlackboard (course management system) にアップロードし、学生が自分のパーフォーマンスを見ながら、与えられた項目ごとに自己評価することを実践している。本発表では学生の評価例、評価後におこなわれた指導、また評価から分かった学生の評価能力と言語能力との関係などを報告する。

コミュニカティヴ・コンピテンス–上級者のための方略法
Communicative Competence - Strategic Approach for Advanced Learners

山田玲子 Reiko Yamada, Williams College
小林久恵 Hisae Kobayashi, Connecticut College

This presentation introduces teaching materials we have been developing. It focuses on communicative competence for Japanese language learners. According to the ACTFL Proficiency Guidelines, one of the requirements for advanced speakers is to be able to "deal effectively with unanticipated complications through a variety of communicative devices." In contexts such as inviting, requesting, and apologizing, there is a degree of inherited conflict of interest between people, which complicates the matter and could lead to misunderstandings or problems. When that happens, communicative strategies like rephrases and circumlocutions would be useful devices for the speaker to solve the problems. Therefore, advanced level teaching materials need to include the notion of communicative competence, which plays an important role in dealing with unexpected situations, and that must be developed through practice.

Communicative competence, according to the National Capital Language Resource Center, is "the ability to use the language correctly and appropriately to accomplish communication goals. The desired outcome of the language learning process is the ability to communicate competently, *not* the ability to use the language exactly as a native speaker does." Furthermore, NCLRC says that communicative competence consists of four types of competence: linguistic, sociolinguistic, discourse, and strategic. Our current students lack strategic competence. In order to help them gain strategic competence, it is necessary to train them to evaluate a situation as well as to execute strategies when they face a problem. The materials developed incorporate three elements: 1) familiarization with some of the common Japanese solutions for a problem; 2) analyzing the given solutions through discussion on various levels such as syntax, discourse, and other information, including cultural background; 3) internalization through application exercises. We will discuss those three elements with an example of an 'Apology.'

日本語教育と言語学の橋渡し：
２１世紀のスキルを伸ばす内容重視の日本語言語学の授業
Developing a Content Based Awareness Course in Japanese Linguistics.

ヘンストック・伊藤麻里子 Mariko Itoh Henstock, Boston University
コドースキー・マイケル Michael Kordosky, Boston University

内容重視の日本語教育が提唱されて、すでに幾年かが過ぎ、近年では日本研究との連携（迫田 2009）などが論議されているが、文化・文学・継承教育に関するものなどが多く、未だ言語学との連携はあまり見受けられないようである。
この授業では日本語を使った言語学の内容重視を試みた。それにより、日本語教育の観点からは、教室内外での単なる日本語学習では得ることができなかった、日本語そのものに対するクリティカルな思考、いわゆる２１世紀のスキルを伸ばし、学習者の日本語に対する深い理解を育むことにつながったのではないかと思う。具体的には、毎週課題（学生の経験や背景に関連したものや日本語のドラマの視聴を含むもの）を与えて批判的・分析的な意見を英語で書かせ、ディスカッションの題材にした。また、講義では日本語の歴史や言語学を学ばせる過程で古文のごく初歩を日本語で学ばせ、現代でも使われる古典の言い回し (金水 2006)にも気付かせた。学生はまた、現代日本語で課題となっている「問題な日本語」(北原 2004) などに触れることにより、現実に使われている日本語の再発見や自己の「日本人より正しい」日本語文法能力に嬉々とした。英語で書かれた学期末の学生の小論文では、この授業の集大成と言えるほど各自の日本語に対する言語学的な取り組みが感じられた。また、日本語に対する多くの新たな「気付き」が彼ら自身の手によって生み出され、実を結んだ。その例として、この授業を受け、３年半にわたる教室での日本語教育を原点に言語学の観点から日本語の文法の分析に取り組んだ、コドースキー君の小論文のプレゼンをもって発表の終わりとしたい。

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（２）北原保雄 (2004) 「問題な日本語」大修館書店
（３）金水敏　(2006) 「現代に生きる古典日本語」日本語教育国際研究大会　招待パネル発表
コロンビア大学

文法を越えて
Grammar as Culture

瀬戸正彦 Masahiko Seto, Yale University

語学教師は文法を教える。いわゆる文化を教えたくても、コミュニケーション重視であっても文法は避けられない。しかし我々が文法規則を教えるということには、単なる規則以上の意味がある。言語表現は思考方法である。最も純化されたレベルで言語の「文化」を教えているのではないだろうか。お茶やお花やアニメを教えるよりもっと深いレベルで日本人の世界認識を教えているのである。

例えば、自動詞の多用はどうだろうか。「魚が釣れた」（「私は魚を釣った」に対して）。自動詞は、普通、英語では受動態で翻訳されるが、多くの場合必ずしも'to be done' ではない。ここでは『「自然に」魚がかかった』ということである。To be caughtだとすれば、日本語では『釣られた』となり、その場合、誰に釣られたのかが問題になる。しかし『釣れた』の場合は行為者は問題にならない。ここには日本語における意志、人為の不在、あるいは自然発生的な出来事として事態を捉えようとする態度が濃厚に見て取れる。初級文法でも、深い文化にかかわっているわけである。可能形でも英語のpotentialとは意味が異なる。学生がしばしば犯す間違いは、「＊上手に話せたい」で、これは日本語において可能形は「たい」という意志的な言葉とはいっしょに使えない、つまり日本語の「可能」は、努力の結果得られるものではあっても、元々は意志で獲得出来る物ではないと認識されていたわけだ。逆に、例えば数の意識など、英語にあって日本語にはない認識の編み目もたくさんある。

さて、言語は脳の産物であるから、生成文法理論では個別の言語としての表層言語に対する人類共通の普遍文法が主張される。日本語のS+O+V をS+V+O に還元することによって成り立たせる普遍文法だが、日本語は必ずしもS+V+Oの分類に当てはまらない。つまり「主題優勢言語だ」からである。その視点から見た時、文をS/V/Oで説明することは、少なくとも日本語では不十分である。本発表では、具体的な初中級文法における発想の違いを例として、外国語学習を通しての認識方法の拡大の可能性を考えてみる。池谷先生を迎えるにあたり脳科学の成果も参考にし、「言語＝思考」論に対する科学からの批判へも目を向けたい。

第二言語としての日本語の語彙習得：視覚・記憶術教材のひらがな学習への影響
Lexical Acquisition in Japanese as a Second Language: The Effect of Visual and Written Mnemonic Cues on Memorization of Hiragana.

近藤祥子 Sachiko Kondo, University of Wisconsin-Madison

This study investigated effective approaches in memorizing Japanese *hiragana* syllabaries, focusing on the effect of audio and visual aids. A total of twenty-four undergraduate students with no prior experience in studying Japanese participated in the study. Participants were randomly categorized into four different experimental groups: Control group (shown *hiragana* only), Group 1 (shown *hiragana* + associated image), Group 2 (shown *hiragana* + associated image + English mnemonic sentence), and Group 3 (shown *hiragana* + English mnemonic sentence). They received 15-minute memory training session that consisted of learning *hiragana* with or without study aids. Then they took the immediate posttest to assess how much they can recall *hiragana*. They were also given the delayed posttest a week after the experiment from the same procedure with the immediate posttest. Followings were hypothesized: 1) Visual cues will facilitate

better recall of *hiragana* 2) English mnemonic cues will facilitate better recall of *hiragana*. 3) Having both visual and mnemonic cues will facilitate the best recall of *hiragana*. 4) Visual cues will facilitate better recall of *hiragana* than mnemonic cues.
Consistent with the existing theory; namely, Dual Coding Theory (DCT), the hypotheses 1, 2, and 3 were supported. The study results indicated that visual aids were better memorization tool than English mnemonic cues. Although the study results were in line with previous literature, no statistical significance among the four groups was found. Further analysis on the structure of individual *hiragana* syllabaries suggested that depending on the shapes and structures of *hiragana* syllabaries, students had easier or more difficult time memorizing the *hiragana*. These analyses suggested the potential for modifying Japanese language classroom instructions, so that students can most effectively learn *hiragana*.

漢字学習における書字練習とイメージング法の効果の比較
Comparison of Effectiveness of Repeated Writing and Visualization Method for Kanji Learning

村島千里 Chisato Murashima, Syracuse University

漢字の字形を覚える際、紙に何度も漢字を書く書字練習は、日本語母語話者だけではなく、日本語学習者にも広く使われている方法である。先行研究では、書字練習が物事を記憶する有効な方法として示されているが(Wang and Thomas, 1992; Naka and Naoi, 1995他)、他の学習方法と比較した漢字の字形再生に関する研究はまだ十分ではない。書字練習に代わり得る学習法を模索していた際、川口(1995, 2010)と糸山(2007)は似通った学習方法を考案していたことが分かった。両者に共通していたことを取り入れ、本研究では、(1) 覚えたい漢字を観察すること、(2) 目を閉じてそれを頭の中で再生すること、そして(3) 手本の漢字を見ずに行う書字練習をすることの3つの構成から成る学習法をイメージング法と呼ぶことにする。実験を通して、この学習法と書字練習を比較し、非漢字圏初級学習者の漢字字形習得を促す、より効果的な方法があるかどうか考察したい。

書字練習とイメージング法を用いて漢字学習経験のない大学院生と大学教員に対して実験を行った。学習直後と２日後に行った再生テストの結果から、異なる学習方法の間で統計的に有意な差はなかった。しかし、イメージング法を用いたグループの方が学習直後と2日後の再生テストで共に比較的字形を再生できていた。この研究は、被験者の人数が少なく、日本語学習者ではない点などが欠点として挙げられるが、研究結果に基づいて、いかに今後の漢字学習に役立たせることができるか考察する。

歌唱が日本語学習者の単語習得に及ぼす影響
Effects of Singing on the Vocabulary Acquisition of University Japanese Foreign Language Students: Further results

毛利経子 Noriko Mori, Northwestern University

This presentation is designed to share the results of the study to examine the effects of singing on a foreign language (FL) vocabulary acquisition of college students. Music can be used as a mnemonic device. Research studies have shown that students memorize better with music (Salcedo, 2002). Murphey (1990) introduced the song-stuck-in-my-head phenomenon, which is similar to Krashen's (1983) Din. The holistic feature of music supports people's use of both sides of their brains. According to Xia and Alexander (1987), activities that incorporate the right brain, such as music, can be used to improve language learning and retention. Schuster (1986) expands Lozanov's (1978) theory that using multiple sensory inputs improves memory and accelerates memorization, and suggests that grammar/vocabulary should be taught this way. Since no previous research has sufficiently addressed vocabulary acquisition for learners of Japanese as FL, there is a need to conduct more empirical research.

One of the important characteristics of Japanese verb morphology is an existence of many transitive/intransitive verb pairs (Iwasaki, 2002). "Native English speakers find it challenging to memorize the pairs because they are often unaware of differences between transitive and intransitive verbs, partly

because [in English] the same verbs can often be used in both transitive and intransitive constructions" (Makino et. al., 2000, p. 253).

This study compared the number of items that singing and non-singing control (recitation) groups recalled on tests of their knowledge on transitive and intransitive verbs. Statistical analyses revealed differences between the two groups on their long-term memory, but no difference on their short-term memory. Students in the singing group completed a questionnaire that was intended to obtain their perceptions about the effectiveness of lessons with music. Students reported that they enjoyed it and experienced the Din effect.

初級用ミュージックビデオの開発
- 言語習得における記憶強化のオタスケマン：歌とアニメーションの有益性 -
Development of Music Videos for Students of Elementary-level Japanese.
-The Beneficial Pedagogical effects of Using Songs with Images for Reinforcing Language Learning and Retention-

西村裕代 Hiroyo Nishimura, Yale Univeristy

This project aims to develop music videos for students of elementary-level Japanese who have limited vocabulary and grammar. The presentation will show how to create those video clips and share the experience of using them as homework assignments and classroom activities.

The use of songs as an effective and enjoyable way to learn a second/foreign language has been recognized as an important teaching tool in research and practice, particularly in the field of teaching English as a second language.[1] Many linguistic elements are easier to retain when encapsulated in songs via the "the song-stuck-in-my-head-phenomenon," [2] especially if the music is catchy. Listening to music while studying the vocabulary and grammar of its lyrics utilizes both hemispheres of the brain,[3] and results in enhanced long-term memory.

The use of other senses, notably the visual and physical, in combination with the auditory can further accelerate the learning process.[4] For example, when songs are integrated with contextualized visual images that enable students to picture the target linguistic components as if they were experiencing them, the materials step up as powerful learning tools when compared to rote learning.[5]

That said, it is difficult to introduce unmodified, authentic songs at the beginning of language learning, since they are often not designed for beginners or lack accompanying visual materials. Specifically, in addition to target vocabulary and grammar, an original song also contains unknown

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[1] Barbara Sposet, *The Role of Music in Second Language Acquisition: A Bibliographical Review of Seventy Years of Research, 1937-2007* (Lewiston: The Edwin Mellen Press, 2008); Suzanne L. Medina, "Using Music to Enhance Second Language Acquisition: from Theory to Practice," J. Lalas and S. Lee, eds., *Language, Literacy, and Academic Development for English Language Learners* (Pearson Educational Publishing, 2002); Claudia Salcedo, "The Effects of Songs in the Foreign Language Classroom on Text Recall, Delayed Text Recall and Involuntary Mental Rehearsal," *IABR & ITLC Conference Proceedings* (2010); Saricoban and Esen A. Metin, "Songs, Verse and Games for Teaching Grammar," *The Internet TESL Journal*, vol. VI, No. 10 (October 2000); Natalia F. Orlova, "Helping Prospective EFL Teachers Learn How to Use Songs in Teaching Conversation Classes," *The Internet TESL Journal,* vol. IX, No. 3, (March 2003).

[2] Murphey, Tim (1990). "The song stuck in my head phenomenon." *System,* vol. 18, No.1, (UK: Pergamon Press, 1990): 53-64.

[3] Robert Lake, (2002). "Enhancing Acquisition through Music," *The Journal of the Imagination in Language Learning and Teaching, vol. VII. 2002-03*

[4] Colin Rose and Nicole J. Malcolm, *Accelerated Learning for the 21st Century: The Six-Step Plan to Unlock Your Master-Mind* (New York: Dell Publishing, 1997); Steve Garnett, *Using Brainpower in the Classroom Five Steps to Accelerate Learning* (London: Routledge, 2005)

[5]池谷裕二,『脳の仕組みと科学的勉強法』(ライオン社, 2010); Robert Lake, (2002). "Enhancing Acquisition through Music," *The Journal of the Imagination in Language Learning and Teaching, vol. VII. 2002-03*

linguistic elements that must be explained for students to understand the whole song. This difficulty might unnecessarily burden students and distract them from the target points.

The materials developed in this project solve the problems above as well as fill in the gap between elementary and subsequent levels so that students will be ready to move from understanding modified songs to grasping authentic ones. Also, by adding visual aids and written questions to audio materials as well as singing in class, students can engage multiple senses more fully to reinforce their memory.

Use of digital media to integrate culture and language learning in an elementary-level Japanese language class.

初級レベルの日本語クラスにおけるデジタルメディアを使っての文化と言語の統合学習

高橋悦子 Etsuko Takahashi, Wesleyan University
エマニュエル・パリス・ブーヴレ Emmanuel Paris-Bouvret, Wesleyan University

In this session, the presenters will introduce an example of the implementation of digital media in an Elementary Japanese course. This project was designed to both enhance cultural and linguistic proficiencies and maximize the quality of student-produced media.

It is often pointed out that elementary-level Japanese courses at the college level tend to be mainly grammar-oriented, and lack a cultural component. This tendency mostly attributed to the intensity of the curriculum, which largely covers a number of grammatical structures and a great volume of vocabulary and leaves little room for in-depth cultural discussions or activities. Needless to say, however, language and culture are indivisible and they should be integrated in the instruction from an early stage.

We created an online media repository consisting of a variety of materials including video segments filmed both in Japan and the US with native speakers of Japanese and students of Japanese, and other media content from Japan. They introduce various aspects of Japanese culture, such as bodily movements, everyday customs, as well as linguistic features that clearly reflect cultural characteristics. The repository is available to students and each media material is presented with both a linguistic and cultural point concisely explained in English, and is accompanied by a question and its answer. These points are carefully coordinated with the Elementary Japanese curriculum.

These media materials are incorporated in the curriculum and used throughout the course as instructional resources and as a basis for a final project where students are asked to produce a video clip of their own and make use of the existing media sources from the repository by referencing them in their production. Examples of student work will be shown.

学生による自己評価の有益性

Benefits of Student Self-Evaluation

ジャクソン祐子（ブラウン大学）Yuko Jackson (Brown University)

１. はじめに

会話テストやスキット、発表などのパーフォーマンスは成績の対象となり、学生には教師からの成績を含めたフィードバックやクラスメートからのピア・レビューが与えられるというのがごく普通のパターンだと思われる。しかし、学習者は会話テストや発表などのために、かなりの時間を費やして準備しているわけであるから、成績をつけるうえでの判断材料だけで終わらせるのではなく、学習者のさらなる上達のために役立てることが望ましい。テストを受けている間や発表をしている間に本人が自己のパーフォーマンスを距離を置いて評価するということは当然不可能であるから、学習者のパーフォーマンスを録音または録画し、それを基に自己評価をさせることは一つの有効な利用方法であると考える。本稿では筆者の行った自己評価の紹介と、なぜ自己評価が有益であるか、特に発音と韻律の面から気づきと自己モニター、さらに自律学習に関連付けて述べる。

２. 自己評価

筆者の行っている自己評価は、ポートフォリオ評価に含まれる「項目チェックによる自己評価」（文化庁 2009:34）ではなく、特定のテストなり、アサイメントの後、自分のパーフォーマンスを振り返る作業である。中級と４年生のレベルで実施しているが、ここでは視聴覚材料を用いた中級のクラスで行っている自己評価を紹介する。

２−１. 視聴覚材料を使用した場合の自己評価

デジタル・テクノロジーが一般的になり、デジタル化された音声、画像、動画を教材に使うことがごく普通となった近年では、音声は MP3 で、ビデオは MP4 などで簡単にウェブサイト、例えばブラック・ボードのような learning management system にアップロードできるようになった。以前では考えられなかったことが容易にできるようになってきたわけである。テクノロジーを利用することで、より効果的にまた効率的に学生が自己評価できる環境が整ってきたと言える。筆者は会話テストや作文発表は録音を、プロジェクトの発表などは録画をブラック・ボードに載せ、学生が自分やほかの学生のパーフォーマンスを自分のスケジュールの合わせ、繰り返して見たり聞いたりできるようにしている。また春学期ならば、秋学期に録音したものを再びアップロードすることで、上達度が比較できるようにもしてある。そして、学生には各々自分の録音、録画を再生し、与えられた項目ごとに自己評価をすることを義務づけている。

自己評価のガイドラインは基本的には、１）自分の発表／会話テストの良かった点、２）直した方がいいと思ったところ、を自由に記述できるようにしてあるが、具体的に（１）今学期に習った文法や単語をなるべくたくさん使ったか、（２）文法や言葉の使い方の間違いなどで気がついた点を書き出すこと。{自分で直せるところは直すこと]（３）発音や文レベルのアクセントとイントネーション（＝プロソディー）で気がついた点を書き出すこと。[自分で直せるところは直すこと]（４）ペースは速すぎたり、遅すぎたりしなかったか（５）全体の流れはスムーズにいったかなどの質問または指示を加え、学生が細部に渡っ

て評価でき、また気づいた誤りの修正も同時できるようにしてある。さらに、詳しく評価が必要な場合は適時項目を加えている。

このように自己評価は学生がなるべく気づいたことを自分の言葉で表せるように、また、これは自己採点ではないので、五段階評価のような評価尺度は与えていない。筆者が担当しているのは２年生と４年生のレベルだが、２年生の場合は、日本語で書くプレッシャーなしに評価自体に集中できるよう英語で書くように指示している。また、これは大切なアサイメントだということを示すため、自己評価は発表の成績の 10%を割り当てている。学生の評価内容がぞんざいで時間をかけていないことが明白である場合は減点、不提出の場合は０点がつく。

２−２．自己評価例と解釈

ここで引用するのは秋学期恒例の「ハロィーン」についての作文をクラスで発表したときの学生の自己評価と春学期のプロジェクト発表後の自己評価である。作文とプロジェクトのレポートは発表前に２度から３度草稿を提出しているため、文法並びに語彙の誤りは修正済みである。そのため、自己評価は自ずと発音やアクセント並びにイントネーションが大半を占めている。「ハロィーン」の作文発表は初回であるため、事前に発音や読み方の指導はあえてしていない。その理由は教師においては学生が自分の日本語を聞いてまずどのように評価しているかを知ることで、学生のだいたいの評価能力を知ることができ、後の指導に有益な手がかりとなるからである。また、学生においてはこの経験を通して、まず自分の日本語を意識的に観察し、評価することを学び、教師からの指導などを通して、自律学習ができるようになる起点だからである。以下は自己評価の実例である。

秋学期の「ハロィーン」の作文発表

> Overall, I thought that my pronunciation throughout the presentation was quite accurate. However, the presentation could be smoother with fewer pauses in the middle of the sentence or in front of certain vocabulary words. Also, I should have had more rising and falling intonations to give the presentation a better flow and to make my audience more engaged in my presentation.

春学期のプロジェクト

> I think my pronunciation and intonation have definitely improved significantly compared to the presentation I did last semester. Listening to last semester’s presentation, there were a lot of pauses throughout. Also, my pronunciation sounded very much like a foreign speaker’s pronunciation of Japanese because the intonation of individual words as well as phrases were inaccurate and could be a lot better.

この学生は中国からの留学生で、高校で日本語を習いプレースメントテストで中級に入った一年生である。母国語である中国語の影響が発音、イントネーションともにみられたが、本人は初期にはまだそれに気づいていないことが分かる。これはこの学生が「妥当な発音基準」（小河原 1997:27, 2009:53）をまだ持ち合わせていなかったからだと考えられる。このような学生の場合、第一ステップとして、学生の作文を数行読んで聞かせ、学生に自分の読み方と比較させることなどで、違いに気がつくように導くことが大切であると思う。また、日本語のイントネーションについての説明と音調を視覚で表したものなどを使用した基本的なイントネーションの練習が必要である。

春学期のプロジェクトの自己評価ではかなりの意識の変化がみられる。自分の過去の発音とイントネーションの内省をし、現在のパーフォーマンスと比べ、上達したことに満足感を味わっている。確かに学期中、自分の音声に注意を払っていることがうかがわれ、それとともに進歩も認められた。

次の例はやはりプレースメントテストで中級に入った学生の自己評価であるが、この学生は学習経験が比較的長い。

秋学期の「ハロィーン」の作文発表

> I spoke much too fast, and tended to mumble or slur certain words together, like in the case of mawari or kaeru. Mawari sounded more like "Mowri". I think I truncated many of the words with small tsu in it a little too much, not giving enough time for the short stop. I also am not sure that I held the extra vowel at the end of some of the worlds like ishou and gakkou, nidou to. I swallowed the first part of watashi more than once, and the particle between jack o' lantern and narabeteoita seemed unclear. For some of the katakana words like Halloween and Jack-o-Lantern, it doesn't sound as if I gave the right amount of time for the actual proper katakanization of the words, and instead shortened them to sound more like the English.

春学期のプロジェクト

> I definitely think I have improved since last semester. I tended to speak very quickly without enunciating or leaving enough time for each syllable. I focused a lot on both of those things, as well as not increasing or decreasing the tone of my words throughout a sentence this semester, and I think it helped improve my stranger speech patterns from last semester.

この学生は指導なしに、かなり正確に自己評価ができている。この学生は一度自分の問題点に気づくと、修正に非常に熱心に取り組んでいた。しかし、誤った発音やイントネーションのパターンが身に付いてしまっており、成果は明らかに現れたものの、これからも努力が必要である。この例からやはり早い時期に効果的な音声指導始めることが望まれる。一つ注意しなければならないことは、学生が自分の日本語にひどく批判的に評価をした場合は、それが全て的を射ていたとしても、教師はこれがマイナスの経験にならぬよう学生を指導することを忘れてはならないことであろう。

2-3. フォローアップ

小河原 (1998:6)は、「学習者の自己評価意識を高め、自己修正を促すような発音指導が教師には必要とされる」と述べている。学生の自己評価を読んだあとで、フォローアップの指導と学生が自分で行える改善方法を話し合うことも大切である。だが、これは教師にとってはかなり時間を要することである。また、全ての学生が発音やイントネーションの改善に重きをおいているわけではない。それよりも文法を習得することや、漢字や語彙を覚えることに時間をかけたい学生もいる。筆者は自己評価に対するコメントを書式で与えたが、フォローアップの面談を義務化せず、学生の自由意志にまかせることにした。しかし、授業では随時発音、ピッチアクセント、イントネーションに学生の注意を向け、練習することは励行している。長音と促音の識別が苦手な学生が少なくないが、この問題は意味が通じない、意味が違う言葉になってしまうというだけでなく、タイプをするときに漢字の変換が正確にできなくなってしまうことから、特に、学生

の意識を高めることが大切である。また、授業内でのこういったインストラクションは学生がより正確に自己評価できることに繋がって行くと思われるので、今後はフォローアップにもう少し力を入れていく必要があると感じている。

３．自己評価と発音能力

「発音の比較的良い学生は妥当な発音基準を明確にもって発音し、自分の発音を自己評価しながら、積極的にクラスや教師を活用し、自主的に発音練習を行っている傾向がみられた。このように自己評価意識が学習者の発音能力に影響していると考えられるが、自己評価をする際には、正しい基準を持って評価しなければ、正しい発音生成には結びつかない」(小河原 1997:37)と述べている。また、福井(2007:56)は「学習者の発音能力を支える要因」を「発音の能力と聞き取りの能力」、「発音の能力と自己モニターカとの関係」、さらに「学習意識や学習方略などとの関係」から考察している。サンプル数は１２人と少ないが、調査の結果を次のようにまとめている。

> アクセントの聞き取り能力と発音の能力には関係性が見られ、聞き取りテストで高い正答率をあげた者は、発音テストにおける評価も高い傾向が見られた。また、指導に際して扱った自己モニター型学習を取り入れた課題の評価から、自己モニターカが比較的高いと判断された学習者の発音テストにおける評価が高く、自己モニターカと発音能力にも関係性が見られた。また、発音の評価の高い学習者は、発音に関しての独自の学習方法をもっており、「発音向上意欲」という高い学習意識に根ざした動機をもっていることがうかがえた。

これらの調査から、適正な発音基準を持ち、それに基づいて自己評価をし、自主的かつ能動的に発音練習している学生は発音が良い。さらに、自己モニター力のある学生は独自の学習方法を持ち合わせ、発音を上達させることに非常に意欲的であるというこいとが言える。以上から、発音が上達する学生の一つの姿が浮かび上がったのではないだろうか。（聞き取り能力に関しては、今後の研究が必要であることから、本稿では取り上げない。）

小河原(19988:10)はさらに、日本語学習者の発音ストラテジーを分析した結果次のように観察している。

> 単に積極的に発話していれば将来うまくなるだろうと考えたり、発音がうまくなりたいと考え、クラスだけに依存したり、下や唇の動きを意識するだけでは発音レベルの向上は望めない。そうではなく、学習者は国外と言う学習環境やコースの主旨などからコミュニケーション意欲が高まり、コミュニケーションにおける発音要素の重要性を認識したことで、コミュニケーションに使う自分自身の発音に意識が向けられ、自己評価、自己修正へと結びついたのではないかと考える。

発音を含めた日本語能力の向上にはやはり、日本人とのコミュニケーションをスムースにしたいという強い動機が必須だと解釈する。筆者の学生の最後の自己評価の項目の中に「発音やイントネーションをよくするために特にしてきたことはあるか」という質問も補足したところ、「会話練習のセッションで前より以上に話すよう努力したし、日本人の友だちとなるべく話すようにした」、「日本人の友だちと話すことが一番役にたった」、「会話練習のセッションには毎回参加したし、日本人の友だちと日本語で話すことにしているが、あまり日本語を話しすぎて、彼らは閉口気味だ！」などという答えもあり、積極的な学習態度もみられた。このような学生に学習目的を聞くと［(日本在住の日本人の）おばあちゃんや親戚の人たちと不自由なく話したい」、「とにかく、日本語がペラペラになりたい。そして、将来は日本語を使う仕事につくつもりだ」など具体的であり、強い動機がうかがわれた。とはいえ、先の小河原（1997）でも指摘

されたように強い動機を持った能動的学習者に即上達が認められるわけではなく、教師の定期的な指導が不可欠だと実感した。

４．まとめ

> In language teaching, self-assessment (also termed self-rating, self-evaluation or self-appraisal) is often used to promote student centred learning, to increase insight into the learning process and to encourage active learning.
> (Dlaska & Krekeler 2008:507)

ここまでに自己評価、自己モニター、自己修正という言葉がでてきたが、これは自律学習に繋がっており、上記の学生の能動的な学習態度と重なっていると考える。小河原(2009:51,54,55)は 「自律学習能力」を「学習者が様々な手がかりや情報をもとに自分の意志で自らのパーフォーマンスを変えよう」とすることであり、自己モニターはその「中心基盤である」と述べている。また、自己モニターの過程を１）「問題の認識」、２）「妥当な基準作成」、３）「自己評価」、そして４）「自己修正」とし、２）の過程において、学習者が自分に適した「リソース」をクラス内外から得ることで「自己評価」さらに「自己修正」に進んでいくと説明している。よって、学生が自分の問題点に気づくことから効果的な学習が始まるという観点から、自己評価は有益な学習ツールであると考える。

教師は自己モニタリングにおいては学習者のリソースの一つであるが、どの過程にあっても学生を正しい方向に指導していくことが重要であろう。特に、自律学習の仕方、リソースの求め方、妥当な基準作成法、学生の自己修正など適切な指導やアドバイスすることが、学生の上達に直結する。学生がどう自分のパーフォーマンスを診断しているか、自己評価能力があるか否かを知ることは、そのための有益なツールであると考える。

筆者の８０％以上の学生が何らかの方法で自分の発音やイントネーションが上達するように心がけ、先学期よりよくなったとアンケートに答えている。学生間での差はあるが、確かに好結果が得られているケースが多い。自己評価・自己モニタリングを最も取り入れやすいのは音声学習だと思うのだが、今後さらに学生の自律学習を促進するためにライティングなどの自己評価・自己モニタリングにも力を入れていく価値があると思っている。

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コミュニカティブ コンピテンス － 上級者のための方略

Communicative Competence - Strategic Approach for Advanced Learners

小林久恵（コネチカット大学） Hisae Kobayashi, (Connecticut College)
山田玲子（ウィリアムズ大学） Reiko Yamada, (Williams College)

What needs to be included in teaching materials as well as instructions particularly for advanced Japanese learners in order to develop communicative competence? According to the ACTFL Proficiency Guidelines, one of the requirements for advanced speakers is to be able to "deal effectively with unanticipated complications through a variety of communicative devices." In contexts such as inviting, requesting, and apologizing, there is a degree of inherited conflict of interest between people, which complicates the contexts and could lead to misunderstandings or problems. When that happens, communicative strategies, like rephrasing and circumlocutions, would be useful devices for the speaker to solve the problem. This presentation suggests strategies for developing the communicative competence of learners, which plays an important role in dealing with unexpected situations, and that must be developed through practice.

