



*Outside the Box:  
The Tsukuba Multi-  
Lingual Forum*

Volume 1, Issue 1

Autumn, 2008

Foreign Language Center

Tsukuba University

## *Theory and Other Dangerous Things*

- **Du Mu's poems about the frontier regions: With reference to the compilation of collections of his writing and his descriptions of He Huang** 6  
Miki Takahashi
- **Translation: The (re-) creation of a source text into a target text** 14  
Jeroen Bode

### *Experiences*

- **My time at Temple University Japan** 20  
Yumi Matsumoto
- **English skills made in Japan: An English learning method which changed my English ability** 22  
Nagisa Kikuchi

### *Teaching Tools & Techniques*

- **Vergissmeinnicht / forget-me-not / 忘れな草: An Internet-based, free vocabulary training software** 26  
Markus Rude & Torsten Rupp
- **The Star Spangled Banner on the shamisen: A teaching guide** 29  
Adam Jon Lebowitz
- **EFL writing in the wired era using Myspace to build a learner centered online classroom community** 33  
Scott Stillar

### *Around the World*

- **Uzbekistan: My dear Islamic country** 39  
Kazuko Okada
- **A tale of one city** 41  
Azusa Takeishi
- **Reasons to study abroad: Stories from travel and learning overseas** 42  
Clara Cubeta
- **Students as researchers: Part 2** 46  
Masayasu Sakaguchi

### *Creative Writing*

- **Tis stormy, stormy weather in the forecast** 50  
Chelsea K. Elwood
- **A gadget for stars** 51  
Wendy MacLean
- **The mysterious gift** 52  
Masayuki Ishihara

### *Review*

- **Solving the Equation of Your Destiny** 53  
Keiko Takahashi  
Reviewed by Kaoru Koakutsu

Call for abstracts: The next issue of the *OTB Forum* is planned for the spring of 2009. Authors may submit a short abstract (about 200 words) for planned submissions by Friday, December 12, 2008. Please send abstracts to editor@otbforum.net

Share your experiences, thoughts and opinions on language, teaching, and learning! Where? A good place is right here at **Outside the Box: The Tsukuba Multi-Lingual Forum** (available online at <http://otbforum.net/publications.html>), a new publication from the Foreign Language Center at Tsukuba University. The **Outside the Box Forum** is modeled after and forever indebted to *Languaging!:* **The Exploratory Learning and Teaching Newsletter of Dokkyo University**. We welcome contributions from both students and teachers, young and old, inside and outside the university community, and—as the title suggests—in the language of your choice. The **Outside the Box Forum** is a publication which pertains to all aspects of language learning, other linguistic topics, your research, your experiences as a language learner or teacher, reviews, tips, procedures, and interesting places in cyberspace or the real world. Ideas, questions, techniques, creative writing—let your imagination and your creativity be your guide to creating a dynamic and polyphonic space about language.

### *From the Editors*

Welcome to our newborn publication, **Outside the Box: The Tsukuba Multi-Lingual Forum** or, in short, the **OTB Forum**. This is a soft-cover and online publication by researchers, teachers, and students from and beyond Tsukuba University. In a nutshell, the **OTB Forum** focuses on language learning, teaching, and practical applications thereof; it reaches far beyond, too, as you can see from the variety of topics included. You can check the “Call for abstracts” (above and on page 55); you’ll find the goals in the column immediately to the left.

The first section, *Theories and other Dangerous Things*, starts with *Miki Takahashi’s* treatise on Du Mu, a Chinese poet who wrote poetry in particular about the war-stricken frontier regions of ancient China. *Jeroen Bode* introduces the academic field of translation studies and explains why no translation can be more than just an approximation of the original. In the section *Experiences*, *Yumi Matsumoto* can see no end in the study of language learning and teaching; however, she could gain confidence as a teacher through having studied at Temple University in Japan. *Nagisa Kikuchi* reports how she managed to achieve what many think of as impossible: becoming a fluent English speaker not abroad, but right in Japan. The section *Teaching Tools & Techniques* includes two articles, one by *Markus Rude & Torsten Rupp*, who describe their free online vocabulary trainer, and the other by *Adam Jon Lebowitz*, who practices interculturalism by introducing in class his home country’s national anthem with a traditional music instrument from his adopted country of Japan. *Scott Stillar* explains, how – via the Internet and one of its many social networks, MySpace – an EFL teacher can efficiently manage writing assignments of students and engage them to participate in English discussion groups. *Around the World* contains a variety of papers, starting with *Kazuko Okada’s* on her travel to and appreciation of Uzbekistan. This is followed by *Azusa Takeishi’s* memories of her time in Boston, after which is a paper by *Masayasu Sakaguchi*, who came back from a 1-year world-spanning research project with the conviction that one should never give up when confronted with a lack of mutual understanding caused by language problems. *Clara Cubeta* lets her students speak for themselves in French and Japanese about their learning and other experiences in France. In the final *Creative Writing* section, there are three fine pieces: *Chelsea Elwood’s* on

CONTENTS	
<b>Theory</b>	
◆ Du Mu's poems	6
◆ (Re-) creating text	14
<b>Experiences</b>	
◆ Time at Temple	20
◆ Made-in-Japan skills	22
<b>Teaching Tools</b>	
◆ Vocabulary tool	26
◆ Shamisen anthem	29
◆ Using Myspace	33
<b>Around the World</b>	
◆ Uzbekistan	39
◆ Two cities	41
◆ Studying French	42
◆ Student researchers	46
<b>Creative Writing</b>	
◆ Stormy weather	50
◆ Gadget for stars	51
◆ Mysterious gift	52
<b>Reviews</b>	
◆ Destiny equation	53
<b>Column</b>	
Info Tech Tips	28
Ponder This	45
Submission guidelines	55

*The Disclaimer: The views expressed in the OTB Forum do not necessarily reflect those of the editors, the Foreign Language Center, or Tsukuba University.*

nothing more or less than – rain, *Wendy MacLean's* on a father fond of his family and stars, and *Masakazu Ishihara's* about his ongoing search for the giver of a mysterious gift. In **Reviews**, *Kaoru Koakutsu* introduces a book which can support self-development, *Solving the Equation of Your Destiny*.

We thank all the authors of this first issue for their contributions. Greatest thanks go to Christopher Carpenter, who shared with us his experience as one of the editors of *Languaging!*, a similar publication by Dokkyo University.

We'd also like to invite you to visit us on the Internet at

<http://otbforum.net>

Thanks to the wonders of cyberspace, you'll find more than just an e-version of what you're currently holding in your hands. In addition to downloadable pdf files of the entire issue and all articles, you'll be treated to the sounds of Adam Lebowitz performing his masterpiece on the shamisen and a reading of some of the poems referred to in Miki Takahashi's article.

Once more we refer to the "Call for abstracts" on page 55 (the deadline for abstracts is coming up soon!) and encourage students in particular to contribute an article, short ones would be preferable and bilingual ones would be just marvelous. Furthermore, we encourage any kind of feedback, e.g., suggestions and letters to the magazine or to individual articles.

Enjoy!

Outside the Box: The Tsukuba Multi-Lingual Forum (OTB)へようこそ!! OTBは筑波大学外国語センター発の刊行物です。OTBはその名の通り、既存の枠にとらわれず、言語、文化、分野、所属、世代といったものを超え、自由な発想でみなさんの経験や考え、意見、思想を共有する場を提供することを目的としています。今回の初刊は、主に英語で書かれた投稿が多いですが、様々な異なる言語による原稿をお寄せ下さい。テーマは自由ですし、論文・記事・小説や詩などのクリエイティブライティング、書評など何でも構いません。また、次号ではこの号の投稿に対するフィードバックも大歓迎です。OTBを通じて、一緒にクリエイティブな場を創ってゆきましょう。

The editors

(George MacLean, Jeroen Bode, Jim Elwood, Markus Rude, Masayasu Sakaguchi, and Tomoko Ichitani)



*Theory and Other  
Dangerous Things*

# Du Mu's 杜牧 Poems about the Frontier Regions: With Reference to the Compilation of Collections of His Writing and His Descriptions of He Huang 河湟

Miki Takahashi

## About Du Mu and the Middle—Late Tang period (杜牧とその時代背景について)

Du Mu (803-852) was a famous poet in ancient China, specifically in the middle-late period of the Tang dynasty (618-900). He was born in the capital, Chang'an. He came from an old, prestigious family, and his grandfather served as the prime minister for three emperors. However, his father died when Du Mu was a child, so thereafter he encountered various hardships. He was known as a man of integrity, and his writing pattern was strong and luscious.

The middle-late Tang period was a time of much commotion, with rebellions by provincial governments and invasions by other ethnic groups (notably Tufan, Kirgiz, and Uighur; see Figure 1, p. 13). Du Mu thus had strong interests in these problems and presented his strategies as politician while also writing many poems

## Introduction

Du Mu 杜牧 prided himself on being a military strategist, and as such he took enormous interest in the frontier regions, which at the time were a focus of problems involving several ethnic groups. He also wrote poems in which the frontier regions figure as the main theme or as the subject matter. However, because Du Mu was not one of the so-called “frontier poets” who left prominent frontier poems, the “frontier regions” as described in his poems have hitherto received scant attention.

When one reconsiders Du Mu's poems about the frontier regions and examines the role of the “frontier regions” in his oeuvre, one realizes that this matter of “frontier regions” was in fact an important subject or theme which, like a mirror, reflects most

clearly his individuality and inclinations as a poet.

## Tendency of Du Mu's poems about the frontier regions

### 1. Group of yuefu 樂府

Du Mu had strong interests in the frontier regions, but in fact he had never traveled there or served in a war, or worked at provincial governments near there. Consequently, he wrote poems about the frontier regions not by his own experiences, but by his imagination. In this case, the most orthodox way to write them is using yuefu 樂府, which is a traditional style going back to the Han 漢, Wei 魏, and Six Dynasties. However, in his three collections titled *Fanchuan Wenji* 樊川文集, *Fanchuan Waiji* 樊川外集, and *Fanchuan Bieji* 樊川別集, we cannot see the typical yuefu that draw on the frontier regions, as found in poems like Congjunhang 從軍行, and Saishangqu 塞上曲, among others. Rather, his collections contain only three pieces of yuefu — Biehe 別鶴 in *Bieji*, Shaonian hang 少年行 in *Wenji*, Vol. 2, and Shaonian hang 少年行 in *Wenji*, Vol. 4.

In Shaonian hang in *Wenji*, Vol. 4, there is one scene in which a chivalrous young man is going to go to the frontier regions. This poem's main theme is not the frontier regions but his chivalry. The frontier regions served only as a symbol of his chivalry. In the Middle-Late Tang dynasty, the majority of poems about the frontier regions were still yuefu, or yuefu-based. The fact that Du Mu did not use yuefu looks slightly suspicious.

Well, how prolific were Du Mu's

Takahashi, M. (2008). Du Mu's poems about the frontier regions: With reference to the compilation of collections of his writing and his descriptions of He Huang. *OTB Forum*, 1, 6-13.

contemporaries regarding yuefu and yuefu-based frontier poems? For example, Du Mu's friend Zhang Hu 張祜 wrote 36 yuefu poems included in Guo Maoqian's 郭茂倩 *Yuefu shiji* 樂府詩集, including six frontier poems such as Ru guan 入關. Li shangyin 李商隱 wrote nine yuefu poems, but among them, just Wang Zhaojun 王昭君 is related to the frontier regions. Xu Hun's 許渾 yuefu include just one, Saixiaqu 塞下曲; however, it is one of the masterpieces in all his works.

Therefore, executing yuefu and poems about frontier regions based on yuefu depend on the poet's concerns. Comparing Du Mu with the other poets, Du Mu did not write yuefu as much.

## 2. Group of non-yuefu poems

In Du Mu's other frontier poems, there are some poems that do not stem from yuefu, but are based on yuefu in substance.

- Poem whose main theme is frontier regions
- Poem which Du Mu composed about someone leaving for their new post in the frontier region provincial government
- Poem which Du Mu mourned over the solders
- Poem which express feelings of men who are going to the frontier regions
- Poem which express the traveler's sentiment from within frontier regions
- Poem for the people who have connections with frontier regions
- Poem of females yearning for husbands who went to the front lines

From these types, three important features will emerge.

1. In these poems, there are only two which express feelings of men who are going to the frontier regions. But, as was often the case, this was the central theme of the frontier poem genre. Besides, the two poems do not have bloody battles scenes. It is not because Du Mu is a pacifist, but because he insists on subjugating rebellious troops, and as such, does not want to emphasize cruelty in battle as found in Li Po 李白 Zhancheng nan 戰城南. In *Zhizhai shulu jieti* 直齋書錄解題, Vol

16, Chen Zhensun 陳振孫 (1211—1261) commented about Du Mu's work:

其詩豪而艷. The style of Du Mu's works is strong and luscious.

showcasing Du Mu's "strong" writing pattern.

2. All of the poems of females yearning for husbands who went to the front lines are included in *Fanchuan bieji* and *Fanchuan waiji*. Although *Fanchuan wenji* includes nine such poems, we realize the men whom their heroines were yearning for are *not* soldiers in the frontier regions, but wealthy and fickle flirts living in cities. We notice Du Mu's "luscious" and refined style from this feature.

3. The most important feature is these poems, particularly typical frontier poems are unevenly distributed in *Waiji* and in *Bieji*. In addition, In *Wenji*, there are hardly any typical frontier poems. What does this occurrence suggest? I shall refer to the differences in the three collections.

## The course of the compilation of collections of his writing

The three collections are each edited by their own progress. First, I will talk about *Fanchuan Wenji* 樊川文集. According to *Wenji*'s foreword which Du Mu's nephew Pei Yanhan 裴延翰 wrote, one year before Du Mu's own death, he repaired his grandfather's villa in Fanchuan 樊川—a suburb of the capital. Du Mu sometimes held parties with his friends there. One day, at a party, he talked with the nephew, and reflecting on his life, asked the nephew to edit his literary works, write a foreword to them, and name it *Fanchuanji* 樊川集. Soon after, however, Du Mu was stricken with illness, checked his own works, and subsequently burned most of them.

As a consequence, only 20 to 30 percent of his works remained. However, the nephew had been initiated into literature by Du Mu, so he held his copies. Then, he added his copies, edited Du Mu's collection and named it *Fanchuan wenji* 樊川文集.

*Fanchuan waiji*'s 樊川外集 editing process is not clear. There is no foreword or comment regarding the process. According to *Tangyin*

wuqian 唐音戊籤, Vol. 1, which was compiled by Hu Zhenheng 胡震亨 (1569—1645), *Waiji*'s works compiled by the Tang people were left out of Du Mu's incineration of his personal works.

And the last of his collections, *Fanchuan Bieji* 樊川別集, includes Tian Gai's 田概 foreword in 1073 during the Bei Song 北宋 Dynasty.

According to this, *Bieji* composed works are taken from *Wenji* and *Waiji*. As a result, these two *Waiji* and *Bieji* accidentally included many other poets' poems (most notably Xu Hun's 許渾 works).

Therefore, *Wenji*'s works are composed of works which Du Mu wanted to include in his collection, and works which Pei Yanhan possessed. The frontier poems which were unevenly distributed in *Waiji* and *Bieji* are, regardless of whether they were Du Mu's original works or not, not included in *Wenji* because of Du Mu's prerogative.

### His poems about He Huang 河湟

Well, what drove Du Mu's desire to include the frontier poems as his own works, and specifically those works which were included in *Wenji*? Now, I will analyze Du Mu's frontier poems, paying attention to the term "He Huang." The He Huang is a region which the Hexi 河西 and the Longyou 隴右 provincial governments administered, but it fell under Tufan 吐蕃 occupation after the An Lushan 安祿山 rebellion (755—763). At first, Tufan occupied Xiping 西平 (a part of He Huang) in the second year of the Zhide 至德 period (757), and afterwards in the second year of the Jiangzhong 建中 period (781), they occupied the whole He Huang area.

Among the poets represented in the *Quan Tangshi* 全唐詩, it is Du Mu who makes the most prolific use of the term "He Huang," using it in seven poems. Needless to say, besides his poems, there are many poems which draw upon the region without using "He Huang," or using other terms instead of "He Huang." However, the fact that Du Mu used this term many times shows us his strong interest in the region.

The following poem He Huang 河湟 (*Wenji*, Vol. 2) is one of them.

元載相公會借箸, 憲宗皇帝亦留神. 旋見衣冠就東市, 忽遺弓劍不西巡. 牧羊驅馬雖戎服, 白髮丹心盡漢臣. 唯有涼州歌舞曲, 流傳天下樂閒人. Prime minister Yuan Zai 元載 once borrowed chopsticks / Emperor Xian(憲宗) also used to pay enough attention there / But soon we saw Yuan Zai was executed in a downtown area / and soon Emperor Xian also died before going to the front / At He Huang 河湟, the Han 漢 people wearing Tufan traditional clothes are browsing sheep and horses / But they have also been subjects of the Tang 唐 dynasty / like Su Wu 蘇武 who was captured and though his hair turned gray / still had sworn loyalty to the Han dynasty / While, in the Tang dynasty territory / the song Liangzhou 涼州 introduced from He Huang is popular all over the places / Just entertain wealthy and optimistic people!<sup>1</sup>

This poem are composed from the first half and the latter half. In the first phrase, "borrow chopsticks" means to plan tactics. The first four phrases draw He Huang's history using historical fact, as *objective* phrases. The latter four phrases shows the distance between He Huang and the Tang dynasty territory (most notably the capital), as well as the gap between the subdued Han people's feelings and the Tang dynasty's wealthy communities' feelings, as *emotional* phrases. The last phrase draws criticism for the Tang government and a profound grief, but because of the first half's objective phrases, this poem is not merely an emotional frontier poem.

