

# Methods for a New Millennium Part 1

The Glass is Half Full NOT Half Empty!

Turning a Negative into a Positive:  
Using Literature  
to  
Advance the Language Skills of Literary-impaired  
Students  
of  
Literati Teachers

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## **Abstract**

In the archipelago of Japan there are 649 institutions of higher education. Out of these universities, according to Obunsha Publishing Company, there are 163 that offer degrees in English literature. According to the Ministry of Education and Technology's Web site, 39.9% of Japanese students study Social Science, the most popular major at school. From these statistics it is clear that literature is not a priority with those studying at Japanese institutions of higher education. What then can be done to refocus students not interested in this field? What can a teacher do to energize their literature class? This paper will answer these questions.

## **Introduction**

The lettered professor, weary from the work-load of university bureaucracy and

self-study, mounts the podium. Students, half awake, so many others completely asleep, mumble their greetings. An island of politeness in a sea of indifference. The teacher scans the room in the hopes of finding someone with the twinkle. The glow that all true teachers instantly recognize and cherish—the life-blood of a class. The aura of a yearning young person with the desire to learn. The flame that brightens any darkened room. The incandescence that screams, “I’m here! Waiting! Teach me!” But no—not in this class. Not in so many others.

The professor, bursting with knowledge, hoping beyond hopes to release decades of study and research to disciples, sighs and takes the chair. Wrinkles seem deeper, eyes more sullen, frown more heavy. And with a shrug the lesson begins.

The distance between teacher and student is greater than that from podium to desk. This chasm stretches further and deeper not because of generational differences. There are teachers only a few years older than class members. The rift is a cultural one. The makeup of the room is surely mono-national in body, but in mind, in spirit and in soul, the participants in the room are as different as different can be. For in this room as in this university there is not one student who will specialize in literature. Among the students present are future lawyers, financial analysts, perhaps even a teacher or two, all following their calling which will not include the focused study of poetry, novels, short stories or plays.

Captive participants, not willing to participate; players unwilling to play; a hostile group of hostages parroting what is said to them, following orders to please their captor as they count down the minutes to their release. The teacher, not schooled in modern teaching methods does what was done in classes previously taken—a follower who followed and who now expects others to partake without questioning. An MTV, sound bite, color plasma screen, digital generation staring at monochrome tinted images—bored!

The lesson inches forward, minutes pass, the hand ticks down, the bell sounds, the rush for the door.

### **Classroom Definition**

I can sympathize with the participants (both teacher and students) of the above classroom situation. I confess I am lucky because being classified as a Foreign

Language Teacher (gaikokujin kyoshi) I am not bound by any expectations of how a class will be run. If I want to teach pure grammar (God forbid!!) I can. If I choose to have a conversation class, I can. If I plan a reading or writing class, I will be able. It is all language learning and thus will develop a student's ability to communicate in the target language. And this is the premise of this paper: Just because you are using literature in class does not mean that a teacher has to somehow stay in the lofty heights of writers and not be earth-bound like the rest of us common mortals.

If a student is not attending university with the desire to obtain a degree in literature then it is practically high treason to not give the student an education that the student will be able to later use once graduated and is sent out into the big, bad BUT beautiful real world. Professors who specialize in literature, conversely, do not have to feel imprisoned in an area that they do not feel comfortable teaching in. My point is, that the way the class is executed is key to its success. Literature can be studied and at the same time students' desire to get practical language skills will be fulfilled. This type of class can be a win-win situation for all participants. It is perspective. The glass is half full. Yes! You can have your cake and eat it too. Really!

Before getting into my main subject, however, I must lay some foundation for fledgling teachers or those without a proper language teaching background. For teachers with a proper degree in language teaching, and here I am talking not about linguistics but the much-loathed degree of TESOL, I would like to point out that Japan appears to be one of the few countries in the world where people with such a language degree are not welcomed with open arms. Pity! For it is only these professionals, with the necessary expertise, who can teach language with a great deal of success. I am not saying, however, that a person without such a degree can not be effective, but from the hundreds that I have met the chance of finding someone with the knowledge and ability in second language acquisition is slim. (A perfect example of the blind leading the blind is the JET program. A program that is hated even by the young people who participate in it!) I must also point out that TESOL (and here I am focusing on the "E" (English) of the acronym) does not necessarily mean only English. I was just as effective a teacher in Spanish (not my

native language) as I am in English (my native language) and the knowledge-base I drew from was from my M.A. in TESOL.

For those people who happen to find this article and have a degree in the teaching of language to speakers of a different language, then you can pass some of these preliminary sections (but it would be nice if you at the very least skimmed them, I spent a lot of time writing this paper!!).

### **Psychological, Attitudinal and Cultural Mind-set Shift**

For me, the most shocking aspect of language education in Japan is the unwillingness of Japanese teachers to speak the language they are attempting to teach. I have seen this from Japanese teachers of English to Japanese teachers of Swahili. The idea is that the Japanese teacher lays the theoretical foundation for the student and the native speaker handles the spoken component. Ludicrous!!

Pride, fear (especially of making mistakes) and lack of confidence are really at the core of Japanese teachers of literature and linguistics reluctance to speak the language they have spent their entire lives studying and base their careers on. And the only way to overcome this irrational behavior is to confront it head-on. Speak the language you are teaching and you will overcome any adverse reaction you have about speaking it. Once this psychological barrier is broken down the teacher will get into the habit of speaking and soon it will become second nature.

I have heard from Japanese language teachers that students, if confronted with a Japanese teacher who speaks and demands their students to speak the language they are studying, will rebel; this is equally ridiculous. This argument is merely used to camouflage the teacher's unwillingness to take the first step. I have also heard, from colleagues (teachers of English and other languages), that the reason why they do not use the target language (or the language they are supposedly teaching in the classroom) is because the students' ability is far too low for them to understand. Thus, speaking in their language (in this case, Japanese) is what must be done so that students can understand. On one level this seems logical, but in reality it is anything but logical. When I hear this, I understand that the colleague I am speaking to has no understanding of language teaching even on the most basic level. I love classes where students are at the lowest level of ability. I

have, because of my training as a language teaching professional, an array of methods and techniques that I use throughout the lesson to make sure each and every student understands what I am talking about. Even when a student can not even say, “Hello”? Absolutely!!!!

I have questioned students (and you will see from the questionnaire presented at the end of this paper) about these very scenarios and have received unanimous support that what they want is for a teacher to speak in the target language. But more on that later.

