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Outside the Box: The Tsukuba Multi-Lingual Forum

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Foreign Language Center

Tsukuba University

Japan

Theory and Other Dangerous Things

Teaching Tips & Techniques

Around the World

Creative Writing

Call for abstracts: The next issue of the *OTB Forum* is planned for the spring of 2011. Authors may submit a short abstract (about 200 words) for planned submissions by Friday, February 15, 2011. The full paper is due by April 1, 2011. 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*, a publication from the Foreign Language Center at the University of Tsukuba. 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. Given the eclectic nature of our contributions, we strive to preserve the unique voices of the individual authors. Thus, certain contributions may represent versions of English. 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 another issue of *Outside the Box: The Tsukuba Multi-Lingual Forum* or, in short, the *OTB Forum*. This issue includes the work of writers from ten different countries. We are happy to say that it showcases efforts from current students and educators at the University of Tsukuba, a former student, as well as contributors from well beyond. The OTB Forum focuses on language learning, teaching, and practical applications thereof. That's not all though. You will see from the topics included that we are interested in a variety of contributions. If you are considering sharing something with us, please check the "Call for abstracts" above; you'll also find the publication's goals in the column immediately to the left.

The first section, **Theory and Other Dangerous Things**, starts with *Jeroen Bode*, who shows us that translation is often more difficult than it appears, and that good translations require an ongoing commitment to develop knowledge in domain specific areas. Next, *Kiyomi Fujii* considers what it takes to develop intercultural competence in a Japanese as a foreign language (JFL) environment. She describes an approach that takes advantage of technology to bring learners enriched, authentic examples of the target language. The acquisition and use of Japanese honorifics and politeness is a highly-nuanced process, and this contribution is a well-considered analysis of what is involved in developing learner's pragmatic abilities in this area.

The next section, **Teaching Tips & Techniques**, contains two articles. *John P. Racine* explains corpus linguistics and suggests some ways how corpus research findings may be useful for language instruction. *Simon Kenny* reminds us that there is more to effective language instruction than 'nuts and bolts' grammar instruction. He writes about the use of religious studies for teaching a second language, and highlights some of the benefits that may accrue to learners when such an approach is used, including empathy, self-awareness, and critical thinking.

In the **Around the World** section, we follow University of Tsukuba alumnus Shinichi Nagata's travels far and wide. His blog and photo accounts trace a chain of smiles and adventures across numerous countries. This is made yet more remarkable because he demonstrates the possibilities that are available when using Google Maps and other recent communication applications.

We are fortunate to have a wealth of contributions in the **Creative Writing** section this issue. It begins with *Gideon Davidson*, whose pictures are featured in this issue. He gives an

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explanation of how he takes his photos, and what is involved in capturing images in the 'dynamic range.' *Rika Kuwabara* writes about Mt. Fuji and what it means to her to have grown up in the shadow of this iconic mountain. An *Anonymous* contribution presents a dystopian vision of what may come if humankind is unable to wean itself from its carbon burning ways. *Shinji Nagashiro* graces us with a story about a possible destiny for information sent into space by humankind. *Adam Lebowitz* provides a poem that gives us pause to consider that immortal question 'What's in a name?' *Laura Acosta* describes what it's like to confront a 'sea of walls' and maybe fall in love along the way. *John Methuselah's* poem and description of its inspiration will be a revealing and novel account for readers unfamiliar with India. *Nao Shimizu* reminds us about the limitless possibilities and worlds that open up for us through reading. Finally, *Wendy MacLean* provides us with a poem about mistakes and blessings, as well as a watercolor painting.

We would also like to thank Kaoru Koakutsu Bode for her kind assistance in the editorial process.

Furthermore, we invite you to visit us on the Internet at

http://otbforum.net

Thanks to the wonders of cyberspace, you'll find more than just a downloadable, e-version of this publication and previous volumes. Recordings of some contributions to date, especially from the **Creative Writing** section, are or will be available on the webpage, and the three photographs by Gideon Davidson are also posted for your viewing pleasure.

Once more we refer aspiring authors to the "Call for abstracts" on the previous page (the deadline for abstracts is February 15, 2011, and for full papers is April 1, 2011). We encourage students in particular to contribute an article. Short writings are preferable, and bilingual ones would be just marvelous. Furthermore, we actively encourage reader feedback. Send us your feedback about the magazine and/or about individual articles.

Finally, we wish everyone a happy and safe holiday season, and all the best in the coming year.

Outside the Box: The Tsukuba Multi-Lingual Forum 略して *OTB* にようこそ。本号には、10 カ国の執筆者たちの作品が集まりました。筑波大学の学生や教員、卒業生やはるか遠方からの執筆者の尽力がこのような形になったことを喜ばしく思います。*OTB* は、言語学習、言語教育、そしてそれらの実践を中心に取り扱っていますが、今回の内容はそれにとどまるものではありません。取り扱う話題からは、本誌が実に様々な分野に関心を持っているということがお分かりになるでしょう。もし私たちと何か共有したいとお考えならば、どうか「要旨募集」（47 ページ）をご覧ください。

本号の最初のセクション、Theory and Other Dangerous Things で最初に紹介するのは、Jeroen Bode の論文です。Bode は、翻訳行為は、しばしば見かけよりも困難なものであり、

よい翻訳とは、ある専門分野における知識の発展に、絶え間なく参与することを要求するものであるとします。次は、Kiyomi Fuji の論文です。この論文では、外国語として日本語（Japanese as a Foreign Language; JFL）を学ぶ環境において、知的な言語能力を発達させるために不可欠なものは何であるかということが論じられています。Fuji は、学習者に、目標言語の強化的で真正な例を示すために、テクノロジーを利用するアプローチをあげます。日本語の敬語と丁寧語を獲得し、使用することは、高い技巧を必要とするプロセスであり、この論文は日本語学習者の実践的な言語能力をいかに発達させるかという問題に関する洞察に富んだ論考になっています。

次のセクション、Teaching Tips & Techniques には、ふたつの記事を掲載しました。John P. Racine はコーパス言語学を論じ、コーパス研究による発見が言語教育にとっていかに有益なものとなりえるかについて示唆しています。Simon Kenny は、基本的な文法教育よりも効果的な言語教育が存在するのだということを、私たちに思い出させてくれます。Kenny は第二外国語の教授の際の、宗教教育的な手法の使用について述べ、そのようなアプローチをとった際に学習者に生じる、共感、自意識、批判的思考の発達といった効果をあげています。

Around the World のセクションでは、筑波大学の卒業生である Shinichi Nagata が様々な場所を旅した、その足取りを追います。Nagata のブログと写真による説明は、多くの国々でつながった笑顔と冒険の輪をたどるものです。この旅の記録は、Google Maps やその他の近年のアプリケーションの有用性を実際に証明しているという点において、注目に値するものです。

さらに幸運なことに、本号では Creative Writing のセクションに多くの作品が集まりました。まず初めの Gideon Davidson の写真は、本号を特徴づけるものです。Davidson は自分がどうやって写真を撮ったのか、そして「ダイナミックな射程」でイメージをとらえることとはどういうことなのかを論じます。Rika Kuwabara は、富士山について書き、この象徴的な山のもとで成長することが、彼女にとってどのような意味をもったのかということを語ります。また、ある匿名の著者は、もし人間が炭素の燃焼をやめなければ、訪れるであろうディストピア的ヴィジョンを示します。Shinji Nagashiro は、人間によって宇宙に情報が送られたために、未来に起こるかもしれない運命についての物語を語ってくれます。Adam Lebowitz の詩は、「名前には一体どんな意味があるのか」という不滅の問いかけについて考えさせてくれます。Laura Acosta は、「壁の海」に向かうこと、そしてそのとき恋に落ちるとはどのような体験であるかを語ります。 John Methuselah の詩とそのインスピレーションについての描写は、インドにとってなじみのない読者にとっては目の覚めるような新しいものとなるでしょう。Nao Shimizu は、読むという行為によって開かれる無限の可能性と世界を思い起こさせます。最後に、Wendy MacLean は、誤謬と祝福を描いた詩と水彩画とを寄稿してくれました。

驚異のサイバースペースおかげで、*OTB* のサイトでは本号やバックナンバーの e-text 版をダウンロードできるだけではなく、Creative Writing のセクションからは筆者による朗読を音声ファイルで聞くことができます。

また、再度「要旨募集」のお知らせをいたします。56 ページにあるように、要旨の締め切りは 2010 年 2 月 15 日で、原稿の締め切りは 2010 年 4 月 1 日になります。OTB は、学生の寄稿も奨励しています。短い書き物も歓迎していますが、バイリンガルであれば、大歓迎です。さらに本号へのフィードバックもお待ちしています。本誌について、またそれぞれの記事についてのご意見をどんどんお寄せください。

最後に、みなさん、よいクリスマスを、そして新年をお迎えください。

The editors (編集委員）

Theory and Other Dangerous Things

Translation Strategies in Praxis with Text Examples from Japanese

Jeroen Bode

University of Tsukuba

Abstract: In this installment, we look at translation with some practical considerations in mind. Before starting a translation, reading the text as it is, uninterrupted, is the first step to identify for one the main topic of the text. We will also look at the context and the recurrence of certain domain-specific vocabulary to illustrate the necessity of continued development of knowledge and intelligence in translation competence and the acquisition of expertise in domain-specific fields.

Introduction

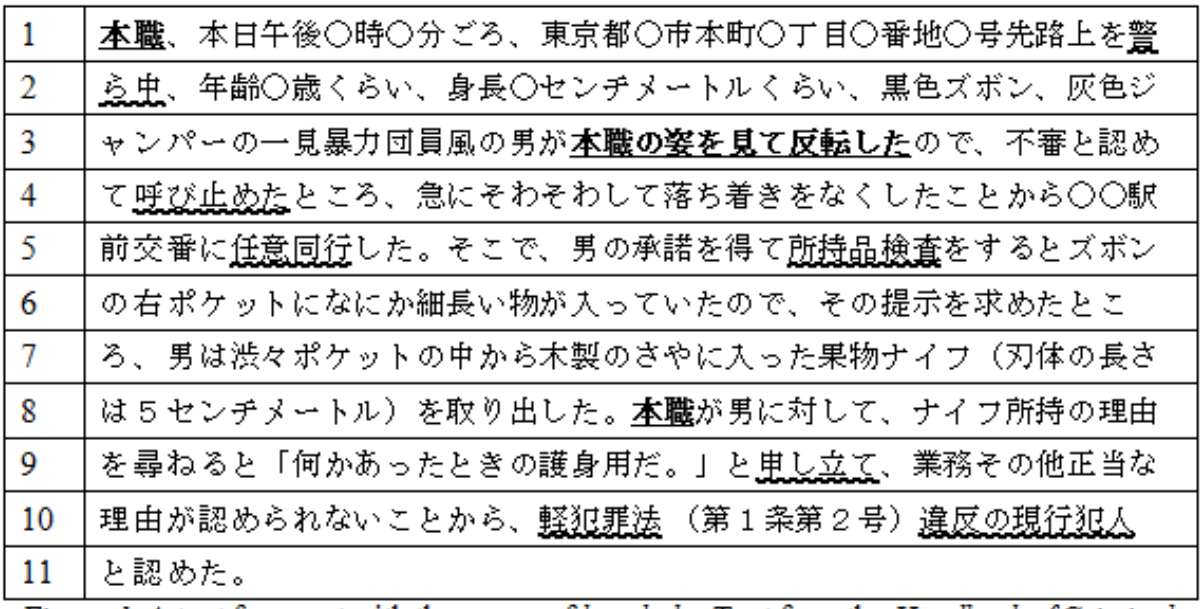
In the previous two issues (Bode, 2009a, 2009b) I have introduced the production strategies described by Andrew Chesterman in his book *Memes of Translation* (2007). Applying that as a basic method of consideration we can embark (the odyssey continues) here to further examine the translation strategies needed in particular with Japanese. By the following examples I would like to introduce some language specific comprehension and production strategies with respect to Japanese. With comprehension strategies as a basic starting point, the translator/interpreter can cope more easily later with temporary difficulties in the actual praxis of the work. Recognising them from preparatory readings of in-house/professional manuals (See for this, the extensive publications of Tachibana Shobō) the translator/interpreter develops his skills and abilities. This preparatory stage can locate recurrent terms and expressions which could then be established as the basic working vocabulary of the translator/interpreter. With that working vocabulary it reduces both stress and the chances of mistakes in the end product. With production strategies the translator/interpreter has reliable tools for deciding either to omit information, to expand, or to rephrase statements. Although sometimes a literal translation or interpretation is linguistically correct in all aspects for the target language, the person addressed sometimes does not seem to understand the given information. Think, for instance, of complicated legal terminology, which the source emitter (police officer/prosecutor/judge) will most of time rephrase. As such, the interpreter will not rephrase the message on his/her own initiative, but will wait until after this simplified information has been stated by the judicial side. The interpreter, having initially noticed that the original was too difficult for the receiver (the suspect) to understand, reports this back to the source emitter.

This incident shows the importance of sufficient preparation and in the subsequent paragraphs I would like to give some examples of preparation techniques reinforced by actual experience translating/interpreting.

Bode, J. (2010). Translation strategies in praxis with text examples from Japanese. *OTB Forum, 3*(1), 7-11.

Reading Techniques of the Source Language (SL) Text Dealing with Judicial Matters

As a student at Leiden University one of the professors there advised us to read a Japanese text-fragment from beginning to end and try to understand the main topic of the segment before checking individual linguistic elements. This advice could be compared to what Miyamoto Musashi (1584? – 1645) advised his students to do in *The Book of Five Rings*, his book on Japanese swordsmanship. In its first chapter – Earth – there is the following observation of "Knowing the small by knowing the large" (see Wilson, 2001, p. 55) [大きなる所よりちいさき所を知り] (see Watanabe, 2001, p. 22), which constitutes an essential phase in comprehending the smaller details. He continues this idea in another way on the same page: "making the small into the large (see ibid)" [ちいさきを大きになすこと] (see Watanabe, 2001, p. 22).



1	本職、本日午後○時○分ごろ、東京都○市本町○丁目○番地○号先路上を警
2	ら中、年齢○歳くらい、身長○センチメートルくらい、黒色ズボン、灰色ジ
3	ャンパーの一見暴力団員風の男が本職の姿を見て反転したので、不審と認め
4	て呼び止めたところ、急にそわそわして落ち着きをなくしたことから○○駅
5	前交番に任意同行した。そこで、男の承諾を得て所持品検査をするとズボン
6	の右ポケットになにか細長い物が入っていたので、その提示を求めたとこ
7	ろ、男は渋々ポケットの中から木製のさやに入った果物ナイフ（刃体の長さ
8	は５センチメートル）を取り出した。本職が男に対して、ナイフ所持の理由
9	を尋ねると「何かあったときの護身用だ。」と申し立て、業務その他正当な
10	理由が認められないことから、軽犯罪法（第１条第２号）違反の現行犯人
11	と認めた。

Figure 1. A text fragment with three uses of *honshoku*. Text from the *Handbook of Criminal Case Document Compilation for Regional Police Officers* [地域警察官のための一件書類作成の手引き], by the Regional Practical Research Association, 2010, Tōkyō, Tachibana Shobō, p. 127. Copyright 2010 by Tachibana Shobō.

With the following quotation from a Tachibana publication I would like to explain further reading in a wider context instead of being blinded by the smaller details, or intending to solve the smaller difficulties first. In the text fragment the term *honshoku* [本職] is a recurrent linguistic element used in context with other text parts.

The text fragment used here as an example is from the *Handbook of Criminal Case Document Compilation for Regional Police Officers* [地域警察官のための一件書類作成の手引き] (2010). It deals with the topic of documentation after an arrest in a (fictitious) case of a *flagrante delicto* (= committing a crime in the presence of a police officer), and the example is from the column that describes the reasons and facts of the offense［現行犯人と認めた理由及び事実の要旨]. In the text fragment (shown in Figure 1), the mark ○ indicates places in which time, location, and the description of the suspect would be entered. The three occurrences of *honshoku* are shown underlined and in bold.

A summary translation is as follows:

> Today, during the time that I, in my duty as a police officer, was on patrol on the road in front of [the premises located] in Tōkyō with the address [..address details], around [..time] in the afternoon a man with the appearance of belonging to a gangster-outfit (with further physical details described), when he saw me in uniform he turned the other way and when I called him to stop to investigate this suspicious behavior he acted nervously and was not at ease. Because of this he voluntarily accompanied me to the police-outpost of [...station]. There with his consent, I inspected his personal belongings. Since there was a long, narrow object in the right pocket of his trousers, when I requested him to produce it he reluctantly took out from his pocket a fruit knife with a wooden scabbard (5 cm in length). When I asked the reasons for having it, he stated “it is for the use of protection”. Because it was not possible to establish a valid business use or other reason for having it, he was recognised as an *offender in flagrant delicto* (committing a crime in the presence of a police officer) violating the Minor Offense Law (Article 1, paragraph 2).