Next, I will analyze his Huangfeng 皇風 in *Wenji*, Vol. 1. In the 5th year of the Huichang 會昌 period (845) February, Tufan had been in decline, with the dynasty taking this occasion to plan to regain He Huang from Tufan, by first sending an inspection party. Du Mu was impressed with this occurrence, and to celebrate Emperor Wu (武宗), wrote this poem:

---

<sup>1</sup> This and the following passages denoted by block indentation include both the original poem and an English translation.

仁聖天子神且武，內興文教外披攘。以德化人漢文帝，側身修道周宣王，迹蹊巢穴盡窒塞，禮樂刑政皆弛張。何當提筆待巡狩，前驅白旆弔河湟。 Emperor Wu, who was presented the honorific title as Rensheng 仁聖, is solemn and gallant. / In the territory, he cultivates people by decorum and music systems, including others in the outside territory, to extend his territory. / His manner is like the Han 漢 dynasty's Emperor Wen (文帝), who cultivated people by virtue / and also like the Zhou 周 dynasty's King Xuan 宣王, who modestly cultivated morals. / As Emperor Wu obstructs whole roads on which animals' footprints have been left and all their burrows / laws of functions and manner, music, the criminal laws, and government ordinances are enforced with generosity and rigidity. / Ah! Whenever could I have pens and follow Emperor Wu, marshal his army with waving flags / and go to console the Han people in He Huang 河湟?

This poem aims to praise Emperor Wu, besides drawing Du Mu's own wish emphatically in the last two phrases to give readers a fresh impression.

Du Mu sent 史將軍 (*Wenji*, Vol. 1) to the general Shi Xianzhong 史憲忠 who served with distinction at the battle with Türküt. In part 1, the latter half phrases are following:

河湟非內地，安史有遺產。何日武臺坐，兵符授虎臣。 On the outside, He Huang is not our territory / and on the inside, after An Lushan 安祿山 and Shi Siming's 史思明 rebellion, rebellious troops still have remained. / Whenever at the Wutai 武臺 Palace, in which the Han dynasty's Emperor Wu (武帝) sent the army to subdue the Hun / will the tally whose injunction subdued them be given to the brave general?

In February of the third year of the Dazhong 大中 period (849), Tufan finally surrendered to the Tang dynasty, and some parts of He Huang were returned. Over that interval Du Mu was working in the central government. At that time, Prime Minister Bai Minzhong 白敏中 and other ministers dedicated poems to Emperor Xuan (宣宗), so Du Mu also wrote a poem titled 奉和白相公聖德和平，致茲休運，歲終功就，合詠盛明，呈

上三相公，長句四韻 in *Wenji*, Vol. 2, which rhymed with their poems. Afterward, in August of the same year, about one hundred people who had been living in He Huang came to visit the Tang Dynasty's Palace. Emperor Xuan appeared and consoled them at the Yanximen's 延喜門 building, and they were extremely excited. Du Mu saw the stirring sight, and dedicated a poem titled 今皇帝陛下一詔徵兵，不日功集，河湟諸郡，次第歸降，臣獲堵聖功，輒獻歌詠 in *Wenji*, Vol. 2, to the Emperor. As it was the only poem which Du Mu dedicated to the Emperor on his own, we know he was impressed very deeply.

In these poems, He Huang was described as a target of policies aimed at its actual recapture, and which must be returned at all costs.

### The meanings of the frontier regions for Du Mu

Now I will think about his frontier poems' tendency of description, and attitude of his expression in some different perspectives.

#### 1. Comparison of his poems with Poems of Contemporary Poets

I shall begin with comparing Du Mu's poems with contemporary poets' poems, and from the differences between them, Du Mu's characteristics will rise clearly. The following is Gu kuang's 顧況 son Gu Feixiong's 顧非熊 poem Chusai jishi 出塞即事 part 2 (*QuanTangshi* 全唐詩, Vol. 509).

賀蘭山便是戎疆，此去蕭關路幾荒。無限城池非漢界，幾多人物在胡鄉。諸侯持節吾土，男子生身負我唐。迴望風光成異域，誰能獻計復河湟。 Helanshan 賀蘭山 is the mountain border with Tufan / From here we will pass through Xiaoguan 蕭關, then pass roads which are savage / Long ramparts and fosses which are not the Tang dynasty's territory now / How many Tang people are in there at all? Feudal lords, holding tallies for going to the front / see over their original territory / Young soldiers shoulder their dynasty's pride on their own bodies. They survey the land which has been occupied by Tufan / Who can offer good strategy and regain He Huang from them?

## 2. Image of the term He Huang

I will focus on the meaning of the term *He Huang* in Du Mu's frontier poems and in Gu Feixiong's poem. Feixiong's poem talked about an imaginary frontier world, and in it, He Huang is a symbol of the frontier regions. Du Mu's collections also include such frontier poems, but they are unevenly included in *Bieji* and *Waiji*. On the other hand, in *Wenji*'s works regarding He Huang, except the former poem "He Huang," they do not refer to keywords like 胡笳 (northern tribal traditional flutes), 烽火 (beacon fire), and even soldiers, those stimulating frontier region images. In those poems, He Huang is not an imaginary space, but is a part of territory which the Tang dynasty should regain at all costs, as a target of policies aimed at its actual recapture.

After surveying all of Du Mu's frontier poems, very clear distinctions will be found. Namely, *Wenji*'s poems insert the term He Huang, and draw frontier regions realistically. Another is that *Waiji* and *Bieji*'s poems do not insert the term He Huang, only drawing imaginary frontier regions. This strict contrast is due to two reasons: the formation of poems, and Du Mu's taste of poems.

Regarding the former reason, *Wenji*'s poems are written on some occasions like the celebration for regaining He Huang, or under his individual situation like presenting poems to someone who is going to there. So in these poems, He Huang is written as the *subject matter*, whereas in the *Waiji* and *Bieji*'s poems, He Huang is written as the *main theme*. Needless to say, the former poem "He Huang" is included in *Wenji*. However, this poem's first half was written about history of He Huang, so it does not look like a typical frontier poem, but rather a kind of historical poem (詠史詩).

Regarding the latter reason, this could be considered to be connected to the fact that Du Mu did not actively produce yuefu or frontier poems based on yuefu themes. In other words, he didn't attach any importance to the depiction of an "imagined" frontier region, which was a distinctive characteristic of yuefu. Thus, he wrote some "imagined" frontier poems, but did not aim to leave them, and he burned them. Ironically, however, they were found later and included in *Bieji* and *Waiji*.

## 3. Angles of the writers

Matsuura (1986) states, "Generally, in old style yuefu, angles of the writers are pulled out and poems are written in the third person perspective. As a result, their scenes are not thought of the writers' own experiences but as, so to speak, 'stages of dramas' drawn objectively" (p. 326). Now I will focus on the "angles of the writers," comparing Du Mu and Gu Feixiong's poems again.

Gu Feixiong's "Chusai jishi" is not old yuefu, but its contents and formation are the same as the old yuefu-based frontier poems. It is written from the angle of the soldiers entirely, drawing upon the soldiers' feelings. That is to say, this poem is written in the third person angle, from the outer world. On the other hand, Du Mu's "He Huang" draws upon the frontier regions mainly, but in it there is no third-person character, and it is written from Du Mu's own angle. The other poems use the frontier regions as the subject matter, as written on his individual situations or during some incidents, so it could be said they are written from his own angle. Generally, in Du Mu's poems, He Huang is composed not from the angle of the frontier region world, but from the outer world, showing his own feeling, and his political angle.

## 4. Characteristics of the frontier poems in the Middle-Late Tang dynasty

Dong (1988) mentions the frontier poems' characteristics of the Middle-Late Tang period. Their poems assume three points: first, passion for devoting themselves to their dynasty, second, arguments and analyses about social conditions, and finally, sadness resulting from difficult situations. Regarding these three points, Du Mu is a typical writer.

Indeed, undoubtedly he is the most typical, especially since the first and second points are also intrinsic characteristics of all of Du Mu's works. His "strong" style mutually operates, singing his heart out in his poems. Concerning the second point, Du Mu's historical poems also assume these arguments and analyses. In the former poem "Huangfeng," 皇風 including a progress of He Huang, the grief of the later phrases makes an effective contrast. As Du Mu was born in

the period during which many turbulences occurred, he had strong concerns for the frontier regions. It harmonized well with his own work style.

### Du Mu's stratagems subjugating the barbarian tribes and his poems

Du Mu's passion for subduing the barbarian tribes and his descriptions about it are directly connected with his political actions.

In the second year of the Huichang 會昌 period (842), Du Mu left for his new post in the Huangzhou 黃州 provincial government from the central government. In this Huichang period (841—846), prime minister Li Deyu 李德裕 actively subdued Uighur and Tufan who had weakened. Thus, while Du Mu stayed in Huangzhou (842 to August of 844), he also actively wrote many works regarding the frontier regions. In Junzhai duzhuo 郡齋獨酌 in *Wenji, Vol. 1*, he wrote his hope and ideal image of the nation.

平生五色線，願補舜衣裳。絃歌教燕趙，蘭芷浴河滄。腥膻一掃灑，兇狼皆披攘。生人但眠食，壽域富農桑。孤吟志在此，自亦笑荒唐。I always hope to assist the Emperor with remonstrance. / I want to cultivate Yan (燕, Hebei 河北) and Zhao (趙, Hedong 河東) areas rebel troops with laws of functions and manner, and laws of music / and also want to cleanse the He Huang areas with the Emperor's morality. / Barbarian tribes will be swept, rebel troops will be annihilated. / The people will live with relief in the piping times of peace, and will have large crops. / I am singing these my great wishes, but I know it is too much for me.

According to Sima Guang's 司馬光 *Zizhitongjian* 資治通鑒, Vol. 246 article on 842, in August, the khaghan of Uighur led his army and invaded the Tang territory and plundered the Hedong 河東 areas. With hostility the Tang dynasty drafted soldiers and stationed them at the front, and the Emperor ordered them to stay there for a while and then to attack the Uighurs the next spring. Du Mu heard the news, and wrote *Zuezhong Shuhuai* 雪中書懷 in *Wenji, Vol. 1*:

北虜壞亭障，聞屯千里師。牽連久不解，他盜恐旁窺。臣實有長策，彼可徐鞭笞。如蒙一召議，食肉寢其皮。斯乃廟堂事，爾微非爾知。向來蠟等語，長作陷身機。I heard that as Uighur destroyed the forts, the Tang dynasty battalions were stationed. / But I am afraid if they will not come back to our territory, other rebel troops will catch us off guard. / As a matter of fact, I have a good strategy with which I can subdue Uighur gently. / If I am invited by the Tang dynasty, we will eat Uighur soldiers and sleep on their skins. / But it is the dynasty's undertaking, and because my position is low, I cannot be concerned. / Past presumptuous opinions have forced the speakers into corners.

In this, he wrote that presenting his 長策, good strategy, is a presumptuous action. From this tone, his confidence will be found. In September of 844 he was transferred from Huangzhou 黃州 to the Chizhou 池州 provincial government. Soon after arriving there, he presented his strategy 上李太尉論北邊事啓 in *Wenji, Vol. 16*, which is most certainly his 長策, strategy.

To explain this progress, now I will trace back to the spring of 843. At that time the Zhaoyi 昭義 provincial government governor Liu Zhen 劉稹 rose in rebellion. Du Mu presented his strategy 上李司徒相公論用兵書 in *Wenji, Vol. 11*, for suppression to prime minister Li Deyu 李德裕. *Zizhitongjian* 資治通鑒 article of 843 states: “[李德裕] 亦頗采牧言,” (Li Deyu adopted Du Mu's strategy). In August of the next year, 844, Liu Zhen's rebellion was suppressed. Immediately he presented a congratulation letter 賀中書門下平澤天潞啓 in *Wenji, Vol. 16*, to Li Deyu. After one month, he was transferred from Huangzhou to Chizhou. In Chizhou, he presented the former strategy 上李太尉論北邊事啓. Thus, he wrote the 雪中書懷 referring to his good strategy, and after that, he presented the strategy. 雪中書懷 is, so to speak, the prologue of that strategy.

### Conclusion

Du Mu's poems about the “frontier regions” are clearly divided into those poems

that employ traditional techniques and those that fall outside this category and reflect upon Du Mu's individuality. His frontier poems based on traditional techniques going back to the Han 漢, Wei 魏, and Six Dynasties are found not in the *Fanchuan wenji* 樊川文集 revised by Du Mu himself, but in the *Fanchuan waiji* 樊川外集 and *Fanchuan bieji* 樊川別集. In view of the fact that the poems contained in the *Waiji* and *Bieji* are works which Du Mu had initially excluded, it will be understood that the frontier poems in these two collections were works that Du Mu originally did not wish to be preserved. This could be considered to be connected to the fact that Du Mu did not actively produce yuefu or frontier poems based on yuefu themes. In other words, he did not attach any importance to the depiction of an "imagined" frontier region, which was a distinctive characteristic of yuefu.

That being so, how were the frontier poems in *Wenji*? An examination of his use of this term "He Huang" reveals that it was described (a) from Du Mu's own perspective, (b) with reference to concrete and particular situations, and that (c) it was closely linked to stratagems for subjugating the barbarian tribes. It has also become clear that for Du Mu, who held strongly to the ideas of public administrators, "He Huang" represented nothing other than a target of policies aimed at its actual recapture, and all his poems alluding to "He Huang" were written in line with this view.

This presents a striking contrast with his frontier poems in the *Waiji* and *Bieji*, which

do not employ the term He Huang, follow the traditional techniques of frontier poems, depicting an imaginary frontier world.

This examination of the process behind Du Mu's depiction of the "frontier regions" has brought to light Du Mu's views on poetry and his individuality as a poet. It could be said that in the case of Du Mu the subject of "frontier regions" has significance as a criterion for elucidating his individuality.

### References Cited

- Matsuura, T. (1986). Gafu, shingafu, kakôron—Hyôgenkinô no idô ni tsuite 楽府・新楽府・歌行論—表現機能の異同を中心に—。 In *Chûgoku shika genron: Hikakushigaku no shudai ni sokushite* 中国詩歌原論—比較詩学の主題に即して (pp. 321-344). Tokyo: Taishukan Shoten.
- Dong, N. (1988). Lun zhongwantang de biansaishi 論中晚唐的邊塞詩. In *Tangdai biansaishi yanjiu lunwen xiancui* 唐代邊塞詩研究論文選粹 (pp. 252-266). Lanzhou: Gansu Jiaoyu Chubanshe.

**About the author:** Miki Takahashi is currently a research associate at the University of Tsukuba. Her primary research area is Chinese classical literature. She likes watching football games and especially loves the Chelsea Football Club.

Figure 1. The area of the Tang Empire at the time of Du Mu.



# Translation: The (Re-) Creation of a Source Text into a Target Text

## A Case Study of Translating Japanese into Another Language

Jeroen Bode, Tsukuba University  
Independent Translator

*Attempting almost the impossible, finding one's way and keeping "Scylla to starboard and dreaded Charybdis off to port."*

(Homer, *The Odyssey*, XII, p. 278)

### Introduction

For the first issue of the *Outside the Box Forum*, it is a most fitting occasion to introduce also a rather young academic field of study. Its actual history is quite long in every part of the world, but as an independent academic study area it is quite young - not more than a few decades (Routledge Encyclopedia of Translation Studies [RETS], 2006, p. 277). At present it is referred to as "translation studies."

In Europe the history dates back to the Roman-Greek period of the first century BC. Cicero had a strong influence for the next 2000 years identifying the basic difficulty of a word-for-word translation method (RETS, 2006, p. 496)—Scylla as it were—and recognising at the same time the need to find in the target language optimal expressions to reproduce the original. Dreaded Charybdis (a mythical whirlpool monster) applied to translation would be, on the other hand, a product completely deviated and lost from the original work in style, order and form.

In China a similar development in translation "science" arose for Buddhist scriptures: going from a literal translation to a free translation. China had beyond its borders also a strong influence on other parts of Asia. For instance, the written language in Japan has taken over the character script and developed a "dependent" phonetic script based on the imported script. After that the imported Chinese – Kanbun 漢文 in Japanese – remained as an academic language for the educated class.