Complicating this situation is many Japanese language teachers' somewhat bizarre tendency to look down on Japanese people who speak a second or third language well. It seems that jealousy is at the core of this knee-jerk reaction. Sadly, I have no solution except to say that those afflicted with this disease seek psychological help immediately. Envy, jealousy and fear are three of the “seven deadly sins” affecting and holding back so many Japanese language teachers and the ones most hurt by this group—students. How ironic for a “professional” to act in such a non-professional way. We owe it to our students to be the best that we possibly can be.

### **Making Literature Work for You**

Literature can and should be used at all levels of language teaching—even for low-level speakers. Yes! That’s right! Language instruction traditionally was used to prepare students for the study of literature texts, however, this idea is being replaced (thankfully) with the notion that students of language can gain insight (large or small) into grammar, culture, history etc., from the use of literature at all levels of their communicative competency. As a Spanish language teacher some 15 years ago, I successfully used literature in my classroom and was able to bring a dimension to my teaching and to my students’ lives that they thought they would have to wait for years to achieve.

Dr. Rod Ellis of the University of Auckland, New Zealand cited five significant reasons for using literature in the L2 classroom at a lecture he gave at Showa Women’s University in December 2001.

1. Language enrichment (i.e. language is presented in memorable contexts)

2. Cultural enrichment (i.e. literature develops an understanding of English-speaking cultures)
3. Valuable authentic material (i.e. literature offers exposure to a variety of different registers)
4. A serious content (i.e. literature raises issues of intellectual importance)
5. Personal involvement (i.e. literature engages students' imagination and creativity)

The main problem with using literature in the classroom, especially at the lower levels, is finding selections that are worth reading. Choosing a text that is linguistically above the students' understanding or conceptually beyond the students' grasp will not advance them on the road to fluency but will rather make a mockery of the noble use of literature in the L2 classroom.

Dr. Ellis offers two solutions to this problem.

1. Suit the text to the student (i.e. choose simple literature)

Criteria for selection:

- Motivational content
  - Length
  - Completeness (as opposed to extracts) (poems and short stories are best)
  - Difficulty of the theme
  - Lexical/structural difficulty
  - Proximity to the code (standard language)
  - Transparency of stylistic features
2. Prepare the learner for the text
    - Use glossaries
    - Include a warm-up activity
    - Use simple accounts (e. g. using a simple article that deals with the same theme or topic)

Literature has a place in both traditional language programs and those programs that have incorporated a communicative-based approach into their curriculum. Literature has the function of being used to model grammatical structures or

various language functions. Conversely, literature is the perfect partner for a task-based, student-centered approach.

Dr. Ellis explains that, “in language programs based on structural or functional syllabuses, literary texts can be chosen to illustrate the use of specific grammatical structures or language functions. A task-based approach gives primacy to meaning-centered language use that requires students to use their own linguistic resources to communicate in order to achieve a specific outcome. Literature provides a context for talking. Task-based approaches also need to encourage learners to attend to form in the context of communicating. Literary texts contain stylistic features that draw attention to ‘form’. In order to understand a literary text it is necessary to understand how these stylistic features work. Thus, literary texts can serve as a basis for the development of ‘consciousness-raising tasks.’”

### Classroom Seating Layouts

One of the first requisites in making literature (or language) classes more interesting is an effective seating plan. Walk into a room with rows of seats and desks all neatly lined up and anyone is likely to feel bored. It looks boring! Let us first re-arrange the seats in order to facilitate better communication between students. The goal here is to go from a teacher-centered class to a student-centered class. Research shows that classes in which students are the focus are more successful than classes where the teacher is the dominant focal point.

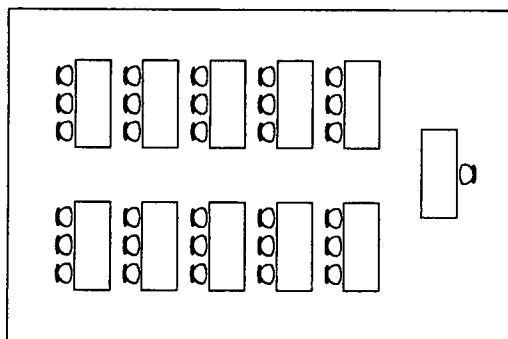


Fig. 1  
Traditional Seating Layout

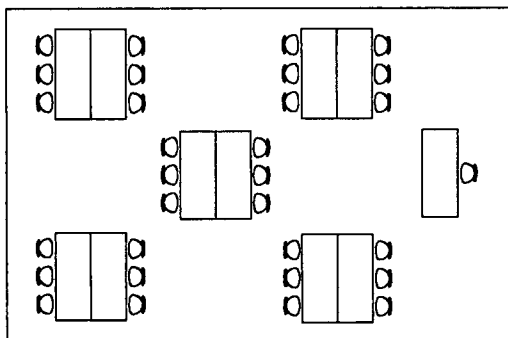


Fig. 2  
Relaxed Layout

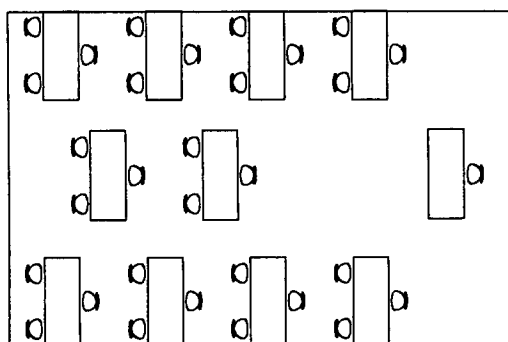


Fig. 3  
More Relaxed Layout

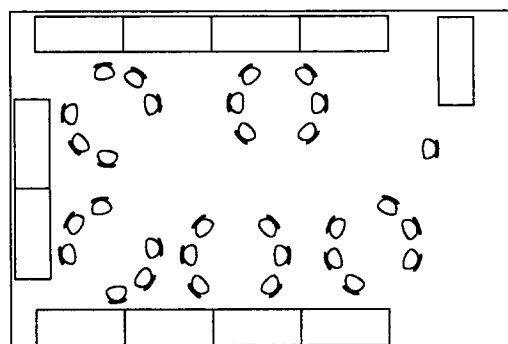


Fig. 4  
Much More Relaxed Layout

### Try Standing Not Sitting!

I believe it was my fourth or fifth year teaching in Japan when I realized that Japanese students work better when they are standing. The class could be in groups or walking about the room doing an exercise, however, it was the very fact that they were not seated that made a significant difference in the way that they interacted in my class.

I am not saying that groups of seated students will not work, but there is a



significant energy and enthusiasm that is created in a classroom when students are standing and engaged in an activity.