When both mono- and bilingual dictionaries are consulted three possible meanings are given. The *Kenkyūsha Japanese*

– *English Dictionary* [新和英大辞典] contains three entries for *honshoku*:

1) one's regular occupation/one's prinicipal work (本業) , e.g., *Kare no honshoku ha [pron:wa]bengoshi da* [彼の本職は弁護士だ [1]]; *honshoku ha [pron.: wa] isha dearu sakka* [本職は医者である作家 [2]])

2) professional/expert/specialist (専門家) , e.g. *honshoku ni makaseru* [本職に任せる] (leave it up to the specialist – from *Kōjien entry*).

3) I/My (警察官などの自称)

The *Daijirin* [大辞林] gives additional information as a noun:

1) その人が生計を立てている主たる職業。本業

2) それを専門にしている人。くろうと。プロ。

3) 歌舞伎で、その俳優にもっとも適した役柄。

It also has one example of usage as a pronoun:

一人称。官職にあるものが自分をさしていう語。本館。

The *Kōjien* [広辞苑] is similar in detail to the previous dictionary:

1) その人の主とする職業。本業

2) 歌舞伎で、その俳優にもっとも適した役柄。

3) それを専門とする人。くろうと。

4) 官職にある者の自称。本館。

The *Daijisen* [大辞泉] has also three entries like the *Kenkyūsha's*:

1)その人が主とする職業。 本業

2) それを専門とする人。くろうと。

3) 官吏がその仕事の上で使う自称。本館。

Translation needs to be considered in view of a context, not just by its singular linguistic elements to solve the smaller difficulties (looking from a larger perspective makes the problem/difficulty less overwhelming). In this case, 1) and 2) are options that are out of place. By performing an active use of selection and scrolling down in the dictionary list of possibilities and with due consideration of the textual and concrete context a single possible decision can be made. Words hardly have only one meaning to consider. Perhaps it is useful to learn the language on the basis of one-to-one word relation of the languages concerned initially and then gradually widen one's vocabulary horizons.

With the text above it is possible to understand how the third meaning is actually used from this contextual reading method. Basic considerations when reading such a specific text are: who wrote this text? What purpose does it have? Are there parts in the text that look irregular? Is the text composed of many specialized terms? What is the overall style of the sentences? This all constitutes either the preparatory phase of the translator/interpreter's skills, or on the spot understanding of the textual/oral message. The ability to activate again the memory of what has been prepared then connects the comprehension strategies with the production strategies.

The entry or phrase part containing the entry *honshoku* appears in the sentences 1, 3, and 8 (Figure 1). The first sentence until the wavy underlined three characters (during patrolling) functions as a pronoun. In the third sentence there is a longer phrase *honshoku no sugata wo mite* [本職の姿を見て] ; here the *honshoku* is used in connection with *sugata*. In a plain translation it could be stated as *when he saw my appearance/form.* From the whole context of the Japanese text itself the statement could not be anything except *when he saw me in police uniform.*

The wavy underlined entries or sentence phrases (see 1-2, 4, 5, 9, 10) are "indicators" of who produced the text and what general function it has. It is safe to say that even if there is only this textual part available, it would still be clear to the reader that there is a strong judicial connection. Actually, *keirachū* [警ら中] makes a clear indication possible. The other indicators are in sequential order:

[1] 'He is a lawyer by profession.'
[2] 'An author whose main occupation is a medical doctor.

Yobitometa [呼び止めた]: called to stop (sentence 4),

nin'in dōkō [任意同行]: accompany voluntarily (sentence 5),

shojihin kensa [所持品検査]: inspection of personal belongings (sentence 5),

mōshitate [申し立て]: state/testify (sentence 9),

keihanzaihō [軽犯罪法]: Minor Offense Law (sentence 10),

ihan [違反]: violation: (sentence 10),

genkōhannin [現行犯人]: *offender in flagrant delict* (sentence 10)

Concluding Remarks

The short vocabulary list has certain usefulness in and of itself. When seen in a wider context, however, the vocabulary here acquired will help recognition and thus efficiency in one's work as an interpreter; for example, vocabulary would be helpful on such other occasions as when reading back testimonies and statements to suspects. Translation is in a sense more controlled because the actual text is there, but with interpretation unexpected questions and statements are more likely to occur. Having acquired the necessary vocabulary, even these unexpected occurrences can be addressed more appropriately. This facilitates a direct and concise information check, which may result in a less irritated official on the other end. Preparatory reading of source material is, in my opinion, a way to develop a translator or interpreter's overall competence. A translator or interpreter becomes then a subject/area specialist.

Note to the Reader

In the next volume (Spring, 2011) I will discuss grouping close lemmata together instead of an alphabetical style employed in general dictionaries.

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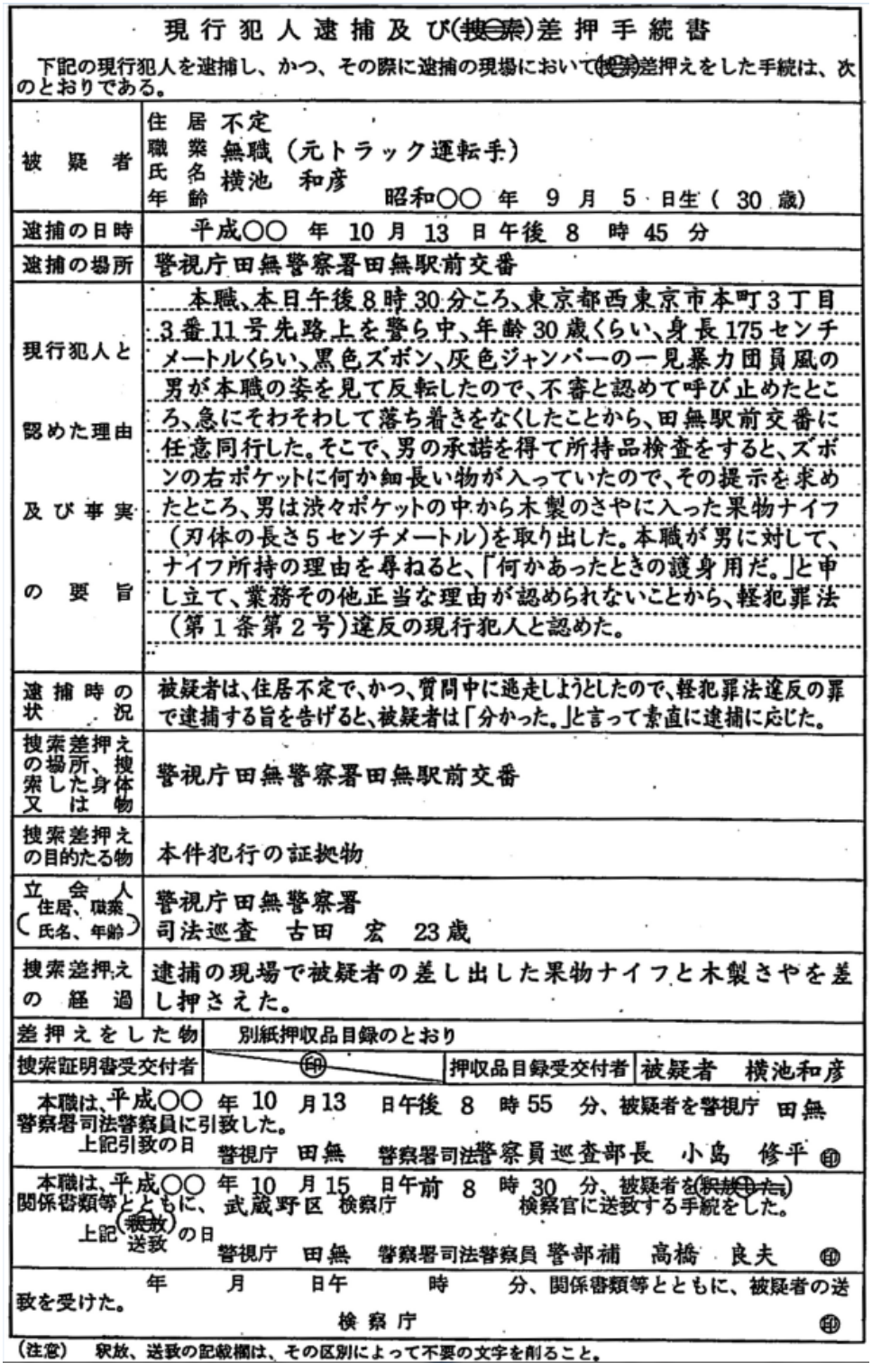
About the author: Jeroen Bode has been working since 2005 for Tsukuba University as a lecturer. From 2007 he began working as an independent official translator of Japanese. His translation work led him to redirect his attention to applied language skills during the process of translating. He received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

Appendix



現行犯人逮捕及び(捜索)差押手続書

下記の現行犯人を逮捕し、かつ、その際に逮捕の現場において(捜索)差押えをした手続は、次のとおりである。

被疑者	住居 不定 職業 無職（元トラック運転手） 氏名 横池 和彦 年齢 昭和○○ 年 9 月 5 日生（ 30 歳）
逮捕の日時	平成○○ 年 10 月 13 日午後 8 時 45 分
逮捕の場所	警視庁田無警察署田無駅前交番
現行犯人と認めた理由及び事実の要旨	本職、本日午後8時30分ころ、東京都西東京市本町3丁目3番11号先路上を警ら中、年齢30歳くらい、身長175センチメートルくらい、黒色ズボン、灰色ジャンパーの一見暴力団員風の男が本職の姿を見て反転したので、不審と認めて呼び止めたところ、急にそわそわして落ち着きをなくしたことから、田無駅前交番に任意同行した。そこで、男の承諾を得て所持品検査をすると、ズボンの右ポケットに何か細長い物が入っていたので、その提示を求めたところ、男は渋々ポケットの中から木製のさやに入った果物ナイフ（刃体の長さ5センチメートル）を取り出した。本職が男に対して、ナイフ所持の理由を尋ねると、「何かあったときの護身用だ。」と申し立て、業務その他正当な理由が認められないことから、軽犯罪法（第1条第2号）違反の現行犯人と認めた。
逮捕時の状況	被疑者は、住居不定で、かつ、質問中に逃走しようとしたので、軽犯罪法違反の罪で逮捕する旨を告げると、被疑者は「分かった。」と言って素直に逮捕に応じた。
捜索差押えの場所、捜索した身体又は物	警視庁田無警察署田無駅前交番
捜索差押えの目的たる物	本件犯行の証拠物
立会人（住居、職業、氏名、年齢）	警視庁田無警察署 司法巡査 古田 宏 23歳
捜索差押えの経過	逮捕の現場で被疑者の差し出した果物ナイフと木製さやを差し押さえた。
差押えをした物	別紙押収品目録のとおり
捜索証明書受交付者	㊞
押収品目録受交付者	被疑者 横池和彦

本職は、平成○○ 年 10 月13 日午後 8 時 55 分、被疑者を警視庁 田無 警察署司法警察員に引致した。

上記引致の日 警視庁 田無 警察署司法警察員巡査部長 小島 修平 ㊞

本職は、平成○○ 年 10 月 15 日午前 8 時 30 分、被疑者を(釈放・送致)関係書類等とともに、武蔵野区 検察庁 検察官に送致する手続をした。

上記(釈放・送致)の日 警視庁 田無 警察署司法警察員 警部補 高橋 良夫 ㊞

年 月 日午 時 分、関係書類等とともに、被疑者の送致を受けた。

検察庁 ㊞

（注意） 釈放、送致の記載欄は、その区別によって不要の文字を削ること。

Sample of a *flagrante delicto* arrest and seizure procedure form. From Regional Practical Research Association (Ed.). (2010). *Handbook of criminal case document compilation for regional police officers* [地域警察官のための一件書類作成の手引き]. Tōkyō: Tachibana Shobō.

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Developing Intercultural Competence in Beginning Japanese Courses: The Case of One Japanese as a Foreign Language (JFL) Environment

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Abstract: Based on case studies conducted in beginning Japanese courses, this paper will present an approach for developing intercultural competence utilizing technology, including editing popular movies and implementing online tools to develop students' intercultural competence focusing on politeness expressions in Japanese. To make students aware of speech act differences between Japanese and Americans I strive to create culturally-based contexts within the classroom, in my Japanese language course, that offer students the challenge of functioning successfully in a Japanese environment. These culturally-based sessions aim to develop procedural knowledge such as knowing how to perform competently in a Japanese context. In Japanese, for example, there are particular ways to express politeness. In order to acquire polite Japanese expressions, learners need to acquire pragmatics. Consequently, an approach that focuses on linguistic features and pragmatic competence within a larger cultural framework is beneficial for students. Taking advantage of students' prior knowledge acquired through recent technological advancements, I compiled video clips from Japanese movies that covered a particular grammar topic in the textbook. By watching and listening to the conversations in the clips, students learned not only the grammar points, but also native speakers' usage and topic-related cultural appropriateness that students could later apply in real-world situations.

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Introduction

There are many ways to show politeness: tone of voice, pausing, speech rate, non-verbal behavior such as eye contact, and language expressions. There is also the consideration of social customs. Each society and culture has a different way of showing politeness.

Japanese honorifics and politeness pose one of the greatest challenges for learners of Japanese. Previous studies (Hashimoto, 1993; Marriott, 1995; Siegal, 1995, 1996) indicate that although students who learn Japanese in Japan receive a massive amount of input, they fail to acquire honorifics. This failure indicates that there are some sociocultural and sociolinguistic features that are difficult for the students to learn even in the target-language country. However, such research often focuses on linguistic features, which are usually introduced in an intermediate or advanced language course. Although non-verbal interaction is an important communication factor, it is often treated as a supporting action.

The recent visit of President Obama to Japan brought great attention to Japanese non-verbal interaction. At first, the Japanese media broadcast general information about the day President Obama visited the Imperial Palace. However, two days later, the media picked up on the American media's preoccupation with the President's greeting of the imperial couple. It appears the Japanese media did not see anything unusual about President Obama's conduct. However, according to one Japanese media outlet ("Teishiseisugiru Obamashi," 2009), American media criticized the bow in terms

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of depth and number. This situation demonstrates the existence of misinterpretations arising from differences in how the same action is interpreted by different interlocutors.

This paper discusses the limitations and problems of learning Japanese in the beginning language course, especially outside of Japan, and possible ways of achieving a situation similar to the environment of the target-language country to help students develop better cultural competence while studying Japanese in the United States.

Japanese Politeness

Nakane (1970) characterizes Japanese society as a vertical organization with a group-oriented ranking system based on an institution. She explains that the Japanese expression uchi comes from a group consciousness. Uchi means inside, interior and private, and refers to an insider. Conversely, soto means outside, exterior, and public, and refers to an outsider (Lebra, 1976; Sugimoto, 1997). These uchi and soto orientations are linked to the meaning of "self" and "society" (Bachnik, 1994). The Japanese distinguish interactional behavior between uchi and soto (Lebra, 1976). Consequently, this group consciousness is "reflected in Japanese speech, particularly in polite speech" (Niyekawa, 1991). "Politeness in Japanese often requires a prescribed set of behaviors as well as certain avoidance behaviors" such as using an apology phrase repeatedly for making a request (Maynard, 1997, p. 59).

Ide (1982) indicates the following social rules of politeness: "Rule 1, be polite to a person of a higher social position; Rule 2, be polite to a person with power; Rule 3, be polite to an older person; and the Overriding Rule, be polite in a formal setting" (pp. 366-377). In Rule 1, a higher social position is a position to which society pays respect such as lawyers and doctors. Rule 2 applies in a relationship such as one between an employer and an employee, or a doctor and a patient. Rule 3 has a Japanese cultural aspect which includes "(1) the referent is an in-group member of the addressee, (2) the referent is present within earshot, (3) the speaker displays his good demeanor, (4) the speaker shows genuine respect toward the referent, and (5) the speaker educates his or her children" (p. 370). Rule 3 reflects a common Japanese cultural feature, but Rules 1 and 2 outweigh Rule 3 (p. 369). Among participants, Ide introduces the concept of in-group and out-group and explains that the speaker uses humble forms toward lower in-group members' status in order to express politeness to out-group members. However, Rule 1 and 2 outweigh Rule 3. According to Ide, the ranking of determinants of politeness for the addressee is Rule 2, 1, and then 3, while for the referent the order is Rule 1, 3 and 2. She explains in this ranking that the addressee is more important than the referent because the addressee is always present, and the referent is most often absent. Furthermore, the Overriding Rule applies to the following: formality among participants, formality of occasion, and formality of topics.