Normally the word referring to translation

Bode, J. (2008). Translation: The (re-) creation of a source text into a target text. *OTB Forum*, 1, 14-18.

in Japanese is *honyaku* (翻訳) and for interpretation *tsûyaku* (通訳). However, in Chinese it seems that sometimes both terms are represented with the single term for *honyaku* (fān-yi\*翻-訳\*in New Chinese simplified). In case there is the wish to specify, *biyi* (筆訳\*) for translation and *kôyûi* (口訳\*) for (oral) interpretation are other possible options. This present article regarding translation studies is primarily concerned with Japanese into English or Dutch. This is indeed one-directional to my own first and second languages (although in exceptional cases I translate also in the other direction).

"Translation studies" as an academic field is more or less a general study without any definite language combination affixed to it. Nonetheless, there are "pragmatic" studies available, for example, from the viewpoint of translating from other languages into Japanese, but the other way around - Japanese into other languages - seems to have no case specific studies.

In order to clarify the general description of translation studies in this paper I would like to illustrate this by describing it further in terms of the translation process of official documents in the subsequent pages of this paper.

### Translation studies

Translation is normally considered to refer to the transference of a written text in one language into another language. In other words, this is an interlingual transference from the source language (ST) to the target language (TL). Another form of translation—if you want to call it 'translation'—is the

“rephrasing” or rewording within a single language of a written text: intralingual transference. The Japanese equivalent for “translation” contains this double meaning in the two-character compound “*honyaku*” (翻訳) in at least two dictionaries.<sup>1</sup> Its compound combination is build up with the first character (hon翻) expressing: change/substitute, and second character (yaku訳) referring to the actual translation of words from one language into another language.

The field of study regarding translation is not only concerned with the translation of texts, but also matters relating to process (like pre-production, production and post-production), function, and product are essential segments in this study field. In this short paper I will limit myself to those areas that are in some degree present when translating Japanese into other languages leaving out, unfortunately, other aspects of translation studies equally valuable for enriching one’s knowledge or expertise. At the end of the paper I will include a short bibliography for further readings into the whole scope of translation studies. In *RETS* the chapter on translation studies maps out the field in two segments: “pure” and “applied” translation studies. The “pure” segment refers to an academic description while the “applied” segment resembles a more practical side of translation studies. This is a model that comes close to what can be confirmed by empirical observations in most cases.

As a professional translator with an academic background I look at the theoretical part more as a valuable tool for reaching a higher level of translation competence while the practical part of translation gives information to form strategies in solving difficulties expressing the original message in the target language. Strategies can serve to make theoretical models which in turn could be applied to translation training or teaching methods.

## **A practical discussion of translation work, process and description: From Japanese to other languages, specifically English and Dutch**

Structurally, there is a great difference in how and in what order texts are constructed in Japanese and the way this is done in other languages. Both are different but make complete sense in their respective cultural settings. A translator of Japanese (for written texts mostly) will automatically start rearranging or restructuring the word order (S-O-V → S-V-O) as a preliminary requirement. For example, the classic short story by Issai Chosan (1659–1741) starts with the first sentence in Japanese: *Shoken to ifu kenjutsusha ari. Sono ie ni ôinaru nezumi dete, hakuchû ni kakemaharikeru.* [勝軒といふ剣術者あり。其家に大なる鼠出て、白昼にかけまはりける] (Issai Chosan, 1988). As a possible translation: There is\* (was) a swordsman with the name Shoken. [One day], a large mouse (or perhaps rat) turned up in his house and appeared even during the daytime.<sup>2</sup> Although this is a factual statement we can see the Japanese sentences ending with verbs (V), which is natural for the way Japanese is used. In translation the difficulty is not relocating them in the translation; rather, it is deciding whether the same tense could or should be kept. In the target language it is more likely to receive a past tense considering a possible (historic) past of the story. With more complicated texts the method of kernels (basic structural elements) and the system of transfer (see Hatim, 2001, pp. 22-23) has certain usefulness for translating Japanese. Kernels are divided in four basic categories: object words [= nouns], event words [= actions/verbs], abstracts [= references to features of objects, events, other abstracts], and relationals [= linking devices]. Transfer relates to the stage, which is the process of transferring the “message” from language A to language B. Most of this translation action happens in the mind of the translator. With it the surface structures can be reduced to the immediate basic meaning of the source material. This markedly shortens the time

<sup>1</sup> The *Shinchô Nihongo Kanji Jiten*/2008, p. 1795, but also in the *Shôgakkan-Gensen*/1988 edition, p. 2154.

<sup>2</sup> \* is the literal translation; [ ] is text added for clarification.

required, whereas going from language A to a transfer language with kernels and then to language B is a far more cumbersome and time-consuming process.

A second difficulty in translating is in cases where words, clauses, or expressions in language A (= Japanese) do not have equivalents (one-to-one correspondence) in language B. What is then a possible strategy to solve the predicament? Like Odysseus keeping course between the two dangers and not trying to solve it there and then, the translator makes the unit of translation larger and most of the time from the main idea or thread of the topic the solution comes for the specific difficulty. It is not a matter of understanding or not understanding the message in total; it is more the case of finding the right expressions to convey the meaning of the whole message as much as possible. It is basically to limit the damage done to the original and recreating the text in the target language with due consideration of both source and target culture. It seems almost an unavoidable outcome but a translation is at best an approximation of the original.

### **Translator's product**

The product of a translator is to a certain degree the result of memory: familiarity with the topic field, the text and knowledge where to find newly encountered clauses and expressions. Memory for active and passive use is the first step to produce a first draft translation. In this stage I keep uncertain cases highlighted with yellow. One by one I look them up in bilingual dictionaries (printed as well as electronic versions), but in case the entries do not fit at all, or would confuse the target reader I refer to monolingual dictionaries for Japanese (like *Kôjien*, *Gensen* and *Nihongo Kokugo Daijiten*). In the target language a thesaurus is then useful for locating an equivalent expression if it is possible to reduce the explanation in the monolingual dictionary to a single term. However, sometimes a single term is not enough in the case of culturally restricted terms (for example, “kappa” [a water sprite with a particular hat style] will not become clear by the translation alone) which will need explanation and maybe even an illustration in

the footnotes or endnotes or if possible a succinct description in the main text.

### **Text type**

Before actually starting to translate it is important to determine the type of text: is the text a literary product, a philosophical treatise, a religious text, a legal document or some other type of text? In one approach within translation studies the text types are categorized in the following three: literary, business, and technical translation of texts (Munday, 2006, p. 12). In another way, it is classified in two categories: literary texts on the one hand and domain specific texts on the other hand (*RETS*, 2006, p. 58). The first approach does not contain the separate category of legal/official government document translation. However, the second one is perhaps too general in outlook.

After identifying the text type and knowing what the exact format of the product (in official translation also the original layout forms part of the translation product) should be like and what the purpose of the translation is, the choice of translation type could be literal (important in legal documents), contextual (literary and sometimes also business texts) or free translation (in cases when approximation is a less stringent representation in the target language). Actually this classification of translation possibilities is not generally adopted in translation studies but is nonetheless present in the actual work of translators. It is equally important to know who the client is (a private person, a company, a publisher, or government body). This also has an effect on the final product.

### **Regarding the “official translator” as a case study**

To conclude this short paper I would like to offer a basic outline of the work process of an official translator, also known as sworn translator. Government regulations regarding official documents (regarding the way of submitting foreign documents) determine from the outset the translation process. A private person will be advised to submit certain official documents in the target language (e.g. birth certificates, marriage

registrations, family registers) to the government of this target language area. Before sending the document to the translator the document needs to be validated with an apostille by the Ministry of Foreign affairs in the country of the source language (in the case of Japanese documents, the Foreign Ministry [*Gaimushō*] in Tōkyō). After this the translator will produce a translation that needs to be very close to the original (preferably literal, but with still enough readability for the target reader). This point of readability is directly concerned with formal expressions in official documents (which may or may not exist in the target language). In translating Japanese documents I came across a few that presented some difficulties in light of the fact that there were a few cases with zero-equivalence or nil-equivalence in the target language. However, for the Japanese language itself or the Japanese reader there is no difficulty, and even for the translator it might not present any difficulties in understanding the text. The difficulties start with transferring source text to the target text. In order to clarify this I give here some examples which I translated excluding the basic meanings as they appeared in bilingual dictionaries; these are either based on mono-lingual dictionaries of Japanese or already established expressions in the target languages.

Table 1 shows several frequently used expressions in official documents. *Jyuri* is difficult in the sense that, in the case of Dutch city hall customs, the action is not so much as accepting the new information by city hall as is the case in Japan. Citizens in the Netherlands are required to inform or declare changes. It is not considered a matter of “accepting the report of marriage” [*kekkon todokede jyuri shōmeisho*] by a city hall in the

Netherlands; the civic duty of reporting is more emphasized in these cases. Considering both cultures “register” would be close to the original in a sense and acceptable for the target language.

*Kokuseki* presents another difficulty within Japanese documents themselves since the possible opposite of it, *honseki* (本籍) almost always refers to an official address in Japan. This is then incongruous with the text part regarding nationality\* (*kokuseki*). In one case, it was even written as *kokuseki* (\*nationality) – Kingdom of the Netherlands (Oranda ōkoku オランダ王国). In translation it should be “nationality – Dutch”, but since this is not given in the original in this manner the single option to take is transferring *kokuseki* into the form suggested below. In this case it was expanded from a single word in the source language into multiple-word phrase in the target language.

With the entry of *Sōfu* it is not clearly stated whether it refers to sending an item between different city halls, or instead between city hall and private persons. From the surrounding entries it would probably be the first case.

Additionally, another point to consider in the translation of official documents is the amount necessary to transliterate personal names and place names literally. For example, translating the name Tanaka as “In-the-Field” would be regarded as a serious translation mistake.

## Conclusion

The examples above are some of the difficulties when translating official Japanese documents into Dutch or English. In translating texts from another culture with

Table 1. Difficulties encountered in official documents

Source language [J]	Bi-lingual dictionary meaning	Target language approximation [E]
Jyuri (受理)	Accept/admit	Inform*, declare*/register*
Kokuseki (国籍)	Nationality	Name of the country regarding nationality*
Sōfu [wo uketa hi] (送付)	Sending/forwarding	Day of receiving the sending*

Here an asterisk \* signifies meanings not present in the regular bi-ling. dictionaries adapting them to target language requirements.

other official traditions, translators need sometimes to go beyond dictionary meanings in finding solutions by, for instance, expansion (a form of adaptation) wherein a single source language word receives multiple lexical elements (e.g. the translation of *kokuseki*). Although these documents are factual texts, one would expect a straightforward possibility in its translation. Instead, the difficulties and the solutions generally associated with literary translations are also in smaller degree present in the other domain-specific translations such as official documents. Indeed, some of the methods described above are taken from the literary translation method. In this short paper I wanted to introduce translation studies in an accessible way, with perhaps the danger of not including all of the approaches and schools engaged in translations studies. Here I presented the working method of one translator, not necessarily shared by other translators, or following completely what is acceptable in translation studies.

For a further reading on translation the following books could be useful. Some of them I have consulted in preparation of this article.

### References Cited

- Baker, M. (Ed.) (2006). *Routledge encyclopedia of translation studies [RETS]*. New York: Routledge.
- Hatim, B. (2001). *Teaching and researching translation*. England: Longman Pearson Education Limited.
- Issai Chosan. (1988). Neko-no-myôjutsu 猫之妙術. In Y. Iikura (Ed.), *Issai Chosan-shû [Sôsho Edo Bunko, 13]*, (pp. 36-42), Tokyo: Kokusho kankôkai.
- Kawamoto, K., & Inoue, K. (Eds.). (1997). *Honyaku no hohô 翻訳の方法* [The art and craft of translation]. Tokyo: University of Tôkyô Press.
- Kokugo daijiten-gensen*. (1988). Tôkyô: Shogakkan.
- Munday, J. (2006). *Introducing translation studies: Theories and applications*. New York: Routledge.
- Saito, Y. (2007). *Honyaku no sakuhô 翻訳の作法* [The art of translation]. Tôkyô: University of Tôkyô Press.
- Shinchô nihongo kanji jiten*. (2008). Tôkyô: Shinchôsha.

**About the author:** Jeroen Bode has been working since 2005 for Tsukuba University as a lecturer. From 2007 he started also as an independent official translator of Japanese. His translation work led him to redirect his attention to applied language skills during the process of translating. He received his M.A. in Japanese language and culture in 1996 from Leiden University in the Netherlands.



# *Experiences*

# My Time at Temple University Japan

Yumi Matsumoto

## Why I took this course

After finishing a course in psychology at Temple University Japan, the instructor, Dr. Marshall Childs, recommended I enter the TESOL program. It was another two years before I applied because I did not know if I wanted to pursue a career in teaching. I had been working for a university as a secretary for a couple of years and I was satisfied with the job. Moreover, I could not imagine I would go back to university and study again as I didn't like studying as a teen. However, I eventually thought about a new career and decided to apply since I wanted to know how people learn language and its usage. Specifically, I thought I needed to know effective teaching methods for different kinds of students because I had no previous experience. It took two and a half years to graduate.

## Class work

Although I enjoyed studying, the first year load was very heavy. Most of my classmates were either native speakers, returnees, or English teachers, and we had a lot of discussions. The class size varied from five to 50. Since my English was not at their level and I had little teaching experience, it was very hard not to be left behind and to connect theory to practice. My working style allowed me to have lots of hours to study. I basically worked four days a week until four o'clock and had two long vacations a year so that I could take two courses in the last semester. I studied four or five hours a day and always carried a textbook, an electronic dictionary and *The Longman Dictionary of Language Teaching and Applied Linguistics*. I studied in my spare time: an hour between errands, or a half hour on the train. As I had little knowledge of this field, even thirty minutes spent reading a book or article was useful.

In the second year, I often struggled with assignments such as “create a teaching plan fit

to your teaching class.” Of course, students with no teaching experience were allowed to create an original plan, but imagining the details—the number of students, their age and level, etc.—was still difficult. It was clear these kinds of assignments would be valuable for teaching. Up until that time I had been learning English for about twenty-five years since elementary school, including university and commercial conversation schools. With ample experience as a second language learner of English, I may have had an advantage in considering weaknesses and factors of demotivation that Japanese learners of English tend to have and it helped me a lot to do assignments.

For graduation, it was required to take a comprehensive exam. It took several hours in one day and wrote some short essays. Class assignments and exams, which each class usually had at least two, were helpful to prepare for it. However, of course, additional studying was crucial because you never know what exact questions are before taking it.

## Content

Studying was challenging. Almost all topics in the class roused my interest to learn and it was quite interesting to discover that what I had been *feeling* as a language learner was proposed by experts as *scholarly theories and hypotheses*. For example, I often feel “a zone of proximal development ( $i + 1$ )”, “the affective filter” and “the monitor.” However, these were only senses and not intellectual ideas before I took the TESOL course. By knowing the hypotheses and theories in language learning, I logically understood what I had been feeling.

The most interesting point that I gained through the courses of TESOL was that many theories and hypotheses in this field are still under investigation. Advances in science and technology have opened a wide variety of possibilities for language learning research. I enjoyed comparing what experts proposed many years ago with the results of recent

Matsumoto, Y. (2008). My time at Temple University Japan. *OTB Forum*, 1, 20-21.

research. However, at the same time, the biggest disappointment was that there are almost no right answers for how English should be taught to second language learners; many things may be still “under investigation”, but an answer like “it depends on the situation” was quite unsatisfying to me even if true.

My dissatisfaction may be caused by a difference in learning style between Western and Japanese learning styles. In Japanese education, there would be almost always a right answer to a question. Moreover, Japanese students do not have much discussion time in a classroom to exchange opinions or figure out possible answers or suggestions. Native speakers or returnees in my class were able to do this. After entering Temple University, I found that it is not easy to speak aloud in a class and express my own idea although I understand it is important to cultivate knowledge and understanding of the course content.

## **Conclusion**

“There is no end in the study of language learning and teaching.” This is what I have learned through the master’s course of TESOL at Temple University Japan. While I apply the knowledge which I gained to actual teaching now, I believe it would be vital for me and other teachers to learn more theories and techniques and catch up a recent trend in the field.

I think the course is appropriate for English teachers who want to make their teaching strengthened and people who want to work in the educational field of English in the future. One of the good points of attending the Temple University Japan course was that I could have the opportunity to listen to experienced teachers who were my classmates. Overall, the course gave me the confidence to become a teacher.

**About the author:** Yumi Matsumoto works in administration at Sacred Heart University in Tokyo and directs radio programs for English learners on NHK radio.