At the end of a lecture I attended, on motivating students, given by Dr. Jack Richards the well-known linguist, ESL researcher and writer, I was able to ask a question. The lecture had not been directed at Japanese students specifically; Dr. Richards was discussing his research in Hong Kong, which he believed could be applied to Japan. I asked what if any specific technique or method teachers working in Japan could do to better motivate their students. His quick answer, because he had gone over-time and would be late for a flight back to Hong Kong, was, "Let them stand." He briefly mentioned that he did not have any data to prove his idea, but he had observed a difference between Japanese students who were sitting and those who were standing, and the ones who were standing were more interested and engaged in what was happening in the class.

It would be better if this idea were thoroughly researched with findings published, but I was unable to find any references in the literature. Still, the observation was made by a world-renowned expert and is corroborated by my own observations. I have since made suggestions to numerous language teachers to get their Japanese students on their feet and all have applauded the idea. It simply works! Japanese students work better moving about the classroom performing tasks rather than seated in a group or by themselves.

### **Ease into Speaking English in Your Classroom BUT Speak It!!**

I think Nike, the sports wear company, has a wonderful slogan—Just Do It! I think that should be every language teacher's slogan who is afraid to speak the language they are teaching in the classroom. Just Do It!! Speak it—TODAY! Tell your students that you are going to start to speak the language in the classroom and if they want a passing grade then they will have to do the same.

Let's face facts: Japanese language teachers have it easy—there are no native speakers of the language they are teaching in any of their classes! When I was an undergraduate student of Spanish literature, my professors, the majority of whom were not native speakers of Spanish, sometimes had a classroom filled with close to 90% native speakers. As a high school Spanish teacher I was also faced with

native speakers in my classroom. Talk about a frightening experience! But I got through it. I knew my material very well. I was, at the time, extremely fluent in Spanish and was not at all afraid to speak the language.

The night before I began my first teaching assignment as a Spanish language teacher I was unable to sleep because of extreme anxiety. How would I be able to get through an entire class without speaking any English at all? Since I was a new teacher, I was introduced by the department chairperson to all my classes. In the very first class, a rather rambunctious child refused to sit (naturally after the chairperson had left the classroom). I spoke to him in Spanish and motioned for him to sit. He became abusive and threatened to actually kill me. I was thinking: This can't be happening. It was straight out of a B movie. I didn't know what to do, since I had made a promise with myself not to speak any English in the class. I then spoke in very heavily accented English-Spanish, that was peppered with Spanish words. He got the message and sat down. (Incidentally, that child turned out to be the best in the class.) Some days later, a few students overheard me speaking to a colleague in English and they were amazed by my "improved" fluency. I then told them the truth that I had wanted to pass myself off as a native speaker. Naturally this news spread throughout the school: that I was really a native speaker of English and not of Spanish. At the time I was embarrassed, but now I can look back on this story and laugh. The students, however, were very upset with me because I had lied. But I was able to regain their trust when I explained my reasons for not being truthful. So, we made a deal that out of the 45-minute class, 30 minutes would be totally done in Spanish and the rest of the time we would simply chat about whatever they wanted to talk about since there was so much going on in their lives, many times negative, that they wanted guidance with. Since classes met every day, the deal worked out well.

I love to speak Spanish and I love the culture. The same was true of my teachers at university. Did they occasionally make mistakes? Sure, but no one was keeping score.

In order to begin this revolutionary idea for Japan (not other countries) of speaking the language you are teaching in the classroom, I recommend that you ease into speaking the language. You do not want to frighten your students and

give then unnecessary anxiety, but give then support. And tell them that this is a new idea for you too but one that will help everyone—teacher and student.

Below are some phrases that I hand out on pieces of paper at the start of all of my classes. I make students paste this form in back of the front cover of their books for easy reference. I have also told some groups to “tattoo them to their tongues.” I feel so strongly about the efficacy of these six simple phrases that I strongly request students to use them and abuse them if necessary to satisfy their need to take control of their learning. My favorite statement in this regard is—Learn them, use them, live them, love them!

Classroom Expressions
Excuse me+Classroom Expression
+I don't understand.
+could you repeat that?
+could you speak more slowly please?
+what does _____ mean?
+how do you spell _____?
+can you write it down please?

There is certainly a psychological weight that is lifted once a student utters this most important phrase—I don't understand. I have been told by many students the burden which they felt trying to understand but not being able. Once this phrase is used, however, they are set free and the burden of responsibility is immediately handed over to the teacher. They were liberated and could focus their attention on having the teacher teach. It is true that the class activity is halted, but only momentarily for the extra explanation. This break is also important because, if one student did not understand, we can be sure there are several more in the same class that also did not understand and were reluctant to say so.

I have found that in a country like Japan, where the teacher acts more like Fidel Castro, a dictator, than Joan of Arc, a liberator, students have been trained not to speak until spoken to. And when spoken to, the student must convey exactly what

the teacher is asking for. This MUST stop!! There is no doubt that all teachers have some Castro in them. We have to be tough, at times, to keep control of the class and to make sure students do what is necessary to learn. However, in the language classroom people are much more vulnerable than they would normally be in a mathematics class, for example.

To this end, we as language teachers must give something to a student to empower them. These few phrases are a necessary tool to help in this process of the empowerment of our students. I have found that once a Japanese student stops his/her class, hand raised in question and uses one of these phrases and I answer the question, the air of trepidation that the student was first showing before and while using one of the phrases is at once lifted and is replaced with a glowing smile. The phrase worked and the teacher was happy to answer the question and was not in the least upset that the class was stopped. I have found that after one student attempts to use one of the phrases then more join in when not sure of what is going on. The students have become empowered in their own learning and are no longer merely passengers but participants.

### **Focused Translation**

I understand that translation is the bread and butter of almost every language class taught by a Japanese teacher. Translation has been the main component of lesson plans since the Meiji period (1868-1912). I have, however, discussed problems associated with this archaic method in a previous article (Gengo Bunka Journal, No. 35, 1998, pp 81-107).

Thus, to control my urge as a professionally-trained language teacher to beg fledgling language teachers to jettison this antiquated method, I offer here a modified translation method I call, Focused Translation.

We must understand that language is a far more complicated series of skills than some “professionals” in this field would have us believe. Listening, reading, writing, speaking etc. do not occur in a vacuum. When we speak, we listen and we can also take the opportunity to write. If we are engaged in a writing assignment we can also take the opportunity to question and thus practice speaking and in turn listening. In short, all language skills, including those connected to cultural

aspects of communication, are interconnected. To improve on the old-fashioned task of translation, I have modified it to be a group activity as well as a writing, speaking and listening activity.

One way that this idea could be characterized is a focused translation in reverse order. I understand that translation in Japan is done from English to Japanese, but what's the point? A Japanese teacher would argue that it shows how well a student understands the English selection with all its nuances and can be easily understood when rendered in Japanese. Still, I must ask—What's the point? A danger here is for students to rely too heavily on their dictionaries as the source for the equivalent word in English.