1. Introduction

Communicative competence, according to the National Capital Language Resource Center, is "the ability to use the language correctly and appropriately to accomplish communication goals. The desired outcome of the language learning process is the ability to communicate competently, *not* the ability to use the language exactly as a native speaker does." Furthermore, NCLRC says that communicative competence consists of four types of competence: linguistic, sociolinguistic, discourse, and strategic.
According to NCLRC (http://www.nclrc.org/essentials/goalsmethods/goal.htm),

> • *Linguistic competence is knowing how to use the grammar, syntax, and vocabulary of a language. Linguistic competence asks: What words do I use? How do I put them into phrases and sentences?*
> • *Sociolinguistic competence is knowing how to use and respond to language appropriately, given the setting, the topic, and the relationships among the people communicating. Sociolinguistic competence asks: Which words and phrases fit this setting and this topic? How can I express a specific attitude (courtesy, authority, friendliness, respect) when I need to? How do I know what attitude another person is expressing?*
> • *Discourse competence is knowing how to interpret the larger context and how to construct longer stretches of language so that the parts make up a coherent whole. Discourse competence asks: How are words, phrases and sentences put together to create conversations, speeches, email messages, newspaper articles?*
> • *Strategic competence is knowing how to recognize and repair communication breakdowns, how to work around gaps in one's knowledge of the language, and how to learn more about the language and in the context. Strategic competence asks: How do I know when I've misunderstood or when someone has misunderstood me? What do I say then? How can I express my ideas if I don't know the name of something or the right verb form to use?*

Both linguistic and sociolinguistic competence need to be included in language instruction from the beginning. Discourse competence is gradually introduced in the intermediate level. These three competencies are necessary to enable learners to communicate successfully in Japanese. In reality, however, learners often face difficulties when they go to Japan or talk with native Japanese speakers because their conversation does not always follow their memorized or learned scripts. When this happens, the conversation leaves uncomfortable feelings with both the

speakers and the hearers. The learners may not be aware what goes wrong and how it happens. Sometimes they may not even detect awkward moments. If they cannot evaluate the situation accurately, there is no way to repair the damage. That is why it is essential to raise learners' awareness. Two types of awareness are necessary: one is a general breakdown of awareness; the other is speaker specific awareness. The first awareness relates to the socio-cultural linguistic differences, which is more general with any learner. The second relates to the learner's view of herself/himself, or identity accompanied with L2 in the L2 society. Language variation reflects each speaker's personality. When learners make choices of how they want to engage themselves in the conversation with the native speakers, their decision is made based on how they wish to be viewed. Their identity shapes the manner of communication. This is speaker/learner specific.

Classroom instruction is also central. Sovignon (2005) supports this view as follows: "Immersion in an unfamiliar cultural environment does not guarantee readiness for intercultural communication. This is where world language classroom learning plays an important role." In the classroom the instructor corrects the learners' mistakes or at least makes them aware that there are linguistic as well as socio-linguistic problems with their utterance. Outside class, learners need to evaluate a situation by themselves. If they find some problems, they need to repair them, which require speakers to have the ability to execute strategic competence. Thus, both raising awareness and strategic competence play important roles in continuing their conversation despite breakdowns. Meier (1997) advocates awareness-raising to help learners gain insight in underlining cultural contexts. The challenge here is that it is a multifaceted task of evaluating situations and the execution of strategies, which has to be drawn to the learner's attention. In order to become an advanced-level speaker, the learner must be able to do this task on his/her own. Once learners become aware of the problems, they must repair them in order to maintain 'appropriateness.' In the case of advanced learners, their speech act behaviors vary naturally because the individual's command of Japanese is different. In other words, they encounter communication breakdowns in different manners. The degrees of repair also differ depending on the complexity of damage. Thus, the learners have to know when and how their own repair must take place. Some damages are easier to be repaired because repairing strategies are similar to that of their own native language. Some are more challenging because an undesirable outcome may occur if learners transfer their native language's strategies to a target language when they try repairing the damage.

For aforementioned reasons, we urge that both learner's strategic competence and their 'awareness-raising' deserve more attention in classroom activities. It is important for learners to recognize communication breakdowns and practice using repair strategies in class in order to execute the most appropriate strategy outside. Both the materials and instructions also need to incorporate three elements: 1) familiarization with some of the common Japanese solutions for a problem; 2) analysis of the given solutions through discussion on various levels, such as syntax, discourse, and other information, including cultural background; 3) internalization through application exercises.

2. Why Politeness?

This paper examines how strategic competence can be developed in the advanced level. We chose politeness as its domain. What follows discusses views and issues on politeness and explains why politeness is a suitable domain for exploring the strategic competence development in the classroom.

Wetzel (2004) describes *Keigo* as common sense. According to *Webster's Dictionary*, common sense is "sound and prudent judgment based on a simple perception of the situation or facts." Common sense varies depending on a culture as well as the group one belongs to. If speaker's behavior/language goes outside the common sense shared in the group, the behavior/language is considered rude or impolite. Common sense is highly valued in Japanese society and among the society. This is evident when Wetzel (2004) encountered a large number of how-to books promoting prescribed behavior called *jooshiki*（常識）, 'Japanese common sense' in Japan. Apparently the function of politeness is embedded not only in Japanese society but also in its linguistic environment. In order to present

oneself as a mature adult, Japanese speakers must know common sense and follow the protocol. This also applies to learners of Japanese.

Maynard (1997) also states that a person who violates the rules of politeness is thought to be childish, unsophisticated, lacking in common sense, and will not to be treated seriously. She notes that the general framework associated with politeness strategies is *wakimae* 'discernment' introduced by Hill. et al. (1986) and Ide (1992, 1996). Ide states that the speaker's attention is paid not to what he or she intends to express, but rather to what is expected of him or her by social norms. *Wakimae* involves 'sense of place in relation to situational context' and 'sense of place in relation to society' and is used to make interactions comfortable among themselves. Although both Japanese speakers and American speakers make an effort to meet *wakimae* standards, how they arrive at their comfort zone differs. While Americans make an effort to diminish social deference, Japanese make an effort to recognize deference. These different sociolinguistic behaviors cannot be recognized unless taught, due to cultural specifics. Cohen and Ishihara (2005) conducted research in teaching strategies for pragmatic use of a foreign language. Their findings are positive. After practicing speech act exercises on-line, their students responded to a given situation more socio-culturally appropriately. One of their samples shows that a student who used a more literal translation from English to Japanese before practicing exercises, has changed her way of responding. The student reflected on her experience in her journal and wrote that she didn't recognize how Japanese native speakers responded to the given situations before and that the exercises were helpful for her in recognizing the differences between the American way and the Japanese way.

Meier (1997) views politeness as appropriateness and protests against using "politeness rules." She claims "there is no guarantee that formal features have the same value across languages." This supports Wierzbicka's view (1991). In that she sees the characteristics of speaking in a given speech community, there are manifestations of a tacit system of cultural rules that reflect a society's way of speaking. Her example of apology illustrates this clearly. In North America the speech act of apology presupposes a different condition from that in Japan. The North American condition is - 'I did something bad' - and an apology is uttered when one is at fault. Whereas, the Japanese condition is - 'I feel something bad' - and is uttered to show sympathy or reconciliation even when one is not at fault. Therefore, these differences lead to a variation in the behavior of apology - when to apologize and for what purposes. Following Wierzbicka (1994), Taguchi (2009) also argues that a variation in the way of communication is a portrayal of culture-specific attitudes, assumptions, and norms.

Goffman (1986) connects appropriateness with style or manner. He states 'Indeed, all our so-called diffuse social roles can be seen partly as styles, namely the *manner* of doing things that is "appropriate" to a given age, sex, class and so forth.' The social behavior that satisfies 'appropriateness' does not come naturally, just as such linguistic behavior must be learned. Goody (1995) takes Goffman's argument further and connects role behavior with anticipatory interactive planning. He claims that appropriate role behavior is predictable not only to the participants, but to others in the same society. Appropriateness is then viewed as intrinsically connected with both socio-cultural contexts and communicative acts, which bears predictability. Those who observe this intrinsic connection in the given society share the views of its socio-cultural norms, and thus can employ culturally accepted behaviors. This argument offers an insight in pursuit of how learners of language can develop socio-cultural awareness of L2 in the classroom. For instance, learners take one communicative act of Japanese and examine its intrinsically connected socio-cultural contexts. With some notion of the use aspect, such as *wakimae*, they analyze the socio-linguistic details of L2 in depth. This practice will endorse the advancement of learners' awareness on L2.

Meier (2004) analyzes apology events and discusses their functions in times of conflict, conflict avoidance, and resolution. According to her, the one who needs to apologize has failed to meet a standard of the other. This failure causes conflicts between the two. In other words, the first one fails to comply with the other's common sense or *wakimae*. Friction enters in a harmonious society. Then apologies are supposed to repair the broken relationship. Effective apologies must meet the norm of the other's standard behavior. If, however, a conflict starts in a socio-

culturally different context to which the speaker is unfamiliar, can the speaker assess the situation accurately and repair the damage appropriately? The strategies of the speaker's native language are not transferable to a situation where the speaker and the hearer do not share the same code of standard behavior. Likewise, due to a lack of shared standard behaviors, that is common sense or *wakimae*, non-native speakers easily cause conflicts or misunderstandings by following their own common sense which is different from the one shared with target language speakers. Unless they learn the native speaker's standard behaviors, they do not know remedies to repair their broken relationship and/or communication breakdowns when they need it. They may not even be aware of the breakdowns. It does make more sense for learners to prepare themselves for miscommunication and communication breakdowns caused by a lack of knowledge, as well as practices, while they are in a safe environment, such as the classroom where various experiments are performed.

We discussed how important it is for learners to understand and be able to use a target language, not only linguistically ***appropriately*** but also socio-culturally ***appropriately***. As Taguchi (2009) describes, we develop interpersonal relationships through language. Moreover, Shibata (2000) claims that politeness is a linguistic means of keeping existing interpersonal relationships as well as cultivating new ones. Shibata emphasizes that it is necessary to master Japanese politeness to master the Japanese language. Before studying socio-culturally different politeness between their native language and a foreign language, it is essential for learners to have attained basic communication skills in a foreign language. Therefore, what we propose here is: 1) to practice politeness effectively in the upper-intermediate and the advanced level; and 2) to help the learners acquire four types of competence, including awareness in classroom instruction.

3. Apologies from Japanese *How-to* Books

The following is various descriptions given in *How-to* books.

> *Gomennasai* is acceptable while you are a student, but you will be seen as immature as a member of a society. While *sumimasen* is acceptable when mistakes are small and not serious, it is NOT appropriate to use for more serious mistakes and offenses. *Gomennasai* gives the impression to the hearers that the speaker does not take mistakes and/or offenses that s/he made seriously. More appropriate expressions are *moosiwake gozaimasen* or *shitsuree itashimashita.*（「できると言われる」ビジネスマナーの基本」）

> When you make a mistake, you should not project that everyone makes mistakes through your attitude. Rather, you need to admit your error and state that you regret what you have done and ask forgiveness, which is considered respectful to others. If you fail to use politeness appropriately, the damage may become beyond repair.
> （「社会人になったらこれだけは知っておきたい敬語の基本」）

> If you make a mistake at work, *sumimasen* is not good enough. You need to say *mooshiwake gozaimasen.* However, if your mistake is small and if you use *mooshiwake gozaimasen*, the hearers could think that you sound polite but that you are not truly sorry. Therefore, it is more appropriate to say *mooshiwake arimasen* instead of *mooshiwake gozaimasen*. Excuses are out of the question. If it is necessary, you must explain the reason or the cause briefly and provide a solution or an alternative. Depending on the situation, it is the best way to apologize and to admit your fault. Sometimes, even if it is not your fault, apologies are necessary because your situation may cause others to get into trouble.
> （「ビジネス敬語の基本とコツ」）

> Professor Albert Mehrabian in Psychology at UCLA formulated the "7%-38%-55% rule." According to the rule, while words (7%) are not important, tone of voice (38%) and body language (55%) ARE important. Therefore, you need to pay acute attention to your tone of voice when you apologize over the phone. For example, if you will be late for an appointment due to an unpredictable accident, you must call the person immediately and say *mooshiwake arimasen* first, and then explain the situation briefly. You also need to select what you should say or what you should not say. Make sure that you will not give unpleasant feelings to the hearer.（「好感度 120%UP の敬語と話し方」）

These books repeatedly put emphasis on consideration of the other person's feelings. Their advice is unanimously to apologize politely even if it is NOT the speaker's fault. Since native speakers have to learn social norms and to behave accordingly, it is necessary for non-native speakers to learn these norms and to practice their performance. Otherwise they will be wrongly judged in society and/or treated as children who are allowed to misbehave in public when they violate the social norms. Recently most students of Japanese are familiar with both *anime* and *manga*. When they go to Japan to study Japanese, their relationships with Japanese are almost always limited to the home-stay family, classmates, and teachers at school. It may not be inappropriate for them to use *gomennasai* to apologize because they are not in a formal setting or because they are just guests staying for a short while without taking serious responsibility. Once they interact with native speakers as responsible adults in the given society, the perception of people in the society will alter. Thus learners must be aware not only of these differences, but also be taught strategies to repair the damage.

4. Sample Dialogues

１（ノック）
A: はあい。
B: 遅くなってどうもすみません。事故があって、電車が 30 分も遅れてしまって。
A: そう。ちょっと電話してくれれば良かったのに。
B: ああ、携帯を忘れてしまって…どうも申し訳ありません。

２（電話）
A：申し訳ありませんが、電車の事故で 20 分ほど遅れそうなのですが…。
B：プレゼンまでに間に合うの？
A：プレゼンまでにはなんとか。ただ、寄る予定のところに寄れなくなりそうです。
B：そう。そちらは、なんとかしておくから、とにかくプレゼンには間に合わせて。
A：承知しました。ご迷惑をおかけして、申し訳ございませんが、よろしくお願いいたします。

３−１（電話）
A：今日の午前中までに届けてもらう商品が、まだ届いていないんだけど、どなっているの？
B：ご迷惑をおかけして、申し訳ございません。すぐ調べまして、ご連絡差し上げます。
A：よろしく。

３−２（電話）
B：先ほどの商品の件ですが。
A：うん。
B：私どもの不手際で商品の発送が遅くなりまして、申し訳ございません。
A：今日中に届けてもらう訳にはいかないの？

B：申し訳ございませんが、今日中はちょっと…。明日までには届けさせますので、それまでお待ちいただけませんか。
A：そう。仕方ないな。じゃあ、必ずお願いしますよ。
B：承知致しました。ご迷惑をおかけして申し訳ございませんでした。

４
A: ご迷惑おかけして、申し訳ありませんでした。
B: アルバイトじゃ、話にならん。ちょっと、店長呼んでこい。（怒）
A: あ、はい。

５
A：ご迷惑をおかけして、申し訳ありませんでした。
B：君じゃ話しにならん。上司を呼んで来い。
A：誠に恐れ入りますが、この件につきましては、弊社の責任者としてお詫びするように申しつかっておりますので、ご不満等、お聞かせいただけませんか。
B：上司を出せ！！
A：申し訳ございませんが、それはご容赦ください。誠意をもって、お詫びさせていただきますので、私にお話しいただけませんか。色々勉強させていただく所存でおりますので、よろしくお願い申し上げます。

６
この度はお客様に多大なるご迷惑おかけ致しましたこと、心からお詫び申し上げます。以後、このようなことが二度とないように気をつけて参る所存でございますので、今後とも、どうぞよろしくお願い致します。

７
A: どうも…
B: 鈴木様。あのう、昨日は、うちの田中が大変失礼いたしました。突然こちらに伺うことができなくなってしまいまして。
A: いえいえ、そんな。
B: 鈴木様には大変なご迷惑をおかけしてしまって、本当に申訳ありませんでした。
これ…。あのう、どうぞ、お収め下さい。
A: そんなわざわざ恐縮です。

5. A Proposed Teaching Plan

1) Warm-up Exercises:
Assignment: Please find apology scenes from TV dramas, movies, *anime*, *manga*, and literature, and present your scenes in Japanese. Discuss what you noticed.

Purpose: raising awareness of socio-cultural differences.

2) Memorize model dialogues, recite them and perform in class.

Purpose: 1 a direct experience on using L2, how it feels, and how comfortable L 2 is
2 the expansion of their repertoire
3 development of Strategic Competence

3) Discuss Cross-cultural/socio-linguistic details
Reflect on what was experienced in exercise 2)

Purpose: 1 recognition of differences between one's own language L1 and L2
2 realization of the necessity of strategic competence

6. Discussion on the Proposed Teaching Plan

Shibata (2000) says that it is difficult to learn its appropriate usage from mere grammar memorization from textbooks because learners don't have enough experience to understand interpersonal relationships. His view supports that it is useful for learners to memorize dialogues and perform in class. Although discourse is unlimited, we argue that it is important for learners to retain some schema that they can utilize and apply to a different situation.

Especially in formal situations where certain social norms are expected, Japanese native speakers, perhaps using how-to books, constantly try to promote their socio-linguistic behaviors to what is expected of them by society, thus seen as adequate and appropriate. For Japanese, knowing what is expected and practicing when the situation comes up, will sufficiently provide experiences to improve their linguistic behavior. However, learners of Japanese require a different learning environment since they already have the L1 knowledge of a similar communicative act, which they cannot use.

To get started, the learners are asked to collect the scenes of the target L2 act from TV dramas, movies, *manga*, and *anime* etc., and they present the collected scenes in class in Japanese. Then they discuss what they noticed. The assignment, presentation, and discussion will provide opportunities to raise their awareness of the socio-cultural differences between L2 and their native language L1.

Learners are exposed to well defined and prescribed model dialogues of the L2 act. They then gain a first-hand experience in using L2. Exposure of various kinds of model dialogue is also important in order for them to be more or less comfortable with different aspects of the L2 communicative act. Memorizing and performing model dialogues reinforce the learner's active participation. Dialogue of student-centered interaction with the instructor provides opportunities to promote students' awareness more effectively. By this exercise with fully intended involvement and recognition of their direct L2 experience, the learners will start building their repertoire of the L2 act. By being exposed to many different model dialogues, their repertoire will be expanded and become the basis for their choice of strategies.

The instructor's role is not limited to make sure that learners recite what they memorized accurately, but to challenge the learners by asking relevant questions and changing the course of memorized script. Instructors can create some problems within the situation, such as misunderstanding, mistakes, and so on, which can possibly occur in reality. Whenever the learners encounter a new problem, they have to solve it to reach a desired goal. By practicing this, the learners experience miscommunication and learn how to solve it. Through this process, they will acquire strategic competence.

Discussions on socio-linguistic details and reflection on what was experienced during exercise 2) will lead the learners to further realization of the differences between their own behaviors in the native language L1 and those in

L2. This advances learners' ability to observe their own linguistic behaviors from a cross-cultural point of view. More importantly, they will recognize the importance of strategic competence for successful communication in intercultural settings.

7. Future Research

It is necessary to research the qualitative and quantitative (how much faster or slower) differences occur for learners to develop strategic competence if they memorize model dialogues. Further investigation on how they develop strategies is also important.

8. Conclusion

This paper discussed how we, as language instructors, help students acquire the four types of communicative competencies in classroom instruction. Both linguistic and sociolinguistic competence is emphasized at the beginning level. Discourse competence is added gradually. Once the learners grasp basic communication skills, strategic competence needs to be taught and they must be continually trained through the advanced level. Politeness provides a suitable domain to explore the strategic competence development in the classroom. Showing politeness is indispensable for speakers in order to be recognized as mature members of society. Through using polite speech, the speakers can respect the hearer's feelings as well as their culture. Politeness includes common sense or *wakimae*, which is a shared standard of behavior in society. Politeness does not have the same value across languages. The recognized 'appropriateness' is vastly different from one culture to another, therefore speakers must learn socio-cultural linguistic behaviors (the society's way of speaking) manifesting in cultural rules or values. That is why students must learn these rules or values along with the language. If they do not know them, the students depend on their own intuition which often comes from common sense developed in *their* culture. As a result they will fail to meet what is expected in the socio-culturally different society and leave uncomfortable and/or inadequate feelings with the hearers.

Another important point we put emphasis on is that politeness can NOT be taught by linguistic rules alone. There are many factors the speakers take into consideration, such as the participants, relationships between the speakers, occasions, the audience, and socio-cultural differences. There is no one fixed scenario. They must constantly predict what is expected and act appropriately on the basis of their observation, and alert themselves not to violate the cultural norms so that they can be actively involved in intercultural contexts as mature adults. This is why speakers need to be trained in developing strategic competence through adjusting one's speech according to how the discourse progresses.

Finally, through both raising students' 'awareness' of cultural differences and training students for strategic competence, we can help them be more sensitive to the different cultures, which is essential to becoming a global citizen. As educators, we all need to aim our teaching to preparing our students to function appropriately in a diverse and global society, and contribute to these societies through teaching a foreign language.

Published Materials on Speech Acts

Strategies for Learning Speech Acts in Japanese by the Center for Advanced Research on Language Acquisition http://www.carla.umn.edu/speechacts/japanese/introtospeechacts/index.htm

Advanced Japanese: Communication in Context by Noriko Ishihara and Magara Maeda, Routledge.

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日本語教育と言語学の橋渡し
―２１世紀のスキルを伸ばす内容重視の日本語言語学の授業―

Developing a Content Based Awareness Course in Japanese Linguistics

ヘンストック・伊藤麻里子（ボストン大学）Mariko Itoh Henstock (Boston University)

１．はじめに

内容重視の日本語教育が提唱されて、すでに幾年もが過ぎ、近年では日本研究との連携（迫田2009）などが論議されているが、文化・文学・継承教育に関するものなどが多く、未だ言語学との連携はさほど多くは見受けられないようである。

この授業では日本語を使った言語学の内容重視を試みた。内容重視の言語語教育に関してはその副産物として、学習者のクリティカルな思考を伸ばすとうたわれている。しかし、森田(2009)によれば、その関連性を証明する研究はあまりなされていないのが現状のようだ。この授業では英語を併用し、クリティカルな思考を本当に伸ばすことができるかの実証を試みた。内容を学び、日本語のスキルを伸ばすだけではなく、日本語、また言語そのものに対して批判的・分析的な目を養うことをひとつの大きな目標設定に据えた。

２．「内容重視モデル」の選択

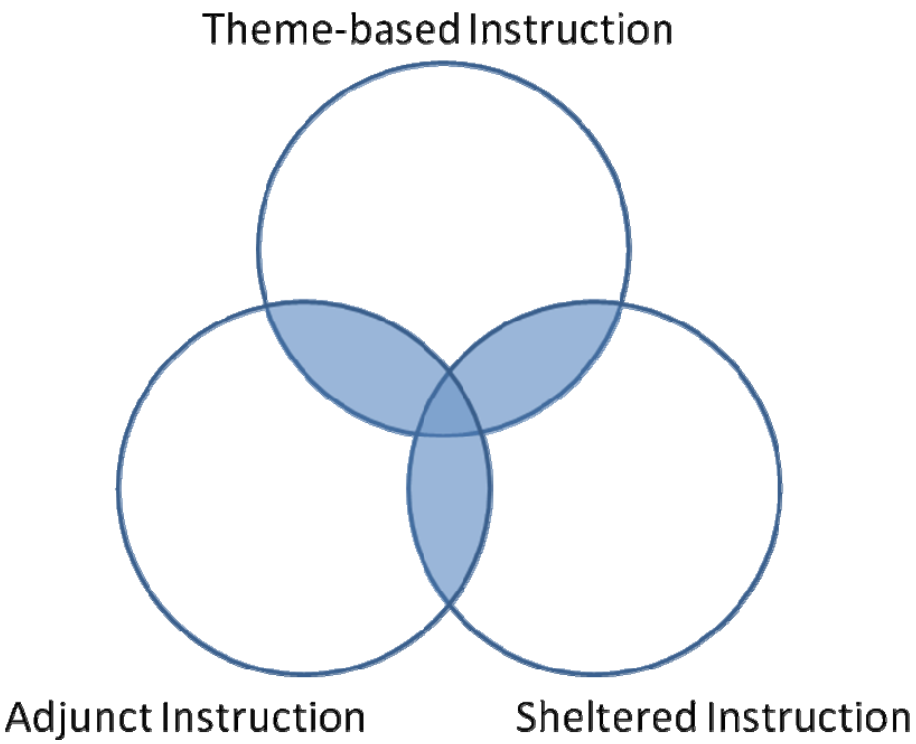
２－１　内容重視の教育

周知のこととは思うが、念のため、内容重視の教育に関して簡単に説明をしておくことにする。清田(2001)によれば、「『内容重視のアプローチ』とは、ある特別な内容と言語を統合して教えるというもので、具体的には教科内容と大に言語の技能とを同時に教えることを表す。内容重視のアプローチでは価値ある興味深い教科内容を学生に与えることで、言語と概念の両方の発達が促されると考える。」と記されており、また、学習活動を通じての思考力や想像力の育成等にもつながる可能性を示唆している。

２－２　三つの規範モデル

Brinton (2007) によれば内容重視の言語教育には三つの規範モデルがある。これらは（１）Theme-based instruction, （２）Sheltered instruction （３）Adjunct instruction
であり、この三つがすこしずつ重なり合いながら存在している（図１）。例をあげて説明すると以下のようになる。