# English Skills Made in Japan

## – An English Learning Method Which Changed My English Ability –

– 日本で培った英語力ー私の英語力を変えた学習法 –

Nagisa Kikuchi

英語力、特にスピーキング力をつけたいのであれば、日本を離れて英語圏で生活することが効果的だと言われている。英語が主要言語とされている環境に身をおけば、興味の有無にかかわらず、その社会で生き抜くために英語を使わざるをえなくなり、結果として英語力が身に付くのは事実であろう。

しかし、それは英語圏で生活をしなければ英語力を養うことができないというわけではない。また、海外での生活経験が無いことを自身の英語力不足の理由にすることも、そろそろ卒業するべきではなかろうか。私も以前は、日本を離れずに本格的に英語力をつけることなど不可能だと信じていたうちの1人であった。

日本人の両親の元で生まれ育ち、海外での生活とは無縁であった私が、自ら本格的な英語学習をスタートさせたのは大学に入学してからである。大学で出会った恩師により、私は英語というシャワーを徹底的に浴びることとなったのだ。まずそれは、英語のダイアログやニュース等を聞き、一字一句暗記することから始まった。そして、それらを全く同じ発音やイントネーション、雰囲気と言えるようになるまで繰り返し練習するというものである。日本語が溢れる環境で、あえて英語に接する機会を作ることで、英語を聞き取るための耳と正確に発音するための口を、まるでスポーツのトレーニングをするように鍛え上げたのだ。その結果、日本にいながらにして英語力を高めることが可能であるということをもっと学んだのである。

大学4年間、そして現在に至るまでに私が浴びてきたこの英語のシャワーに

ついて、また、その過程で学んだ長期的な語学学習に対する姿勢に関してをここで紹介させて頂きたいと思う。英語力向上を日々目指す学習者の1人として、私自身の英語学習経験を伝えることが、同じ目標を持つ学習者や、日本においては英語が身に付かないと諦めかけている人々にとって、少しでも前向きな意識の変化をもたらすことを心より願っている。

As you all know, in today's world, English is an essential tool to communicate with people from various countries. That is why many people have been trying to improve their English, and I am one of them. On the other hand, there might be a lot of people who have already felt like giving up as well. I can imagine that people feel like giving up learning English, since learning other languages takes a life time. At the same time, a huge number of people believe that it is hardly ever possible to acquire high level English skills, especially in regards to speaking ability. Personally, I have never lived abroad and the longest I have stayed in an English speaking country was about three weeks. That was one of the big reasons why I did not have any confidence in my English.

However, after I took English courses at my university, my English ability and my way of thinking changed. The main purpose of this article is to introduce my way of learning English during my undergraduate days as well as the motivations for my language learning process. Hopefully, it will provide some hints to improve English learning skill for people, especially for those who believe it is impossible to obtain English skill without living in English speaking countries.

First of all, at my university, there were several different classes: Listening, Reading and Oral Communication (freshman), Public Speaking (sophomore), as well as other English speaking courses such as Business English upper division. Each of them took

Kikuchi, N. (2008). English skills made in Japan: An English learning method which changed my English ability. *OTB Forum*, 1, 22-24.

place twice a week. All of them were taught in English and contained different practices. In this paper, I would like to show you what I believe to be the most effective English lesson, which was the listening lesson.

The way the professor asked us to study was to simply memorize the conversations of English native speakers in a wide variety of situations through listening to audio materials with scripts and reproducing it as close to the original as possible. We had a week to practice for the skits by listening to the material and speaking again and again until we could speak at the same speed and tone as the voice on the tape, without looking at the written scripts. We were also required to be the character, which means the professor checked not only our way of speaking but also if we understood the situation and put appropriate feelings into the expressions. For the materials, the more we experienced this training, the more complicated skits we got. The length of each task was approximately 30-40 minutes. The contents of the tasks covered a broad range, including daily conversations, business conversations, TV/radio commercials, and news.

The essential steps of managing this task for me were the following:

### **1. Listen to the audio material repeatedly whenever I had time**

The professor told us to practice listening until we broke our audio players by using them too much. At first, I thought that wouldn't happen. But it did happen. In fact, almost all the time, I tried to listen to the audio materials, such as when I was on the train, at school, and even during walking. Then I realized that without being able to catch a word by listening, it is almost impossible to pronounce the word correctly.

### **2. Clarify vague words and expressions by using English – English dictionary**

When I found unknown vocabulary or expressions in the audio material, I checked the written scripts and used an English dictionary to make it clear. At the beginning, it was not comfortable to use an English-English dictionary, but I gradually came to use it without problems. At the same time, I

became naturally able to find the meanings of words in English first, such as finding synonyms in my vocabulary.

### **3. Practice speaking without looking at the written scripts**

When I tried to memorize the materials, I usually did not look at the scripts in order to be able to speak like I was “talking”, not “reading”. I listened to the first sentence, then repeated it without looking at anything. Then I listened to the second sentence, then spoke from the first sentence to that point. I kept repeating this process until I finished repeating the entire skit. It seems to me that by relying on only audio aids, I was able to concentrate on sounds and imagine situations which helped my memorizing.

### **4. Practice with my partner as if we were in the real situation (almost all tasks were conversations, so we had a partner)**

Steps 1, 2, and 3 were done by myself. However, I needed to practice with a real person to be able to speak fluently. So, my partner and I made time to practice a lot before our presentation. Besides the class, we usually took about five other classes on weekdays. Thus, we tried to get together during lunch break or whenever both of our schedules allowed so as to practice as much as we could. While we sometimes managed to spare a lot of time, there were instances where we had almost no time to rehearse.

A week after receiving the audio materials and the scripts, we presented our conversation in front of the whole class. For me, although I practiced speaking about 5 hours a day, it took at least 5 days to memorize the skits. However, gradually, I came to memorize them faster, and after a year, it took about 3 or 4 days. So, I had more time to practice detailed pronunciations and expressions in order to make my speaking skits more realistic. Although it took a lot of time to memorize and be able to speak correctly, I noticed that my ears became more sensitive toward English outside of the class. In other words, I gradually increased more experiences in which I felt, “Wow! I can repeat what they said and understand meanings!” when I watched TV or listened to

someone speaking in English. Those experiences encouraged me to spend time practicing.

In addition to that, we had dictation home work for every class. That consisted of listening to audio materials and transcribing them. The materials for dictation were different from what we used for speaking training. Yet, again, it was an effective way of learning English, since dictation clarified what I know for sure; I mean what I can recognize as a word, and what I cannot, based on sounds.

As you can read, I did not show you any magical way of learning English. It was rather a simple and drill-like method of learning. Of course, it was true that many classmates gave up because of this severe training. However, I could manage to keep up with this class, and the reason is because I had a strong desire to acquire English skills and knew that English skills were valuable to me. When I think about the core of my motivation for this training, it was my strong feeling that I wanted to prove to my strict professor and some haughty returnee students that people can speak English well without living abroad, without being a returnee student. Especially from my university experiences, returnee students were praised by professors because of their high level English skills. I was the one who always felt, "I am not that good at English because I have never lived abroad." In other words, I always wanted to build up confidence in my English, which is why I was not able to give up this hard English course. I felt that giving up this course meant giving up on myself.

In language learning, I personally believe that having this type of motivation, an intrinsic motivation, is much more powerful for becoming a successful learner than extrinsic motivation which focuses on immediate rewarding qualities, such as passing exams. In other words, learners who have only extrinsic motivation, who usually expect quick results from their learning, might not be patient enough to see the positive results of their language skill. During my university days, by meeting various people, I was also able to learn how exciting and interesting it is to communicate with people

who have different cultures, life-styles and backgrounds. Clearly, to me, that was and is my motivation for learning English. Although I still make a lot of mistakes in English, I enjoy learning and using English in order to exchange ideas with people from various countries.

I believe that each learner needs to seek their motivation for learning English, and must be aware of the fact that language learning takes times and is accompanied by a lot of trial and error. Once individual learners realize their own motivations for learning English, they might be able to build up an autonomous attitude which helps them to be an active learner who can enjoy and improve in their learning process.

Finally, I am positive that I wouldn't be able to use English like I can now without the intensive training. Also, this experience changed my rigid idea that "it is impossible to be good at English without living abroad". Now, I can say that it *is* possible for anyone to acquire English skill as long as learners know their own interest and reasons towards English learning and, most importantly, they are motivated and patient enough for a long term learning process.

At the very end, I would like you to think of your age of exposure with the target language. In my case, I have been immersed in Japanese for 25 years with or without consciousness. But, the age of my English is not as old as my Japanese age. Needless to say, when I started to learn English, I was at a baby's skill level. Thus, we have to notice how old we are in English, if we are non-native English speakers. Then, we should learn step by step steadily while increasing opportunities to listen to and speak English, just as a baby gradually learns their first language.

**About the author:** Nagisa Kikuchi is currently a student in the TESOL MA course at Teachers College (Tokyo campus), Columbia University. Nagisa teaches an extracurricular English Seminar at the junior high branch of Gakushuin Women's College. She also teaches English to students aged 4 to 15 at a private conversation school located in Ibaraki Prefecture.



# *Teaching Tools & Techniques*

# Vergissmeinnicht / forget-me-not / 忘れな草: An Internet-based, free vocabulary training software

Markus Rude and Torsten Rupp

## インターネットを用いた無料の語彙トレーニングのソフトウェア

本論では、“忘れな草”という語彙トレーニングのソフトウェアが紹介されている。いろいろな語彙トレーニングのソフトウェアのなかでも、この“忘れな草”には下記のメリットがある。現在の自分の語彙習得状態（図1=Figure 1）と学習経過（図2=Figure 2）がよく分かる。自分でカードを作り、相手のカードにフィードバックすることが出来る。更に、ドイツ語検定準備用単語集が入っている（聞くことも出来る）。最後に、このソフトウェアの使い方が説明されている。

There are many free vocabulary-training programs available through the Internet. Most of them realize flashcard systems. This means, the vocabulary you want to study (words, expressions, sentences) is organized on virtual flashcards, which the computer manages for you. The advantages of computer programs for studying vocabulary are:

- ✓ the computer can remind you, when it is time to repeat a card, (ideally, the computer will remind you to repeat a card JUST before you are about to forget the item, according to a simple memory model on forgetting that is built in the program),
- ✓ the computer can also offer you the spoken form of vocabulary, and
- ✓ the computer is very quick, if you search for a given card or a group of cards (for example all the cards starting with the syllable “un”, or containing the word “Rad” or “Land”).

*Vergissmeinnicht* (forget-me-not) is one of such programs (Rupp, 2008). It is open-source, which means you can use it for free! Besides many other programs, *forget-me-not* (忘れな草) has the following good points:

- ✓ Besides showing you the current state of your vocabulary in a table (see Fig. 1), it also shows you a long-term statistic about your learning progress,

(see Figure 2: the darker the blue [or gray], the deeper your knowledge)

- ✓ you can create your own cards and give feedback to the creators of other cards (therefore, you can learn cooperatively with a friend, even if s/he lives abroad) and
- ✓ the vocabulary for the *doitsugo-kentei-junbiyou-tango-shuu* [ドイツ語検定準備

Figure 1

Cards	Folder	1	2	3	4	5	6	7	8	Sum
	Total	38	28	24	36	46	65	137	51	425
	Known	0	0	0	24	34	36	137	51	282
	Expired	38	28	24	12	12	29	0	0	143
	New: 246 Hidden: 9									
Last repeated	2008-06-06 14:58:43									
New feedback	none									

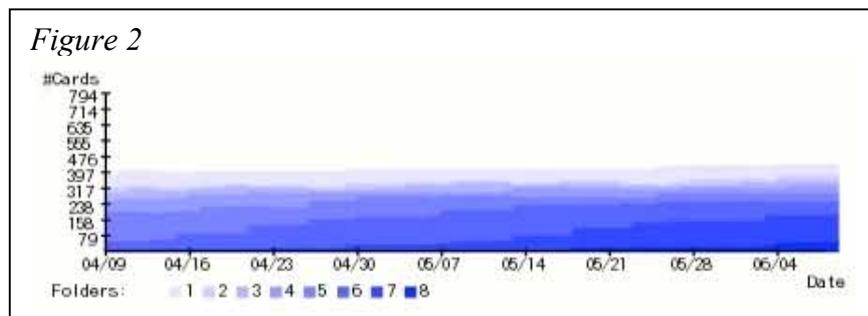
備用単語集], is already included, often with German examples and mostly even in an audible form.

Figure 1 shows the up-to-date state of the vocabulary from June, 2008: This learner has a total of 425 flashcards in his/her vocabulary list distributed in eight folders. Out of these cards, 282 count as known, 143 have expired. The last repetition was done on June 6, 2008. Successful repetitions cause cards to move to the next higher-numbered folder. Failures cause cards to move back to folder 1, the start folder.

Figure 2 shows the learning progress between April and June of the learner from Figure 1, who started to use 忘れな草 [*wasurena-gusa*] around February 2008: although the total number of cards did not increase a lot (from 397 to 425), many cards

Rude, M., & Rupp, T. (2008). Vergissmeinnicht / forget-me-not / 忘れな草: An Internet-based, free vocabulary training software. *OTB Forum*, 1, 26-28.

could proceed to higher-numbered folders, shown by a darker blue (or gray, in the paper issue of the OTB). This reflects that the knowledge of many cards has become deeper and deeper and might have reached longterm memory.



For the time being, the system contains flashcards with German, English or Japanese entries. Here is a small introduction for a quick start:

### How to use *wasurena-gusa*

1. Use Google to search for “Firefox” and download it on the desktop.
2. Double-click the Firefox icon. (This will start the set-up process.)<sup>1</sup>
3. Agree to the license. Store the program in your program folder or in a new folder on your desktop. (The Firefox-icon will appear on your desktop.)
4. Start Firefox, then go to the address <https://torsten.ma-c.de/cards>
5. “Login Flash cards” will appear. Click “Register”; input the required data (username and password of your choice). Click “Login.”
6. “Login Flash cards” will appear again. Enter your username and password. Click “Login”.
7. “Flash cards” will appear. Click “Start lesson (F5).”
8. “Lesson” will appear. In “Cards”: First: Clear all check boxes by selecting “none.” Second: Select “Tsukuba University” to limit the vocabulary range to the ドイツ語検定準備用単語集。 Optional: You can further limit

the vocabulary range by going to “Categories,” selecting “none” and choosing categories of your choice (e.g. CD1: 02 国 [country]).

9. Click “start”. (Logout at the end.)

Now you can study the vocabulary from the category “Tsukuba University”. Since the data is on the website, you can continue from any computer with Internet access. Have fun!

### Meaning of other buttons

*Yes, I know it!:* This moves the card to the next folder.

*I forgot:* This moves the card to the first folder.

*Show backside:* This shows the backside of the card with the translations and sometimes synonyms and examples.

*Edit:* This allows you to edit the card. If you are the card owner you can edit all fields of the card, if you use the card from someone else (shared card) you can edit things like folder and category.

*Feedback:* With this function you can write a feedback message to the owner of the card. This can be used to give corrections or suggestions for modifications. Only the card owner and his ‘friends’ are allowed to modify her/his cards. If the note-symbol (♪) is active, you can listen to an audio recording by clicking on the symbol.

### How to contribute to *Vergissmeinnicht*

The flashcards as well as the program itself are constantly improved. You can contribute to this project in various ways, not only by sending feedback to a card as described above (e.g., by adding the Japanese translation to a German example), but also by sending an email to the administrator with comments and suggestions.

<sup>1</sup> Please note that any risk involved with installation is the responsibility of the user, not the software’s author.

## References Cited

Rupp, T. (2008). *Vergissmeinnicht* (Version 1.0). [Computer software]. Fujishiro, Ibaraki, Japan: Author. Retrieved October 29, 2008, from <https://torsten.ma-c.de/cards>

### About the authors:

Torsten Rupp is the main developer and administrator of *Vergissmeinnicht*. While working mainly for a German software company in Japan, he is fond of the philosophy on which open-source software is

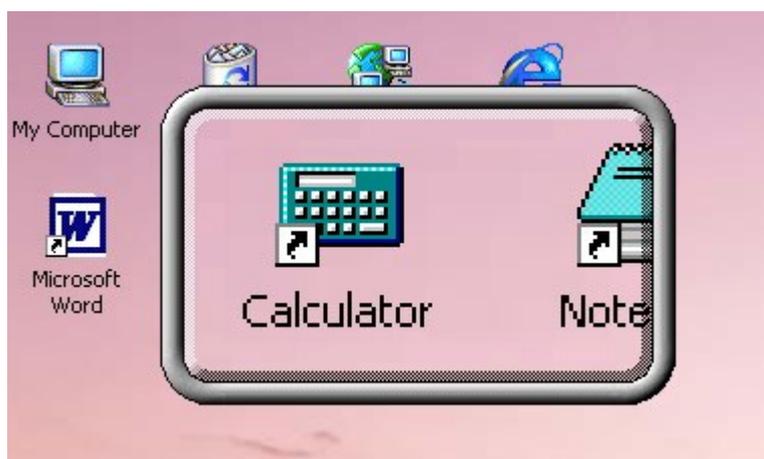
grounded and contributes now through the development of *Vergissmeinnicht* to this community in his spare time. Markus Rude is an Associate Professor of German at Tsukuba University and is interested in prosody and CALL (computer-assisted language learning). He has also contributed to the development of *Vergissmeinnicht*. Besides that, he has spent about half of his life studying kanji with vocabulary trainers, and refers to the programs he uses simply as “Tamagochi.”

## Information Technology Tips

Have you ever found yourself using a computer with your screen prominently displayed, perhaps at a conference? Imagine, if you will, that you then want to magnify part of your screen or call the audience’s attention to some particular detail—what can you do? Point with your finger? Grab your laser pointer and watch your laser shake, thus showing how many cups of coffee you downed prior to speaking?

Moreover, have you ever tried to read something on your screen that is just too small for your tired (or, in my case, old and tired) eyes?