Japanese-English dictionaries are notorious for not being a reliable resource for rendering Japanese to another language. A professor of Tsuda University recently pointed this out in a Daily Yomiuri article on how poor such dictionaries are. The words “gifted” and “genius” he explained are not treated properly in Japanese-English dictionaries and a whole range of synonyms for “gifted” like talented, naturally endowed, well-endowed, fitted for, cut out for, at home with, ingenious, clever, inventive, able, adroit, adept, resourceful, facile, proficient, accomplished etc., are not fully explained if at all. Synonyms for “genius” are equally left out. This is just one example—there are thousands more. It is best, therefore, for the teacher to teach vocabulary and not simply give students a word list for them to check by themselves and thus fall victim to the perils of using a dictionary. Let us also not forget that any bilingual dictionary is merely a close approximation of meaning. The user of such a resource should understand the dangers of using this type of reference material. For it is a fool that quotes tainted words as fact!

The selection to be translated (from Japanese to English), let us say it consists of several paragraphs (length depends on the number of students in a class). The selection is divided into strips of paper that are handed out to the class. Students then translate their section and when done the entire class gets out of their seats, pushes them aside to make more room and mingle among the other students in the class. Groups of students should be kept to pairs but in the case of an odd number of students then three would be accepted. Be careful not to allow students to group together in a super group which I have observed to only occur in Japan. Students

speak in English and ask their classmate to read his/her selection while the other student writes it down. If the first student can not understand what the second one is saying then the first asks a question to clarify the situation.

Before the activity can begin students must be pre-taught how an interaction should be carried out. This is just used for those students that are intimidated by the process and should only be considered a model among many different possible combinations of phrases. You will clearly see that once students become comfortable they no longer need to refer to the blackboard and will try various combinations of phrases.

You should also be aware of the Japanese inclination of speaking while standing practically side-by-side instead of face to face. In English-speaking cultures (as in many other cultures) such a stance can be interpreted as an insult or a somewhat snobbish or even condescending attitude by the person doing it. Teachers must correct this immediately and point out to the entire class that such behavior, if done while speaking English, could be a disaster waiting to happen. Words, let us not forget, only make up a mere 20% of communication. The remaining 80% of communication is encapsulated in the silent world of non-verbal cues. Teachers! Let's start learning about culture and start teaching it!

The teacher could write on the blackboard the following model:

Student 1: Excuse me, can you please read me your translation?

Student 2: Sure. [read translation]

Student 1: I'm sorry, could you repeat that?

Student 2: Of course. [reads translation again]

-or-

Student 1: How do you spell……?

Student 2: [answers question]

-or-

Student 1: What does……mean?

Student 2: ……means…….

Student 1: Thank you.

Student 2: You're welcome.

A typical exchange could follow something like this:

Student 1: Excuse me, can you please read me your translation?

Student 2: Sure! "O wonder! How many goodly creatures are there here! How  
beauteous mankind is! O brave new wold, that has such people in't!"<sup>(1)</sup>

Student 1: I'm sorry, could you repeat that?

Student 2: Of course. "O wonder! How many goodly creatures are there here!  
How beauteous mankind is! O brave new wold, that has such people in'  
t!"

Student 1: How do you spell beauteous?

Student 2: B-E-A-U-T-E-O-U-S.

Student 1: What does mankind mean?

Student 2: It means, all people—men and woman.

Student 1: How do you spell in't?

Student 2: It's spelled I-N-apostrophe-T.

Student 1: Great! I understand. Thank you.

Student 2: You're welcome.

The selection to be translated could be given out as a whole with the selection to be translated noted for each student or, as the above indicates, the whole selection is cut into strips of paper. Once all the translations have been written down then the class has to put all the sections together in a logical order.

What is wonderful about this activity is that one student will be repeating his/her selection numerous times. In this way speaking practice is accomplished. At the same time every student is listening to the English and writing it down. If there is difficulty in understanding a part, then practice in asking questions is accomplished and yet another fear can be overcome! Since in any given class, one part of the selection can be translated many times with various outcomes then other students can be confronted with various ideas of how to translate one section. Let us keep in mind that during all of the interactions among students they are speaking and writing as well as questioning when confusion occurs.

Before all the parts are put together in the correct order, the teacher can go around and ask (in English) which they believe is the best translation for that

particular part. In this type of classroom, the teacher's role is instantly transformed during this exercise, as facilitator, role-model or problem solver. The teacher is free, as students roam about the class, to mingle and eavesdrop on all the groups. If the teacher sees a student struggling, encouragement can be given. If a student is having problems with pronunciation, the teacher can demonstrate one to one. If a student is faced with some difficulty then a solution can be rendered. In this way the teacher becomes all things to all students. A teacher for all seasons!! A Jack-of-all-trades. A multi-dimensional person ready to service all the needs the students require and desire.

### **E-mail Exchange**

Getting students excited in the class by any means possible and with any method available should be paramount for all teachers. When I was first introduced to the Internet by my friend, colleague and a man I am proud to call a mentor, the late Dr. Makoto Tsujiuchi of Hitotsubashi University, I could see by his enthusiasm that this new communication tool would be infectious and yet another aid to help improve my teaching. Dr. Tsujiuchi directed me in a very convincing way to get connected and incorporate the Internet into my classes as quickly as possible. Less than a year later I was offering an advanced academic writing class that used e-mail exclusively between teacher and student and between student and student. After student essays were completed they were added to their home page that was linked to the class home page. To say that the course, which lasted about an academic year and a half, was successful is putting it mildly. Students told me that they were energized and the improvement in their writing ability was far beyond their expectations. People from around the world also contacted many of these people because the class URL and student URL was listed on several search engines for whatever the person was searching for (students wrote about all aspects of their country and of their culture). For more information about the class refer to Gengo Bunka Journal, No. 34, 1997, pp 71-89.

I have used the power of e-mail in my classes for quick exchanges between teacher and student and student to student. It took me some time before I truly understood what Dr. Tsujiuchi was showing me and talking about. I just didn't get



it at first, but after logging onto the Internet and seeing what was out there it slowly dawned on me what my colleague was explaining.

One simple way (I have more intricate methods) of utilizing this new technology is simply to have students work on a homework assignment via the Net. The meaning of a piece of prose or a poem can be asked of your students. The class is divided into small groups and they have to exchange e-mail and decide on the meaning of the assigned selection. Since it is difficult for many students to get together during the week, each member works on his/her part and sends it to the rest via e-mail. Each group has the entire week to get the selection done (and that could be a lot of e-mails sent). The following class, each group hands in the assignment.