図１　内容重視の三つの規範モデル（Brinton 2007）



（１）Theme-based instruction とはテーマを中心に据えた内容重視の言語教育で、通常言語教育の一環としてのカリキュラムの中で行われるもの。たとえば日本のお祭りというテーマを取り上げるならば、「日本のお祭り」に関する読み物を日本語で読むだけではなく、その内容を他のいろいろな活動を通じて学んでいく、という授業構成などがこの範疇に入る。
（２）Sheltered instruction とは学習者の能力やレベルなどを考慮に入れ、授業を目標言語で行うものである。学習内容自体をより簡易なものに下方修正するわけではなく、学習内容を熟知している専門家が授業を担当する。
（３）Adjunct instruction とは学習内容を母語で専門家が、語学教師が目標言語でそれぞれが連携を取りながら内容を共有し、担当するというもの。つまり、一見すると、２つの完全に異なった授業が存在することになる。学習者にとっては、通常の母語による授業内容の学習がひとつの目標、そして、その内容に関して、学習者の必要な範囲で目標言語が使用できるようになることがもうひとつの目標となる。先ほど挙げた日本研究との連携（迫田 2009）がこれにあたる。

２－３　契機と目標

この授業をすることになった契機は学部からの要請であった。日本語の言語学の授業、しかもすでに認可済みのコースタイトルがあり、日本語の歴史を必ず教えなければならないという前提であった。そこで、基本的に上記（２）の Sheltered instruction を採用することにし、目標を次のように設定した。

- 言語学そのものを学ぶと同時に日本語能力を伸ばす
- 日本語という言語に対する分析的・批判的な目を養う。この中には日本人の日本語は絶対正しい、日本人はこう話すだろう、などという既成のステレオタイプに戸惑わされることなく、話されたり、書かれたりしている現実の日本語の把握も含まれている。
- 英語でのレクチャーでは決して得ることができない「本物の日本語」を身をもって経験する。

３．学習者の構成

クラスの学生は１２人、そのうち５人が言語学を主選攻とし、５人ほどは言語学を勉強したことが一度もないという顔ぶれだった。幸運なことに、最低２年間の日本語学習暦を必要条件にすることができた。その結果、４年生またはそれ以上のレベルの学生が８人、それに現３年生が４人という構成になった。この現３年生はかなりレベルの高い学生ばかりで、日本語能力に関しても、さして４年生の学生と差がないという恵まれた状況だった。１２人のうち、日本への留学体験者も少なくとも４人いた。

４．授業内容をどうするか

４－１　トピック中心のシラバスに

さて、私自身が長い間あたためていた日本語の言語学に関するトピックなど、言語学をはじめて教える段階になって教えてみたい課題は山ほどあった。教科書はいろいろ探したが、日本語の言語学、ましてや日本語の歴史に多くのページを割いている教科書に関しては選択肢があるという状況にはほど遠く、１冊か２冊を教科書として選ぶことは難しかった。また、言語学に関する知識が学生によって極端に違うため、教科書としてやさしすぎるものも難しすぎるものも困る。また１学期間で日本語の言語学を網羅することなど不可能だ。考えた挙句、学生全員に面白く興味がありそうな、そして自分自身も面白いだろうと思うトピックを中心にシラバスを作ることにした。日本語を扱った授業というものは面白くなければならないという私の信念ゆえである。

以下に扱ったトピックの数例を挙げることにする。

1) Language variation within Japanese
2) 現代に生きる古典　(金水 2006)
3) Dialects (Kansai, Tohoku, USA)
4) Role language (役割語) in Manga　(金水 2007)
5) Making mistakes in foreign language using Neustupny’s “Contact Situation” framework
6) 問題な日本語　(北原　2004)

４－２　授業の進め方

学生の自由な意見や質問を奨励する授業をする場合、前もって計画した時間通りに事が運ばないことは多々ある。そこで、ここでは典型的というよりはむしろ理想的というにふさわしい授業の進め方を説明することにする。まず、週ごとにトピックを割り当て、それに関連する読み物を英語で読ませ、授業で日本語を中心に講義する。これは特に音声学に関するものなど、言語学を学習したことのない学生に、どんなことが課題になるのかという方向性をつけさせるのに役立つと思った。また英語で知識が入っていれば、日本語でも理解しやすい。

次に、そのトピックに関連する１ページないしは２ページのペーパー（英語で）を書かせてクラスで報告させる。ペーパーの課題としては、学生各自の母国語と日本語を対照させたり、日本語のドラマを見てきたりと、できるだけ学生にとって身近だったり、やりたいと思ったことを優先した。

時には学生も積極的に課題づくりに参加してくれた。たとえば、日本語と他の言語とを比較する際、クラス全員がお互いの報告を楽しめるよう、自主的に一人ずつ違う言語を選び、日本語と比較してくるなど、一緒に工夫してくれた。課題づくりににとどまらず、その内容も、各自が調べたり、勉強したり、発見したりと、とにかく学生が自分に与えられたタスクをこなす、という形にはしなかったつもりだ。彼らに興味のある内容をより広く、また課題によっては自身の創造性を駆使して思い付いたこと、新たに見つけたことを書きとめてくることも奨励した。その中で、必ず、批判的、分析的なものの見方をすること、自分の意見を書いてくることは毎回念を押し、ペーパーの成績とともにフィードバックを与えた。

最後に、ディスカッションをクラス全員でおこなった。これは前述の各自のペーパーの報告と同時に自然発生的に行われることも多かった。つまり、自由な雰囲気で学生が思った意見をどんどん述べ、話し合う機会が多く持てたということになる。残念ながら私に了解を求め、ＯＫをもらって英語で意

見を言う学生が多かったが、自由に意見を言い合うことに重点をおいた。ディスカッションでは熱心な意見が交わされたり、クラス中が感心する話が出たり、あるいは全員で笑い転げたりする思い出ができた。

４－３　現代の日本語への理解

もちろん、面白く興味があるだけではなくて、現代語の日本語学習にとって直接的に「ためになる」トピックも多く扱った。たとえば、学期を通じて同時進行的に講義していた日本語の歴史に関連した課題としての　「現代に生きる古典　（金水 2006）」である。学生は特に、ことわざにおける古典の使われ方に興味を示した。覚えたばかりの古典的仮名遣いと言い回しを現代語に発見することがうれしかったのと、ことわざの持つ意味に共鳴したようだった。これは古典を少し知ることによって、より深く現代語が理解できるという目的でぜひ扱いたかった課題のひとつであった。

日本語の歴史には直接関係はなかったが、「問題な日本語」（北原　2004)も学生全員が非常に興味を持った課題であった。「問題な日本語」のどこが問題なのかを一生懸命になって考え、現実に使われている日本語の再発見や自己の「日本人より正しい」日本語文法能力に嬉々とした。長年にわたる日本語学習の成果を彼らが肌で感じた一瞬だったのかもしれない。

５．結果

５－１ 集大成としての期末小論文

一学期間にわたる授業、ペーパーやディスカッションの積み重ねを通し、学生は徐々に自分の目で日本語というものを切り取り、分析的あるいは批判的に考える力を培っていったのではないかと思う。英語で書かれた学期末の学生の小論文では、この授業の集大成と言えるほど各自の日本語に対する言語学的な取り組みが感じられた。彼らが選んだ課題を数例以下に挙げることにする。

まず独自の切り口で日本語の文法の分析に取り組んだコドースキー君の小論文、それから「Bokukko」を取り上げ、金水の役割語に反論したもの、日米の早口言葉を分析したもの、日本語を由来としたハワイ語を探ったもの、日本語の「忌み言葉」に焦点をあてたものなど、発想の段階から個々の個性が感じられるものが多かった。

これらの小論文を読み進んでいくうちに日本語に対する多くの新たな「気付き」が、彼ら自身の手によって生み出され、それが実を結んだのが感じられた。また、こういった「自ら主体性をもって考える」学習方法が彼らの日本語に対する深い理解を育むことにつながったと確信させられた。今回のこの試みが、実際の大学の授業において、どちらかといえば、受動的に日本語を学んできた学生を、自ら能動的に学んでいく方向に導けたのではないかと思うとうれしい。この内容重視の授業が彼らのクリティカルな思考、いわゆる２１世紀のスキルを伸ばすことに成功したことになるからである。

読者の方々にもその一例として、この授業を受け、３年半にわたる教室での日本語教育を原点に言語学の観点から日本語の文法を分析した、コドースキー君の小論文を英語でではあるが、紹介したく、一緒に掲載しただけるよう頼んだ。

５－２　その他に達成できたこと

日本語の歴史を学ばせる上で、少し力を入れたのが古典の初歩であった。難しい文法は一部にとどめたが、古典的仮名遣いにもある程度慣れさせた。その中で、草仮名で書かれた源氏物語も少し解読することができた。また、前にも触れたように、ことわざ等に使われる古典にも気付き、現在使われている日本語との関連性を認識した。こういった活動の結果、ほとんどの学生が日本の古典が好きになってしまい、学期末のアンケートでは、もっと古典を勉強したかったと答えている。これは学会発表時にコドースキー君も言っていたように、英語でのみの言語学や文学の授業では触れることができなかった「本物」に触れることができたこと、つまり、古典的仮名遣いをかなり習得し、古典文法も少し学習し、古典が読めた、ということが彼らの自信と喜びにつながったからだと思う。「本物の日本語」を身をもって経験するという、前述２－３に挙げた当初の目標が達成できたことになる。また、英語を併用したといっても、学生にわかる範囲内での日本語環境を維持することに努めたことが功を奏し、コドースキー君いわく、日本語のスキル上達にも役立ったとのことであった。もちろん、学生

全員がそう思ったかどうかはわからないが、一応当初設定した授業の目標がすべてある程度達成できたと言えるのではないだろうか。

６．おわりに

内容重視の日本語教育である限り、日本語を授業で最大限に使うことは常に意識にあった。ただ、中上級の学生対象とはいえ、それと同時に学生に言語学に関して十分に理解をさせ、その上に自由で話しやすい環境を提供することが、いかに矛盾したものであるかは、やはり授業を始めてみなければわからなかった。最初は、生まれて初めて「日本語を使って」授業が受けられることにむしろ興奮気味であった学生たちではある。だが、その中に、内容が難しくなるにつれて、ストレスを感じはじめる者が出てきた。最初８０％で始めた日本語であったが、中間試験の復習では学生の要求もあって、英語をほとんど使う羽目になった。その後も内容の理解度を下げるわけにはいかず、英語の使用が増えた。このあたりが内容の妥協を伴わない Sheltered instruction の辛いところである。ただ、コドースキー君によれば、全体を通して約６０％日本語を使用していたというから及第点がもらえるであろうか。

もちろん留学経験者であるないにかかわらず、数は少ないが日本語能力が非常に高く「本当に 100%日本語だけ」を望んでいた学生もいた。日本語の３、４、５年生レベルのクラスと言っても、学生の日本語能力、また要求度のレベルの差が大きく、日本語と英語の使用のバランスに苦慮した。今回は準備が間に合わなかったが、講義をする際には日本語あるいは英語併用で、授業の流れがわかりやすく整理されて書かれたパワーポイントを見せることによって、またディスカッションの際にも日本語のキーワードを見せるなど、今後もっと日本語の使用量を増やしていくことは可能だと思う。

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Michael Kordosky

LJ 410

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Contextual differences in Japanese Grammar based on Character Judgment, Perspective and Emotion

The Japanese language is exceptionally unique in that it is incredibly dependent upon context. In English, contextual factors such as age, social status and gender only slightly affect the language. Normally, the changes that we see are in the form of simple word choices. Japanese is different in that context can go so far as to affect that grammar of the language. While an umbrella word in English may cover a wide variety of uses and grammatical functions, there may be many equivalent Japanese expressions that differ based on contextual factors. Specifically, this paper will deal with the changes in the Japanese language that stem from character judgment, perspective and emotion as I have studied during my time as a student of the Japanese Language.

One of the most remarkable aspects of the Japanese language that I have encountered is the existence of grammar that implicitly states your feelings about a person. A representative example of this phenomenon can be seen in the grammatical variants のに and くせに. Although both expressions hold the meaning “even though” in English, both have a different associated feelings attached to them. のに denotes a feeling of surprise or regret on behalf of the speaker or writer. For example, if someone was to say, 「コドースキーさんはチェコスロバキア人なのに、チェコ語がぜんぜん話せない」, they would simply be remarking that it’s surprising that I don’t speak Czech, given that I’m of Czechoslovakian descent. However, a

proud, Czech speaker might say, 「コドースキーさんはチェコスロバキア人のくせに、チェコ語がぜんぜん話せない」. In this case, the speaker would be judging me outright. The overarching connotation would be that I'm a bad Czechoslovakian, because I can't speak my own language. Comparatively, there is no way to definitively interpret the English sentence, "even though (Mr.) Kordosky is Czechoslovakian, he can't speak Czech" if you simply see it written down. The only way to definitively determine the context is by hearing the sentence spoken aloud, and listening to what kind of tone the speaker had.

Surprisingly, this is not the only instance where character judgment plays a role in Japanese grammar. In the case of the English phrase "because of/due to", Japanese has many variants that can be used. In the case where one is referring to a person being responsible for the outcome of a situation 「X のおかげで」and「X のせいで」are two possible grammatical choices that a speaker may use.

The former expression is used to praise someone or something for a desirable outcome. In a scenario where your roommate woke you up early so you could make it to an important interview on time, you could possibly say, 「ルームメイトのおかげで早く起きました」. The exact same sentence template can be used simply by altering the context. A scenario could just as easily exist wherein someone is trying to sleep during the weekend, but is woken up ahead of schedule because his/her roommate is being too loud. That is to say, 「ルームメイトのせいで早く起きました」could be a possible utterance under these conditions. In this case, the sentence illustrates the speaker's feeling that the roommate in question is at fault for the situation

at hand. Once again, English does not have grammatical forms that are differentiated based on character perception like we see in Japanese.

Another contextual cause for grammatical differentiation is perspective. One of the areas where this phenomenon is most apparent is in the case of comparative structures in Japanese. Two Japanese expressions which are used to express the syntactic formula, "**X** is better than **Y**" are 「X の方が Y よりいいです」 and「 X の方が Y よりましです」. The former is a simple comparison structure, in which you prefer **X** to **Y**. In this structure, you would most likely expect **X** to be something pleasurable, while you would expect **Y** to be something slightly less pleasurable. A sentence like, 「アイスクリームの方がパイよりいいです」would work with this template very well. In the case of a まし comparison structure, **X** and **Y** are most likely both highly objectionable things that the speaker hates. To say, 「ヒトラーの方がセタンよりましです」doesn't simply mean that the speaker thinks that Hitler is better than Satan. Here, the connotation is that Hitler is the lesser of two evils. In an ideal world, the speaker would never even be forced to choose between the two.

One of the major scholarly articles I came upon when researching this topic was Seiichi Nakada's study of ので and から. In his article, Nakada cited previous research that differentiated the two grammatical variants based on the quality of information one presents in the sentence. Specifically, he argued that one's perception of information as being either subjective or objective could lead to a distinction in which grammatical form was used. In Japanese, the vast majority of ので sentences are paired with objective statements. Nakada notes

that this is further evidenced by the fact that ので sentences cannot be paired with sentence endings like だろう and でしょう. Since ので deals with the factual and objective, it is simply illogical to pair it with any sort of conjecture word.

In his research, Nakata also outlined that the use of から could possibly create an emotional undertone in some instances. He uses the example of the sentence, 「頭が痛いから、委員会を欠席します」. In this sentence, から is possible, but not as good as ので would be. The problem with から is that in the construction "Subject 1 から Subject 2", the first subject has to be your reason for stating the second subject. Consequently, he argues that it sounds strange to say that the fact that you have a headache is the reason for telling someone that you will not attend a meeting. In order to make the sentence sound less awkward, you would need to add the sentence-final particle よ, as an indication that you are insisting on giving a piece of information. Without the particle, the end result is that, to a native Japanese speaker, the person who utters the sentence sounds selfish or egoistic. If ので was used in place of から, there would be no emotional undertone present.

Another set of grammatical variants that are differentiated based upon emotional context are the sentence-final utterances って and だって. In an article he published in 1999, Satoku Suzuki concluded that って is simply used as a quotative particle; however, he concluded that だって was used in instances where the speaker was surprised to hear the quoted information in the sentence. Suzuki uses the example of the sentence, "「二人は釣り合わない。付き合うのはいいが結婚は認めない」だって。私は学歴や職業なんて全然気にしないのに、親は大卒の

サラリーマンとの結婚じゃないと安心できないらしい”. In this sentence, a young woman doesn’t have any standards about what kind of education her future husband should have. Her parents, to her great surprise, have a different view entirely. In his research, Suzuki also discussed the fact that sentences using だって can also be positive surprise, but that the majority was used in negative contexts.

One of the most widely known elements of Japanese grammar that entails emotion is the passive tense. In some instances, the Japanese passive tense can take on a meaning wherein the subject of the sentence is adversely affected by the following clause. As such, many linguists have come to call this the “suffering passive”, and have argued that there is no equivalent expression in English. To illustrate this phenomenon, one can look at the sample sentence, 僕は奥さんに死なれました。Translating this sentence into English is somewhat difficult because of the uniqueness of the grammar. Contextually, it means to say that my wife died, and that I suffered somehow because of it. Semantically, the subject of the sentence has no control over the circumstances, as the following clause was some unforseen act of another person or of nature.

Although linguists have argued that there is no grammatical equivalent to the suffering passive in English, I would argue that there are elements of English grammar that entail suffering. The English construction “on me” serves as a perfect example of this. Sentences such as, “my car broke down on me” and “the computer crashed on me” have the same implications as the suffering passive in Japanese. That is to say, there is a circumstance that arises, through no fault of the subject in question, which leads to to him/her being adversely affected. Thus, it would sound most natural in English to translate the sentence in the preceeding paragraph as “my wife

died on me". The existence of a structure such as this refutes the assumptions of linguists . While emotional grammatical forms in English are much rarer, they do seem to exist.

To conclude, it is clear that Japanese is much more dependant upon emotions, perspective and judgement than English. The two languages have very different ways to express these varying factors. As this paper has noted, these characteristics are most easily expressed in English through pragmatic devices such as tone, though this is a fairly universal property of languages. Although one has the ability to convey contextual information through pragmatic devices in Japanese, this paper has shown that there are a myriad of grammatical forms that convey added context beyond their literal translation. It's important to note that the conclusions reached in this paper may also account for some of the errors that English speakers make in articulating written and spoken Japanese. Specifically, if someone was to take a direct translation from a dictionary, it can lead to the production of awkward, unnatural Japanese sentences. Finally, it is equally important to note that the research in this paper is limited, in that it only covers a few of the many grammatical forms that I have studied during my three and a half years as a student of the Japanese language. Admittedly, there are probably dozens of other examples that illustrate the tendencies described in my research.

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文法を越えて

—『自発』概念を中心に—

—Grammar as Culture—

Masahiko Seto (Yale University)

1. Languages and Cognition

At first, I began this project by examining the difference in cognitive processes concerning space and time among between languages, paying looking at specific attention to a language called Kuuk Thaayorre in Pormpuraaw, Cape York, Australia. The speakers of this language always use absolute cardinal directions rather than relative directions such as 'right' and 'left.' So they say, for example, a plate of salad is in to the west of a plate of toasts instead of using to the left or right. They excel at sensing these cardinal directions at any time and in any situations. Any given ability in their brain could become keener than others thanks to the 'plasticity' of the brain, any given ability in their brain to think in such a way would develop over time, making them more skilled than others at thinking in terms of cardinal directions. Additionally, when they arrange cards that represent temporal progressions, such as a man aging, as a movement from east to west so that time proceeds, they arrange cards from east to west. Specifically, when asked to use cards to demonstrate this, they placed a newborn baby in the east and an elderly person in the west, regardless of what direction they currently faced, in contrast to English speakers' manner of arranging them from left to right. *1

When we learn a second language, we tend to think based on the modes or frames of our own mother tongue. We often notice in the instruction of Japanese that students try to translate from English and do not use patterns that exist only in Japanese: for example, ーしてくれた vs. ーした. If they used these unfamiliar patterns more often, their Japanese would be closer to that of a native speaker. We might call this 'Non-Use of Learners.' Tatsuru Uchida, a famous Japanese scholar of contemporary French philosophy, once astutely pointed out that it is quite simple to master a foreign language: all you need to do is memorize and use set phrases in the target language without translating them through your native language patterns. Of course, he did not forget to add that this is not an easy task.

2. Intransitive Verbs in Japanese

When analyzing non-European languages, scholars both in Japan and the West generally use ideas and terms that were originally created to analyze English and other European languages. Needless to say, concepts such as transitive and intransitive verbs are among them. I believe that using the same definition of verbal transitivity is not so applicable to Japanese grammar. Intransitive verbs in Japanese cannot be truly understood by English speakers based on the idea of transitivity in English, i.e. the distinction between a verb either taking or not taking an object. The majority of

verbs in English are so-called 'ambitransitive' verbs. That is, verbs that have the same form for transitive and intransitive uses, such as 'to *open* (the door)' and '(the door) *open*s.' But let us think about the verb, *Todokeru/Todoku* in Japanese. According to a Japanese language textbook, the English translations of these verbs are, respectively, 'to *deliver* (something)' and '(something) to *be delivered*.' However, textbooks don't tell us the difference between *Todoku and Todokerareru* (the passive form of *Todokeru*) even though the English translations are the same. As is evident to Japanese speakers, the use of *Todokerareru* is limited to certain situations, such as when emphasizing 'the agent' (a letter was delivered by UPS) or 'a method or a way' (it was delivered in express mail). On the other hand, '*Todoku'* is used often and means, '(a letter) is delivered naturally or spontaneously (by nobody's will).' The meaning of *Todoku* is close to '*Kuru*' (to come). The use of such intransitive verbs in Japanese emphasizes certain spontaneity of action.

Let us consider another typical example. We say 魚が釣れた when we have succeeded in catching something while fishing. The verb is intransitive. By contrast, English speakers would use a transitive verb, saying 'I caught a fish.' Is it okay to translate 釣れた as 'a fish was caught'? No. By omitting the subject, the translation communicates a very different sentiment in English than it does in Japanese. The only option is to translate using a transitive verb: as 'I caught a fish.' I think that this is the most symbolic part of Japanese intransitive verbs. The phrase 魚が釣れた conveys that an action has just occurred despite the lack of volition involved. Of course, English speakers use expressions such as 'Any luck?' or 'Good luck!' when fishing; in these situations, the implication is that luck cannot be controlled by human will. Like Japanese people, then, they accept a limit of human volition to a particular degree. We should be careful about being too stereotypical.

Here, we can organize types of intransitive/transitive verb pairs in Japanese depending on corresponding verbs in English. As you can see in Table 1, the first type is the above-mentioned 'ambitransitive verbs.' Verbs in the second group are translated into 'to do' and 'to be done' respectively. In the third group, vi and vt correspond to different verbs or expressions. Verbs in the last group have different forms for vi and vt but they both derive from the same origin, like Japanese verbs. There are only three verbs that belong to this last group, which is one reason why English speakers are confused to see numerous pairs of vt/vi.

Table 1 Transitive and Intransitive Verbs in English and Japanese

Type	自動詞	他動詞	Vi	Vt	note
1	開く	開ける	X opens	To open X	Ambitransitive verbs have the same form
2	届く	届ける	X is delivered	To deliver X	
3	付く	付ける	X (TV) goes on	To turn on X (the light)	Vi and Vt correspond to different verbs.
4	倒れる	倒す	X falls	To fell X	Only 3 verbs: rise/raise, lie/lay. Like Japanese, they derive from the same origin.

We tend to use intransitive expressions in Japanese, rather than transitive ones. In English, by contrast, transitive expressions are used more often. We can understand the strong preference for transitivity in English verb phrases more clearly when we consider the following examples. (1) *She sang [v.i.] the baby to sleep*. Although 'sing' is here an intransitive verb, it functions as if it were transitive, allowing the subject ('she') to act directly on the object ('the baby'). *2 You can see the same function in other examples, such as: (2) I was so hungry that I nearly ate myself to death, (3) She danced her boyfriend weary. Also, using intransitive expressions may be regarded as avoiding responsibility in an example such as 'the milk was spilt' instead of 'I spilt the milk.'

A recent experiment in cognitive psychology shows that Japanese and Spanish speakers, compared to English speakers, are more likely to forget the agent of an action when the action is not intentional (or when it is an accident), such as popping a balloon. Much like Japanese speakers, Spanish speakers tend to use intransitive expressions to describe this sort of situation. Based on experiments such as this, we see that language structures can even effect memory. *3

3. *Jihatsu*（自発） i.e. 'Spontaneous Passive'

We may encounter a complex expression such as '*…to omowareru'*（と思われる） even in intermediate-level reading materials. We translate it as 'it seems to me…' usually without explaining why. Of course, *'Omowareru'* is a passive form but has no passive meaning. In fact, Japanese language instructors have consistently ignored the *Jihatsu* form ever since the beginning of its pedagogical history. I think this has happened because the occurrence of *Jihatsu* is fairly limited in modern Japanese , which means that it is as an exceptional case. The use of *Jihatsu* is limited to verbs that communicate emotion, such as *'omou' 'kanjiru' 'shinpaisuru*.' However, as I will detail below, we have been paying a great cost in the classroom for ignoring this 'special case'.

First, we need to look back at the history of potential and passive forms in classical Japanese. For example, the potential form of *Miru*（見る）is *Mirareru* （見られる）in modern Japanese. But to many people's surprise, the potential form did not develop until the Edo period. The poet and scholar of Japanese literature Sadakazu Fujii once asked how people in the Heian period would say the phrase, 'I can solve this problem'（この問題を解くことが出来る）. *4 He enumerated several possible answers, including この問題を解くことを得, この問題を解きつべし and この問題は解かる, but concluded that they were not likely to use any of these. He was thinking speech like that contained in *Taketori Monogatari* （『竹取物語』）(10th century). In this text he was able to find negative forms of potential verbs（腰なん動かれぬ）, but not of affirmative forms. He thus concluded that people at that time had no affirmative potential forms, but he added that they did have 'spontaneous potential forms' which would develop into '(affirmative) potential forms' in later periods. For example, in *Taketori Monogatari* the *Jihatsu* form 頼まるるかな (= 期待されるなあ) was used instead of 頼むことが出来る or 頼める. In other words, the

Jihatsu of that time was actually more of a *Jihatsu kano* (自発可能=Spontaneous Potential). Although I criticized Japanese language instructors earlier for passing over *Jihatsu*, the famous Haruki Murakami translator Jay Rubin has astutely described this region of Japanese grammar as the *'misty crossroads where the passive and potential intersect'* *5
Now let us examine the history of *Jihatsu*. (see Table 2)

Table 2 History of the Passive and Potential

	自発	可能（肯定）	可能（否定）	受け身	尊敬
万葉	思ほゆ	えー			
平安	頼まるる 聞こゆ／見ゆ	←×（ない）	動かれぬ えーず	ーと言わるる人	
江戸		書ける	書けない	書かれる	書かれる
現代	思われる 聞こえる・見える	聞ける・見られる			

We can see the *Jihatsu* form as early as in the *Man'yo shu*. A famous example is 瓜はめば 子供思ほゆ. -ゆ is an old form of る and here indicates *Jihatsu*. At this point, you might recall forms like 聞こゆ or 見ゆ that many Japanese people have learned while taking classical Japanese in high school. Of course, in modern Japanese they are 聞こえる and 見える, respectively. This point can be helpful for Japanese language instructors who have struggled to differentiate the two forms for 'can see' (and 'can hear')（見える・見られる）. As I wrote above, the potential form as such finally appeared in Edo period. It was probably because the *Izenkei* had lost its function by that time, allowing the form to take on a potential function. Knowing the history of *Jihatsu* makes it much easier to understand and explain the two different forms in contemporary Japanese that signify similar types of potentiality.

4. Passive, Suffering Passive and Honorific Passive

Examining this notion of Jihatsu helps us better understand not only the two types of potential forms (*Mieru/Mirareru* etc.) but also other important grammatical forms. Susumu Ohno once wrote, in connection with Japanese people's views of Nature, that the most fundamental component of the passive in Japanese is the fact that an action is done *naturally*, as if it is a part of Nature, and cannot be controlled. *6 This is the same idea that forms the basis of *Jihatsu*. An example of the so-called suffering passive (also called the 'indirect passive') is 'あいつに俺の酒を飲まれた,' which can be translated as 'He drank my rice wine and I was not able to control his action.' Hence, the sentence expresses my strong displeasure. Another example of a passive sentence is '大野先生は杯を手に取られた,' which can be translated as 'Dr. Ohno picked up the vessel of rice wine and the action was performed as if it was a part of nature and I could not interfere with it in any way.' The speaker regards Dr. Ohno's action as one that is absolute and naturally occurring, and

as a result the expression becomes honorific. In this way, two of the most difficult grammatical concepts—suffering passive and honorific passive—can be explained persuasively to learners of Japanese in higher education and, of course, to instructors as well.