Brown and Levinson (1978) use the term "face" to define politeness as "the public self-image that every member wants to claim for himself (p. 61). Face is classified into two elements: positive face (the desire for approval), and negative face (the need for freedom). Matsumoto (1989) claims the Brown and Levinson theory is "unsuited to Japanese culture and language" (p. 219). She and other scholars (Ide, 1989; Ōhashi, 2003) argue that positive and negative face relate to internal factors, whereas politeness in Japan concerns the external factors of society. Quantitative research (Hill et al., 1986) indicates cross-cultural sociolinguistic rules of politeness do not support the Brown and Levinson theory. They suggest adding "the concept of wakimae ['discernment'] which is fundamental to politeness in Japanese" (p. 347) and volition, which is the speaker's intention. This survey provided three measures answered by Japanese and Americans students: information about linguistic rules of politeness, social rules of behavior based on discernment, and "the relative frequency with which specific request forms are used toward specific categories of addressee in typical situations" (p. 354). The results show that when Japanese people use polite forms to certain addressees, specific

linguistic forms are used in strong agreement. In other words, discernment is obligatory and volition is optional for the Japanese. However, for American English, "the factors of addressee status and (typical) situation define a very broad range of politeness" (p. 362). Therefore, volition is obligatory, and discernment is obligatory as well, but it is not primary. There is another finding from this research: longer sentences are considered more polite in both American English and Japanese.

There are critiques of the concept of wakimae (Fukada & Asato, 2004; Pizziconi, 2003;) that claim there are cases of honorifics used in a volitional manner. Cook (2006) reexamined honorifics focusing on the masu form and concluded that the "distinction between discernment and volition (strategic choice based on face needs) is irrelevant" (p. 288). Based on her data, speakers actively participate and choose their linguistic forms strategically.

In terms of Japanese grammar, politeness can be expressed grammatically in many ways. According to Ide and Yoshida (1999) these are classified as "nominal elements" and "predicative elements." "Predicative elements" are divided into "referent honorifics" and "addressee honorifics," and "referent honorifics" are further divided into "subject honorifics" and "object honorifics" (Ide & Yoshida, 1999). "Subject honorifics are used when the subject noun phrase refers to a person toward whom the speaker is expected to show great respect" (1999, p. 450). Nominal elements are used for people and objects such as a person's title as in (1). Subject honorifics include the prefix *o* or *go* and the ending *ni naru* for verbs of infinitive forms as demonstrated in (1). Subject honorifics have another suffix, *(r)are*, which has the same morpheme as the passives and is added to the verbal root as well. Subject honorifics also include the prefix o or go for adjectives. There are suppletive forms as well.

(1) *Tanaka-sensei wa gohon o okakininatta*.
name + sensei / *go* + nouns / *o* + V + *ni naru*
'Professor Tanaka wrote a book.'

Object honorifics are used "in connection with non-subject noun phrases" (1999, p. 450). Object honorifics also have regular forms and suppletive forms. They also add the prefix o or go for nouns, but there are no adjective forms. The prefix and the ending suru are added to infinitive verbs as in (2). There are also suppletive forms.

(2) *Tanaka-sensei no gohon wo okarishita*.
go + nouns / *o* + V + *suru*
'I borrowed Professor Tanaka's book.'

Addressee honorifics are used "when the speaker's respectful attitude toward the addressee is expressed" (1999, p. 450). Addressee honorifics are so-called desu/masu forms. They appear independently and dependently of the referent honorifics as in (3) and (4). According to Ide and Yoshida (1999), there are many cases of the addressee and the referent being the same in actual speech events.

(3) *Tanaka-sensei ga kimasu*.
V+addressee honorifics
'Professor Tanaka will come.'
(4) *Tanaka-sensei ga irasshaimasu*.
Subject honorifics + addressee honorifics
'Professor Tanaka will come.'

Humble forms are used to "neither exalt the referent nor respect the addressee, but humble the speaker" (1999, p. 453). Verbs like *mai-ru* 'go', *zonji-ru* 'know', and *ita-su* 'do' are categorized as humble forms. This type of expression occurs when the speakers lower themselves. In modern speech humble forms are used with addressee honorifics. Ide and Yoshida (1999) explain that the humble forms are used with non-subject honorific forms to show the non-subject referent a higher respect.

Shibatani (1990) reports the form o-V-ni naru originated in the Edo dialect and became widely used beginning in the middle of the Meiji period. The ending *ni naru* literally means 'to become', and this ending is generally used "to avoid direct reference to the person to be honored" (Ikegami, 1991). Subject honorifics have another suffix, (r)are, which has the same morpheme as the passives and is added to the verbal root.

There are cases when Japanese speakers do not use honorifics or mix the polite and non-polite styles: When a speaker wants to show intimacy s/he avoids honorifics, or when vendors at a market want to create a friendly

atmosphere they use mixed styles (Maynard, 1997; Okamoto, 1997). Moreover, other factors need to be considered. One factor is gender. Many studies have been conducted which show the differences between women's and men's speech (Ide, 1982, 1997, 1999; Ide & Yoshida, 1999; Shibamoto, 1985). On the other hand, studies also show that the usage of honorific forms differs depending on the individual, time, and context (Okamoto, 1997, 2004).

Acquisition of Japanese Honorifics and Politeness

Japanese honorifics and politeness are not just linguistic features, but rather require the acquisition of pragmatic competency. Children acquire politeness early (Bates, 1976). Clancy (1999) points out that Japanese children learn how to express their feelings in their culture with the mother-child interaction developing children's linguistic social skills, which presents "socialization through language and socialization to use language" (Schieffelin & Ochs, 1986, p. 2). Nakamura's study (1999) illustrates that addressee honorifics are "one of the easiest forms of polite language for young children to acquire" (p. 509). She organized children's *desu*/*masu* form usage into four categories . She points out that children are sensitive to social contexts because they use addressee honorific forms when they interact with unfamiliar adults, switch between addressee honorific forms and plain forms when they role-play, and use addressee honorific forms when they need formality. Japanese children acquire language socialization skills through interaction at home and at school. At elementary school, children explore socializing by participating in classroom interactions. In particular, they learn how to interact and listen to other opinions and speak as a member of a group with attentive listening (Cook, 1999). Through classroom activities at school, children also distinguish between plain forms and *desu*/*masu* forms depending on the situation (Cook, 2002).

How can learners of Japanese as a foreign language (JFL) acquire such sociocultural and sociolinguistic competence? Can learners of Japanese acquire it from social environments, such as home and school, while they are in Japan, like Japanese children do? Few studies have been done on the acquisition of honorifics and politeness in Japanese as a second language (JSL) in Japan.

Hashimoto (1993) investigated an Australian high school female student's language acquisition in a home-stay environment. The data, recorded five times in Japan in the last month of the student's one-year stay, show the student's interaction with members of the host family and the efforts of the student and the host family members to understand each other, especially when the student faced unfamiliar vocabulary. During the student's stay in Japan, the student mostly used the plain forms with dialectal forms. Marriott (1995) also investigated the acquisition of sociolinguistic competence focusing on politeness patterns of eight Australian high school students who studied Japanese in a home-stay environment for one year in Japan. The results from the role-play task show that all the students performed successfully in opening and closing a request, using formulaic routines with supportive moves. On the other hand, the results showed that the students were less successful in the appropriate usage of honorific styles. A study conducted by Falsgraf, Fujii, and Kataoka (1993) involved interviewing 34 non-Japanese who were working in Japan and using Japanese for their work. They divided subjects into four proficiency levels and analyzed each groups' difficulties. According to their findings, advanced speakers reported the use of honorifics difficult, namely the appropriate level of honorifics and the shift between honorific and casual speech styles. This suggests that working in Japan creates a greater awareness of sociolinguistic norms than does merely studying there. Previous studies of learners of Japanese in home-stay and work environments (Falsgraf, Fujii, & Kataoka, 1993; Hashimoto, 1993; Marriott, 1995) indicate that students who learn Japanese in Japan receive a massive amount of input and try to interact with native speakers. However, the studies also indicate the difficulty of raising awareness of sociolinguistic norms while they are students.

Armour (2003) analyzed the case of two Australian students who had studied the Japanese language in a JFL environment and participated in a home-stay that immersed them in a JSL environment. He investigated how "multiple self-presentations are scaffolded by the ability to make meaning in Japanese as an additional language" and how those learners process identity slippage. His discourse data indicate how the learners change their views of Japan and gain intercultural competence, and how this change makes their narrative space: to identity slips and express multiple self-presentations. Siegal (1995) studied two adult women, Mary and Arina, learning Japanese in Japan, including their acquisition of sociolinguistic competence and use of honorifics. The research focused on language use associated with the image the students wanted to present, and their individuality. Unlike the two studies above, Mary and Arina were aware of the different speech styles associated with expressing politeness. Although Mary wanted to express her politeness, her data indicate inappropriate usage of the epistemic modal deshō, and formulaic routine expressions such as 'I'm sorry' *sumimasen*. The research focused on language use associated with the image the participants wanted to present, and subjectivity. As Siegal (1996) described, Mary often thought she could not express certain 'subtleties' like she could in English. In the case of learners wanting to express deference or politeness, this gap seems larger for an adult learner than for a younger student. However, an interlocutor did not necessarily view pragmatic inappropriateness as failure (Siegal, 1995, 1996). Her further research (1996) concludes that a learner's subjectivity plays an important role.

Whereas the above studies addressed JFL contexts, several studies focused on Japanese honorifics including formulas in JFL classroom environments. Tateyama (2001) conducted a study on students who were studying Japanese as a foreign language (JFL) at university in the United States, and investigated the effects of explicit and implicit instruction of Japanese formulaic routines. For example, the formulaic routine sumimasen expresses not only 'I'm sorry,' which learners of Japanese are usually taught, but also expresses gratitude. The result was in a multiple-choice test: the group that had explicit instruction improved their scores on the second test compared to the first one, whereas, in the implicit group, students' scores decreased between the first test and the second. On the other hand, the result from the role-play showed that the explicit group's score decreased between the first and second tests, whereas the implicit group's second score improved over their first. Both results were not radically different statistically, but in the multiple-choice test, the explicit group performed better than the implicit group with a situation that required higher formality. Cook (2001) presents another study that indicates the difficulty of acquisition of pragmatic competency even for students who had explicit instructions. She studied university students studying Japanese as a foreign language (JFL) in Australia to determine if they could distinguish between masu forms and plain forms in particular social contexts. Cook had the students listen to speeches by three different people that were applying for the same job. They then chose one applicant. 120 students who were studying Japanese and eight instructors of Japanese judged these three applicants' speeches. 97 (80.8%) of the students judged Applicant A as qualified, since he had more qualifications than the other two, whereas all instructors judged Applicant A as having the least polite speech since he used masu forms, plain forms, and formulaic routines inappropriately. 68 students who chose Applicant A could not recognize that his speech was in an inappropriate style. Cook points out that students' judgments were based on the content and they "barely pa[id] attention to the pragmatic meaning index by collocation of linguistic features" (p. 96). Cook also points out the explicit instruction did not corroborate this result: Although one instructor taught two classes explicitly, one class chose A 20% of the time, and the other class chose A 71% of the time. Although some claim instruction helps develop awareness of target language features, this study suggests it is difficult for learners to

relate linguistic features and pragmatic competency. Two studies on JFL learners in Canada and England, respectively, report that classroom interactional routines provide language socialization for both children and adult language learners (Kanagy, 1999; Ohta, 1999). Although these studies were not focused on politeness and intercultural competency, the studies suggest that repetition helps to develop students' interactional competence.

The studies in a study-abroad context show that, despite the fact that students who learn Japanese in Japan (essentially a JSL context) receive a massive amount of input, it is difficult for student learners to acquire sociocultural norms. The studies in a classroom environment illustrate the difficulty of sociolinguistic and sociocultural feature acquisition in the classroom. The explicit instruction of sociolinguistic and sociocultural features is difficult in classroom settings, but "it is important to instruct students to pay attention to the relationship between linguistic form, its social meaning, and the social context" (Cook, 2001, p. 101). Kondō (2004) suggests that explicit instruction of pragmatics "can sensitize learners to cultural differences and different variables involved in language use" (p. 67).

The aforementioned studies conclude that for learners to acquire Japanese honorifics they need to develop pragmatic competency. In terms of Japanese honorifics, acquisition is not comprised only of linguistic features, because Japanese honorifics are not just a linguistic feature, but rather require the acquisition of sociocultural competency. Although these studies focus on linguistic features and not on learners' intercultural competence, they indicate that it is essential to develop intercultural competence (Byram, 1997) in the language course.

Intercultural Competence in Beginning Japanese Language Classroom

Although much research has been conducted in the area of Japanese second language (JSL) acquisition and honorifics, little research has been done on Japanese politeness and intercultural competence. Most previous studies that focus on intercultural competence focus on workplace settings (Fujio, 2004; Marriott, 1993; Miller, 1994). Although all previous studies suggest broader ideas to introduce the results to real classrooms, and some scholars (Carroll, 2005; Haugh, 2005) mention the importance of introducing politeness in language classrooms, there are no clear instructions, especially for the beginning language courses. The analyses of major JFL textbooks indicate that all textbooks except one introduce honorific forms in the second half of the textbook, with the exception of addressee honorifics, the so-called *desu*/*masu* forms (Carroll, 2005). This illustrates that in textbooks, the students' first systematic exposure to Japanese, honorifics are not introduced at the beginning.

It is challenging to develop students' intercultural competence in the classroom environment since most higher education language courses use certain textbooks. In my third-year Japanese course, we attempted to overcome this limitation by having students create and exchange campus maps using Google Maps, and exchange comments using blogs with students at a Japanese university. They could communicate using their target language with native speakers and observe how native students use honorific forms, begin to change honorific forms to casual forms, or do not use honorifics at all. By reading, observing and exchanging comments, students can develop their intercultural competence. However, could this tactic be effectively implemented in beginning language courses? In this section, I will provide two cases of common problems that language instructors face and suggest classroom instructions that can overcome those problems.

Case 1: Greetings

Greetings and formulaic expressions are usually introduced at the beginning of the language course. According to the surveys I conducted, 90.5% (n = 95) of students have knowledge about how Japanese people greet each other prior to class instruction. Among them, 81.3% of students gained this knowledge from media, including anime, movies, and TV dramas. This indicates that students already have some knowledge, such

as differences and similarities between their cultural norms of greetings and the Japanese practices. I examined two textbooks most of the higher education institutions in Arizona used and found explanations about Japanese greetings, including degrees of bowing. However, there is no explanation to develop students' intercultural knowledge, such as why Japanese people greet a certain way. Care must be taken not to oversimplify the target culture (Guest, 2002). As previous research (Hashimoto, 1993; Marriott, 1995; Siegal, 1995, 1996) indicates, the interlocutors' acceptability is one factor when we consider honorifics usage and expressions of politeness. What happens when a Japanese person violates the rules of politeness? According to Maynard, "in general, noncompliance with the rules of linguistics politeness creates a negative impression. The violator is thought to be childish, unsophisticated, and lacking in common sense" (Maynard, 1997, p. 63). On the other hand, most Japanese seem very forgiving of a non-native's errors (Carroll, 2005; Siegal, 1995, 1996). Although there is much emphasis on verbal behaviors, it is important to include non-verbal expressions such as gestures into consideration. "The concept of linguistic politeness can be extended to gestures" (Kita, 2009), since gestures are part of language and cannot be considered as different from uttered language (McNeill, 2005).

It is important that students understand social meanings of actions such as bowing and the interlocutor's expectation in real life. Most available videos for language courses, or those accompanying textbooks, show examples of greetings. However, as mentioned above, most students already have basic knowledge of how Japanese people greet from popular media resources. I show both good and bad examples using available videos on the Internet (Shinagawa, 2007). Doing so, the students can observe not only how to greet, but also discern the interlocutor's expectations in actual social contexts.

According to the questionnaire data I gathered at the end of the semester, 97.9% (n = 95) of students answered that they bow when greeting a Japanese instructor. Since this was self-reported, I confirmed their response by checking the Online Language Environment (OLE) assignment. OLE is a web-based instructional tool developed at the University of Arizona, which allows students to record video and audio and post it to receive feedback (Fujii, 2009). According to the OLE assignment, 95% (n = 61) of students bowed when they introduced themselves. The OLE video evidence confirms the high percentage of students who bow while greeting. I asked the reason for their bowing, for which students were asked to indicate all that apply. 93.8% of students stated they wanted to show respect. On the other hand, 50.0% of students answered that they bow when they greet Japanese people in general. For those who answered they do not bow, the most frequently marked reason was because Japanese people they know do not greet this way. Some students reported that they feel strange bowing in the American social context. It seems most Japanese people with whom students have some contact are Japanese students on campus or friends, so they are very close in age. Although these are questionnaires and are self-reported, it is significant that the students chose to distinguish between greeting Japanese instructors and others. Importantly, students demonstrate some awareness of the differences between Japanese and American ways of greeting, and apply them according to the situation.