### **Video**

Whether a lettered professor wants to admit it or not the fact is we live in a television world, with the sound bite becoming the new mode of communication. People presently do not communicate in the slow-paced way of just a few short decades ago. Our lives have become mechanized and if we are not consistently bombarded with a steady stream of some sort of action we instinctively turn off or turn to a source to acquire our needed fix.

Teachers used to the “chalk and talk” mode of communicating with students must understand that to connect with them the teacher must understand the language of the students’ tribe. The cathode ray tube has morphed into some sort of demigod. People become transfixed—staring into its glow of colors and shadows. The TV screen tells us what to do and how to do it. It controls our emotions—we laugh with it and cry with it. The box, in short, has become our best friend, filling the void in our lives with something to do. It is our very own, personal baby sitter. Tough words? Welcome to reality, my friend!!

The teacher must understand that he/she is a salesperson. We have a commodity, which is the knowledge and specialization we have obtained from pain-staking work and it is our job to pass on our expertise to our students. But, if we do not know how to sell our wares, then no one will purchase them.

Thus, using video in the language classroom (or any other for that matter) can

be an invaluable tool to help to sell our commodity. The saying, “a picture is worth a thousand words” is even truer now at the dawn of this century than when it originated at the turn of the last century.

Use video in the literature classroom? Absolutely! There have been many excellent literary works brought to the big as well as small screens. By understanding its power and the mesmerizing way it can capture a student’s imagination, you will better be able to seduce them. At the same time, video is wonderful to use as a model for pronunciation and correct use of stress and intonation. The use of visuals as examples of culture is also extremely helpful when attempting to explain body language and other non-verbal communicative cues. Do not be apprehensive about showing the selection several times so that the entire class can grasp what it is being demonstrated. Video is also the perfect vehicle to set the atmosphere of the piece in the correct historical context.

For video to be the most effective in the L2 classroom, clips of no more than five minutes should be shown. You do not want to overwhelm your students. Monologues or dialogs with no more than three people should also be used in order to keep the class focused on the language or culture points you are teaching. I would also recommend not using any selections from action movies. You do not want to overload your students’ senses. The main focus here is language and culture—your students can watch Jackie Chan on their own time!

I was fortunate to have an English literature teacher in my freshman year of high school that was an actor when at university. He was also interested in film and when he announced that we would be studying Shakespeare the entire class balked. Not in the least affected by our negative reaction the next class he brought in a monster of a machine; it was a very early model of the present-day home video recorders. That semester we studied *Macbeth*, *Romeo and Juliet*, and *Julius Caesar*. I was hooked after watching the opening black and white sequence with the witches stirring their brew. Coincidentally that very same semester, the famous British actor Derek Jacobi was having a one-man-show on Shakespeare that was being broadcast by PBS. I made my mother so happy by sitting down in front of the television to watch his performance. Little did she know that it was not my quest for knowledge that brought me to watch but the vibrant explanation

and performance by a brilliant actor. To this day I have yet to tell my mother (I hope my secret is safe with you—dear reader). Does it really matter what brings a student to a higher level of learning? If a student is captivated by the dreamy eyes of Leonardo DeCaprio playing Romeo or the comic rendition of *The Taming of the Shrew* by Denzle Washington we should not be concerned. If along the way the student picks up a Shakespearean play or any other great work brought to the silver screen and starts to read, that is the end result and the only one that matters; it is not how the student got there.

Exploit the technology to hook the audience. Do not tell them what you are doing. Trust me, in years to come your students will realize that you seduced them and they will thank you for it.

### **Dramatize It! Modernize It!**

My oldest brother played Marc Antony in a summer camp rendition of *Julius Caesar*. I was about ten years old and in the audience thoroughly enjoying myself; it was the first time for me to hear about this play. Little did I know it was a modern version as well as a spoof of the Shakespearian masterpiece.

Decades later the experience of that performance is still aiding me in helping students to better appreciate literature and in the process gain a better understanding of the English language since I have copied exactly the same idea and implemented it in a number of my classes with great success.

Taking a current version of a work your class is studying and paraphrasing it either in modern language, as with the play my brother performed in, or using the work as a model for an imaginative work your students can “play” with, can be not only an enjoyable experience, but an eye-opening one as well. But more on this another time.

Still, take a dramatic monologue and translate it into modern language. Have the entire class do it. Then as students circulate about the class reading their interpretation to each other, each student can take bits and pieces of better interpretations to improve their work. When it looks like each student has spoken to at least five other students, have them sit at tables (desks) in groups of three and five (odd number groups work better than even) and have them construct a

new monologue. In all communications, students are not showing their work but speaking it.

### Listening Lab Time

Truly one of the most notorious experiments ever to be conducted on human subjects is the Listening Lab. Human subjects lined up, row after row, heads plugged-in, all the while receiving “mind control” instructions via taped messages. What’s the point? As mentioned previously, listening does not occur in a vacuum.

Complicating this subject is a human being’s inability to listen. What’s that? Pun intended—you heard me right! Humans simply are not designed to listen. No doubt a much longer paper can be produced about this topic, but allow me to cite some major reasons why the listening lab as used today must be transformed to better serve our students.

“Few people concentrate sufficiently when they are listening and so they become distracted, principally by their own thoughts. This is sometimes called “going down Route 350.” The human mind processes words at a rate of approximately 500 a minute but we speak at about 150 words a minute, so the difference between the two is 350. When listeners “switch off” the chances are they are on Route 350. If you are sitting in a long, tedious meeting you may be thinking about a difficult problem which you have left on your desk and which needs an immediate solution, but at the same time you are listening, or should I say half listening, to what is being said by a speaker. You are going down Route 350.

Most speakers are not like dry sponges ready to absorb everything the speaker gives them. They are continually assessing, digesting, rejecting or accepting what they hear. They are measuring it against their own bank of experience and prejudice and evaluating its worth. Is this going to work? Is that logical? What happens if I agree? Is this credible? Not only are they judging the content or what the speaker is saying, they are also judging the speaker.

Listening is difficult. Here are some other reasons why people fail to listen:

- They anticipate what is going to be said and switch off.
- They are planning what to say when it’s their turn.

- They may be tired or worried, i.e., they may have too much on their mind to concentrate.
- They can't hear or they find the speaker's voice dull and monotonous.
- The topic is too complex and difficult to follow.
- The topic is too simple and basic.
- The speaker lacks credibility and confidence.
- The chairs are hard, it's either too hot or too cold, and the sound of the traffic is very distracting."<sup>(2)</sup>

“Why is listening difficult?