In classes and in presentations, I have been delighted with **Virtual Magnifying Glass**, a nifty piece of freeware. The image below shows the beauty of this fine tool. Of course, you can resize the magnifying glass using the arrows on your keyboard, and scrolling with the mouse wheel increases or decreases magnification. Moreover, I have it on two of my USB memory sticks, so I always have my magnifying glass with me no matter where I happen to be using a computer.



It’s available at <http://magnifier.sourceforge.net>

Happy magnifying!

# The Star Spangled Banner on the Shamisen: A Teaching Guide

Adam Jon Lebowitz

## Introduction

It is always a fun and interesting break to have one lesson of an English course dedicated to learning a song. While many teachers prefer songs with “international” content, such as John Lennon’s *Imagine*, I teach *The Star Spangled Banner* (aka, *The National Anthem*). The song is easy to teach because many students have heard the melody on at least one occasion, and because it is significant to understanding American culture.

It is common when teaching a song to use a recorded version and have the students sing along similar to karaoke. Certainly, this approach has its merits and is easier than bringing a piano into the classroom. However, I would encourage teachers who can play portable instruments to use them in the classroom. It is easier to control tempo, pitch, and volume. For teachers with limited or no training, the shamisen is the perfect instrument because it has only three strings and no chords. There are other advantages to this instrument in the classroom explained in the conclusion.

The following lesson plan for using *The Star Spangled Banner* in class outlines an approach to teaching the song and includes a tablature for performance on the shamisen.

## Reading

I distribute a copy of the lyrics to the students, and tell them the words have a special rhythm matching the melody. This rhythmic pattern – sounding like “da da DUM” – is called an *anapestic foot*, and occurs four times per line: da da DUM da da

DUM da da DUM da da DUM (boldfaced in the following). Therefore, the poetic structure is *anapestic tetrameter*, from the Latin word

O! **say** can you **see** by the **dawn's** early **light**  
What so **proudly** we **hailed** at the **twilight's** last **gleaming**.  
Whose broad **stripes** and bright **stars** through the **perilous** **fight**,  
O'er the **ramparts** we **watched** were so **gallantly** **streaming**.  
And the **rockets'** red **glare**, the bombs **bursting** in **air**,  
Gave **proof** through the **night** that our **flag** was still **there**.  
Oh, **say** does that **star-spangled** **banner** yet **wave**  
O'er the **land** of the **free** and the **home** of the **brave**?

for “four”. We identify the *stressed* words (DUM), and the students write four accents above each line identifying the stressed words. Of course, it is important to remind students to cut longer words into syllables and place the accent above the correct syllable. Thus, the four stressed syllables in the second line are: proudly, hailed, twilight, gleaming.

Although the poem is 200 years old—during the Edo period, I remind the students—some of the language might be difficult to understand. It is usually necessary to give meanings for some of the words: for example, “perilous” is “dangerous”, “gallantly” is “bravely”, and “O’er” in lines four and eight means “over”. One of my favorite words is “ramparts”, whose English meaning is “fort” and can be translated by *toride* 砦. Usually students are familiar with neither the word nor the kanji and may confuse *toride* with *o-shiro* castle. The best example of ramparts in Japan is the Goryōkaku fort in Hakodate based on French design.

## Singing

After the stressed words are accented, students and teacher read the poem in unison

Lebowitz, A. J. (2008). *The Star Spangled Banner on the shamisen: A teaching guide*. *OTB Forum*, 1, 29-32.

following the rhythm with the teacher conducting. Pronunciation is not very difficult and usually the students can read it aloud cleanly after two times practicing. Then comes the fun part: singing. The shamisen tablature is fairly rudimentary and with practice a teacher should be able to play it competently. Singing is more challenging since “The Star Spangled Banner” covers one-and-a-half octaves and is very difficult for non-professionals. A baritone-bass voice with a serviceable falsetto can handle the song with either a top (low) string B – mid string E – bottom (high) string B tuning or C-F-C. This is traditional *hon-chōshi* tuning with the low and high string one octave apart, but the teacher can change tunings to fit their range. When using the tab, be aware that the printed string order is the reverse of the instrument: i.e., the bottom printed line is the low top string of the instrument.

### Meaning

Next, we talk about the meaning of the song. Due to time constraints, I usually do not explain Francis Scott Key’s personal story behind the poem. It is sufficient to explain the British attacked Fort McHenry in Baltimore, Maryland, during the War of 1812, and Key witnessed it. I ask the students to identify key words, such as “perilous fight”, “ramparts”, “rockets” and “bombs”, and ask them to identify the subject of the song in one word. Usually they are able to: war. The closest Japanese equivalent would be the *gunka* (“military song”) marches often heard from the speakers of trucks of nationalist organizations.

I assure the students the US is not the only country with a national anthem about war. I ask, with hints of melody, if they can name a European country with the same kind of song. Some students are able to answer France, whose song *La Marseillaise* is about revolution. Lyrics to the National Anthem of the Soviet Union contained similar references (the new Russian Federation anthem retains the melody but different lyrics). Next, I ask students if *Kimi-ga-yo* is also a war song, and most are able to answer correctly that explicitly it is not. When asked what is the subject of the song – with the additional hint

of “Who is ‘Kimi’?” – they are able to identify the subject as the Emperor. This is also not unusual since other national songs are about royal figureheads such as kings and queens. With some prompts, students can identify Great Britain’s *God Save the Queen/King* as one example.

Possibly the most common genre simply says, “We love our country.” Two examples where English is the national language are Canada (*O, Canada*, although the original French lyrics are somewhat militant) and Australia (*Advance Australia Fair*).

At this point I give a short talk in class on how the Star Spangled Banner can be understood in US society today. A convenient place to start this discussion is to consider where the song is most commonly played: at sporting events. With this in mind, I talk about the importance of professional sport in American culture and the veneration of star athletes. In fact, I emphasize, sport encapsulates the popular American ideals of physical strength, wealth, and individuality. Given this position of sport in the US it is a fitting backdrop to National Anthem performance.

However, my personal opinion is that popular images of sport and war become conflated through this juxtaposition. To draw a distinction, the political ideology of war in Japan during WWII was heavily influenced by State Shinto. That is, war’s *religious* meaning, fighting in the name of the “Living God” emperor, became very important. Of course, there is an element of eschatological millenarianism in the War on Terror, but overall American culture encourages a view of war that reduces the participants to two opposing sides: one “wins” so the other “loses,” reinforced when the Star Spangled Banner is performed prior to a sports competition.

### Conclusion

I conclude this session stressing the importance of listening to good music. By “good music” I mean music which is a creative expression of the artist. This definition excludes much of the commercialized media and by default a major portion of the current “J-Pops” genre.

Unfortunately, access to musical entertainment is still highly limited to this media structure and as a result constitutes the majority of what the student-aged population is exposed to.

There may be no experimental evidence supporting this, but I believe that over-exposure to most commercially popular music has a deleterious effect on creative and critical thinking: Bad music makes stupid minds. The infantile, socially-irrelevant lyrics, recycled melodies, and amateur performance of much (but not all) J-Pops should be viewed as “fast music”: Like “fast food” decent as an occasional palliative, but not the basis of a nutritive intellectual diet. Therefore, I encourage the students to think “outside the box” and explore other kinds of music in Japanese—including minyo—and in English.

Aside from being a beautiful and highly expressive instrument, the shamisen in the hands of the English instructor can be positive for the classroom because the teacher will appear interested in Japanese culture. The students of course appreciate this if the teacher is a foreigner. With the shamisen, Japanese instructors of English demonstrate the importance of continued study of *Japanese* language contiguous with English study.

This is usually my final point for the session: The capacity for self-expression in L1 Japanese demarcates the capacity in L2 English. The pressures of a strictly managed secondary school curriculum leave scant opportunities for students to investigate the expressive possibilities of the Japanese language. Unfortunately, and perhaps paradoxically, the pressures are reinforced by the highly formulaic nature of the mass music industry. Therefore, I encourage university students to devote this stage of their education to developing the ability to express thoughts and beliefs in both Japanese and English. Good music in both languages stimulates this development.

**About the author:** Adam Lebowitz teaches at the University of Tsukuba.

*Have a great lesson plan you'd like to share? How about an experience? Hop to it, put pen to paper (or, perhaps more likely now, fingertips to keyboard), and let the world know.*

To wit, the next issue of the *OTB Forum* is planned for the spring of 2009. Authors may submit a short abstract for planned submissions by Friday, December 12, 2008.

Appendix. *Shamisen score for the Star-Spangled Banner*

-----  
-----6-----b-----8-----6-----  
6-----4-----0-----#-----6-----  
O o say can you see by the dawn's

-----  
-----b-----8-----6-----5-----  
#-----5-----6-----6-----6-----  
ear ly light What so proud ly we hailed

-----  
#-----5-----6-----6-----  
-----6-----4-----0-----  
At the twi light's last gleam ing

-----  
-----6-----b-----8-----6-----  
6-----4-----0-----#-----6-----  
Whose broad stripes and bright stars through the per

-----  
-----b-----8-----6-----5-----  
#-----5-----6-----6-----6-----  
i lous fight O'er the ram parts we watched

-----  
#-----5-----6-----6-----  
-----6-----4-----0-----  
were so gal lant ly stream ing

-----  
b-----b-----b-----10-----12-----12-----10-----b-----8-----  
And the ro cket's red glare the bomb's bur

-----  
b-----10-----10-----10-----b-----8-----6-----5-----#-----  
-----  
sting in air gave proof through the night that

-----  
5-----6-----  
-----#-----5-----6-----6-----  
our flag was still there O say does tha-

-----  
-----2-----4-----#-----2-----0-----  
4-----#-----#-----#-----

-----  
-at Star Spangl ed Ba -- a -- ner ye -- et  
0-----  
-----5-----6-----8-----b-----10-----12-----  
-----6-----6-----  
wa -- ave O'er the la -- and of the free

-----  
0-----2-----#-----4-----2-----0-----  
-----  
and the home of the brave

# EFL Writing in the Wired Era Using Myspace to Build a Learner Centered Online Classroom Community

Scott Stillar

Nihon University

## Introduction

With a membership base of more than 200 million people, the social network website Myspace (<http://www.myspace.com>) is home to a thriving online community. This kind of community, also known as a “friend network” website, holds great potential as a tool for both language learners and teachers due to its variety of features and massive number of participants. By having students create and interconnect online profiles, as well as writing and commenting on each other’s weekly blog assignments, I have found Myspace.com to be a more convenient and exciting means by which to increase interest and participation my EFL writing classes. The goal of this paper is to contribute to the discussion of the various advantages and disadvantages of using the social network website, Myspace.com, in an EFL writing course through detailing its implementation in my own classes.

## Features of Myspace

### *Social Network*

A social network or friend network website is an online community which combines individual profiles with weblog (blog) and discussion group/message board technology (Campbell, 2005). In the case of Myspace, each individual’s profile and blog are linked to others through a “friends list”. Links to up to 24 other profiles can be displayed on one’s own profile, however the number of possible “friends” one can have is unlimited (pending the other party accepting one’s invitation to be “friends”).

### *Profile*

Each profile contains a variety of optional

personal information. This includes: details (relationship status, reason for making a Myspace page, body type, ethnicity, hometown, occupation, etc.), interests (movies, television, books, music, heroes, general), a self introduction and who they would like to meet. One also has the option to add a default image which is shown on both the top of their profile and as a link on friend’s profiles; however, users are allowed to add numerous images to both the “photos” section and the front page of their profile.

### *Blogs*

Basically, a blog is an online journal which allows readers to interact by posting comments. Every Myspace profile has a built-in blog feature. The most recently written five blogs are posted on the main page of a profile in reverse chronological order. Myspace employs features to allow one to subscribe to a specific blog and/or join a blog group. These features keep one abreast of the latest writings of their classmates and/or blog group by notifying them by email each time a new journal entry / blog is written.

### *Groups*

Myspace users are free to create, join and participate in discussion groups on a wide variety of topics. Although most groups are open to the public, the moderator can choose to make a group private and joinable via invite only. Groups are thematically organized and can be found through an easy to use search engine. The groups one participates in are shown on the main page of their profile.

### *Privacy*

Due to the popularity of Myspace, several security measures are built in to allow for greater privacy. All users are given the option to make their profile private, only displaying

Stillar, S. (2008). EFL Writing in the wired era using Myspace to build a learner centered online classroom community. *OTB Forum, 1*, 33-37.

their default image, gender and city to people outside of their “friends list”. There are also other privacy measures which limit friend requests to only those who know one’s last name or email address. In addition, due to several highly publicized criminal incidents and/or general shyness regarding others reading and commenting on their writings, many students are initially reluctant to create an online profile. This being so, I gave the students the option to hide their identity to everyone except myself by allowing them to write under an anonymous nickname profile, which many did.

### **Advantages of Using Myspace in EFL Writing**

Myspace has a couple of key advantages which make it an enjoyable alternative to traditional EFL writing activities. First and foremost Myspace allows for the creation of a learner centered blog community by allowing each student to have their own personal profile and blog space which allows both the instructor and student a more convenient means by which to assign and participate in assigned activities. Secondly, Myspace employs blog technology, such as subscription lists and email updates that make keeping track of all the classes’ blog entries quite simple.

#### *Learner centered online classroom community*

In order to create what I refer to as a “learner centered online community,” I attempt to combine all three of Campbell’s (2003) types of blogs for language learning classes, the tutor blog, class blog and learner blog. A “tutor blog” is a page run by the teacher which can display class information and/or teacher reflections on class activities for the students. Through Myspace a teacher can implement a “tutor blog” by creating a central profile which posts class information and reflections, as well as serving as a central hub for students to connect their own profiles to through the “friends list.” A “class blog” is a page which allows the entire class and teacher to write comments and/or reflections on a single site, usually through a message board system. Being that Myspace allows for

any member to create a group at their leisure, this group can be used as a central “class blog” for further discussion on class topics outside of blog assignments. A “learner blog” allows each student to have their own individual blog space and/or profile for writing which the teacher and other students can freely read and comment on. Being that Myspace was originally intended to be an individual profile/blog site, its implementation as a “learner blog” is simply a matter of having the students sign up and link to teacher’s main page through the “friends list”. In essence, Myspace serves as an all-in-one blog site where all three kinds of the above mentioned blogs types are combined as rather seamlessly.

#### *Blog Features*

In Campbell’s (2005) review of weblog applications, he states nine recommendations for features which can make the EFL blog experience smoother:

1. It should have a simple, user-friendly, intuitive interface, allowing learners to post, edit, and comment with ease.
2. It should have a WYSIWYG (what you see is what you get) text editor, making formatting and hyper-linking text as simple as possible, while eliminating the need to use HTML entirely.
3. It should give learners the ability to set access levels and to moderate comments as they see fit, thus engendering a sense of control and privacy if needed.
4. It should offer a smorgasbord of template themes and colors, allowing learners to customize their pages to accommodate their individual design preferences.
5. It should come with built-in, easy-to-use social networking features, like personal profiles, friends lists, tags and tag searching, user communities, etc., so that learners can easily find conversation partners who have something in common with them and are willing to interact.
6. It should have a built-in aggregator, making it possible for learners to subscribe to weblogs of interest, thus

giving them relevant and stimulating reading material.

7. It should allow learners to easily post and share photo, sound, and video files, thereby extending and enhancing their means of expression.
8. It should have a spell check function.
9. It should be web-based, totally free of service charges and advertising, and have an easy sign-up process.

For the most part, the Myspace blog features satisfy the majority of the above listed recommendations. Below I list how they do so:

1. The Myspace blog interface is simple and intuitive due to it bearing a strong resemblance to the familiar layouts of popular word-processing software. Editing and commenting on other blogs is intuitive and easy.
2. The text editor has all of the tools to make formatting and hyper-linking very simple. It employs a WYSIWYG system and requires no use of HTML.
3. The user has many options as to who is and is not allowed to view their profile and/or blog.
4. The number of templates and themes is unlimited and there are many websites dedicated specifically to customization of Myspace profiles.
5. Due to the immense number of users on Myspace, finding groups that suit one's interests is not a problem.
6. At the top of each person's profile, above the blog portion, there is an option to subscribe to the corresponding blog.
7. Photos, sound, and video files are all supported by Myspace and easily uploaded for display on one's profile.
8. Although the blog does not have a spell check function, the latest version of the Firefox browser has an automatic spell check. I assume future versions of competing browsers will soon follow suit if they have not already.
9. Although it is a free, web-based service that has an easy sign-up process, commercial advertisements provide the

revenue for its existence and are quite prevalent on the site.

### **Critique of Myspace**

Despite all of its conveniences, as a pedagogical tool, Myspace has several problems which should be noted. First, due to the immense number of users online, especially during peak hours, Myspace can have some functionality problems such as slow load speeds and/or complete shutdown for hours at a time. I found this particularly irritating due to many students using its downtime as an excuse to not complete assignments. Second, due to its popularity there is a growing problem with online predators using Myspace to contact potential victims. I always address this issue with my students and urge them to tell me and/or take the appropriate security measures if contacted by a strange individual. Last, being that Myspace is online, despite being advised not to, many students used unconventional writing styles, internet slang and/or emoticons in their assignments. While this sort of thing would be unthinkable for traditional paper based writing assignments, the online environment may have an effect on the students' perceptions of appropriate formality.