Case 2: Kinship-terms

Kinship-terms are another topic usually introduced in the first or second semester of beginning Japanese courses. In Japanese there are particular terms that refer to one's family when speaking to out-group members (Loveday, 1986). When speaking to out-group members about my family, for example, humble expressions are used, as shown in Table 1. For example, *Otō-san* is used when referring to "someone's father" and to address the speaker's own father. When referring to one's own father, *chichi* is used to humble oneself to show respect to the addressee. The differences between English kinship terms and Japanese are stressed together with the

Table 1. *Japanese Kinship Terms*

	When speaking to out-group member about:		When addressing own family:
	Own family	Someone else's family	
Father	*Chichi*	(person's name *no*) *Otō-san*	*Otō-san* or *otō-chan*[a]
Mother	*Haha*	(person's name *no*) *Okaa-san*	*Okaa-san* or *okaa-chan*[a]
Older brother	*Ani*	(person's name *no*) *Onii-san*	*Onii-san* or *onii-chan*[a]
Older sister	*Ane*	(person's name *no*) *Onee-san*	*Onee-san* or *onee-chan*[a]
Younger brother	*Otōto*	(person's name *no*) *Otōto-san*	(name or nickname)
Younger sister	*Imōto*	(person's name *no*) *Imōto-san*	(name or nickname)

Note. [a]For parents and older siblings in one's own family, other forms of address (e.g., nicknames) are possible.

concept of *uchi* and *soto* in the textbooks I examined above.

Carroll (2005) suggests using Japanese television programs, and as a possible resource she lists home dramas, news programs, and chat shows. Due to the exceptional growth in students' use of technology innovations such as YouTube, students already have some prior knowledge of Japanese customs, as mentioned earlier. In regard to kinship-terms, students can access Japanese home dramas and observe the use of customs. However, since the interactions between characters is often in a home setting, the kinship-terms are usually limited to those used between family members or close friends, as in the rightmost column in Table 1, "when you address your family members." In addition, as seen in table 1, these terms are similar to the terms when speaking to out-group members about their family (e.g., in both cases *Otō-san* is used to refer to the father as in (5) and (6).

(5) *"Tanaka-san no otō-san, konnichiwa."*
'Good afternoon, Mr. Tanaka's father.'

(6) *"Otō-san, ohayō."*
'Good morning, dad.'

Since the textbooks are not designed to teach students to address their family members in Japanese, those terms are generally not included

Taking advantage of students' prior knowledge, I compiled video clips from Japanese movies that cover kinship-terms that students are familiar with, and the target material, which includes humble nominal forms. For example, I used the Japanese anime film *Tonari no Totoro* [My Neighbor Totoro] (Hara & Miyazaki, 1988). The setting is in suburban Japan in the 1950s and features a family of a father, mother, the main character (Satsuki), and her sister. While watching the clips students are required to fill out a handout that indicates each character, and diagrams their relationship, so students can focus on target materials. A particularly effective scene, when Satsuki calls her father's office, demonstrates the politeness shift in a conversation about one's family with an out-group person (when Satsuki asks the secretary for her father) and between family members (when Satsuki is talking with her father). Thus, by watching and listening to the conversations in the clips, students can learn native speakers' usage and topic-related cultural appropriateness.

Online technologies are widely used in daily life and students can access them anywhere now. We can build on their knowledge and facilitate understanding of social context. The above examples are focused on beginning Japanese language course materials and I used them in my courses. There are many available visual materials as Carroll (2006) suggests that cover a particular grammar topic in the textbook.

Conclusion

It is essential for language learners to develop intercultural competence. However, the degree to which this can be accomplished with in-class activities depends on the language instructor and the textbook covered in a given period. This paper discussed the limitations and problems of language learning, especially in learning Japanese outside of Japan (JFL), and proposes possible ways of

achieving a situation similar to the environment in the target country (JSL) to help students develop better cultural competence in the beginning language classroom. Taking advantage of students' prior knowledge of Japanese culture and available materials, we can build on this knowledge and provide proper social meaning. To do so, students must learn not only the linguistic features, but also native speakers' usage and topic-related cultural appropriateness.

A persistently problematic example of such appropriateness is Japanese honorifics and politeness, which can be considered the greatest challenge for learners of Japanese. This is complicated by the fact that the use of honorifics is not static because acceptability varies according to the situation and interlocutor. Other factors need to be considered when we research Japanese honorifics and politeness such as social setting, age, and gender. In addition, motivation and learning strategies differ for each learner, and the sensitivity or awareness of an individual learner creates considerable variation.

Few studies have been conducted on how learners develop and process their intercultural competence in the study of Japanese as a second language (JSL). More quantitative research needs to be performed on acquisition of Japanese honorifics and politeness, especially in the area of acquisition of intercultural competence. For now, in the language classroom it behooves the instructors to provide authentic examples of social interactions that can be analyzed in relation to the classroom agenda and used as potential models for the students' own language production. Since the stated goal is to attempt a simulation of a target-country environment, audio-visual materials can provide some approximation, at least by providing natural examples of social interactions.

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Teaching Tips and Techniques

Tidbits from the Corpus

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Abstract: This article provides language teachers with examples of the kinds of authentic language that can be uncovered through corpus linguistics. Specifically, facts about vocabulary in context, frequency of collocations, and grammar as it is actually used in English text are revealed. Corpus research projects, both for language teachers and their students, are suggested.

In recent years, an increasing number of teacher training courses and language-related graduate programs have incorporated Corpus Linguistics (CL) components. The increased popularity of CL is due, in part, to a greater emphasis placed on the use of authentic materials in TEF/SL classes. Increased availability of corpus technology online has also contributed to CL's popularity. Perhaps the most obvious reason for the popularity of CL, however, is simply the inherent interest that corpus research findings stimulate in those who take the time to examine these linguistic nuggets.

Despite teachers' growing interest in corpus research, some say (e.g., Groom, 2009) that the use of corpora has yet to be successfully integrated into classroom practice. In this article, I hope to offer some examples of the kinds of information that can be retrieved from linguistic corpora and to suggest how such data may be useful to you as a language teacher.

For those of you who are not familiar with this burgeoning field, we should first address a simple question: *What is corpus linguistics?* Corpus linguistics is an approach to the investigation of language which utilizes large databases, or *corpora*. These corpora contain samples of naturally occurring language extracted from such diverse sources as books, magazines, newspapers, scientific reports, and even brochures and menus. Spoken language corpora incorporate samples of language drawn from public speeches, television and radio broadcasts, as well as spontaneously recorded speech.

The utility of corpora as language research tools stems from their sheer size (the British National Corpus, for example, now contains over a 100 million words) and from the fact that they contain *naturally occurring* language. Thus, they provide a cross-section of the English language as it occurs in *actual use*. Note that this differs from the *prescriptive use* of language described in traditional grammar textbooks and teaching materials.

How then can corpus data be applied to teaching practice? Well, for one, this data[1] allows us to examine vocabulary in context.

Vocabulary and Collocations

Since corpus data is stored in computers, it can be manipulated easily, sorted and counted. One of the important offshoots of this is that we can learn how often words appear in spoken vs. written contexts. Thus, we know that *really*, for example, is in the top 50 spoken words. And we are now certain, as you may have expected, that the adverbs *really* and *pretty* are in much greater use orally, than in written form (nine and seven times more often, respectively).

You can see how these findings might influence teaching/learning practice. Increased emphasis can be placed on teaching vocabulary that learners are most likely to encounter in real life. Speaking classes could focus on words that appear most often in conversation while reading and writing

[1] I am sure some of you prescriptive grammarians out there noticed that I did not refer to *data* in plural form (i.e., *these* data). A quick check of the corpus reveals that approximately two-thirds of all contemporary uses of *data* are in the singular collective form I have used here. Latinists may scoff, but this is authentic English. As we'll see throughout this article, this is only one example of the kinds of English usage that are revealed through corpus research.

Racine, J. P. (2010). Tidbits from the corpus. *OTB Forum, 3*(1), 24-26.

classes could focus on the most popular written English.

Word frequency is just one example of the potentially useful information that can be gleaned from corpus data. We can also discover which collocations (combinations of words) occur most frequently. For example: What kind of adjectives typically follow *That would be…* in conversation? The Top 5: *nice*, *good*, *great*, *fun*, and *cool*. We also know that 83% of the uses of *yet* are in negative statements (e.g., *No, not yet*.) while only 10% of uses of *must* and *might* are negative (*You must not do that.*). This kind of collocational information can deepen learners' knowledge of word use.

Frequencies of collocations can also be useful in disambiguating word meanings. I have demonstrated elsewhere (Racine, 2009) how traditional dictionary definitions may not always be useful in distinguishing meanings of related words such as *sensual* and *sensuous*, or *comprised* and *composed*. Indeed, corpus data may allow teachers and learners to identify differences in word usage that are not apparent in traditional dictionary definitions.

More vocabulary tidbits

- Everyone likes *like*: *Like* is in the top 15 English words.
- *Today* and *tomorrow* appear in spoken English more often (two and three times, respectively) than in written English. *Yesterday* appears slightly more often in writing.
- When asking people to repeat themselves, *I'm sorry?* is more common than *Excuse me?*

Grammar

Besides vocabulary, there are also many facts about English grammatical structures to be discovered in corpus data. For example, the passive tense is more common in oral news reports than in regular conversation. The passive is even more common in written news reports where it is five times more likely to appear than in regular conversation. Wouldn't the passive voice be an important point of review in Reading or Current Events classes?

To return to the concept of actual vs. prescriptive usage, perhaps nothing provides a more salient example than the frequency of grammar "mistakes" in native English. For example, people in North America say *I wish I was…* and *If I was…* three times as often as they say *I wish I were…* and *If I were ...* Prescriptive grammarians will surely be appalled, but if we are to prepare our students for interaction in English as a foreign language, shouldn't we spend more class time familiarizing them with these "incorrect" spoken forms?

More Grammatical Morsels:

- The present perfect (*I've studied.*) is 10 times more frequent than the present perfect continuous (*I've been studying.*).
- The ambiguous present continuous: *He's not coming.* and *They're not having fun.* are less common than *He isn't coming.* and *They aren't having fun.*

Research Projects

Finally, there are a potentially unlimited number of corpus findings that could provide a starting point for further student (or teacher!) research. As an example: North Americans say *It's cold.* ten times more often than they say *It's hot.* Is this a geographical phenomenon? A linguistic one? Are the occurrences of *It's hot.* rising along with world temperatures?

What does it mean that the "positive" halves of most antonymous adjective pairs are more frequent than their negative counterparts? For example, *good* and *full* are used five times more frequently than *bad* and *empty*. Is this merely due to linguistic marking? Why is it that *easy* is less frequent than *difficult*?

Popular words, possible projects:

- *Mother* is the head of the nuclear family. *Uncle* is the most popular member of the extended family.
- In the animal world, *horse* beats *dog* by a nose.
- Sorry, Britney: *John* and *Mary* are still the most popular names.

- When mining the British National Corpus, you are seven times more likely to find *gold* than *aluminum*.
- *Sunday* is the most popular day of the week.

Hopefully, I have introduced at least a few ways in which corpus findings can be relevant to you as a language teacher. But don't take my word for it. Take a look at the many corpora and corpus linguistics resources that are now available online. Here are just a few:

BNC Web – http://bncweb.info/

MICASE (Michigan Corpus of Academic Spoken English) – http://www.elicorpora.info/

David Lee's *Bookmarks for Corpus-based Linguistics* – http://personal.cityu.edu.hk/~davidlee/devotedtocorpora/CBLLinks.htm

Mark Davies's Links – http://davies-linguistics.byu.edu/personal/

Laurence Anthony's *AntConc Homepage* – http://www.antlab.sci.waseda.ac.jp/antconc_index.html

Of course corpus-based reference materials are not limited to online resources. A variety of academic journals related to corpus linguistics have been established in recent years, including *The International Journal of Corpus Linguistics* in 1995, *Corpus Linguistics and Linguistic Theory* in 2005, and *Corpora* in 2006. The number of corpus-inspired books is also growing rapidly. More and more corpus-informed reference materials (e.g., Carter & McCarthy, 2006; Sinclair, 2003) and textbooks (e.g., McCarthy, McCarten, & Sandiford, 2005; McEnery, Xiao, & Tono, 2006) are now available to language teachers. *Their prescription? Authentic language!*

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Pointing to the Moon:
Teaching Religious Studies as a Second Language Course

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Abstract: This paper explores the core methodology within religious studies, especially in relation to the development of critical thinking skills and strategies, such as making reasoned judgments, showing empathy, and developing self-awareness. Parallels within the ESL field are made, with particular reference to second language acquisition.

The author will argue that developing critical thinking skills can encourage second language learning to take place, and that a dynamic, interactive approach to teaching offers a viable method to actualising learning at all levels - mental, physical, emotional, and spiritual - and therefore encourages students to take control of the learning process itself. Latent learning attributes can then be made part of a collaborative inquiry by students and teacher in an open-ended dialogue that lets all views and opinions be heard in the classroom.

Keywords: empathy collaborative learning differentiation key skills

To be able to learn about other cultures and ways of living is one of the prime motivational factors for learning another language. As to know something about another culture is to move outside of our own boundaries, and to engage in a reflective process that encourages the growth of new ideas, thoughts and beliefs.

Religious studies has been at the forefront of this process of cross-cultural study, and it has shifted from focusing on learning about Western religion and culture, to learning about other ways of life, and making comparisons between different belief systems. In this paper, I will draw upon my experiences as a religious studies teacher in the United Kingdom, and highlight some of the ways that the study of religion can help develop *critical thinking* skills, and foster better cultural understanding. I explore some of the core pedagogy within the religious studies field, and make some parallels with learning acquisition within ESL. Finally, I will show how I have adapted and implemented some of these ideas when teaching my *Introduction to World Religions* course at Saitama University.

Kenny, S. (2010). Pointing to the moon: Teaching religious studies as a second language course. *OTB Forum*, *3*(1), 27-32.

In the United Kingdom, religious studies[1] is a core curriculum subject from primary school to secondary school. This is different from many other countries, where the study of religion is either the study of Christian history and philosophy, and therefore essentially a theology course, or where any form of cultural study comes under the all-inclusive 'social studies' umbrella. However, religious studies as a core subject is taught to all students in UK schools for one hour a week, and the curriculum is therefore extensive, and it covers a lot of ground through incorporating anthropological, sociological and theological approaches to religion. The former prime minister, Gordon Brown, has suggested that the teaching of religious studies in schools is a vital part of the school curriculum, and an ideal way to fight religious intolerance and ignorance at all levels of society (Wilce, 2008, p. 2).

In the UK all students will learn about the five major world religions,[2] and as religious

[1] I refer to the subject as religious studies, rather than religious education. In the UK, the subject is often called religious education, especially in primary school education, but as a secondary school GCSE examination course, it is referred to as religious studies. This reflects the focus on studying for oneself, instead of being educated about religion. By law, around 50% of the religious studies syllabus will focus on world religions other than Christianity.

[2] The five major world religions are defined by the amount of adherents for each religion. In order

studies is part of the secondary school compulsory examination program, it holds a status and degree of importance that subjects like art and information technology currently do not enjoy. The evolution of the subject in the UK has been long, and since the end of World War II, it has changed from being based on Christian theology, to incorporating a study and comparison of the world religions (comparative religion), and more recently to engaging in the moral, social and spiritual aspects of religion, and asking students to develop their own opinions and beliefs on important topics (moral and social education).

Why is religious studies such an important area of study? There are three key areas to consider.

Dynamically Learning about Other Cultures

Religion has had a huge influence for better or worse on the historical development of cultures all over the world. To learn about religion, is essentially to learn about culture, as the two are intrinsically linked. If culture is defined as the cumulative deposit of experiences, values and attitudes, or as Tylor put it, "culture, or civilization, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (Tylor, 1871/1924, p. 1), then religion can be perhaps described as the glue that binds the cloth together. Religion provides people with a focus and a common bond, and members of any community or society who share the same beliefs can communicate their hopes, aspirations and fears to others in a variety of ways, such as through storytelling and music for example. The personal then becomes the collective through the knowledge and use of cultural motifs, myth, ritual and common religious practices.