- Internal and external distractions.
- Messages are received through filters of experience and prejudices.
- Listeners selectively listen to what they think is important or what interests them. (Two people in a meeting will often have different recollections of what took place. People working in an open-plan office are able to not hear background noise.)
- Poor speakers, i.e., dull voice, irritating mannerisms, etc.
- Poor speeches, i.e., jumbled thinking, no structure, unsuitable vocabulary, inappropriate level for audience (too simple/complex)."<sup>(3)</sup>

So why then do “professionals” use listening tapes, laboratories and the like? Because they mistakenly think that it will work. What is really in the back of their minds is the hope that the student will, by some miracle, be more attuned to the sounds of natural language. But you could do that in the privacy of your home. Just turn on a radio and listen. Try to figure out when one word ends and another begins. See if you can write down what you hear. Forget about meaning for now. Just see if you can distinguish sound. Of course this is not as sexy as a language lab. You have to face facts—sitting in front of a Star Trek type console looks cool. It's all flash and no substance. Then what can be done to make listening time more worthwhile?

Use videos or music instead of taped speech. (And use that taped speech set you bought as an exhibit in the “Archives of Useless Ideas” section of your office! Or you could maybe put it to some use as a paperweight.)

Some years ago a Japanese colleague could not understand my use of video in a newly created class which was being called “Academic Listening.” The idea was to give academic lectures in the hopes that students would become acquainted with this style of discourse and that would help them in their future careers. Theoretically such an idea seems fine until you analyze this notion in terms of pedagogy. How can you run before you walk or walk before you crawl? How can you take freshmen students and place them in an academic lecture setting conducted in a language they can barely speak themselves? It’s absurd!

My answer was the implementation of video. The LL room was equipped with an enormous TV and a ceiling mounted projection system. By using video in a listening class I was able to achieve learning on many different levels. First I could pick and choose the topics from a wide variety. I decided on a series of tapes and texts based on ABC News programs. Second, by using video I would be able to present many varied speakers. Students would become accustomed to my voice, mannerisms, etc., far too quickly, but continually presenting them with many different speakers with various accents would always keep them on their toes. Third, by using video and headphones I could achieve whole brain learning. Audio would stimulate one half of the brain and video or visual the other hemisphere thus producing the “super learning” effect Lozanov researched thirty years ago in Bulgaria. I attempted to explain all this to my dear colleague, but he was far too concerned with yelling and belittling me to listen. I do hope he reads this and remembers the incident. I believe that all is not lost and he too can be saved!

But what to do for those teachers not fortunate to have such state-of-the-art equipment at your disposal? Answer: Use the plethora of excellent literary titles available on tape or CD. A teacher, however, must not just use this material in a static way, but rather in a dynamic way. Have students listen once while they attempt to write down the passage and then have them walk about the room working with other students to reconstruct the passage they just heard. Naturally, all communication between these individuals is accomplished in English. A teacher can attempt the same style exercise in a cloze format. Have your students listen once and then have them check their answers as they work the room. In order to make more interactions among many different students, I like having students

check one answer with one student and then to have them move onto another classmate. The main point is that students are listening to literary works and then working together in real communication to solve problems and complete the assigned task.

### **A Few Exercises to Give You a Kick-start!**

I have attempted to pepper this paper with various exercises throughout. It is my hope that those who read this paper will be able to use all of my suggestions and implement them successfully into their classes as I have been doing now for the past 19 years.

In this section, let me take one passage and demonstrate how the same selection can be used in task-based activities and in more traditional formats. I have chosen *Harry Potter* and the opening of the first novel to serve as my example.

#### The Boy Who Lived

Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense.

Mr Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large moustache. Mrs Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbours. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere.

The Dursleys had everything they wanted, but they also had a secret, and their greatest fear was that somebody would discover it. They didn't think they could bear it if anyone found out about the Potters. Mrs Potter was Dursley's sister, but they hadn't met for several years; in fact, Mrs Dursley pretended she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbours would say if the Potters arrived in the street. The Dursleys knew that the Potters

had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.<sup>(4)</sup>

### Task-based Exercises

In a class that is implementing a task-based curriculum it is not imperative, but the use of warm-up activities can, at times, be very helpful. The purpose of using such an activity or activities is to “activate students’ background knowledge relating to the theme/topic of the literary text they are going to read.”<sup>(5)</sup>

Using photographs to stir conversation. For example, putting a picture of Harry or another character on the board with some related questions (who, what, when, where, how do/did). Students then walk around the class surveying the collected knowledge of the class. As more students ask their fellow classmates they will be learning and then sharing the information they just collected.

The main task could be one that I already mentioned in a previous section but can also be used successfully here as well. Cut up the three paragraphs into sentences and hand them out. The students read, and either ask each other vocabulary they are not familiar with or they ask the teacher. They then read each segment repeatedly to each member of the class. As they become familiar with the material they then write down each segment they hear. Finally, they put all the parts together.

After using key sections of the novel, the class could view parts of the movie based on what they have read. After watching the video, questions can be placed on the board which require students to express their feelings or opinions. Once again, students walk about the class surveying their classmates’ ideas. At the end, the teacher asks for volunteers to express their opinions. Once students are properly coaxed by the teacher and feel comfortable, they will feel more confident to say exactly what they think.

Writing can be accomplished by having students add their own fourth paragraph or by having them paraphrase these three paragraphs. Form groups of up to three students and then after they are done have them once again walk about the class sharing their completed work.



### Some Traditional Exercises

These are more straightforward ideas which require less imagination but are no less effective. I like to mix and match creative task-based exercises with the more familiar style.

Below are very simple cloze style exercises which work on both vocabulary building and grammar. In the first style I simply deleted certain words and added additional words for each word deleted. (Incidentally, the correct answers are all the first word.) Students can work alone or in groups to come up with the correct answers.

#### Cloze Style # 1

##### The Boy Who Lived

Mr and Mrs Dursley, of number four, Privet Drive, were proud to say that they were perfectly —1—, thank you very much. They were the last people you'd expect to be involved in anything —2— or —3—, because they just didn't hold with such nonsense.

Mr Dursley was the director of a —4— called Grunnings, which made drills. He was a big, beefy man with hardly any —5—, although he did have a very large —6—. Mrs Dursley was —7— and —8— and had nearly twice the usual amount of —9—, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbours. The Dursleys had a small son called Dudley and in their —10— there was no finer boy anywhere.

- |               |          |          |
|---------------|----------|----------|
| 1. normal     | abnormal | plain    |
| 2. strange    | average  | ordinary |
| 3. mysterious | weird    | strange  |
| 4. firm       | store    | company  |
| 5. neck       | nose     | head     |
| 6. moustache  | beard    | goatee   |
| 7. thin       | fat      | rotund   |
| 8. blonde     | fair     | white    |
| 9. neck       | nose     | head     |
| 10. opinion   | answer   | question |

In the following exercise, as with the first one above, I deleted a few key verbs for students to work on tenses.