### **Implementation**

#### *Curriculum*

Using the text, *Success with College Writing: From Paragraph to Essay* (Zemach & Rumisek, 2003), I decided that the final trimester should be utilized to allow the students to explicitly practice and receive feedback on what they had learned in the previous two. Due to the immense amount of work which would be required to collect, organize and correct so many weekly essay assignment papers, I decided to implement Myspace as a means to allow more convenient and organized access to student writings, as well as to present a fresh perspective on EFL writing, a subject many of the students were not enthusiastic about.

## Assignments

### *Profile Creation Assignment*

The first week of class required a good amount of explanation regarding what we were going to be doing. Using printed handouts of the Myspace sign-up pages, I detailed the signup and profile creation process. I then displayed the teacher page which would serve as the “teacher blog” for the students to link their own profiles to, and receive homework assignments. Listed below are the five details necessary for the students to complete the assignment.

1. Create a profile and fill in the personal details. (The public name and/or information do not have to be real. Students are free to use a nickname but must privately mail me their real identity for grading purposes)
2. Upload a default image. (Anything appropriate for school is ok)
3. Find the teacher’s Myspace profile at and add it to their friends’ list.
4. Add 10 other students to their friends’ list.

### *Blog Writing Assignments*

Most weeks the students were assigned a blog writing assignment in accordance with the classroom and/or textbook activities. Each assignment was first posted on the teacher page’s blog and had several universal requirements.

1. An introductory paragraph with a clear thesis statement.
2. At least one supporting paragraph with clear details.
3. A conclusion paragraph which reinforces the main point.
4. Appropriate academic tone and no emoticons.
5. Each student must read and comment on the blogs of three other students.

### *Group Participation Assignments*

Considering the massive amount of members using Myspace, I felt it would be beneficial to have the students take advantage of the opportunity to participate in English discussions with a group outside of the classroom community. Therefore, I assigned

weekly group participation assignments with the following requirements.

1. Students must find an appropriate discussion group with over 500 members that is of interest to them.
2. The discussion group must be in English.
3. Students are required to either make a new topic post or reply to a topic post every week.
4. Student’s responses must be at least 300 words or more.
5. Students must send the teacher a link to the group and discussion thread in which they are participating.

## Conclusion

While there are a wide variety of resources available to educators on the Internet, Myspace provides an environment that feels “real” for the students to interact and improve their English writing skills. In my actual classroom experience, I have found that the majority of the students found the activities fun and less “school-like” than what they were used to. Considering all the pros and cons, I feel that despite the inherent danger in using an unregulated Internet social website as a learning tool, the students have benefitted by expanding into a new online world where they can freely express themselves in English without leaving the comfort and safety of their desk.

## References Cited

- Campbell, A. P. (2003). Weblogs for use with ESL classes. *The Internet TESL Journal*, Vol. IX, No. 2. Retrieved May 3, 2008, from <http://iteslj.org/Techniques/Campbell-Weblogs.html>
- Campbell, A.P. (2005) Weblog applications for EFL/ESL classroom blogging: A comparative review. *TESL-EJ* 9 (3). Retrieved May 3, 2008, from <http://www-writing.berkeley.edu/TESL-EJ/ej35/m1.html>
- Zemach, D., & Rumisek, R. (2003) *Success with college writing: From paragraph to essay*. Oxford: Macmillan Education.

**About the author:** Scott Stillar is a lecturer of English at Nihon University in Mishima, Shizuoka.

Appendix. Screenshot of the author's Myspace class page

The screenshot shows a Myspace profile for 'Tsukuba U. English 3 Site'. The profile includes a header with navigation links, a main profile box with a profile picture and bio, a list of social actions, a MySpace URL, a general information table, and a friend space section.

**Profile Information:**

- Name:** Tsukuba U. English 3 Site
- Profile Picture:** A blue graphic with Japanese text 'ツクubaでいこう。' and 'University of Tsukuba'.
- Gender:** Male
- Age:** 83 years old
- Location:** Ibaraki, Japan
- Last Login:** 3/6/2007

**Social Actions:**

- Send Message
- Forward to Friend
- Add to Friends
- Add to Favorites
- IM / Call
- Block User
- Add to Group
- Rank User

**MySpace URL:** <http://www.myspace.com/tsukubadaenglish>

<b>General</b>	Making ways to learn language more effective and enjoyable
<b>Music</b>	Gackt B's Mos Def
<b>Movies</b>	Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan
<b>Television</b>	Nepal League Mecha Ike Haneru no Tobiya Battlestar Galactica (New version)
<b>Books</b>	The Elegant Universe The Language Instinct and any other 3 word title that beings with "The"
<b>Heroes</b>	Moms and Dads everywhere Dr. Martin Luther King Charles Darwin

**Status:** Married  
**Here for:** Networking  
**Body type:** 0' 1"  
**Zodiac Sign:** Aquarius

**Network and Blog:**

- Network:** Tsukuba U. English 3 Site is in your extended network.
- Latest Blog Entry:** Thursday, March 1st Class Canceled (view more)
- Final Exam Assignment (view more)
- February 15th Blog Assignment (view more)
- February 8th, 2007 Blog Homework (view more)
- February 1, 2007 Blog Homework (view more)
- [View All Blog Entries]

**Blurbs:**

- About me:** This is the Myspace for the Tsukuba University English III classes taught by Scott Stillar.
- Who I'd like to meet:** Critical thinkers!

**Friend Space (Top 24):**

Tsukuba U. English 3 Site has 80 friends.




# *Around the World*

# Uzbekistan: My Dear Islamic Country ウズベキスタン：我が愛するイスラムの国 Uzbekistan: Mein Liebes Islamisches Land

Kazuko Okada

ウズベキスタンは近代化途上の若い国家である。強い親日感情を示してくれるこの国のために日本ができることは、反面教師の可能性も加えて、近代化と伝統の保持を両立させる道を示すことではなかろうか。

*Uzbekistan ist ein junges Land auf dem Weg der Modernisierung. Es zeigt Japan gegenüber eine sehr starke Freundschaft. Was können wir zur Entwicklung dieses Landes beitragen? Das Wichtigste ist, dass wir den Leuten in Uzbekistan einen Weg zur Modernisierung oder Industrialisierung zeigen, auf dem sie ihre Tradition nicht verlieren.*

In September 2006 and February 2007, I had the opportunity to visit Uzbekistan, the purpose of which was to lecture at Tashkent State Institute of Oriental Studies and to attend a symposium. I would like to talk about staying in the capital city, Tashkent.

## 1. About Uzbekistan

Uzbekistan is an Islamic country in Central Asia. During my stay in summer, the

**Area:** 447,400 sq km  
**Area - comparative:** slightly larger than Japan  
**Population:** 28,268,440 (July 2008 est.)  
**Capital:** Tashkent  
**Religions:** Muslim 88% (mostly Sunnis), Eastern Orthodox 9%, other 3%  
**Ethnic groups:** Uzbek 80%, Russian 5.5%, Tajik 5%, Kazakh 3% (1996 est.)  
(from HP of the Ministry of Foreign Affairs of Japan)

temperature rose over 40°C everyday and the air was dry ; while in winter, I was surprised at the snow drifting over Tashkent and cold

rain wetting Samarkand, “the pearl of the Eastern Moslem World,” where “the greatest national hero Timur” was born.

Tashkent, Samarkand and some other cities in Uzbekistan were famous oasis cities along the Great Silk Road. In the 8th century, after the trade activities of the Sogdian people, the Arabic people conquered Central Asia and Islam spread rapidly into this region.

Okada, K. (2008). Uzbekistan: My dear Islamic country. *OTB Forum*, 1, 39-41.

At the beginning of the 20 century Uzbekistan became a part of the Soviet Union. In 1991,



Uzbekistan declared independence because of the break-up of the Soviet Union. Uzbekistan, however, was not yet ready to support itself at that time. As Ambassador to Uzbekistan Yuichi Kusumoto noted, “It was Japan that helped [Uzbekistan] to find the way to its economical independence” (personal communication, February 14, 2007).

## 2. Tashkent State Institute of Oriental Studies

At the Department of Japanese Language of Tashkent State Institute I gave lectures on *ran-gaku* (Dutch learning in the Edo period) and Japanese culture. The students understood me well. Some of them were not good at reading Japanese, but many of the fourth-year students and the graduates who helped me were such good Japanese speakers that they could interpret what I said.

I practiced *shodo*-writing (Japanese calligraphy) with the first-year students. They have never written *kanji* or *hiragana* (Chinese and Japanese characters) using a *fude* (a writing brush). They were very curious. Two students, who had no *shodo*-writing class, helped me; they said they felt envious of the first-year students.

In this meaning, it seems Japan can be a negative model as well as a positive one for Uzbekistan because we Japanese know how rapidly some long traditions have been abandoned (*kan-gaku*, Chinese classics learning, for instance).

I want the people in Uzbekistan to know such experiences and to make use of them in their modernization. Furthermore, we can also reflect on ourselves by knowing Uzbekistan. To know Uzbekistan is to know Japan itself.

### References Cited

Chamberlain, B. H. (1905). *Things Japanese*. London: Kegan Paul, Trench, Trubner & Co.

**About the author:** Kazuko Okada, Ph.D. in Literature, teaches German at the Tsukuba University Foreign Language Centre as a part-time lecturer. Her specialty is *yogo-gaku*, the learning of western languages (Dutch, German and English) in the Edo and Meiji periods.

## A tale of one city

Azusa Takeishi

I lived in America for a year when I was 7 years old. Boston, where I lived, was a very beautiful city. There were many races. I commuted to a local elementary school, not a Japanese school, so I was often bullied by classmates because of my poor English. I was very reluctant to go to school every day, but now I think that experience made me strong at pronouncing English. In winter, Boston is covered in snow. Of course it was very cold, but one meter of snow excited me a lot.

My best memory in America was going to Niagara Falls. I was excited and amazed at its beauty, and it influenced me to study Earth Science. There was a border between America and Canada at Niagara Falls, and the bridge between the 2 nations has a border at the center of it. When I stood on that border, I got very, very excited. Besides that, I went to Disney World and joined a bus tour to pick apples. I cannot count the number of memories I have from America. Of course, they are not all beautiful and happy ones, but they are all important. I am thankful that my parents let me experience so many things.

**About the author:** Azusa Takeishi is a first-year student at Tsukuba University.

Takeishi, A. (2008). A tale of one city. *OTB Forum*, 1, 41.

# Reasons to study abroad: Stories from travel and learning overseas

Clara Cubeta

*Every year, some students go abroad to study more deeply a language. It is also an opportunity for them to observe another culture. When they come back, they can share and explain anecdotes, feelings and memories with others students. It is a valuable opportunity for them to reconcile what they have learnt in their studies with what they have experienced in the 'real world.' I therefore ask them to make a presentation about their journey, when they return from travels in France or a French-speaking country.*

Un des obstacles rencontrés dans l'enseignement d'une langue européenne au Japon est l'éloignement, la distance géographique avec le pays dont la langue est étudiée. Certains manuels essaient de combler cette distance en intégrant à son contenu linguistique des éléments culturels. L'effort est louable et espérons qu'il sera durable. Une autre façon de faire vivre la culture est d'apporter des éléments de celle-ci dans le cours. Le professeur, premier représentant de cette culture étrangère, a un rôle d'intermédiaire entre ses étudiants et l'image qu'il véhicule de son pays. Nous pouvons donc apporter beaucoup à nos étudiants. Nous pouvons aussi encourager nos étudiants à partir séjourner dans ce pays. Rien de tel qu'un bain d'immersion pour apprendre sur l'autre et sur soi. Ce voyage n'est pas possible pour tous mais nous sommes toujours heureux de constater qu'ils sont souvent très nombreux à partir. C'est ainsi qu'à leur retour, je leur demande de présenter leur séjour aux autres étudiants. Le but est multiple. Ce peut-être pour eux l'occasion, en cours, de faire une présentation en français, présentation agrémentée de photos ou de documents. C'est pour eux, l'occasion de partager des souvenirs et des émotions. C'est pour le professeur l'occasion d'entendre ce qui a surpris l'étudiant, ce à quoi le professeur ne l'avait peut-être pas préparé. Ces nouvelles anecdotes sont alors l'occasion d'un débat ou d'une explication devant tous les étudiants.

Ces récits de voyage peuvent aussi jouer le rôle de stimulateur et inciter d'autres

étudiants à tenter l'aventure.

原田 奈生, 4年生, 経済学 (第一学群社会学類経済学専攻) フランスのアンジェ、8ヶ月 (2006年10月~2007年6月)  
一つは、フランス語。もう一つは、異文化を現地での生活を通じて実感し、また、国籍や年代の異なる人たちと交流したことで、様々な考え、価値観を知れたことです。

## Mon voyage à Angers

Je suis restée en France pendant huit mois et je voudrais vous présenter la ville d'Angers où j'ai habité.

Angers est situé à l'ouest de la France, près de Nantes à une heure et demie en TGV de Paris. Le TGV est comme le Shinkansen au Japon, mais moins cher. De Paris à Angers, ça coûte seulement environ 3000 yen. Alors, j'ai pu voyager beaucoup. Il y a 160 000 habitants à Angers et la population de Tsukuba est de 200 000, donc Angers est un peu plus petit que Tsukuba.

En France, les couleurs des toits et des murs sont décidées selon la couleur de la terre et les pierres de chaque région. Les couleurs d'Angers sont le gris et le blanc. A Angers, tous les toits de toutes les maisons sont gris et tous les murs de toutes les maisons sont blancs.

Je suis allée à l'Université Catholique de l'Ouest. C'est une université privée et il n'y en a que six en France. J'ai appartenu au CIDEF, Centre International D'Etudes Français. C'est une organisation pour apprendre le français aux étudiants étrangers. Il y avait 400 étudiants de partout dans le monde, par exemple, de Chine, du Canada, du Mexique, de Pologne, du Kazakhstan, etc...

Cubeta, C. (2008). Reasons to study abroad: Stories from travel and learning overseas. *OTB Forum*, 1, 42-45.

Les cours sont classés par niveaux, et moi, j'étais dans le niveau moyen. Il y a des cours obligatoires, c'est la langue et des cours optionnels, comme la grammaire, la traduction, le français des affaires où on apprend la vocabulaire et le système économique de la France, et l'étude socio-culturelle où on apprend l'éducation, la famille française, la politique.

A l'université, il y avait un cours de japonais pour les Français, alors j'ai cherché une Française qui apprenait le japonais pour parler et étudier ensemble. Elle m'a appris le français parlé, ce que je ne comprenais pas dans les cours, et parce qu'elle venait de commencer à étudier le japonais, je l'ai aidée à retenir les Hiragana et Katakana pour son examen. On a aussi fait des courses dans le centre ville, et elle m'a parfois invitée chez elle pour déjeuner.

J'ai habité dans un foyer d'étudiant tout près de mon école. Un foyer, c'est comme une pension, beaucoup d'étudiants habitent ensemble. Dans mon foyer, il y avait plus de soixante Françaises, six Japonaises, une Coréenne, quatre Américaines, et des soeurs qui gardent le foyer. Ces soeurs, elles sont comme « nuns » en anglais. Il y avait aussi des repas trois fois par jours, qui n'étaient malheureusement pas très bons parce que je n'ai pas l'habitude de les manger. Donc je suis souvent allée au supermarché et au marché du samedi. Heureusement, il y avait beaucoup de sorte de fruits et ils sont tous très bon marché. J'adorais les mandarines.

Ce qui m'a surpris au foyer; c'est que les étudiantes françaises étudient très très sérieusement même en dehors des périodes d'examen. Autre remarque, elles prenaient des douches rarement. Le soir et le matin, les douches étaient toujours vides. Je crois que c'est parce que le climat est plus sec qu'au Japon. Et elles fument très, très souvent et partout. Après le cours, le déjeuner, le dîner, le soir bien que le tabac soit très cher!! A cause de ça, je n'ai plus d'image négative des fumeurs maintenant. C'est devenu tout à fait naturel.

Pour moi, les Françaises sont bavardes. Bavarder, c'est parler. Ils bavardent en mangeant, en marchant, partout ! J'ai vu une femme qui était seule au restaurant, et puis

elle a téléphoné à quelqu'un pour bavarder en mangeant. Même au supermarché, à la poste, les employés bavardent. Quand je suis rentrée au Japon, j'ai été surprise du silence dans les bus, dans les restaurants et dans les magasins. Et aussi, ils sont plus individualistes. C'est-à-dire, la société est plus 'mûre', on est plus indépendant, mais on a plus de responsabilités. Il y avait une atmosphère libérée. Par exemple, dans le métro, un conducteur de métro a mangé une pomme en conduisant le métro. A Noël, d'autres conducteurs ont conduit avec leur femme et leurs enfants dans la cabine du conducteur. C'est incroyable au Japon mais très charmant et attendrissant.