The study of religion can lend itself very well to the promotion of 'dynamic learning' in the classroom. For, if learning is a complex combination of learning aptitudes and learning styles as defined by Gardner's eight intelligences,[3] and is best actualised by allowing students to use their latent skills and talents in their own particular way (see Gardner, 1983 and 1999), then religion has a number of mediums through which to engage in and learn from, with song, religious ritual, sacred art, festivals, and drama being just a part of the multi-faceted, organic whole that students can connect with. As culture is all about living experience and action, and defines the way we live and think, learning about different religions in an interactive way can provide an ideal window for expanding a student's knowledge of the cultures of the world, through a diverse approach that fits well with the principles of learner styles as proposed by Gardner.

High school classes in Japan are especially reliant on text and words, rather than picture, film, drama or music. When learning English at high school, over 90% of respondents to my university class survey said that they had always studied grammar and reading in every English class at high school (Kenny, 2010). This reliance on reading and logical deduction can leave other areas of the brain untouched, and also alienate a large number of learners who are more artistically or spatially aware. Within religious studies there are a number of classroom activities that you can do to connect with various learning styles: roleplay a parable from the Old Testament, draw a picture of Buddha and his disciples meditating in the forest, watch a video of a Hindu funeral next to the river Ganges, discuss food laws, and so on. The possibilities are numerous, and when the student is *reenacting* religious stories, *drawing* important images or *watching* video of festivals they are learning in an active and fun way about important cultural concepts that are quite different from Japanese culture, and this encourages them to step outside of themselves as they consider new ways of living quite different from their own.

(greatest first) they are: Christianity, Islam, Hinduism, Buddhism and Judaism. In the UK, Sikhism is often classed as a sixth major world religion.

[3] The Eight Intelligences determine how a learner will best process information in the classroom. They are, as highlighted by Gardner: Verbal/Linguistic, Mathematical/Logical, Visual/Spatial, Bodily/Kinesthetic, Musical, Interpersonal, Intrapersonal, and Naturalistic.

This ‘stepping outside of oneself’ is a classic principle within religious studies, as it encourages people to put themselves in unusual and foreign frames of reference, and to attempt to view ideas about diverse cultures and traditions from a different stance. If learners are using methods of learning that they can personally connect with, then it can help facilitate their ability to understand cultural views from a wider number of angles, as they are more intimately in tune with themselves, and consequently more relaxed and open to new ideas.

In the classroom, the interactive approach to teaching can help promote knowledge and understanding of key learning objectives as the physical body as well as the mind are stimulated by input on an intellectual, emotional and kinetic level. This holistic approach to teaching can facilitate understanding in a more complete way, and open up all areas of the brain. Recent research by neuroscientists at MIT into long-term potentiation (LTP), has found that learning in new ways can actually strengthen synaptic connections between brain cells, and help improve memory and the ability to process information (Halber, 2006). If learners have only had sustained practice in one or two particular areas of study (such as grammar or reading) then other areas of the brain will be comparatively weak, and they may well find it difficult to interact with others during class tasks that require more dynamic activities such as one-to-one communication, movement and group discussion.

In my experience this indeed is the case. I often find that first year university students lack some fundamental communicative skills. They cannot move their bodies easily, they don’t know how to start a conversation, and they are not comfortable voicing their opinions. Therefore, in my first four or five weeks of class, I will introduce them to tasks and exercises that require them to question classmates, and move around more than they are used to. I find that after a few weeks, once they are used to my voice and my methods, some marked improvement can be detected in how they respond to more interactive tasks such as brainstorming, presentations and small group discussion. This would be in line with the idea that the brain can learn new skills quite quickly with the right stimuli.

Examining Religious Ideas Together

Another key area that religious studies addresses is to examine different religious teachings and practices as they exist in today’s world, and to collectively discuss and evaluate them. Why do women wear a veil in Islam? Why am I vegetarian? Why do Christians believe in the importance of marriage? Why do Hindus venerate the cow? These kind of questions can open up a new world for students, a world that has uncommon rules and different answers. The use of news stories, internet articles, blogs, YouTube videos, films, and books can help illustrate how people live and think in other countries, and be good primers for encouraging discussion. Presenting students with a wide variety of different material that covers issues that they may not have encountered before is essential for the development of empathy and the tolerance of other’s ideas. Although they are considered higher level cognitive skills, the justification for attempting to encourage and promote their use seems sound, and especially so in the rather frightened and divided world that we presently inhabit.

Empathy is a key skill, and the sharing of experiences, and knowledge of new and unusual ideas, can initiate a movement away from self, and indeed blur the line between self and other, as people begin to connect with one another at deeper levels. To begin to consider why other people might perform certain actions, and think in certain ways, can help students develop empathy and tolerance for a variety of ideas and views that come up during discussion time in class. These are valuable assets for their overall personal growth.

As a trained religious studies teacher, I know that there are many hurdles and pitfalls to avoid or step over when confronting difficult discussion topics. Should you discuss abortion, women’s rights, death, or gay marriage? How can you explain a certain type of practice that goes against your own values and beliefs? This is being at the cutting edge in the classroom, and the choice that the

teacher will make can go a long way to defining the learning dynamic that is created during class time.

One useful method of overcoming some of these problems is to get to know students better. A student questionnaire at the beginning of the course can help the teacher understand something about the students and their own beliefs, as well as opening up the opportunity for using them as resources in class. I often find that at least one or two of my students have a father or grandmother who manages or works at the local Buddhist temple. This is an ideal opportunity to utilise their experiences, and to let other students hear about them. The added bonus of this is that information is not only coming from one person, but from others, and this helps to move the authority and power away from the teacher, and on to the student. This has always been an important part of learner autonomy with the ESL classroom, but it is especially important when teaching about religion, as the assertion is clearly made that all opinions are valid, and that everyone can make a contribution.

This kind of collaborative learning when discussing ideas is a vital ingredient in establishing a good atmosphere within the classroom. Each student is empowered to learn, and they can feel that their opinion has a value. With the strong focus on reading and writing in Japanese high schools, it is often the case that the student does not really feel that his or her opinions actually matter, and this can lead to disenchantment and low motivation. If the learner feels that what they say does have some value (through interaction with other students, and feedback from the teacher) then the level of communication within the class is likely to improve, as the teacher-student relationship has entered a new stage, and everyone is giving and taking in a more free and spontaneous manner.

In an ESL context, there is a lot of crossover in how a teacher could present and promote discussion in an English class, and the approach that can be taken when teaching a class on religion. In fact, in the UK there is often a strong link between Religious Studies departments and English departments within schools, with both emphasizing key skills in literacy, oral discussion, and dramatic expression.

Considering Beliefs through Critical Thinking

The sharing of views and beliefs is at the heart of religious studies. Personal values are assessed inwardly and outwardly, and views are asked for on all sorts of earthly and divine matters. As a teacher, when explaining about student's opinions, I always tell my students that *there is no correct answer.* All well thought out contributions are to be listened to, and taken into consideration. I always say that the magic word is 'because', as in, 'I think that eating animals is wrong because we should respect all life'. Or, as a counter to this, 'I think that we can eat animals because they have always been used as a source of food for a long time'. Ian Jamison, who won the secondary school teacher of the year award at the UK national teaching awards, puts it like this: "It's about knowing what you think, and being aware of what others think. What I want is for all my pupils to be able to explain themselves. To be able to say: this is what I think, and why I think it. Too often they are just led by their peer group and [this leads to] their standard response to everything" (quoted in Wilce, 2008, p. 3). Japanese students are well known for standard responses, and so how can the teacher get them to move into a space and mode of action that will encourage them to actually offer individual opinions?

One possible route is through focusing on the development of critical thinking skills. This has been an integral part of the religious studies curriculum for some time. The idea is that essentially people like to talk about interesting and profound topics, and that the problem is not so much that a certain topic can be difficult, but rather that the approach to it can leave students confused or unsure. If students do not have the skills to engage in debate or discussion, then they can feel alienated and unable to offer any opinions. The method through which they acquire information is paramount here, and if we take note of learner styles as defined by Gardner's psychological profiling, and the teacher has allowed the student to acquire information in a variety of ways (newspapers, artwork, video,

text, drama, oral communication, etc.) then there is a greater chance that the most important ideas can be processed and evaluated, and that everyone will have something to share. The student needs to build up his/her skills and knowledge step by step, and set the foundation from which to move. Some of the major blocks to learning and acquiring new skills arise from being pushed too quickly, or being lost in complexity. When learners are taking control and responsibility for their learning, and making choices in how they learn, then differentiated and steady learning is usually evident in the classroom, and, from this basis, critical thinking skills can emerge and develop in time.

A general definition of critical thinking skills could be, "judging in a reflective way what to do or what to believe" (Facione, 2000, p. 61). It is essentially the process of making judgments, comparing ideas, and evaluating your own views. One of the central points of critical thinking is the movement towards developing perception and self-awareness. Teaching religious studies as a second language presents certain problems in this regard, as the language ability of the students is often fairly low, and the ability to develop or show perceptive views or self-awareness in class can be minimal.

A way to address this is to encourage students to keep a journal and to write up the keywords of the lesson at the end of every class. So, words such as *moksha*, *karma* and *hajj* are written down and placed into a vocabulary box. These words are explained, and examples are given as to what they actually mean (I often use storytelling, drama, music or video to emphasize the central ideas). I will reinforce this vocabulary throughout the course by doing quizzes and word match exercises as warm-up activities in the following classes. This is useful for the students and me, as I can do concept checking as I walk around the classroom, make sure that the central ideas of the last lesson have sunk in, and see if the learning objectives related to the development of critical thinking skills have been achieved.

The attainment of lesson objectives is something that many teachers probably focus too little upon. This is where some self-awareness on the teacher's part can actually go a long way to creating the right environment from which critical thinking skills can mature and flourish. If targets are set, and written on the board, and the teacher can concept check in the following class, while reinforcing the key points of the lesson, then there is a real opportunity for learning, as everyone is working together with clearly defined targets. Self-evaluation on the student's and teacher's part can create and foster a co-operative learning atmosphere, and help set up an interactive dynamic within the classroom, where everyone is assessing and evaluating their views, and this includes those of the teacher.

Once the central ideas of the lesson have been explained and reinforced, I will give students time to analyse the information, and then write down their answers. This is their quiet time for reflection, and it is a chance for them to start to use some critical thinking, and to provide views on what they have learned. I will start with factual questions such as: what is the name of the Prophet in Islam? What are the names of the two parts of the Bible? What are the Four Noble Truths? (*Comprehension.*) And then I will move onto more fertile ground with questions like: Why do Muslims fast? What is karma and how does it work? (*Interpretation.*) What are some of the main differences between Hinduism and Islam? (*Comparison.*) Starting from the bottom and working the class up towards the higher end critical questions is a worthy process, and also has the added benefit of incorporating differentiation into classroom management, as all students no matter what their ability have the chance to offer their opinions on a variety of topics.

It has been noted during research on second language acquisition that learners actually learn new languages better if they have something theoretically challenging to work out, rather than lots of information that they already know something about (Sharp, 2006, pp. 56-57). Stretching the students by setting gradually harder questions and tasks that require high level critical thinking skills is then an ideal way to encourage second language acquisition. The approach to setting

up the task, the variety of options that are presented to the students in order for them to come up with their own answers, and the atmosphere of learning that is prevalent in the classroom will define the success in developing second language vocabulary, and in seeing what kind of opinion rises up from the linguistic pathways of the brain.

Conclusion

Teaching religious studies in Japan has been challenging and rewarding for me. The students often know little about other religions, and they are starting from the ground level. Indeed, in Japan being religious is often perceived to be quirky or something unusual, and the level of commitment and discipline showed by various religious people that I highlight during my courses is surprising to them. Japan being such a technological and materialistic culture, the spiritual values that many religious traditions hold dear such as silence, charity, prayer, community, and virtue are often seemingly at odds with the values and aspirations of many students.

With the right methodology and approach, this uncertainty or tension can be used as a positive element for classroom interaction, with everyone openly exploring their own views and values, no clear answers to be found, and where students can encounter new ideas that help develop and expand their language skills, and open the mind up to new ways of thought.

The classic zen idea of pointing to the moon is a clear reference point to the process of developing self-awareness within ourselves. The finger is pointing to the moon, and if we look at the person pointing, then we miss the essential allure and beauty of the moon. We must look for ourselves, and trust our own instincts and ideas. From a classroom perspective, the teacher should continually examine his or her own motives and beliefs, and keep shifting the pointing finger back to the student, and encourage participation in a open learning experience where everyone adds their own colour and shade to what they experience in class.

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About the author: Simon Kenny is a lecturer at Saitama University. He has a deep interest in Asian religion and culture, and has carried out field studies in India, Pakistan, and Israel. He received his MA in Asian Religions from Lancaster University. Simon's current research is on Japanese views of the spirit world.

The Techno-Tip

Editors' note: The Techno-Tip is courtesy of Jeroen Bode, a licensed translator and *OTB Forum* contributor and editor who uses dictionaries extensively in his work.

Multiple monitors have become increasingly common, but carrying a second monitor when mobile is, to say the least, impractical. The latest Techno-Tip introduces a useful PC gadget, the Corega – CG-UMPC2RUL (a "double-connecting" computer cable). In a mobile situation in which a user carries two laptops, this can create a two-display workplace.

Let me start with how I use it for making translations. With the cable you can connect one laptop with one notebook (perhaps even with it, two laptops, or two PCs). I use it with one notebook as the reference/display tool of the set, and the laptop as the "work" station, upon which I create the actual translation of the text displayed on the notebook.
With this set-up you have full view of the production site (i.e., the translation), while it is possible to manipulate the notebook with the same laptop keyboard and mouse. Adding an electronic dictionary to the notebook will work without any adverse effects. We could call this almost a PC-paradise with the Great Manipulator at work.

You might ask about having the dictionaries inside the main laptop. Certainly it is possible, but it affects the memory size to some extent, and more importantly you will lose the full view possibility of the document

Figure 1. *A double-USB cable for connecting two computers.*

you are working with if you do not separate the dictionaries to a sub-notebook situation. In this setup I connect the printer/scanner with the main laptop because after I have finished a translation, I normally print this out. This is a personal preference, but to connect this extra gadget to another notebook, a laptop, or another pc would also be a possibility.

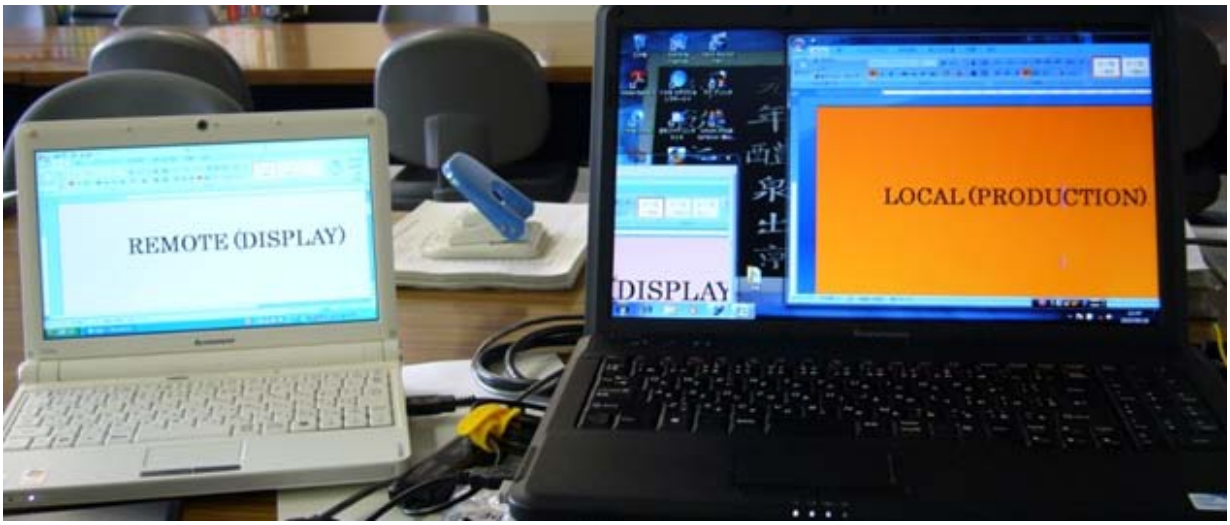

Figure 2. *Side-by-side laptops connected via a double-USB cable. The remote display is visible on both laptops.*

Around the World

Come Sail Away

Shinichi Nagata and the OTB Editors

Two roads diverged in a wood, and I – I took the one less traveled by, and that has made all the difference. *Robert Frost*

"The road less traveled by"—we here at the *OTB Forum* are anticipating a report on some of those roads by a globe-trotting former student of Tsukuba University, Mr. Shinichi Nagata. Since the spring of this year, Mr. Nagata has been traveling in Asia, the Subcontinent, Europe, and the Middle East, as shown on the map below. At the suggestion of the OTB editorial board, he has been blogging about his experiences using WordPress (http://wordpress.org) and mapping them using Google Maps (http://maps.google.com). You are cordially invited to follow his travels as they unfold, and we eagerly anticipate hearing of his adventures in his own words in a future issue of the *OTB Forum*.