### Cloze Style # 2

The Dursleys —1— everything they —2—, but they also —3— a secret, and their greatest fear —4— that somebody —5— it. They —6— think they could bear it if anyone —7— out about the Potters. Mrs Potter was Dursley's sister, but they hadn't met for several years; in fact, Mrs Dursley —8— she didn't have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbours would say if the Potters arrived in the street. The Dursleys knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn't want Dudley mixing with a child like that.<sup>(4)</sup>

1. have (had)
2. want (wanted)
3. have (had)
4. be (was)
5. discover (would discover)
6. do (didn't)
7. find (found)
8. pretend (pretended)

For all the exercises above, both task-based and traditional, I only spent a short while working on each section. It actually took me longer to type in the original three paragraphs so that I could manipulate the text in each section. I am sure you have noted that I have chosen the British edition of the story (there are several). As an American I like using British texts since I can then show the difference between the two dialects. For me, it is easier to go from British English to American English.

### Student Questionnaire

1. Please list the novels, short stories, texts, articles etc., you have used in your

English classes since you entered Hitotsubashi University.

2. From the materials listed above, please use a number to indicate how difficult the reading material was.
  - (1) Extremely difficult
  - (2) Somewhat difficult
  - (3) Not difficult
  - (4) Easy
  - (5) Too easy
  
3. How was the reading material used in class? Please use the code to indicate how the reading material was used in your class.
  - (T-EJ) Translation (English to Japanese)
  - (V) Vocabulary building
  - (R) Normal reading
  - (O) Other—Please indicate
  
4. How much of the material did the class read? Please indicate this as a percentage (—%) if possible.
  
5. Please indicate how listening classes are conducted.
  
6. Do you believe these listening classes are useful?
  
7. If you had a choice of the “perfect” English class, how would it be conducted?
  
8. Please add any additional comments or opinions concerning this topic or another English related topic.

#### Results for Question # 1

Here are just a few of the titles offered by students:

Headline Stories: America in the News.

Lord of the Flies.

The Transmission of English.

The Proper Study of Mankind.

Good-Bye Mr. Chips.

Black Glass.

The British.

Saroyan's Best Short Stories.

The Portobello Road and Other Stories.

#### Results for Question # 2

The average level reported by respondents was the second choice, somewhat difficult.

#### Results for Question # 3

It should come as no surprise that 99% of respondents reported that the material used in class was for translation from English to Japanese.

#### Results for Question # 4

The average was 60% of the material was read. Considering that students are paying a premium for books, shorter selections must be used.

#### Results for Question # 5

This question did not reveal any important or useful information since many of the students had not taken a listening class except for mine.

#### Results for Question # 6

Once again, since students had only taken my class no useful information could be obtained (except that they enjoyed my listening class—which is only useful to me). One student did, however, mention his or her high school listening class and did respond that the high school class was boring. Still, no real surprise there!

#### Results for Question # 7

Students expressed their desire for meaningful language to be presented in class. Also, that some time for speaking, discussion and debate be allocated in the literature class and that the class be made enjoyable.

#### Results for Question # 8

The most interesting comment, apart from the obvious, which is a repeat of the

results from question # 7, was from a student begging me to continue my quest for change in language education.

Well, not the most useful, perhaps, of results. Still, this was a learning experience. But many times a questionnaire must have a trial run in order to get a feel for what will work best. Thus, I made another questionnaire that would ask more open questions to get as much information from students as possible. Also, I would ask only a few questions and make it as painless as possible to respond.

#### Student Questionnaire

On another occasion (Fall semester 2001), I asked my students to respond to the three following questions:

1. Please express your frank opinions about English classes taught by Japanese English teachers. How do you feel about these classes? Do you think these classes are helpful in improving your ability to communicate in the English language? Please add any other opinions.
2. How would you feel if English classes taught in Japanese (by Japanese teachers) started to be taught exclusively in English?
3. Would you be angered if these English classes taught by Japanese teachers were taught exclusively in English?

All 63 students I asked responded. Below are some of the more pointed comments I received. The responses have not been altered in any way by myself and are shown here exactly the way the students wrote them—spelling, grammatical errors and all.

#### Comments for question 1 :

- English class held in Japanese make it easy to understand for Japanese students. But it also makes a problem that Japanese student cannot speak English fluently when they meet with native speakers. They are well trained to read and write English, but they are not in speaking and listening.
- It must be DONE AWAY WITH immediately. So far, Japanese teachers concentrate on grammar because they don't have to think of "speaking" in class.

They have no pressure in speaking fluently in class. They are kind of lazy guys, I think.

- I think that Japanese professors speak English in class is good. I'm a student in Japanese university. So, I don't have a lot of opportunity that I speak and hear English.
- I think the class where Japanese teacher teaches English in Japan is not useful to me. The class focuses on translating English to Japanese. I have studied English since junior high school, but I can't speak English very well.
- I think it would be much easier for me if the professor taught the class in English. My teacher always makes us translate every sentence into Japanese, but it confuses me. It's because there's slight difference in meaning when the text is translated into Japanese.
- I do not take language classes taught by Japanese teachers because they focus mainly on translating texts from whatever language to Japanese. However, if they started to speak in class the language they teach and if they could think of a more didactic way to hold the class, I would consider taking them. Foreign languages don't necessarily need to be taught by foreign native speakers. Nevertheless, if a non-native is going to do it, then at least he/she should teach it using the language he is teaching.
- In English classes Japanese teachers teach in Japanese and it's mostly translating from English into Japanese. When you are a beginner this method might help, but gradually I think it must be held in English. If there are some new words it should be explained in English.
- I think it strange that English is taught by another language (Japanese). But, we, Japanese student are taught English by Japanese teacher in Japanese. So I take it for granted and have got used to that.
- I have experience of taking English class, taught by Japanese professor (only once). It was completely useless for me and for those guys in the class who

wanted to learn English in order to speak it, communicate in English. But, it was pretty effective, useful for those students who study English in order to prepare for English tests (organized by Japanese authorities).

- I'm not happy with English taught in Japanese, because everybody comes here with a sufficient knowledge of grammar, vocabulary etc. As speaking in Japanese in English classes, communication is completely neglected so communicative skill can't develop. However, according to what I have heard, there is absolutely no conversation in high school English classes so it would be difficult to start it here in university. As a matter of fact, I really think the high school English education should be changed to build in more conversational elements.
- I don't like a lesson which is done only by translating English. Because it's a dull class. In Hitotsubashi University, English I is a waste of time, I think.
- I like the system in which all teachers including Japanese teachers teach English in English. I hate translation class, especially English I class. That's because "Japanese" professors like grammar and novel. They hate "useful" English. They force students to study useless English.
- I think English classes taught in Japanese are sometimes useless, because many students read a part of the text which they have to translate and they just read Japanese translation before the test. It's like taking a Japanese class!
- In my opinion, the English class's here at Hitotsubashi are very boring—especially the classes with Japanese

Comments for question 2 :

- I like the system in which all classes are taught in English. That's because we can think in English way.
- I think it's OK if all English classes will be taught in English. That's more effective. By the way, I learned Japanese in Japanese. And my teachers didn't speak English or any other language.