Furthermore, expressions such as …することになった、話せるようになりたい (in contrast to 話せたい) and 本をお読みになる can also be understood through this idea of 'natural occurrence.' Japanese speakers tend to describe a situation as a natural occurrence as opposed to an intentional action. We often avoid using an intentional expression like …ことにする. Also, an incorrect sentence such as 日本語が話せたい, which English speakers often use, can be explained easily through this idea of 'natural occurrence.' Another honorific form, お…になる can also be explained in the same way.

5. Language *and* Culture

Recognizing the interconnectedness of language and culture, we need to move beyond the disciplinary mechanisms that have worked to separate these two fields. In the past, culture was traditionally the domain of anthropology and then we began to teach language *and* culture, providing students with 'culture capsules' that were basically groups of factual information. However, now we should teach language by drawing on examples of culture that are inseparable from the language or modes of thought of the target language. Currently there is no doubt that the main objective of language learning is 'Intercultural Competence.' *7 Everybody agrees that we should teach culture through language. However, I would like to emphasize here that language itself, particularly grammar in this case, is an embodiment of the culture to which it 'belongs.' If each new grammatical concept were introduced and interpreted in terms of its cultural context, learning grammar would be more interesting and, of course, easier.

6. Instinct or 'Preadaptation?'

The idea that human thought and cognition are determined by language is called 'linguistic determinism.' Starting with Sapir-Whorf hypothesis in the early 20th century, this idea has been restated with varying degrees of strength. Generative grammarians such as Steven Pinker have criticized its stronger formations, but the weak hypothesis that the categorization of notions differs according to language and culture still seems to be valid. Pinker insists that human beings have a universal grammar in their brain and that language is a part of human instinct. He has tried to enumerate the various similarities of the grammatical structures of all languages. Such scholars are strongly opposed to relativism and skeptical about positions adopted by cultural anthropologists. Furthermore, Pinker favorably introduced the ideas of the anthropologist Donald E. Brown, whose notion of 'the universal people' took universalism beyond universal grammar into the realm of culture, behavior, and so on. *8 However, it has been proven by research into cognition that we are in fact 'slaves of language'—that is, we are strongly bound by our own language. This is not to say that there is nothing innate about language. As Jeff Elman has argued, language is innate in the limited sense that genetics pre-specify processing systems of information and control the timing of language learning in our brains. *9 However, the theory of universal grammar has no way of

reconciling the significant cognitive differences observed between speakers of different languages.
If there is no universal 'language organ,' then how do we acquire language? The most persuasive explanation at this moment is the idea of 'preadaptation.' Preadaptation was first developed by evolutionary scientists and refers to applying a function that exists for one purpose to another different purpose. For example, feathers used to exist in order to preserve the body temperature of animals but later on they were used to fly. More relevant to the current topic, the voice that apes used to warn their brethren came to be used to express more complex meanings. Of course, cumulative cultural evolution and long-time interaction among a group of speakers are necessary for language to 'get off the ground' beyond the initial stages of preadaptation.
As far as the practical task of language instruction is concerned, it is enough to know that culture is represented by language to some degree, that language and culture are not two separate realms.

7. Language, Brain and Mind

In any case, human beings have acquired language through the process of evolution, regardless of whether or not it is 'universal.' We can convey messages to others using language, which is one of the major functions of language: communication. However, thanks to language, human beings are able to express things objectively—or more precisely, they are able to position things and ideas outside of, or apart from, themselves. This is what enabled humans to think abstractly. According to Ikegaya, animals have a cognitive system that monitors other animals that they encounter in order to judge if they are enemies or not. Early humans used a similar system to monitor other humans and animals in order to survive, too. But later they must have developed the skill of 'mind-reading' or inferring the intentions of others, not just judging if they signify threats or not. It would not have taken a very long time for them to alter this system in order to enable them to look into their own minds. Ikegaya argues that this development marks the beginning of consciousness or 'mind.' *10 And as you may have already guessed, this is also a splendid example of preadaptation in human evolution. However, it was not long ago that humans first developed such a monitoring system, which I will show through a discussion of the development of the concept of *kokoro*（心, 'mind'）in the context of ancient China.

8. As a Final Remark

The Noh actor Noboru Yasuda once argued that people in ancient China only began to recognize 心 (= mind) relatively recently within the lengthy unfolding of Chinese history and culture. His theory has not yet been proven, but it is worth mentioning here due to its implications for our understanding of the origin of language or mind. Yasuda was struck by this realization while reading Confucius's *Analects*, or *Lunyu*（『論語』）. The most famous aphorism from the text reads, '子曰、吾十有五而志乎學、三十而立、四十而不惑、五十而知天命、六十而耳順、七十而從心所欲、不踰矩' (The Master said, 'At fifteen, I had my mind bent on learning. At thirty, I stood firm. At forty, I had no doubts. At fifty, I knew the decrees of Heaven. At sixty, my ear was an obedient organ for the reception of truth. At seventy, I could follow what my heart desired, without transgressing what was right.' (http://ctext.org/analects/wei-zheng)). It had been

customary to interpret the underlined part as 'not lose yourself when you are forty (四十にして惑わず in Japanese). But one day Yasuda felt that this phrase did not suit the overall style of *The Analects*, and furthermore that it did not reflect his own feelings and experiences in life. Later, he discovered that the character 惑 actually did not exist until after Confucius was already dead. In fact, *The Analects* was compiled by his followers during the Han Period, long after Confucius died. It had been transmitted orally among his followers until it was eventually written down.

If the character 惑 did not exist, how are we to interpret Confucius's 不惑? Yasuda argued that the character 惑 was pronounced 'huo↘', so the character 惑 must have been mistakenly chosen instead of the character 或, which was also pronounced 'huo↘'. If this is the case, what does the phrase mean? 或 is a part of 國 (= country) or 域 (= area; region) and means 'to form a border' or 'to set a limit.' Yasuda concluded by interpreting the phrase as, 'At forty, I don't limit my possibilities.' *11 I strongly support this interpretation not just because of recent reliable research into Chinese character origins, especially 'Oracle bone script (=甲骨文字)', but also because it resonates with Yasuda's identity as a sincere artist who has continued to evolve.

Shizuka Shirakawa, who was an expert on the history and origins of Chinese characters, confirmed that 惑 did indeed not exist during Confucius's time. In addition, he contended that the character 心 first appeared 3,000 years ago. But other compound characters that use 心, such as 惑、思、恋、and 悔 did not appear until 2,500 years ago. What does this mean? People at that time in China did not seem to have a strong interest in ideas and activities that involved the mind. Even the character 心 appeared only 3,000 years ago. As a result, we see that the concept of "mind" is relatively recent. We take it for granted that we have a mind or a heart, and that we are different from animals in this regard. But if Yasuda's theory is true, mind or consciousness—thought by brain scientists to be a function of language is much more contingent than we would often like to believe. Yasuda cited Julian Jaynes's famous work, *The Origin of Consciousness,* in which Jaynes examined Homer's *The Iliad* and insisted that Greek people around 800 B.C. had no words that signified mind or a heart, let alone consciousness. Instead they used 'psyche' or 'thumos,' meaning 'breath' and 'diaphragm' respectively, in order to express the meaning of 'soul' and 'soul filled with emotions.' Jaynes argued that ancient humans before roughly 1200 BC were 'not conscious,' which is parallel to Yasuda's theory. *12 In the case of Japan, Japanese people lacked abstract vocabulary until they encountered Chinese civilization and as a result were (and still are) good at expressing things through words that are full of sensation, such as onomatopoeia. It should come as no surprise, then, that people who were not inclined towards abstract thinking (as Japanese people were not) did not develop the concept of mind until recently. Can free will exist where there is no consciousness? And how was language used to describe things prior to the development of consciousness?

With the help of neuroscience and cognitive science, we can continue to explore these questions.

Notes

1. Boroditsky, 2011.
2. 池上嘉彦(1981)
3. Fausey, Long and Boroditsky, 2010.
4. 藤井貞和(1984)
5. Rubin, 1998.
6. 大野晋(1987)
7. Furstenberg, 2010.
8. Pinker, 2002.
9. Elman, Bates, and Johnson, 1996.
10. 池谷裕二(2009)
11. 安田登(2009)
12. Jaynes, 1976.

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第二言語としての日本語の語彙習得

—視覚・記憶術教材のひらがな学習への影響—

Lexical Acquisition in Japanese as a Second Language:
The Effect of Visual and Written Mnemonic Cues on Memorization of Hiragana

近藤祥子 （ウィスコンシン大学マディソン校）
Sachiko Kondo, (University of Wisconsin-Madison)

Abstract

This study investigated effective approaches in memorizing Japanese *hiragana* syllabaries, focusing on the effect of audio and visual aids. A total of twenty-four undergraduate students with no prior experience in studying Japanese participated in the study. Participants were randomly categorized into four different experimental groups: Control group (shown *hiragana* only), Group 1 (shown *hiragana* + associated image), Group 2 (shown *hiragana* + associated image + English mnemonic sentence), and Group 3 (shown *hiragana* + English mnemonic sentence). They received 15-minute memory training session that consisted of learning *hiragana* with or without study aids. Then they took the immediate posttest to assess how much they can recall *hiragana*. They were also given the delayed posttest a week after the experiment from the same procedure with the immediate posttest. Followings were hypothesized: 1) Visual cues will facilitate better recall of *hiragana* 2) English mnemonic cues will facilitate better recall of *hiragana*. 3) Having both visual and mnemonic cues will facilitate the best recall of *hiragana*. 4) Visual cues will facilitate better recall of *hiragana* than mnemonic cues.

Consistent with the existing theory; namely, Dual Coding Theory (DCT), the hypotheses 1, 2, and 3 were supported. The study results indicated that visual aids were better memorization tool than English mnemonic cues. Although the study results were in line with previous literature, no statistical significance among the four groups was found. Further analysis on the structure of individual *hiragana* syllabaries suggested that depending on the shapes and structures of *hiragana* syllabaries, students had easier or more difficult time memorizing the *hiragana*. These analyses suggested the potential for modifying Japanese language classroom instructions, so that students can most effectively learn *hiragana*.

Lexical Acquisition in Japanese as a Second Language:
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Many researchers have investigated effective ways to improve human memory. They have proposed various theories and strategies regarding memory, such as Dual Coding Theory, keyword mnemonic method, and word recognition. Moreover, those methods have been used in the fields of education, and language acquisition is one of them. Researchers and educators have examined closely the effect of those strategies, and suggested their role to be helpful in learning a foreign language. However, those studies were limited to languages that employ roman alphabets. Few studies have shown the effect of these learning strategies on languages that are orthographical, such as Japanese. Through examining the role of existing theories and strategies, the present study will contribute to the further development of language instruction in classrooms. Thus, the present study primarily focused on investigating the effectiveness of audio and visual aids on memorization of Japanese *hiragana*.

Dual Coding Theory

Paivio's (1986) Dual Coding Theory (DCT) has been widely accepted as a mainstream theory on human memory and cognition. DCT captured enormous attention from cognitive psychologists because of its systematic and objective approach to the study of imagery and its role in associative learning. Although early researchers recognized the importance of imagery on memory, studies were only sporadic and occasional at that time. Since the introduction of DCT, numerous researchers have conducted studies on memory, and the researchers continue to make reference to its theory.

Dual Coding Theory suggests that human memory consists of two subsystems: verbal and nonverbal. The verbal system stores linguistic information, whereas the nonverbal system stores visual or imagery information. Both systems are structurally distinct and function independently from each other (Vekiri, 2002). Although the two systems are distinct, when they are correspondent to the same object, they can have an additive effect on recall, forming associative connections between the verbal and visual representations (Paivio, 1991; Vekiri, 2002). For example, one can make a connection between the word dog (verbal information) and an image of a dog (visual information). Therefore, when hearing the word dog, the mental image of a dog can be formulated, encoded, and stored to memory as one set of information. Based on this hypothesis, Paivio (1992) stated that both verbal and nonverbal information are effective in distinctive encoding, and they promote efficient retrieval from memory. In addition, information is stored and retrieved more effectively when it has both verbal and nonverbal codes than when it is single coded (Paivio, 1975). This is because when one code is lost or cannot be used, the other code that is available can still be used (Kuo & Hooper, 2004).

Furthermore, DCT also suggests that concrete words are better recalled than abstract words (Paivio and Clerk, 1999). Concrete words are ones that evoke images more easily than abstract words. In previous example, a noun tree is a concrete word because one can picture an image of tree in his or her mind. Based on their classic experiments, the researchers concluded

that concreteness of a word had a positive effect on memorization of a new word (Paivio, 1963; Paivio, 1965).

Keyword Mnemonic

In learning a foreign language, one of the challenges that most language learners face is vocabulary learning, in other words, lexical acquisition. Numerous researchers have investigated effective methods for lexical acquisition. The keyword mnemonic method, for example, has been widely recognized and used as an effective method for learning vocabulary, since it was first introduced by Atkinson and Raugh in1975.

In keyword method, one aspect of a word becomes a cue to the sound of the foreign word. In other words, when the meaning or the sound of the foreign word is given, "it acts as cue to recall the image, which, in turn, cues recall of the other aspect" (Fritz et al., 2006, p. 500). A learner first identifies a keyword in first language (L1) that is phonetically similar to the foreign word. Then the learner establishes a visual association between the L1 keyword and the foreign word (Campos, Amor, & Gonzalez, 2004). Researchers suggested that when the learners generate mental image on their own, the information becomes more memorable because the image creates association between the sound and its meaning (Fritz et al, 2006).

Although many researchers have claimed the effectiveness of the keyword method, its long term effect has been questioned. Wang et al. (1999) claimed that the effect of the keyword method is only temporal. The effectiveness of the keyword method, therefore, depends upon the quality of the keyword images (Beaton et al., 2005; Ellis & Beaton, 1993). The researchers suggested that "both receptive and productive learning were facilitated by the keyword mnemonic, but only when good images were formed by the learner" (p. 500). Furthermore, recent research by Campos et al. (2004) investigated the difference in recall between self-generated and peer-generated mnemonics group. In peer generated mnemonics group, subjects were given mnemonics given by the experimenters. They suggested that peer-generated mnemonics group had better recall both in short-term and long-term. Consequently, although the keyword method is an effective method for lexical acquisition, it requires learners to have a great amount of creativity to produce appropriate images for certain words, thus making it difficult for them to have any long-term effect of the method.

Word Recognition

Many researchers suggested that word recognition is also one of the more basic and critical processes in language learning, and they found a direct correlation between reading ability and word recognition skills from children to adults (Cunningham, Stanovich, & Wilson, 1990; Stanovich, 1982, 1991a, 1991b). Other researchers have suggested that word recognition also plays an important role in second language learning. They claimed that word recognition skills were essential in second language reading (Chikamatsu, 2003; Grabe, 1991; Haynes & Carr, 1990; Koda, 1992, 1994, 1996). However, the process by which a learner develops second language word recognition has not been researched entirely because the previous studies concerning word recognition skills focused mainly on English as either a first or second language and other Indo-European languages (Chikamatsu, 2006).

For the users of alphabetical languages, one of the challenges they face is to familiarize themselves to the new writing system, and to effectively memorize unfamiliar characters. Wang, Liu, and Perfetti (2004) expressed the difficulty for second language learners in Chinese. Because Chinese has high orthographic complexity in its writing system, learners often find it very difficult to learn and memorize how to read and write. Harris and Hatano (1999), for example, stated that depending on the writing systems and teaching methods, reading process may differ considerably.

To investigate the effective approaches to learning Chinese characters, Kuo and Hoper (2002) studied 92 high school students, using different types of instruction. The researchers randomly categorized students into five treatment groups: translation, verbal mnemonics, visual mnemonics, dual coding mnemonics, or self-generated mnemonics. Students in each group were asked to memorize 30 Chinese characters that appeared on the computer screen, then to take a posttest to measure the ability to recognize the characters. The posttest scores suggested that students in the self-generated mnemonics group had higher posttest scores, although statistically not significant. Based on the findings, the researchers concluded that generating one's own association between a symbol and its meaning was an effective strategy to memorize Chinese characters. However, the researchers posed a question regarding instructional efficiency, stating that the self-generation group tool significantly longer time than other groups. Thus, they suggested that future studies should explore the effectiveness of self-generated mnemonics in actual classroom settings.

Japanese Language

In recent years, interest in learning non-alphabetical languages as a second language (L2) has grown rapidly. Japanese is one of the languages that are non-alphabetical and employ highly complex writing system. In contrast to other alphabetical languages, such as English, Japanese has three different types of writing system with two types of syllabic *kana* characters (*hiragana* and *katakana*) and characters that originate from Chinese characters (*kanji*). (Chikamatsu, 2006; Koyama, Hansen, & Stein, 2008). Each *kana* symbol or letter represents one mora, a representation of syllabic unit of sound with a vowel and a consonant. *Hiragana* consists of 46 characters and is used primarily for grammatical or function words, inflectional endings, and for some content words. *Katakana* also consists of 46 characters with the same syllabic sound, and is used to write loan words (the words taken mainly from Western languages) onomatopoeic expressions, and scientific terms (Hatasa, 2002, Koyama, Hansen, & Stein, 2008).

At elementary schools in Japan, children are introduced to *hiragana* and *katakana* in their first grade. Because *kana* is highly orthographic, Japanese children learn *kana* reading quickly even before formal education, although kana writing is not acquired as fast compared to its reading (Shimamura & Mikami, 1994). Similarly, at undergraduate language classes, learners of Japanese as L2 are usually introduced to both *hiragana* and *katakana* in their first week of instruction, and they are extensively used in writing and reading materials in class (Chikamatsu, 2006). Then the learners are introduced to another writing system *kanji*, a logographic system used primarily for content words.

Word Recognition in Japanese

To investigate word recognition skills in Japanese as a second language, Chikamatsu (2006) focused on college students who studied Japanese with their first language in English. The researcher compared two experimental groups of different Japanese proficiency levels (Japanese 102 and 202, second semester of first- and second year Japanese). The lexical judgment of *hiragana* and *katakana* was tested. The participants were shown a series of visually familiar and unfamiliar words both in *hiragana* and *katakana* on the computer screen and asked to answer by pushing the keyboard button if they recognized them as Japanese words. As predicted, the results suggested that the group of students with higher proficiency level demonstrated faster response speed. Moreover, lower proficiency students showed slower response time with unfamiliar words. The researcher concluded that the differences in response time occurred because word recognition skills are developmental; higher proficiency level students had more developed word recognition skills than lower proficiency students.

Present Study

Using pictorial mnemonics and audio aids, the present study aimed to investigate the effect of audio and visual aids on the lexical acquisition of Japanese *hiragana* as a second language. Many studies, including Paivio's Dual Coding Theory, have suggested that both visual and audio aids help foreign language learners develop their lexical memory through associative learning. More specifically, the keyword mnemonic method is one of the more effective strategies in language learning. In particular, Kuo et al. (2002) suggested that this method is effective for learning Chinese characters. In addition, Chikamatsu (2006) argued word recognition as one of the more essential skills in acquiring a second language. Although these studies provided insights into the effective strategies for learning a foreign language, more study of effective strategies at the very beginning of language learning is still needed. Thus, the present study focuses on learners with no previous Japanese language experience.

Method

Participants and Settings

The present study was conducted at Soka University of America, Aliso Viejo. A total of 24 undergraduate full-time students participated in the study. Based on snowballing procedures, participants were limited to and selected from those with no experience in Japanese language: 9 freshmen (37.5%), 8 sophomores (33%), 5 juniors (20%), and 2 seniors (8%). Of the participants, 16 were female (66.6%) and 8 were male (33.3%). Participants' ages ranged from 18 years old to 24 years old. English was the first language of 16 students (66%), and 3 students (12%) listed 2 or more languages as their first language. Demographic data, such as sex, age, first language(s), and language learning experiences, were collected for analysis purposes (see Table 1).

Potential participants were notified about the study through e-mail with an explanation of the purpose of the study (see Appendix F). They were asked to respond if they were willing to participate in the experiment and to schedule dates for the experiment. When scheduling

appointments, the researcher confirmed with participants that they had no experience with the Japanese language. They were told that participation was voluntary and that they could stop participating at any time. Data from participants were treated confidentially and stored on a drive to which only the researcher had access.

Procedure

Treatment. The experiment was conducted in a printer room of one of the university dormitories. The experiment consisted of two parts: 1) *hiragana* memorization training and immediate posttest and 2) delayed posttest one week after the treatment. Both treatment and posttests were conducted individually to protect participants' confidentiality. Each participant signed an informed consent form, which described the purpose of the study. Participants were randomly categorized into four experimental groups (one control group and three treatment groups) according to the order that they came in to the room. They were notified of the group they belonged to after they took the delayed posttest. Participants who completed the first session (*hiragana* memorization and immediate posttest) were entered in a raffle for a $5 Subway gift certificate. Participants who completed both sessions (memorization and immediate posttest & delayed posttest) were entered in a raffle for another $5 Subway gift certificate.

In every experimental group, participants memorized and recalled 10 *hiragana* in total. The researcher pronounced each *hiragana* and/or English sentence out loud, and participants were asked to repeat after the researcher.

Control group: Participants were shown each *hiragana* syllabary. The researcher pronounced each *hiragana*, and participants repeated it. The researcher demonstrated the stroke of the *hiragana*.

Group 1: Participants were shown each *hiragana* syllabary and an image associated with the shape of *hiragana* (see appendix A for the detailed picture). The researcher pronounced each *hiragana*, and participants repeated it, but no explanation of the image was given to encourage participants to generate association between the shape of the *hiragana* and the image. The researcher demonstrated the stroke of the *hiragana*.

Group 2: Participants were shown each *hiragana*, an image associated with the shape of *hiragana*, and an English sentence (see Appendix A for detailed sentences) associated both with the image and the pronunciation of the *hiragana*. The researcher pronounced each *hiragana*, and participants repeated it. The researcher demonstrated the stroke of the *hiragana*.

Group 3: Participants were shown each *hiragana* and an English sentence associated with the pronunciation of *hiragana*. The researcher pronounced each *hiragana*, and participants repeated it. The researcher demonstrated the stroke of the *hiragana*.

Immediate Posttest. After the treatment, participants took an immediate posttest. The posttest was intended to examine whether the participants could recall *hiragana* immediately after they received the treatment. The posttest sheet consisted of multiple choice items. The researcher read the directions out loud and then asked participants to answer 10 questions. Participants first listened to the researcher pronounce each *hiragana* and then selected corresponding answers.

Delayed Posttest. One week after the treatment, participants took a delayed posttest individually in the printer room where the experiment took place. The delayed posttest was administered with the same testing strategy used in the immediate posttest, but the order of the multiple choice items was shuffled. The researcher examined possible differences among four treatment groups. The number of correct answers was used as a dependent variable. The data were collected and then coded confidentially.

Materials. In the treatment, the researcher employed instruction materials from the book *Kana Can Be Easy* (Ogawa, 1992). The book is used in various Japanese language classrooms throughout the United States. It introduces pictorial mnemonics, in which the shapes of the *hiragana* syllabaries are associated with different images, and the pronunciations of *hiragana* are associated with English words and sentences (See Appendix A for detailed examples). Before participants memorized *hiragana,* the explanation of the specific instruction of the immediate posttest was provided. When presenting *hiragana* syllabaries, the researcher employed the automated PowerPoint presentation slides because the original book did not allow the researcher to have only image or only English sentence on a page for one *hiragana*. Moreover, PowerPoint slides made it more convenient to time and demonstrate the stroke for each *hiragana*. Each slide consisted of one *hiragana*, and an image, an English sentence, or both, depending on the group. Slides were automated to move to the next slide after 30 seconds.

Hypotheses

Based on previous research, the researcher hypothesized the followings. **Hypothesis I**: Students who are provided with visual aids (Group 1) will memorize and recall Japanese *hiragana* better than those who are not. **Hypothesis II**: Students who are provided with both audio and visual aids (Group 2) will memorize and recall *hiragana* significantly better than those who are not, and students in this group will have the highest recall score. **Hypothesis III**: Students who are provided with audio aids (Group 3) will memorize and recall Japanese *hiragana* significantly better than those who are not.

Hypotheses I, II, and III are expected to be consistent with the results obtained by previous literature. In addition, to compare the effectiveness of oral and visual aids, the following was hypothesized. **Hypothesis IV**: Students who are provided with visual aids will remember Japanese *hiragana* better than those who are provided with audio aids.

Results

To test the hypotheses, the analysis of variance (one-way ANOVA) was conducted to analyze both immediate and delayed posttest scores. Multiple-comparison tests were conducted using Turky's post hoc tests. For all analyses, the alpha level was set at 0.05. Table 4 describes the mean scores and standard deviation for the immediate and delayed posttests. The data suggested that there was no significance. N=24, F (3, 20) = .842 (p>0.05). Although statistically not significant, mean scores from each group were in line with hypotheses I, II, and III.

For the immediate posttest, the Control group had the lowest mean score (M=5.83), and Groups 1, 2, and 3 had higher mean scores than did the control group (M=7.33, 7.66, and 7.16).

Of all groups, Group 2 had the highest mean score. Mean differences from control groups were 1.5, 1.83, and 1.33, respectively. For the delayed posttest, Group 1 had the lowest mean score (M=3), and Group 2 had the highest mean score (M=5.16). The mean score for Control group was 4.33 and 4.4 for Group 3.

To investigate further the effectiveness of each instruction on individual *hiragana,* the Chi-Square test was conducted for the immediate posttest. Of 10 *hiragana*, 2 suggested statistical significance. For the *hiragana* わ (*wa)*, $\chi^2(3) = 9.90$ (p<0.05). The study's findings suggested that the instruction used for Group 1 (*hiragana* + image) was most effective among all groups for memorizing the *hiragana* わ (*wa*). For the *hiragana* い (*i*), $\chi^2(3) = 11.89$ (p<0.01). The results indicated that different instructions used in Groups 1, 2, and 3 were all effective for memorizing *hiragana* い (*i*). For other *hiragana* syllabaries, the study findings suggested that different instructions did not have any statistical significance. In other words, different types of instructions did not affect students' ability to memorize other *hiragana*.

Discussion

Although no statistical significance was found, the mean scores from each group marginally confirmed hypotheses I, II, and III. Students in Group 1 (*hiragana* + image) had higher mean scores than students in the Control group. Students in Group 2 (*hiragana* + image + English sentence) had the highest posttest scores among students in all groups. Students in Group 3 (*hiragana* + English sentence) had higher mean scores than students in the Control group. Hypothesis IV was also marginally confirmed. Students in Groups 1 and 2 had higher mean scores than students in Group 3, which suggested that visual aids used in Groups 1 and 2 were more effective memorization tools for *hiragana* than were the audio aids in Group 3.

The Chi-Square test was conducted to investigate which instruction was most effective in memorization of individual *hiragana*. Analysis indicated that for specific *hiragana*, instruction based on visual aids was most suitable, yet for others, any type of instruction was effective. In particular, the analysis of the results for *hiragana* わ (*wa*) and い (*i*) were statistically significant. In the case of *hiragana* わ (*wa*), compared with other groups, Group 1 had higher mean scores in memorizing and recalling *hiragana*, which suggested that visual aids used in Group 1 were most helpful. The effectiveness of visual aids resulted from the fact that participants had to self-generalize the association between the *hiragana* and an image associated with it (Kuo & Hooper, 2004). Participants were told by the researcher to generate their own association between *hiragana* and an image. As a result, participants' lexical memory was strengthened, which resulted in more effective recalling. The effectiveness of self-generation was consistent with the study by Kuo et al. (2002). For the *hiragana* い (*i*), the data indicated that any type of instruction was effective. More specifically, when participants were shown visual, audio, or both aids (Group 1, 2, and 3), they scored significantly higher in posttests than those who were not shown those aids (Control group). Consequently, this result suggested that for *hiragana* い (*i*), any type of instruction was effective.