秋元 菜摘, 4年次, 社会学類, フランスのブレスト (ブルターニュ)、5週間  
滞在中は本当に親切な方に恵まれました。共通の言葉がフランス語だけであったり、国や文化が異なったりしても、気持や雰囲気で分かり合える事も多くあると感じました。勉強だけでなく友人とフランス語で話す事で、フランス語が更に好きになりました！又、街やカフェなどの雰囲気も自由で素敵なので、フランスでの生活についてもっと知りたいと思います。

### **Mon voyage en Bretagne**

Je suis allée en France pour étudier le français et regarder la vie française.

Je suis restée à Brest en Bretagne, c'est à l'ouest de la France. Il faisait un peu froid, mais pour moi le climat était confortable. Brest est un port et il y avait beaucoup de bateaux sur la mer. Et il y a aussi la plage. Dans les rues, il y avait beaucoup de magasins, librairies, boulangeries, restaurants, cafés.

Chaque jeudi en été, il y a la fête de la musique au bord de la mer. J'y suis allée deux fois avec mes amis et nous avons écouté de la musique bretonne. C'était très bien.

Bien sûr, je suis souvent allée au café et au restaurant. Mes amies japonaises me disaient que les gâteaux français sont trop sucrés mais j'ai beaucoup aimé les gâteaux français.

J'ai étudié le français à l'école, "CIEL". Il y avait des gens de beaucoup de pays. Durant mon séjour, j'ai fait du tourisme. Je suis allée au Mont-Saint-Michel. Au bord de la ruelle, il y avait beaucoup de magasins de souvenirs, de cafés, de restaurants, de musées et de

jardins. Et dans l'abbaye, j'ai vu des groupes des touristes japonais avec des pancartes. Je suis aussi allée à Quimper et à Concarneau. 堀内麻由, 4年, フランス現代思想, パリ (1週間)、エクス=アン=プロヴァンス (2週間)。これまでまったく私が知らなかった土地に、そこに住む人たちがそれぞれの日常があるということ、そのなかに飛びこんで彼らと同じ言葉話すことの不思議さにとつぷりと浸かることができました。この心地のよい違和感のようなものを、これからも外国語とつきあっていくうえで大切にしていけたらと思います。

## Mon voyage à Paris et à Aix-en-Provence

Cet été, je suis allée en France pendant 3 semaines. C'était la première fois que je voyageais en Europe. J'ai visité 2 villes, Paris et Aix-en-Provence, au Sud.

A Paris, j'ai visité beaucoup de musées. J'ai aimé surtout le Musée d'Orsay et la Maison Européenne de la Photographie, où il y avait quelques expositions très intéressantes sur des photographes modernes. J'ai visité 9 musées pendant 4 jours, mais par contre, je n'ai pas eu l'occasion de visiter ni la Tour Eiffel ni l'Arc de Triomphe. C'est un peu dommage mais ce sera pour une autre fois.

Pour aller à Aix-en-Provence, j'ai pris le TGV direct, que j'avais réservé du Japon sur internet. Après 3 heures de trajet, le paysage était complètement différent de celui du Nord. On pouvait voir la terre de roches et de sable où sont cultivés les oliviers. Il faisait beau, sec et très chaud quand je suis arrivée à Aix. C'était une température extraordinaire, il faisait presque 40 degrés. Ça m'a surpris parce que, à Paris, il faisait froid et il pleuvait pendant mon séjour. A Paris, je portais donc toujours des vêtements à manches longues à la fin du mois de juillet. Alors, quand je suis arrivée à Aix, j'ai eu l'impression d'arriver dans un autre pays parce que, à Aix, tout le monde portait un short ou une robe sans manches sous un ciel bleu et clair.

Aix-en-Provence, c'est une ville très ancienne et très belle, qui est bien connue comme la ville natale de Paul Cézanne et Emile Zola, qui étaient des amis depuis leur enfance. J'ai beaucoup aimé la montagne Sainte-Victoire vue par la colline où Cézanne la peignait plusieurs fois.

A Aix, il y a beaucoup de vieilles fontaines d'eau froide et d'eau chaude. Surtout il y a de grandes fontaines à la place du marché. J'ai aimé les couleurs des légumes ou des fleurs du marché contre les bâtiments beiges ou oranges. Et aussi, les gens du Sud sont très agréables, leur <<Bonjour !>> me faisait plaisir.

J'aime la coutume française, qui est différente de celle du Japon, de toujours dire <<Bonjour>> quand on entre dans un magasin et <<Au revoir>> quand on part. J'espère habiter à Aix-en-Provence dans l'avenir.

## パリ、エクス=アン=プロヴァンスへの旅

この夏、私は3週間、フランスに行きました。ヨーロッパを旅するのはこれが初めてのことでした。私が訪ねたのはパリと、南仏にあるエクス=アン=プロヴァンスです。

パリではたくさんの美術館へ行きました。とくに気に入ったのはオルセー美術館とヨーロッパ写真美術館で、後者のほうでは現代写真家の展示があり、たいへん興味深かったです。4日間で9つの美術館へ行きましたが、その代わりにエッフェル塔にも凱旋門にも行けませんでした。少し残念ですがそれはまたの機会に。

エクス=アン=プロヴァンスへ移動するのに、TGVの直通便に乗りました。日本からインターネットで予約してあったのです。3時間の道のりののちには、その風景はフランス北部の風景とはまったく違ったものになっていました。岩石と砂の大地にオリーブが栽培されているのが見えました。私がエクスに到着したとき、天気は晴れ、乾燥してとても暑かったです。その日は異常に気温が上がって、40度ちかくもありました。パリでは寒く、滞在中雨が降り続いていたので、そんな気候に驚いてしまいました。パリでは、7月の末だというのに長袖を着ていたのです。そんなことがあって、エクスに到着した私はどこか違う国にでもやってきたかのように感じたのでした。エクスではみなショートパンツやノースリーブの

ワンピースを着ていて、空は青く晴れわたっていたのですから。

エクス=アン=プロヴァンスは、長い歴史を持つ、とても美しい街です。幼なじみどうしであったポール・セザンヌとエミール・ゾラ生誕の地として知られています。セザンヌがサント=ヴィクトワール山をそこから何度も描いていた丘があるのですが、わたしはその丘から見たサント=ヴィクトワール山が大好きになりました。

エクスには、冷たい水または温かい水がわき出る、たくさんの古い噴水があります。とくに市場のたつ広場にある噴水は立派なものです。市場にならぶ野菜や

花の色彩は、ベージュやオレンジの建物に映えていました。それから、南仏のひとたちはとても素敵で、彼らに Bonjour !と言われると嬉しくなるのです。

フランスには、日本とはちがって、お店に入るときと出るときにいつでもあいさつをするという習慣があり、私はそれがとても気に入っています。いつかエクス=アン=プロヴァンスに住めたらいいな、と思っています。

**About the author:** Clara Cubeta teaches at the University of Tsukuba.

### Ponder this...

A. N. Amous

Have you ever pondered... what a fine way to begin. No, I haven't. However, in the interest of the local salmon population (or, rather, its demise!), I would like to ponder. Do you know what the salmon said when he hit his head while swimming? No? He said, "Dam." Yes, the big, concrete thing in the middle of his river.

OK, my next topic: have you ever pondered why text is left-aligned (like the above paragraph)? No? Seriously, when reading, we are used to text being aligned on the left. Of course, some writing has the first line indented, but the basic consideration is that nearly every begins at the same place. However, in this paragraph, notice that each line ends at the same place (the right margin). Which is easier to read?

Y e s , w e c o u l d a l w a y s d i s t r i b u t e i t , t o o .

With that, I'll leave you to ponder how we perceive language—left, right, or even  
d i s t r i b u t e d .

## Students as Researchers, Part 2

Masayasu Sakaguchi  
University of Tsukuba

*This is the second part of “Students as Researchers.” The first part has been published in Languaging! (Sakaguchi, 2008). In the first part, the international conference called the Global Classroom was introduced together with my own experiences. In this paper, as the second part of “Students as Researchers,” my experiences with the international students’ research project called the Learning School (LS) will be discussed in three topics: what is LS, my experience with LS, and what I think about learning a new language after LS.*

I attended the project from September 2005 until July 2006, which was its seventh year since it started. The project was run by the partner schools<sup>1</sup>, some of the local governments, and the partner universities; its stated purpose is:

“The Learning School project is one school self-evaluation model, which in line with current social developments that have seen young people become more active and participative in contributing to debate about matters which affect them, engages students as the evaluators of learning (Learning School, 2008).

During the year, we stayed with host families (they hosted us voluntarily), therefore we only paid money for the flight and insurance in order to attend the project (excluding all the cost for entertainment).

### What is the Learning School?

LS is a student based educational research project with an international dimension. The researchers are all current or recently graduated students from one of the partner schools currently involved in the Global Classroom Partnership, or one of its projects. This is one of the main ideas about LS

---

<sup>1</sup> St Petri Skola (Malmö, Sweden), Öresundsgymnasiet (Malmö, Sweden), Anderson High School, (Lerwick, Shetland), Gymnázium Zlín Lesní Čtvrť (Zlín, Czech Republic), Graf Friedrich Schule (Diepholz, Germany), Bobergsgymnasiet (Ånge, Sweden), Kidbrooke School (Greenwich, London), Wittebome High School (Cape Town, South Africa), South Peninsula High School (Cape Town, South Africa), Hawker College (Canberra, Australia), Lake Ginninderra College (Canberra, Australia).

research, students researching students. This is one way that LS project differs from conventional research, which gives it a unique perspective. The LS project believes that it is easier for students to talk about their school life to the students of their own age and with recent experience of school life. This has been discovered by the previous years’ research: “[S]tudents interviewed by the Learning School feel less inhibited giving answers to someone of a comparable age and background than they would to external, professional researchers, ultimately resulting in a more productive and accurate research outcome.” (“Uncovering student participation,” 2006).

LS 7’s research topic, Uncovering Student Participation (20068), represented the very fundamental essence of the LS project itself. As mentioned before, the researchers were current students or recent graduates such that the researchers themselves were actively participating in the research. LS 7’s definition of student participation went beyond simply attending classes; encompassing how actively students were involved in school life—across the range of activities from contributing to decisions about their learning to planning school-wide policies and development. If you are interested in the research result, you can download the individual reports for each school from the Learning School website. In the research, questionnaires were devised to obtain quantitative statistical data containing the large-scale opinions and behaviours of students, teachers, and staff members. Qualitative methods such as classroom observation, group discussions, and teacher interviews were used to investigate in more

Sakaguchi, M. (2008). Students as researchers: Part 2. *OTB Forum*, 1, 46-48.

detail the opinions and behaviour of individual students, teachers, and staff members.

We have presented the results of the research by writing personal reports and doing presentations in each school. We believe that the reports have given opportunities to the participating schools to see how the other school systems work. We have also written comparative reports for all the countries involved, which we presented in July in Nara at the Nara Women's University Secondary School at the end of the project. Throughout the year, some of the students involved in the LS7 research told us how they have started to think about the problems within their school lives after being involved in the research, and how they realized the ways of participation in solving the problems. I value the fact that by doing the research on students, we have somehow influenced an individual student's motivation towards her or his participation within her or his school life.

I have decided to spend a year with the LS at a young age of my life because I had wanted to be tolerant ever since I had found out that there had been so many problems in the world due to lack of tolerance within each person. As a lot of my friends think, people may think that it was very challenging to throw oneself out of your homeland to unknown lands. Of course, there were some difficulties in living abroad. However, if you think of where these problems come from, you will know how important these problems are to you. Problems, or should I say challenges, abroad often come from communicational issues, misunderstanding of each other or misunderstanding of languages or cultures. Talking about being tolerant, these difficulties were very much related to getting a sense of becoming tolerant.

### **My experience with the Learning School**

In September of 2005, every researcher of the two groups (there were thirteen researchers and four coordinators who were university graduates and helped researchers throughout the year) gathered in Malmö, Sweden. During the first two weeks, we discussed together what that year's topic student participation meant to us and had

training over interview skills and discussion skills. Moreover, this was the week for us to get to know each other.

After the two-week training, two groups were split up into different schools in Malmö. Since then, two groups did researches in different schools except when we were in Scotland. My group did research in Malmö - Sweden, Lerwick - Scotland, Zlín - Czech Republic, Ånge - Sweden, Cape Town - South Africa and Canberra - Australia. The other group did research in Malmö - Sweden, Lerwick - Scotland, Diepholz - Germany, London - England, Cape Town - South Africa and Canberra - Australia. In my group, there were two coordinators from Scotland, one researcher from Scotland, one from Germany, one from Czech Republic, two from Sweden and myself from Japan.

Since we were a very international group, a lot of different ideas and thoughts were brought to discussions over the research and daily conversations. Therefore, we sometimes had difficulties deciding things at once or argued for a whole day over some specific topics; which I think is totally natural where people of different cultural backgrounds gather. These difficulties and arguments came from our diversity such as culture and personality. Of course it was hard to solve them, but the thing is that since we worked in the same room five days a week for almost a year, we had plenty of opportunities to get to know each other and a bit of each others' cultures. Moreover, we never gave up trying to overcome these problems. This is one of the most important things I have learned from the experience of working in an international group. No matter how long it takes or how difficult it is especially in a second language, you should not give up trying to solve these problems by talking to each other. I had that attitude since it seemed to me that ignorance was a taboo when you want to solve complicated issues. Of course, I do not mean that everyone has to be friendly 24 hours a day and doing everything together, but I mean that while you are trying to achieve the same goal, you should never give up solving issues by having conversations. Furthermore, I strongly believe that a face-to-face

conversation is the most effective of all kinds of conversations.

### **What is important for us in terms of learning a foreign language?**

In terms of learning a foreign language, I certainly have become comfortable speaking English after working in the international group through the year. We had a lot of discussions, arguments and daily conversations while we were working in our room. Also, my ability to write academic English had certainly improved since we had to write a whole chapter of the reports for each school. We received a lot of help from our coordinators. It was of course the first time for me to write an academic piece of paper; therefore, I struggled a lot in the beginning. However, once I got the idea over the research, writing in English was no longer a great concern for me. It was the content above all which mattered to me the most.

As the research went on, I started to get more and more confident about the fact that what you say is more important than how you say it. This confidence enabled me to get myself involved in the group works more. As mentioned before, although native speakers of English in the group were absolutely helpful with making us (non-native speakers) comfortable speaking English, I still hesitated a bit arguing anything with them. However, in the end, in fact after I got confidence, I did not feel shy at all saying what I thought and felt so even if it were against their ideas.

In order to be able to speak a new language, I of course believe that you have to practice a lot by yourself and have opportunities to speak it either in a class or daily situation. However, I feel that one day or temporary practice of a foreign language would not enable you to have confidence speaking the language. What I think important is that you have to have someone particular, not just anyone, who you feel comfortable speaking to. I think languages are something which should not be learned because they are useful, I think they should be learned because they enable you to get close to someone particular. After having these thoughts, I think one of the most efficient ways to improve your ability of a

foreign language is to meet someone particular or to be friends with someone particular who speaks the language. (He or she does not have to be a native speaker.) I have this idea because I still feel much more comfortable speaking a foreign language to someone who I feel that I am close to. Therefore, I think getting to know the person by using a language has to come before thinking of improving the language by speaking to them.

For me, learning English was something which came in the second place through the LS year. For me, it was the attitude to try to understand people from different cultures and backgrounds in order to be tolerant which made me comfortable speaking a foreign language. I think languages cannot exist as languages in your mind if you do not use them to communicate. (The ways of communication do not have to be only speaking.) I think this is true especially when you want to have conversations by speaking. I think it is much easier to make friends than to learn a language by yourself since sometimes you do not even need a word to establish a friendly relationship. You just have to have the place to meet these people. For me, it was the Global Classroom Conference and the LS.

### **References Cited**

- Learning School. (2008). Retrieved September 22, 2008, from <http://global-classroom.org/pages.aspx?id=11>
- Sakaguchi, M. (2007). Students as Researchers. *Languaging, 10*, 10-12. Retrieved September 22, 2008, from <http://www.geocities.com/languaging/L10/L10.html>
- Uncovering Student Participation. (2006). Learning School 7's report for Anderson High School. Retrieved September 22, 2008, from <http://global-classroom.org/data/storage/LSReports//ahs/l7ahs.doc>

**About the author:** Masayasu Sakaguchi is currently a student at the University of Tsukuba. His major is pedagogy, and his main focus is human rights education.



# *Creative Writing*

## tis stormy, stormy weather in the forecast

Chelsea K. Elwood

indeed  
lots and lots of storms  
rain storms are my favorites  
the rain itself is monochromatic but it brings everything it touches to life  
then in the middle of a storm, when you're least expecting it, lightning followed by thunder.  
when there's a peal of thunder, it's not just there and gone  
but it rolls, echoes, reverberates, claps, booms  
it's never the same sounds twice.  
but i'm getting off topic  
rain  
it's mystical really  
it can set the perfect mood or it can destroy it  
and the power of thousands of small things each contributing to a whole and total  
effect is more powerful than anything that can be created  
once the rain is gone  
colors burst from everywhere  
greens are fresh and new while reds and purples and yellows are all intensified  
even the sky seems to be rejuvenated after a rain storm.  
the smell....it's that fresh smell of nothing wrong  
the whole world just got washed and everything can start over again  
right after the storm is when the entire world stops  
nobody is sure if the rain will start so they don't come out  
the clouds aren't sure if they're gonna start again so they hold still too  
i guess what i'm really trying to say  
is that rain is the most powerful thing a person can experience  
being in a rainstorm you realize your insignificance and importance at once  
it's almost nature's way of forgiving us all  
so let's all go and dance in the rain and be forgiven



**About the author:** Chelsea Elwood lives in the universe somewhere, and she spends her days being a high school student.