- I think it better that English is taught in English by anyone. The more I speak and hear English, the better I understand it, I think.
- I don't want to speak English all the time by Japanese professors. It's because almost they don't good at speaking English. If they are good speaker of English, it will be great speaking English only in the class.
- I think it's impossible, because most professors can't speak English, and neither do the students. If it's realized, classes won't progress.

Response for question 3 :

- Nor are many of the authors chosen by well-meaning people to use in their language classes in Japanese universities all over the country.

A Third Questionnaire

So you are probably thinking, "Okay, but John you asked only the best or most advanced students in your class to respond to the questionnaire. You loaded the deck so that you could prove a point." This is not true because below are results from an English II class (an introductory course) which I conducted in the spring semester, 2002. 25 students responded. The questions were exactly the same as in the second questionnaire conducted one semester before. Once again, I have not altered the responses in any way. I have written them exactly the way I received them. Here are just a few comments.

Comments for question 1 :

- I don't like Japanese teacher's English class. Because their class is just the same as high school one. Reading, reading reading...A sort of boring.
- This class is a good chance for me to speak English. In this class, I must speak English. Sometimes I was irritated about that, but I think eventually, I could polish my ability to speak English.
- Surely they haven't improved my skill because they always to translate everything in Japanese. I don't need any more translators.



Comments for question 2 :

- If the Japanese English teacher has a good skill of English conversation, I think there is no problem.
- I think it's good but not all the students will understand the classes taught in English.
- I think it's actually going to be difficult if students don't know any English. But I think it's going to be good to teach English in English after students learn a little.
- If they can speak good English not Japanese English, it's pretty good idea I think.

All students in the class except one supported the idea. Still, the person who was against the idea still wrote, "We can learn many expression of speaking English." The student might not like the idea but is honest enough to acknowledge the importance of having a language class taught in the language being studied!

Comments for question 3 :

Once again, only one student responded negatively toward this idea. My favorite comment, "Who gets angry?" and "No (If the Japanese teachers were speaking in understandable English.)" and finally, "I won't feel angry at all. In fact I think those people who are against that are mad."

Nice Try—But I Ain't that Gullible!!

Oh how the twisted mind of the person who tries beyond any reason to get away from his/her responsibilities works! University faculties will beg on bended knee that the Japanese English "teacher" teach something worthwhile for the student. Something, anything that has to do with what the students are studying in their core courses. But these language "professionals" will say that they have to teach archaic authors because, "That is where the language and culture is." And other such absurdities! As much as I love Shakespeare he simply is of no use in the world we live in today. Sorry, but it's a statement of fact. What are you going to do with

it? Nothing. I would propose that, in order to satisfy the faculties' desire to have students confronted with meaningful vocabulary and information that pertains to their major and simultaneously to have the literature teachers' desire to adhere to their chosen profession, that novels with such themes be employed in their classrooms.

Here is but a short list I compiled from the Barnes and Noble Web site ([www.bn.com](http://www.bn.com) or [www.barnesandnoble.com](http://www.barnesandnoble.com)) using their search engine. It only took me a few minutes to come up with these titles!

Business/Commerce Themes in Novels:

1. The Deadline: A Novel About Project Management. By: Tom DeMarco
2. The Business. By: Iain M. Banks
3. Final Arrangements. By: Miles Keaton Andrew
4. The Goal: A Process of Ongoing Improvement. By: Eliyahu M. Goldratt
5. The Constant Gardener. By: John le Carre

Economic Themes in Novels:

1. The Invisible Heart: An Economic Romance. By: Russell D. Roberts
2. It's Not Luck. By: Eliyahu M. Goldratt
3. The House of Morgan: An American Banking Dynasty and the Rise of Modern Finance. By: Ron Chernow
4. Breaking Windows: How Bill Gates Fumbled the Future of Microsoft. By: David Bank
5. The Lasko Tangent. By: Richard North Patterson

Law Themes in Novels:

1. The Emperor of Ocean Park. By: Stephen L. Carter
2. A Darkness More than Night. By: Michael Connelly
3. Devil's Teardrop: A Novel of the Last Night of the Century. By: Jeffery Deaver
4. The Street Lawyer. By: John Grisham
5. Savage Run. By: C. J. Box

Social Science Themes in Novels:

1. Half Moon Street. By: Anne Perry
2. Naked Lunch. By: William S. Burroughs
3. On the Road. By: Jack Kerouac
4. Brave New World and Brave New World Revisited. By: Aldous Huxley
5. Sometimes a Great Notion. By: Ken Kesey

### Conclusion

There is no doubt that every section mentioned here can be further explored in a monograph at a future date. My objective for presenting these ideas in a condensed form is to grab your attention and to offer a crash course in an alternative to what is presently being done in classrooms at all levels of language education in Japan.

Regardless of what I have written here, ultimately how a lesson is conceived and delivered comes down to the teacher. For whether a teacher truly wants to inspire the most hardened literature-phobic student to a softened literature-craving individual depends on the teacher's desire to bridge the divide.

Our students are a captive audience and from the answers to the questionnaire it is obvious they crave new ideas, new methods and a new manner of delivery. At the start of this brave new millennium do we not owe it to them and ourselves to look past our fears, prejudices and the grand status quo to new ideas with which to help our students succeed in their goals and to fulfill their expectations?

We owe it to our students—we owe it to ourselves for the new millennium has begun.

### End Notes

1. Shakespeare, *Tempest*
2. Stuart, Cristina, *How to be an Effective Speaker*, NTC Business Books, 1992, pp. 2-3.
3. *ibid*, p. 5.
4. *Harry Potter and the Philosopher's Stone*, p. 7.
5. Lecture notes from handout from lecture delivered at Showa Women's University, December 2001.

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1. *Gengo Bunka*, No. 34, 1997, pp. 71-89.
2. *Gengo Bunka*, No. 35, 1998, pp. 81-107.
3. Using Literature to Teach English, Rod Ellis, Notes for Lecture given at Showa Women's University, December 2001.
4. Rowling, J. K., *Harry Potter and the Philosopher's Stone*, Bloomsbury Publishing, 1997.

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