Based on the mean scores, the researcher analyzed how each *hiragana* was memorized (See Table 5). The mean scores suggested that for the four groups, those *hiragana* that were

simpler, less visually challenging, and had fewer strokes were recalled better. For example, い (*i*), し (*shi*), and の (*no*) had higher mean scores. Compared to other *hiragana* shown, such as な (*na*) and は (*ha*), the former *hiragana* have fewer strokes. Consequently, because they were not visually challenging, their shapers would be easier for participants to store their shapes in the lexical memory. These results indicated that depending on which *hiragana* is being taught, instructors of Japanese language need to modify the way they teach, so that students can learn *hiragana* in the most effective way.

Individual differences

Although hypotheses II (students who are provided with both audio and visual aids will memorize *hiragana* will memorize *hiragana* better than who are not) and IV (students who are provided with visual aids will memorize *hiragana* better than those who are provided with audio aids) in the present study were marginally confirmed based on the mean scores, the mean difference of the four groups was very small. This lack of statistical significance might have resulted from individual differences in language learning strategies. Although many studies, including DCT, have suggested that visual aids are one of the more effective ways of learning a foreign language, Vekiri (2002) argued that for some students, learning with visual aids "may be less efficient and even challenging" (p. 304). He indicated that students who have low visuospatial ability might have difficulty extracting the information from the graphics shown. In addition, to help those students who may have difficulty in learning with visual aids, Vekiri suggested that those aids should be accompanied by sufficient explanations. In the present study, for Group 1 (*hiragana* + visual image), the researcher did not explain how each image was connected to each *hiragana*. Therefore, although the researcher encouraged participants to associate *hiragana* with an image, this suggestion might not have been sufficient for some participants.

Moreover, contrary to the existing theories and all four hypotheses, Group 2 (*hiragana* + image + English sentence) did not claim statistical significance. This may be due to the excessive amount of information given to participants. Especially for the users of alphabetical languages, *hiragana* syllabaries might have been visually unfamiliar to them that they had to pay excessive attention to what was presented. Although images and English sentences were given to aid students in memorizing *hiragana*, they instead might have distracted the learners from effectively processing the information and memorizing *hiragana*. Veriki (2002) claimed that visual images are effective learning tools "only when they allow readers to interpret and integrate information with minimum cognitive processing" (p. 261). Therefore, not only visual aids, but also audio aids can inhibit students from effectively learning if those students find the aids distracting.

Although some researchers suggested that self-generated mnemonics have stronger long-term effects on memorization (Wang, Thomas, & Quellete 1992; Wang & Thomas, 1996), analysis of the present study did not claim statistical significance to confirm their results. In the present study, participants in Group 1 (*hiragana* + image) had to generate their own association between the *hiragana* and the image provided; however, of all groups, Group 1 had the lowest score in delayed posttest. Group 2 (*hiragana* + image + English sentence) and Group 3 (*hiragana* + English sentence) had the highest mean score. This research finding suggested that to obtain

long-term effects of *hiragana* memorization, audio aids might be more helpful than visual aids.

Limitations

Although various implications were possible from the present study, some factors contributed to the lack of statistical significance. One major limitation was sample size. The results of the present study were based on 24 participants, which was not a well-represented population of general population. Due to the small sample size, only 6 students were in each experimental group, which made the present study even harder to claim statistical significance. In addition, the demographics of the university might have contributed to the small sample size as well. Due to high number of Japanese speaking students at the university, although some students had never taken Japanese language classes, they already had familiarity with the Japanese language. In other cases, some students had prior experience in learning non-alphabetical languages, such as Chinese and Korean. Chinese and Korean, like Japanese, also contains highly orthographic style of writing. Therefore, although some students did not have any Japanese language experience, contact with other languages with similar orthographical structure contributed to improved memorization and scoring in the posttests.

Experimental error also might have contributed to the lack of statistical significance in the present study. To be consistent with the pictorial mnemonics and the English sentence, the researcher used a font that was similar to the one employed in the book *Kana Can Be Easy* for the *hiragana* memorization training. However, the *hiragana* font on the posttest sheets appeared to be slightly different from the one that was shown to the participants. For example, in the training, participants were shown *hiragana* な (*na*). However, on the posttests, they were shown な (*na*), a slightly different version from the first one. In the first version of this *hiragana*, the right-hand side of the lines are separated. However, those lines are connected in the latter version. Because of this error in the experiment, participants might have been confused. Although the difference seems insignificant to the native speaker of Japanese, it can be very different to those who are not familiar with orthographical characters.

Although these limitations might have contributed to the lack of statistical significance in the present study on the role of visual and audio aids in *hiragana* learning,, they offer implications for future studies. Based on the findings that prior language experiences in orthographical languages might be a confounding variable and might have affected the degree of *hiragana* memorization, future studies should identify students' language experiences and limit students to those with no experience in non-alphabetical languages. In addition, future research should utilize a larger sample size. Although small in size, the study found that visual aids better help students learn Japanese *hiragana* than no aids or audio aids. Therefore, with more participants, future studies will be able to obtain statistical significance.

In the present study, the slight difference in the font was overlooked because the researcher was a native speaker and was not aware of how these seemingly insignificant differences could affect the experiments. Although the degree to which the experimental error contributed to the results was not confirmed, it is worth noting that researchers studying instruction of orthographical

languages should always be aware that different styles of characters can influence the lexical memory of language learners. This is because researchers who are native speakers of the language they are investigating might assume students' learning processes to be the same as theirs. Thus, researchers of future studies should manipulate participants' language backgrounds, and pay very close attention to the materials that use specific characters shown and differences between them.

Educational implications

Paivio and Clerk (1991) stated that Dual coding theory and associated learning strategies associated, such as keyword mnemonics technique, have educational implications. They argued that keyword and other imagery elements in learning are important especially both in first and second language learning. Because of its relevance in new vocabulary learning, they suggested its importance to be integrated into a classroom environment. Although the present study did not claim the statistical significance in the role of imagery, the results suggested the potential use of these strategies in foreign language learning. Moreover, based on the results from the present study, the use of the book *Kana Can be Easy* was shown to be effective. Based on the confusion caused in font difference in the present study, some images and English sentences should be modified to improve the quality of the learning material. Authors should include the images and English sentence that are more concrete so that learners can effectively create mental image when memorizing the *hiragana*.

Consistent with the DCT and keyword mnemonic strategy, all four hypotheses were marginally confirmed, although not statistically significant. The lack of significance resulted from the limitations, including small sample size and experimental error. However, the present study offers insight into future studies. Future foreign language instructors should always be aware of the language background of their students. Furthermore, understanding the role of visual and audio aids will help educators develop effective theory-based instruction for students.

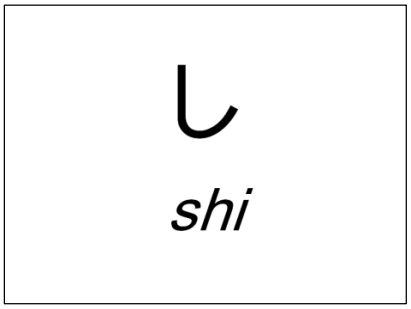
Appendix A

Group categorization

Control: *hiragana*
Group 1: *hiragana* + Image (Visual only)
Group 2: *hiragana* + Image + English sentence (Visual + Audio)
Group 3: *hiragana* + English sentence (Audio only)

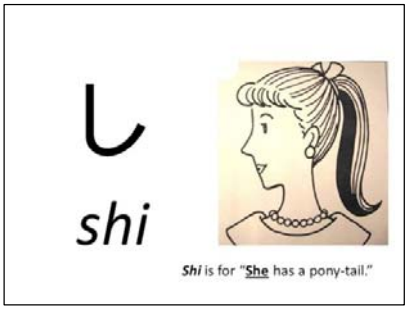
Sample materials for the treatment

Control Group (*hiragana* only)

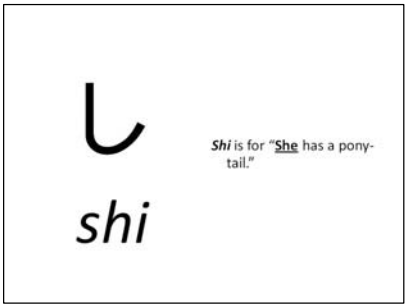


Group1 (*hiragana* + image)

Group2 (*hiragana* + image + English sentence)



Group 3 (*hiragana* + English sentence)



Appendix B

Mnemonic clues (English sentences)

English sentences that were used in the experiment (bold italicized words represent *hiragana* words, and bold underlined words/letters represent the oral clue associated with the *hiragana* pronunciation.)

Shi is for "**She** has a pony-tail."

Wa is a s**wa**n behind a stake.

Na is someone **kno**cking at the door.

I is two **ee**ls.

So is a zigzag **sew**ing stitch.

No is a **no** entry sign.

Ha is a **ho**ckey player sitting on a bench.

Nu is a **new** tricycle.

Se is to **say** "I love you!" on your boyfriend's lap.

Fu is Mt. **Fu**ji with a path down the middle.

Table 1

Demographic Information of Participants

		N	%
Sex			
	Female	16	66.6
	Male	8	33.3
Academic Level			
	Freshmen	9	37.5
	Sophomore	8	33
	Junior	5	20
	Senior	2	8

Table 2

Age

18	19	20	21	22	23	24
2	5	7	6	2	1	1

Table 3

Native Languages

English	16
Chinese	2
Korean	2
Spanish	2
Portuguese	2
Malay	1
Hindu	1
Urdu	1

Note. The sum of the number of the languages does not match with *N* because some participants indicated more than 2 languages as their native languages.

Table 4
Mean scores and Standard Deviation of each group for immediate and delayed posttest

		N	*M*		*SD*	
			Immediate	Delayed	Immediate	Delayed
Group						
	Control	6	5.83	4.33	2.639444	3.141
	Group 1	6	7.33	3.00	1.75119	1.000
	Group 2	6	7.66	5.16	1.861899	3.188
	Group 3	6	7.16	4.40	2.228602	2.449

Table 5
Mean scores for each *hiragana*

Group	1-わ	2-し	3-い	4-ぬ	5-せ	6-な	7-は	8-ふ	9-そ	10-の
Control	4	5	1	5	2	2	3	6	3	4
Group 1	6	4	5	2	5	3	4	6	3	6
Group 2	1	6	6	4	6	3	4	6	6	4
Group 3	2	6	5	5	4	2	5	5	3	6
Total Mean	3.3	5.3	4.3	4	4.3	2.5	4	5.8	3.8	3.33

Table 6
Results from the Chi-square test

Hiragana わ		Answers	
		0	1
Group	Control	2	4
	Group 1	0	6
	Group 2	5	1
	Group 3	4	2
Total		11	13

Hiragana ゝ		Answers	
		0	1
Group	Control	5	1
	Group 1	1	5
	Group 2	0	6
	Group 3	1	5
Total		7	17

Note. The number 0 indicates that participants had a wrong answer. The number 1 indicates that participants had a correct answer.

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漢字学習における書字練習とイメージング法の効果の比較

A Comparison of Effectiveness of Repeated Writing and Visualization Methods for Kanji Learning

村島千里 シラキュース大学　Chisato Murashima, Syracuse University

1. はじめに

漢字は他の文字体系とは異なり、煩雑に交錯する線の集まりを一画一画長さ、とめ、はね、はらいに気をつけて正確に書かなければいけない。学習者が漢字を覚える際、しきりに紙に書きながら練習することが見受けられるが、果たしてこの書字練習が漢字を書く能力を伸ばすのに有効な方法なのか明らかにしている研究は乏しい。特に、第一言語で漢字以外を用いる日本語学習者、すなわち非漢字圏学習者の漢字学習に有効であるのか調査する必要があると考える。そこで、本研究では、頻繁に用いられている書字練習と、これに代わり得る学習法を比較し、効率よく漢字を覚え、字形再生能力を伸ばすことを目的とする非漢字圏初級日本語学習者のための漢字練習方法を考察する。

２． 背景

2-1　書くことの重要性

漢字には形・音・義の 3 つの要素があるが、非漢字圏初級日本語学習者にとって特に「形」の習得が困難だと言われている（清水 1993）。しかし、コンピューターが主流になり、日本語母語話者でも手書きで書くことは少なくなった現在、日本語学習者の「形」の習得は、ワープロを使って漢字を使いこなせたらいいのではという意識が広がりつつある(Allen 2008)。一方で、書くことによって、識別の能力も養われると言われており、この認識の力を身につけるには、日本語初級レベルで字形習得を着実に育成する必要があると考えられている(川瀬 1988)。さらに、ワープロが示す多数の同音異義語の漢字の中から、文脈に合った正しいものを識別できる能力は読み書きの基礎が身についているからこそ可能であると宮腰(2008)は言う。したがって、これらを考慮すると、初級日本語学習者にとって書く力を身につけることは、後の漢字学習の困難を和らげワープロ使用時でも漢字仮名交じり文を正しく書くことに繋がるのではないだろうか。

2-2　書字練習における先行研究

漢字学習の認識と学習方略の研究(Mori & Shimizu 2007)で、アメリカの日本語学習者は

機械的丸暗記が最も有効であると考えていることが明らかになった。また、日本語教師の漢字指導に関する調査(Shimizu & Green 2002)でも、暗記を促す指導を行っており、その中でも、何度も書いて覚える練習が最も頻繁に使用されていた指導法であった。したがって、書字練習のような反復練習が学習者にも教師にも支持されている漢字学習法ということがわかる。また、いくつかの先行研究では、書くことにより記憶力を高めるということが実証されてきた。例えば、Naka and Naoi(1995)が、書字と音読学習における違いを検証した際、無意味な記号の学習には書字練習の有意性が示された。この結果から、初級日本語学習者にとって、漢字の規則性や構造が理解し難く記号のようなものであると思われるため、初級学習者が書字練習を用いて字形を記憶する行為が有効であると筆者は推測する。また、Wang and Thomas（1992)の研究では、字源を音声で聞きながら字形を覚える(mnemonics)グループと字形を書いて練習したグループとでは、書字練習を行ったグループの方が二日後のテストでより多くの漢字の意味を覚えていた結果となった。

このように、書字練習によって有効的に事柄を覚えられることが証明されているが、字形再生に焦点を当てた研究はごくわずかである。また、川口(2010)は、漢字は字形以上に意味や用法が重要であり、短時間で済む効果的な漢字の字形習得が必須であると述べている。

2-3　イメージング法の背景

学習者は書字練習のような反復練習を頻繁に使用しているようだが、漢字をただ単調に時間をかけて書いて覚えるだけでは充分とは考えていないと駒井(1993)によって報告されている。そこで、有効的な字形学習をするために、新たな方法はないか調べたところ、漢字を日本語学習者の漢字学習のために考案した川口(1995, 2010)の指導法と日本語母語話者のために考案した糸山(2007)の漢字指導法に、ある共通点を見出した。両者の学習法は、覚えたい漢字を分解あるいは観察すること、目を閉じて頭の中で再生すること、そして空中で書く練習をするという点で共通しており、紙上での字形練習は最後に数回行うのみであった。この川口(1995, 2010)と糸山(2007)が提案する漢字指導法は、他の方法と比較し、いかに効果の違いがあるのかは明らかにされていない。本研究では、観察と頭の中でイメージを思い浮かべることを交互に繰り返し、紙上の字形練習は手本を見ずに二回のみ行うという、この一連の学習法をイメージング法と呼ぶこととする。そこで、従来広く学習者に使われている繰り返し紙に書いて練習する書字練習と、イメージング法を比較し、字形再生における有効性を次章から考察していく。

３．　研究課題

本研究は、二種類の異なる学習法が漢字字形再生に対して、いかに影響を及ぼすのか検

証することを目的としている。前章でも述べたように、第一に、イメージング法と書字練習を比較分析し、これらが字形を習得する上で有効性の持つ学習法かどうか考察したい。第二に、学習直後と二日後に行ったテストの結果から、漢字を持続して記憶しているか検証したい。また、川口(1995, 2010)が考案した漢字指導法の一部に、学習者に構成要素を分析させ、要素に意識を向けさせる方法が提示されていた。そこで本研究では、第三の課題として、部首ごとに漢字を区切って、別々にそれぞれの要素を覚えること（以下、要素別）と、主となる二種のいずれかの学習法と組み合わせ、字形再生への影響の有無を調べたい。最後に、対称性と非対称性がある漢字を使用し、加納(1987)が述べるように、非対称の漢字は対称性の持つ漢字と比べて習得難易度が高いか検証したい。そこで、次の 4 点の研究課題を設定した。

1) イメージング法と書字練習を比較した際、学習直後の字形再生において違いが見られるか。
2) この二つの学習法の効果は、二日後の字形再生時に表れるか。
3) 要素別に漢字を学習することは、字形再生にいかに影響を与えるか。
4) 対称性・非対称性の漢字は、字形再生において難易度を表す要因の一つであるか。

４． 研究方法

4-1 被験者

筆者が所属する大学の外国語文学・言語学部の大学院生や大学教員に対して研究への参加を募った。主にこれまで日本語や中国語の学習経験がなく、第一言語が、英語やスペイン語などの非漢字圏母語話者を対象に参加を募り、合計 32 人が研究に協力した。内訳は、17 人が大学院生で、15 人が大学教員であった。

4-2 グループ

異なる学習方法を用いた四グループに、八人ずつ被験者を割り当てた。一つ目はイメージング法のみを使用したイメージンググループ、二つ目は書字練習のみを用いた書字練習グループとした。そして、三つ目の要素別イメージンググループでは、要素別に漢字を覚える方法とイメージング法を組み合わせた学習法を用い、四つ目の要素別書字練習グループは要素別と書字練習を組み合わせた方法を使用し、漢字学習を行った。

4-3 実験用漢字の選択

構成要素が二点であること、画数の統一、対称性・非対称性の三点に焦点を絞って実験材料となる漢字を四字選択した。具体的には、(1)部首で区切ると二点の構成要素から成る

漢字を探し、(2) かつ四字すべての漢字の総画数が等しく、上部あるいは左側の部分も同じ画数である漢字に絞った。更にその中から、(3)左右対称となる漢字を二字と、非対称の漢字を二字選択した。この際、それぞれの漢字の部首が異なるものを選び、同じ要素が他の漢字に使われていないように注意した結果、対称性の持つ漢字として、「界」と「皇」、非対称の漢字には「秋」と「研」を使用することとした。非対称の漢字は右側がほぼ対称的であるが、左側の非対称性を考慮して、本研究では非対称漢字として使用する。対称性の判断は実験者の主観的判断に基づき、綿密な分析は行っていない。

4-4　手順

2010 年 12 月から 2011 年 2 月の間にデータ収集を行い、被験者と個別に日時を設定した後、一人ずつ実験を行った。その際、(1) 学習、(2) アンケート調査、(3) 学習直後にテスト、そして(4) 二日後に再度テストするという手順で行った。それぞれの詳細を以下に説明する。

(1)　学習

被験者に漢字学習経験がないことを考慮して、学習開始前に、実験には使用しない漢字を一字例として示し、はね・はらい・とめの線を簡潔に説明した。そして四字の漢字を覚えるという実験目的を伝え、はね・はらい・とめなどの細部も可能な限り覚えるように指示した。被験者は漢字一字につき約 2 分 30 秒間、それぞれの方法を用い、漢字を学習した。四つのグループの学習手順を以下に記載する。

a. イメージンググループ

イメージンググループは一字の漢字を観察することと頭の中でその漢字をイメージすることを繰り返し行い、学習した。表 1 は漢字一字を学習する一連の手順を示したものである。始めは観察とイメージを 7 秒間ずつ交互に二回行い、その後 15 秒に時間を延ばし、さらに二回繰り返した。表 1 の「書字」は、見本となる漢字を見ず、15 秒以内に一回のみ漢字を用紙に書くことを表す。そして、また観察とイメージを 15 秒間ずつ行い、最後に 15 秒以内でもう一度用紙に漢字を一回書いた。この手順に沿って他の漢字も学習した。

表 1　イメージンググループの学習手順

	観察	イメージ	観察	イメージ	観察	イメージ	観察	イメージ	書字	観察	イメージ	書字	合計
秒数	7	7	7	7	15	15	15	15	15	15	15	15	148

b. 書字練習グループ

書字練習グループは構成要素別にされていない漢字を見本として見ながら、2 分 30 秒間連続して紙に書いて練習した。書く回数は設定しなかったため、漢字を練習した回数は被験者によって異なる。

c. 要素別イメージンググループ

イメージンググループと同様に、観察と目を閉じてイメージすることを繰り返すように指示した。しかし、このグループには、最初の 48 秒間漢字を構成要素別に漢字を提示し観察させた。表 2 の「観察 1」の間は漢字の左側あるいは上部だけを提示し、「観察 2」は右側あるいは下部を提示した。その後、漢字一字を観察させ頭の中で漢字を再生するのにそれぞれ 15 秒間ずつ与えた。次に 15 秒以内に漢字全体を一回のみ用紙に練習後、再び 15 秒間観察とイメージする時間を与え、最後に一回のみ漢字を用紙に書かせた。残りの漢字も同様に学習させた。

表２　要素別イメージンググループの学習手順

	観察１	イメージ	観察２	イメージ	観察１	イメージ	観察２	イメージ	観察全体	イメージ	書字	観察全体	イメージ	書字	合計
秒数	7	7	7	7	7	7	7	7	15	15	15	15	15	15	146

d. 要素別書字練習グループ

要素別書字練習グループは漢字の二点の構成要素を別々に練習した。下記の表３に書かれている「書字１」は漢字の左側あるいは上部の練習を意味し、「書字２」は右側あるいは下部の練習を表す。最後の 60 秒間では、漢字一字を見ながら、漢字全体を練習した。この順序に従って、他の漢字も学習した。

表３　要素別書字練習グループの学習手順

	書字１	書字２	書字１	書字２	書字１	書字２	書字１	書字２	書字全体	合計
秒数	7	7	7	7	15	15	15	15	60	148

(2)　アンケート調査

被験者が言語に関連した学部の大学院生と教員であり、外国語を複数学んでいることが想定されたため、学習後、被験者に第一言語と外国語学習歴を尋ねた。この調査は、結果を分析するときの補助資料として用いた。また、新近性効果 (recency effect)を低減させるため、故意的にアンケート調査を学習直後に行った。即ち、学習した事柄から意識を逸らし、最後に学習した漢字の新近性効果を最小限に留めることを第二の目的に口頭質問を実施した。

(3)　学習直後にテスト

アンケート調査後、二種類の再生テストを実施した。始めに、全体再生テストでは、学習した四字すべての漢字をテストに出題し、用紙に記載された漢字の英訳と一致する字を書かせた。テストは被験者のペースで行われ、被験者が終了を判断した後、部分再生テストを提示した。この部分再生テストでは、漢字の左側あるいは上部がすでにテスト用紙に書かれており、この一部分と漢字の英訳に該当する残りの部分を書き込むように指示した。

(4)　二日後に再度テスト

学習二日後に再び全体再生テストと部分再生テストを上記の手順で実施したが、この際、漢字の英訳の配置を変更し、学習直後のテストと異なる配置にした。

4-5　分析方法

混合モデルの分散分析(Mixed between-within subjects analyses of variance) を用いて、データ分析を行った。二つの被験者グループ間因子（四つの学習方法と二つの異なる時間）と被験者内因子（テストの点数）を元に、学習方法の効果と時間の経過による点数の変化の関係を明らかにした。

５．　研究結果・考察

5-1　結果

Kang(2010)で使われた採点方法を用い、学習直後と二日後のテストすべてを筆者自身が採点した。全体再生テストと部分再生テスト共に、正答は 1 点、一画余分に書いてある、あるいは不足している場合は 0.5 点、白紙であるか、二画以上余分、あるいは不足のある解答は 0 点とした。また、無作為に 12 人分（全体の 37%）のテストを選択し、第三者に採点を頼んだところ、筆者と 90%の漢字の採点が一致した。

まず学習直後と二日後の二種類のテストの平均値、標準偏差、及び平均値の点差が計算された（表４）。点差は学習直後のテストの平均値から二日後のテストの平均値を引いたものである。

表４　各グループの平均値、標準偏差、及び点差

	全体再生テスト(合計点 =4)			部分再生テスト(合計点 =4)		
群	学習直後 *M/SD*	二日後 *M/SD*	点差	学習直後 *M/SD*	二日後 *M/SD*	点差
1 (n=8)	2.50/1.31	2.13/1.09	-0.37	2.81/0.96	3.00/0.71	+0.19
2 (n=8)	2.19/1.36	1.69/1.71	-0.50	2.75/1.25	2.25/1.46	-0.50
3 (n=8)	1.81/1.65	1.63/1.70	-0.18	2.13/1.53	1.81/1.75	-0.32
4 (n=8)	2.05/0.70	1.44/0.90	-0.61	2.25/0.76	2.00/0.60	-0.25

1 = イメージング;　2 = 書字練習;　3 = 要素別イメージング;　4 = 要素別書字練習; *M* = 平均値;　*SD* = 標準偏差;　n = 人数

全体再生テストと部分再生テストの平均値は、イメージンググループが最も高かった。混合モデルの分散分析の結果は、全体再生テストの時間要因に有意傾向があった[F(1,28) = 3.73, p = .064, partial eta squared = .118]。すなわち、学習直後と二日後のテストとの時間の経過とともに平均値に変化が統計的にわずかに見受けられた。一方で学習方法[F(3,28 = .530, p = .666, partial eta squared = .054]と時間と学習方法の交互作用[F(3,28) = .166, p = .918, partial eta squared = .018]の有意差はなかった。部分再生テストでは、時間[F(1,28) = 2.777, p = .107, partial eta squared = .090]、学習方法[F(3,28) = 1.081, p = .373, partial eta squared = .104]、及び交互作用 [F(3,28) = 1.228, p = .318, partial eta squared = .116]に有意差はなかった。よって、それぞれのグループの間で有意差はなかったが、イメージング法による字形再生は他の学習法に比べて、正答率が高かったことが分かった。

次に、対称性漢字のみのデータを使い、同様の手順で分析を行った。表５が示すように、ここでも全体再生テスト、部分再生テストともに、イメージンググループが最も高い点数であった。異なる点は要素別書字練習グループが二番目に高い点数となったことである。全体再生テストでは、上記のすべての漢字を使った分析同様、時間[F(1,28) = 3.68, p = .065, partial eta squared = .116]で有意傾向があったが、学習方法[F(3,28) = .505, p = .682, partial eta squared = .051]、及びに交互作用 [F(3,28) = .371, p = .775, partial eta squared = .038]で有意差はなかった。部分再生テストでは、時間[F(1,28) = 2.909, p = .099, partial eta squared = .094]と学習方法[F(3,28) = 1.225, p = 319, partial eta squared = .116]ともに有意ではなかった。しかし、時間と学習方法の交互作用に有意差があった[F(3,28) = 3.273, p = .036, partial eta squared = .094]。

最後に非対称漢字のみの結果を記載する。表６に示されるように、学習直後の全体・部分再生テストでは、書字練習グループが最も高い点数で、次いでイメージンググループという結果になったが、二日後のテストでは、逆の結果になったイメージンググループの方が漢字の字形をよく記憶していたということを示唆している。分散分析の結果、全体再生テストは時間[F(1,28) = 1.409, p = .245, partial eta squared = .048]、学習方法[F(3,28) = .801, p = .504, partial eta squared = .079]、及び交互作用[F(3,28) = .059, p = .981, partial eta squared

= .006]で有意差はなかった。また、部分再生テストでも時間[F(1,28) = .940, p = .341, partial eta squared = .032]、学習方法[F(3,28) = .908, p = .449, partial eta squared = .089]、及び交互作用で[F(3.28) = .383, p = .766, partial eta squared = .039]でも有意な効果はなかった。

表５　対称漢字のみの各グループの平均値、標準偏差、及び点差

	全体再生テスト(合計点 = 2)			部分再生テスト(合計点 = 2)		
群	学習直後 *M/SD*	二日後 *M/SD*	点差	学習直後 *M/SD*	二日後 *M/SD*	点差
1 (n=8)	1.56/0.73	1.25/0.71	-0.31	1.63/0.70	1.81/0.37	+0.18
2 (n=8)	1.19/0.80	0.86/0.88	-0.33	1.50/0.46	1.13/0.64	-0.37
3 (n=8)	1.06/0.94	1.00/0.96	-0.06	1.31/0.80	1.00/0.96	-0.31
4 (n=8)	1.19/0.53	1.06/0.42	-0.13	1.44/0.56	1.44/0.42	0