In the course of preparing this story, we've had to change his location three times! As of this writing (late October, 2010), he is in Lebanon, having just traveled through Syria (Figure 1 below) and then Cairo. At his pace, however, you should probably check his location via his blog at

http://travelshin.wordpress.com/

Figure 1. *At the Syrian border.*

In addition to the main blog page, Mr. Nagata has added a new feature titled "Chain of Smiles" that shows some of the smiling visages he has encountered in his travels. At present it includes smiles from Thailand, India, India, China, Hungary, Egypt, and Turkey. Figure 2 is one of those images, and we highly recommend taking a look!

Figure 2. *A smiling boy in the mountains of Tibet.*

Perhaps you're wondering where exactly he's gone. Google Maps provide a wonderful tool to create one's own map, and Mr. Nagata has created a remarkable record of his journey. For those new to Google Maps, this is one of the many Google applications in which users can actively participate. In this case, Mr. Nagata has created a map that shows his route as well as pictures and commentary at various points thereon (Figure 5). Clicking on a teardrop-shaped 'marker' will show the commentary for that particular point (Figure 3), and clicking on the route lines will show information about that respective leg of the journey. Of course, the viewer can zoom and use the map, satellite, or earth views; furthermore, in some areas Street View is also available.

Figure 3. *The commentary for Putra Jaya.*

A careful look at the figures will reveal that Mr. Nagata is using Google Maps in Japanese (e.g., the hyperlinks in Figure 3 are in Japanese). The mapmaker can choose his or her preferred language for such administrative functions, which means that even beginning students of a second or foreign language can address administrative tasks in their preferred (likely native) language. The same is true for Wordpress, the blogging software which Mr. Nagata uses.

His map is available in several places. One option is to search via Google for "Travel Shin – The World Trip." Links to both his map and blog are on the *OTB Forum* publications page at

http://www.otbforum.net/publications.html

Finally, you can also find his map and blog at

http://www.jimelwood.net/students/students_index.html

On this page, you'll need to click the 'Where in the world is Shin?" link (Figure 4) to view his map, and clicking the 'Shinichi's blog' link will take you to his blog.

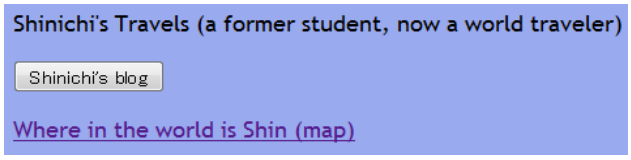

Figure 4. *The map and blog links.*

Although his roads are perhaps not in a yellow wood, we nonetheless invite the reader to follow Mr. Nagata's journey as it unfolds, and we look forward to his story in a future issue (or issues) of the *OTB Forum*.

About the author: Shinichi Nagata is originally from Ibaraki, Japan, and during his college career he spent time working as a volunteer in Toronto. He graduated in 2009 from the Department of Disability Studies in the College of Human Sciences at the University of Tsukuba.

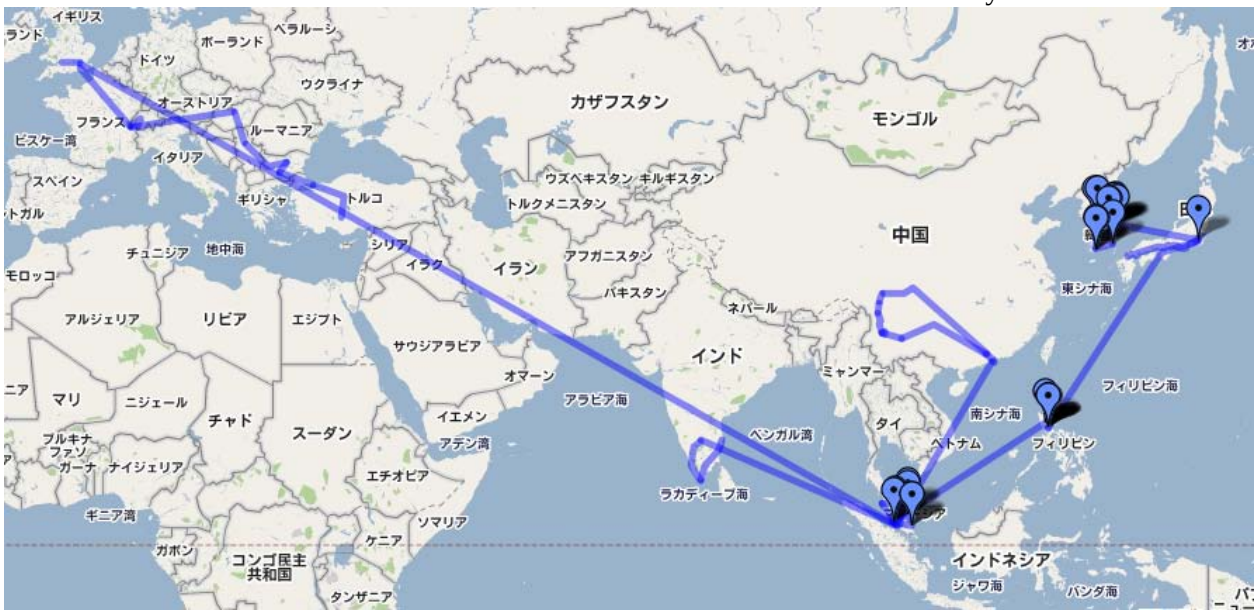

Figure 5. *Mr. Nagata's map of his journey.*

Creative Writing

A Cornucopia of Colour:
Rainbow Fuji and HDR Imagery

Gideon Davidson

Editors' note: The *OTB Forum* is delighted to feature three photographs by Gideon Davidson. Mr. Davidson is an amateur photographer, and we invite you to behold the photos featured in this issue as well as on Flickr at

http://www.flickr.com/photos/pefectfutures

I took Rainbow Fuji (p. 41) from the shores of Kawaguchiko, one of the 'five lakes' around the mountain. It is easy to get to from the 'K's House' guest house nearby, which is a friendly place to stay at. To get such subtle colours I went in February, when the air is clearest as well as coldest, getting there for the crack of dawn, though this was taken at 6:40, when the light is more developed. You get about 15 minutes of dawn colours, then about an hour of stillness, then the dawn is over- so it is worth getting up to see and trying to photograph. To stay warm, I bundle up with clothes, bring a hot drink and use *kairos*, which are the best thing of all as they generate heat. I'm not sure it's even safe to do things that require taking off gloves, like adjusting a tripod, without them. I also use a carbon fibre tripod- it's lighter, stable, and also doesn't get as cold as metal does.

If I can, I stay in a place for about three days. This is not only to travel around—in the case of Mt Fuji, some may be cloudy, or there may be too much wind, disturbing the waters and robbing me of what I wanted—a symmetrical reflection (or as near to that as possible). Still, I use equipment to help get a more interesting image. I use an ND (neutral density) filter to reduce the light coming into the lens without altering the colours at all (which is why it's called 'neutral'). This lets me use shutter speeds seconds long—this one was 6 seconds—which makes the water appear smoother.

Yet with digital camera abilities, I am usually not satisfied with the out-of-camera image of things like this. The range of light and colour that it can capture, known as 'dynamic range', is much limited compared to film. This is especially so with the Jpeg image that you finally use for printing or putting on the Internet. Yet many digital cameras also allow you to capture in the form of 'Raw files', with a lot more data in them. Many

Mr. Davidson's comments on "Sacred Fire Tree": I went out with only my Fuji compact camera, to see if the autumn leaves were ready in my local temple – the little known and small Tōzenji, in Kita Kogane (which is better known for Hondōji). When I walked in, it was like the trees were lit up, glowing in the gradually setting sun. The *kōyō* [coloured leaves] on this tree literally seemed to have the colours of fire, spreading from golden yellow to orange, to a scarlet red. I could hardly believe I was seeing it. As people said these were the best *kōyō* in living memory, I can only think that this is how they are 'supposed' to be, not random splashes of colour, but a smooth transition from gold to red.

people refrain from this, as the file sizes are bigger and since you have to make a Jpeg anyway, they end up being more trouble. Yet this Raw file contains a lot more usable data if you are going to post-process the image, altering it on a computer.

If you 'bracket' the capture of these Raw files—by taking various shots quickly on the tripod, getting them at lower and higher levels of exposure as well as the 'correct' version—you capture even more usable data. Many DSLR cameras actually have automatic settings for this and I often take hundreds of shots in total this was, with not all that many subjects (my record is 9 shots to blend, which gives me the smoothest results. With enough data, you end up with as much, or even more, than the human eye can see. So what to do with it all?

Hollywood had a need for 'High Dynamic Range ' imagery, to alter when producing special effects. I suppose one reason was so that the same digital creation could be manipulated to fade in and out, or to show it at different times of day, without constructing it from scratch. This technique soon made its way into digital photography, using methods like mine to capture the initial images, then blending them on a computer. This creates a 'HDR' image, or tremendous dynamic range-at 32bit (possessing billions of colours and light levels). It can be kept as an EXR image, a format developed by Industrial Light and Magic (Lucusfilm). However, it cannot be displayed as is on today's monitors, which are only 8-bit, let alone seen on the Internet or printed. Thus, we reduce the dynamic range, though keeping the 'localised contrast'—the benefits of having all that information being represented in a form with less extreme contrasts. The range is compressed, if you will. It is a bit like the way music is digitised onto CDs or, more recently, into MP3's. We can sense the richness of it, without in fact having the full range of sounds involved, which would take too much space and be impossible to play back anyway. So you feel like you are seeing a tremendous range of light and colour, whereas actually it is being seen on just the usual, limited monitor or paper 'ordinary' images are seen on.

I use what is probably the most popular software for this—Photomatix Pro. I've been using it for years and it is currently on version 4.0. It gives very pleasant results and is easily adjusted with a range of sliders. I am very careful how I use it, as it is easy to create results that appear overblown, lacking contrast and being very garish. In fact, a common problem with HDRs is just that, as people try and show a great range in the form of the image, leading to wild and extreme colours that look nothing like the real world.

I believe in going a little beyond what our eyes can see naturally, but not too far into the realm of fantasy, as at that point the image is unbelievable. A photo should stun and move people, but to do so it needs to be believed. It doesn't, in my view, have to be anything like what you actually saw at the time, as the atmospheric conditions and weather could well hamper your appreciation of a scene. Yet if it is wonderful, yet believable, people will enjoy seeing it. Other HDR/tonemapping creators actually like the psychedelic effect of extreme colours and so on. Ultimately, there is no right or wrong answer, it comes down to taste and for me, the 'true-tone' HDR images look best.

To see more: As for links, you can always see my photos at

http://www.flickr.com/photos/pefectfutures/

I'm always putting new photos up there, as it is a vibrant community. There are links on the side to galleries of my favourite shots, various themes and so on. To see more of my naturalistic HDR photos, including ones of Mt Fuji, you can see this gallery:

http://www.flickr.com/photos/pefectfutures/sets/72157600013406974/

I also keep up a blog, which mainly talks about my travels and photography, amongst other things that capture my imagination. It's now at WordPress:

http://towardsperfectfutures.wordpress.com/

Mr. Davidson's comments on "Autumn Stroll": This is a lone photographer in a garden, but with the warm colours of the nature, you don't sense any loneliness about it. The colours are just as vivid as the Sacred Fuji Tree and I think it helped that Fuji, the camera maker, had such experience with colour in their film designs, but the figure makes this a favourite with many, as you can feel part of the occasion vicariously.

It also works the way the figures do in Chinese brush paintings, showing both the immensity of the natural world and its seemingly compassionate ability to provide everything needed by beings such as ourselves.

About the author: I am a British born expat living in Japan for around 15 years now, as both a teacher and photographer. I am taken with the beauty of the nature here, whether in the wilderness or gardens, loving the vibrant changes of the seasons, with their dramatic appearances of blossoms, autumn leaves and snow, along with all the viewing festivals that come with them. Each of them passes in a moment, like the years of childhood, so you really need to get out and see them, or never know what you missed.

Davidson, G. (2010). A cornucopia of colour: Rainbow Fuji and HDR imagery. *OTB Forum*,*3*(1), 38-40.

Mt. Fuji

Rika Kuwabara

University of Tsukuba

Mt. Fuji is the highest mountain in Japan, and it is not only very tall but also beautiful. I have been one of the great lovers of it since I was a child. Almost every day, I had seen it because I was born and brought up in a town at the foot of it. When I was up and I looked out the window of my house, I always saw it. After I moved to Tsukuba, I didn't become homesick but I became Mt. Fuji-sick. At that time, I thought that I really loved it. To my joy, it shows me various aspects. The more I see it, the more fascinated I am. I will tell you about the wonderful sight of it.

First, please picture Mt. Fuji in your mind. I suppose it is a blue mountain with snow. However, Mt. Fuji does not always have such looks. Of course, in summer the snow melts away and it becomes a blue mountain. Many people like it with snow better than without snow. I know Mt. Fuji with snow is more beautiful than without snow, but still without snow it is a mountain that makes its overwhelming presence felt. I love Mt. Fuji without snow, too.

The look of Mt. Fuji differs with time. The best time to see Mt. Fuji is daybreak. The sight in which Mt. Fuji appears from the darkness is very mystic. When I first saw it, I couldn't take my eyes off it. The sight gave me a tranquil mind. I sensed the sight was holy. To my sadness, I have seldom seen the sight because I don't usually get up at such an early time and fine weather is indispensable. I haven't seen it for a long time so I am eager to see the sight again.

I have another favorite sight of Mt. Fuji. We can see the sight when the sun is shining brightly. Thanks to the sun, Mt. Fuji is also shining. I saw it during examination week. I was terribly tired then. However, my fatigue vanished immediately the moment I saw the sight. It is a very cheerful sight.

Mt. Fuji has many touching aspects. Mt. Fuji appearing from the darkness is holy. Shining Mt. Fuji is cheerful. The different aspects give me much power and I love them. I think Mt. Fuji is indeed the pride of Japan. Would you like to see the various aspects of Mt. Fuji? I expect you will become a lover of it, too.

About the authors: Rika Kuwabara is a second-year student at the University of Tsukuba in the School of Human Sciences, Department of Disability Studies. The photograph, "Rainbow Fuji", is courtesy of Gideon Davidson.

Kuwabara, R. (2010). Mt. Fuji. *OTB Forum*,*3*(1), 41.

The Doomstead

Anonymous

Catherine, a high school English teacher in Morris Heights, New Jersey, is taking her seat at the back of a conference room on the second floor of the Dallas Grand Hyatt. The room is only half-full, but still quite hot and stuffy. A brass plaque outside the door grandiosely gave the name of the room as "The Fountains" and Catherine had been hopeful that against one wall, there would be a cool pool of water set in an alabaster tub of some sort with a pump to stir the water around and make an inviting trickling sound, but no, there is only a pale aquamarine-colored mural of a fountain on the wall. It is large, though, taking up as much space as a large SUV[1], which she has seen quite a few of here in Dallas, though they are getting rare now back home, with only Mr. Stuart, the geometry teacher, refusing to sell or trade his in despite constant ribbing, even mean-spirited comments, from a few of the other teachers.

The speaker, a short pale woman with thick glasses and in a muted green suit with a necklace of brown wooden beads, has set up a paper easel where a question scrawled in black marker slants rightward and down, *"Is Peak Oil to Blame for the Financial Crisis?"*[2] This speaker is moderately famous all over the Internet peak-oil blogs and Catherine has seen this presentation on-line in a few different places, linked here and there, already. She is a little bit surprised that the room is only half-full, but maybe that is because it is only 8:30 in the morning. Momentarily, Catherine feels indignant: the rush to catch the Friday evening flight out of Newark airport had been tiring, but here she was, early the next day, trying her bleary-eyed best to make the most out of the week-end AFPOS. (Association for Peak Oil Studies) conference. Why did she always have to be the diligent one?