Elwood, C. K. (2008). Tis stormy, stormy weather in the forecast. *OTB Forum*, 1, 50.

## A Gadget For Stars

Wendy MacLean

My father was amazed  
by a gadget  
for looking at the stars  
Just point it  
at any star in the sky  
and you will receive  
full information  
in an entertaining style  
to locate the constellation  
by name and history  
Just point it at any star

My father has spent his life  
pointing at stars  
but not the ones in the skies

His stars are located  
in heaven's possibilities:  
his first grandchild  
asleep in his crib  
a rebellious daughter  
dressed in outrageous colour  
painting what her grandmother  
never dared to risk  
the son whose report card  
always said: "He can do better"  
and he did  
find the way, in gold and diamonds  
the dream-led daughter  
the wandering son of many tongues  
the bubble-making  
fish-catching  
song-singing  
little ones:  
star- tossed, crossed, lost and found

Look, says my father, pointing,  
He knows the names  
without a gadget:  
They are all named  
by his blessing.

**About the author:** Wendy MacLean is an ordained minister of the United Church of Canada. She lives in the Eastern Townships of Quebec, Canada, with her husband Michel and their dog Bonbon. Before being ordained, she was a teacher in Chibougamau, Saudi Arabia, and Ethiopia. She has authored two volumes of poetry, *Spirit Song in Ancient Boughs* and *Rough Angel* (Borealis Press

MacLean, W. (2008). A gadget for stars.  
*OTB Forum*, 1, 51.

Ltd.).

# The Mysterious Gift

Masakazu Ishihara

One Tuesday night, I got home to find a paper bag in front of my door. It is not unusual to find a paper bag in front of my door, so I took it into my room. I found two boxes in the bag. One box contained *sabazushi* (mackerel sushi), and the other one had cookies. However, I was somewhat troubled as I was looking at these gifts, because I couldn't find anything that would identify the giver. I wondered who this suspicious present was from. To find out, I called my mom and also a friend who I thought might possibly have been so thoughtful. But neither of them was responsible. This is when I began to have some doubts. Actually, the paper bag was not exactly in front of my door. It was between my neighbor's door and mine, a little bit closer to mine. So I called on my next door neighbor to ask about it. However, nobody was there, so I put back the paper bag where I had found it at first. I decided that if the bag was there the next morning, I would eat it. The *sabazushi* expiry date was that night, so I couldn't wait beyond the next morning. I went to bed, but I had trouble sleeping because of the mystery gift, and my great curiosity about whom it came from.

The next morning, I woke up earlier than usual. As soon as I got up, I went outside to check the bag. I opened the door, and eagerly looked down. Yes! It was still there. I said to myself, "That *sabazushi* will be my breakfast." Actually the *sabazushi* was fantastic. I'd never eaten something so tasty before. I was very happy and satisfied. But there was still the unsolved mystery of where it came from. "Who left this tasty treat for me?" I wondered.

The next Sunday, I saw my next-door neighbor as I was drying my laundry. He was smoking a cigarette on the balcony.

"Hello. Do you speak Japanese?" I asked him.

"No, I don't. I am from India... But I speak

English," he replied.

"Can I ask you something?" I inquired.

"Go ahead," he said plainly.

"I saw a paper bag on the floor between my door and your door about a week ago," I said.

"A week ago?" he replied, slightly surprised.

"It was maybe not that long ago. It was Tuesday... Tuesday night," I said.

"I saw it, too," he said.

"I took it into my room and I found *sabazushi* and some kind of cookies inside," I explained.

"I see," he replied.

"But there was no letter or any information about the giver. I tried to contact you, but I couldn't. So were you expecting someone to give you some gift? It might be yours..." I suggested.

"No. Since I'm here from India only temporarily, I don't have any friends here. It wasn't for me. I would have eaten that *sabazushi* if I were you. So, no problem," he answered with a little smile.

Thus, it appears that the mystery gift was quite likely for me. But who did it? Was it from a secret admirer? Is it associated with the unidentified calls I often receive? What was the motive? What was the intention?

It annoys me that I don't know who gave me this mysterious gift. I don't like that. If someone wants to tell me something, I hope that they tell me directly. I won't run away.

**About the author:** Masakazu Ishihara is a forty-one year-old college student at Ibaraki Christian University majoring in food science. He began to truly learn English at twenty four years of age. He was a C student in English in high school, so he never expected to be able to speak English so fluently. His comments on learning English: "I suggest to every English learner that nothing is impossible. It may take time, but it will eventually be possible, unless you give up. So keep learning, and keep smiling."

Ishihara, M. (2008). The mysterious gift. *OTB Forum*, 1, 52.

## Book Review

『運命の方程式を解く本』高橋佳子著。東京： 三宝出版社、2007年、269 ページ。小坪薫。 *Solving the Equation of Your Destiny* [Keiko Takahashi. Tokyo: Sanpo Shuppansha, 2007, 269 pages. ISBN-10: 4879280526, ISBN-13: 978-4879280527, ¥1890]. Reviewed by Kaoru Koakutsu, Ibaraki University Satellite School.

*I want to introduce a book called Solving the Equation of your Destiny written by Keiko Takahashi. It addresses such fundamental questions as “Why? What is destiny? Why does this have to happen? Why are there those who find happiness and those who do not? Is one’s happiness really determined by destiny?” This book helped me a lot to find more happiness in life and to develop myself. Possibly, it can help you as well.*

ジョージ・ルーカスの映画に「スターウォーズ」6部作がある。その中で帝国軍皇帝ダース・シディアスがルークとその父アナキン（後にダース・ベイダーとなる）に語りかける言葉を思い出す。「お前の中に憎悪があふれてきた。怒りに身を任せろ。それがお前の運命だ。」父アナキンは、ヨーダやジェダイマスター達が自分の力を正当に評価してくれないという思いから、怒りが抑えられなくなり暗黒の世界へ落ちていく。そしてやがて帝王の手先ダース・ベイダーとなるのだ。一方、息子ルークはヨーダやジェダイマスターのもと修行し、戦う技だけでなく恐怖や怒りをコントロールする心を身につけ、暗黒界に身を落とさずに生きることとなる。そして最後には父親アナキン（ダース・ベイダー）の善の心を救うことになる。この映画の中では

「It's your destiny.」と何度も語られる。帝国軍皇帝ダース・シディアスだけでなく、ダース・ベイダーも同じように息子ルークに語りかける。「お前が生きていく道はすでに決まっている。これ以外にない。運命を受け入れる。」と。

さて、「運命」という言葉は「決められているもの」、「変えられないもの」または「自分で切り開くもの」という印象を持つことが多い。自分の人生を決めているのは自分以外の誰か何かであるから、自分には何もできないと考えると、諦めや徒労感に心が奪われてしまうことになる。しかし「運命とは霧に包まれたような謎ではなく、驚くほど明解な方程式である」と語る。では、なぜ、ダース・シディアスに相對した二人は、全く違う運命を生きることになったのだろうか。以下、

本書をもとに、運命の方程式を解いてみたい。

始めに、ダース・ベイダーとなってしまった父アナキンについて考えてみたい。アナキンは生まれながらにして自分に備わっているフォースの強さを知っていた。成長するに従って自己過信と自分の力を正当に評価されていないという他者不信が徐々に膨らんでいった。アナキンには2つの心の動きと現実があった。事態を自分に都合良く歪曲して受けとめてしまう心があり、他を顧みず独善的にものごとを進めたり人と関わるので、孤立してしまうという状況を作り出してしまっていた。また、人や物事に不満を抱き、荒々しくすぐに切れてしまうので、人間関係をうまく構築できないという現実を招いていた。自己を過信し、被害者意識をもつゆえに、ダーク・シディアスの誘惑に対して、正しい判断ができずダークサイドに呑み込まれ、悪の手先ダース・ベイダーに成り下がってしまったのである。ヨーダが言った「ジェダイの力の源フォースには暗黒面ダークサイドもある。怒り、恐怖、敵意、それがダークサイドじゃ。心の中にたやすく生まれる。ダークサイドに落ちれば、それに食い尽くされる。」という言葉通りであった。

次に、ルークについて考えてみたい。アナキン同様ルークも生まれながらにして強いフォースの力をもっていた。何かに導かれるようにルークは惑星ダゴバでヨーダ（ジェダイの師）に会いフォースをコントロールするための訓練を受ける。生まれっぱなし育ちっぱなしの心だったアナキンと違い、ルークはヨーダによって心の持ち方や新しい感じ方・考え方・関わり方を学んだ。訓練中ヨーダはルークに先ほどの言葉「なにも違いはない。違っているのはお前の気持ちの持ち方だけだ。」と言う。ルークは、徹底して心の訓練を受ける。映画の山場となるルークと父ダー

Koakutsu, K. (2008). [Review of the book *Solving the Equation of Your Destiny*]. *OTB Forum*, 1, 53-54.

ス・ベイダーとの戦いのシーンでは、アナキンはダークサイドの力によってルークを呼び寄せ、怒りを高めさせ、その力で彼をダークサイドに引き込もうとする。自分自身がダークサイドに引き込まれたのと同じ道を辿らせようとするのだ。しかし、心の鍛錬をしていたルークは怒りに呑み込まれることなく、父とは全く違う運命を辿ることになった。それだけではなく、父ダース・ベイダーに残っていた善の心を引き出すことになった。

では、「運命の方程式」とは何か。運命を決めている大きな要因は「受発色」。これは日々おこる出来事に対し私たちがほぼ無自覚に行っていることである。「受」とは、ものごとを感じたり心で受けとめること、「発」は、ものごとを思い考え言動をもって外に現していくこと、そして「色」とは現実。この心と現実の関係がこれまでの人生を作ってきたのであり、同時に未来を作っている。筆者はこのループを「感情の脚本」とも言っている。これには4つのタイプ（破滅の運命＝苦・暴流、安逸の運命＝快・衰退、衰亡の運命＝苦・衰退、放蕩の運命＝快・暴流）があり、この受発色のタイプが運命を決めている。

運命の方程式を解くためには、まずは4つの受発色のタイプについてよく知り、次に自分が普段無自覚にどのタイプの受発色をしていたか、これまでの自分の心の動きの傾向を知ることから始める。父ダースベイダーは、「やりたいようにやりたい、自分の有能さを信じて疑わない感情の脚本」の「快・暴流」（放蕩の運命）タイプと「他者不信、被害者意識の感情の脚本」の「苦・暴流」（破滅の運命）タイプの傾向が強く、それに翻弄された人生だった。ルークは元々「自己不信、悲観的な感情の脚本を書く傾向」「苦・衰退」（衰亡の運命）タイプをもっていた。修行中ヨーダから「フォースに向かって心を開け」と呼びかけられる。しかしルークはフォースの力を信じ切ることができず「信じられない」という。ヨーダは「だから失敗したのじゃ」と言う。「やってみる」と言うルークに「やってみるではない。やるか、やらないかだ。やってみるなどという言葉はない」と叱る。この会話にその傾向がみられ、ルークも自分の傾向にはなかなか気づくことはできなかったことが伺える。（本書には自分の傾向

を知るための自己診断チャートが付録にある。）

しかし、ルークがそうであったように、意識的に心の動きをコントロールしていけば自分の運命を変えていくことができるのである。ヨーダの助言により心の鍛錬がなされ、強いフォースをコントロールできるように成長していったルークは、鍛錬によりこの傾向に翻弄させずに生きることができ、自身の中に眠っていた「責任、明朗、懸命」という力が湧出し、父までも助けることができたと考えられる。新しい習慣は、4つの傾向によって違う。苦・衰退＝衰亡の運命を抱えていたルークはまさに、ここでいう「挑戦」や「止悪」といった新しい習慣をヨーダとの修行の中でつくっていったと言える。

本書は、著者の力強いメッセージと共に結ばれる。「人生に降りかかる試練をさけることは私たちにはできない。人生とは最後まで山と谷が織りなされてゆくもの。しかし、たとえ、どんなに厳しい人生の条件を与えられようと、予期しない試練が降りかかろうと、あるいは幸運と不運の交代に翻弄されても、そこから、私たちは自らの人生を取り戻すことができる。・・・そしてそれだけではなく、幸運も不運も、成功も失敗も、出逢いと出来事の一切が輝く人生を導くことができる。」と。

私は今、この本に従って今まさに自身の運命の方程式を解こうと挑戦している。目の前にある試練は動かし難い大きな壁に見えるが、これまでの人生を振り返ってみると同じような試練があったことを思い出す。ルークがヨーダと心の鍛錬を重ねていったように、私にとってそれはまだ鍛えられていない心の弱い部分、鍛錬の必要な部分である。まるで、追試1、追試2と合格点になるまで何度も人生の追試を受けているようなものという自覚に至る。挑戦あるのみ！ I will change myself! May the Force be with you! フォースと共にあれ！

今回は、著者が語る見えない心の動きの見取り方と転換の方法について報告する。

参考図書：高橋佳子著 あなたが生まれてきた理由

## *Outside the Box: The Tsukuba Multi-Lingual Forum* *Submission Guidelines*

As of late 2008, these are the categories we've arrived at for the *OTB Forum*. We encourage submissions in any of these, and we further welcome submissions that do NOT fit these categories—this is, as the name suggests, a forum.

***Theory and Other Dangerous Things*** is, in spite of its playful name, devoted to theoretical issues and academic articles of interest to language teachers and practitioners.

***Experiences*** focuses, as the name suggests, on experiences (!) relevant to language. These can be, of course, as a learner, teacher, or practitioner.

***Teaching Tools & Techniques*** deals with classroom advice and tips.

***Around the World*** deals with international topics (i.e., outside Japan), including but not limited to travel, living abroad, and studying abroad.

***Creative Writing*** welcomes any type of creative writing: short stories, reflections, poetry, among many other possibilities.

***Reviews*** may address any medium (e.g., books, music, film, theater) and should include ISBN, ISSN, and price information.

### *General Guidelines*

In your articles, please adhere to the following general guidelines.

- Submissions may be a maximum of about 4000 words in length for academic papers and about 2000 words for all other submissions.
- To make your article as accessible as possible, abstracts in both English and Japanese are encouraged. If the paper is not in English, then an English abstract is required.
- Use **Times New Roman** font for Latin-based languages, and use **MS 明朝** for Chinese and Japanese.
- The text should be 12-point font.
- Use the **format / paragraph / special indentation / first line** feature to indent paragraphs (please do not use spaces or tabs).
- Include bibliographical information in APA style (not as footnotes, please)
- May include photographs or images as appropriate (see Okada, 2008, and Rude & Rupp, 2008).
- May include footnotes for explanations (e.g., Bode, 2008)

Call for abstracts: The next issue of the *OTB Forum* is planned for the spring of 2009. Authors may submit a short abstract (about 200 words) for planned submissions by Friday, December 12, 2008. Please send abstracts to [editor@otbforum.net](mailto:editor@otbforum.net)

*Outside the Box: The Tsukuba Multi-Lingual Forum*  
*Volume 1, Issue 1*  
*Autumn, 2008*

*Theory and Other Dangerous Things*

- **Du Mu's poems about the frontier regions: With reference to the compilation of collections of his writing and his descriptions of He Huang** 6  
Miki Takahashi
- **Translation: The (re-) creation of a source text into a target text** 14  
Jeroen Bode

*Experiences*

- **My time at Temple University Japan** 20  
Yumi Matsumoto
- **English skills made in Japan: An English learning method which changed my English ability** 22  
Nagisa Kikuchi

*Teaching Tools & Techniques*

- **Vergissmeinnicht / forget-me-not / 忘れな草: An Internet-based, free vocabulary training software** 26  
Markus Rude & Torsten Rupp
- **The Star Spangled Banner on the shamisen: A teaching guide** 29  
Adam Jon Lebowitz
- **EFL writing in the wired era using Myspace to build a learner centered online classroom community** 33  
Scott Stillar

*Around the World*

- **Uzbekistan: My dear Islamic country** 39  
Kazuko Okada
- **A tale of one city** 41  
Azusa Takeishi
- **Reasons to study abroad: Stories from travel and learning overseas** 42  
Clara Cubeta

- **Students as researchers: Part 2** 46  
Masayasu Sakaguchi

*Creative Writing*

- **Tis stormy, stormy weather in the forecast** 50  
Chelsea K. Elwood
- **A gadget for stars** 51  
Wendy MacLean
- **The mysterious gift** 52  
Masayuki Ishihara

*Review*

- **Solving the Equation of Your Destiny** 53  
Keiko Takahashi  
Reviewed by Kaoru Koakutsu