1 = イメージング;　2 = 書字練習;　3 = 要素別イメージング;　4 = 要素別書字練習; M = 平均値;　SD = 標準偏差;　n = 人数

表６　非対称漢字のみの各グループの平均値、標準偏差、及び点差

	全体再生テスト (合計点= 2)			部分再生テスト(合計点= 2)		
群	学習直後 *M/SD*	二日後 *M/SD*	点差	学習直後 *M/SD*	二日後 *M/SD*	点差
1 (n=8)	0.94/0.82	0.88/0.64	-0.06	1.19/0.59	1.18/0.59	-0.01
2 (n=8)	1.00/0.71	0.81/0.84	-0.19	1.25/0.87	1.13/0.95	-0.12
3 (n=8)	0.75/0.89	0.63/0.88	-0.12	0.81/0.92	0.81/0.92	0
4 (n=8)	0.50/0.53	0.38/0.74	-0.12	0.81/0.80	0.56/0.73	-0.25

1 = イメージング;　2 = 書字練習;　3 = 要素別イメージング;　4 = 要素別書字練習; M = 平均値;　SD = 標準偏差;　n = 人数

5-2　結果の考察

本研究は非漢字圏初級日本語学習者が最も苦手とする字形の習得の効率的な学習方法を検証したものである。漢字学習の際、頻繁に学習者に使われている書字練習と新たな学習法になり得るイメージング法を比較し、その有効性を検証した。この章では、研究課題を振り返りながら結果をまとめたい。しかし、分析で示されたように統計的に有意な差はなかったため、記述統計に基づいて、結果を考察する。

1) イメージング法と書字練習を比較した際、学習直後の字形再生において違いが見られるか。

記述統計から、イメージング法グループが概ねすべてのテストで書字練習グループよりも平均値が高かったことが分かった。書字練習グループはイメージンググループに続き平均値は高かったものの、イメージンググループと比べて二日後に行ったテストの標準偏差の分布に広がりが見られた。事後分析で、大学院生と大学教員の点数を分けて計算した際も、書字練習グループの標準偏差に最も広がりあった。このことから、書字練習の効果には個人差があるように思われるが、この結果は谷口(2004)の研究結果と異なっている。谷口の研究は、書字練習、字源学習、読み学習における漢字再生に対する効果の違いを検証した。これらの学習条件の中で、字源学習した被験者の標準偏差に広がりが見られたが、被験者は日本語母語話者で、かつイメージング法のような学習条件が設定されていないので、比較し難い。しかしながら、上記したように本研究では最も一般的に使われている書字練習の有効性に個人差が見られたことから、今後被験者の数を増やした上で同様の結果が出るか、詳細を調べる必要があるだろう。

2) この二つの学習法の効果は、二日後の字形再生時に表れるか。

イメージング法グループは、二日後のテストでも比較的字形再生することができていた。グループ間で有意差はなかったため、深く言及することは避けるが、頭の中で再生し思い出すことを繰り返すことは繰り返し書くことと同様の効果があるように思われる。ここで注目すべきは、イメージング法グループは二日後の部分再生テストで平均値が学習直後よりも上がっていたことである。この結果については次の二点の理由が考えられる。一点目に、テストを被験者のペースで行い、時間を設定しなかったため、被験者の中には、学習直後のテストの際、個人の事情により時間を費やすことができなかったが、二日後のテストでは、思い起こす時間が十分に持てたのかもしれない。また、二点目の理由として、二日後にもテストをするということは伝えられていなかったが、個人的興味で、何回か思い出していたことが考えられる。しかし、いずれにしても個人によってその理由は異なるものと思われ、ここで明確な理由を述べることは難しい。

3) 要素別に漢字を学習することは、字形再生にいかに影響を与えるか。

漢字一字全体をまとめて学習したグループと比べて、要素別に学習したグループは全体的に平均値が低かった。よって、字形再生の手助けにはならず、要素別に学習することは記憶保持には繋がらないことが示唆された。要素別に覚えることで、部首を認識する知識を持つようになるかもしれないが、本研究のような短期間の学習ではなく、長期の研究を通して効果の詳細を調べるべきであろう。

4) 対称性・非対称性の漢字は、字形再生において難易度を表す要因の一つであるか。

グループ内で対称性と非対称性の漢字の平均値を比較した際、対称漢字の方が常に点数が高かったことから、概ね容易に再生することができたと考えられる。加納(1987)が指摘するように、漢字の難易度を決める要素の一つに対称性・非対称性が関わっていることが本研究でも示された。しかし同時に、対称性の漢字「界」と「皇」の意味と形の強い結び

つきが字形を覚えやすくしたようにも思われる。複数の被験者は、「界」の場合「田」の部分が窓のように見え、「介」が家の形に見えたので、英訳の community と関連させることができたと述べた。今回実験で使用した漢字は四字すべて形声文字であったが、構成要素を分解し、それぞれを１字の漢字として使用する際、すべて象形文字に分類される。それにも関わらず、被験者は「秋」と「研」は覚え難く、「界」と「皇」は覚えやすいと述べた。象形文字は物の形が字源であるが、この中にも意味をイメージしやすいものとしにくいものがあることを示唆するのではないか。偶然、対称漢字が意味と関連しやすかったのか、それとも対称漢字と意味の間に強い関連性があるのかなど、いくつか可能性が考えられるが、本研究の結果では明らかにできなかった。また、これに関する統計分析は行っていないので、対称性と非対称性を持つ漢字の特徴や難易度を検証する詳細な研究が今後必要である。

5-3　本研究の限界と今後の課題

試験的研究を行ってから本研究を実施したが、実験計画や手順において、なお改善の余地があると考える。まず、今回の実験は被験者間計画で行われたので、今回の被験者が別の学習方法を使った場合の結果は予想できない。イメージング法で高い点を取った被験者が書字練習でも高い点を取る可能性があり、この逆も示唆できる。しかし、本研究の場合、被験者内計画で実施しても問題点がある。最も一般的な学習法と新たに考えられた馴染みのない学習法の比較であるため、被験者に実験目的が明らかになってしまい、結果に影響を与えるであろう。したがって、どちらの計画でも何らかの欠点が残るが、今後両計画を用いて比較し、結果を概括する必要があるだろう。また、イメージング法の手順において、観察とイメージする時間配分を変えて実験を行うことで、異なる結果を生むことも考えられる。今後の研究では実験計画や手順を改良し、日本語学習者を被験者として用いる研究が必要である。その結果を踏まえた上で、イメージング法が有効的な学習法なのか改めて考察する必要がある。学会での発表の際は、大学院生と教員のデータを分けた結果なども述べたが、紙面の都合上本稿では割愛する。本研究は、筆者の修士論文に基づいており、研究の全容と詳細は論文を見て頂きたい。

最後に、本研究は初級漢字学習者のための効果的な字形習得を促す方法を検証するために行われたが、どの学習者にも一様に有効な学習法を探し出すことが目的ではない。漢字学習の研究を積み重ねることで、多様な学習法を提示でき、個人の特性を考慮した最も効率の良い方法を学習者一人一人に提供できるのではないだろうか。

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歌唱が日本語学習者の単語習得に及ぼす影響

Effects of Singing on the Vocabulary Acquisition of University Japanese Foreign Language Students: Further results

毛利経子(ノースウエスタン大学)　Noriko Mori (Northwestern University)

1. Introduction

Effective teaching strategies and models are important for foreign/second language educators. Music can positively affect the psychological part of people so that music can help students learn. Music lowers students' affective filters by relaxing them; music also motivates students to learn because it is fun. Music should be used as a strategy to make language teaching effective and improve language acquisition. Foreign/second language teachers have tried to identify effective uses of music in their classroom in order to help students more efficiently and effectively achieve higher language proficiency (Abrate, 1983; Ayotte, 2004; Gatti-Taylor, 1980; Little, 1983; Melpignano, 1980; Salcedo, 2002).

Music can be used as a mnemonic device. Research studies have shown that students memorize better with music (Salcedo, 2002). For example, learning the alphabet with an ABC song is easier than without it. However, there is little experimental evidence for music as a memory aid. Also, no previous research has directly or sufficiently addressed vocabulary acquisition for learners of Japanese as a foreign language (FL). Therefore, there is a need to conduct more empirical research.

1-1 Statement of purpose

The purpose of this study was to examine the effects of singing on the acquisition of FL vocabulary, by comparing the number of items recalled by university students assigned to a singing group with those in a non-singing group.

1-2 Research questions

The study answered the following research questions: (1) Do university level students of Japanese learn target vocabulary in the short term better when it is introduced in the context of a song? (2) Do university level students of Japanese learn target vocabulary in the long term better when it is introduced in the context of a song? It was hypothesized that the singing group would score higher than the non-singing control group, since the singing group has received language instruction with a song.

2. Related Literature

2-1 Cognitive similarities between language and music

Besson and Friederici (1998) argue that both language and music share the process of segmenting information into groups. They found that both language and music have multiple levels of representation: language has phonology, prosody, lexicon, semantics, syntax, and pragmatics; and music has melody, harmony, and rhythm. Both language and music provoke expectations in people's minds. Both language and music require the use of the general/top-down and specific/bottom-up processes in perception and comprehension.

Murphey (1990) introduced *the song-stuck-in-my-head phenomenon* and maintained that songs may put

the Language Acquisition Device in action, or become an instrument of the Language Acquisition Device in language development. He also recognized the similarity of Krashen's (1983) Din to *the song-stuck-in-my-head phenomenon*, the Din being the involuntary rehearsal of a FL in one's mind.

2-2 The whole brain approach

The holistic feature of music supports people's use of both sides of their brains. According to Xia and Alexander (1987), activities that incorporate the right brain, such as music, visualization exercises, and physical activities, can be used to improve language learning and retention. Schuster and Gritton (1986) expand Lozanov's (1978) theory (Suggestopedia) that using multiple sensory inputs (auditory, visual, and/or motor) improves memory and accelerates memorization, and suggest that grammar and vocabulary, for example, should be taught orally, visually, and through physical movement. The whole brain approach achieves double encoding.

2-3 Effective use of music in second language instruction

Many researchers argue for the effectiveness of music in improving academic achievement. Abrate (1983), Gatti-Taylor (1980), Little (1983), Melpignano (1980), and Pyper (2005) described applications of songs/singing in target languages for the foreign or second language classroom. They used music to help teach various skills and knowledge such as pronunciation, vocabulary, listening comprehension, grammar, conversation and composition skills, as well as understanding history and gaining insights about culture. They also stated several benefits of using music in the language class:

1. Music draws students' attention, makes learning more enjoyable, and increases motivation.
2. Lyrics are casual language, unlike that in textbooks.
3. Songs present cultural occurrences and points of view.
4. Music offers a memory aid and learning context, and music is often stored in long-term memory.
5. Popular songs make grammar study relevant, so students can see the value of learning grammar.

2-4 Music as mnemonic device

Ayotte (2004) investigated university students' acquisition of verb forms through song. Her study followed 46 students who were enrolled in the third semester French class. She compared the grammatical accuracy on the written examinations between the two groups. One group heard commercially recorded songs in French, and the other group heard the same songs as poems. The students took the pre-test prior to the classroom treatment and the immediate and delayed post-tests after the classroom treatment. Even though the results of the pilot study showed more grammatical accuracy on all verb forms by the song group than by the poem group, the results of the main study showed no differences for any of the verb forms between the groups.

Salcedo (2002) examined the effects of songs on text recall and involuntary mental rehearsal. Her study followed 94 university students enrolled in four beginning-level Spanish classes. The song group heard a commercially recorded song in Spanish, the speech group heard the same song as recorded speech, and the remaining group was the control group. The text recall results showed that the music group scored higher than the speech and control groups for immediate recall. However, there was no significant difference in delayed recall. The study indicates that the use of songs in a FL classroom may aid in the memorization of text.

3. Present Study

3-1 Transitive verbs and intransitive verbs

Verbs can be divided into two types, transitive and intransitive. Transitive verbs take a direct object, but intransitive verbs do not (Tsujimura, 1996, p. 117). This means that transitive sentences describe an activity in which the operator changes the state of somebody or something else, while intransitive sentences describe an activity that involves the operator only (Jorden & Noda, 1988, p. 87).

One of the important characteristics of Japanese verb morphology is an existence of many transitive/intransitive verb pairs (Iwasaki, 2002, p. 63). “Native English speakers find it challenging to memorize the pairs because they are often unaware of the differences between transitive and intransitive verbs, partly because the same verbs can often be used in both transitive and intransitive constructions [in English],” whereas in Japanese, using the same verbs in both transitive and intransitive constructions is less common (Makino et. al., 2000, p. 253).

3-2 Procedures and instrument

This study was conducted during regular class time at a large public university. Five days before the lesson, a pre-test was administered to the participants (N = 30) enrolled in two sections of the same second-year Japanese class. Their mean age was 21 years. One section (n = 19) was assigned to the experimental group (singing group) and the other section (n = 11) to the control group (non-singing group).

Within three consecutive class periods, the researcher taught the same eight pairs of 16 new words (あける/あく, つける/つく, やく/やける, いれる/はいる, かえる/かわる, なおす/なおる, はじめる/はじまる, きめる/きまる) in the song, Servant Robot No.1 (Yoshida, 2006), to the students in the two sections of the Japanese FL class. The singing group was taught these transitive and intransitive verb pairs in a song activity, while the control group was taught them without the song. Participants in the singing group listened to and sang one song, and then took a test to assess immediate vocabulary recall at the end of the last lesson. This music activity lasted approximately 18 minutes for three consecutive class periods. Participants in the control group learned the same song lyrics without melody and took the same vocabulary test at the end of the last lesson. The lyrics were taught in a lecture style with recitation. The participants repeated the lyrics after the teacher spoke them.

For short-term memory, the students in both sections took a post-test on transitive and intransitive verbs at the end of the last lesson. For long-term memory, they took another post-test on the vocabulary retention 4 weeks after the instruction was completed. The vocabulary test was comparable for the pre-test and two post-tests measuring both short- and long-term memory. The tests were multiple-choice. The participants chose the correct intransitive forms for transitive verbs, and vice versa. Of the 30 students who volunteered, 26 students completed all phases of the study.

3-3 Results

A set of Analysis of Covariance tests revealed there was a statistically significant difference between the mean scores of the singing and control groups regarding their long-term vocabulary retention, but there was no statistically significant difference between the groups regarding their short-term vocabulary retention. In the present study the following research questions were asked:

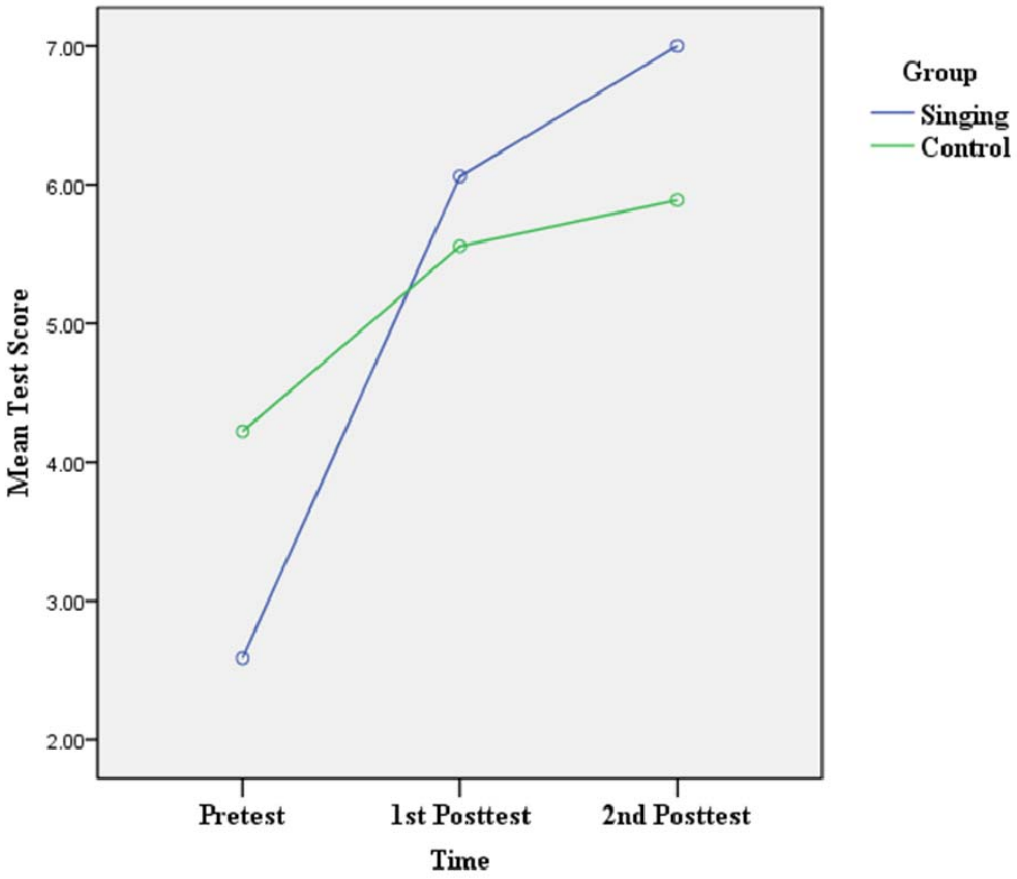
(1) Do university level students of Japanese learn target vocabulary in the short term better when it is introduced in the context of a song?

An answer to research question (1) was that there was no statistically significant difference between the adjusted mean scores of the singing group (M = 6.23) and the control group (M = 5.24) regarding their short-term vocabulary retention, $F(1, 23) = 2.12$, $p = .16$. The hypothesis that the singing group would have a higher first post-test mean score than the non-singing group was not observed.

(2) Do university level students of Japanese learn target vocabulary in the long term better when it is introduced in the context of a song?

An answer to research question (2) was that there was a statistically significant difference between the adjusted mean scores of the singing group (M = 7.05) and the control group (M = 5.80) regarding their long-term vocabulary retention, $F(1, 23) = 7.79$, $p < .01$. The hypothesis that the singing group has a higher second post-test mean score than the non-singing group was confirmed. A summary is presented in Figure 1.

Figure 1 Means of Three Tests by Group



In addition to the post-tests, the singing group filled out a questionnaire, which was intended to obtain the students' perceptions about the effectiveness of sessions with music. All participants reported that they liked the language lessons with music. All students in the singing group reported that the words from the song played back in their heads.

4. Discussion

4-1 Implications for foreign language teachers

In this study, a significant influence of musical activity on participants' vocabulary acquisition was observed in their long-term memory. Also, the singing group had greater improvement than the control group overall (see Figure 1). Therefore, we can recommend using music in FL education.

I observed that the singing students engaged in their activity with more enthusiasm than the students with the recitation activity. Music can be a good device for making a positive classroom atmosphere.

4-2 Future studies

This study investigated memory. Retention of knowledge is not the same as being able to communicate with the knowledge. Future studies could explore this area.

4-3 Conclusion

The hypothesis that the singing group would have higher test scores than the non-singing control group was partly confirmed. Since a significant group difference was found in the second post-test, it signifies that music might be more effective for long-term memory rather than short-term memory. Music has great potential to help FL learners. This study found that singing could be a useful pedagogical means for teaching the vocabulary of the target language.

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Development of Music Videos for Students of Elementary-Level Japanese
-The Beneficial Pedagogical Effect of Using Songs with Images
for Reinforcing Language Learning and Retention-

初級用ミュージックビデオの開発
- 言語習得における記憶強化：歌とアニメーションの有益性 -

Hiroyo Nishimura (Yale University)　西村裕代（エール大学）

I. Introduction

What makes us remember TV commercials so well? What are the components that cause successful commercial advertisements to be stored in our long-term memory? The commercials that stick in our heads include words, along with catchy tunes or well-known music, and visual materials for accompaniment. These elements, in particular music videos with highly repetitive songs, are also present in educational television programming aimed at children. What is it about music video clips that makes children remember them so well? What makes us, as adults, remember clips we saw in childhood? Educational video clips include elements similar to those of commercials, and their songs are even more repetitive. Through their utilization of various senses in combination, music and visual materials prove effective aids for memory in many different scenarios.

The use of songs as an effective and enjoyable way to learn a language, either native or foreign, has been recognized and proven as an important learning tool in research and practice for more than 70 years[1], particularly in the field of teaching English as a second language. Many linguistic elements, such as vocabulary, grammar and pronunciation, are easier to retain when encapsulated in songs via Murphey's "the song-stuck-in-my-head-phenomenon" (1990, p. 58)[2], especially if the music is catchy. This phenomenon supports the idea that songs can be a prompter for reinforcing short- and long-term memory (1990, as cited in Murphey, 1992).

The use of other senses, notably the visual and physical, in combination with the auditory can further accelerate the learning process (Rose & Malcolm, 1997). For example, when songs are integrated with contextualized visual images that enable students to picture the target linguistic components as if they were experiencing them (Ikegaya, 2010), the materials step up as "very powerful learning tools" (Lake, 2002, p. 6) when compared with rote learning.

That said, it is difficult to introduce unmodified, authentic songs at the beginning of language learning, since they are often not designed for true beginners or lack accompanying appropriate visual materials. Specifically, in addition to target vocabulary and grammar, an unmodified song also contains unknown vocabulary and new grammar that must be explained for students to understand the whole song. This difficulty might unnecessarily burden students and distract them from the target points. Furthermore, as the order of introduction of vocabulary and grammar varies depending on the textbooks of individual institutions, pre-existing original songs must be modified in order to fit the needs of the institution.

The songs developed in this project solve the problems outlined above as well as fill in the gap between elementary and subsequent levels so that students will be ready to move from understanding modified songs to grasping original ones. In addition, by adding visual aids and written questions to audio materials as well as in-class performances, students can engage multiple senses more fully for memory reinforcement. This paper will show how to create video clips and shares my experiences using them as homework assignments and classroom activities. Statistical results of pre-test and post-test scores are included for further support.

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[1] Summarized in Sposet's *The Role of Music in Second Language Acquisition: A Bibliographical Review of Seventy Years of Research, 1937-2007* (2008)

[2] Described as "the echoing in our minds of the last song we heard after leaving a car, restaurant, etc. and which can be both enjoyable and sometimes unnerving." (1990, as cited in Murphey, 1992)

II. Theoretical Background and Practical Use

II-1. Singing and Learning

Lozanov (1978) proved that music can play a powerful role in learning for students of all ages and of many subjects, through a method he calls *Suggestology*. In this method, music is considered one of the principal tools for inducing a receptive mental state, relaxed yet open to stimuli; it is this state which enables students to learn, absorb and retain the material more easily. Using *Suggestology*, Lozanov reported that students learn more in less time with less effort (as cited in Williams, 1983)

Along with music, songs are one of the most valuable resources for the development of students' language skills in listening, speaking, reading, and writing (Saricoban & Metin, 2000). A variety of linguistic elements, such as sentence patterns, vocabulary, pronunciation, rhythm and the use of adjectives and adverbs, are incorporated in songs. For example, in order to acquire new vocabulary or grammar structures, a story song can be used along with pictures representing the target language elements; alternatively, a song with lyrics containing the target language elements can be sung (Medina, 2002). Wallace (1994), based on results from her study, has supports the idea that the melody of a song can make a text more memorable when compared to simply hearing the text alone, provided the melody is easy to learn. She adds that a repetitive, simple melody serves as a recall aid, noting that when the music or melody is difficult to learn, recall is impaired rather than facilitated. Murphey (1992) also mentions that songs in general use simple, conversational language, with much repetition, making them more effective and more motivational than other types of speech.

Kind (1980[3]) developed *SingLing*, a language learning technique now used worldwide. In Kind's approach, familiar, universally known tunes are utilized with new lyrics to teach students. Students already know the melodies, so they feel comfortable, unburdened with learning new tunes; they can concentrate on and learn what they do not know, i.e., new lyrics that target the language elements we want to teach. This technique reinforces Williams' (1983) suggestion that songs are effective and help in retention for memory when combined with simple tunes and familiar music.

Anton (1990), in the field of teaching Spanish as a second language, created original songs in Spanish based on his Contemporary Music Approach (CMA). According to CMA, students are introduced to the song, learn the lyrics and the music, perform the song from the memory, and finally write their own lyrics for the same melody. Anton further relates this approach to specifics of brain function, which will be addressed later.

In the field of teaching English as a second language, one of the most well-known materials that uses music is *Jazz Chants* by Graham (1978). Graham uses jazz for teaching the stress, rhythm and intonation patterns of English in an effective and fun way to improve students' oral and aural comprehension skills, all while reinforcing the target structures for natural, everyday situations. Her *Jazz Chants*, which uses simple and repetitive music-based forms, demonstrate that a language can be learned using musical rhythms that parallel the natural rhythms of its spoken form.

All methods and techniques described above are applicable to Japanese as well, a language whose instruction as a foreign language has not been widely covered in the existing research. For example, as Graham demonstrated in her *Jazz Chants* and as many researchers have noted, songs help students learn words with the correct accent and pronunciation in a wide variety of languages including English, Spanish, German, and Chinese. One such example of a specific topic that can be taught successfully through a song, is that of sounds with very similar pronunciations. In Japanese, making distinctions among single consonant sounds, double consonant sounds, and long and short vowel sounds proves challenging for students. *Kite* ("coming"), *kitte* ("cutting"), and *kiite* ("listening") are three different verbs in gerund forms (featuring the conjugational ending *–te*), and are difficult to distinguish for students. An appropriate melody and rhythm can help students listen to the right sound and pronounce it correctly. By changing the length of notes in a melody, we can teach the appropriate length and rhythm for words. For example, *kite* has two beats (*ki-te*), so two eighth notes can be used to indicate the word's rhythm. *Kitte* has three beats with a pause in between the first and the last syllable (*ki-t-te*), which could be indicated in the same time signature by two eighth notes with an eighth rest in between. Although *kiite* also has three beats (*ki-i-te*),

[3] See Kind 2003, a reprint of the original 1980 outline for this method.

the first two syllables constitute a long vowel[4]. Therefore, the combination of a quarter note and an eighth note can be used to express the word *kiite*. Futhermore, since Japanese is a pitch-language, it is vital to know which sounds have a high pitch and which ones a low pitch, as different pitches produce different homonyms for a word spelled the same way in the *hiragana* syllabary. For instance, in standard Japanese the word *ame* means "rain" when the first (*a*) syllable is pitched high, whereas it means "candy" when the second (*me*) syllable is pitched high. In a song, such differences are easily sung with different notes—because after all, that is what music is all about. In *Let's Sing in Japanese* by Yoshida (2006), which will be introduced in the following section, the original songs created by Yoshida were structured with correct pitches beautifully incorporated into each piece.

In addition to facilitating language skills, songs can be used to introduce cultural components to the students (Saricoban & Metin, 2000; Orlova, 2003). According to Saricoban and Metin, songs are culturally rich resources, providing new insights into the target culture and presenting cultural themes effectively. One linguistic example in Japanese that expresses Japan's particular culture concerns the use of different terms when referring to a member of one's own family versus someone else's. When a person refers to his mother in a conversation with someone *outside* his family, he uses the humble form *haha*, but when a person refers to Ms. Toyota's mother (as in the song that was created in this project; by implication the mother of anyone outside his family), he uses the respectful form *okaasan* (*okaasan* can also be used to reference one's own mother directly or used among family members). This notion of inside and outside (in-group and out-group), as well as the values of humility and respectfulness towards others is thus woven into the lyrics.

II-2. Available Materials in Teaching Japanese as a Foreign Language

In the field of teaching Japanese as a foreign language, two books have been published for using songs: *Let's Sing in Japanese* by Yoshida (2006) and *Learning Japanese from Songs* by Terauchi and Sasaki (2001). *Learning Japanese from Songs* employs only unmodified songs (i.e., songs that have not been altered for the purpose of teaching Japanese). As stated earlier, those songs could be used starting from the latter half of the first semester or second semester of elementary Japanese students, but it is difficult to introduce them at the very beginning because, on top of the target vocabulary and grammar structures that each song is intended to teach, additional vocabulary and grammar structures must be introduced for students to understand and sing the song. Also, since the songs are all well known to Japanese but probably not to foreign students, the melodies of the songs must be learned in addition to linguistic components. Although the songs are a good way to introduce Japanese traditional tunes and incorporate Japanese culture, the timing of their introduction to students must be carefully considered in light of the difficulty, stemming from their unmodified nature, that early students of Japanese typically face.