The middle-aged speaker, who has a math background, launches into her presentation, switching smoothly between Powerpoint and the paper easel, where she has scrawled comments such as "No good, cheap, easily expanded substitute for oil". Graphs showing the price of oil, the stock market, the interest rates set by banks, whirr by on the overhead screen. Catherine has seen all these before on the computer in her bedroom, and wonders if there is anyone in the room for whom this information is new. The speaker pulls up a graph entitled "Peak Credit", a cliff shaped like Mount Everest or, more accurately, thinks Catherine, now suddenly in an idle frame of mind, Mont Blanc. A box with the words *"damaged lending system leads to more damage to lending system"* is next. Catherine looks slyly around the room to see if there are any horrified expressions on the slack, tired-looking faces around her. Might there be that cliché, an aggressive, thick-necked and expensively-clad investment banker with a hedge fund right on the brink, or a naïve municipal government official in charge of structuring budgets to whom this will be Big News, and who will suddenly fall off his padded folding metal chair as though his heart has been pierced by a poisoned arrow? But no. Everyone looks blasé, (and no one is well-dressed like a Wall Street banker; everyone looks as scruffy as Catherine, who is dressed in her usual classroom garb: weathered denim skirt and cotton shirt). One young man idly yawns, another one, older and bald, stares glassily ahead, like a bored soldier on duty. The whole room gives off the feeling of one of the staff meetings back at Benjamin Franklin High, where Dr. Rueben, the tall, crested-haired principal with the one permanently high eyebrow and the one permanently low eyebrow, gives lengthy speeches on myriad details (Gum chewing among teachers should be banned! Reassigning parking spaces with fairness in mind—how to best accomplish that!) and leaves the other teachers staring down philosophically into their cups of coffee or doodling on their notebooks.

Despite all the grim financial projections,

[1] SUV: sports utility vehicle.

[2] Peak oil: the idea that oil extraction (of a country, an oil well, a region, the globe) reaches a peak and then declines.

the graphs with their sloping downward movements, Catherine feels, against all account, more and more relaxed as the speaker continues her presentation. (This eventually happens to her also during staff meetings when Dr. Reuben gets a hold of a line of thought, like a dance partner, and won't let it drop—the process of watching Dr. Reuben's thought processes becomes pleasurable.) Catherine`s mind is free, now, to focus on her real purpose in coming here to AFPOS: namely finding a suitable husband who will save her when The End of The World As We Know It ("TEOTWAWKI", in peak oil circles) arrives. Catherine has thought this through very carefully and researched it all meticulously. Morris Heights, like all suburbs everywhere, was built on cheap energy: everywhere you look there is little else besides huge highways with gargantuan interchanges, sprawling fast food outlets, and shopping malls in oceanic parking lots. A constant flow of oil has kept the food trucks coming, the huge supermarkets stocked, the cars (including Catherine's little blue Honda) running, and the roads in good condition. It stands to reason, therefore, that once this particularly dense and rich energy form wanes, as the oil geologists on the Internet say already happened in 2005, Catherine`s way of life, which, by the way she feels is perfect except for the detail that it is unsustainable, will come to a crashing halt. Catherine doesn't know exactly what will happen to the school she works at, to the other teachers, or to the small city where she lives, yet there is a layer of unease, a pall, blanketing the conversations, the roads, the newspapers, the magazines, the government, and worst of all, the malls, where the blank windows of shut-down stores stare at shoppers in the few remaining open shops like the accusatory eyes of hungry relatives excluded from the largesse of a will. The word "crisis" appears in newspapers: financial crisis, economic crisis, unemployment crisis, debt crisis, banking crisis. Catherine feels a rising sense of worry about the future, and it does feel good to come here to AFPOS where people seem to feel the same sense of alarm, even if they do look bored in this hotel meeting room as they sit and watch the bluish glowing pixilated Powerpoint screen.

If she can find a man—here at this very AFPOS conference, perhaps—with a food-producing farm who won`t mind sharing it with her, however, then she will be one of the lucky ones even if she loses her job and her income. She has tried flirting vaguely on-line on the peak-oil blogs. "*LOL"*, she will type gaily if someone makes a joke. Oddly, two colorful images prevailed in the peak-oil world on-line: one was the Titanic—some people were rearranging the deck chairs, other people were heading for the lifeboats, and such. The other image was the petri dish.[3] Generally speaking, in this line of reasoning the spherical world became a bounded circular petri dish and humans were, (a little insultingly and ridiculously, she had to admit), re-imagined as some kind of energy-addicted yeast culture.

10:31 pm May 12, 2009 *"as is typical of overshoot, because of the lag times involved, by the time people wake up and understand the problem, it will already be way WAY too late. The Titanic will be listing badly in the water."* .

11:45 pm July 31, 2009 *"We may not escape our sad fate, but the good news is that we have not yet exhausted all our fuel sources nor made the petri dish unlivable, yet."*

As often as not (in the virtual world as in the real one, she muses speculatively) all the good men seem to be already married. And then it was the Internet, with all of the conventions against exchanging personal information, and the on-line contributors were scattered all over the world. But certainly, Catherine thinks, there are people, some of them, (she liked to vary Jane Austen`s famous opening line): *single men in possession of a good doomstead who must be in want of a wife.* A doomstead was just another term for "farmstead", a place with a merry bubbling spring of fresh water, a set of fields with handsome growing grain, and 15 free-range chickens[4] in the yard, handily set aside, as it were, for TEOTWAWKI. In a pinch, she

[3] Petri dish: a round glass dish with a cover where yeast and bacterial cultures are grown in laboratories for study.

[4] Free-range chicken: chickens that are not kept in cages

might settle for a man who actually lived on his doomstead, but such a person, she has reluctantly concluded, might, in truth, be a romantic mismatch for her. She strongly expects that the one she finds will own a doomstead on the side but work as a teacher or maybe a librarian or a doctor in a town, with its culture and restaurants and shops. The most suitable person for her, she has come to conclude (she hopes she is not being overly picky and narrowly selective about this, but why not aim high?) would probably be a *museum curator*, someone with some knowledge of art and aesthetic movements in history, to complement her own expertise in English literature. He would be a museum curator with a small farm but he would not be living there now, perhaps it might be something he has inherited but wisely not sold off.

She has gathered—from various sources, some stories, newspaper articles, rare drives out to country areas, and such—that the people who lived full-time on isolated farmsteads and homesteads were independent and hardy rural sorts with definite points of view. They might be good at hunting and fishing and clever about fixing things, but these types of people are not ones she knows and knows how to talk to. Catherine is a little uneasy about moving to a remote rural farm. Nevertheless, she is determined to go on supporting her dear and darling 68-year old mother, Faye, still in perfect health, with whom she lives and has lived devotedly all her life. To be sure, Faye doesn't seem to grasp the concept of a global energy shortage or any sort of resulting economic problems stemming from one—and why ever should she? Faye has *joie de vivre* and a shining sparkle in her eyes—and is not the worrying sort. She is still fit enough to play tennis and golf every week, and drives herself around town with gusto. To her, gasoline is just something else that appears with monotonous regularity for sale along the side of the road. To Catherine, this kind of faith (Faye sometimes says with a laugh, "It'll last until I go to glory at least!") just makes her mother even more innocently endearing, more lovable, and more worthy of protection.

Many unceasing waves of financial gloom having washed thoroughly, PowerPoint-style, over the audience, and coming to the end of her presentation, the speaker attempts limply to say something cheery, however indistinct and unconvincing, about how awareness of the *"feedback loops"* (here she draws some circles labeled *"government" "economy" "farm inputs" "public"* and mysteriously connects them with red, yellow, blue and green arrows) might give people the knowledge they need to act together to avert the worst economic impact of the crisis. The audience, whose numbers have slowly and stealthily increased while the speaker talked, applauds and Catherine, aged 45, not too old to make the brave leap out of the New Jersey suburbs, and with a copy of James Howard Kunstler`s *The Long Emergency* tucked optimistically under her arm as an artful conversation-opener, stands up and determinedly makes her way to the hallway where there is a table set with coffee, and where a man, possibly even a museum curator in possession of a certain kind of small farm, just might be waiting to meet his own doom.

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A Fallen Thing

Shinji Nagashiro

Aliens found a piece of unknown matter on the surface of their star.

An alien said, “Certainly, this can’t be just any matter. Look this shape. I think this is artificial matter. This is odd-looking matter which differs from stone.”

The second alien said, “I wonder if this is a treasure of an ancient world. If it is so, we explain why this shape differs from ours.”

But the first alien disagreed, saying, “No, it can’t be so, for our knowledge covers not only highly developed technology, but also even the ancient civilization since the dawn of history. Yes, we know about all of this star. But not even one of us knows about this matter. I’m sure that this is an artificial thing made by another civilization of another star.”

Hearing the two aliens’ discussion, the third alien said, “We can easily answer such a question as ‘Where did the matter come from?’ with our power of technology.”

He picked out a machine which looked like a laser gun and pointed it toward the matter.

“Now, look at this. The analysis has finished. According to the composition of this matter, it seems that this came out of our star as expected. And one more thing, this machine show that this is just a shell and the content is in the shell.”

Surprised, the first alien replied, “What? I wonder if it is a bomb for wars of aggression.”

The third alien replied, “No, our machine didn’t show the existence of such energy. Maybe, I think this is a thing that has fallen from a space ship.”

While they are speaking, their fellows had come up and started precise observation about the fallen thing.

Nagashiro, S. (2010). A fallen thing. *OTB Forum*, *3*(1), 45-48.

異星人たちは彼らの星の地表にて正体不明の物体を拾った。

ある異星人が言った。「これは単なる落下物であるはずがない。この形状を見たまえ。これはどうやら人の手が加わったものだ。」

確かにこれは奇妙な形をした物体であった。そばに落ちている石ころなどとはまるで違う。

二番目の異星人が言った。「古代文明の遺産ではないかしら。それなら私たちが作るものと形が違っていてもおかしくないわ。」

しかし最初の異星人は否定した。「いやいや、そんなはずがあるものか。我々の知識は高度に発達した科学だけにはとどまらない。そう、この星については全て、つまり有史の時代の遥か前、古代の文明についてさえも私たちは全てを知っているのだ。しかしそれでも私たちのうち一人でもこの物体については知らない。これはきっと異なる星の異なる文明によるものに違いない。」

二人の会話を聞いていた三番目の異星人が答えた。「まあまあ二人ともこの物体がどこから来たものかなんて、それこそ我々の科学の力をもってすれば分かることではないですか。」

そういうと異星人は熱線銃のような形をした機械を取り出して物体に向け引き金を引いた。しかし物体のうえで弱弱しい一筋の光が明滅を繰り返しただけである。その内に光の明滅も終わった。

「さあ、見て下さい。分析の結果が出たようです。構成物質の組成を見ると、やはりこれは我々の星以外から来たものらしいですね。それともう一つ。この物体の中は空洞になっていてその中に何か入っていると機械は示しています。」

最初の異星人は驚いて答えた。「何だって。それじゃあもしかして侵略戦争に使う爆弾ではないだろうか。」

三番目の異星人は答えた。「いや、機械の分析から、そのようなエネルギー反応はありませんでした。おそらく宇宙船からの落下物ではないでしょうか。」

そうこうと話し合っている内に彼らの仲間がやってきてこの落下物の正確な調査を始めた。

The shell was removed carefully, upon which the content in it appeared. It seemed to be a small device. The device had a small switch. A member of them tried turning on the switch. The device flashed and the light from the device made an image in the air.

This technology was a hologram which the aliens' civilization also had. The figure had two hands, two legs, and a head which was on top of the body. Everything else differed from their bodies.

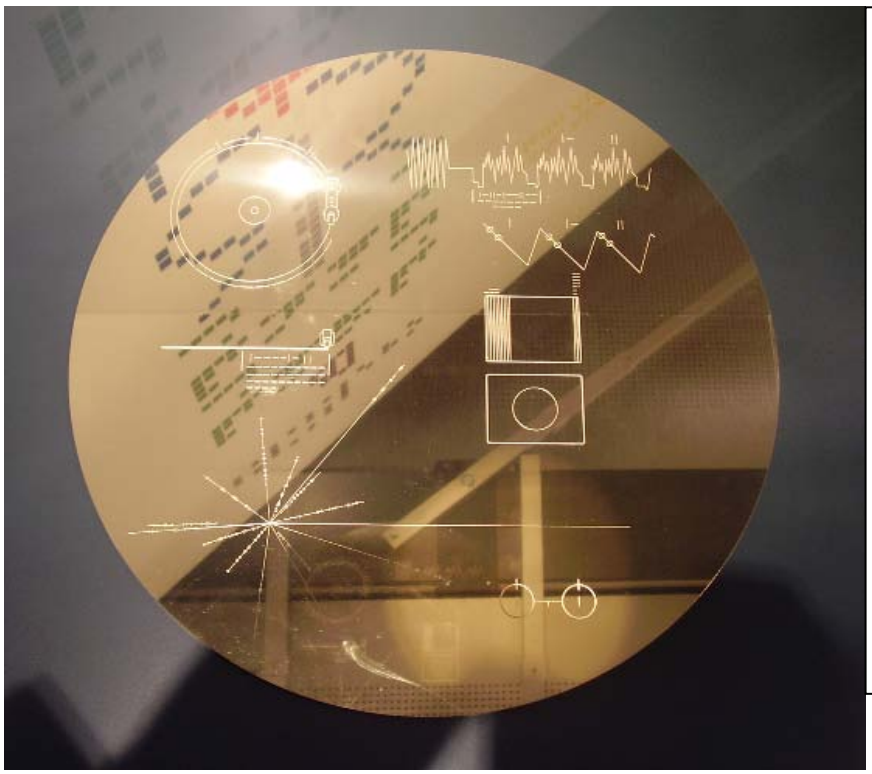

Figure 1. The Voyager Golden Record. This disk was launched into space in 1977 aboard both the Voyager 1 and Voyager 2 spacecrafts. Although lacking a hologram as in this story, it did include various images from our world (shown) as well as audio recordings of sounds and languages of 'Earthlings" (the reverse side). They are intended for any intelligent extraterrestrial life forms or for future humans who may find them. Reproduced from Wikipedia Commons.

The hologram had a voice. They started to decode the language soon.

Within 30 minutes, the decoding work was finished and they could understand the message. The hologram said the following: "Hello, everyone on other stars. We are Earthlings on the Earth, which is the third planet of our solar system. The star map shows the relative coordinates from other major stars to the Earth. We are investigating whether other life-forms which have intelligence exist in space except us. It is not strange that other intelligent life-form exist in a large universe. We sent this video message with our hope. When you finish watching this message, we'd like you to launch a rocket as indicated in the last part of this video message. If you don't have such technology, we will show you how to make rocket in the last part of this video message. In addition, it is

慎重に物体の殻が外されて、中に入っていたものが露になる。それは小型の装置のようだった。装置には小さなスイッチがついてい

異星人たちの文明ももつホログラムだ。だが一つ違うのは映し出されたのは彼らの仲間ではなかったということだ。

二本の脚、二本の手、胴よりも遥かに高い位置にある頭。何もかもが彼らと違っていた。

ホログラムには音声もついていた。すぐさま音声の解読が行われた。

ものの三十分ほどで解読作業が終わり、ホログラムの話す言葉が分かるようになった。ホログラムはこういっていた。「こんにちは異星人の皆さん。我々は太陽系第三惑星地球に住む地球人です。」

そういうと彼の隣には天体図が映し出された。どうやら他の天体から地球とやらまでの相対座標を示しているようだ。

「我々は今、外宇宙に我々と同じ知能をもった仲間が存在するかというテーマを追求しています。この広い宇宙で知能を持った生命体が他にも存在していてもおかしくない。私たちはその願いをこめてこのヴィデオメッセージを送ったのです。このメッセージを聞き終わったら、是非私共に返事のロケットを打ち上げていただきたい。もしその技術がなくても、このヴィデオの最後にその作り方を示しておきます。きっと文明の躍進の手助けとなることでしょう。なお、このメッセージが、

considered that this message can't reach you while we live, so we use radioisotope dating with the carbon 14 to show our age. Please look at the last part of this video about this, too."

The explanation indicated that carbon 14 is an isotope of the sixth element. This method had also been used in this star for a long time. The same technology was likely to be used in a similar universe. The carbon in it showed that this civilization was about 5,000 ago. It follows from the average lifespan of organisms that the people of that age would be dead.

"However, as they had this rocket technology 5,000 years ago, their level of technology would have had to have been either as high as ours, or less than ours then. As expected, other intelligent life-forms we have dreamed of for a long time exist."

"What do you think? People of that age would surely be dead. I think we should send our message to the earth for their dream which they couldn't realize.

"I think so, too. We have never met people on another star, so I want to talk to them very much. At any rate, if we send a reply, I want to send quickly using space-warp, not using some way from the past."

The majority of them agreed with this idea. Everyone was excited about meeting with aliens for the first time.

After several days, a space-warp rocket with their reply in it was launched. This rocket can jump space literally in places which have little effect from gravitational fields. According to their schedule, the rocket was going to arrive at the Earth within 10 days.

While they are waiting, it was a hot topic: What was earth like? What was earthlings' life like? What technology did they have and what literature did they like?

There was no end to their imagination.

After several days, a large spatiotemporal tunnel was opened far up in the sky of the aliens' star. Finally, Earthlings came to their star. Everyone looked at it with a gleam of interest in their eyes, but the ship that came out of the spatiotemporal tunnel was a huge battleship which was as large as a planetoid.