Let's Sing in Japanese by Yoshida (2006) has two sections: original songs created by Yoshida specifically for practicing Japanese, and unmodified "Japanese songs that everyone likes." Yoshida acknowledges the idea that many authentic songs include difficult words or phrases that are not usually used. Therefore, she created her own songs with specific themes and important grammar structures, for the first section of her textbook. She also paid attention to intonation and accents, crafting melodies that are as close to those of speech as possible. Some of the songs integrate cultural components and expressions that are used in everyday life but are not necessarily taught in Japanese class. This book can be very useful, but again, new words other than the target words must be introduced to enjoy each song.

Several web sites using songs to teach Japanese can also be found, such as *Songs That Teach Japanese* by Bell (2001) or *Sing in Japanese* from *Nihongo Side Street for Japanese-Language Teachers and Learners* (updated 2006). When using some of these sites, making one's own lyrics is encouraged, as Kind (2003) suggests. Through these publications and web sites, useful music, songs and lyrics can be found, but not many have pictures, animation or video clips to go along with the songs, elements that would produce more vivid and long-lasting memories, as suggested in section II-3.

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[4] In Japanese, a long vowel occurs when the same vowel is pronounced twice in quick succession (one phoneme doubled), as opposed to changing the sound of the vowel from lax to tense, as in English.

II-3. Singing and Memory: Methods for Whole Brain Learning

"Your brain is like a sleeping giant" says Buzan in *Make the Most of Your Mind* (2001, as cited in Rose & Nicholl, 1997), and indeed the brain has great, unused potential. In order to have learners acquire what we intend to teach, it is essential to maximize the brain's unrealized power by employing the function of the left and right hemispheres.

According to neuroscientific research, the left hemisphere of the brain specializes in specific, verbal and logic-based learning such as language and mathematical processes, logical thoughts, sequences and analysis – often labeled the "academic" aspects of learning (Rose & Nicholl, 1997, p. 33). In other words, the left side of the brain is engaged in expressing thoughts as concrete elements, such as words. The right hemisphere of the brain principally controls creative, non-verbal and/or emotional activities, including those utilizing rhyme, music, visual impressions, color and pictures, i.e., the "metaphorical mind" (Rose & Nicholl, 1997, p. 33; Blakeslee 1980).

In many classes, including traditional language classes, especially those at a college level, the left-brain thinkers dominate pedagogical approaches, as Blakeslee (1980) mentioned, and "most instruction relies heavily on left-brain approaches" (Guglielmino, 1986, pp. 20-21). Therefore, in order to make the most use of the brain, the right side of the brain must be activated. A song is one solution for bridging both hemispheres, strengthening retention through a complementary function. When we listen to the words of a song, the left hemisphere learns the words while the right hemisphere process the melody (Williams, 1983). In addition, the emotional/limbic system of the human brain will be engaged (Rose & Nicholl, 1997). In other words, listening and singing activates and involves the whole brain, and this "marriage of both hemispheres" of the brain results in establishing ideal conditions for learning (Blakeslee, 1980). This combinatory approach enhances long-term memory as well as makes mere rote memorization enjoyable, thus keeping students' attention and interest (Williams, 1983).

In addition, many researchers point out that multisensory learning makes for the best learning. Garnett (2005) stated that the three principles to effective long-term memory recall are Visualization, Association, and Location. The materials to be memorized should be turned into pictures (Visualization), which in turn should have an association with something specific (Association). These images are then put into a sequence of a story or located in a place (Location). In addition, activities should utilize the visual, auditory, and kinesthetic senses for effective and long-lasting memory. Rose and Nicholl (1997) call it "the VAK (Visual, Auditory, Kinesthetic) attack strategy" (p. 104). In short, something is highly memorable if the materials become individualized, personal and meaningful to the learners.

In an analogous fashion, Ikegaya (2010) mentioned that if we make 'knowledge' more personal by association with individual experience, the memory can last tremendously longer. In other words, as Rose and Nicholl (1997) stated, "A memory associated with emotionally charged information gets seared into the brain" (p. 50); the more strongly the information is registered, the better and longer the memories become. This is demonstrated in mnemonic learning, where the more imagination-intensive the learning process is, the longer the memory lasts, and this result benefits from personal association. Ikegaya further adds that learning through the auditory sense is more effective than through vision alone. He concludes that maximizing employment of the five senses together is a short cut for learning.

Medina (1993) investigated the effects of music and extra-linguistic support (in the form of illustrations) on second-language vocabulary acquisition. The combination of music and illustrations yielded the highest average amount of vocabulary gain compared with the other three groups: a group with illustrations but no music, a group with music but no illustrations, and a group with neither. She concluded, "Clearly, illustrations boosted the effects of music" (p. 9).

These findings may not be surprising so much as they serve to highlight something essential about how we learn. "It's no accident that when words are combined with music or with pictures, or when words are delivered with emotion, they are easier and faster to learn" (Rose & Nicholl, 1997, p. 35).

III. Project Goals

This project aims to develop music videos for students of elementary-level Japanese who have limited vocabulary and grammar. Even though it is obvious that the use of music is effective in learning a

language, there are various difficulties in *effectively* utilizing it as discussed above. The materials developed in this project resolve these difficulties and simultaneously fill in the gap between elementary and subsequent levels so that students will be ready to move from understanding modified songs to enjoying original (unmodified) ones. Even as they start to sing authentic songs, they can always go back to the songs that they made use of in the introductory levels when they try to recall vocabulary or grammar.

In order not to overburden students, unknown words were excluded in the songs where possible, and the themes, words, and structures were carefully chosen so that students can focus exclusively on the target language elements. In addition, the melodies were pitched as close to the tones of natural speech as possible, especially in the pronunciation song "Cut, Listen and Come." For the most part, universally familiar melodies were chosen for this project, again to decrease any unnecessary burdens such as learning new melodies in addition to a new language. However, one authentic Japanese folk song was included to begin to introduce traditional Japanese tunes.

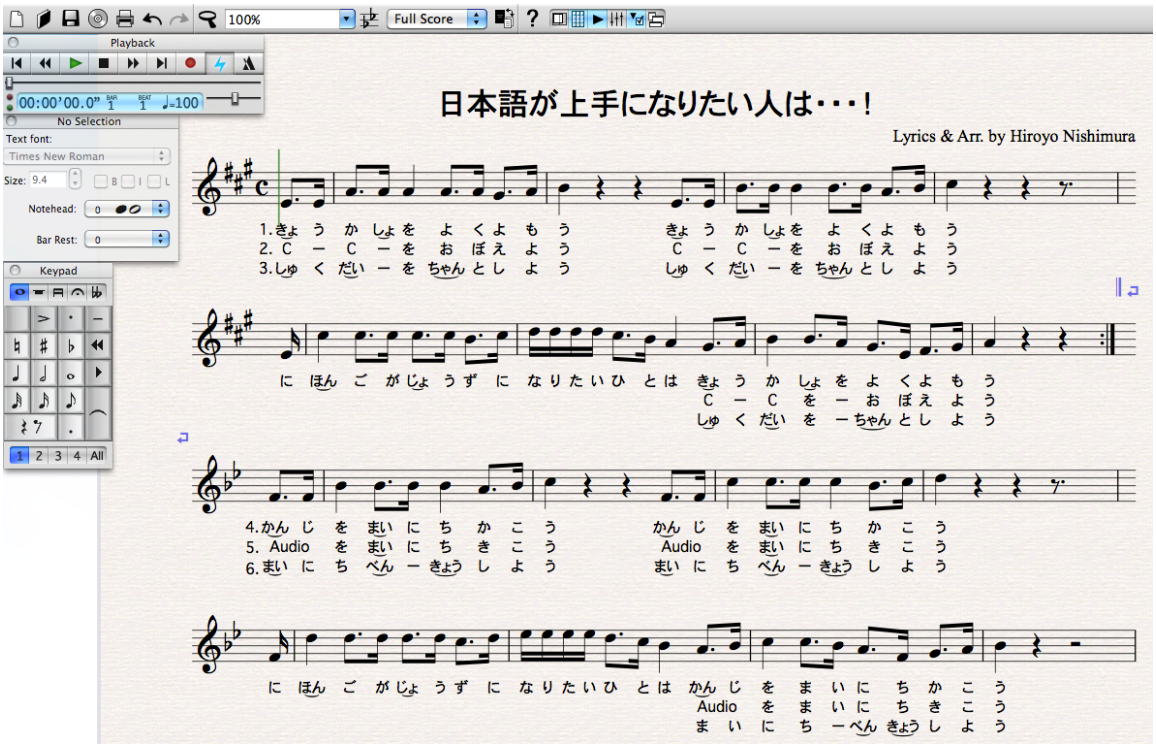
Accompanying video clips were also created in order to accelerate learning by stimulating the visual sense in addition to the auditory sense. Some clips were animated; some were designed to facilitate association with the items that students know; some introduced cultural information; and some were colored vividly because color is another key sensory input (Garnet, 2005). Written questions were added along with these video clips as an incentive to utilize the material.

IV. How the Music Videos Were Developed and Used

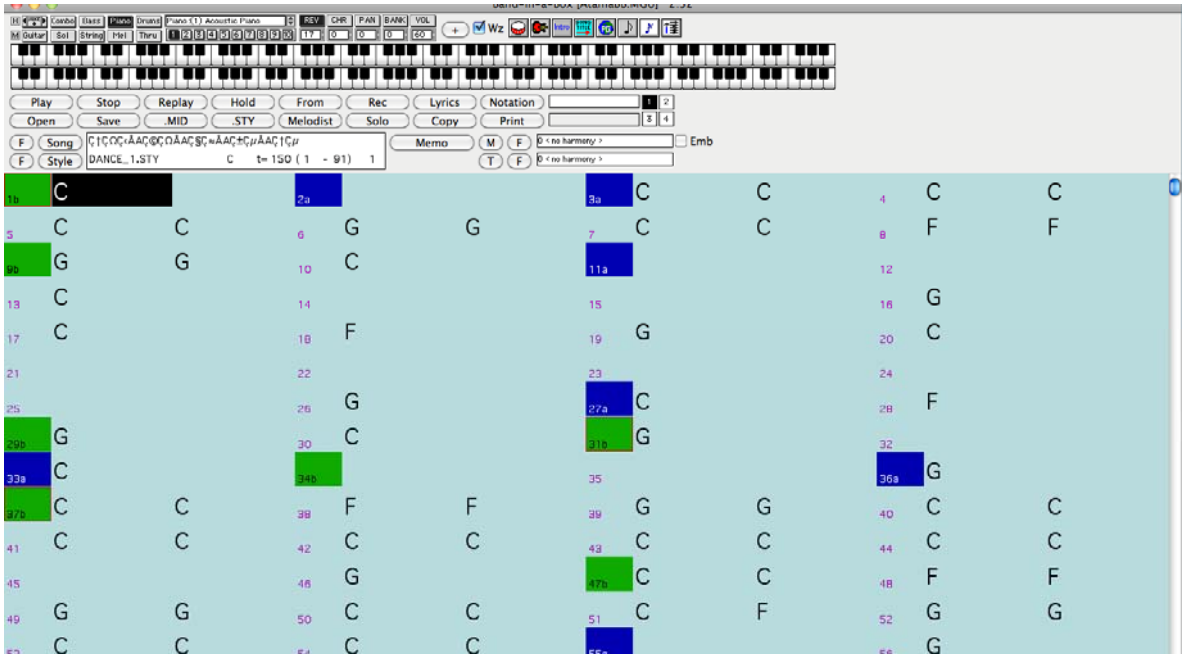
The programs and software used were iMovie, Band-in-a-Box, GarageBand, WavePad, Sibelius, Vocaloid, PowerPoint, and QuickTime. The procedure for creating music videos is as follows:

1. Create lyrics containing the target vocabulary or grammar structures, and make a presentation for them using PowerPoint or video
2. Find music along with the lyrics or compose an original tune (a background in music composition or help from someone with such may be necessary for those willing to compose their own music)
3. Input the tune's notation and accompaniment using Sibelius and Band-in-a-Box

Example Melody Created with Sibelius

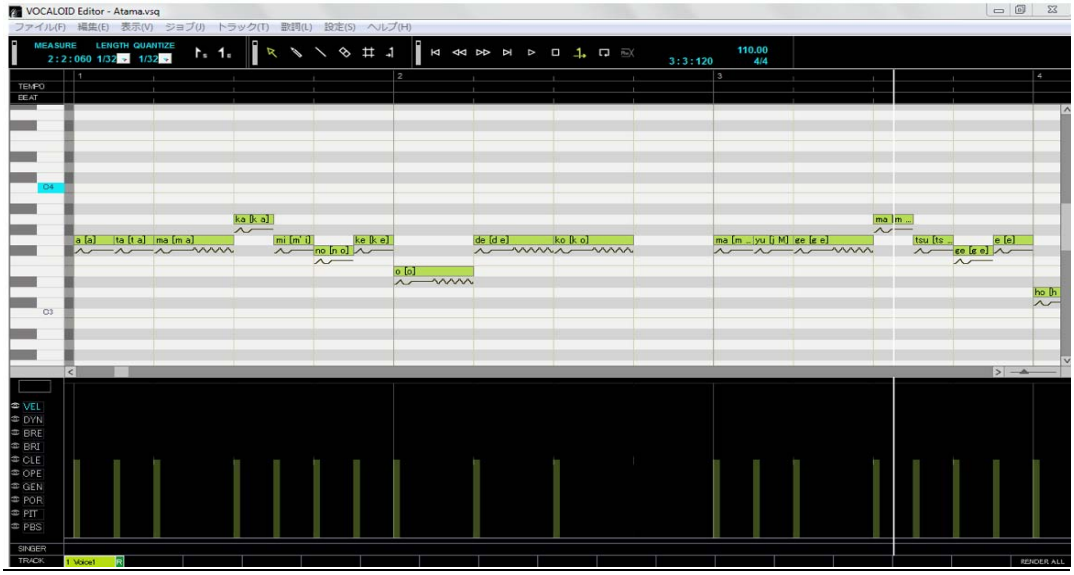

100%
Full Score
Playback
00:00'00.0"
=100
No Selection
Text font:
Times New Roman
Size:
Notehead:
Bar Rest:
Keypad
1 2 3 4 All
日本語が上手になりたい人は・・・!
Lyrics & Arr. by Hiroyo Nishimura
1.きょ う か しょを よ くよ も う きょ う か しょを よ くよ も う
2. C ー C ー を お ぼえ よ う C ー C ー を お ぼえ よ う
3.しゅ く だい ー を ちゃん とし よ う しゅ く だい ー を ちゃん とし よ う
に ほん ご がじょ うず に なりたいひ とは きょ う か しょ を よ くよ も う
C ー C を ー お ぼえ よ う
しゅ く だい を ーちゃん とし よ う
4.かん じ を まい に ち か こ う かん じ を まい に ち か こ う
5. Audio を まい に ち き こ う Audio を まい に ち き こ う
6.まい に ち べん ー きょう し よ う まい に ち べん ー きょう し よ う
に ほん ご がじょ うず に なりたいひ とは かん じ を ま い に ち か こ う
Audio を ま い に ち き こ う
ま い に ち ーべん きょう し よ う

Example Accompaniment Created with Band-in-a-Box



4. Record the vocals using a recording program or Vocaloid (a singing synthesizer application software which mimics a human voice)

Example Vocals Created with Vocaloid "Megurine Luka"



5. Put together the power point or video presentation, melody, accompaniment and vocals, and edit it in iMovie
6. Add subtitles for lyrics, full lyrics for answer video clips and lyrics with blank spaces for homework assignments. Add title screens
7. Convert the iMovie file into QuickTime (movie) format, so that it can be used online

Over three years, I have developed ten music videos:

Semester	Songs	Language Elements Taught
Fall	「本が一冊あります」"There Is a Book"	Vocabulary: Classifiers
Fall	「て-form song」"Gerund Form Song"	Grammar: Verb conjugation (gerund forms)
Fall	「メアリーの一週間」 "Mary's Week"	Vocabulary: Days of the week
Fall	「日付の歌」 "Calendar Song"	Vocabulary: Months and dates
Fall	「家族の歌」 "Family Song"	Vocabulary: Counting people and family terms
Fall	「切って、聞いて、来て」 "Cut, Listen, Come -Verbs that Sound Similar-"	Pronunciation: Double consonants, long vowels
Spring	「となりのおばけ」 "The Ghost Next Door"	Grammar: Transitive & intransitive verbs
Spring	「日本語が上手になりたい人は・・・！」 "If You Want to Master Japanese…!"	Grammar: Verb conjugation (direct consultative forms)
Spring	「体の歌」 "The Body Parts Song"	Vocabulary: Parts of the body
Spring	「止まらなくちゃ！」 "The Rule of the Road"	Grammar: May, don't have to, must, must not

These music videos can be used to introduce new structures, as homework assignments, or as review materials for enforcing new grammar, vocabulary or pronunciation. By downloading them, students can employ them at any place and time, and view and/or listen to them repeatedly to acquire the target linguistic elements. The videos can be shared with other teachers at the same level or even different class levels classes so that they can be used repeatedly as common materials.

In the past three years, we have used these video clips in our courses primarily as homework assignments or for introducing new grammar structures. When used as homework, students were assigned to watch a specific video clip and complete fill-in-the-blank and short-answer questions, and sometimes even make their own verses or lyrics to the same tune, using the target vocabulary and grammar. Whenever time allowed, the day after students completed the assignment we sang the song together as well as new verses created by students in class. Students had opportunities to watch the music video a few times, in order to finish the assignment as well as in class.

In the instructions for each assignment, the procedure to complete the assignment was clearly explained online. For example, the instructions for one music video uploaded on the course website are as follows.

1. **Listen** to and **sing** the song while **watching** the video clip a few times. **Write** the days of the week while listening in the same way you do dictation practice. **Using all 5 senses to the fullest will facilitate memory consolidation.**
2. Answer the following questions in English and Japanese.

V. Statistical Support

V-1. Purpose of the Study

The purpose of this study was to report the data's findings that support the idea that songs with images help students' recall and retention. Research questions were:

1. Is there a significant increase in vocabulary recall (short-term memory) when the words were learned through the use of music videos as compared to those learned through the use of the textbook?
2. Is there a significant difference in vocabulary retention (long-term memory) between the group that watched the music videos and the one that did not watch the music videos?

V-2. Participants

The participants for this study were 45 students who were enrolled in an elementary level Japanese course at a private university in the northeastern United States during the fall of 2010. All students who had finished eight weeks of five-times-per-week, fifty-minute classes were presumed to be at a similarly low language-proficiency level, Novice-Mid on the ACTFL OPI scale.

V-3. Materials

The music video I developed for learning months and dates was used in this study. In order to test recall and retention of words, one multiple-question style pre-test and two post-tests in the same style were created. The ten targeted vocabulary words were selected for these tests. Since the purpose of this study is to measure the memory of the vocabulary, *romaji*, i.e., the Roman alphabet is provided next to *hiragana*, one of the two Japanese syllabaries, so that students did not need to spend time on decoding *hiragana*. The order of the questions was changed for each test, to prevent students from remembering the order of the questions rather than the correct answers.

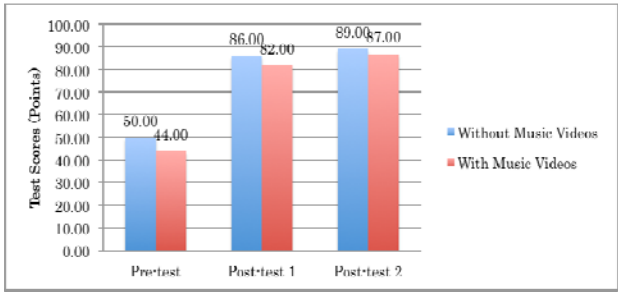
V-4. Procedures

Two comparison groups were used: "the rote memory group" as a control group and "the music video group" as an experimental group. In order to determine the short-term and long-term effects of music videos, vocabulary acquisition (the dependent variable) was measured in the pre-test for the both groups on the same day prior to the experiment. Three days after the pre-test, the experimental group watched the video clip and then took the first post-test (post-test 1). The control group was allowed to look at the textbook for two minutes (approximately the same length of time as the song), and then took the first post-test. Three days after the first post-test, the second post-test (post-test 2) was administered to both groups. The class instructors administered the pre-test and both post-tests as part of regular class time in the same classroom environments on the same day for both groups (altogether taking up portions of six equivalent fifty-minute class periods).

V-5. Results, Implications and Further Research Suggestions

The amount of vocabulary acquired was determined by computing three vocabulary gain scores in the pre-test and the post-tests. In general, students answered approximately half of pre-test questions correctly as in Figure 1. For the pre-test, neither group received any memory reinforcements. Three days after the pre-test, students took the post-test 1, on which we notice a score increase of 36 points for the group without music videos and 38 points for the group with music videos. Three days after the post-test 1, students took the post-test 2, on which we notice a score increase of 3 points for the control group and 5 points for the experimental group.

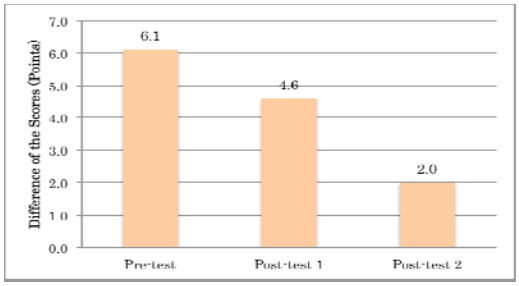
Figure 1. Average Test Scores



After the removal of three outliers, we see that average pre-test scores are 6.1 points for students in the control group without music exposure, as in Figure 2. This suggests that random assignment of students to the control and experimental groups yielded two groups of students with different levels of

performance. However, after students in the weaker group (experimental group) were exposed to audio and visual reinforcement during the two periods before the post-tests, they improved more than did students in the control group, bringing the disparity in test scores down from 6.1 points to 4.6 points after the post-test 1 and to 2.0 points after the post-test 2. This revealed that the music video did help the weaker group (experimental group) learn more than the strong group (control group) and thus reduced the performance differential between the two groups.

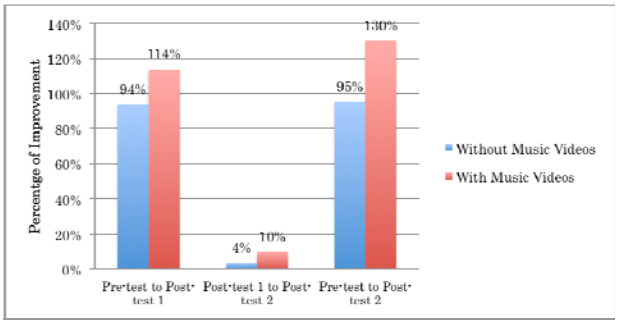
Figure 2. Disparity in Average Test Scores Between Groups



For both groups, there is a much higher improvement rate between the pre-test and post-test 1 than between the post-test 1 to post-test 2. The differences between the improvement rates for the two periods are 90% for the control group and 104% for the experimental group. This phenomenon is primarily due to two reasons. First, students experience diminishing marginal returns to studying. They learn more towards the beginning than in later periods given similar periods of studying. The second reason is a technicality: an increase of 1 point in lower score ranges yield higher percentage increases than an increase of 1 point in higher score ranges (e.g. a 2 point increase from 2 to 4 is a 100% increase whereas a 2 point increase from 6 to 8 is a 25% increase).

Another important result is the fact that the experimental group improved more in both periods. As Figure 3 shows, during the period from the pre-test to the post-test 1, the experimental group had an improvement rate that was 20% higher than the control group. During the period from the post-test 1 to the post-test 2, the experimental group had an improvement rate that was 6% higher than the control group. This means that in the latter period, the improvement rate for students in the experimental group more than doubled those of their counterparts. Overall, the experimental group improved 35% more than the control group.

Figure 3. Average Percentage Increase in Test Scores



In summary, the music video contributed to improving the test scores of the experimental group (weaker group) by comparison to the control group (stronger group). In addition, it helped students in the experimental group recall more vocabulary than those in the control group, and also aided with retention of this vocabulary. As students were studying the materials during the class anyway, the possibility that some students acquired the target vocabulary merely through normal study habits cannot be denied. However,

the condition for both groups being the same, the experimental group still showed a higher improvement rate. This points to the success of the music video as a recall aid.

This study should be carried out with a larger sample size, and across more language levels. In this study, audio and visual materials were integrated to measure the acquisition of vocabulary, but the effectiveness of appealing to each sense individually, as well as other combinations of senses with music videos, should also be investigated. In addition, the broader application of music videos towards teaching other language skills, such as pronunciation, should be explored.

VI. Responses from Students, Implications, and Challenge

A general questionnaire was filled in by 210 students[5] who were enrolled in an elementary level Japanese course at the same university in which the experiment above was conducted during the spring 2008, fall 2008, spring 2010, fall 2010 and spring 2011 semesters. A more specific questionnaire was filled in by 84 students[6] who were taking elementary Japanese at the same university during the fall 2010 and spring 2011 semesters.[7] The results obtained indicate that the majority of the students reported positive feedback as seen in Figures 4 and 5: 94% said the music assignments are good (Excellent 53.3%, Good 40.5%); 84.1% said the music assignments were effective (Very effective 15.9%, Effective 68.3%); and 91% felt satisfied with the music assignments (Very satisfied 28.1%, Satisfied 62.9%).

Figure 4. Overall Assessment of Music Video Assignments

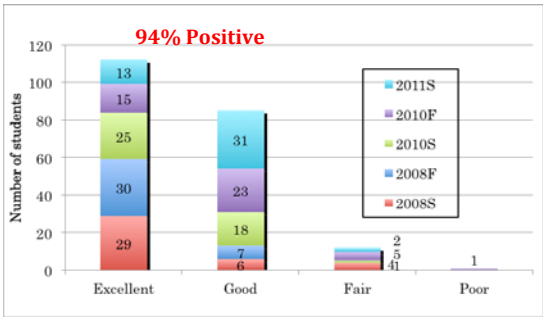
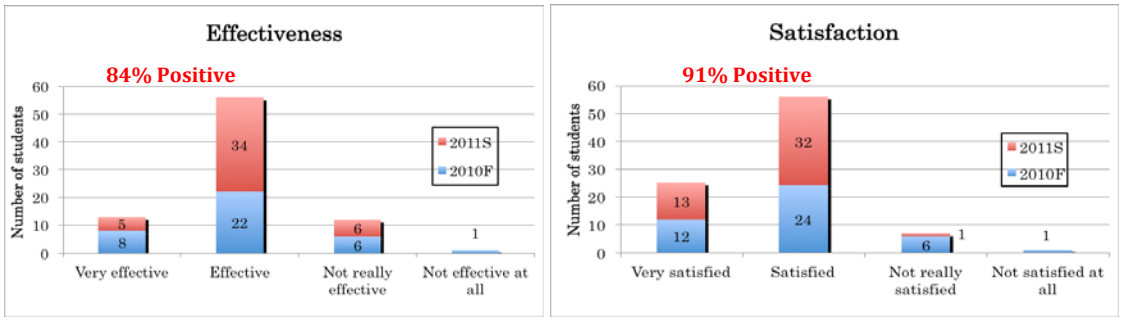


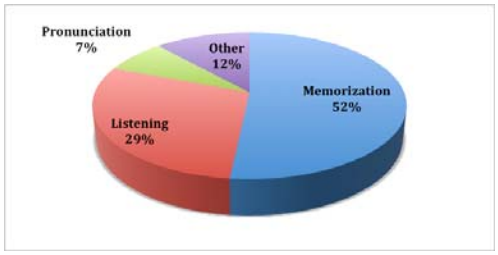
Figure 5. Effectiveness and Satisfaction of Music Video Assignments



[5] The total amount of individual responses across multiple semesters.
[6] The total amount of individual responses.
[7] Responses on overall assessment of music assignments are from spring 2008, fall 2008, spring 2010, fall 2010 and spring 2011 semesters. The other data are from fall 2010 and spring 2011 only because specific questions included in the questionnaires for fall 2010 and spring 2011 were added starting from fall 2010 semester.

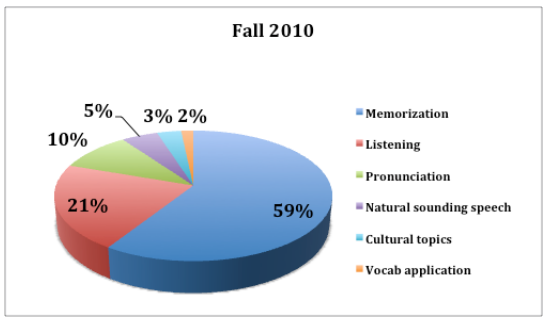
The results for whether students perceived an improvement in their skills after using the music assignments are as follows (Figure 6): 52 % thought that the music assignments helped them improve their memorization; 29% thought the assignments helped to improve listening skills; and 7% thought they helped to improve pronunciation. The other 12% thought that the music assigned improved various other factors, including cultural understanding (3 students), natural sounding speech (3 students), application to real situations (1 student), popular lingo (1 student), reading (1 student), songs easier to memorize than other assignments (1 student), speaking (1 student), speed of speaking (1 student), vocabulary application (1 student), writing (1 student).

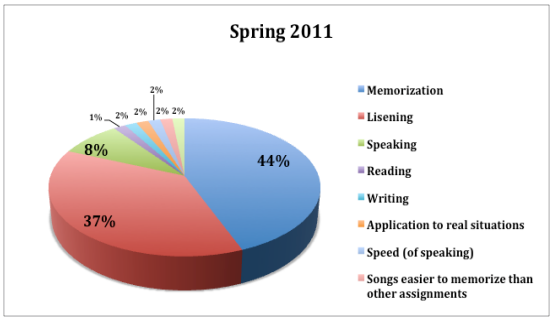
Figure 6. Benefited Japanese Skill Areas (2010-2011 Academic Year)



As Figure 7 reveals, one interesting point is that in fall 2010, almost 60% of the students thought that the music videos were helpful for remembering words and grammar, and 21% of students cited them for improving for listening skills. However, in spring 2011, the percentage of the students who thought music videos helped with their memorization decreased to 44% and the percentage of the students who thought music videos are helpful for listening skills increased to 37%. This is because, I assume, in the fall semester of the elementary courses there are huge amounts of basic vocabulary that must be learned (such as numbers, months, days of the week, family terms and so forth) – indeed the songs were made for memorizing those vocabulary; therefore, students felt memorization was helped most by the music videos. However, in the spring semester, the sentences became longer and more complicated, and while those sentence structures still needed to be memorized, they first had to be heard and understood correctly. I speculate that students felt that the music videos helped them with their listening skills more due to the need for aural aids in understanding the more complex sentence structures.

Figure 7. Benefited Japanese Skill Areas (Fall and Spring Semesters)





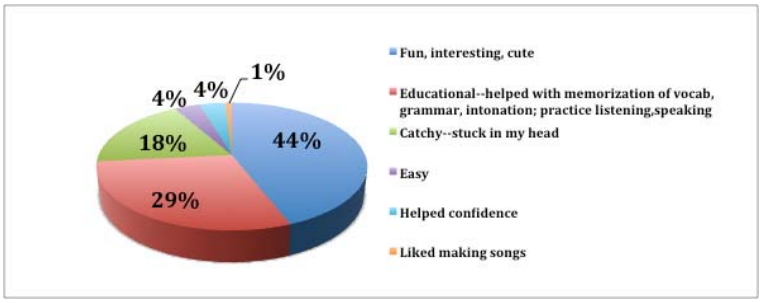
As Figure 8 shows, regarding the question of what students liked most about the music assignments, 44% of the students found the music assignments fun/interesting/cute, and 29% educational (helped memorization of vocabulary, grammar, intonation, and practice for listening and speaking). 18% of the students mentioned in the questionnaire that "the songs were catchy," of which 11% stated "the songs got stuck in my head" in mostly positive ways, but three students found this particular "stickiness" a negative. Positive feedback included comments such as, "when the songs were really catchy, they [were]

stuck in my head all the time, and helped [me] retain the grammar best so I could remember conjugations while doing homework and tests."

After we sang the songs together in class, some students left the classroom singing the songs. This, as well as the positive feedback described above, indicates that Murphey's "song-stuck-in-my-head-phenomenon" was occurring, and that the students were retaining the songs with the words we wanted them to learn. Furthermore, I heard some students singing the songs during tests while trying to recall the grammar rules.

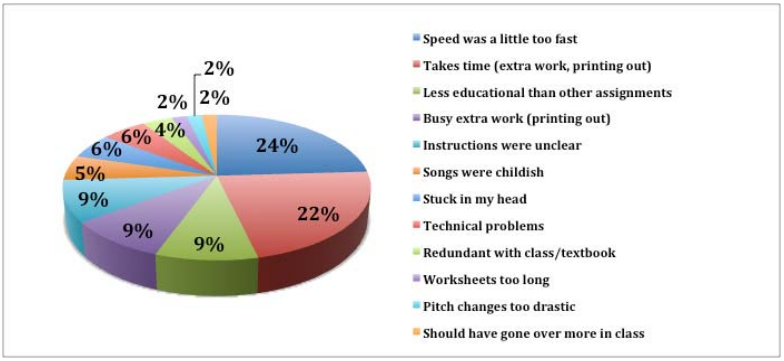
According to the questionnaire, verb conjugation form songs (Te-form song, direct-consultative form song) were the most popular music videos among students with a positive impression of the project. One reason that these songs were popular, I presume, is that there were "make your own lyrics" or "karaoke" parts included with the songs as homework assignments. Some students commented that they liked making their own songs since it helped them remember the vocabulary more effectively. In fact, one student even recorded the songs and his own lyrics on his iPod and listened to them just like regular music while walking or jogging.

Figure 8. What did you like most about the music assignments?



In the comments section, some students said that they are so accustomed to learning just from a textbook that they do not think the songs particularly help them with memorization. Some already seemed to understand their own best learning styles and had established comfortable and effective ways to learn for themselves. For those people the music videos were merely amusement, and did not appear helpful for memorization.

Figure 9. What did you dislike most about the music assignments?



The purpose of using these music videos should have been explained in greater detail, and their usefulness reconfirmed in class. In the instructions to the assignments, the procedure was clearly explained, telling the students to use all five senses to maximize the memory process, but demonstrations of this in class before the assignments were lacking. In addition, songs need to be sung in class for yet more reinforcement. However, due to the curriculum schedule and intensive content of each lesson, the time that

can be spent on singing together during class is very limited. Some students commented that they wanted to sing the assigned songs more in class.

Yet, even when we tried to sing in class, some students were too shy to sing, especially during the 2010-2011 academic year. The atmosphere of the class (taking individual students' personalities into account) must provide a good singing mood. A class with students who are willing to sing and enjoy themselves seems to achieve reasonable success, while a class with students who are reluctant to sing might not achieve its goals. The affective filter that goes up around puberty is difficult to lower in adult second-language acquisition (Krashen, 1985), especially with something like singing for which some people do not always have self-confidence, particularly in group settings. While it is certainly challenging, it is possible to overcome the students' initial reluctance to sing through encouragement, explaining the importance of singing to enhance one's memory and creating a comfortable atmosphere in which students feel less self-conscious. Overall, the students in the 2010-2011 academic year did not seem as energetic about singing in class compared with the students in the prior academic years. In fact, it was the students from previous years whose enjoyment of singing inspired me to make more music videos this academic year. As Figure 4 shows, the ratio of the students who said the music assignments were "excellent" was greater than that of the students who said music assignments were just "good" in spring 2008, fall 2008, and spring 2010 spring, compared to those in fall 2011 and spring 2011. This reveals the students from spring 2008, fall 2008, and spring 2010 spring might have been enjoying the music more, in turn leading to greater achievement through their use.

Some students commented that the songs were repetitive in both positive and negative ways. Students with positive feedback further added that the repetition helped them memorize the materials. On the questionnaires from the academic year 2010-2011, three students said that certain songs were childish. Many students said that they would have liked to sing "real" songs, but when they were introduced, they complained that the music was too fast and the songs difficult to understand. The music videos developed in this project aimed to bridge to the next stage of language ability, where students can learn to sing unmodified songs more easily. Some students ask for more educational songs and some ask for contemporary songs; it is difficult to satisfy each student, so one contemporary unmodified song[8] was introduced in fall 2010, and three in spring 2011 in order to practice the target structures. In spring 2011, the order of introducing educational and contemporary music videos were carefully considered and spread evenly throughout the schedule. The final unmodified song[9] was assigned as one of the final homework assignments to sing together in the last class, so that students could build confidence in singing a "real" song with their knowledge, and prepare to step up to the next level.

In this project I created vocals using two Vocaloids (a type of software which mimics a human voice), my own voice and occasionally my young son's voice, to provide a variety of voices. Several students mentioned that they preferred my voice to that of the Vocaloid programs, commenting that it was clear and fun to hear. Even though I am not a professional singer and am in fact not skilled in singing at all, my voice is familiar to the students and that fact may have made them more comfortable. I sang as clearly as possible while paying attention to pronunciations that are difficult to distinguish, as well as to intonations that are as close to those of speech as possible. Professional singers emote more in their singing, which sometimes results in producing over-aspirated sounds or pronouncing sounds that are not commonly used in colloquial speech. It would be interesting to perform further research on the effectiveness of a professional singer's voice versus a familiar if unskilled voice.

In addition, it is important to know the best timing for presenting any given music video. Some music videos were presented at the right time (at the moment of introduction of particular concepts of grammar), but some were presented slightly later than intended due to having still been under construction. The songs introduced after their target lesson could not be used as introductory materials, but still made for

[8] "Ashita ga aru sa (There is tomorrow)" by Ulfuls (2001) was introduced for practice of direct-style verbs in fall. The following three songs were used in spring: "Purezento (Present)" by Jitterin 'Jinn (1990) for practice of sentence modifier and give-receive verbs; "Benkyoo no uta (Study Song)" by Chiato Moritaka (1991) for practice of giving advice and the 'hazu' structure; "Sakura (Cherry blossoms)" by Funky Monkey Babys (2009) for the summary of the spring semester.

[9] The survey was conducted to ask which song among the songs that I chose students want to sing as the final assignment. As a result, "Sakura (Cherry Blossoms)" by Funky Monkey Babys (2009) was chosen as the final assignment song.

good review materials. Yet, while students found them helpful when reviewing, it would have been better if we had been able to use some of the songs to introduce new concepts, and as homework assignments to provide students with fresh and memorable images of the new material. This problem will be solved next year, as all current music videos are complete and ready for use.

Incorporating more cultural components in music videos is another measure I would like to see furthered. It is possible to include such components in lyrics, but using traditional Japanese folk melodies may be more difficult as most of them are often slow and are not too "catchy" by pop music standards. They could be still used occasionally, however, or adjusted to have more upbeat tempos.

VII. Conclusions

It is always important for language teachers to provide students with the best learning environment and tools that fit students' needs, but given that students have their own learning styles, it is also our job to teach via all possible means so that students can choose which methods work best for themselves. Music videos are one of these means. Individuals' unique learning styles imply that music videos may serve as activators for right-brain thinkers who are otherwise left out of much of the "academic" learning process, and function as triggers for left-brain-oriented students to utilize more right-brain functions. Overall, this increase in total brain functionality will improve recall and memory, and moreover, the relaxing nature of songs (and the unusual form of these assignments) can be a break from everyday routine work. Students enjoy these music video assignments — an important motivation for studying, as many students commented in the questionnaire. As Murphey noted, "most importantly, perhaps, songs are relaxing. They provide variety and fun, and encourage harmony within oneself and within a group. Little wonder they are important tools in sustaining cultures, religions, patriotism, and yes, even revolutions" (1992, p. 8).

Acknowledgements

I would like to thank Center for Language Study at Yale University for their generous support. I also extend my appreciation for my colleagues in the Japanese Language Program faculty at Yale University, who provided me with feedback and encouragement throughout the project. In addition, I am indebted to my student Bing Han for helping and providing me with statistical insights. Most importantly, I must thank Richard Henebry, a talented young musician, who created a great amount of musical accompaniments for my lessons and later was my guide through the jungles of music creation software; and Jonathan Smith, another talented musician and technician who continued Richard's work and helped me create the music videos used in this project. Lastly, as always, I thank Christopher Nishimura Park, my 10-year-old son, who inspired me with some melodies and stayed up late to record his singing in order to make some of the songs for this project possible.

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Appendix 1

Pre-test (Two post-tests in the same style were created. The order of the questions was changed for each test.)

Pre-Test: Calendar Months and Dates

Section _____ Name_____ /10

Choose the correct Japanese equivalent for the following words. Roomazi is also provided to help you.

1. April
a. よんがつ (yon-gatu)
b. よがつ (yo-gatu)
c. しがつ (si-gatu)
d. しちがつ (siti-gatu)

2. July
a. なんがつ (nan-gatu)
b. いちがつ (iti-gatu)
c. しがつ (si-gatu)
d. しちがつ (siti-gatu)

3. September
a. くがつ (ku-gatu)
b. くうがつ (kuu-gatu)
c. ろくがつ (roku-gatu)
d. きゅうがつ (kyuu-gatu)

4. the first
a. ついたち (tuitati)
b. いちにち (iti-niti)
c. ひとか (hito-ka)
d. いちか (iti-ka)

5. the fourth
a. ようか (yoo-ka)
b. よっか (yok-ka)
c. よんか (yon-ka)
d. よか (yo-ka)

6. the eighth
a. ようか (yoo-ka)
b. よっか (yok-ka)
c. よんか (yon-ka)
d. はちか (hati-ka)

7. the third
a. さんか (san-ka)
b. むいか (mui-ka)
c. みか (mi-ka)
d. みっか (mik-ka)

8. the sixth
a. ろっか (rok-ka)
b. むいか (mui-ka)
c. みか (mi-ka)
d. みっか (mik-ka)

9. the fifth
a. ごか (go-ka)
b. いっか (ik-ka)
c. いちか (iti-ka)
d. いつか (itu-ka)

10. the seventh
a. ななか (nana-ka)
b. なのか (nano-ka)
c. しちか (siti-ka)
d. いつか (itu-ka)

Appendix 2
Questionnaire for the music video assignments (2010-2011 Academic Year)

Evaluation for Music Videos

We invite your responses and comments about the music video assignments. Your suggestions and recommendations provide us with opportunities for improvement, and contribute to the evaluation of the assignments' effectiveness. Please circle your responses and make specific comments. Thank you for your cooperation!!

1-1. What is your overall assessment of the assignments?

Excellent	Good	Fair	Poor
4	3	2	1

1-2. Please select how you feel about the assignments on the following scales:

Very Effective	Effective	Not Really Effective	Not Effective At All
4	3	2	1

Very Satisfied	Satisfied	Not Really Satisfied	Not Satisfied At All
4	3	2	1

Too Short		Just Right		Too Long
5	4	3	2	1

Not Frequent Enough		Just Right		Too frequent
5	4	3	2	1

1-3. How important do you think this kind of assignment is to the development of your Japanese skills?

Very Important	Important	Less Important	Not Important At All
4	3	2	1

1-4. Did the music videos help you to learn grammar and/or vocabulary?

Very Much	Somewhat	Not Really	Not At All
4	3	2	1

1-5. How often did you make use of the music videos to learn grammar and/or vocabulary in addition to complete the assignments?

Very Often	Often	More Than Once	Just For Assignments
4	3	2	1

2. What did you like and dislike most about the assignments?

Like:

Dislike:

3-1. How are the assignments effective? (In what Japanese skill-areas do you think these assignments helped you?)

3-2. If you think they were not effective, what suggestions do you have for improving the assignments?

4. How often would you like to have this kind of recording assignment in the future?

More often		Just Right		Less often
5	4	3	2	1

初級日本語の授業における文化と言語の統合のための デジタルメディアの使用

Use of digital media to integrate culture and language learning in an elementary-level Japanese language class

ウエスリアン大学　高橋悦子
ウエスリアン大学　エマニュエル・パリ・ブーヴレ

Etsuko Takahashi, Wesleyan University
Emmanuel Paris-Bouvret, Wesleyan University

1. はじめに

デジタル・メディア技術の進歩が著しい今日、テクノロジーを用いた様々な新しい学習環境の構築のための工夫が盛んに行われている。当校では初級日本語の学生のためのインストラクションにおいて、より効果的に文化を取り入れた指導方法を目指したデジタル・メディア・リソースを開発した。このリソースは、既存のカリキュラムに従って構成された様々な場面での動画のアーカイブである。このリソースを、学生のビデオ・プロジェクトと結びつけて学生の協同作業と自主性の促進に努めた。本稿では、当校で 2010 年度に試みたデジタル・メディア・リソースとビデオ・プロジェクトの連結の実践報告をし、その過程におけるランゲージ・リソース・センターの役割にも焦点をあてる。

2. オンライン・メディア・リソース

テクノロジーを使った教育方式は近年非常に盛んになり、言語教育においても今や欠かせない部分となりつつある (e.g., Arnold and Ducate, 2006; 2011; Forester, 2011; Whyte, 2011)。多様化したデジタルメディアの効用は、言語習得のための四技能を伸ばす大切な手がかりとなるだけでなく、社会言語的要素をより効果的に取り入れるのに重要な役割を果たすと言えよう (Marschollek, 2003; Meunier, 1994; Lafford and Lafford, 1997)。大学の初級日本語の授業では、基本文法項目や語彙をできるだけ習得してもらおうとシラバスが文法項目中心に緻密に組まれていることが多く、その反面文化的要素が弱い傾向があるという指摘がある(Chikamatsu and Matsugu 2009; 李 2009)。言うまでもなく、言語と文化は切り離せるものではなく、文化理解も初級の段階からおざなりにすべきではない。

著者らは、2010 年に初級日本語レベルの学習者の社会言語的要素の補足と強化を狙いとして、オンライン・メディア・リソース、「見て聞いて習おう」の開発に取り組んだ。こ

れは、著者らが内容及びビデオ撮影などを担当する傍ら、日本人と日本語の学生に協力を得て日本及びアメリカで撮影した一連の動画である。文法項目、語彙、文化的事項を基本軸に作成されており、場面設定は当校で使っているジャパン・タイムス社の「げんき I, II」(Banno et. al. 1999)の教科書に基づいている。動画は、初級前期、後期で扱う序章から第十六課までの各課に渡って全部で 85 あり、両学期を通して、授業内及び宿題として使用した。一つの動画の長さは、平均しておよそ 20 秒と非常に短くできているが、これは、時間的に余裕のない既存のインストラクションの形態に影響を及ぼさずに使用できるようにという計らいが根底にある。

サイトは次の通りで、クラスのムードルにリンクがつけてあり、一般にも公開されている。
http://bit.ly/kLcUjW

各動画には簡単なタイトルがついており、どのような会話が納められているのか示している。更に、言語的ポイントと文化的ポイントが端的に英語で説明されており、教科書にある説明を強化したり、または教科書には触れられていない関連事項を新しく学んでもらえるよう工夫が施してある。また、簡単な内容質問がやはり英語で示されており、回答は(a)(b)(c)の選択式で「こたえ」をクリックすることで自分の回答の正誤を確認することができる。

動画の例として、第一課に入る前の自己紹介などを扱う序章を「0 課」とし、三つの動画が入っているうちの最初にあたるもの (0-1) を紹介する。はこの動画初級日本語の前期の初日に使うものとして、おじぎが日本社会において大切なものであるという点、場面に応じて深さや長さなどにも違いがあるという点を文化的ポイントとして指摘するものである。言語的ポイントとしては、授業で「よろしく」だけが導入されるが、「お願いします」も合わせて使われることがあるということが紹介されている。また、この動画の内容質問は、学生同士でおじぎをする時と先生に対しておじぎをする時とでは何が違うかという、初日ということを考慮してごく簡単なものにしてある。

第十四課 (14-1、14-2) からの例では、「あげる／くれる／もらう」の文法項目に関連しておみやげのことを紹介した動画を二点用意した。文化的ポイントとして、誰かを訪問する時には通常手みやげを持っていくということ (14-1)、受け取る側はあたかも期待していたように即刻受け取らずに遠慮するということ (14-2) を紹介し、言語的ポイントとしては、「ごちそうさまでした」という表現が、何かを食べ終わった時だけに使われるのではなく、食べ物や飲み物の贈り物を受け取った時にも使われるということ (14-1) と、人を訪ねる時の挨拶言葉として「ごめんください」という表現が使われるということ (14-2) を紹介している。また、内容質問としては、14-1 では手みやげの中身は何だったか、14-2 では遠慮している相手に手みやげを受け取ってもらうために訪問者は何と言ったか、というものである。

3. クリエイティブ・ビデオ・プロジェクト

3-1 プロジェクトの概要

タスクに取り組むプロジェクト型学習は、外国語学習を単なる言語の学習とせず、何かの目的を達成するためにコミュニケーションをとれるようになることと見なす学習者中心型の方式 (e.g., Ellis, 2003; Leaver and Willis, 2004; Long, 1985; Nunan, 2004)として広く受け入れられている。中でもビデオ制作プロジェクトは、昨今積極的に外国語教育に採用されてきている (e.g., 岩崎 2003; Burston, 2005; Dumova, 2008; Gareis et al., 1998)。当校の初級日本語のコースでは、学期を通してメディア・リソースの中からレッスンに従って動画を紹介していくが、学期の終わりには学生自身が動画を作成するプロジェクトが課される。これを「クリエイティブ・ビデオ」と呼んでいる。このプロジェクトでは二人あるいは三人の協同作業で、学生同士で協力して新しい文法と文化的なポイントを織り込んで台詞を作る所から始まる。長さは、二人の話者の間のやりとりを少なくとも六回行うものとし、これは教科書のダイアローグの長さともメディア・リソースの動画のダイアローグともおおよそ一致した長さになっている。学生が台詞の作成が終わったところで教師側がフィードバックを施し、学生はそれを元に推敲を重ね、あとは各々練習を積み、ビデオカメラで自分たちのパフォーマンスを録画し、授業の最終日の発表会でスクリーニングをする、という段取りである。

3-2 プロジェクトの過程

プロジェクトを進める上で、いくつかの従うべき必要事項を明示するため、チェックリストを使用した。必要事項の一点目はメディア・リソースの動画の中から、自分達の作品のために参考にしたものを少なくとも三つ挙げることである。学生はここでもう一度様々な動画を復習として見直し、メディア・リソースのどの動画のどのような点を自分達の作品に反映させるか考察し、その説明をチェックリストに記してもらう。

二点目は、メディア・リソースの動画にあったように、自分達の作品にも文化的ポイントと言語的ポイントを盛り込むことも課題とした。これらのポイントは、教科書からの文法項目や語彙について取り上げたり、既存の動画で紹介されていた項目を元にしているものもあれば、新しいポイントを自分達で調べたものでもよい。実際、学生が作成した作品の傾向としては、言語的ポイントは教科書とメディア・リソースから引き出したものが主流だったが、文化的ポイントは自主的に研究を進めたものも豊富だった。

更に、三点目は、同じくメディア・リソースの動画のように内容質問を用意することである。学生のプロジェクトの発表は学期の最後に予定されており、発表会ではただ作成した動画を見せるだけでなく、自分達がどのような設定でダイアローグを作成したか、文化的ポイント、言語的ポイントは何か、内容質問は何かを説明した上でスクリーニングし、内

容質問に関する回答を確認、更に必要に応じてディスカッションをするという手順となっている。

加えて、四点目は、ダイアローグ作成上、新出文法項目の中から少なくとも三つを組み入れることも条件の一つとした。練習の機会の少なかった新出項目をできるだけ学生自身が率先して産出レベルに持っていく機会を設けるためである。

3-3 学生の作品

プロジェクトの説明をし、ペアを決定すると、あとは学生は自分のパートナーと授業外の時間を利用してプロジェクト作成に取り組んだ。学生の作品の例は下記に二つ紹介する。

奇数のクラスで三人でプロジェクトに取り組んだグループは、第 13 課で出て来た「やくざ」という言葉からやくざの義理、人情、仁義といったコンセプトに興味を持ち、それを文化的ポイントとして、恩義のある組長に贈り物をする、という内容の作品に仕上げている。言語的ポントとしては話している状況と相手に応じて適当な話し方を変えることが大切だということを挙げ、下っ端の組員同士では「金を貸してくれ」、「時間がねえ（ない）」などとくだけた話し方をし、組長には「この贈り物を受け取っていただけませんか」といった丁寧な話し方を取り入れた。

また、別の作品の例では、学生は東北関東大震災後の被災者支援のためのコンサートをトピックとした。コンサートの宣伝係の人の誘いをぶっきらぼうに断る悪い例を織り込み、誘いを断る時には相手の気を害さないよう直接的な表現は避け、角が立たないやわらかい話し方をしようということを文化的ポイントとした。また、言語的ポイントは、「げんき」第 16 課の項目より、自分の希望することを表現する時、それが自分に関わることなら「ーといいんですが」、相手への希望なら「ーといいですね」という違いに焦点をあてた。

概して学期末の非常に時間的に苦しい状況の中、学生は様々な工夫を凝らして魅力的な作品を仕上げ、発表会も大いに賑わいを見せた。

4. ランゲージ・リソース・センターの役割

このようなビデオ・プロジェクトの施行に当たり、ランゲージ・リソース・センターからのサポートとの重要性を改めて認識した。学生は毎日の生活で様々なテクノロジーを自由自在に使いこなしているかのように見受けられるが、決してみんながそのような知識を持っている訳ではない。学生へのビデオ作成上のサポート手段として、まず、クリエイティブ・ビデオ・プロジェクトに取りかかるべき時期に、20-25 分ほどで、ビデオ撮影のための道具の使い方と編集の仕方についての、オリエンテーションをハンズオンの形で行った。

まず、撮影手段としての道具は、フリップ・カメラを使用した。フリップ・カメラは小さくて持ち運びに便利なばかりではなく、USB で簡単にコンピューターにつなぐことができ、しかもフォーマットを変更する必要なく速攻で編集のステップへと進めるのが大きな利点である。ただ、音質に関しては、話し手から少し距離があったり、話し手の声が小さめであったりすると音をきれいに拾えないというのが弱点だろう。その点、AVCHD は、多少は大きめで、値段もフリップカメラのおよそ$100 に比べて$500 と高価ではあるが、画像と音質の性能は格段に高いため、このようなオプションを設けるのは学生にとって好都合と言えよう。編集手段としては、いったんパフォーマンスを録画したら、QuickTime Pro か iMovie を活用するよう指導した。

このオリエンテーションを行ったことで、学生の動画作成の技術的なサポート、ストレスがたまる時期の学生への精神的なサポートに加え、改めてランゲージ・リソース・センターの施設に親しんでもらう機会を設けられたという意味でも意義があったと言える。また、失敗談として、このオリエンテーションは実は後期にのみ実施したものだったが、前期にこそ必要なものだったと反省している。

5. 終わりに

動画のオンライン・メディア・リソースのコンポーネントは、去年の夏作ったものであったため、実際に授業に取り入れたのは今年が初めてだった。以前から「クリエイティブ・ダイアローグ」として学生自身にダイアローグを作成してもらい、それを発表会の日に授業内でパフォーマンスするという課題はあったのだが、今年試みたビデオ・プロジェクトでは、学生の文化的な意識の持ち方が非常に顕著になってきたことが窺えた。以前の学生の会話というのは、文化的な面も勿論あったが、主に言語的な要素が大きいというのが特徴だった。既習の文法と語彙をできるだけ使って、ストーリーを作ろうというものだったのである。がしかし、今回のオンライン・メディア・リソースの利用によって、学生の文化への意識の持ち方に大いに積極性が増し、文化と言語の統合の形が進化したようである。また、外国語教育において重視するべき学生同士の協同作業 (e.g., Kim and McDonough, 2011; Storch and Aldorali, 2010)、及び、自律学習 (e.g., Holec, 1981, 1985; van Esch and St. John 2003)の促進、という意味でも、意義深いプロジェクトだったと実感している。

更に、このようなメディア・プロダクションの作業というのは、多様な能力が要求される今日の就職戦線でも有用なのではないだろうか。先月の”The Chronicle of Higher Education” のトップ記事 (Young, 2011)も、このようなビデオ撮影、編集作業のスキルが様々な所でますます要求されてきていることを指摘した上で、それを外国語教育に積極的に取り入れていくことの意義と可能性を強調している。また、昨今、予算削減から外国語のプログラムの縮小、はたまた削除などの深刻な問題にさらされている学校も少なくなく (e.g., Hoon, 2011; Jaschik, 2010; Webley, 2011; Zehr, 2011)、外国語教育推進活動（アドボカシー活動）の重要性が叫ばれている(e.g., Ushida, 2011)。その対応の一つとして、このような動画作品

を大学の経営陣の目に触れさせる機会があれば、微細ではあるが、視覚的インパクトの強さに乗じて、外国語を学ぶこと、使えるようになることの素晴らしさを訴える手だてにもなりなり得るのではないかと考える。

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