我々の生きている時代に届かないことも考えられることでしょう。ですから我々の時代を示すため、炭素 14 による放射性同位体の年代測定法を用います。これについても詳しくはヴィデオの最後をご覧下さい。」

ホログラムによる説明で炭素 14 というのが 6 番元素の同位体であるということがわかった。この方法も、この星でずいぶんと昔に確立された方法だ。同じ宇宙、どこでも使われている技術には共通項が出てくるものである。同封されていた炭素の質量比を調べることで、半減期から、この文明は今から約五千年前のものであることが分かった。有機体の寿命から考えても、この時代の人たちは皆、死んでしまっていることだろう。

「五千年前にこのロケット技術ならば、当時の我々と同じであるか、それよりやや劣っているかだろう。」

「しかし我々も長きに渡って夢を見てきた外宇宙知的生命体はやはり存在していたのだ。

「どうだろう。その時代の人たちは皆きっと死んでしまっている。しかしこの人たちの果たせなかった夢を叶えてあげるためにも、我々はメッセージを地球に送るべきではないのだろうか。」

「私もそう思うわ。他の星の人たちと交流したことなんて今まで一度もないし、たくさんのおしゃべりをしてみたいもの。」

「どうせ送るならもっと速く、旧式の方法ではなく時空間転移を使って送りたいですね。今度はこちらが技術を教える番です。」

この星の異星人の大半がその意見に賛成だった。皆、初めての異星人との交流に興奮していたのだ。

数日の内に返事を載せた時空間転移ロケットが打ち上げられた。

このロケットは重力場の影響が少ない場所では文字通り空間を飛び越えることができる。

計算から言って十日以内に地球に到着するはずだった。

その間、異星人たちの間では、この話でもちきりだった。

地球がどのような星で、そこに住む地球人たちがどんな暮らしをしているのか。

今どのような科学技術が栄え、どのような文学を好むのか、想像に限りはなかった。

そして数日が経過したある日、異星人の星の上空に巨大な時空間トンネルが開いた。

Their capital was destroyed and their ground became a “the sea filled with fire”.

Yes, the aliens hadn’t realized that, much as the character of a child will change as it grows, so will a civilization change over 5,000 years. Although they also returned fire, they had no chance of winning against the overpowering technology of earth civilization.

Yes, the things which had changed during 5,000 years was not only the earthlings’ thought, but also the technology, for the gap between them was apparent.

How relative this story is …

ついに地球人たちがこの星にやってきたのだ。皆は好奇に目を輝かせた。

が、時空間トンネルから出てきたものは巨大な、それこそ小惑星ほどもある戦艦であり、眩い閃光を放ったかと思うと、突然異星人の星に対して攻撃を始めたのだ。

彼らの首都が焼かれ、彼らの土地は火の海になった。

そう、異星人たちは気づいてはいなかったのだ。

一人の人間の性格が、成長するにしたがって変化していくように、一つの文明の思想も五千年も経てば変わってきてしまうのだということに。

彼らも必死で応戦したが、地球文明の圧倒的な科学力の前には手も足も出なかった。

そう、五千年の内に変化を遂げていたのは、地球人の思想だけではなかったのだ。

両者の間の科学力、その力の差は歴然であった。

なんともまぁ、相対的な話である。

About the author: Shinichi Nagashiro is a second-year student at Tsukuba University.

とりもどせ！Take Back Your Name!

Adam J. Lebowitz

University of Tsukuba

みんな　目があるの？
目で　何を見るの？
エライ國・タカイ旗・コワイ敵？
自分の目　とりもどせ！自分の目　とりもどせ！
自分の観念は　自分のもの！
とりもどせ！とりもどせ！

みんな　耳あるの？
耳で　何をきくの？
遥かな爆音・テレビの発言・商売の宣伝？
自分の耳　とりもどせ！自分の耳　とりもどせ！
自分の声は　自分のもの！
とりもどせ！とりもどせ！

みんな　名前あるの？
名前で　何を言うの？
国史の正義・国民のプライド・地球のマスター？
名前　とりもどせ！自分の名　とりもどせ！
自分の自分は　自分のもの！
とりもどせ！とりもどせ！

Hey, you with the eyes!
Tell us all what you see!
The great country? The flag waving? The fearful enemy?
Well, take ‘em, take back your eyes! Take ‘em, take back your eyes!
You are what you see,
And that’s no surprise.
Take back your eyes! Take back your eyes!

Hey, you with the ears!
Tell us all what you hear!
Far-off explosions? TV expressions? Business concessions?
Well, take ‘em, take back your ears! Take ‘em, take back your ears!
You are what you hear,
You should take it dear.
Take back your ears! Take back your ears!

Hey, you with the name!
Tell us what it means!
Righteousness historical? Citizens unmovable? The land indelible?
Well, take ‘em, take back your name! Take ‘em, take back your name!
Your walk is your name,
There’s just yourself to blame!
Take back your name! Take back your name!

Author's note on *Take Back Your Name!*

Since we are citizens of "national" entities, are eyes and ears considered "National Property"? Can they be liberated from "national security" functions? Also, does the personal name signify the "nation state"?

「とりもどせ！」について

「国籍」があるわれわれは、目と耳は「国用財産」だろうか。「国家安全保障」の利用から解放されるだろうか。氏名も国家の記号だろうか。

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

Sea of Walls

Laura Acosta

University of Tsukuba

It's always fine and dandy to be alone until someone comes in and messes it all up. I know this because it happened to me. How unfortunate I was that day to wake up in my little empty corner of the world and find a presence beside mine. That stupid smile. That stupid, beautiful sleepy smile gazing at me like nothing in the world could matter more than the bags under my eyes. I knew then that the notion of comfort I had built around my solitude was about to crumble like an overthrown tyranny and be quickly replaced by a junta of sappy feelings generated by that sight. You may wonder how this came to happen. Or maybe not—because you already know the script to these encounters—, and I don't blame you. After all, love stories are pretty much funnel-shaped: initial circumstances may vary enormously, but in the end they all result in the same doe-eyed hypnosis. And let's not talk about heartbreak—that's just mass-produced.

In spite of this ever-repeating pattern, we people in love have an annoying tendency to desperately want to tell the world what sets our story apart from the rest. As I have said before, love's procedures all tend to be similar—hands clasped together like two halves of an oyster, kisses like cherries—, but those who fall victim to the addiction to another person think not only that this is their first experience of it—no matter how many times they've already had it before—, but also the first case ever seen in the history of humanity. This is how I felt when I bumped into those enormous eyes that morning.

If I had to explain this occurrence—or if I succeeded at persuading you to listen to my selfish account—, I would talk about a brick in a sea of walls. A sea of walls extending far beyond the horizon. Some would call it a

Acosta, L. (2010). Sea of walls. *OTB Forum*, *3*(1), 50-51.

maze. Even Icarus came to know it by that name. I, however, call it the city. The city and its fixed fortresses, criss-crossed by moving gray blocks, walking, breathing pieces of concrete. Knock on one of them and you might get a howl, something helplessly trapped in it like Poe's cat. If somebody dared disrupt your square existence with a fistful of sound you would probably react with a shrill as well. It sounds grim, but it's actually easy for you to live amid such a scene because it's the only thing you know. The best of all possible worlds, as Dr. Pangloss would say. But think for one second: what if one day something disrupted the monochrome continuity of these lanes? An uncanny shape, an object so foreign it's familiar. You don't know why, but a sudden urge to follow it arises. This could be regarded—at least by you—as a reaction of sheer curiosity towards an alteration in the cubic landscape. Thus comes a grinding sound, cement upon cement, as you begin to trail painfully behind this fascinating intruder. As you drag yourself around, your path forever changed, you long for easier days when there was no distraction, just you and the city, and you try to come to peace with your formerly lonesome self by bringing a rational approach to the disturbance.

At some point, though, you must realize that the mere examination of the foreigner's intrinsic properties is quite a pointless reason to tag along. No matter how well you are able to describe this most wanted stranger and hypothesize which of its features attracted you to it, you simply cannot explain how is it that it has come to irradiate a sense of transformation all around you. The gritting sounds are gone, and you are no longer crawling, but blissfully walking. You discover that by its side you are no longer a brick, and the city is no longer a cinder-colored labyrinth. Now tell me, does any of this sound familiar to you? Have you ever felt something like this? Surely you have, although perhaps you'd describe it in other terms. In my case… I probably have, too, more than once before this time. It doesn't matter, though. Love is the oldest theme in every form of human expression, and yet it will never cease to surprise us when we encounter it. Love has a way of revealing the universe as if it had been just created again from scratch. For us, in a certain way it has.

In the end, I don't have to explain much about an unexpected smile welcoming me back to the world one morning. This is all to say that I, too, have fallen in love.

(for J.)

About the author: Laura Acosta was miraculously teletransported from Colombia to Japan a couple of years ago. After regaining consciousness she became a student at the University of Tsukuba.

The Lens-less Spectacles

John Methuselah

AMET University

In the cold breeze, walking up and down the market streets,
He s and She s with their bulbous babies,
Warming-up walking down the lanes of their dreams,
In warm sweaters and sleaze
Shopping in blazing stores for the right colours to deck the dawn,
Watching neither the year breathing its last night,
Nor the toddling Gandhi dressed in silver paint;
Lens-less bespectacled playing with a balloon
Bound to his finger with an elastic string, chuckling his toothless bliss,
Counting no nickel that clanked in the tin,
Out of the din that walked past him.

Out of the blue a tension was brewed in the name of truth,
That some never belonged to where they longed to be,
In the name of faith or caste or land or clan or colour or might be for all,
They clashed and clanged, abused and banged,
Went on a rampage; broke every mirror and glass,
The stampede that followed no sense could impede.
Sharper than the chill broke out a shrill,
The trembling hands that rocked the cradle
Felt the intrepid blood that shared her burden
Now tainted in silver; the broken balloon tied to its finger,
As the day broke in meaningless silence
Beheld through lens-less spectacles.

Methuselah, J. (2010). The lens-less spectacles. *OTB Forum, 3*(1), 52-53.

Author's note on The Lens-less Spectacles:

In India Gandhi-ji is respected as the father of our nation. Poor people get themselves painted in silver colour and dress like Gandhi-ji with a *dhoti* (cloth wound around the waist), round-rimmed spectacles and stand in the middle of the road for alms.

On the evening of December 31st, 2009, I went shopping and saw a toddler painted in silver (you must imagine the pain in getting painted like that on a winter evening) and dressed like Gandhi. As he was not able to stand, his mother sat him in the middle of the road with a balloon tied to his finger and put a tin by his side for alms. He was innocently playing with the balloon, chuckling and now and then looking for his mother who must have been somewhere around. A striking thing was that he never moved out of the place he was in. The market thronged with people, the shops were lit bright with alluring ads. I saw young couples (the He s and She s I mentioned because they seemed to be very assertive about their gender in the way they dressed in contrast to the way they behaved with each other) carrying their toddlers and babies wrapped in bright warm clothing. The toddler Gandhi in contrast was innocently sharing his family's burden. This sight reminded me of Gandhiji and how he took up the cause of India's freedom with a vision, and how innocent he was about the things that would happen to him after.

I was scared when I thought of what would happen to that toddler Gandhi if something like a stampede or arson broke in the name of caste or religion or region, and was fanned by fanatics. I sometimes lament how visions of Gandhi-ji have been blurred by selfishness, and how he became a victim from the time of the separation of Pakistan from India to this day. The Gujarath Carnage and riots in the name of separate states, regions, and religions is an example of how something that started from his vision has been distorted. Casteism is another problem that plagues modern India. It is like racial discrimination. Caste is a work-based community and it segregates people based on their work. The spectacles with no lens shows the truth or facts without adjustment or distortion.

About the author: John Methuselah is a faculty member in the Department of Softskills at AMET University, Chennai, India. He has a master's in English Language and Literature from Andhra University. His poems have been published and recited at national poetry festivals. His hobbies are listening to music and writing poetry.

Another World on My Bookcase

Nao Shimizu

University of Tsukuba

There is only one world—this is the present understanding of our world. However, I think the idea of formless worlds is interesting. If we can regard formless places as worlds, too, there are a great number of worlds. Where we can know the worlds is in books, especially novels. In this paper, I will talk about some books on my bookshelf and the worlds expanded in the books. In a small space, which is the shelf on my desk, I can enjoy exciting trips. To take very interesting and easy trips, we must have only books.

In the top tier of the shelf, there are several small books lined up. They are called *bunkobon* [pocket books], and I prefer to buy this size of books these days. Pocket books are easy to carry so I can read them while commuting to university. That's why the pocket books in the top tier seem rather new, compared to other books in the other two tiers. Then, I will tell you about one world of the pocket books. The title is *Shabake*, which is an archaic Japanese word. I'm sorry that I can't explain the meaning of the word because it's difficult to explain. The book is the first volume of a series which was written by Megumi Hatakenaka. The story of *Shabake* is made up of three factors: fantasy, period pieces, and mystery. The main character, Ichitaro, and many specters solve difficult problems in Edo. I read the series many times but it always amuses me so I love it.

The second tier has books more related to the real world than the former ones: my favorite books, magazines, and yearbooks. They are larger than the books of the top tier. One of my favorite books is written by Haruichi Shindō. He is a guitarist and the essay book he wrote is easy to read and makes me happy. In addition, I recommend the book written by Hiro Arikawa, *Sanbiki no Ossan* [Three Old Men]. I chose this in a bookstore since I was interested in the title. As a result, this choice was quite right because I really enjoyed reading the novel. Switching from the side of books to the other side, there are some music magazines and yearbooks. The music magazines' covers are mainly the photos of my favorite musicians. My four yearbooks, from my preschool, elementary school, junior high school, and high school, are lined up. They are helpful to remind me of my classmates and those days, thanks to a lot of pictures in them.

The last tier has only one series. What do you think is that? The series is very famous and a best seller all over the world. It is the series of Harry Potter. The reason why the tier has only Harry Potter series is simple: It takes up much room. Perhaps as you know, it has seven volumes and each volume has many pages. The books I have in the shelf are Japanese hardcover versions, so they are felt to have power at a glance. Each volume has different colors to distinguish it easily. When the first one was published, I was an elementary school student. Then the seventh was on sale last year. In other words, seven years have passed since I knew Harry Potter. Last summer, I took and read the books in order for about two weeks. At that time I noticed reading in one stretch has a different kind of forte from reading per annum.

You can have nice trips easily in some unreal worlds. I keep my own favorite books on a bookshelf on my desk to take trips over and over. In the top tier of the shelf, there are large worlds in small books. The middle one has both fiction and nonfiction books. Having a look at the bottom, you never miss the presence of the Harry Potter series because of the colors and sizes. To tell the truth, I cannot tell you all the good points of those books in my bookshelf so that they are very attractive. The most important thing I want to say is books have expanding worlds which cannot be seen by eyes.

Shimizu, N. (2010). Another world on my bookcase. *OTB Forum, 3*(1), 54.

About the author: Nao Shimizu is a second-year student at Tsukuba University in the School of Human Sciences, Department of Psychology.

Mistakes and Blessings

Wendy MacLean

When I make a mistake
the blessing is:
I have to take a direction
(use a colour, erase a line, take a moment)
I never would have chosen
Sometimes this is the only thing
that gives me permission
to try something new:
because I must
Otherwise
I have only a wasted canvas
a page of sad lost words
a day I despise
a sense of failure
I don't make mistakes on purpose
the blessing is:
they are unplanned
(a gift, a release, a shock)
I have to look in new ways
with humble eyes.
The paint, the pen, the hour
say:
Find us where we are
and love us
for being green, poem, midnight
Trust the process
we are being created
together
us in you, you in us
something new is arising
on the canvas
on the page
on the day
Space takes up time and paints
the words dance away the hours
we drink mint tea
and smile at our children
playing
"It is good," we say together.

About the author and painter: Wendy MacLean is a poet and minister living in Montreal and working with the United Church of Canada developing a portfolio of "Vision and Transformation". 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 Ltd.).

MacLean, W. (2010). Mistakes and blessings. *OTB Forum, 3*(1), 55.

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

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 Davidson, 2010, and Rude & Rupp, 2008).
- May include footnotes for explanations (e.g., Bode, 2008; Kenny, 2010).

Call for abstracts: The next issue of the *OTB Forum* is planned for the spring of 2011. Authors may submit a short abstract (about 200 words) for planned submissions by Monday, February 15, 2011. The full paper is due by April 1, 2011. Please send abstracts to **editor@otbforum.net**

Outside the Box: The Tsukuba Multi-Lingual Forum
Volume 3, Issue 1
Autumn, 2010

Theory and Other Dangerous Things

Teaching Tips & Techniques

Around the World

Creative Writing